

LUCHADOR

BRIGHT LIGHTS
AND BARBED WIRE



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Welcome back to the Luchaverse (yep, we're sticking with that) fictional frequent flyers! As this is the third book for Luchador: Way of the Mask, it's safe to assume that you've heard this spiel before. Still, we can't start a new installment without an intro. If you have somehow missed the first two books (Luchador: Way of the Mask, and Luchador: Painted Honor) then you need to talk to your local gaming store right now and rectify that situation.

This time out we take the action north of the border to the good old U.S. of A. If you happen to hail from the US, then you might notice that this book does not necessarily depict your homeland accurately. Please don't be offended. We are not attempting to encapsulate the wide spectrum of your culture into a 48 page gamebook about masked wrestlers solving mysteries and fighting monsters. We only want the parts from your action films and comicbooks.

LANGUAGE BARRIER

As addressed in Painted Honor (you really should read these things in order), language can be a stumbling block when traveling. Fortunately, the USA's proximity to Mexico leads to a large number of Spanish speakers in the population as well as a stronger likelihood that the player characters might speak English. As before, the GM may wish to include a helpful bilingual NPC to help smooth over communication problems and explain cultural differences.

WRESTLING IN THE USA

The United States is another one of the great centers of professional wrestling. Its long tradition is rooted in technical mat wrestling but now centers around power moves and theatrical elements. As with most areas of American culture, the development of pro-wrestling is driven by financial potential, and wrestling can be extremely lucrative.

Most of the pro-wrestling in the states centers around large corporate leagues with extensive television marketing. A small number of wrestling federations compete for the hard earned money of the fans that love the sport. Those wrestlers that make it to the top of the marquee of one of these organizations reap great financial rewards in addition to the glory that all luchadors crave. Unfortunately, the desire for money can sometimes lead men astray, taking some wrestlers down dark paths. Worse still, the companies that control the wrestling federations often care more for ratings than the spirit of competition. With so much money to be made in toys, cartoons, and games based around their top wrestlers, the corporate leagues sometimes protect their champions from worthy competitors to the detriment of all.

On the other end of the spectrum is the hardcore movement. Unable to compete with the glamour and glitz available to the corporate leagues, the hardcore leagues attempt to win fans with a more visceral approach to wrestling. With little money to fuel their organizations, hardcore wrestlers are driven by an insatiable appetite

to do anything for glory. This dedication to the spirit of competition leads to spectacular matches fought in small arenas, gymnasiums, and bingo halls. It also leads to ever escalating levels of violence. Rules are often cast aside to allow chaos to run wild. Lewd conduct, bloodshed, and brutality after the match is settled are common elements in hard core wrestling.

The American wrestler struggles to find a path somewhere between these two extremes. Many are lead astray either by the greed and false promises of the corporate federations, or the senseless violence found in hard core organizations. Still, the spirit of lucha libre is too strong to be extinguished. Some of the greatest wrestlers in the world have risen from these two extremes, and they are eager to meet the challenge of their luchador brethren.

IT'S FAKE

There is a persistent rumor in the United States that professional wrestling is 'fake'. Most who subscribe to this belief are ill-spirited naysayers who are quick to trample the delights of others as they have so little in their own lives. Still, the rumor persists and can make for a compelling storyline in your campaign. The GM could design a particularly soulless federation that stoops to fixed matches to promote a wrestler that the company believes would look good on a kiddie meal bag. Be warned that such a concept could be damaging to the spirit of your game! If this match was fixed, it discredits all matches within the game. Consider carefully the ramifications of such an idea before you unleash it upon your players.

MASKLESS

While many luchadors compete in the United States and many American fans have a profound love of lucha libre, the way of the mask is not common in the States. The popularity of masks has waxed and waned over the years, but never truly caught on. The vast majority of American professional wrestlers do not wear masks! Nor do they invoke the traditions of the painted warriors from Japan. Worse still, some American wrestlers show open disdain for the proud traditions of masked wrestling. Such unenlightened souls slight masked wrestlers in the ring and pressure luchadors to abandon their masks 'to be taken seriously.'

A player can choose to take on the role of an unmasked American wrestler, but does so without any of the benefits conveyed by honoring the way of the mask. Such maskless wrestlers that take to the path of adventure outside of the squared circle are not always recognized as heroes. Worse still, the villains they face may resort to all manner of weaponry without pause. The character is simply on his own. Good luck!



You may have read the entry for valets in section 15 of *Luchador: Way of the Mask* and thought, 'how do I go about getting one of those?' Maybe you have a really cool idea for a valet that would compliment your luchador character. Maybe you just rolled really badly in your presence rating. Whatever the cause, we are about to help you get a little buddy to help out on the road to the next match or haunted house.

2.1 GETTING A VALET OF YOUR VERY OWN

A player character can acquire a valet in one of two ways. The first is to simply hire one. A hired valet works for the PC as long as he keeps getting paid. The currency in this case is heat! The luchador must spend 1 heat to put a valet on the payroll, which gets the valet an outfit that compliments the luchador's and allows the two to work out their collective image. The luchador must spend an additional point of heat every scene that the valet assists! Make no mistake about it, this can be a very costly arrangement. Characters that don't generate much heat probably don't want to invest in a valet.

The second way to get a valet is to incorporate one into your character concept through a specialty. This method takes a little longer, as you have to get the required fame level and XP to employ the valet, but the results can be worth it. See section 4 for more details.

2.2 TYPES OF VALETS

Valets serve a variety of purposes for the mystery solving luchador on the go. For convenience's sake we have reduced them to three basic types (at least until the next supplement). The player must choose one of these types when the valet is chosen with the expenditure of the first point of heat (or XP as a specialty). Changing valet types requires a new valet and more heat.

MANAGER

The manager is concerned with keeping the luchador's career on track. This can be very useful for luchador's who constantly find their wrestling tours sidetracked with monster fights. The manager is usually more business minded than the average masked wrestler and a little less fun to be around.

A manager can petition the championship committee (see section 3.3) once per session even if the PC is not currently interacting with the league in question. The manager also accompanies the wrestler to ringside, but is not inclined to get involved except to argue with (distract) officials. The manager wants no part of a confrontation with a rival wrestler. Lastly, the manager can make assorted travel arrangements and financial transactions for the PC at the discretion of the GM. If the PC team gets stranded in a foreign land after escaping from the Umbral Accord, the manager can wire money to help them get home.

Of all the valets, the manager is the least likely to get directly involved in the luchador's adventuring hobby. The manager likes to stay safe in an office and battle the bureaucracy and red tape that stands between his talent and a title belt.

DRIVER

The life of a luchador requires constant travel. While any luchador is capable of getting around on his own, having a personal driver can lift one burden off of the weary brow of the masked grappler. It also adds a little prestige to the luchador's arrival.

The driver's primary purpose is to get the luchador to his destination. This would be an easy task if not for the often colorful life of a luchador. A professional driver watches for 'tails' and holds the car steady while the luchador leaps onto a rival vehicle. The driver can get friendly characters out of harm's way while the luchador deals with an ongoing threat. The driver also keeps the car close in case the boss needs to follow someone in a hurry. If a luchador with a driver finds he needs to move fast, make a wits check for the driver. A success means the car is on the way without being called, an exceptional success means the car is already there by the time the luchador realizes he needs it.

The driver is almost always in the field with the PC, but tends to stay out of the spotlight of the wrestling arena. He generally doesn't know a lot about the business of pro-wrestling and is not inclined to interfere in his luchador's career. The driver will fight if he or the car are attacked, but generally leaves the heavy action to his boss.

Note

The driver sacrifices the trick skill for the extracurricular skill: Driving 14/0.



VALET

This is the classic valet that accompanies wrestlers to ringside described in *Luchador: Way of the Mask*. We almost changed the subtype to 'escort', but that led to some undesired implications. This is the most outgoing of the valet options, but also the least specialized.

The valet accompanies the luchador to ringside and any other public appearances. The valet handles any ring ware while the luchador wrestles. A valet can use his promo skill to pump up the crowd for the luchador. This is handled as if the luchador was attempting to employ promo as described on page 17 (section 5.3.1) of *Luchador: Way of the Mask*. The valet faces 1 additional difficulty for acting as a stand in, but the luchador does not have to spend a turn to gain any benefits. A valet is willing to interfere as needed to help the luchador, either to gain an advantage or to thwart enemy cheating. If an opposing wrestler performs a run in during a match, the valet will try to impose himself. If a werewolf storms the ring, he will at least yell a warning.

The valet is present anytime the luchador is involved with pro-wrestling or the publicity associated with it. The valet only gets involved with action outside of the ring when specifically called.

2.3 GETTING MORE OUT OF YOUR VALET

A luchador pays heat for every scene that he wants the valet's aid in. If the scene is appropriate to the type of valet, then the expenditure of 1 heat is all that is needed. On the other hand, if the luchador wants his valet to go above and beyond the call of duty, a presence check is needed as well as 1 point of heat. A success means the valet takes on the extra responsibility to the best of his ability. Failure means they whine and drag their feet to the point of being useless. Oh, and you still lose the heat.

2.4 STATISTICS

Your valet starts out looking just like the one on page 37 of *Luchador: Way of the Mask*. Well, yours has the same statistics and skills, but it can look like whatever fits your needs. It is a good picture though.

You can spend your hard earned XP to improve your valet. That's right. You spend your XP on the valet! Suddenly you aren't so concerned about your valet's skill ratings, are you? The good news is you get 2 points for every 1 that you spend.

Buy skills and statistics for the valet just like it was your character. Treat the listed statistics as the base stat line for figuring the cost of advancing statistics. The GM has to approve any and all expenditures as being in character for the valet and not disruptive to the campaign. Valets cannot purchase specialties or signatures as they have neither heat nor fame.

A luchador cannot spend more than half of his XP on increasing the abilities of a valet.

EXAMPLE:

El Colosso hires a manager named Manny to handle his affairs since he rolled disastrously on wits and presence. For 1 XP, he gets the two points needed to raise his manager's Presence from the baseline of 11 to 12, which increases P-level and all governed skills. The giant decides that it is easier to increase his manager's mike skills than acquire any of his own, so he begins feeding XP to the NPC. Unfortunately, El Colosso has only earned 5 XP so no more than 2 (always round down) can go to Manny. Those 2 XP become 4 for the manager, meaning that he is advancing almost as fast as the giant PC.

2.5 VALETS ARE NPCs TOO

GMs and players alike need to realize that the valets are not mere extensions of the luchador they serve. A valet is an NPC controlled by the GM that player characters must interact with during the course of the adventure. The controlling player gets to assign a stage name and attire to the valet, but the GM still has to play the supporting character. While the valet should be a strong supporter of the PC, the GM should always add a little individual personality.

Most valets should resemble classic support archetypes from pulp and action film fare. The loyal butler, the girl Friday, and the eager sidekick are all good starting



points for a valet. The relationship between the luchador and valet should be developed by the player and GM, and should be something that both think will add to the campaign. Like a boring character, a boring valet is just a waste of time and a character sheet.

2.6 PARTING WAYS

Many wrestlers employ a valet early in their career to help them get over with the crowds. As they become more comfortable speaking for themselves, they often find the valet unnecessary. In the world of pro-wrestling, the dissolution of any partnership is often punctuated with a healthy dose of violence.

If a PC decides to end his arrangement with a valet there is a possibility that they will not go quietly. When the character tells the valet that it is over, make a presence check. The difficulty is determined by the GM's assessment of how the NPC was treated during employment. If the player went out of his way to pal around with the valet, kept him out of harm's way (reasonably), or spent XP on him; then the difficulty should be 0. If the player was indifferent then the difficulty should be around 3. If the PC used the valet harshly and without respect then the difficulty should be 5 or higher.

