

7TH SEA

七海東



KHITAI QUICKSTART



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WHAT IS 7TH SEA: KHITAI?

A LAND OF ADVENTURE

Across the world of Terra, far from the familiar kingdoms of Théah, lies the East. The lands of Khitai fill nearly half the world's map, a rich tapestry of kingdoms connected by adventure, intrigue, trade and exploration. It is an intricate world of contemplative warriors, samurai and animistic mystics, all heeding a Call to Adventure resonating out across the world.

This brand new section of *7th Sea* is ready to explore, so let's get a closer look.

KHITAI

Khitai is the name for the area spanning the lands east of Ifri, Ussura and the Crescent Empire. The region encompasses many nations, each bearing a resemblance to regions in Asia, Australia and the Pacific during the 17th century. But while the area might resemble familiar countries, Khitai is a region full of monster-filled mountains and seas, where gods walk the earth and spirits communicate with healers and mystics through ancient relics and visions. And everywhere, the Song of the World calls the people of the East to answer a Call to Adventure, felt down deep in the bones, and nearly impossible to ignore.

The Call To Adventure

In the East, the Hero's role is different than in Théah. The Call to Adventure is very real, a spiritual urge to travel toward one's destiny. It is not metaphor, but an inevitable pull all Heroes feel, a pull toward a duty that is greater than a Hero's own desires. The Song of the World brings these Heroes together to fulfill important roles.

In Théah, the Hero walks her own path.

In Khitai, the Hero serves the World.

In Théah, honor is personal.

In Khitai, it is supernatural.

Expansion and Exploration

The Nations of Khitai have rich civilizations, with histories spanning back thousands of years. When the Nations of Théah were still in their infancies, the Empire of Shenzhou was old as the mountains.

While the hearts of each kingdom were set long ago, a new spirit of expansion and exploration is sweeping through the East. Each nation has taken to the seas to claim new territory for themselves, from settling new islands in the Eastern sea, to traveling further on to lands unknown.

The Seas of Khitai

Much of the heart of the East lies on her seas. Pirates sail the Eastern Sea seeking their fortune on fleets from over a dozen lands, often at odds but united in a common purpose. While on land, the rules of society, nation and family bind everyone to duty and responsibility, but on the waves, pirates seek their own destiny. The Call to Adventure on the high seas opens a world of possibility for swashbucklers from across Khitai, all racing to liberate what they want and claim a piece of the ever-expanding world for themselves.

Intrigue and Allies

Diplomatic connections and courtly intrigue tie the lands of Khitai together in an intricate dance. Each nation stands on the brink of explosive change, poised to achieve dominance over their neighbors through expansion, naval power or military might. While those battles are carried out by fleets and armies, negotiations and manipulations bind the courts of Khitai in an ever-shifting kaleidoscope of alliances, rivalries and feuds. Changing the world is as easy as allying with the right daimyo, angering the wrong wandering monk or sitting down to a cup of tea with a god in disguise.

Sorcery

Sorcery in the East is as different as it is familiar to the world of *7th Sea*. Rooted in monastic traditions and deep spiritual practices, sorcery is an integral part of life in much of Khitai. From the spirit-talkers of Kammerra to the monastic warriors of Shenzhou, sorcery isn't far out of reach.

NATIONS OF THE EAST

Where once Théah was the only known world, the kingdoms of Khitai add a rich and diverse region to the face of the *7th Sea* world. A more detailed description of each of the nations can be found in *The East Corebook*.

Agnivarsan Empire

Also known as the Land of 10,000 Gods, Agnivarsa was once ruled by the Crescent Empire, but won its independence long ago. It is a fertile, dense land made of tiny kingdoms, struggling to hold together among a dozen different courts and mysterious dense jungles. And among its people walk hidden Heroes, gifted with the blood of gods and ready to make their mark on their uncertain land.

Fuso

A powerful island nation devoted to military might and domination, Fuso's samurai are some of the most feared warriors in the East. But a nation completely devoted to warfare can never be at peace, and Fuso stands on the brink of ascension to the power—if anyone can agree who ought to be in charge.

Han

Once the cultural and cosmopolitan center of the East, Han has been absorbed by the Shenzhou Empire and is now little more than one of its provinces. Its King may be mad, but the people of Han are still dedicated to wisdom and beauty... and secretly winning Han's liberty.

Kammerra

The mysterious and massive Kammerra is a land of dual natures. Home to gigantic monsters, colossal animals and ferocious supernatural threats, it is a wild but deadly land from tidal reef to deep jungle. Yet beyond its coasts and below the surface lies a spirit world as real to the locals as the material one, a home in need of their protection.

The Kiwa Islands

A collection of island nations across the southern Eastern Sea, the voyagers of Kiwa race to explore and claim islands, newly appearing all across the ocean. Whoever controls the most land decides the fate of the kingdoms of Kiwa, their people and the future. But the monsters rising from below the sea endanger every seafarer in the Islands, and perhaps all of Khitai itself.

Nagaja

A mandala of hidden kingdoms oft overlooked by the world at large, Nagaja is a once organized and thriving culture collapsed in on itself. Now, giant temples rise out of overgrown jungles where the ruler—a god-king descended from serpents—leads war elephant brigades against supernatural threats intent on overthrowing the government and taking it for themselves.

Shenzhou

The largest nation, diverse in geography and people, is intent on bringing together all Khitai and then the rest of Terra in a single world nation. Under the leadership of its Khazar conquerors, Shenzhou now faces internal rebellion as well as philosophical and spiritual revolution just as it stands poised to launch its campaign of international conquest.

ACTION & DRAMA

RESOLVING RISKS

This chapter discusses how to resolve Risks in *7th Sea: Khitai*. Risks are important actions that could impact the story. We talk about Traits (the key to resolving Risks), Skills, the two kinds of Sequences, Hero Points, Raises (which make your Hero awesome) and we finish off with how your Hero handles the consequences of success and failure.

Traits

Traits are the keystones to resolving dangerous and risky actions. Whenever a character's action is uncertain, look to that character's Traits.

Traits describe a driving motivational force for the Hero. Each Trait has a Rank: a number indicating the importance of that Trait for the Hero; a higher Rank in a Trait indicates that Trait is more important and more motivating for the Hero. Traits are ranked from 2 to 5. The higher the Rank, the stronger that character's Trait.

There are a total of seven Traits, but each Hero only has five. Let's take a look at each one.

Compassion is a measure of your Hero's sense of mercy, sympathy and kindness.

Honesty is a measure of the value your Hero places on truthfulness, fairness and sincerity.

Joy is a measure of the importance your Hero places on happiness, amusement or comfort.

Loyalty measures how much worth your Hero puts into fidelity, devotion and personal allegiance.

Peace is a measure of the value that your Hero places on harmony, calmness and the end of conflict.

Respect is a measure of the value that your Hero has for dignity, self-control and orderliness.

Wisdom is a measure of how important knowledge, learning and more "universal truths" are to your Hero.

NEW RULES

This Quickstart has some new and different rules from the Théan version of *7th Sea*. If you see a new mechanic here that you like, go ahead and lift it and put it into your Théan game. If you like the Khitai Traits more than the Théah Traits, use the Khitai ones instead. If you like the updated Brute Squad Rules, go ahead and snatch them up and use them in your Théah game. We designed these new rules so you could do just that.

Skills

Skills represent your Hero's training and education. The higher a skill's rank, the stronger that skill is. Skills also help your Hero overcome difficulties and dangers, and are often added to traits.

Aim

Use Aim when you point a pistol at someone and pull the trigger. Use Aim when you throw a knife across a crowded room with pinpoint accuracy, whether your target is a person or an object.

Athletics

Use Athletics to swing across a room on a dangling rope. Use Athletics to leap from one rooftop to another. Use Athletics to dodge falling pieces of debris or quickly climb a tree.

Brawl

Use Brawl whenever you punch or kick someone in the face. Use Brawl when you grab someone and drag them down an alleyway.

Convince

Use Convince when you appeal to another character's better nature. Use Convince when you assure someone you're being completely honest with them and they should trust you.

Empathy

Use Empathy when you determine if someone is being genuine. Use Empathy when you determine someone's general mental state (they're afraid, they're nervous, they're angry).

Hide

Use Hide when you sneak through a dark room without the guard on watch seeing you. Use Hide when you keep a weapon or other item hidden, and avoid it being found if you are searched. Use Hide to attack an unsuspecting victim with a weapon or your fists.

Intimidate

Use Intimidate when you make someone do what you want under threat of some action from you, physical or otherwise.

Mysticism

Use Mysticism when you conduct a mystical or religious rite. Use Mysticism when you recall knowledge about a magical tradition, creature or object.

Notice

Use Notice when you investigate a crime scene or search a Villain's study for clues. Use Notice when you want to pick out fine details at a glance.

Perform

Use Perform when you captivate an audience with your showmanship. Use Perform to get across a particular message to your audience or to elicit a specific emotion from them through your performance (to make them laugh at your comedy, to make them weep at your tragedy, to rile them up with a motivational speech, etc.).

Ride

Use Ride when you engage in a high-speed carriage chase. Use Ride when you ride a horse through the forest at a gallop.

Scholarship

Use Scholarship when you wax ecstatic about a certain subject matter, either from teachings or personal experience. Use Scholarship when you demonstrate a mastery over a field of study or otherwise demonstrate your depth of knowledge. Use Scholarship when you consult your knowledge to fill in the details on a certain subject.

Tempt

Use Tempt when you bribe someone to do something for you that they really shouldn't. Use Tempt when you convince someone to give you a little "one on one alone time."

Theft

Use Theft when you swipe something from someone's pocket without them noticing. Use Theft when you pick a lock, crack a safe or something similar.

Warfare

Use Warfare whenever you need tactical expertise, such as when you're breaching a castle's defense. Use Warfare when you lead an army in battle.

Weaponry

Use Weaponry when you attack something with a sword, axe, hammer or knife in your hand.

Risks

When your Hero takes a dangerous or important action—called a Risk—he rolls dice. Normal actions—such as putting on clothes, walking down the street, opening a door, etc.—are not inherently Risky and don't require dice unless some element makes that action Risky, like if the room is on fire.

Risks have three important elements:

- Approach
- Consequences
- Opportunities

Approach

An Approach is the method your Hero has chosen to solve a problem. Your Approach is the Skill and Trait you roll for a Risk, but it also determines how you spend Raises during a Sequence. If an Action you wish to take isn't covered by your Approach, that Action costs you an additional Raise.

If you struggle to define your Approach, ask, "Why am I here? What do I want? How do I get it?"

It's important to remember that an Approach is not a single Action, but more closely resembles a plan of attack. What's the difference, you ask?

"I'm going to punch him in the face." That's an Action.

"I'm going to beat him unconscious." That's an Approach.

While deciding if an Action can inform you what your Approach is, don't let it box you in. It pays to think ahead here—if your general plan of attack is to sneak through a lord's castle but you have to punch out a guard watching the side door first, it's probably better to choose "Hide" as your Approach rather than "Brawl," even if you may have to pay Improvisation for your first Action under those circumstances.

IMPROVISING

Players don't have to spend their Raises only on their Approach. A Hero may Improvise.

If a Hero wants to take an Action outside the scope of the Skill or Trait that he rolled at the beginning of the Sequence, he must spend an additional Raise. Whether a Hero's Action falls within the scope of his Skill or not is the GM's discretion.



ROLLING DICE

When your Hero makes a Risk, roll a number of d10s equal to the appropriate Trait+Skill.

Then, using those dice, make sets of 10. Each set of 10 equals one Raise. 2+8 is a Raise, 5+5 is a Raise, 1+3+6 is a Raise, but so is 1+3+7. As soon as your dice add up to 10, stop adding.

You may not use dice in more than one set to make a Raise.

Consequences

Risks also come with Consequences. Consequences represent everything that can hurt or hinder your Hero while attempting her Risk. Running across a burning room could mean your Hero catches on fire. That's a Consequence. She could get hit by a burning beam. That's another Consequence. Or her secret identity is revealed to nosy bystanders who reveals her to her enemies.

Once you've said what you're doing, you can't take it back: those are the Consequences you must face. Most Risks have one or maybe two Consequences, but more dangerous Risks can have up to three or even four.

Opportunities

Other times, when a player announces her Approach, it opens up an Opportunity. This is a moment of good fortune the Hero can exploit...if she can seize it. Locking eyes with a pirate captain to initiate a duel. That's an Opportunity. Spotting an ally on the streets during a foot chase. That's another Opportunity. Or finding that pistol with a single shot right as you run out of ammo.

When you announce your Approach, the GM tells you about any Opportunities you have. Not all Risks have Opportunities, but some exceptionally dramatic Risks could have many Opportunities.

Flair

Whenever Heroes make a Risk, they are encouraged to vary their tactics and to give interesting, Heroic, cool descriptions of their Actions.

Every time you use a unique Skill (a Skill that you have not used before in this Scene), you gain 1 Bonus Die. So if the Scene just started and you attack with your sword, you gain 1 Bonus Die. If you then choose to defend yourself by jumping out a window (using your Athletics), you gain 1 Bonus Die. If you then punch someone in the face with Brawl, you gain 1 Bonus Die. If you then choose to defend yourself by using Athletics again, you do not gain a Bonus Die.

If players give a description of their action, make a clever quip before they roll, interact with the scenery around them or otherwise add to the Scene in a fun way, they gain a Bonus Die. A description does not have to be something incredibly in-depth—anything more than “I’m going to use my Sword Skill” should be rewarded. “I go for my sword immediately and charge with a loud battle cry” earns a Bonus Die. “I scowl at the leader of the gang and tell him that if he wants my money, he can come and pry it from my hand himself” earns a Bonus Die. “I’ll roll Intimidate” does not earn a Bonus Die.

