

• A CINEMATIC ACTION ROLE-PLAYING GAME •

HONG KONG ACTION THEATRE! 2

HONG KONG ACTION THEATRE! 2ND EDITION

T-MINUS 8 MINUTES AND COUNTING.... Power flickered out across Hong Kong, reducing the city to millions of headlights and bringing traffic to a snarling stop. The terrorist's bullet-riddled car ahead of Michelle swerved, blocking her motorcycle from escaping into traffic. Michelle, however, didn't flinch — she slammed into the side of the terrorist's car and allowed the momentum to send her rolling over the hood. She came up on the other side of the car, her MP5 blazing. She caught the lead motorcycle following her in the fuel tank, turning it into a blossom of orange fire; the other two bikes were flanking Michelle, trying to pin her down with Uzi fire. That was the least of Michelle's worries though. The burning wreckage of the terrorist's motorcycle was skidding straight for Michelle's wrecked and fuel-leaking bike. She turned and ran through traffic. The flaming bike slammed into Michelle's motorcycle, detonating the exposed fuel and taking the surrounding vehicles with it. Chain reaction. The cars behind Michelle exploded in succession like a tidal wave of fire while the terrorists did their best to fill her with holes ... and Michelle still had to disarm the nuclear bomb the terrorists were using to hold Hong Kong hostage. T-MINUS 7 MINUTES AND COUNTING....

Welcome to *Hong Kong Action Theatre!*, where the guns are always full and the action furious. This role-playing game is a must for anyone who has ever marvelled at the exploits of Hong Kong movies and longed to partake in the action. From two-fisted gunslingers in the modern West to Hong Kong's mean streets to martial masters cleaving entire forests with a single stroke of their blades, no role is too daring for the modern heroes of cinema. *Hong Kong Action Theatre!* provides Game Masters and players with a fast-and-easy rule system to create characters and run explosive action sequences using the Tri-Stat Compatible system, as well as movie reviews, adventure seeds, and game advice to create entirely unique story lines. Finally, this book also contains historical and geographical information on Hong Kong itself along with the detailed and fully researched history of Hong Kong's film industry and its unique pioneers.



TRI
STAT
COMPATIBLE™

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HKAT!

HONG KONG ACTION THEATRE! 2ND EDITION

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COVER STORY: Yuen bit his lower lip and uttered a curse under his breath. He'd lost count of his ammo, but figured one of his twin Sig Saurs was on empty. Problems? He was also trapped in a room with only a floor table for cover and surrounded on four sides by Japanese sliding panels ... why the hell did he have to come to Tokyo? Fortunately, his opponents couldn't riddle the room with automatic fire without punching through the paper walls and hitting each other. Hyoto's goons would have to rush him if they wanted the briefcase on the table. Yuen flipped his last clip into the air with his left hand, which still held the loaded Sig, while snapping the butt of the Sig in his right hand against his thigh, snagging the magazine release and dropping the empty ammo clip. Yuen then brought the empty gun up, caught the spinning clip in the gun's butt, and then slammed the butt into his thigh, locking the magazine in. Hyoto's goons rushed the two open entrances at that moment; Yuen dove for the ground, both Sigs exploding into action....



My old Kung Fu school was located on St. Catherine's Street in Montreal. Thanks to its second story vantage point and bay windows, it overlooks the city's main thoroughfare and offers a beautiful view outside as well as an embarrassing look inside the school. I say embarrassing because every year, the grand Imperial Cinema hosts the *Fantasia Film Festival* in July and August. *Fantasia* is a chance to see international films for martial arts, horror, fantasy, and sci-fi including the latest Hong Kong action escapades, Italian zombie flicks, and Japanese anime (to name a few). I say embarrassing because any movie starring Jackie Chan, Jet Li, or Michelle Yeoh always draws lines to beat the block. I say embarrassing, because these folks were waiting outside to see the world's premier martial actors, and instead were treated to my bad impressions of Sammo Hung (all the weight, none of the talent). When you're heavy-set and learning hurricane kicks ... well let's just say it ain't pretty. That didn't stop me, though; Kung Fu was in my veins.

Like many fans of Hong Kong milieu, I remember those old 1970, badly dubbed chop-socky flicks playing on Saturday afternoon television. Movies like *The Five Deadly Venoms*, *Enter the Dragon*, and *Four Shaolin Masters* were my first experiences with the genre. Later, my Hong Kong influences were few and scattered like most memories of puberty: Jackie Chan in *Cannonball Run I & II* and, later, Carpenter's *Big Trouble in Little China*. Still, I grew older and other hobbies divested me of my time and finances.

Following my introduction to anime, thanks to my friend Jean Carrières at Ianus Publications (now Dream Pod 9), I was in love with these fantastic Asian engines of imagination. "Well," my friends figured "if he likes high-action anime, then let's show him *A Chinese Ghost Story*."

The choreography and action awed me.

It seemed like a floodgate had opened after that. Slowly, Hong Kong films were appearing on the North American radar with greater frequency. Friends like Jean Carrières and Patrick Lapoint were snobs for the offbeat and different, exposing me to a better quality of HK films: Jet Li in *Fist of Legend*, Michelle Yeoh in *Tai Chi Master*, and the double-fisted bill of Chow Yun-fat and John Woo in *Hard Boiled*.

Finally, when *Rumble in the Bronx* premiered to North American audiences, Hong Kong cinema was no longer the privy of a select few. Suddenly, every Tom, Dick, and Blockbuster was renting and selling the classics, and I was no longer hemmed in by limited access. I now had to share my love and was no longer unique for enjoying the offbeat. Still, I was glad, for Hong Kong's talented pool of actors and directors were finally receiving acclaim for their hard work. Little did I realize that my growing appreciation for Hong Kong cinema would also culminate in a job where the offbeat is rewarded, and the fantastic a job requirement.

Lucien Soulbán
June 2001

CHAPTER ONE: INTRODUCTION