A success on the presence check means an amicable split with no hard feelings. A failure means the valet refuses to take this setback in stride. What happens next is up to the GM and the exact relationship between the luchador and ex-valet. Rejected managers may attempt to continue to represent the luchador as if nothing had happened and then set the wrestler up for an in-ring ambush by a ruthless rival. Drivers might start stalking their ex-employer, or try and run him down outside the arena. Valets may back a rival, or just start coming down to interfere in matches. More physically inclined valets may just take a swing at the luchador. More scheming valets might bide their time until the luchador is vulnerable before choosing to take vengeance. It is up to the GM to decide what would be most interesting to the storyline.

Former valets, whether they parted well or not, should be kept among the GMs notes for future use. A valet that aspired to be a luchador may return later as he starts his wrestling career. Does he want pointers or payback? A former driver may have been hired by another wrestler who has gotten into trouble and needs our PC's help. Keeping former characters out there helps flesh out your campaign world and makes things feel more 'real' for your players as they grapple with strangeness.



All luchadors live for the spirit of competition. Every time luchadors lace up the mask it is with the intent of once again proving themselves in the pantheon of glory. The truest competition is to break through personal limitations, exceeding past accomplishments and raising the bar for future betterment. Still, sometimes it's nice to have others acknowledge your achievements, and a championship belt is no small accomplishment.

3.1 DISPUTING THE UNDISPUTED

Luchador: Way of the Mask assumes that there are several wrestling organizations out there that your characters can compete in. While some of these organizations might require exclusive contracts (see section 1), most of them see the value of letting top talent from around the world bring fans to their venues. Consequently, your characters should be able to travel the world competing in different leagues between mysteries and adventures. Your GM may choose to develop a specific wrestling league or leagues for a campaign.

Each league has its own champion, if not more than one. In addition to specialized titles (see 3.3 below), a given league can have several champions. The GM should come up with an appropriate name and history for each title introduced into the campaign. Remember, each title in your campaign is something that every one of your player characters covets at some level. If you introduce a bland belt just to appease a whiny player then you deserve the consequences. This is another excellent opportunity for the GM to direct the flavor of the campaign. Don't blow it by being cavalier.

3.2 PRESTIGE LEVEL

All championships are highly prized, but they are not all created equal. A small promotion with a limited stable of wrestlers is not going to have as prestigious a belt as one from a world renowned league. Each title has a prestige level that represents its general desirability. A belt does not have to have massive corporate backing to have prestige, although money can grease the wheels by drawing attention to the title. Prestige grows with time and the glory of those who hold the title. Newer belts and those that have yet to prove themselves on a grand stage generally have a prestige of only 1. Older championships that have been around the waists of men who are now legends hold greater prestige. Prestige level should generally fall between 1 and 3. Belts of greater prestige are possible, but add a lot of heat to a campaign.

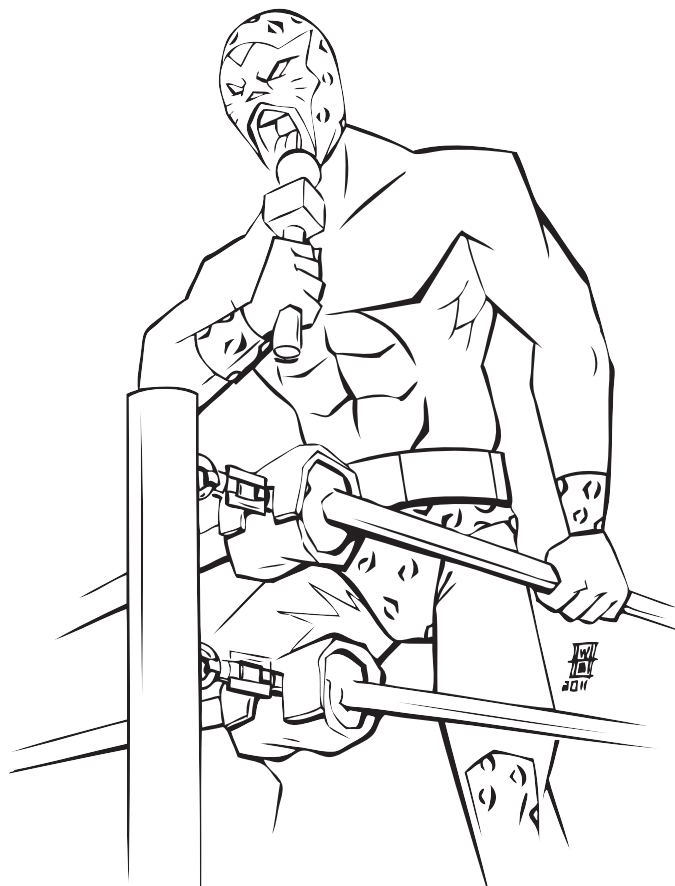
3.3 A BELT OF THEIR OWN

Most championships in the world of professional wrestling are for single competitors. By single competitors I mean male single competitors. As with most competitive sports, professional wrestling prefers to keep male and female contenders segregated. This division is primarily due to the distaste wrestlers and audience alike feel for seeing male violence against women. There is also the distaste the male ego holds for being bested by a woman. Call it chivalry or sexism, most matches do not allow for mixed gender competition.

We rarely address this issue in *Luchador: Way of the Mask* as luchadors of both gender fight side by side out of the ring

against the forces of tyranny and evil. GMs wishing to present a more progressive campaign can extend this egalitarianism back into the wrestling ring. Those GMs wishing to keep the struggle for equality as an ongoing theme in their campaigns will need to maintain a number of women's titles on the list of championships.

Gender is not the only dividing element in the world of professional wrestling. Most leagues maintain other divisions, and subsequent titles, within their ranks. The most popular of these is the tag team division, and it is rare to find a wrestling organization of any note that does not boast a tag team belt. Leagues with a properly run women's division will have a women's tag team belt in addition to any single titles. Tag team competition is particularly useful in a role playing game as it allows for matches with multiple player characters working together as opposed to singles matches with only one PC involved (at least on the same side). GMs can take this idea further by including titles for 6 man tag (3 competitors per side).



3.4 GETTING YOUR SHOT

Once you have determined what titles are out there, it's time to try to get a title match for the belt you have your heart set on. Obviously, getting a chance at a championship is not something that comes easily.

The first hurdle to the aspiring challenger is to get noticed by the championship committee of the relevant governing organization. This requires the luchador to win at least one official match for the league while having a Fame rating at least as high as the desired belt's prestige level. This first step may seem pretty easy,



well it is. Unfortunately, this technicality only puts your name on the list of challengers to consider. Getting to the top of the list is the real challenge.

There are three ways to get in the ring with the champ. The first is to petition the championship committee for a shot. On any game session where the PC interacts with an organization that he's qualified to challenge in, the player gets to make a petition check. The character's Petition Rating is $10 + \frac{1}{2}$ Fame Rating. The difficulty is the prestige level of the belt sought. A failure means the character is still on the waiting list, while a disastrous failure removes his name for consideration requiring another official victory before he can be considered again. A success gives the character a title match in the near future, generally as soon as the GM wraps up the current story. An exceptional success can lead to an immediate title match (subject to the GMs approval). This is usually a surprise match for all concerned announced at the beginning of an event. Neither competitor has time to prepare more than getting into gear, so if your player hasn't taken the time to study the current champion you can blindside him with whatever seems like fun.

PETITION RATING = $10 + \frac{1}{2}$ FAME

The second way to a title match is to be awarded a shot. This usually comes about by winning a specialty match at a major event. Leagues often have qualifier matches to win a title shot in order to spice up the card and shake up the title hunt when the endless return matches start getting old. These matches most often take the form of an invitational tournament, or a cattle call battle royale. In *Luchador: Way of the Mask*, characters can be awarded title shots in more unconventional manner such as saving the promoter's daughter from ninjas or solving the mystery of the phantom of the arena.

The final way to get in the ring with the champion is to just challenge him. This direct approach is a breach of locker room etiquette guaranteed to make enemies with other luchadors patiently waiting their turn for a title shot. As with a mask vs. mask challenge, the challenger's fame rating can be no more than 3 less than the champion's. Unlike the MvM, the champion does

not lose fame for refusing. The challenger confronts the champion in the ring and makes a promo check with difficulty equal to the champion's D-level and the prestige level of the belt. As always, the difficulty fluctuates with the player's performance. A really good rant can lower the difficulty particularly if the challenger has been slighted in some way by the champion. Success gets the champion to offer a non-title match to the challenger with the understanding that a victory will get the committee's attention. Exceptional success gets the character a title match in the near future (at story's end).

A failure means the champion has more worthy opponents than the brash challenger and refuses. The character must re-qualify for future championship consideration. Furthermore the character must make a challenger check (see 3.7) to see if any other hopefuls are incensed enough to take immediate action against the PC's bold transgression. In case of a disastrous failure, don't bother to check, someone's coming down from the locker room and it ain't the champ

In all cases listed above the character must be qualified for consideration. If the GM finds the character's actions highly inappropriate, he can have the committee refuse to allow a title match.

3.5 TOO MANY TITLES

If you aren't careful, your band of luchadors could end up as nothing but champions. Player characters tend to accumulate titles in the same way their fantasy counterparts accrue magic items. In *Luchador: Way of the Mask*, this problem is countered in part by the NPCs actively seeking to take belts off the players (see 3.7). If your gaming group wants to put together a quest to gather titles, particularly if it's a plan to unify a set of belts, then run with it. If the players are just looking for titles because they want their characters to have access to the only 'equipment upgrades' available in the game, then you should probably intervene.

Another issue for consideration is can a single character simultaneously hold multiple titles. This is a tricky question that is answered with an unsatisfying 'it's up to the GM'. Many wrestling organizations do not allow champions to hold two of their titles at once, let alone a belt from a rival company. As our game assumes

AMAZON WRESTLING ENTERTAINMENT

In a profession dominated by male competitors and management, Amazon Wrestling Entertainment stands as the great bastion for women who want to prove themselves worthy of the pantheon of glory. The company was founded by strongwoman Minerva Steele, who has at one time or another held virtually every women's title currently available. After a career of unprecedented dominance in the ring, Minerva declared that she was fed up with her greatest battles being against the chauvinistic attitudes of the promoters, and formed her own league.

Built upon its founder's motto of 'no mercy, no excuses', AWE debuted in 2007 with a last-woman-standing-battle-royale to crown the first Ironwoman Champion. The league has grown rapidly, adding tag team, mini, and Witch (hardcore rules) divisions to the roster. The last group has added a bloodthirsty and dangerous element to AWE that threatens to consume the

image of the entire league. The annual Witch's Ball pay-per-view event continues to grow in popularity, adding credence to Raven Bloodshadow's threat that she will elevate her title over the Ironwoman belt.

AWE is based out of California with growing coverage across the United States. It has an open door policy to any female wrestler, and excellent relations with several promotions in Mexico where Minerva honed her skills at the start of her career. Despite its success, AWE still struggles against its rivals in the USA. The Ironwoman belt has only attained a prestige level of 2 so far while its other titles are at 1, but Minerva is determined to push her company to the top.

GMs can include AWE in their campaigns to help punctuate the trials of female luchadors. It can also be fun to watch male PCs have to cope with being forced onto the sidelines when interacting with AWE events.



a strong open door policy for promotions, it stands to reason that characters can hold titles from multiple federations at once. Each group that the champion represents has a vested interest in keeping the title in house, so the GM may wish to apply penalties to the challenger checks in section 3.7. The GM can set policy for each league introduced into the campaign, or simply adopt the open door system for everybody if he doesn't want the campaign entangled in inter-promotion politics.