A Hero can earn one die for using a unique Skill and another for giving an awesome description. These two behaviors are not mutually exclusive and should both be rewarded.

Pressure

Heroes or Villains use Skills to coerce, lure, seduce or influence another character’s actions. This is called Pressure. When a character applies Pressure, she forces her target to either act in a way that she chooses or to spend an additional Raise if he wants to take a different Action.

The character applying Pressure chooses a specific Action (“Attack me” or “Run away” are good examples) and a specific target. On the Pressure victim’s next Action, if he chooses to do anything other than the directed Action, he must spend an additional Raise.

If someone has Pressured a character, no one else can Pressure that same character until the initial situation has been resolved.

You cannot apply Pressure to prevent a specific Action, only to enforce one. For example, you can’t apply Pressure by saying “Don’t attack me.” You could, however, apply Pressure to say “Attack *him* instead.” In effect, Pressure lets you state *one thing* that you want them to do—if that character wants to do something else, they pay an additional Raise.

Hero Points

Hero Points are rewards players receive. Players can use Hero Points in various ways: activating special abilities, spent for bonus dice and can save your Hero from an untimely demise.

When a player gains a Hero Point, they decide if they put it in their personal pool or if they want to share it with their comrades. A Hero’s personal pool is only usable by them, while anyone can use points from the shared pool.

A Hero can have a maximum of 5 points in their personal pool. There is no maximum for the group pool.

Gaining Hero Points

A Hero gains a Hero Point when:

- 1. A PLAYER ACTIVATES HIS HERO’S HUBRIS.** A Hubris is a Heroic flaw, shortcoming or personal weakness. When a Hero acts in accordance with their Hubris, they gain a Hero Point. A Hero can only gain a Hero Point in this way once per session.
- 2. A HERO ACTIVATES ONE OF HIS HERO’S QUIRKS.** A Quirk is a personality trait, superstition or preferred course of action that is often disadvantageous, inconvenient or gets a Hero into trouble. When a Hero acts in accordance with one of their Quirks, they gain a Hero Point. A Hero can only gain a Hero Point in this way once per session for each Quirk.
- 3. A GM BUYS UNUSED DICE DURING A RISK.** When a player rolls dice for a Risk, any dice that are unused to create Raises can be purchased by the GM. The GM may buy any number of unused dice—all or none or any number in between—by giving that player the corresponding number of Hero Points, and gaining the same number of Danger Points.

Using Hero Points

Players may use Hero Points for the following benefits:

- 1. ADD 3 DICE TO ANOTHER HERO’S RISK.** When you aid another Hero in a Risk, you can spend a Hero Point to add 3 bonus dice to that Hero’s die pool. You must describe how you are aiding them, even if it is simply by giving them a knowing nod or a confident wink. You must spend this Hero Point before the dice are rolled.
- 2. CAUSE ALL 10’S IN YOUR RISK TO EXPLODE.** Any Hero can spend a Hero Point after they roll dice for a Risk to cause any 10’s they rolled to explode.
- 3. ACTIVATING A MAGIC POWER OR ADVANTAGE.** All Magic, and some Advantages, require the expenditure of a Hero Point in order to activate.

The Danger Pool

The GM has a pool of points as well: The Danger Pool.

The GM may use points from the Danger Pool in the following ways:

1. **ADD 2 DICE TO A VILLAIN'S RISK.** The Danger Point is spent after dice are gathered, but before they are rolled.
2. **CAUSE ALL 10'S IN A VILLAIN'S RISK TO EXPLODE.** The Danger Point is spent after dice are rolled.
3. **ACTIVATE A VILLAIN'S MAGIC POWER OR ADVANTAGE.** The Danger Point is spent immediately when the Magic power or Advantage is activated.

Peril

When the Danger Pool reaches certain amounts, certain static effects become active. These effects, called "Peril," require no expenditure to activate and are considered "always on" even if the Danger Pool falls below the triggering point. Only **current** Danger Points can cause Peril; if the GM has 9 Danger Points and spends 2 of them for some effect, then gains a Danger Point later, they do not trigger Peril until the current total reaches 10.

If the Danger Pool falls below the point of causing Peril and breaches it again, the Peril is not repeated. Peril is only triggered the first time the Danger Points break the limit.

- **AT 10 DANGER POINTS** all non-Hero die pools gain 2 Rerolls.
- **AT 15 DANGER POINTS** all Heroes suffer double Wounds from Brute Squad effects.
- **AT 20 DANGER POINTS** all non-Hero die pools' 10's explode for free.

Action or Drama?

The biggest difference between Action Sequences and Dramatic Sequences is in their pacing. An Action Sequence is dangerous because you could get shot, stabbed or burned alive. Your adrenaline is running high. A Dramatic Sequence is dangerous because you need to make decisions on what to say, who to trust, how to spend your resources and what is important to you. Action Sequences are fast-paced and instinctive; Dramatic Sequences are tense and cerebral. The difference between the two is not just that one Sequence is fast and the other is slow. The pacing also changes because the stakes are different. When you shift from a Scene sword fighting against a villain to a Scene wooing a potential consort, there's still tension and risk of failure, it just takes a different form.

It is possible for a Dramatic Sequence to turn into an Action Sequence, and vice versa. If you are sneaking into a restricted building, it's probably a Dramatic Sequence. If you are then discovered by the guards, it becomes an Action Sequence. If you are dueling a famous pirate captain, it is an Action Sequence. If both of you decide to negotiate (even if it's still at sword-point), it is a Dramatic Sequence.

A Risk in an Action Sequence is an immediate series of actions with imminent danger. You round a corner and are confronted by an assassin with a drawn knife. The scout of your caravan comes crashing through the underbrush, out of breath, and tells you that bandits are closing in—fast, and with weapons already drawn. The Villain you've been chasing for months bursts from the stables on horseback, spots you and kicks his steed into a gallop—headed directly toward you. Each action is a few moments, long enough to take a single Heroic act where seconds matter, long enough to accomplish a specific goal (sprint across a room while ducking gunfire) or

A Risk in a Dramatic Sequence is a long-form gambit with long-form consequences. You arrive at the gala wearing a mask and hide your identity. You refuse to answer the city watch's questions about exactly where you were last night when that warehouse went up in flames. You slink through an open window to infiltrate the Agnivarsan embassy in the dead of night. Each action is a few minutes, long enough to accomplish a small goal (sneak into the Count's private study without anyone noticing you) or uncover a piece of information (ask around the ball to discover if the lord of the manor has a mistress).

Action Sequence

We divide an Action Sequence into Rounds. A Round is as long as a GM needs it to be. During a Round, every character gets to take Actions. An Action is a single activity resulting in a single result.

Step 1: Approach

Everyone announces an Approach for the Round. An Approach is a plan of action on how the Hero wants to deal with the problem and the situation that has been presented to them, and includes a Trait+Skill (although the GM can determine that the stated course of action is more appropriate for a different Trait+Skill combination).

Step 2: Consequences and Opportunities

After hearing Approaches, the GM tells everyone what the Consequences and Opportunities are, if any, and when those Consequences or Opportunities occur.

Step 3: Roll & Raises

All players roll at the same time and count their Raises and tell the GM what they rolled.

Step 4: Actions

The player with the most Raises describes his Hero's Action and spends one or more Raises on that Action. In addition to normal Actions, he might also spend Raises to overcome a Consequence, take advantage of an Opportunity, create Opportunities for other Heroes or inflict Wounds on another character. The more Raises he spends on the Action, the bigger the effect.

After the first Action resolves, the character with the most Raises at this point takes the next Action. It could be the same character or it could be another character, but whoever it is, the character with the most Raises always takes the next Action. If two Heroes are tied, they decide which of them goes next.

Villains always go first when tied with Heroes. Villains are aggressive; they move quickly to get what they want. Brutes, by contrast, always go last when tied with Heroes.

Step 5: End of Round

When a player is out of Raises, his Hero can no longer take Actions during the Round. He must wait until all players spend all their Raises for Actions. This rule also applies to Villains. If a Villain has no Raises, she can take no Action during the Round.

When all players are out of Raises, the GM determines if an Action Sequence is still necessary. Does everyone think an Action Sequence is still necessary? If so, the Action Sequence continues. Go back to **Step 1: Approach** and go through the steps again. If the players have resolved the Scene, the Action Sequence is over.

Dramatic Sequences

Dramatic Sequences tend to move slower than Action Sequence. The Heroes usually have more time to make decisions, but those decisions are just as important as the ones made in an Action Sequence—and sometimes are even more important.

Step 1: Approach

Everyone announces an Approach for the Round. An Approach is a plan of action on how the Hero wants to deal with the problem and the situation that has been presented to them, and includes a Trait+Skill (although the GM can determine that the stated course of action is more appropriate for a different Trait+Skill combination).

Step 2: Consequences and Opportunities

After hearing Approaches, the GM tells everyone what the Consequences and Opportunities are, if any.

Step 3: Roll & Raises

All players roll at the same time and count their Raises and tell the GM what they rolled.

Step 4: Actions

The GM determines which player acts first, based on the demands of the scene. The GM might also simply ask the players who wants to go first.

Actions in a Dramatic Sequence are much less structured in terms of whose turn it is. The Heroes might choose to all stick together and work as a team, simply choosing which of them wishes to act next to solve whatever problem they currently face. They might also choose to each go their own way, in which case the GM should switch between them as the action dictates. Be sure not to let one player sit too long without being able to take an Action.

Step 5: End of Round

When a player is out of Raises, his Hero can no longer take Actions during the Round. He must wait until all players spend all their Raises for Actions. This rule also applies to Villains. If a Villain has no Raises, she can take no Action during the Round.

When all players are out of Raises, the GM determines if an the Sequence should continue. If so, go back to **Step 1: Approach** and go through the steps again. If the players have resolved the Scene, the Action Sequence is over.

Wounds and Dramatic Wounds

When your Hero takes Wounds, don't worry too much. After all, they're just Wounds!

If a Hero isn't careful, their Wounds can begin to add up and can become Dramatic Wounds. A Hero with a high Resolve has more control over their Wounds. When your Hero has 5 or more Wounds, they are Seeing Red. Whenever you are Seeing Red, you can choose to take a Dramatic Wound. When you have 5 + your Resolve in Wounds, you **must** take a Dramatic Wound.

Dramatic Wounds increase the tension of a Scene. This isn't always bad for the Heroes—Dramatic Wounds keep you focused, remind you of what's important, and they push you to dig deep inside yourself for those inner reserves of strength.

A Hero with one or more Dramatic Wounds gains 1 bonus die on all Risks. A Hero with 2 or more Dramatic Wounds grants two bonus dice to any Villain who rolls a Risk against them. A Hero with 3 or more Dramatic Wounds can treat any dice that roll a 9 as if they rolled a 10. A Hero with 4 Dramatic Wounds is **Helpless**.

Helpless

Most Heroes can only take four Dramatic Wounds, although some Advantages or other abilities allow some Heroes to take more. Once your Hero takes the maximum number of Dramatic Wounds he can take, your Hero becomes Helpless.

A Helpless character is prone and cannot get to his feet. A Helpless character can still roll dice for Risks, but must spend a Hero Point to taken an Action. If the Hero wants to take more than one Action, he must spend multiple Hero Points.

A Villain may kill a Helpless Hero by spending a Danger Point and announcing murderous intent as his Action: "I am killing this character." The Villain spends all remaining Raises. Her Action resolves at the end of the Round, after all the other Actions.

In response to a Villain announcing murderous intent, any Hero can spend all of her Raises immediately (as well as a Hero Point) to save the Helpless Hero. She may take this Action even if it is not her turn. The player describes how she reaches the victim and stops the murder. The Helpless character is now safe for the rest of the Scene or until their savior becomes Helpless as well; no Villain can attempt another murder against that Hero.

Brute Squads

When the Heroes come face to face with adversity that intends to do them harm, it isn't always a Villain. Villains have underlings, goons, faceless mercenaries and other threats that they wield against the Heroes. These threats are called Brute Squads.

A Brute Squad has only one statistic—Strength—determined by the number of individuals in the Squad. A Squad of five soldiers has a Strength 5. A Squad of eight guards has Strength 8. A Squad of ten assassins has Strength 10.

A Brute Squad always rolls a number of dice equal to their Strength, and generates Raises as normal. Brute Squads can only spend their Raises in two ways, however.

1. CREATE AN CONSEQUENCE. The most common Consequence that Brute Squads create is to cause Wounds to a target. The Wounds this Consequence cause is equal to the Brute Squad's Strength. So, a Brute Squad with a Strength of 10 can spend a Raise, creating a Consequence that causes 10 Wounds to a Hero. Overcoming this Consequence costs any Hero a single Raise, even if they are not the Brute Squad's target.

2. ACTIVATE AN OPPORTUNITY OR CONSEQUENCE. Brute Squads can spend their Raises to activate any Opportunity that the fiction supports (basically, if it makes sense that they could do it). In addition, Brutes can activate the Consequence that they created with a previous Raise to cause Wounds to a Hero.

Brute Squads take their Action after any Heroes on the same Action. For example, if a Hero has 3 Raises and a Brute Squad has 3 Raises, the Hero acts first.

Number of Brute Squads

More than one Brute Squad can show up at a time. In fact, we suggest multiple Brute Squads if the Heroes are highly skilled. Duelists can dispatch Brute Squads quickly and clever players can find ways to deal with them in other ways.

So, Game Master, depending on the size and capability of your group, consider how many Brute Squads you want. After all, they come in packs. You can always order more.

Dueling

Duelists are specialized fighters who have attended a school to learn a specific and formal style of combat. Such schools might have signature weaponry, a recognizable fighting stance or a unique technique that gives them an edge under particular circumstances.

Maneuvers

No matter where you studied or who mentored you, all Duelists learn how to perform Maneuvers. Maneuvers are specific steps and ways to fight that may vary slightly from style to style, but share the same basics.

Attending any Duelist Academy grants access to all Maneuvers.

To perform a Maneuver, a Duelist spends a Raise on their Action. A Duelist can perform one, and only one, Maneuver on each of their Actions. A Duelist can never perform the same Maneuver twice in subsequent Actions (for example, you cannot perform Slash, then on your next Action perform Slash again).

SLASH. When you perform Slash, deal a number of Wounds equal to your Ranks in Weaponry.

PARRY. When you perform Parry, prevent a number of Wounds equal to your Ranks in Weaponry. You can perform Parry even when it is not your Action, but you must perform it immediately following the Maneuver which caused the Wounds you are preventing.

FEINT. When you perform Feint you deal one Wound, and the next source of Wounds on your target this Round deals one additional Wound.

LUNGE. When you perform Lunge, spend all of your Raises. You deal a number of Wounds equal to your Ranks in Weaponry + the number of Raises you spend. These Wounds cannot be reduced or prevented.

BASH. When you perform Bash you deal one Wound, but the next time your target deals Wounds this Round they deal one less Wound for each Rank you have in Weaponry.

COUNTER. When you perform Counter, you prevent a number of Wounds equal your Ranks in Weaponry, and deal your attacker a number of Wounds equal to your Ranks in Weaponry. You can perform Counter even when it is not your Action, but you must perform it immediately following the Maneuver which caused the Wounds you are preventing. A Duelist may only perform this Maneuver once per Round.

Each Duelist school also has a special Dueling Bonus, an ability that is unique to that school. These Maneuvers have their own special rules on when they can be performed or what effect they have, but unless otherwise noted they function the same as other Maneuvers (they require a single Raise to perform, the same Maneuver cannot be performed twice on successive turns, etc).



KAMUYRU

MYSTICISM IN FUSO

In Khitai, mysticism is a complicated subject. It is a jumbled mess of multiple traditions into a single practice. Some of these traditions disagree or conflict with others, but the people of Fuso either don't mind or don't see the contradictions. One day, you can be honoring an ancestor from one tradition, and the next, honoring the spirit of a river from another. This syncretism may seem confusing at first, but it is also common in Théah. The Fate Witches of Vodacce and the Glamour Mages of Avalon call upon vastly different powers, but nobody disputes that one of them is "more true" than the other.

While the traditions come from different origins and have different rituals, some elements are very similar. Most of Khitai mysticism focuses on animistic spirits. That is, the spirits resting in lakes, rivers, trees, stones and even some items such as swords, fans or bells. Revering these spirits grants you a blessing. Ignoring them—or disgracing them—earns you a curse.

In Fuso, one tradition is *kamuyru*, an informal and disorganized practice. While it is highly ritualized, calling *kamuyru* a "religion" would be misleading. It has no popes or bishops or any other formal hierarchical structure. A local priest serving a small fishing village has just as much authority as a priest who advises the Mikado.

Kamuy

Kamuyru priests (called *kannushi*) communicate with spirits called *kamuy*. *Kamuy* are natural spirits, ancestor spirits, guardian angels and just about any other kind of invisible force you can imagine. Every river, every tree, every storm, the sun, the sky, the earth... all of these things have an accompanying spirit. A *kamuy*. A priest's position in Fuso is to communicate to the *kamuy*, keep them happy and make them happy again when they grow angry or dissatisfied. Many troubles in Fuso come from dissatisfied *kamuy*. If the invisible world isn't happy, the visible world feels it.

Every kamuy has its own character. The people of Fuso see the kamuy as flawed characters with incredible power (and hair trigger tempers). If things are going wrong for a village, the village calls upon the kannushi to deal with the problem. He consults with the local kamuy, finds out what the problem is and goes about setting the problem right.

The standard fix for such problems is dancing and sacrifice, although for more serious problems, the offender may need to do something drastic to rectify the wrong.

KAMI VS KAMUY

Readers familiar with Japanese mythology (and roleplaying games) may notice our use of "kamuy" vs. "kami." While kami are Japanese, the word "kamuy" specifically refers to the Ainu mystical tradition. We're using "kamuy" to show the influence of the "northern people" in Fuso.

Purity

Purity is an important aspect of kamuyru. Actions can make a person "unclean" (*kegare*), requiring a ritual to cleanse his spirit. Two good examples of such actions are killing animals for food and actions which further one's personal power (politically or otherwise). Both are seen as impure actions which require a cleansing ritual.

Also, any action that falls outside the prescribed etiquette or procedure could be considered *kegare*. Not only that, but impurity could be seen as a kind of contagion: if your neighbor is unclean, you are likewise tainted by his impurity.

Shintai: Talismans

A shintai (talisman) is an item inhabited by a kamuy. A Fuso Hero does not "own" a shintai as she has a relationship with it. Remember, a kamuy is an entity with a personality. Often, the Hero does not choose the shintai, but the talisman chooses the Hero. So, while we say "owner of a shintai," that's really just for convenience rather than actual fact.

Kamuyru has many different kinds of shintai providing luck and good fortune and even protection. There are so many—too many to list here—but here are some examples.

Ema are small wooden amulets or trinkets with sacred and auspicious words or phrases written on them. *Ema* bring good luck to those who wear them. An *ema* must include the word *gani* ("wish") to perform properly.

Ofuda are talismans of wood or paper that provide protection to a household.

Omamori are personal protection amulets, usually made of cloth, worn to bring good luck. *Omamori* provide a specific kind of luck: good health, good fortune with fishing, protection for travelers, etc.

Omikuji are small random fortunes written on paper. The visitor to a shrine leaves a donation and may draw one from a box receiving the good fortune inscribed there.

HOW IT WORKS

A follower of kamuyru has the ability to communicate with kamuy. They can speak with the spirits, make requests and under certain circumstances, make demands. But kamuy are not always cooperative and sometimes need proper reverence before they feel the need to lend a hand. Sometimes that reverence may be as simple as a Hero Point and other times, it may be something much more complicated.

Kamuy can grow angry if their natural state has become corrupted. For example, a small fishing village is going hungry because the lake only gives up dead, poisonous fish. The Heroes speak to the spirit of the lake and discover someone dropped a dead body into the water last week. In order to appease the kamuy—and restore the purity of the lake—the Heroes must find a way to go to the bottom and remove the body. Of course, the body may have become something *unnatural* and *awful* by now...

The Five Elements of Fuso

According to the philosophy of Kamuyru, the world is made of up five elements: Air, Earth, Fire, Water and Void. Kamuy are the embodiment of these five elements and their temperament varies greatly depending on which element they represent.

Air

The Element of Air represents intellect and rationality. Air kamuy are calm, contemplative and reluctant to take rash actions.

Earth

The Element of Earth represents temperance and fortitude. Earth kamuy are slow and sometimes stubborn.

Fire

The Element of Fire represents energy and movement. Fire kamuy are impatient and eager to act.

Water

The Element of Water represents learning and wisdom. Water kamuy know a great deal and are eager to share their wisdom, but only to those who are worthy.

Void

The Element of Void represents mystery, practicality and potential. Void kamuy are wry, subtle and occasionally contrary, prone to meddling in others' business.

Animal Kamuy

Animals, like humans, are complicated creatures who contain all five of the elements, although not necessarily in perfect balance. Each animal has its own character, it's own inner nature. Rather than bound to a single element, their natures represent a mixture of all five. A bear, for example, may have more Earth and Fire than Metal or Water. A snake may have more Metal and Water than Wood and Fire.

Commune

Every follower of kamuyru may speak to a kamuy for one Hero Point. Any Hero with the Kannushi Advantage may do so without spending a Hero Point. The communication lasts until the kamuy no longer wishes to communicate.

Kamuy can pass on all kinds of information, including any events that may have happened in the last few days. Kamuy are watchful, but they are also mercurial and may or may not remember what they saw.

Command

Only a Hero with the Kannushi Advantage may command a kamuy to perform a specific action. This costs a Hero Point. Commanding a kamuy to take action always has consequences. These may be minor if the kannushi is respectful or drastic if he is not.

Bind

A Hero with the Kannushi Advantage may also Bind a Kamuy into an item or structure (such as a home or a bridge), making a Shintai (Talisman). A Kamuy may or may not want to be bound into a Shintai, and thus, consequences. Always consequences. A bound Kamuy is no longer free to wander the world, but also takes a much more active part in it. A Kamuy bound into a sword, for example, travels the world at the side of a Hero, healing the world's wounds. Not bad. On the other hand, some Kamuy may not want to sacrifice their freedom for duty, and thus, may not always be willing to assist a Hero when asked.

Calling upon the power of a bound Kamuy requires a Hero Point. That power lasts for the Scene alone. Some Kamuy can be convinced to act without using a Hero Point, but that probably requires some sort of humility or pleading on the part of the wielder.

Each Shintai may have one and only one Kamuy bound into it. The benefit of such an item depends on the Element of the Kamuy. A Fire Kamuy bound into a lantern may burn forever without the need for tinder or oil. A Water Kamuy bound into a drinking cup may always be full. And a Metal Kamuy bound into a sword may make the blade unbreakable. The possibilities are only limited by the kannushi's imagination and the Element of the Kamuy.



LIFE-GIVING SWORD, DEATH-GIVING SWORD

Author: John Wick

Development by: Shoshana Kessock, James Mendez Hodes, Leonard Balsera, Mike Curry

System Design and Development by: Mike Curry

Content Warning: limited mind control, romance, infidelity, murder, politics

INTRODUCTION

In Khitai, it is known that spirits touch all things, from the lowliest plank of wood to the holiest of shrines. Sometimes, a particular object becomes a permanent home for one of these spirits, imbuing it with extraordinary power and the benefits of consciousness. Those who interact with these objects find themselves in a most unique relationship, as the spirits within attempt to manifest their will upon the world.

In the nation of Fuso, these spirits are called kamuy, and the objects they inhabit are calledshintai. This adventure revolves around two powerfulshintai, a

pair of katana called the Yamazaki Blades, joined with two powerful and diametrically opposed spirits—one obsessed with protecting life, the other with taking it. The blades have been lost for centuries, safe from the greedy hands of those who would exploit their power.

They will soon be loosed upon the world again, drawing a band of intrepid Heroes into an operatic tangle of vengeance and deceit, from the action-packed wilds of Fuso to the labyrinthine political courts of Han. Who will triumph in the struggle for the Yamazaki Blades? Only you can say.

GOAL AND BASIC STORY

In *7th Sea: Khitai*, adventures play out in a series of Steps, progressing inexorably toward a Goal. Each Step is composed of one or more Scenes.

When you begin play, the GM should reveal the Goal that awaits at the end of Act Two, and reveal Step 1. Whenever the group moves on to a new Step, the GM should reveal it.

The Steps are:

- **STEP 1:** The Heroes discover the fate of the Yamazaki Blades and the deception of the Villain, Horio Morosu.
- **STEP 2:** The Heroes recover one of the Yamazaki Blades.
- **STEP 3:** The Heroes chase Morosu to Han and decide how to go after him and the other Blade.
- **GOAL:** The Heroes determine the fate of Morosu and the Yamazaki Blades.

ADVENTURE SETUP

Of course, this adventure is not entirely about swords. It's also about the passionate, driven personalities who seek those swords, and their motives for doing so. To run this adventure, GMs should familiarize themselves with the cast of NPCs and their histories, the lands where the adventure takes place and of course, the Yamazaki Blades themselves.

The backstory focuses on four people:

- **HORIO MOROSU**, the main Villain of the adventure and a magistrate in Fuso
- **MANABE KAGATANE**, a well-known samurai and clan chieftain
- **MANABE YURIKO**, Kagatane's wife and a powerful noble in her own right
- **KATSUSHIKA JINA**, Kagatane's *yojimbo* (bodyguard)

Morosus has had his designs on Kagatane's land and title for many years, seeking to expand his influence. He was never able to muster the military might to conquer Kagatane's lands, so he turned to a more sinister scheme—he planned to seduce Yuriko and gain her allegiance, then have Kagatane assassinated so he could marry into the house.

Things did not go as he planned. He made a romantic overture toward Yuriko, and discovered something unexpected in the heat of the moment—Yuriko's heart was taken, not by her husband, but by his bodyguard Jina, with whom she'd been carrying on a year-long affair. Yuriko spurned Morosu, but their conflict ended in a stalemate, as neither could afford to have their secrets revealed.

Infuriated, Morosu arranged for Kagatane's murder anyway, planting evidence to implicate Yuriko as the responsible party. During a hunt, Kagatane and Jina were attacked by assassins. Kagatane died in Jina's arms, but not before telling her his family's darkest secret: the Manabe clan were the keepers of the Yamazaki Blades! Kagatane made Jina vow to take the swords somewhere safe, to ensure that whoever was moving against his house could not claim their power.

Jina was overwhelmed by grief, fear and confusion, but her training took hold, and she began searching the bodies of one of the assassins who did not survive the assault. In that moment of weakness, she became the victim of Morosu's deception: a letter in Yuriko's forged hand instructing the assassins to kill both Kagatane and Jina. In that moment, Jina's soul was overwhelmed by the cold, hard anger of betrayal.

She snuck into the monastery where the blades were kept, but not to fulfill her promise to Kagatane. Instead, she picked the lock of the secret compartment that enshrined the Yamazaki Blades and took hold of the Death-Giving Sword, entranced by its whispered promises of revenge, then stormed off into the night.