3.6 GOOD TO BE THE CHAMP

So, you've jumped through all of the hoops and gotten a championship, and now want to know what it gives you. First and foremost, it makes you a champion! It proves that you are the best in your league, and thus one of the best there is! You get to be announced as the champion for ring introductions and in social settings! That should be enough of a reason for your character to endure the red tape and politics of the championship committees.

Still, we like our game mechanics and role playing elements to mesh together for optimal gaming enjoyment. There is an in-game bonus to being the champion. At the beginning of every game session, the belt gives the champion heat equal to its prestige level! That's right, before things get going and you find yourself kneepad deep in danger, you get bonus heat just for being the champ!

3.7 TARGET AROUND YOUR WAIST

It's great to be the champ, that's why everyone wants to be the champ. And we mean everyone! Every wrestler with enough fame to be a contender is now looking for you. Don't think that the buddy you travel town to town with wouldn't like a shot at your belt. Worse still, some people aren't willing to wait for their turn.

During any game session where a champion does not defend the title, the GM makes a challenger check to see if an impatient contender is intent upon making an appearance. The chance of success is $10 +$ the prestige level of the belt + the number of sessions since the last defense.

The GM can apply difficulty to this check if the player has been role-playing the champ's duties particularly well. A character that remains unconcerned about potential challengers and the next opportunity to defend the title applies difficulty 0. Characters who make sure others know who the champ is get a 1. Those working steadily with the promotion get a 2. Exceptional work could go as high as 4 at the discretion of the GM.

A failure on the challenger check means that the committee has a strong list of contenders lined up for upcoming matches and nobody is feeling slighted at the moment. The Champion will defend at the GM's whim against a worthy opponent in the ring with plenty of time to get ready.

A success indicates that somebody feels that the champ is dodging his obligations, and only a direct challenge will set things right. The GM chooses an appropriate moment in the game (or inappropriate depending on your outlook) for a contender to show up and start talking trash to the champion. This is handled just like a challenge in section 3.4, except that the PC is now on the other end of things and it probably takes place outside of an arena. If the challenger succeeds, a match is coming before the current story fully wraps. The threat of the upcoming match should be inconvenient



to the PC in some manner. If the player is so inclined, he can accept the challenge regardless of the contender's mike skills.

An exceptional success on the challenger check means that things are about to get really hairy for our poor champion. A wrestler of ill temper has set his sights upon your title, and decided that the best way to get your attention is to kick you in the teeth! The challenger shows up and attempts to blindside the champion in a sneak attack. This attack can come in a public place, or while the champion is in the middle of an adventure. The attacker usually tries not to get distracted by whatever the champion is doing at the time of the attack, but may temporarily interact with the story in order to deliver a beating. The degree of violence is up to the GM, but the usual intent is leave the champion stunned while the attacker rants about how he's been overlooked/dodged/cheated.

3.8 SUMMARY

It's almost unthinkable to have a game about luchadors without including championships. The rules given here are intended to incorporate title belts into the game so that they impact play. However, some GMs may find these rules distracting from the actual stories of the campaign. Luchador: Way of the Mask is ultimately about luchadors solving mysteries and fighting evil more than it is about in-ring action. Feel free to omit these rules if you feel they will not fit into your campaign. Do not allow title belts to add any in game advantages without subsequent downsides otherwise they will be unbalancing as well as distracting.



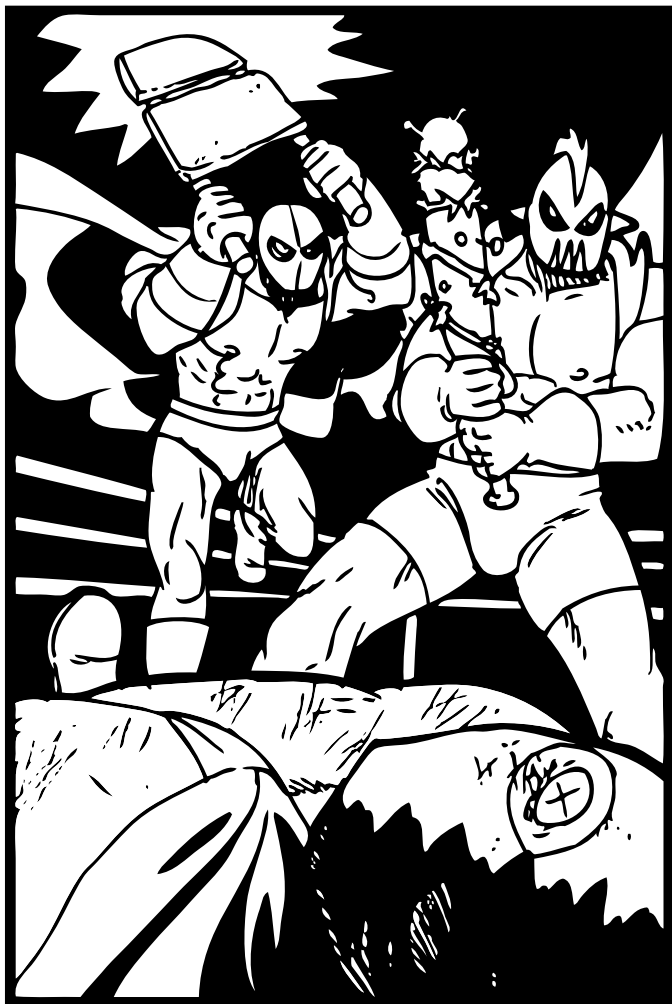
4 NEW SPECIALTIES

In our last book we introduced specialties to the character advancement process. If you happened to miss *Luchador: Painted Honor*, (what's wrong with you?) then allow us to give a quick recap on how these exciting new additions function.

A character can take one specialty for every fame level. The specialties also use up signature move 'slots' for the character. A 3 fame luchador could have 1 specialty and 2 signatures, or three signatures. All of these abilities require experience points to purchase, and all purchases must be made between sessions (or at least before things officially get started). A character cannot take the same specialty multiple times to 'stack' effects.

4.1 **HARDCORE**

Hardcore wrestling takes a much more lenient approach to enforcing the rules of the ring than traditional *lucha libre*. These matches are anything goes spectacles of aggression. Most conspicuous by its absence is the rule restricting weapon use in the match. Trash cans, staple guns, and anything else the fans provide routinely make it into hardcore matches. Wrestlers who build their careers in hardcore events often carry the expectation of such unbridled violence with them.



A character with this specialty can employ a weapon against other luchadors without the normal determination check. They are also exempt from the normal restrictions about gaining heat while employing a weapon. This means that a character with the hardcore specialty could develop a signature move with a favored weapon! The downside is that other characters can employ the same tactics against the hardcore character. If an enemy employs a weapon first, then the hardcore character gains 1 heat when he responds in kind. You can't let someone else be more hardcore than you!

HARDCORE COSTS 3 XP.

EXAMPLE

Little Mercy is being harassed by a trio of skaterpunks while leaving the arena. One of the punks railgrinds past her and takes a swing with an empty bottle to impress his friends. No determination check is necessary since Little Mercy is most definitely hardcore. The menacing mini makes a dodge reaction and ducks under the craven attack, but she isn't one to spare the rod and spoil the child. She executes an innovative throw by snatching his ankle and spilling him down the stairs where his risk can be put to good use. As he gathers his senses she winds up with his skateboard and a chance to gain a little heat.

4.2 **SIDEKICK**

Sometimes the collaboration between a luchador and a valet does more than just make up for a shortcoming in mike skills. The team works so well it becomes almost impossible to envision the one without the other. In these instances where the stars align and the wrestling gods smile, a luchador can permanently employ a valet as a full time sidekick.

The luchador must first have a valet (see section 3), and the GM must agree that the two are a welcome fixture in the campaign. Then the player spends 5 XP and upgrades the valet to sidekick status. Gone are the days of spending heat to have the valet on retainer! The sidekick always shows up for the prescribed duties of the appropriate valet type. If the luchador wants to try to get extra effort out of the sidekick, a presence check is required as usual but without heat expenditure. GMs who feel that the luchador is abusing the sidekick can choose for disastrous failure on the presence check result in a spat where the sidekick neglects duties until the luchador makes amends through appropriate role playing.

SIDEKICK COSTS 5 XP.

4.3 **QUICK HEALER**

Luchadors are no strangers to injury. The high flying action that makes a luchador great also makes him ache the next day, and the day after, etc. One disastrous suicide dive can keep a luchador out of the ring, or adventure, for a long time. A lucky few luchadors seem to be able to bounce back from what looks like career ending injuries in a very short time.

A character with quick healer recovers injury points twice as fast as others. See section 7.1 of *Luchador: Way of the Mask* for healing details. The specialty has no effect on recovering vitality.

QUICK HEALER COSTS 8 XP.



EXAMPLE

The Masked Terror has suffered 6 injury points from an encounter with a lion while leading an expedition through the jungles of Africa. With his conditioning level of 5 and the quick healer specialty he could shake off the wounds in a mere day of hospital care, but then the Umbral Accord would reach the lost city first. The Masked Terror still heals 2 injury points per day while continuing the quest!

4.4 ETERNAL CHAMPION

Everyone who laces up a pair of wrestling boots hopes to one day be a champion. For those lucky enough to have had a title around their waist, the desire is to regain that coveted position. Most know that they will get another chance one day, but others simply cannot wait.

To become an eternal champion, the character must first become a champion. Once this is achieved, the luchador now qualifies to take the eternal champion specialty. This ability does not actually keep the title around the character's waist, but does ensure that a belt is rarely far from reach. The character spends the XP to make his name a fixture in all championship committees everywhere. As always, the GM has to agree that the character has made a sufficient impact as the champion to merit such a position. From that point on, the character or his manager can re-roll any petition to compete for a title (see section 3.4). Furthermore, the character need not win a match or even compete in one to qualify for a title shot. An eternal champion often enters a wrestling promotion with negotiation for a championship match already in the works.

ETERNAL CHAMPION COSTS 3 XP.

4.5 COMEDY ACT

All the world loves a clown. Some wrestlers make a name for themselves by being funnier than their rivals rather than more fearsome. Gimmicos and minis are most inclined to comedy acts, but any luchador with a sense of whimsy can incorporate humor into their routine. It's easier to get the crowd behind you once you make them laugh.

In addition to the general use of slapstick and elaborate taunting routines to get an opponent off guard, the comedy act can help the luchador recover from bad situations. If a character with this specialty ever fails a check, he can attempt to sell it as a gag on the next turn with a promo check. If successful, the character gains 1 heat! The player has to come up with a joke or some bit of vaudevillian slapstick to get a check. If an enemy presses the advantage before the comedic character can sell the gag, then the opportunity is lost.

COMEDY ACT COSTS 5 XP.

4.6 FEUD

Conflict is a near constant state for any luchador. Every battle is another welcome chance to prove your mettle and steal the show. Some fights go beyond this. Some fights are personal. Some fights will never truly be finished.

When a luchador is wronged, in or out of the ring, it can spark a bitter rivalry that can grow into a feud. This



is never due to a minor slight that could be resolved with a simple match or sound thrashing in the parking lot. This is a matter of personal honor that the luchador simply cannot relinquish. Feuding wrestlers often let their hatred overwhelm them, leading to poor decisions and extreme actions. Many a title match has been sacrificed to thrash a hated enemy.

While engaged in a conflict with the object of a feud, the character gets a number of rerolls equal to his determination level that can be used for any check while fighting the rival. The character simply cannot except defeat from this enemy's hands! The feud rerolls are on a battle by battle basis. If the rival returns in a later scene, then the luchador gets to start again.