Now, the only thing Jina can think of is murdering the woman she believes arranged for Kagatane's death and her own attempted murder. Yuriko. His wife. The woman she loved. The woman she thought loved her in return.

As for Morosu? When his scouts reported the aftermath of the attack, he was overjoyed at his unexpected fortune—the house of Manabe in tatters, and a Yamazaki Blade to call his own? He immediately sent his assassins to raze the monastery and take the other sword.

When the adventure begins, the monastery is still burning.

The Nation of Fuso

Clustered in the north of the Eastern Sea, east of Han and Shenzhou and north of Kammerra, is the island archipelago called Fuso: a beautiful and broken land of snowy mountains and fertile valleys, humid hot summers and serene dark winters. Through trade, missionary ventures and piracy, the curious and syncretic Fusoese blend indigenous culture and shamanism with influences from abroad. Each clan's *nispa* (shaman-chieftain) intercedes on the clan's behalf with nature-spirits and deities called *kamuy*. Some *kamuy* dwell in animal species, flitting from individual to individual to test hunters' and trappers' cunning and mettle. Some occupy natural features like seas or venture into handicrafts and tools. Most redoubtable of all are the bear gods, whose offspring totem-bond to great shamans as friends, familiars or even war-mounts.

Fuso follows the principle of the Great Wheel, dividing its three castes into the no (farmers who grow staple crops such as rice and barley), the tsukasa (artisans who build and craft) and the samurai (knights who defend the clan and smite its enemies). No caste is higher than the other: each is a necessary spoke in the Wheel. In addition, the newly emergent Madhyamika clergy fill out religious orders like the yamabushi (mountain ascetics), komuso (gyrovagues) and biku (cloistered brother- and sisterhoods). Fuso's naval tradition supports some of the most active fisheries and audacious pirates in Khitai, although their technology lags behind the Kiwa Islands and Han.

If any vice can be said to plague Fuso, it is ambition. While the nispa have ruled Fuso for centuries, a new kind of leader is emerging. A warlord. Many of these chieftains-turned-warlords abandon their ancestral duties, heedless in their quest to write their own names in blood and fire across history. We know these warlords by a new sobriquet: "daimyo." Fusoese for "big name."

The richest, most aggressive daimyo augment armies of samurai and foot soldiers with *suppa*: unconventional warfare specialists who investigate opposing forces using disguise, sabotage and deception. Even nominally pacifist Madhyamika monks have fortified many monasteries and trained novices with musket and glaive. These *sohei* (warrior-monks) have such a fearsome reputation as shock troops that some commanders have taken holy orders just to garner their support.

For now, the daimyo are too proud to bend the knee to any one leader, each hoping to unify the archipelago and rule Fuso, then all Khitai. But two have risen as the most likely of the unlikely candidates. In her imperial court far in the north is the young Mikado, Umakashte. The Mikado serves as Fuso's spiritual

leader, the sun kamuy's cloistered and refined descendant who wields divine power. However, Umakashte knows little of the outside world. In the south, ensconced in a floating harbor fortress, is Lady Aguta Aka, the Sei-i Taishogun ("Commander-in-Chief of the Expeditionary Force Against the Barbarians"). Fuso's default military leader, she is a hard-boiled, pragmatic general with decades of experience. Were Fuso to unite behind Mikado Umakashte or Shogun Aguta, no country could hope to hold them back alone. The balance of power between the Mikado and the Shogun is delicate at best. One has divine mandate and the other wields military might.

Fusoese Heroes are gallant cavaliers, fanatical warrior-monks, cunning spies and solemn shamans. Fusoese villains are treacherous warmongers, cackling shapeshifters, fiendish corsairs and murderous bandits. Come to Fuso and heed the mandate of the wild gods who summon mortals into hierophany; but watch your back. There are goblins and other beasts in the mountains, gunpowder and betrayal in human hearts.

The Kingdom of Han

A mountainous peninsula, its coastline dotted with islands, juts eastward from the Khazari Steppes in northern Shenzhou, pointing into the East Sea toward the Fusoese Archipelago. The forests surrounding its farms hide deceitful fox-spirits, mischievous trolls and birds with godlike powers, kept at bay by spirit-channeling shamans and meditative monks and nuns. In the year 483 AV, a disgruntled Shenese political scientist and philosopher, a voluntary exile from his homeland, wandered here looking for someone who would listen to his teachings. Master Gong found a willing student in a local queen who envisioned a new kingdom spanning the Hanin Peninsula, based on Gong's teachings about the importance of family and the study of arts and letters.

Over two millennia later, the Kingdom of Han leads Khitan nations in creative and scholastic excellence. *Yugyo*, Master Gong's studious way of life and governance, calls every lady and gentleman in the yangban nobility to the Six Classical Arts: archery, horsemanship, calligraphy, mathematics, music and ritual. Noble scientists develop invention after life-changing invention, ranging from a revolutionary alphabet and advanced rain-gauges to modern artillery and deadly warships. Madhyamaka has also taken root here, especially the Seon School which emphasizes meditative and artistic paths to enlightenment.

But all is not well in the Phoenix Academy. King Jeongdo is weak and overconfident. Most of the nobles in his court spend their time and energy backstabbing and social-climbing, recognizing the

RISE OF THE DAIMYO

For ages untold, the ancient animistic tradition of the nispa (warrior-shamans) ruled over Fuso and its many Clans. They led the Clans through troubled times and good times, following the guidance of the kamuy. But recently, a new ruling class has emerged: the daimyo. Land-holding warriors who conquered without the leadership of the nispa. For hundreds of years, these two castes clashed for control over Fuso's destiny and have arrived at a kind of uneasy truce. Some parts of Fuso are ruled by the daimyo and others by the nispa. And at the top of it all are the Mikado and the Shogun, symbolic rulers of each other's castes. There are times in Fuso's history when the Mikado was strong and the Shogun was weak and vice versa. There are times when the Mikado was a Villain and the Shogun was a Hero and vice versa. These two castes have Fuso's destiny locked in a struggle that must be resolved, one way or another. And one day, that struggle will finally erupt, throwing Fuso into a brutal and bloody civil war.

appearance of education and refinement, not their substance. The King's allegiance bounces back and forth between their squabbling factions. Nepotism, networking and standardized tests fuel appointments to important civil and military offices, rather than practical experience. And while Hanin nobles' and commoners' literacy rate outstrips all other Khitan nations, the slaves who make up one third of Han's population reap no such benefits.

Conquest, glory and world domination seem ephemeral to many Hanin Heroes, compared to the Phoenix Academy's divine mission to preserve the best and brightest flowers and fruits of civilization. If the degenerate barbarians devour themselves in strife, Han must safeguard human knowledge for the next generation. But two centuries of intellectual development without any attackers more formidable than pirates or border raiders have left Han's military infrastructure crumbling and neglected. The mountain fortresses which once defended the country are outdated, little more than ruins. Their conscripted infantry lack armor and discipline, waiting for any opportunity to drop their spears and bolt. Hanin nobles may be adept archers and skilled riders, but they lack strategic and tactical experience. Even the large and well-equipped navy, boasting the continent's most advanced maritime technology, suffers rampant mismanagement. Han is ill-equipped to defend against a slave revolt ... or worse yet, an invasion from the nearby military juggernaut, Fuso.

For now, Han relies on its suzerain, Shenzhou, for protection, although the Hanin see Shenzhou as more of a glorified bodyguard than a feudal superior. In exchange for tribute and obedience, the Hanin throne expects Shenzhou's massive armies to help in case of invasion; but against as ruthless and professional a threat as Fuso, they may not be enough.

The Yamazaki Blades

So, what exactly are the Yamazaki Blades?

They are katana, crafted two hundred years ago by the legendary swordmaker Yamazaki Kimiko, that both adopt and intensify the character of whoever wields them.

One is the Life-Giving Sword, a Blade created with an inner light that shimmers with a blue-green aura. She is strengthened by her righteousness, and her mercy and kindness know no bounds. The wielder of the Life-Giving Sword uses intellect, perception and compassion to not only understand her enemy's intentions, but also allow her enemy to understand her own intentions so no conflict is needed. "Defeat your enemy without fighting." That is the way of the Life-Giving Sword.

Legend says Yamazaki could not make the Life-Giving Sword without also making its counterpart, the Death-Giving Sword. When a Villain wields the blade, her shadow shimmers with silver and grows longer and she becomes a cold-hearted killing machine. The Death-Giving Sword glows with the white-silver of the moon and urges its wielder to destroy her enemies without mercy, to create fear and despair and rule with an iron fist. "Destroy your enemies completely and all will fear you." That is the way of the Death-Giving Sword.

The Yamazaki Blades also have wills of their own. The Life-Giving Sword urges its user to prevent violence while the Death-Giving Sword moves its owner to use violence to solve conflicts. And, on rare occasions, the wielder can hear the voice of the sword they carry. Oftentimes, however, they only feel a compulsion to act in a certain way. The swords can also speak to their wielders in dreams and meditative visions. The two swords always know where the other is and seek to "disarm" their kinsmen—in other words, ensure nobody wields the opposing Yamazaki Blade.

The Yamazaki Blades only care about action, not motivation. If a Hero uses the Life-Giving Sword to protect a Villain, the sword does not care. The wielder is protecting a life; that's all that matters. Likewise, if a Hero uses the Death-Giving Sword to murder a Villain, the sword does not care. Only action concerns the swords, not motivation.

USING THE YAMAZAKI BLADES

When a character uses a Yamazaki Blade, the sword aids its wielder if the wielder acts in accordance with the sword's wishes. Each katana allows anyone wielding it to reroll one die during any Weaponry Risk, keeping the new result.

In addition, the two swords have unique (although mirrored) capabilities.

When a character wielding the LIFE-GIVING SWORD takes any Action that prevents Wounds (such as spending a Raise to defend themselves from an attack or reduce damage from a Consequence or performing the Parry Maneuver), he can spend a Hero Point (or a Danger Point if he is a Villain) to increase the number of Wounds he prevents by the Ranks he has in the Trait he used for his Approach.

When a character wielding the DEATH-GIVING SWORD takes an Action that causes Wounds (such as spending a Raise to reduce a Brute Squad's Strength or to cause Wounds to a Villain or performing the Slash Maneuver), she can spend a Hero Point (or a Danger Point if she is a Villain) to increase the number of Wounds she causes by the Ranks she has in the Trait she used for her Approach.

SCENE SUMMARY

This is an overview of the Scenes that make up each Step of this adventure's Story. This should give you a rough idea of what's available for your use in each Step.

Step 1

THE HEROES DISCOVER THE FATE OF THE YAMAZAKI BLADES AND THE DECEPTION OF THE VILLAIN, HORIO MOROSU.

The Scenes in Step 1 serve to introduce the players to Fuso, get the players deeply embedded in the conflict of the adventure and give them a chance to play around with the mechanics.

THE MAGISTRATE AND THE MONK.

The Heroes arrive at the wrecked monastery and learn about what happened.

ASSASSINS!

Morosu's assassins, led by the ronin Ochi Tameyori, attempt to take out the Heroes before they can reach Manabe Castle.

Step 2

THE HEROES RECOVER ONE OF THE YAMAZAKI BLADES.

This Step contains only one Scene, the climactic confrontation at Manabe Castle.

LOVERS' SPAT.

The Heroes resolve the conflict between Yuriko and Jina, and get the Death-Giving Sword.

Step 3

THE HEROES CHASE MOROSU TO HAN AND DECIDE HOW TO GO AFTER HIM AND THE OTHER BLADE.

The Scenes in this Step are intended to introduce the players to Han, and give them a chance to engage in skullduggery and debate, as opposed to direct action.

THE HEIST.

The Heroes infiltrate the estate of Minjun to steal back the Life-Giving Sword and escape with it.

THE SHOWDOWN.

The Heroes confront Morosu and his supporters in the Royal Court of Han.

STEP 1 SCENE DESCRIPTIONS

Step 1 has an *in medias res* beginning—bad stuff is in progress, and the Heroes stumble upon it. Don't dawdle too long before throwing them into the action.

The Magistrate and the Monk

At the start of the adventure, read or paraphrase the following text to the players.

You are the most unlikely group of friends, brought together by the Song of the World. You've had many adventures before, earned each other's trust and saved each other's lives many times, but this time, you're traveling together to see the world, not save it. Traveling incognito, you follow wherever the road takes you, eating food, meeting strangers and enjoying whatever experiences you find.

A few nights ago, you recognized some landmarks and remembered a small monastery that gave you shelter during a storm. The monks were kind and friendly, gave you hot food and a roof over your head until the storm passed. You thanked them and promised to visit them again. It seems your path will lead you back to the monastery to keep that promise.

This is a good time for the players to introduce their Heroes. Give each player a moment to talk about who their character is, where they are from and what the others know. This information is on each player's Hero Sheet.

ENCOUNTER: Wasure Suzu, the Magistrate

After that, read the following text:

That is when you hear the shouting.

"Hello? Is anyone there? Is anyone still alive? I've come to help!"

Then you smell the smoke.

Hurrying ahead you come upon something terrible: the monastery is in shambles, many of the building have fallen, and several are still smoldering in fire. Whatever happened here is recent, within the last few hours at most.

Standing at the monastery's gate is an individual wearing a simple green traveler's robe, a katana and a badge of office that you recognize as that of a Magistrate: a keeper of the peace, solver of crimes and servant of justice who works for the local government.

This is **Suzu**, the Magistrate. Suzu tells the Heroes as much as the moment allows, but is more concerned

with making certain that any survivors are located and cared for quickly:

"I was sent here by Horio-san, the head Magistrate. He said something terrible had befallen the monastery here, and he wanted me to investigate. When I arrived, this is what I found! We must search for survivors, then we can try to get to the bottom of this! Please, help me!"

Suzu doesn't wait for a reply, immediately moving forward to begin searching for survivors.

ROLEPLAYING AS SUZU

Suzu is something of an oddity in Fuso. Honest, earnest, helpful...and yet at the same time naive, bumbling and clumsy. Suzu is new to the office of magistrate, but wants to do well on this assignment, viewing it as a sign of Morosu's trust. The truth is that Morosu sent Suzu because he wanted the investigation to fail, and he believed that dispatching a rookie magistrate to the scene would be overwhelming and serve to grind the following investigation to a halt.

Suzu doesn't know any of this. Young and hopeful, the magistrate honestly wants to help people and see that whoever is responsible for so much death and destruction is brought to justice. While tackling this investigation alone would almost certainly lead to failure, Suzu's saving grace is the timely arrival of the Heroes to lend a hand.

You'll notice that thus far, Suzu has not been described as male or female. This is intentional. Feel free to use whichever pronouns in your description to the players as you want, but Suzu's gender is unimportant, both to the story and to Suzu. If one of the Heroes asks, have Suzu uncomfortably deflect the question, refuse to answer or ask why it's important. There are lives that need saving and justice to be done, after all.

When you roleplay Suzu, do your best to make the players fall in love. Not romantically, but play up Suzu's earnest and real desire to help while at the same time making it very clear that without the aid of the Heroes, Suzu would be lost. If the players miss a clue, you can have Suzu bring it to their attention, but make sure that Suzu's impression of the clue's importance is wrong.

"See that trap door there? Clearly, this was opened by the attackers and the contents looted!" Well no, Suzu, the lock was picked, and it's unlikely that the bandits would have taken the time to pick the lock in the middle of their attack. They probably would have just smashed it open.

In addition, Suzu can aid the players in other small ways, such as by letting them bypass a penalty for Improvisation, asking them questions as to what they think happened or activating an Opportunity that they

chose to ignore. Don't overdo it here, but make sure that Suzu comes across as helpful while at the same time making it very clear that the focus is on the Heroes, and Suzu is something of a bit player in the scene.

Whenever the players correct one of these false assumptions, have Suzu nod knowingly and listen closely. Suzu might not be a good investigator, but what is lacking in know-how is made up for with an open mind and an eagerness to learn.

When Suzu learns of Morosu's reason for dispatching an investigator, play up the disappointment and hurt feelings. Suzu doesn't like being used and manipulated, especially when it's to accomplish an evil end, but there isn't a cry for justice or a burning need for revenge. Suzu, more than anything, is just disappointed.

RISK: Investigating the monastery

The monastery is only just down the road. If the Heroes rush, they can be there in moments.

As you look over the smoking ruins of Natsu no Kaze Monastery, you are reminded that your duty almost always leads to facing death. The place is a shambles. Some wood still burning, the stones hot to the touch. Broken and blackened timbers reaching up to the sky as if calling for rain.

Here, the Heroes discover a few important clues. This is your first **Dramatic Sequence**.

Ask each Hero to form an **Approach**. An Approach is a combination of a Trait and a Skill that the Hero uses to solve a problem or overcome the obstacles in front of them. Currently, the obstacle here is "The monastery is on fire, and you need to look for survivors and clues as to who is responsible." How do the Heroes want to solve this problem?

Any Trait is appropriate here, so long as that Trait is the Hero's driving motivation. When a player tells you his Trait, ask him why, but so long as he can give you an answer don't second-guess him. The Skill a player chooses is much more telling in this circumstance, as it will tell you *how* the Hero is going to approach this situation.

Some likely choices will be **Notice** to simply have a look around and see if anything is out of place (hint: there is *lots* out of place), **Scholarship** to know things like "Where would the monks likely go when trouble showed itself?", **Athletics** to physically search through heavy debris and navigate the dangerous areas of the still-burning monastery or **Warfare** to use clues such as tracks and dropped weapons to figure out how the battle played out. Inevitably, players will think of an interesting use for a Skill that you didn't. This is *good*, and you should encourage creativity of this sort.

As long as the player can tell you why a certain Skill makes sense for her Approach, let her use it.

Now that everyone has chosen an Approach, it's time to roll dice. Each player gathers a number of 10-sided dice equal to the Ranks they have in their chosen Trait and Skill. In addition to this, the players can receive two bonuses, collectively called **Flair**.

Flair has two parts: a Unique Skill bonus, and a Narration bonus.

The Unique Skill bonus grants an additional die each time the player uses a Skill in a scene that they have not previously used. Since this is the first time we've rolled dice this scene, everyone receives this bonus.

The Narration bonus grants an additional die if the player describes what they intend to do in an interesting way, interacts with the setting, speaks in character or otherwise does something fun and interesting to engage with the game's fiction. Be generous with granting this bonus: as long as the player says anything more than "I'm going to use this Trait and this Skill," you should give them the bonus for Narration. This isn't a contest, it's a reward for being engaged with the game.

Finally, some Heroes may have some Advantages that give them additional dice. Remind them to check their Hero Sheet for these before they roll, and add any bonus dice granted to them.

Now, it's time to roll. Have everyone roll at the same time and use their dice to make sets of 10 or more. Each set made in this way is called a **Raise**, and Raises are how the Heroes will actually go about solving problems and answering questions.

Ask the players how many Raises everyone has, and if they have any dice left over that they couldn't use to make Raises. You can give that player a Hero Point to buy these leftover dice, and in return earn Danger Points which you use to make situations more dangerous, power abilities for Brutes and Villains or otherwise just make the world a more perilous place. For now, you should buy (at most) 1 unused die from each player.

Now it's time for the Heroes to take action! Because this is a Dramatic Sequence, the order of play isn't important here. So as long as everyone is taking turns, having fun and has their voice heard, let the Heroes act in any order they want.

Each Raise a Hero spends lets them take an Action to do something important. In game terms, this means that the Heroes can either overcome a dangerous Consequence, take advantage of an Opportunity or simply take an Action to find a clue in the scene.

There are no **Consequences** in this scene, since the attackers left a few hours ago. However, if your Heroes decide to venture into the dangerous, still-burning areas of the monastery, feel free to improvise. "The ceiling beams here are still smoldering, and look like they might collapse at any moment. Ash and cinder falls from above, singeing your clothing. If you proceed down this way, you'll need to spend a Raise or take 4 Wounds from falling debris, fire and smoke." If the Hero chooses to proceed (either by spending a Raise to overcome the Consequence or just take the Wounds and continuing their investigation), reward them. Give them a piece of information or allow them to locate a surviving monk.

Opportunities are chances to accomplish explicit goals. There are four Opportunities here.

- **A TORN SCRAP OF CLOTH** from a visitor to the monastery from last night that bears an insignia
- **AN OLD HALF-BURNED TAPESTRY** from the monks' library that reveals a secret
- **A HIDDEN TRAP DOOR.**
- **THE FAINT SOUND OF SOMEONE** within the monastery calling out for help.

The players know that these Opportunities are present, but not the information that they reveal. Activating an Opportunity costs 1 Raise.

If a Hero doesn't want to overcome a Consequence or activate an Opportunity on their turn, they can take any Action that they want. This means that the player can ask the GM a pertinent question about the scene, and receive a truthful and generous answer. A player might ask "How many attackers were there?" or "Which direction did they go when they left?" or "Were they here to just kill everyone or did they want something else?" So long as the question that the player asks pertains to the scene, and so long as they can describe how they are using their Approach to find an answer to that question, the GM should respond honestly and generously. It is not the GM's job to bleed the players for as many Raises as he can; it is the GM's job to give the players the information they need to solve the mystery.

If a Hero's Action is not covered by their Approach, they can still do what they want, but they must pay an additional Raise to do so. This is called **Improvise**. For example, if a Hero chose to use Notice as her Approach but then wants to lift a heavy obstacle out of the way, she'll need to pay 2 Raises to do so instead of just 1. Conversely, if a Hero chose to use Athletics as her Approach but wants to closely examine a set of footprints, she'll need to pay 2 Raises to do so instead of 1.

Here are the pertinent facts. Use them to answer the questions that your players ask you with their Actions.

- There was not a single assailant. At least twenty did this. And they were trained fighters, not just bandits.
- The monks were not helpless; they were trained (another clue the attackers knew what they were doing). They were also overwhelmed. Only about ten monks lived here, and almost all of them are dead.
- Tracks lead away from the monastery and into the woods, then turn and head toward Manabe Castle. It is clear that whoever attacked the monastery did not want it to be obvious where they were going.
- The attackers set the building on fire, then killed the monks as they tried to escape.
- Also in the rubble, the Heroes find one of the assailants, under a blackened and smoking beam. He's dressed like a bandit, but he has a top knot and his sword is high quality, indicating that he's a samurai. Granted, he could have taken it from a ronin or a traveling samurai, but his thumb also has a thick callous: a man who spent his life practicing sword fighting.

In addition to this information, a player that activates one of the Opportunities listed above can discover additional information.

- **A TORN SCRAP OF CLOTH FROM A VISITOR TO THE MONASTERY FROM LAST NIGHT THAT BEARS AN INSIGNIA.** This scrap of cloth is different than the clothing worn by the attackers, and seems to have been trampled in their passing. The insignia is that of Manabe Kagatane, a well-known samurai and the Lord of the nearby Manabe Castle.
- **AN OLD HALF-BURNED TAPESTRY FROM THE MONKS' LIBRARY THAT REVEALS A SECRET.** The tapestry is mostly burned, but tells a brief history of the monastery. Of particular note is the depiction of a group of monks defending a pair of sword-stands, each holding a sheathed katana: one black and one white.
- **A HIDDEN TRAP DOOR.** The trap door leads to a small vault dug into the monastery's foundation. Though the door is closed, it is unlocked (even a cursory examination reveals that it has been picked). The small chamber is undisturbed, a sure sign that none of the monastery's attackers made it here. The vault contains only a single item: a black sword stand, which is empty.

- **THE FAINT SOUND OF SOMEONE WITHIN THE MONASTERY CALLING OUT FOR HELP.** This is Doryu the Monk (see below), who can answer questions for the Heroes. He is among the only survivors of the monastery.

ENCOUNTER: Doryu the Monk

The mortally-wounded Doryu is a monk of the monastery who barely survived the attack, pinned under the rubble. He is suffering from smoke inhalation and can barely speak and see. When he realizes what happened—he still isn't sure—he will openly grieve for his fellow monks.

Here is what he knows:

- A beggar woman came to the monastery the night before. The head of the monastery—he points at a corpse—woke the other monks. He was upset, but before he could explain why, the bandits attacked, setting the building on fire from outside, killing anyone who exited. If shown the scrap of cloth bearing the Manabe insignia, Doryu says that it looks like the clothing the beggar was wearing.
- The monk knows they were hiding the Yamazaki Blades, but he does not know they are missing. If the Heroes ask, he hesitates telling the truth, but confesses he knew about them. "Is that why they attacked? The fools. They do not understand what it is they carry."
- He knows there were many men in masks and hoods who attacked the monastery. He only survived because some of the wall fell on him, protecting him from the fire.
- One of the assassins took the Life-Giving Sword. Before he took the sword, he faced three monks and struggled, but once he had the Life-Giving Sword, he faced *ten monks* and "No weapon or hand could touch him. It was as if he was made of wind."
- The assassins didn't take the Death-Giving Sword, but it is nevertheless missing as well. Doryu doesn't have an explanation for that.

Doryu is physically unable to follow the Heroes. Even if healed, he wishes to remain behind to put his fellow monks' souls at rest.

At this point, all roads lead to Manabe Castle. The mysterious woman who visited the night before wore the Lord's insignia, the attackers went in the direction of the castle after their attack, and the magistrate Wasure Suzu was dispatched from there before news of the attack could have possibly reached the officials there.

Assassins!

The Heroes encounter the assassins on the way to Manabe Castle. The assassins and their leader, Ochi Tameyori, have already been to the castle to deliver the spoils of their raid to their employer. Now they have been instructed by Morosu to make a brief return to the forest around the monastery and deal with any trouble that may result from the attack. Tameyori has also decided to take it upon himself to find and kill Suzu, the magistrate that Morosu dispatched to launch a doomed investigation into the attack.

The key to this Scene is getting the Heroes two important pieces of information: who sent the assassins, and why?

ACTION SEQUENCE: Ochi Tameyori and his "Bandits"

Tameyori and his supposed bandits are actually a small band of suppa. These suppa follow Tameyori's orders, and Tameyori (mostly) follows Morosu's orders. They steal, spy and kill on the orders of Morosu, little or no questions asked.

The encounter with Tameyori and his suppa is your first **Action Sequence**. An Action Sequence uses all of the same steps as the Dramatic Sequence from the monastery, but there are a few differences in how it plays out.

First, just like before, have each player choose an **Approach**. An Approach for an Action Sequence is the same as one for a Dramatic Sequence, a combination of a Trait and a Skill that the Hero plans to use to overcome the obstacles that confront them. In this situation your most common Approach includes **Aim** if a Hero wants to use a bow, a firearm or throwing knives, **Brawl** if a Hero wants to crack their knuckles and deal with the problem by punching and kicking it into submission, **Warfare** if they prefer to keep their distance and direct their allies through the combat or **Weaponry** if they reach for a hand-held weapon such as a sword or spear. Just like at the monastery, you should encourage your players to be creative here, and as long as they can explain their choice of Skill it's a good idea to allow it.