An in ring feud applies to a rival luchador that the PC is obsessed with defeating. This level of feud is limited primarily to matches and the odd run in. The rival might interfere in an adventure, but mostly wants to humiliate the PC in the ring where everyone can watch. An in ring feud costs 2 XP. An In Ring Feud must be limited to a single opponent (or tag team).

A general feud goes beyond the world of professional wrestling. The luchador holds a personal hatred of an individual or group that has done him a great injustice. It is



up to the GM to determine what scope of feud is allowed, but the enemy should always be easily recognizable. A general feud costs 3 XP for an individual and 5 for a group.

FEUD COSTS 2 XP FOR IN RING

FEUD COSTS 3 XP FOR GENERAL INDIVIDUAL

FEUD COSTS 5 XP FOR GENERAL GROUP

EXAMPLE

After a sneak attack, the renegade luchador Daria Darkheart held Mother Mercy helpless in a chokehold while agents of the Umbral Accord tested their lightning cannon on a monastery. The holy avenger's wrath was terrible to behold, but Darkheart escaped into the shadows. Mother Mercy has vowed to make DD pay for her sins.

As Daria Darkheart's service to the Umbral Accord prevents her from wrestling in the ring, Mercy must pay 3 XP (General feud) to make their feud official. Her player could have chosen to take the Umbral Accord as a group feud, but felt that the personal rivalry between the two luchadors made for more compelling storylines.

4.7 HIGH PAIN THRESHOLD

Through intense discipline, extensive exposure to violence, or morbid masochism the character has gained a near superhuman tolerance to pain. This ability can serve the luchador well in and out of the ring, but tends to make him a little creepy.

Characters with this specialty can reroll checks to avoid stunning or submission! Any other torturous situation that the GM deigns appropriate can also receive a reroll.

HIGH PAIN THRESHOLD COSTS 8 XP.

4.8 CELEBRITY STATUS

All luchadors enjoy the adoration of others due to their daring deeds, but some characters go the extra mile to promote themselves in the media to full-fledged celebrities. As with other celebrities, a character with this specialty becomes an object of fascination to the general public. While rival luchadors may criticize what they call undeserved attention, the celebrity character finds that status opens a lot of doors.

Characters with this specialty lower the difficulty of mike skill checks by their fame level when dealing with most people. The level of difficulty for a check can never fall below 0. Aztec warriors in hidden enclaves and legendary monsters of the backwoods have no idea how much airtime you get, and followers of the Way of the Mask are not swayed by media hype, but the bulk of the world is starstruck.

The GM can assign this specialty to non-luchador NPCs to reflect their position in society.

CELEBRITY STATUS COSTS 5 XP.

EXAMPLE

Sampson Silvermane has just trounced a trio of mobsters in front of a casino when the police show up. The mobsters' boss is still getting away with Silvermane's manager, so time is of the essence. As a maskless wrestler Sampson Silvermane does not gain the instant respect of the police, but he has celebrity status due to his 8 month title reign and recent movie role.

He attempts a promo check to get the police to let him give chase. His player can come up with no better angle than giving Sampson's word that he will return before the police can get finish booking the fallen thugs. Normally the GM would give a 5 difficulty to the test and consider that a gift, but the platinum blond powerhouse has a 3 fame level so he reduces the difficulty to 2. Sampson's promo skill is 16, so he needs a 14 to continue the chase without police interference.

4.9 COMBAT REFLEXES

Timing is critical to a luchador. Many a match comes down to who can get their moves going first. The increased danger of multiple opponents outside of the ring makes it even more important to be quick on the draw. All luchadors are quick to action, but some seem to never be caught flat footed.

A character with combat reflexes gets to re-roll all initiative checks! The only downside to this ability is that the character always seems a little jumpy.

COMBAT REFLEXES COST 10 XP.



5 TALKING A GOOD FIGHT (SIGNATURE SMACK TALK)

When many Mexican wrestlers first watch an American event, they find themselves asking, ‘when are these guys gonna fight?’ Amongst the pyro-powered ring entrances, extended promos, and double doses of trash talking; there is barely time to squeeze in a few matches before the show is over. While action speaks louder than words, words can still be a useful tool and we want to provide that tool for your luchador. The core rules already taught you how to work the crowd and your opponents, but now its time to take it up to the next level.

5.1 CATCH PHRASES

Lots of wrestlers have a catch phrase or two to fire up the crowd and print on t-shirts. If one of your players has incorporated a catch phrase into his character’s repertoire then this section might be a welcome reward. In Luchador: Way of the Mask, a catch phrase can be elevated to a non-combat signature move. It follows all of the limitations and requirements of other signature moves, as well as requiring a level of expertise in promo for each catch phrase in the luchador’s repertoire.

A catch phrase requires a promo check to execute, and can be used simultaneously with other promo applications. The first time the luchador successfully employs the catch phrase in a scene/fight it generates 1 heat. Each additional use requires a free presence check with difficulty equal to the number of times used this fight in order to generate heat, just like any other signature.

As the only benefit to the catch phrase is generating heat, it only costs 5 XP and reduces by 1 for each step down to a minimum of 1. Players can add flourish, athletic, and strength steps to the catch phrase to reduce the cost as long as the GM approves. The catch phrase can add an additional modifier of 1 to 2 steps if the catch phrase requires a set up. If for example the catch phrase only works after another character (NPC) asks a question that the phrase could be a response to, then add 1 step. If the phrase requires a more specific set up, such as an opponent proclaiming their superior strength, then add 2. Obviously this is all dependent upon the GM’s approval.

Even more than with a standard signature, the catch phrase depends on the approval of the GM. This is true both in the creation of the catch phrase as well as in individual application.

The player has to sell it every time. If each fight begins with all of the luchadors arbitrarily screaming out their individual battle cries, then things have gone horribly wrong. If the utterance of the catch phrase doesn’t have a little style, then it should not be worth heat.

5.2 TRADEMARK INTIMIDATION

Does your luchador have some sign that he has had enough of his opponents? Does he literally take off the kid gloves before he’s about to take the fight to the next level? Then maybe it’s time to add a trademark intimidation signature to the character.

The trademark intimidation signature works exactly like the catch phrase except you use the intimidate skill and expertise instead of promo.

5.3 OTHER MIKE SIGNATURES

As you can probably guess by now, the rules listed above for a catch phrase can also apply to any mike skill that the GM deigns suitable. Trick signatures are the hardest to come up with and most likely worthy of an extra step from set up. Beg signatures are problematic because the signature generates heat while the skill stops heat acquisition. To settle things, a beg signature generates 1 heat, but prevents further heat as detailed in the skill section (5.3.4 of Luchador: Way of the Mask). The character always needs 1 level of expertise for each signature applying to the same mike skill. Also keep in mind that the mike signatures take up ‘slots’ that could have gone to wrestling and combat signatures that actually do damage as well as generate heat.

The extension of signature move rules to mike skills was something we always planned on but were simultaneously wary about. The GM needs to make sure that any new signatures actually enhance the character and his involvement in the story or they just become a crutch for unimaginative role players. Not every utterance of a character needs to be made into a signature. On the flipside, just because it’s not going to be a signature doesn’t mean that the character cannot develop shticks that he frequently employs in the game. The last thing you want, as GM or PC, is for a character to become a one note joke. Always seek to incorporate signature moves of any sort in interesting ways and at key points in the game.



6 NEW LUCHADORS

We proudly present the first new additions to the list of Luchador: Way of the Mask character classes. Please, hold the applause.

We here at Spartacus Publishing are big believers in taking a basic class and customizing it to fit your needs. As such, we have been hesitant to provide additional classes as the original four covered most needs. They also can duplicate most pro-wrestling characters that a player may wish to emulate in the game. We almost included a striker class in Painted Honor, but found it a little too dominant and distracting from the luchador theme. Check out the Boxer in section 9 to get an idea of where we were going.

CLIPPED STATISTICS

Each of the new classes has a clipped statistic. This is a new rule that reduces the range of a statistic for a given class to further enforce the restrictions of the class. The clipped statistic treats the generation check as hasty! That's right a hasty check for generating stats. That means your chance of success is 10 (after applying the 1 level of difficulty for a hasty check) and the margin of success is halved for success and doubled for failure. Furthermore, the clipped statistic can never be more than 5 higher than the base stat-line through experience. Make no mistake about it, this is pretty harsh.

GIANT

Towering above even the mighty bruiser, the giant is a daunting opponent. Insurmountable size, mass, and power color the giant's appearance. This is the class for players who want to overwhelm opposition with pure might.

Giant Stat-line S16 A8* C12 P12 W8 D10

*Clipped Agility

Heavy

Any strength check to lift or move the giant faces 2 difficulty in addition to strength level. The giant suffers 2 difficulty to agility checks for risk.

Massive

The giant adds 2 to conditioning level for resisting damage.

The giant pays 2 fatigue rather than 1 for reactions.

The giant adds 2 to resilience for calculating injury loss.

Slow

The giant has a base move of 10 rather than 15.



Mini

These luchadors combine the high flying of the aerialists and the spectacle of the gimmico into one condensed package. A mix of high energy action and grand posturing win the mini a beloved spot in the world of lucha libre. This is the class for players who love winning the uphill battle.

Mini Stat-line S8* A12 C11 P11 W12 D11

*Clipped Strength

Light

The mini adds 2 less to difficulty for enemy strength checks to lift or move him.

He ignores the first 2 levels of difficulty for agility checks to gain risk.

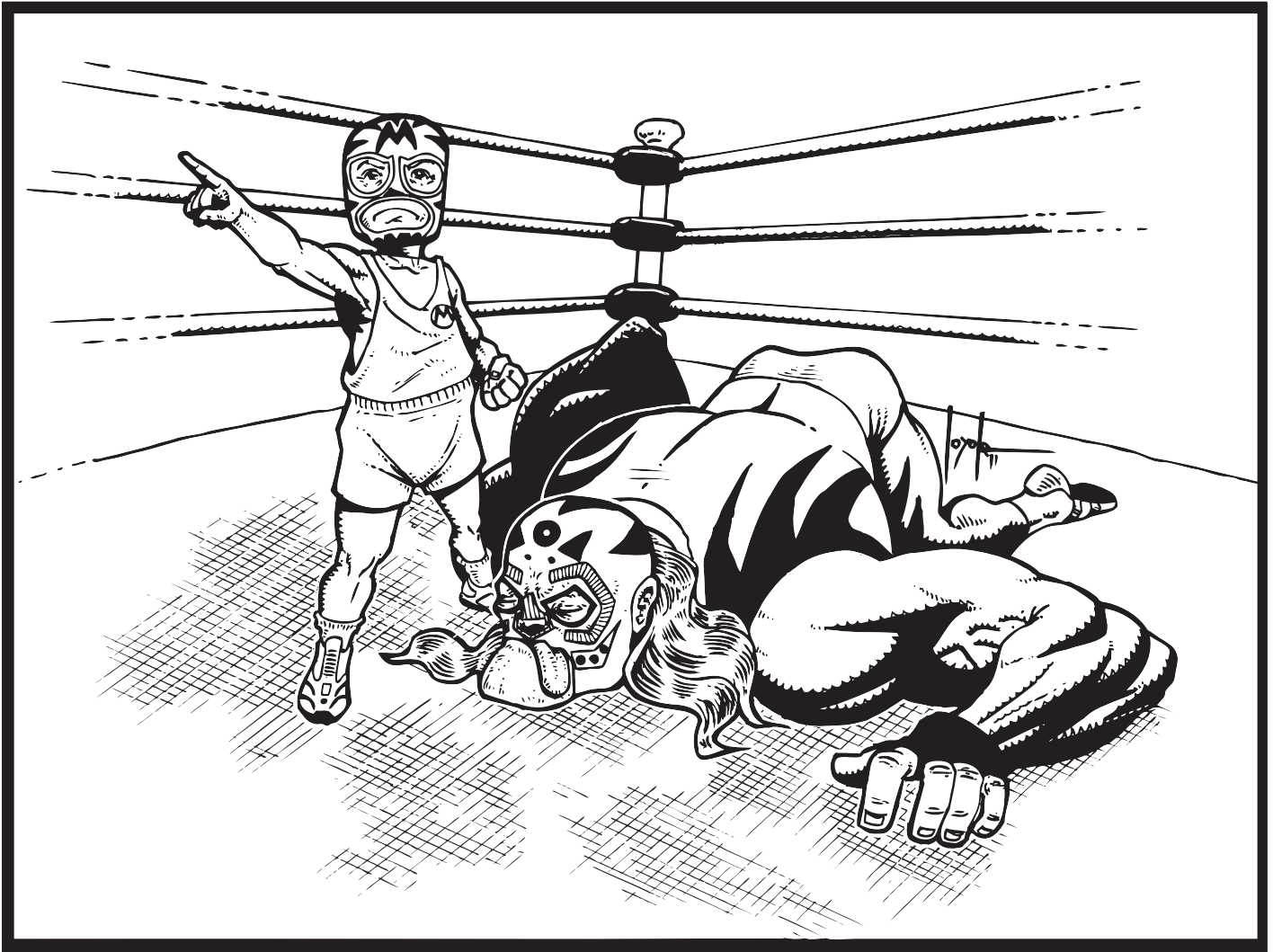
Small

The mini adds 2 to agility level for resisting attack checks.

The mini pays no fatigue for reactions.

Slow

The mini has a base move of 10 rather than 15.



7 POLICE INVOLVEMENT

When danger threatens, most people are quick to call the police. It should go without saying that luchadors are not most people. Police involvement is great for the average Joe but gets in the way of a good adventure. The GM needs the police there to cart the bad guys off at the end of the story and generally handle things too petty to make for a scenario. Nobody wants to see an action film where the ex-marine's kid is kidnapped and he lets the police handle it. On the other hand, the sequel where the same ex-marine is tracking down a purse snatcher isn't going to fare much better. Working the police into an adventure is tricky business. Here are a few staples of the genre to help you manage your cops.

The exalted hero approach comes from the classic pulp era such as Doc Savage. In these stories, all of the extras got the memo that they were supporting characters for the hero. Police and other officials defer to the hero in all matters without question. World leaders take council from the infallible hero who is usually an expert in all scientific fields. A scaled down version of this model is the default for Luchador: Way of the Mask. Obviously our heroes are far from infallible, and their areas of expertise center around wrestling and monster stomping, but the mask grants them instant respect from the public. Police take the luchador at his word unless it is abundantly clear that he is at fault. The law is still the law, and some form of evidence is needed to arrest most citizens. Few questions, if any, arise to taking in the bested unstoppable killer after he taps out to a hammerlock. This default approach keeps the police out of the way for the big action scenes, but still allows the characters to tag them in for clean up duty.

The incompetent cop is another classic from cinema. These police are simply incapable of getting involved. Something always prevents the police from taking care of the big story. Maybe they refuse to see the threat of the adventure. Nobody at the department believes that werewolves are hunting the streets until it is too late. Look to horror movies for good examples of this mold. The cops don't buy in until the weight of the body count is too great

to deny. As an added complication, they often try to pin things on the good guys who keep showing up at the crime scenes. The action film counterpart presents a police force that is overworked and understaffed. Even when the hero can convince them that something is wrong, they just don't have the manpower. This style can fit in well with a static campaign set in a single town, allowing the police force to slowly shape up as the luchadors grind down the local criminal element.

Another approach is the corrupt police force. Crooked cops are a staple of action films and can provide some complex storylines. The downside is that the PCs eventually find themselves pitted against the cops. Rare is the luchador who will stand idly by for this sort of injustice. The GM needs to think carefully about using a corrupt police force in an ongoing campaign as eventually things will come to a head. If the players press the matter, the GM needs to have an idea of what elements within the police force need to be excised to bring about justice. It's a good idea to introduce a few good cops early in the story for the luchadors to champion in the big finale.

The easiest way to keep police involvement from ruining an adventure is to remove the police altogether. There is little temptation to wait for the cops if the adventure is on an oil rig in the middle of the ocean. As with the exalted hero approach, this method also allows the authorities to show up after the action to carry away the bad guys without slowing down the PCs. The downside is that not every adventure idea works with a remote setting.

Most GMs should have no problem finding a balance between law enforcement and masked wrestlers through some combination of the models presented above. The important thing to realize in a role playing game, particularly this one, is that you can't let things bog down. Nobody likes the wrestler who hides behind the officials, and everybody is disappointed when a confrontation doesn't lead to a fight.



8 PLUNDER

Luchador: Way of the Mask is not a game about weapons. We don't include gear or a weapons entry on character sheets. But how can we claim to address hardcore wrestling without weapons? Behold the hardcore arsenal! Naturally it is not a complete list. A Sears catalogue would not be a complete list of hardcore weapons. This is a guideline and a few classics to help the GM. Oh yeah, there is a medieval weapon wrack and a Molotov cocktail entry back in the adventure section just in case this wasn't enough for you.

BARBED WIRE

Barbed wire has become the symbol of hardcore wrestling, primarily due to the number of matches that revolve around weapons or the ring itself being wrapped in the stuff. For game purposes there are 2 barbed wire situations: weapons and obstacles.

A blunt weapon wrapped in barbed wire (laugh at any player who tries to wrap a sharp weapon in barbed wire) inflicts 1 additional injury point on any attack that inflicts injury. On an exceptional attack check the barbed wire sticks into the target. This inflicts 1 extra injury point and Vitality Point regardless of conditioning level and resilience on any unarmored character. A character is only considered armored if they have a rule allowing full resilience against sharp attacks. (Umbral Accord agents in body armor, mechanical men, etc.) The stuck weapon requires a strength check to dislodge using the total injury points inflicted by the blow as difficulty. The strength check can be hasty for characters that want to attack on the same turn. A disastrous failure with a barbed weapon inflicts an injury point in the wielder and sticks as with an exceptional success to an enemy.

EXAMPLE

A witch of AWE takes a barbed wire bat to the Red Scorpion's head for no reason in particular. The bat has a base damage of 4 which goes to a 7 with her S-level added in. She makes the check with a 5 margin of success, meaning the Scorpion gets hit for 12 damage! He takes off 4 for his C-level so 8 vitality are lost. His 7 resilience means that 1 injury point should get through, but the bat is wrapped in barbed wire so he takes 2 injury points. To make matters worse, the witch scored an exceptional success which means the bat sticks for an extra injury point and vitality! The Red Scorpion loses a total of 9 vitality and 3 injury points to the barbed bat, and the witch needs to make a difficulty 3 strength check to pull it out of his head!

As an obstacle, barbed wire applies the same rules as above whenever a character is thrown, dropped, or slammed onto an area of barbed wire. Any character propelled into a length of barbed wire in these manners suffers 1 additional injury point and vitality loss. A disastrous failure sends the attacker into the barbed wire.

Moving through a section of barbed wire requires an agility check. If the character suffered any injury points to the barbed wire (by being thrown in or a previous disastrous check), then the agility check faces difficulty equal to the injury points. Failure means that the character is entangled and cannot effectively move. Disastrous failure means that the barbed wire has stuck into the character as with a weapon, including the strength check to pull free.

FLAMING WEAPONS

Nothing adds flare to a match like a little fire. Burning bats and tables are popular elements of hardcore action in the ring and are even more common to the life of the adventuring luchador.

The real damage of the flaming weapon is the weapon itself. The flames might singe hair, but the target is unlikely to actually burn from brief contact unless wearing something flammable (remember the Aztec mummy?). Only an exceptional success threatens to set the target ablaze, and only if the GM deigns that the target is wearing something likely to burn. Normal wrestling gear is safe. Cultist robes, the tattered rags of the undead, and lint monsters are all going to burn.

A burning character takes 3 points of damage the first turn, with damage increasing by 1 per turn to a maximum of 6. Assume that the clothing burns off after reaching 6 damage. Half of all vitality lost to burning attacks costs an equal amount of injury points! The character can put the fire out by dropping prone and passing an agility check.

A flaming weapon is intimidating to most opponents. Targets of a flaming attack must pass free determination checks every turn. Failure means that the character must attempt a dodge reaction to the attack if allowed defensive reactions. Those who follow the way of the mask are immune to this effect.

Playing with fire is dangerous and the wielder must be extra careful with a flaming weapon. The difficulty for employing a flaming weapon is increased by 1.

TABLES

We covered chairs and ladders as weapons in the first book. Tables are the final piece of the hardcore trinity.

Driving an opponent through a table is second only to barbed wire in the hierarchy of hard core iconic imagery. With appropriate setting and descriptors, a luchador can drive an enemy through a table with a throw, tackle, slam or drop. The total damage of the attack must be enough to break the table. The GM assigns a toughness score to the table that the attack must equal or exceed to break. If the target goes through the table, then the attacker gains 1 heat and the attack does extra damage. The extra damage is added to the total but does not increase the base damage of the attack, so the maximum total damage is not increased. The amount of extra damage is 1/5 the toughness.

TABLE	TOUGHNESS	DAMAGE
Folding	8	1
Wooden (simple)	10	2
Wooden (sturdy)	12	2
Metal	15	3
Stone	18	3

Increase toughness by 1-3 for heavy or reinforced tables.

EXAMPLE

Eviscerator II attempts to execute the dreaded decapitator slam on the vampire CEO of Faustian Enterprises through the massive solid oak conference table. The GM assigns a toughness of 15 to the table. The decapitator slam has a base damage of 10, 4 for a slam, 5 for his strength, and 1 for the signature move. E II scores a MOS 9 slam, inflicting 19 damage on the undead executive, and splintering the table. Breaking the table adds 3 to the damage of the attack but the decapitator slam cannot do more than 20 damage since to the base damage is 10.

HARDCORE ARSENAL

WEAPON	DIFFICULTY	DAMAGE	NOTE
Brass Knuckles	0	3	Strike
Cowbell	2	3	
Horseshoe	2	3	
Can of Beer	1	1	Fragile, Blinds
Fork	0	2	Sharp
Crutch	1	3	
Prosthetic Limb	1	3	
Trash Lid	2	2	Shield
Trash Can	3	3	
Stop Sign	2	3	Shield
Cheese Grater	1	2	Entry
Pillowcase of Sodacans	3	5	
Florescent Bulb	1	0	Fragile, Barbed
Guitar	1	4	Fragile
Stapler	2	X	Entry
Belt	2	2	
Old Television	4	4	Fragile
Kitchen Sink	5	6	

NOTES

Barbed

See Barbed Wire above.

Blinds

An exceptional hit from the weapon blinds the target for 1 turn. Beer (or other beverages) gets in their eyes.

Cheese Grater

The cheese grater is sharp against a held or stunned target where the attacker can rake the weapon across yielding flesh.

Fragile

The weapon breaks apart after a single hit.

Shield

The weapon has difficulty 0 when used to block.

Strike

The weapon uses the strike skill rather than the armed skill.

Stapler

A stapler inflicts 1 injury point and vitality loss against an unarmored target regardless of conditioning level and resilience. A character is only considered armored if they have a rule allowing full resilience against sharp attacks.



Once again we add to your arsenal of NPCs, both good and bad, for your campaign. Consult the Luchador: Way of the Mask rulebook for tips on how to customize individual entries for your campaign.