Have each player gather dice equal to their Trait and Skill. Remember that bonuses from **Flair** apply here as well, so if a Hero uses a Skill for the first time give them a bonus die. If they describe how they react to the ambush, shout out a warning to their allies of incoming danger or issue a challenge to the leader of the attackers for individual combat, give them a bonus die. Remind the Heroes to check their Hero Sheet for any abilities that might give them bonuses based on their Approach or their circumstances. Additionally,

this would be a good time to remind Heroes that they can spend Hero Points to give bonus dice to their friends. A Hero who spends a Hero Point to aid an ally gives that ally 3 bonus dice on their Risk.

Then, gather dice for the bad guys.

Tameyori is a Villain with a Strength equal to twice the number of Heroes. So if you have 4 Heroes in your game, Tameyori has a 8 Ranks in Strength. This means that whenever Tameyori rolls dice for a Risk, he rolls 8 dice. As a Villain, he doesn't benefit from effects like Flair; he doesn't have Skills so he can't receive a Unique Skill bonus, and it'd be kind of cheating if he got bonuses for interacting with the fiction since that's your job anyway.

Tameyori's Suppa are a Brute Squad with a Strength that is also equal to twice the number of Heroes. So if you have 4 Heroes in your game, the Suppa Squad has 8 Ranks in Strength. Whenever the Suppa Squad rolls dice for a Risk, they roll 8 dice. However, unlike Tameyori, the Suppa Squad's Strength is reduced as they get beat up, which means that they roll fewer and fewer dice for Risks until they are eventually defeated.

Everyone rolls dice at the same time and reports how many Raises they have, making sets of 10 with their dice just like in the Dramatic Sequence at the monastery. You can buy any unused dice from the Heroes, but you can't buy unused dice from Villains or Brutes.

Whoever has the most Raises gets to take the first Action. If there's a tie between a Hero and a Villain (if Tameyori and one of the Heroes both have 4 Raises, for example), Tameyori gets to go first, because he is a Villain. If there's a tie between two Heroes (two Heroes both have 4 Raises), the Heroes can choose who gets to go first. If there's a tie between a Hero and the Suppa Squad (a Hero has 4 Raises and the Suppa have 4 Raises), the Hero gets to go first because they're a Hero.

So the tie-breaker order is Villains act before Heroes, Heroes can act in any order they choose, and Heroes act before Brutes.

Characters can take Actions to cause Wounds (each Raise spent causes a single Wound), prevent Wounds (each Raise spent prevents a single Wound), create an Opportunity (distracting Tameyori to let an ally attack them more effectively), activate an Opportunity (exploit the opening caused by an ally to cause additional Wounds), overcome a Consequence (eliminating the chance for the suppa to attack) or any other Action that could be performed in a few moments and fits the fiction (snatching a pouch from one of the suppa's belts, using a threat to frighten a suppa and cause them to

flee, ask the GM a question about their surroundings and receive an honest and generous answer, etc).

Remember that an Action isn't "doing something," but "changing the circumstances of the scene." A Hero doesn't need to spend a Raise to see that a suppa is about to attack him, he spends a Raise to evade the suppa's attack. A Hero doesn't need to spend a Raise to realize she is about to be ambushed, she spends a Raise to foil the ambush. A Hero doesn't need to spend a Raise to know that suppa are assassins, he spends a Raise to know that these suppa are clearly taking orders from Tameyori and that if he surrenders they likely will as well. Information gained from spending a Raise should be *useful*, not just set dressing. Set dressing is always free.

After each character spends one or more Raise to take an Action (some Actions might require multiple Raises or have their effect increased by devoting multiple Raises), sequence of play moves to whatever character now has the most Raises.

This continues until all characters are out of Raises or until all the participants on one side or the other have been defeated.

When all characters in the scene are out of Raises, take a moment to describe the scenario. Have some banter if the players are up for it, make Tameyori demand their surrender (or if he's losing, try to bargain for his life) or describe how the suppa try to reorganize and move back into a flanking position where they can seize the advantage. If everyone is still willing to fight, then start again. Have everyone choose an Approach (having the same Approach on a subsequent Round is fine, but remember that Heroes who choose this lose their Unique Skill bonus die), gather dice, roll and count Raises and take Actions again.

Consequences: Tameyori's suppa have been lying in wait for anyone who might follow their tracks away from the monastery or might be a threat to their mission, and the Heroes definitely fit that description. This Consequence triggers as the final Action on 4, causes 2 Wounds to all Heroes from a volley of shuriken and takes a single Raise to overcome.

Tactics: Tameyori will single out any Duelist and try to keep them occupied, but otherwise he just tries to inflict as much damage as possible as often as possible. His suppa follow his lead on this, and prefer to gang up and put down one Hero rather than injure two or three. Since Tameyori is a Duelist himself, make sure to familiarize yourself with the Dueling rules (page 12). Because Tameyori is a Villain, and so he does not have Ranks in Skills, any effect that relies on Skill Ranks (such as those from Dueling Maneuvers) is resolved using half of his Strength. For example, when

Tameyori performs the Slash Maneuver, he deals Wounds equal to half his Strength.

Outcomes: If defeated, Tameyori offers to confess his crimes if he is allowed to live. In short, he is Morosu's personal hired killer. He led the assassination against Kagatane, betraying his Lord (again) in exchange for Morosu's coin. He instructed several of his suppa to carry forged letters that implicated Yuriko (he still has several copies of the letter, as proof). He led the attack against the monastery to seize the Life-Giving Sword (which he then delivered to Morosu). He knows Jina will try to kill Yuriko in revenge, and then almost certainly commit seppuku (ritual suicide) to cleanse her honor for failing to protect Kagatane. Tameyori knows that the monastery was supposed to have two swords, but he could only find one. When he told this to Morosu, the magistrate didn't seem to mind, and said "The other will reveal itself soon enough."

In short, Tameyori is a despicable, greedy, honorless worm. He is willing to do anything, say anything, promise anything, if only the Heroes will let him live. If they agree to let him go free that's even better, but Tameyori isn't that optimistic and he'll settle for imprisonment.

Once your Heroes know the truth, there's only one thing left to do: proceed to Manabe Castle. Morosu is there, both swords are there, Yuriko is there. And Jina, if she isn't there yet, soon will be, and she is out for blood. She just doesn't know that she's seeking vengeance against the wrong target.

TAMEYORI AND HIS SUPPA

OCHI TAMEYORI

Strength: 2[H]; Advantages: Duelist

Ochi Tameyori is a ronin, a specific social class of Fuso made up of former samurai who no longer serve a master and have (generally) forsaken their honor. Tameyori once served a minor Clan who was wiped out by the Manabe family. Manabe Kagatane bribed him for information as well as access to the minor Clan's stronghold, allowing him to kill the daimyo and claim the land for himself. Now, Tameyori answers to Morosu, but only because Morosu has access to the Manabe family treasury. His loyalty does not come from a sacred vow or sense of devotion, but from the promise of money from the Manabe treasury. He's a mercenary and nothing more.

SUPPA

Brutes who have the *Suppa* type take only half Wounds from any effects while they have a created Consequence active. This means that Suppa are most vulnerable after they strike, but before they've had a chance to melt back into the shadows.

In addition, once per Round a Suppa Squad can spend a Danger Point after they activate their Consequence to immediately create a new Consequence.

STEP 2 SCENE DESCRIPTION

Step 2 is the climactic conclusion of the first half of the adventure. Play the atmosphere up for everything its worth. Have a storm break as they approach the towering spires of Manabe Castle, shrouding it in rain-slicked darkness.

Lovers' Spat

As the Heroes approach the massive front gates leading to the courtyard of the castle, they find that chaos has beaten them there—the guards are dead and one of the gates is nearly torn off its hinges as though forced open by someone with supernatural strength. Across the courtyard, one of the main entrances to the palace is in similarly bad shape.

Confronting the Guards

The rest of the guards are on high alert, and it's likely the Heroes will run into a patrol on their way into the palace. If your group thrives on action, this is an opportunity to present them with a conundrum: do they subdue the guards to avoid any delays in getting to Yuriko? Do they kill them? Or do they take the time to convince the guards that they're here to help?

If it's violence they want, make this an Action Sequence against a 2[H] Brute Squad. Otherwise, give someone the opportunity to take a Risk and talk their way out of it, using Tempt, Convince or any other appropriate Skill. They need at least 3 Raises to convince the guards to back off and let them pass.

The Lovers

The Heroes will eventually find Jina and Yuriko in the palace's master suite. Jina has Yuriko on her knees, and is holding the Death-Giving Sword in preparation for a killing blow.

The Heroes have two options at this point.

CHARGE!

This could be a straightforward Action Sequence, with the Heroes trying to overpower Jina and wrest the sword from her. Jina is a 2[H] Strength Villain while under the sword's influence and is a Duelist, and she will fight to the bitter, bitter end. Remember that she also possesses the Death-Giving Sword (page 19), which makes her an even more formidable fighter.

DRAMATIC SEQUENCE: TALKING JINA DOWN

If they decide they want to try and break through the sword's influence and talk Jina down, it'll require more than just a Risk—all the Heroes will need to participate in a Dramatic Sequence.

Approaches: Ask each player how their Hero wants to contribute to the Sequence. Athletics will allow a Hero to interpose themselves between Jina and Yuriko.

Convince and Tempt will allow them to try and reach Jina themselves or convince Yuriko to use the extra space she's been given to speak on her own behalf. Scholarship will allow them to recall the legends about the Death-Giving Sword's corruptive power.

Obstacles: The Sword has a deep hold on Jina's mind, whispering continual thoughts of revenge into her ear. Jina has not seen any evidence that shows Morosu's treachery, and will be suspicious of anything anyone shows her. Yuriko is terrified, and needs to be calmed down before she'll have the presence of mind to speak. Overcoming each of these things requires 2 Raises, and then 1 more Raise will allow them to convince Jina to stand down and listen to them.

Consequences: Any Hero who wants to interfere with the killing strike is going to take at least some damage from warding off the initial blow—3 Wounds unless they spend 3 Raises to counter it.

Opportunities: Opportunities in this scene depend upon the decisions the Heroes made before and how much they know. If they defeated Tameyori and extracted a confession from him, they can offer this information to Jina to redirect her thirst for revenge. If they took Tameyori prisoner, even better; Jina is almost certainly willing to let the innocent Yuriko live if she is given the chance to execute Tameyori instead.

Outcomes: Convincing Jina to spare Yuriko can be accomplished in two ways.

First, Heroes might simply appeal to her nature and her love for Yuriko. This is difficult because of the Death-Giving Sword's influence, and requires a total of 10 Raises spent over the Sequence. Actions taken toward this goal can be threats, appeals to Jina's conscience, reminders of her love for Yuriko or her devotion to the Manabe family or simple appeals that things are more complicated than they seem.

Second, the Heroes can try to convince Jina that she is seeking vengeance against the wrong person. This requires the Heroes to reveal several pieces of information and convince Jina that they are true. First, that Tameyori is the one who led the assassination of Kagatane. Second, that Tameyori was acting under Morosu's orders. Third, that Morosu specifically directed Tameyori to frame Yuriko for these murders, to drive Jina on a false quest for vengeance. Convincing Jina that each piece of this information is true costs a single Raise per clue (a total of 3 Raises), but once all are revealed, Jina backs down on the condition that she is allowed to execute Tameyori as punishment for his crimes.

The Heroes might pursue both of these tracks simultaneously. If they do, make sure to play up Jina's frenzied confusion. The Heroes are simultaneously trying to talk her out of revenge, but at the same time tell her that the target of her vengeance is the wrong one. She doesn't know what is right, and as the two paths to resolution draw closer to an end Jina becomes more and more unstable. She no longer knows what to believe, who to trust or what is real.

If they manage to talk Jina down, she'll listen to what everyone has to say, but the issue isn't completely resolved...

RESOLVING THE CONFLICT

After the complete truth is out, Jina is still devastated. She feels as though Yuriko could have moved against Morosu sooner, knowing that he had designs on the Manabe lands, even if it meant exposing their illicit relationship. Yuriko feels she was duty-bound not to betray anyone, and was confident she could find another way to work around Morosu's machinations.

What do the Heroes think? Give them a chance to advocate for one, both or neither of the lovers, and repair the lovers' relationship if they want to intervene. Either way, Jina will offer the Death-Giving Sword to the Heroes, saying that she is unworthy of its might.

They both suggest the Heroes seek out Morosu and bring him to custody. Yuriko gives them the formal authority to bring the rogue magistrate to justice for the murder of her husband, and pledges to provide any assistance they need in their pursuit of justice.

Morosu?

Morosu's lodgings are in the guest wing of the Palace, a small but well-appointed room with a study. When the Heroes arrive, they find the room in disarray, as if ransacked in advance of a hasty exit. They also find an ornate case, now broken open, which once held the Life-Giving Sword—clearly, Morosu has it now.

Morosu fled the scene after the Death-Giving Sword gave him a vision of trouble. It urged him to leave Fuso and head off to Han, the land across the sea. Morosu took the sword's advice (as a man of weak will, he had little choice) and has fled the scene.

Pick a Hero at random (if one of the Heroes has chosen to take up the sword, choose them) and say that the Death-Giving Sword is sending them visions of another palace, far away in the distant Kingdom of Han. The swords despise and want to destroy each other. No matter where one goes, the other follows.

Also, Morosu knows his reputation here is finished. Once Yuriko knows he was behind the assassination

of her husband *and* an attempt on her own life—not to mention corrupting her love—all bets are off. Yuriko's command is simple: Morosu must face justice. That one command from the most powerful woman in the region is enough to make him flee for foreign soil.

STEP 3 SCENE DESCRIPTIONS

In Step 3, the Heroes transition to Han after a long journey at sea. But before they begin, we must resolve the question of Yuriko's fate.

If Yuriko survived, she sends the Heroes to Han with a formal letter of introduction from a Fuso noble.