9.1 EXTRACURRICULAR NEGLIGENCE

You have probably noticed the complete lack of extracurricular skills in the NPC sections of our previous books. Even this book is light on extracurricular skills. The Mad Scientist apparently graduated from Evil Academy without picking up a single knowledge skill to go with that big, bald head. The extracurricular skills are intended to help round out individual characters, whether controlled by the GM or a player, rather than help define general NPC categories. The previously mentioned Mad Scientist should have several knowledge skills to represent various scientific studies, and 4 levels of expertise in the one that covers his strange invention. The extracurricular skills play a less intimate part in the game, and can often be glossed over for NPCs.

Still, it would have been nice for us to provide a few sample skills for the NPCs.

Sorry.

SKATERPUNK

At some level everyone wants to fly. Those that cannot savor the thrill of a swan dive from the third rope must suffice with other means such as the skateboard. The speed and mobility of a skateboard allows a skilled rider to perform daredevil stunts akin to the high-flying luchadors.

The skaterpunk believes that the freedom of the board puts him above social responsibility and courtesy. Skaterpunks have no respect for others, and race through pedestrians with no regard for public safety. Gathering likes flies around any stairwell or railing they can find, skaterpunks scare off locals with their dangerous stunts and snide attitudes.

GMs can employ skaterpunks as less malevolent gangers in storylines.

S9/3 A13/4 C9/3 P10/3 W9/3 D9/3 I17 F6 R6 V30
Strike 16/0 Throw16/0 Tackle 17/1 Armed 17/1
Grab16/0 Drop 16/0
Intimidate 15/0 Trick 14/0

SPECIAL RULES

SKATEBOARDS

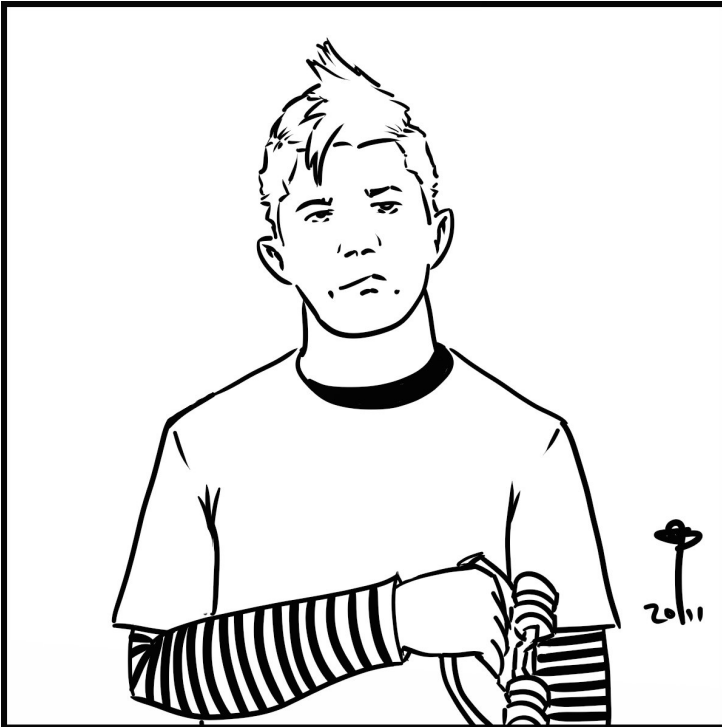
Skaterpunks only face 1 level of difficulty for every 2 levels of risk for velocity. As this game always rounds down, the skaterpunk can add 1 level of risk with no difficulty to the A-check. They have a base speed of 25.

The skateboard can also be used as a club. See weapons entry below.

WEAPONS

Skateboard

LOD 1 Damage 6 (S-level figured in)





Cowboy

The image of the old west cowboy is the one most commonly associated with the US identity. Not only do many visitors from abroad assume Americans are cowboys, many Americans labor under this belief as well. The actual cowboys are far rarer than the pretenders to the image, but diligent seekers can still find living western history tending the range.

Use these statistics for any character who would be as appropriate in a western film as they would a game about luchadors.

S12/4 A12/4 C12/4 P11/3 W10/3 D11/3 I17 F7 R8 V40
 Strike 18/2 Throw16/0 Tackle 17/1 Armed 17/1
 Grab17/1 Hold 16/0
 Promo 15/0 Intimidate 15/0
 Extracurricular Skill:
 Pilot: Horse 18/2
 Knowledge: Livestock 16/1

SPECIAL RULES

LARIAT

The lariat is a popular tool for controlling livestock that can also serve as a weapon to the skilled ranch hand. Treat lariat attacks as a grab that faces additional penalties as a ranged attack (See section 6.6.4 of Luchador: Way of the Mask). The range of the lariat is 30 feet. A grab with the lariat cannot set up into any other wrestling skill moves, but can drag the target back with a S-check for every 5 feet (10 on exceptional).

HANDY WITH A GUN

The cowboy can re-roll attack checks with the revolver.

FAN THE HAMMER

The cowboy can make up to 2 shots with the revolver as hasty checks.

WEAPONS

Revolver LOD0 Damage 5 Sharp Range 45
 Knife LOD 0 Damage 6 Sharp

BIKER

99% of all motorcycle clubs are just freedom loving citizens united through a shared love of the open road. These guys are the other 1%.

The biker is motivated by a love of three interconnected things: his club, his cut, and his bike. The motorcycle club, or MC, is his chosen family and country. Like other gang members, the biker chooses the club over family. The cut is the biker's leather vest emblazoned with the MC's insignia. It is his badge of office within the club as well as a banner of their collective honor. The bike is what makes him a biker. It is the symbol of his freedom to go where he wants when he wants.

The outlaw biker talks a great deal about personal freedoms while subjugating others to the tyrannical rule of his club. Bikers have little concern for a fair fight, and an affront to one will usually invoke the wrath of all of the bikers present. In the end, the biker is simply a more independent version of the common ganger.

S12/4 A11/3 C12/4 P12/4 W9/3 D10/3 I16 F7 R8 V40
 Strike 17/2 Tackle 15/0 Armed 17/2
 Grab16/1 Hold 16/0
 Promo 15/0 Intimidate 16/1
 Extracurricular Skill
 Pilot: Motorcycle 17/2

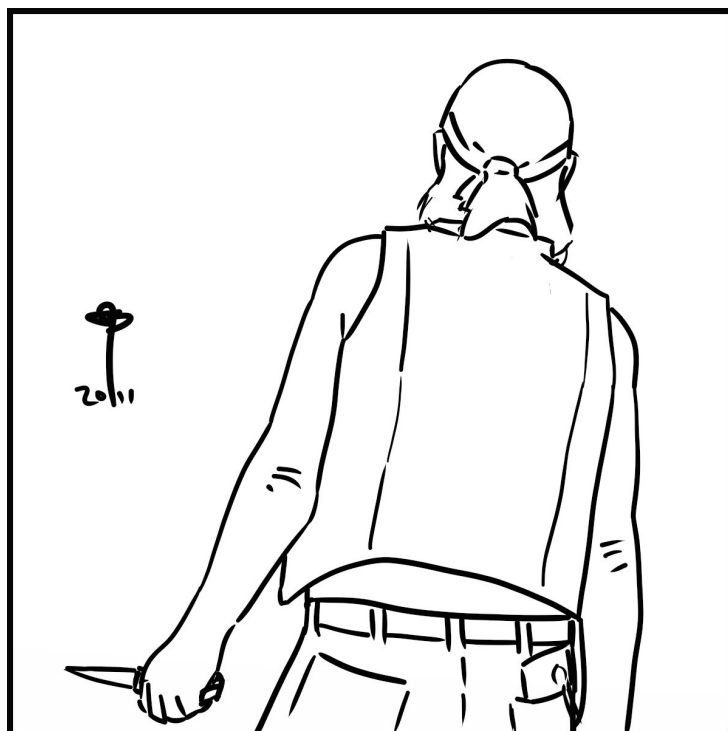
SPECIAL RULES

MOUNTED COMBAT

The biker can use his motorized mount to gain tremendous risk from velocity. The speed of the bike allows the biker to add up to 5 levels of risk without the need for an agility check! The restricted trajectory adds another 2 to difficulty of the attack check.

WEAPONS

Chain LOD 2 Damage 7



ROLLERGIRL

The United States is home to many sports other than pro-wrestling, but among its greatest is roller derby. This sport demands a mixture of speed and power to score points over rivals. It also creates formidable wheeled warriors that an adventurous luchador might cross paths with while traveling stateside.

The same traits that make a rollergirl dominant in the rink can make her a formidable opponent on the streets. As with other sporting endeavors, not every aspiring rollergirl finds fame and fortune in the big leagues. Some turn their overlooked talents to criminal interests. Others might encounter luchadors while engaged in retaliation against someone who has wronged them, and mistake the masked men for enemies.

S9/3 A13/4 C11/3 P10/3 W9/3 D9/3 I17 F6 R6 V30
Strike 18/2 Throw16/0 Tackle 17/1 Armed 17/1
Grab17/1 Hold 15/1 Drop 17/1
Promo 15/0 Intimidate 15/0

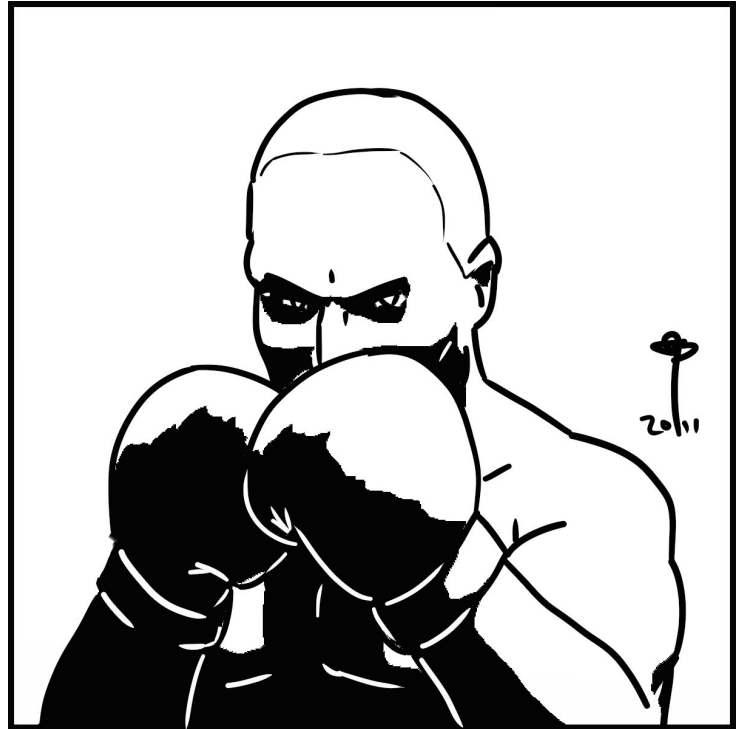
SPECIAL RULES

PADDED

Rollergirls add 2 to C-level for reducing damage. Competitive padding does not apply armor against sharp attacks.

SKATES

Rollergirls only face 1 level of difficulty for every 2 levels of risk for velocity. They have a base speed of 25.



BOXER

Luchadors are not the only modern day gladiators. Boxers are formidable warriors who choose to test their mettle in battle against the best they can find, although they limit themselves to only striking techniques. Through their focused study they attain extraordinary ability that can challenge even the largest bruiser's fighting prowess.

Boxers are less likely to pit their abilities against the forces of evil that threaten the world than luchadors, although a former boxing champion fought alongside the Masked Terror to keep an atomic bomb out of the Umbral Accord's hands. Alas, monetary concerns are often as much of a motivation as the desire to compete for boxers, and greed often leads men astray. Luchadors often meet boxers on the wrong side of the law as enforcers for criminals. At times boxers are blackmailed into such service, or to take a dive, by ruthless criminals who have taken loved ones hostage.

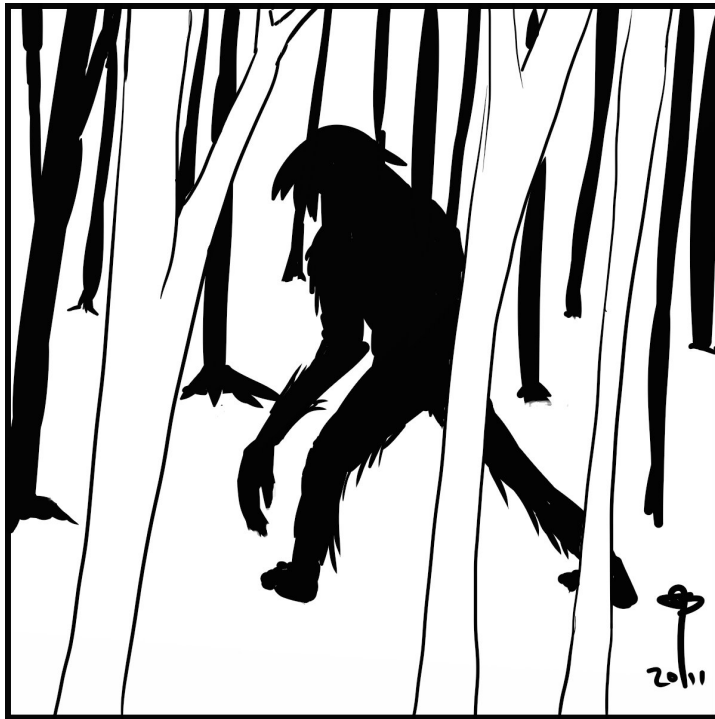
S14/4 A13/4 C14/4 P10/3 W9/3 D11/3 I17 F7 R8 V40
Strike 19/3 Throw16/0 Armed 16/0
Grab16/0
Promo 15/0 Intimidate 15/0

SPECIAL RULES

PUGILIST

The boxer gets to re-roll any strike check in an attack. This ability does not apply to the strike skill while blocking.





BIGFOOT

The legendary sasquatch makes its home in the woods of the Pacific Northwest region of the United States. People have searched for big foot for decades, but thus far it has eluded capture except on poorly shot film. Even this evidence has not been enough to convince the masses of Bigfoot's existence. Every year people search for the elusive creature out of a desire to touch the unknown or simply to hunt it.

Bigfoot is believed to be a missing link between man and ape by some, while others describe it as more bear-like. It stands roughly seven feet tall and walks with a slouching gait. The creature is always described as a gentle giant, but its great size could make it a formidable opponent if it feels threatened.

S20/6 A13/4 C19/7 P12/4 W9/3 D11/3 I17 F9 R12 V60
 Strike 18/2
 Grab16/0 Hold 20/0 Slam20/0
 Intimidate 17/1 Beg16/0

STRANGENESS

HEAVY

Any strength check to lift or move the creature faces 2 difficulty in addition to strength level. The creature suffers 2 difficulty for agility checks for risk.

BLEND INTO WOODS

Bigfoot can move unhindered through any woods. Characters need to pass a wits checks to spot Bigfoot while in the woods. The difficulty starts at 0 and increases by 1 for every 10 feet to the creature.

OVERWHELMING SIZE

Bigfoot only needs to equal or exceed half of the target's strength to achieve knockdown with a strike.

REDNECK

The southern United States is often unjustly colored by the myopic views of a few small-minded individuals. While most of the region is known for its hospitality, it takes very little unpleasantness to ruin a visitor's first impression.

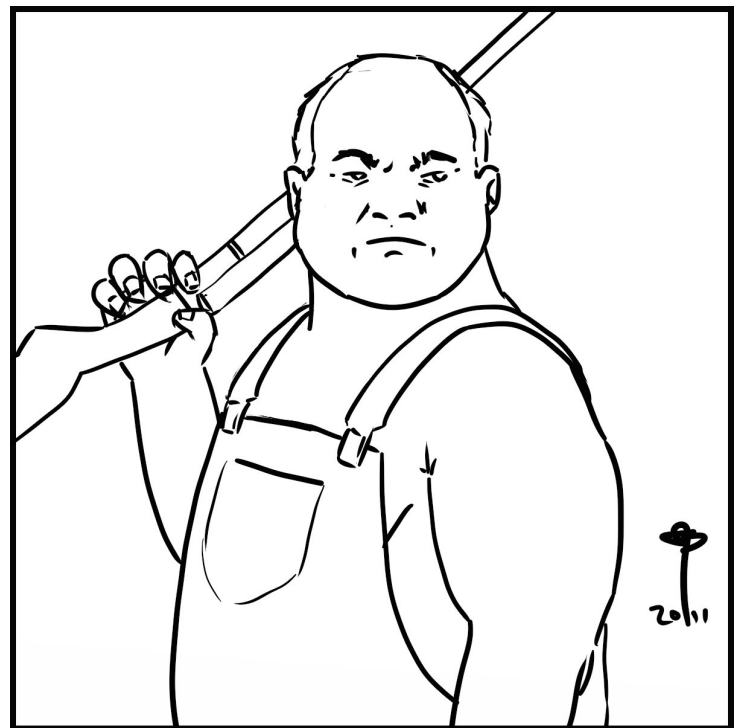
Rednecks are a particularly unpleasant element of American culture. Fueled by hatred and ignorance, they are stalwart champions of intolerance that seek to defend the 'merican way as they understand it. Unfortunately, their understanding is limited to despising anyone different than themselves. They are not above using violence to fend off the invasion of foreigners and other undesirables.

The statistics here are for the classic burly redneck of the south. Alas, the mindset of the redneck is not limited by geography. Similar intolerance and ignorance can be found throughout the United States. Northern rednecks are less likely to have hunting skills and will trade shotguns for pistols. The redneck often gathers other bigoted forces to his cause. Use stats for rabid fans of even hardened gangers to add to the ranks as needed.

S13/4 A 9/3 C11/3 P10/3 W7/2 D9/3 I15 F6 R7 V35
 Strike 16/2 Tackle 15/1 Armed 16/2
 Grab15/1 Hold 16/0 Slam 16/0
 Promo 15/0 Intimidate 15/0

WEAPONS

Shotgun LOD 0 Damage 10 Range 25 Sharp, No Extreme Range



WITCHES OF AWE

The hardcore Witch division of Amazon Wrestling Entertainment (see sidebar in section 3) has drawn some of the fiercest competitors to the company's door. Many of these women feel that the other wrestling organizations have not only neglected their talents, but have actively tried to drive them from their calling. Angry and ostracized, they have fallen under the spell of the charismatic Witch champion Raven Bloodshadow and her campaign to elevate her title above all others. To this end, Witch competitors often provoke or openly attack wrestlers from other organizations to draw attention to their league. Male wrestlers are favorite targets, particularly if they have shown anything resembling disdain for women's wrestling. Female wrestlers that they deign unworthy are next on their hit list, followed by anything else that they can construe as a challenge to their dominance. Such attacks increase in frequency during the long nights of fall and the approach of the annual Witch's Ball pay-per-view.

The statistics listed are for the lower ranks and hopefuls of the Witch locker rooms. Use experienced luchador stats for established Witches. The Hardcore specialty is the favored acquisition of Witches with sufficient fame.

S11/3	A12/4	C12/4	P11/3	W11/3	D11/3	I17	F7	R7	V35
Strike 18/2	Throw17/1	Tackle 17/1	Armed 18/2						
Grab17/1	Hold 15/0	Slam 15/0	Drop 16/1						
Promo 15/0	Intimidate 15/0								



BACKYARD BRAWLERS

The action of lucha libre, and to a lesser extent all pro-wrestling, is deeply infectious. It is only natural that many youngsters wish to emulate their masked heroes, and in some cases, follow in their footsteps. Unfortunately, without proper training the moves of the luchador are dangerous for all involved. Combine a lack of formal training with the emotional immaturity of adolescents, and you get the backyard brawlers.

These misguided wrestling fans fail to understand the way of the mask, instead indulging only in the danger, violence, and notoriety. Taking their cues from hardcore wrestling and internet videos of reckless stunts, backyard brawlers re-enact high risk moves in makeshift rings behind their parents' houses.

With proper guidance, some backyard brawlers could have the making of future pro-wrestlers, but left to their own it's only a matter of time before somebody gets hurt. The exuberance of the brawlers leads them to get out of hand while attending wrestling events. The damage they cause to themselves and others looks bad for the entire wrestling community.

Backyard brawlers can serve similar roles to young gangers in campaigns.

S9/3	A10/3	C9/3	P9/3	W8/2	D9/3	I15	F6	R6	V30
Strike 16/1	Throw15/0	Tackle 15/0	Armed 16/1						
Grab15/0	Hold 14/0	Slam14/0	Drop 15/0						

SPECIAL RULES

SOMEBODY IS GOING TO GET HURT

Due to lack of proper fundamentals of wrestling, the backyard brawler always doubles the margin of success of a failed check involving risk.





HYDE

There are always those who are willing to take a shortcut in the pursuit of greatness. They never realize that it is the difficulty of the task that makes it great.

Advancements in science allow athletes to alter their body chemistry in an attempt to enhance their physical abilities. The most extreme examples of this are the Hydes. Through the application of a serum of unknown origins, a Hyde experiences near-instantaneous increase in muscle mass. In some cases, a Hyde can actually grow in height as well as musculature upon injection of the serum. Needless to say, this transformation wreaks havoc on the body. Hydes often suffer physical deformity and asymmetrical muscle growth. More importantly, the alteration takes a heavy toll on the cardiovascular system. Despite the drawbacks and incredible pain of transformation, Hydes are both psychologically and chemically addicted to the elixirs that provide their terrible strength. Deprived of their drug, Hydes go through painful withdrawal as they slowly return to normal.

Use the Hyde stats for any number of chemically enhanced athlete or super soldier applications.

S17/5 A16/5 C13/4 P11/3 W9/3 D8/2 I18 F6 R9 V45
 Strike 20/2 Throw18/0 Tackle 19/1 Armed 19/1
 Grab18/0 Hold 18/0 Slam 18/0 Drop 18/0
 Intimidate 15/0

STRANGENESS

RAGE

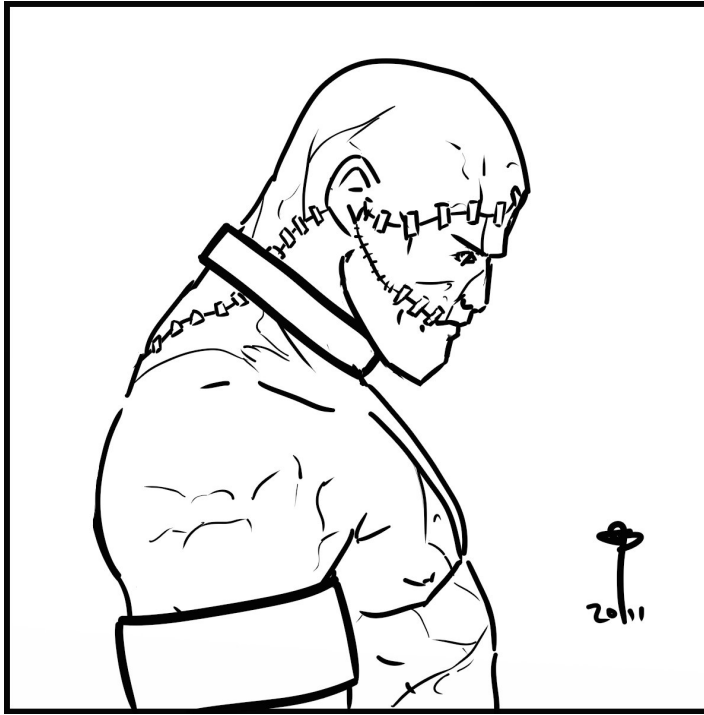
The altered brain chemistry of the Hyde leads it to violent outbursts at the slightest provocation. If anything hinders it, a Hyde must pass a free determination check to avoid lashing out in violence. Taunts of any kind as well as most tricks can play upon this aggression, requiring determination checks to avoid attacking.