"Here is a letter of introduction that bears my seal. Bring it to Admiral Jihu at the court of King Jeongdo. You can trust her—she is one of my closest friends, and he will help you as much as he can. The letter may help you with other Han officials, but I can't vouch for its effectiveness. Other than Jihu, trust whomever you believe is worthy of it."

If Yuriko did not survive, the Heroes set off for Han with no introduction from Yuriko, but they still have Akiyama Chihiro's status to establish communications. Chihiro has some sway with foreign nobles, but she doesn't have a specific contact. This gives the other Heroes a chance to jump in to help—specifically the Hero from Han as Friend at Court, which he can use to make an introduction. That friend should probably be Admiral Jihu. Or, if the players invent someone else, go along with their suggestion.

The Kingdom of Han

The Kingdom of Han has seen better days. Once magnificent and independent, they have been conquered and subjugated by the Empire of Shenzhou. Now, King Jeongdo is a half-mad tyrant obsessed with the long lost "golden age of Han." He believes his Kingdom is what it once was: a glorious world power with a mighty army and the world's greatest navy. But his army is a skeleton of what it once was and his navy is one of the greatest in Khitai, but the King keeps appointing idiots to lead it.

However, only recently, a military genius named Jihu managed to repel a ragtag fleet of pirates from Fuso. The fleet intended to land in Han and use the once-great Kingdom as a staging point for a larger invasion into Shenzhou. Jihu and his captains repelled the fleet and defeated the armies who managed to land. Inspired by Jihu's success, King Jeongdo has made Jihu the Grand Admiral of Han. The first Admiral who knows what she's doing.

As the Heroes enter the Kingdom of Han, they enter a dangerous political minefield. The court of the King is full of men and women who dare not burst the

King's delusional bubble. Those who do either end up in prison or with their heads on pikes. Heroes of the Kingdom try to restore its power while walking on eggshells. Villains use and abuse the King's delusions to increase their own personal power. This is where our Heroes from Fuso find themselves. Add a couple of incredibly powerful and willful weapons and you've got yourself a bomb with a very short fuse.

The Yamazaki Blade is currently in the hands of Minjun—one of the most powerful courtiers in the King's court—who also accepted Morosu's request for asylum. Minjun used the coin Morosu brought with him to bribe the other courtiers. Some of them accepted the bribes, but others did not. The issue of whether or not Morosu can stay in the court is still up in the air. The King has not decided and has given his advisors one week to discuss the matter.

That was five days ago.

We cut from the mist-covered lands of Fuso to the Kingdom of Han. The Heroes arrived and now face one of Han's greatest Heroes: Admiral Jihu.

Admiral Jihu

The current Admiral of the King's Navy, Jihu is a plain woman with a soft voice. She walks with a slight limp from a horse-riding accident in her youth. She has a measured glare that seems to deeply evaluate everything she casts it upon. Any martial-minded Heroes immediately notice that her stance indicates she is no slouch with the sword at her side, and she wears the demeanor of a staunch, demanding commander.

A few years ago, a handful of ambitious warlords from Fuso tried to invade Han. The only reason they did not succeed was the singular vision of a singular admiral: Jihu. Under normal circumstances, any other admiral would simply bribe the warlords from invading and send them on their way. Jihu did not. Instead, she made orders to attack. This caught the Fuso ships off guard, sending them back to their homeland. Defending Han made her a Hero and the King brought Jihu to his court. Everything went downhill from there. Jihu speaks her mind, believes in discipline and smacks any courtier who tries to bribe her. Thus, her difficulties. She hopes to build a navy and army to help defend Han and perhaps even liberate it from Shenzhou rule. The King promised her this, but so far, his promises have fallen short. She realizes now she is little more than a bauble to show off to visiting dignitaries. And she doesn't like that. Not one bit.

Regarding the sword and the magistrate, Jihu's reaction is simple: get this mess out Han. She sympathizes with the Heroes' motivation for justice and she wants

to help, but she also sees the sword as a destabilizing force in an already destabilized environment.

More importantly, Jihu's foresight tells her that the foreigners (and their inexperience with Han politics) could get themselves killed and accomplish nothing. The villain and sword will remain in Han and the Heroes will not gain the justice they seek. The court is corrupt and there are few who would help them. She will help them all she can, but she has little influence with the courtiers or the King.

Minjun

Minjun came into the social service through bribes and intimidations. His father was a powerful man in the King's court and made sure his son would follow in his footsteps. Minjun never officially took service tests but he scored highly on them anyway. He has no other aspirations than to become the most powerful man in Han by any means necessary. And when he saw the Yamazaki blade, he saw another tool that would get him closer to his goal.

Minjun wants to isolate and alienate the foreigners, limiting their political influence. Whenever they try to speak, he interrupts. Whenever they try to act, he calls guards. They are a threat, pure and simple, and should not be allowed to speak to anyone.

When Morosu arrived, Minjun was the first to accept bribes for protection. He really doesn't care about Morosu, he just wanted the money and the opportunity to get his hands on the sword. Now, the sword is in his possession and it looks like Morosu may gain asylum in the court.

King Jeongdo

The Kingdom of Han is in serious trouble. It has no real standing army or navy, no way to defend itself. It is currently a province of Shenzhou, a vast Empire looking to expand its borders even further. An "ambassador" from Shenzhou watches the King's every move, ensuring he does nothing to improve the military conditions of the country.

However, Jeongdo doesn't see things that way. He believes in the greatness of his people, in the superiority of Han. He continues sending them into battle on land and sea—sending them to their deaths—confident they will win.

In other words, King Jeongdo is going to go into battles with hubris as his only weapon.

He is living in another world where Han is the greatest world power of all, eclipsing the greatness of Fuso, Shenzhou or anyone else for that matter. And failures fall on everyone's shoulders but his own. When his

troops return defeated, he blames commanders and generals, fate, the weather or anything else. Not his own misunderstanding of reality.

His madness has made the court a maelstrom of confusion. While some courtiers try to restore order, others indulge the King's madness, gaining political favor as they do. Those who question the greatness of Han find themselves imprisoned...or worse. Drawing the King's wrath is a fatal error in a very real way.

The King does not yet know about the Yamazaki Blade that found its way into his court, nor does he know about the other magic sword that (may have) just walked in, but if he did, he would certainly claim both for himself. Two more trophies that proclaim the greatness of the Kingdom of Han!

Jihu's Two Plans

Read or paraphrase this to the players:

Jihu suggested two plans to solve this problem. First, she can transport you on a ship with black sails to Minjun's castle where the sword is being held. You can sneak in and deal with the situation as you see fit. Second, she can take you to the court for a verbal—and possible physical—showdown with Morosu and Minjun. The choice is up to you.

Choice 1: The Heist

Run this Scene if the Heroes choose to break into Minjun's castle.

DRAMATIC SEQUENCE: STEALING THE SWORD

Approaches: Ask each player how their Hero wants to approach the castle. Athletics allows Heroes to climb the walls. Hide will get them by the guards. Scholarship could help with knowing the general construction of Han castles. Even Tempt could be used to lure some guards away from their posts for a possible ambush. Using Notice could time the guards' movements or even spot a weakness in the castle's security.

Obstacles: The castle has a lot of guards. It also has a big wall. Some of those guards are on the wall and some of them are inside. The Heroes don't know the interior of the castle, so moving around will be difficult. Overcoming each of these requires 2 Raises.

Consequences: If Heroes can't pay enough Raises to avoid the guard, they'll have to act fast to stop the general alarm from going off. Run an Action Sequence here for one Round—the guards are a Brute Squad with Strength equal to twice the number of Heroes.

If they manage to take out the Brute Squad in one round, they can continue. If not, they alert the rest of the castle's defenders: at least a dozen Brute Squads ready to fall down on the Heroes' heads. Not to mention an angry Minjun wielding a Yamazaki Blade.

Opportunities: Your players may spend an extra Raise to discover the location of the sword. One of them could overhear guards talking about their master "fondling that foreign weapon" or something similar. Or they may even use a Raise to discover Minjun's very unhappy wife and use that unhappiness to move around the castle quietly as her "escort," requiring no further Raises to avoid guards.

Outcomes: If the Heroes manage to spend enough Raises to overcome the obstacles you present and figure out where the sword is, they can steal it.

If not, they've probably brought the wrath of the whole castle down on their heads, as described above. Tell them that there's not really a way for them to win that fight—the best they can hope for is to flee and try Choice 2. If they've already tried Choice 2, then the adventure ends in defeat, with the Heroes wanted by Minjun's forces, and stuck on the run. Feel free to run a followup scenario if they want to continue pursuing the sword.

After they have the sword, ask them if they want to try and apprehend Morosu or merely escape with the blade in tow. It's a matter of how personally they want to see justice done. Without the sword as a bribe, Minjun will definitely withdraw his support of Morosu in the court, which leaves Morosu in deep trouble.

If they want to apprehend Morosu, we recommend simply letting it happen. They've struggled a lot to get here, and they could use a serious victory. Besides, they're also wielding both Yamazaki Blades now, which is a terrifying power. Simply have each Hero narrate one cool detail from the capture, and wrap up the scenario.

Choice 2: The Showdown

Run this Scene if the Heroes choose to face Morosu and Minjun in the King's Court. This is no less dangerous than breaking into the castle. In fact, it may be *more* dangerous.

DRAMATIC SEQUENCE: A ROYAL AUDIENCE

Approaches: Ask each player how they want to approach the court scene. They'll need to make an appeal to the King, but exactly what kind of appeal is up to them. Convince, Tempt and Intimidate could all work if they can think of a clever enough proposal.

Obstacles: The King doesn't perceive reality correctly. That's the first problem. Another is Minjun himself who wants to keep the sword. Then, there's Morosu who will speak against the foreigners, spinning whatever lies he can get away with. Morosu wants to gain asylum and will do *anything* to prevent the Heroes from taking him back to Fuso. As in the other Scene, each of these obstacles will cost 2 Raises total to overcome. It'll cost 2 Raises beyond that to really sway the King to their side.

If they seem stuck for good persuasion angles, feel free to suggest some ideas. The King's madness could be used to the Heroes' advantage. Appealing to the grand and noble throne of Han and his sense of justice—however twisted it may be—could be a clear path to the players getting what they want. They could also use the sword itself as a motivator: it's power in someone else's hands could be a threat to the King's throne.

Consequences: If the Heroes can't come up with at least 8 Raises to deal with all the obstacles and sway the King, their appeal will fail and they will arouse the King's anger. He will immediately call for guards and attempt to have them arrested or killed.

Opportunities: A Hero can spend an extra Raise to interrupt the proceedings at any time and challenge Minjun to a duel. The duel must be one-on-one, however, and Minjun will have the advantage of the Life-Giving Sword. The other Heroes can still provide Aid, they just can't attack Minjun directly. If that happens, switch immediately to an Action Sequence—Minjun has a Rank equal to twice the number of Heroes.

Outcomes: If the Heroes convince the King or successfully defeat Minjun in a duel, then he will place Morosu under arrest and release the sword back into the Heroes' custody, citing its potential threat to his power as a critical issue.

If they don't, he will try to have the Heroes arrested. Suggest to them that, if they haven't already tried Option 1, they could escape and do so. Otherwise, the adventure ends in defeat, with the Heroes on the run from the royal authorities. Feel free to run a followup scenario if they want to continue pursuing the sword.

AFTERMATH

No matter what you have planned for your players in the future, there are some questions that you should get into the habit of asking at the end of any game session, even if you aren't playing *7th Sea*.

Did everyone have fun? The entire point of playing a role-playing game is to enjoy yourself. If someone didn't have fun, you should ask them why and try to keep it in mind in the future, so you can do better. Remember that you should answer this question yourself, as well—your enjoyment is as important as any player's.

Is there anything that was confusing or that you didn't understand? If it was confusing on purpose (because it's a mystery the Heroes haven't solved yet, for example) then that's one thing. Sometimes, however, the leaps in logic that you expect the players to make just don't happen, and things can get a little turned around. Use this opportunity to clear the air, and make sure everyone knows what happened.

Is/Was the story interesting? If your players aren't interested in the story that's being told, it's probably a good idea to start telling a different one or to concentrate your effort on finding a way to get them interested in this one. Either way, this is a very important question.

Is there anything that would make you feel more a part of the story? In any role-playing game, "sharing the spotlight" is something that everyone at the table needs to accept as a reality. Sometimes, however, it's difficult to gauge just how much attention each player is getting. It's probably impossible to keep things entirely even all the time, but if a player feels like you are neglecting their Hero, you should do what you can to address it.

We hope you've enjoyed your first look at *7th Sea: Khitai*. Whether you're a fan of the original game taking a peek at what rests on the other side of the world or a newcomer, it is our hope that you've enjoyed the time you've spent in Khitai so far. Tell your friends about the game, about the quickstart guide, and about the upcoming full release!



LIFE-GIVING SWORD, DEATH-GIVING SWORD PCS

THIS PLACE SEEMS FAMILIAR...

You are in the region of the Green Mountain Clan. To the North lies the territory of the White Fox Clan and to the south the lands of the Red Thunder Clan. Akiyama Chihiro is the daughter of the Green Mountain Nispa, traveling through her lands with her adventuring companions.

You've been here before. Two years ago while traveling, you and your allies were beset by a dangerous storm. You took refuge at the monastery, and the monks gladly gave you shelter. Here you met Naoko, and he felt the Call to Adventure compelling him to join. The monks supported his decision and said that he should travel with you if he felt the pull. Now the Heroes have returned to the region and are looking forward to reconnecting with their friends. Naoko in particular is eager to see his adopted family again after so long.

THE CALL TO ADVENTURE

The Agnivarsan philosopher Sankiah first used the term *Call to Adventure* to describe a supernatural force that seemed to pull Heroes toward their particular destiny. Over the centuries, it has been called many things by many cultures—including "The Song of the World," for example—but all cultures recognize Sankiah's term.

AKIYAMA CHIHIRO

Daughter of Green Mountain Clan Nispa



TRAITS

COMPASSION	HONESTY	LOYALTY	RESPECT	WISDOM
2	3	3	3	2

SKILLS

AIM	3	NOTICE	2
ATHLETICS	2	PERFORM	1
HIDE	2	SCHOLARSHIP	2
INTIMIDATE	2	WARFARE	2
MYSTICISM	3	WEAPONRY	1

About Akiyama Chihiro

Bold, headstrong and self-assured, she wields her familial authority like a hatchet. While she is intelligent and noble, she can also be stubborn and slow to change or adapt to new ideas. She does not like when her preconceived notions are challenged, in particular her authority. The only thing to truly give her pause in such matters is her spirituality and connection to magic: more often than not she heeds the wisdom of the spirits, even when she disagrees with it.

Play her if you want to:

- solve your problems with **immediate, bold action or calm spirituality**; nothing in-between.
- be **the rightful heir of a powerful clan**, and fight for your birthright.
- play a character who **hangs out with a super-cool bear** that would do anything to protect you.

Advantages

Kannushi: See *Mysticism in Fuso*, page 13.

Trusted Companion (Koinu, a terrifyingly large bear): If your ally directly aids you in a Risk, you gain a Bonus Die if you describe specifically how she aids you. If you send her out to accomplish something else and she needs to make a Risk (GM discretion), she rolls five dice. Your Trusted Companion can take 5 Wounds before she becomes Helpless, and will more than likely require you to rescue her.

Deadeye: You gain 1 Bonus Die when you make an Aim Risk using a pistol, blunderbuss or thrown weapon such as a knife or axe.

Fish in a Barrel: Your Hero must have the Deadeye Advantage in order to purchase this Advantage. When you make an Aim Risk using a pistol, blunderbuss or thrown weapon such as a knife or axe, spend a Raise to reduce the Strength of a Brute Squad by your Ranks in the Trait you used for your Approach.

Imperious Glare: Spend a Hero Point to use your authority (real or perceived) to cause another character to leave you alone, get out of your way or dismiss your actions as nothing more than a tantrum thrown by a haughty noble.

Small: You are smaller than average. Much smaller. If your small size makes a Risk easier—using Hide to squeeze into a tiny space and escape a guard patrol or using Athletics to slip between the bars of a jail cell—gain 1 Bonus Die.

Virtue

Willful. Activate your Virtue and target a Villain. Until the end of this Scene, you cannot spend Hero Points and the Villain cannot spend Danger Points.

Hubris

Stubborn. You receive a Hero Point when your Hero is stubborn and refuses to change her mind in the face of evidence.

Quirks

Earn a Hero Point when you prove there is more to nobility than expensive clothes and attending court.

Earn a Hero Point when you put yourself in danger to protect the honor of your Clan.

ISHIKAWA KATSUO

Wise Old Samurai
and Advisor



TRAITS

HONESTY	LOYALTY	PEACE	RESPECT	WISDOM
3	2	3	2	3

SKILLS

AIM	3	RIDE	3
ATHLETICS	2	SCHOLARSHIP	3
BRAWL	2	WARFARE	2
EMPATHY	2	WEAPONRY	3

About Ishikawa Katsuo

You've seen war and pain and suffering. You've inflicted your fair share of all of the above, and your greatest aspiration is to put an end to all of it. You still wear your sword, but you now know that it is a burden, not the blessing you thought in your youth. Patience, wisdom and mercy are your weapons of choice as you advise not only your daimyo, but the daimyo's young and headstrong daughter. If called upon, however, you *do* still have your katana, and you still remember how to wield it.

Play him if you want to:

- solve your problems with **patience, wisdom and peace**. Or **the edge of your katana**, if there is no other way.
- be deliberate and **strive for peace**.
- play **someone so badass** that you don't even have to draw your sword to end a fight.

Advantages

Duelist School: You can perform Duelist Maneuvers and have a special Maneuver called *Iaijutsu Focus* which increases the immediate numerical effects of the next Maneuver you perform by one. If you perform Iaijutsu Focus and next Round perform Slash, your Slash deals an additional Wound. If you perform Counter, it deals and prevents an additional Wound. You can perform Iaijutsu Focus once per Round, but you may extend the duration of the Focus an additional Round by spending a Raise on your Action, also increasing the bonus granted.

The Old Traditions: You know the old rites of hospitality and can request them from another when you need food, water, shelter, medical aid or something similar. The other character offers you this aid so long as she does not believe it places her in danger, and so long as you make assurances to do the same for others.

This Advantage has no effect against a Villain or his direct underlings or characters who have some reason to already dislike or distrust you.

Specialist (Weaponry): When you make a Risk using any other Skill during an Action or Dramatic Sequence, you do not have to pay additional Raises to Improvise with your Specialist Skill.

Indomitable Will: After another character attempts to intimidate, seduce or otherwise goad you, spend a Hero Point to automatically resist.

Beyond Sight: Spend a Hero Point. Until the end of the scene, you ignore any impediment to your vision. For example, if you are blindfolded or plunged into complete darkness, you are treated as if you can see normally. Heroes with this Advantage have the ability to focus their other senses in order to compensate for the loss of sight.

Time Sense: You always know what time it is. You know how long until the next sunrise or sunset, with less than a one minute margin of error.

Virtue

Exemplary. Activate your Virtue and choose another Hero in the same Scene to pool your Raises for the round, spending Raises to take Actions from your shared pool.

Hubris

Proud. You receive a Hero Point when your Hero refuses an offer of aid—for example, if a Hero tries to spend a Hero Point to give you Bonus Dice and you turn them down.

Quirks

Earn a Hero Point when you resort to the edge of your blade to defend a noble ideal.

Earn a Hero Point when you go out of your way to avoid the death of an adversary or outright refuse a course of action because it could result in another person's death.

NAOKO

Twice-Orphaned
Warrior Monk



TRAITS

COMPASSION	JOY	PEACE	RESPECT	WISDOM
3	3	2	3	2

SKILLS

ATHLETICS	3	MYSTICISM	2
BRAWL	3	NOTICE	3
CONVINCE	2	SCHOLARSHIP	2
EMPATHY	2	THEFT	1
HIDE	2		

About Naoko

Your home was destroyed by bandits, and you were the only survivor. You were taken in by monks who raised you, educated you, and taught you how to defend yourself and others. They tried to teach you mercy and forgiveness, but those lessons didn't stick as well as some others. Now that violence has taken your adopted family from you as well, you've decided that the only thing the violent respect is pain, and you'll bring them the justice they deserve.

Play him if you want to:

- solve your problems with **rash action**, and be ruled by emotion and tragedy.
- be on a **personal crusade for justice** against anyone who would hurt others.
- play a young person who has **suffered the loss of two families**, and come Hell or high water, you won't let anyone go through that same pain.

Advantages

Student of Combat: You can perform the Slash, Parry and Counter Maneuvers as if you were a Duelist. You use Brawl to determine the effects of your Maneuvers, instead of Weaponry.

Boxer: You gain 1 Bonus Die when you make a Brawling Risk to punch, kick, headbutt or otherwise injure another character using nothing but your own body.

Haymaker: When you make a Brawl Risk to punch, kick, head-butt or otherwise injure another character using nothing but your own body, you can choose to spend all of your Raises on your first Action. You inflict a number of Wounds equal to the Raises you spend. The character you hit loses half of his current Raises, rounding down.

Valiant Spirit: You begin each game with 2 Hero Points instead of 1.

Perfect Balance: Spend a Hero Point to move across a thin beam, jump from one place to another or otherwise perform a feat of perfect agility and balance.

Legendary Trait (Compassion): Whenever you roll a Risk using Compassion, you remove one die from your pool before you roll. That die is always considered to roll a 10. If your 10s explode, your free Legendary Trait 10 explodes as well.

Virtue

Insightful. Activate your Virtue to discover a Brute Squad's type or to know a Villain's Rank and Advantages.

Hubris

Hot-Headed. You receive a Hero Point when your Hero flies off the handle and loses his temper, causing trouble.

Quirks

Earn a Hero Point when you put yourself in harm's way in pursuit of knowledge.

Earn a Hero Point when you set aside the rhetoric and take action to practice the virtues you preach.

DAEJUNG

Hero from Han



TRAITS

HONESTY	JOY	LOYALTY	PEACE	RESPECT
2	3	3	2	3

SKILLS

CONVINCE	3	PERFORM	2
EMPATHY	3	RIDE	1
INTIMIDATE	2	SCHOLARSHIP	2
MYSTICISM	1	TEMPT	2
NOTICE	2	WEAPONRY	2

About Daejung

You are not native to Fusō originally hailing from the Kingdom of Han. There, you served as a courtier under the King—a man who is completely mad and obsessed with the past. You heard the Call to Adventure and it brought you to the friends you travel with now. You are a master of "the delicate skills," specializing in manners, etiquette and protocol. Some call you "foppish," but you always know the right thing to say at the right time and sometimes even know the wrong thing to say at the right time.

Play him if you want to:

- solve your problems with **diplomacy and a keen intuition** of others' desires.
- play the **"outsider" in a foreign land**.
- play the **heroic comedic relief** who is still as capable as his friends.

Advantages

Fascinate: Spend a Hero Point to capture the attention of another character. That character pays attention only to you until the end of the Scene or until you cease speaking/paying attention, whichever comes first.

Friend At Court: When you are at a ball, feast or similar high society function, spend a Hero Point to reveal you have a close friend also in attendance.

Reckless Takedown: Spend a Hero Point to immediately defeat a single Brute Squad, regardless of its Strength. You immediately take 1 Dramatic Wound.

Camaraderie: Whenever you spend a Hero Point to aid an ally, they gain four dice instead of three.

Able Drinker: Alcohol never adversely affects you, no matter how much you drink.

Scathing Indictment: Spend a Hero Point when you make an Intimidate or Convince Risk to reduce the Strength of any one Brute Squad in the Scene by half, rounding down.

The High Sign: You can convey a single-word message (such as *danger*, *help*, *go* or *flee*) to any allies who can hear or see you through an innocuous sound or motion that others won't understand and often even seem perfectly normal. Most often these are bird calls, animal cries or subtle gestures.

Virtue

Friendly. Activate your Virtue when you meet a character (even a Villain) for the first time. She treats you as friendly for one Scene.

Hubris

Trusting. You receive a Hero Point when you accept someone's lies or lopsided deal.

Quirks

Earn a Hero Point when you turn the tide of violence with charm and flair.

Earn a Hero Point when you put yourself in harm's way to protect the artists of Khitai.

ZAN

Shenzhou
Spymaster



TRAITS

JOY	LOYALTY	PEACE	RESPECT	WISDOM
3	3	2	3	2

SKILLS

BRAWL	2	PERFORM	2
CONVINCE	2	TEMPT	3
EMPATHY	2	THEFT	3
HIDE	3	WARFARE	1
NOTICE	2		

About Zan

Information is power, and you wield it with a surgeon's efficiency on behalf of your master. Back in Shenzhou you made a single mistake that caused your exile, but you found success and fortune in the foreign court of Fuso, swearing your service to a daimyo and getting back to work. Other people do not understand that the secrets you keep are to serve a greater purpose, and that when you destroy the fortunes of entire noble lines it is to achieve a better end.

Play him if you want to:

- solve your problems with **subtlety, stealth or a carefully revealed secret** into the right ear.
- be **someone who others fear** not because of how you can hurt them physically, but how you can destroy their livelihood without lifting a finger.
- play **someone who knows everyone's dirty little secret**.

Advantages

Opportunist: When another Hero spends a Raise to create an Opportunity, you can spend a Hero Point to immediately activate the Opportunity for yourself.

Second Story Work: You can spend a Hero Point to locate a way into a building or restricted area. You can bring up to one other character along with you, but everyone else has to find their own way in—or wait for you to open a path for them.

Heartfelt Appeal: Spend a Hero Point to implore another character to follow her conscience, look the other way for the greater good or otherwise do the right thing when it isn't in her best interest to do so.

Shadow Stalker: Spend a Hero Point to move in silence, vanish into the darkness or otherwise demonstrate your affinity with the shadows.

Heedless Assault: When you inflict Wounds to another character, spend a Hero Point. The Wounds you inflict cannot be reduced in any way. For the rest of the Round, you may not spend Raises to reduce Wounds that you or any other character takes.

Brush Pass: Spend a Hero Point to pick a pocket, steal a ring from another character's finger or plant a small hand-held item on another character without him noticing.

Quirks

Earn a Hero Point when you take a great risk to uncover a secret.

Earn a Hero Point when you take a great risk to protect someone else's secret.

Virtue

Subtle. Activate your Virtue when you act behind the scenes, from the shadows or through a proxy. For the next Risk, when you determine Raises, every die counts as a Raise.

Hubris

Curious. You receive a Hero Point when you investigate something unusual, especially if it looks dangerous.



Answer the Call to Adventure in a Land of Legend

Across the world of Terra, far from the familiar kingdoms of Théah, lies the East. The lands of Khitai fill nearly half the world's map, a rich tapestry of kingdoms connected by adventure, intrigue, trade and exploration. It is an intricate world of contemplative warriors, samurai and animistic mystics, all heeding a Call to Adventure resonating out across the world.

Your adventure in *7th Sea: Khitai* begins with this Quickstart. This product contains an overview of Khitai, basic rules for running games set in the East, and an adventure for up to five Heroes.

John Wick
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