IMMUNE TO PAIN

The creature does not feel pain. It cannot be stunned or forced to submit to a hold.

PUSHING YOUR LIMITS

The transformation takes the Hyde's body beyond its normal capabilities, placing immense strain on the system. Every turn that a Hyde continues to act while fatigued, it must pass a free conditioning check or suffer an injury point. A disastrous failure sends the creature into cardiac arrest!



FRANKENSTEIN'S MONSTER

Many a mad scientist has dared to quest for the secret of life itself, usually with disastrous results. A select few have managed to infuse a semblance of life to lifeless flesh, creating creatures that are not truly alive or dead. Unlike a zombie, these monsters think, albeit somewhat slowly, and soon seek a reason for their bleak existence. Thus far no scientist has been able to provide an acceptable answer to their vengeful creations.

The original Frankenstein's monster was reported to have an intellect to match its might, but most are rather simple-minded creatures. The monsters seem virtually immune to the ravages of time as long as they remain adequately charged with electricity, and their mental faculties develop over the years. Use these stats for most creations. Increase the Wits and skills for longer lived constructs.

S22/7 A7/2 C19/7 P12/4 W7/2 D9/3 I14 F10 R13 V65
 Strike 15/2
 Grab14/1 Hold 21/0 Slam 21/0
 Intimidate 16/0

STRANGENESS

IMMUNE TO PAIN

The creature does not feel pain. It cannot be stunned or forced to submit to a hold.

LUMBERING

This creature cannot react to attacks. It also cannot exert for strength or sprinting.

TERRIFYING

The creature can make one free intimidation check per turn.

HEAVY

Any strength check to lift or move the creature faces 2 difficulty in addition to strength level. The creature suffers 2 difficulty for agility checks for risk.

SHOCKING GRASP

The creature can discharge the electricity that gives it life in order to deter attackers. The creature inflicts 10 points of sharp damage on any character touching it! The creature suffers 2 injury points every turn that it employs this ability and is immediately fatigued.

ELECTRIC OVERLOAD

The creature is animated through electricity and is drawn to major power sources like a moth to a flame. The creature suffers no damage from electricity, instead entering into an uncontrolled fervor after electrocution. The creature can make up to 2 attacks every turn as hasty checks for a number of turns equal to its remaining fatigue at the time of exposure.

FAUSTIAN ROCKER

Music has always held the power to soothe the savage beast. It also has the power to lead the unwary astray and fan the flames of violence within the wayward soul. The dark forces have often used music to seduce the innocent. In the 1970's several would-be musicians traded their souls for the fame and fortune of rock stardom. Their short-lived careers are marked with meteoric rises and tragic crashes, but the true price of their fame is unknown to the world at large.

The Faustian Rocker serves as a portal for dark forces to enter this world. These powers amplify the influence of the rocker, but also cause ever-growing malicious acts around the host-portal. Rivals to the rocker suffer debilitating illness. Band mates with a nagging conscience overdose. Loved ones concerned about the way the rocker has 'changed' find themselves the victims of bizarre accidents. Anyone and anything good in the life of the Faustian Rocker slowly withers beneath the corrupting influence of the dark forces.

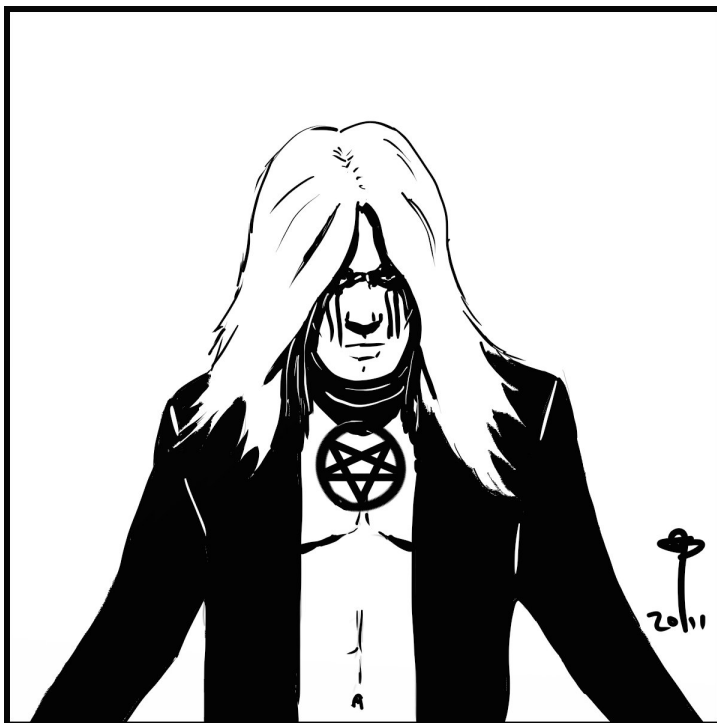
Most Faustian Rockers have a 70's vibe, as many had their taste of fame during that era. Some are back for a return engagement, charged with gathering a set quota of souls to the diabolic throng in order to stay 'on tour'. GMs wishing to bring a more modern twist to the villain may wish to employ a Faustian Rapper.

S9/3 A11/3 C11/3 P16/5 W9/3 D11/3 I16 F6 R6 V30
Strike 16/1 Armed 16/1
Grab15/0 Hold 14/0
Promo 20/2 Intimidate 18/0 Trick 15/1

STRANGENESS

DEVILISH CHARM

The pact with the dark powers increases the rocker's charisma to supernatural degrees. Anytime the Faustian Rocker uses a mike skill, he can spend 3 fatigue to make a free Presence check. The MOS for the P-check lowers the Determination or Wits of the target for the purposes of resisting the accompanying skill check. The target's level in the statistic is refigured off of the new rating for difficulty level of the skill check.



UNHOLY STRENGTH

When pushed, the Faustian Rocker can call upon unholy strength to push back. The rocker gains a 20 strength rating and 6 S-level! The rocker takes 1 injury point (no defense) for every turn of unholy strength as his body cannot handle the strain.

The Dark Power

The GM should feel free to come up with interesting applications of the corrupting force that surrounds the Faustian Rocker. Draw from old horror movies for examples of unseen forces working to cause disaster. The two important things to remember are that the dark power works independently of the rocker and it must exert itself through one of the throng or a guardian beast. A creepy fan in a concert shirt should be seen staring hatefully at the target as the elevator doors close right before the cables inexplicably snap.

THE DIABOLIC THROG

Every time a Faustian Rocker performs before a willing audience, he makes a P-check. The difficulty is 1/3 of the current throng as it is harder to extend the influence further among his ever growing followers. The MOS is the number of new members that join the throng! The audience has to be large enough to contain potential new recruits for this ability to succeed (GM's discretion). This ability only works on those already obsessed with the Faustian and cannot be used to convert enemies.

GUARDIAN BEAST

The Dark Power can also exert its influence over an animal in a manner similar to the diabolic throng. The guardian beast is always a predatory animal, and usually chosen to cause fear. Use the dog statistics on page 40 of Luchador: Way of the Mask. The beast serves as a direct host for the dark power with very little influence from the rocker.

DIABOLIC THROG

What is a rock star without fans? Above and beyond the normal fans expected for a musician, each Faustian Rocker develops a throng of dangerously rabid followers that are under the spell of the sinister singer. Members of the throng are usually loners who feel out of place in society. They live vicariously through their rock gods, and develop intense obsessions. When directly exposed to the dark powers of the Faustian Rocker, they willingly open themselves and become extensions of the host.

Once under the power of the dark forces, the members of the throng surrender their individual identities entirely. They become the eyes, ears, and at times, hands of the Faustian Rocker. The diabolic throng is the primary defense for the Faustian Rocker, serving as both a warning of impending trouble and a response force. Individuals from the Throng mill about the concert hall before and after performances, watching for anyone out to get their hero.

S9/3 A9/3 C9/3 P10/3 W8/2 D8/2 I15 F5 R6 V30
Strike 15/1 Armed 14/0
Grab14/0 Hold 14/0
Promo 15/0 Intimidate 15/0 Beg15/0

WEAPON

Knife LOD 0 Damage 5 Sharp

GENERAL INFORMATION

For those of you who have not yet picked up *Luchador: Painted Honor*, our adventures are of a looser style than what you may be accustomed to. The GM should use the overview as a general guideline for what is going on, but the direction of the game depends largely on the actions of your players. If their ideas and decisions don't impact the story then they are just at your table to roll dice on command. An individual scene may occur out of the listed sequence or not at all. You will have to adjust the scenes to accommodate player actions, and possibly create new scenes to meet the changing course of the action. It's not easy being GM, but don't fret. If you familiarize yourself with the story and the *dramatis personae* you will be ready for anything. The troubleshooting sections of each scene address some of the most common hiccups you are likely to encounter as well as presenting NPC motivations and suggestions for adapting the story for your campaign and interests.

ADVENTURE OVERVIEW

The adventure begins with our intrepid band of luchadors traveling to the USA to visit a former colleague who has been running a training center for hopeful wrestlers. This can be a vacation for the PCs or a detour on the eternal tour that links together most adventures. They arrive to find that the mighty Eagle has fallen on trying times indeed. His school is not fairing well in the dwindling economy of Linton, as it and the entire town seem to be circling the drain. With business looking grim, the Eagle allows his son to use the grounds to host a local Renaissance Faire that proves surprisingly popular to the community. The Linton school is supporting events, townsfolk take on the roles of feudal peasants, and tourists from nearby Brighton are coming in with some much needed revenue. The Faire even has a behind the scenes podcast starring the sensational Morgan helping promote it. Just as things seem to be shaping up, the Faire and the Eagle suffer the wrath of a local motorcycle club, the Damned Knights. The Eagle ends up in the hospital after a savage beating, and he must call upon his friends (that's the PCs) to set things right.

Our heroes have to keep the Faire alive and well for the sake of the community, as well as to help their friend. At the Ren-Faire the PCs meet the assorted locals who have thrown their lot in with the Eagle (see *Dramatis Personae* section) in the hopes of helping out the town. Spirits are a little shaky,

but the Eagle's son Alejandro is holding things together as best he can. Before the luchadors can get too comfortable, the Damned Knights send a welcoming party to liven up the Faire's jousting event. It's horses vs. Harleys and clotheslines vs. chains at ye olde joust tonight!

The first round should go to your heroes, but a less than stellar response from the local sheriff leaves the problem of the Dark Knights on the luchadors' collective hands. Everybody knows that the gang hangs out in the junkyard south of town, but no one wants to go out there and face them. That is no one without a mask. Round two with the Damned Knights takes the fight to their turf where the junkyard adds some more high flying options to biker bashing. The PCs have roused the local chapter, but the threat of retaliation from the larger chapter in nearby Brighton now hangs over the Faire. The Damned Knights ruthless enforcer B. B. Wolfe is being held for the disappearance of two local police officers, but the case suddenly looks shaky due to the loss of critical evidence. The luchadors also uncover disturbing signs that the gang's belligerence is being funded by an outside party.

As the luchadors try to rest their weary masked heads for the night, they are dealt a new wrinkle to the plot. Ghastly specters assail our heroes with nightmarish images, then vanish before they can be bested. Any searches reveal no signs of shenanigans, leaving

the masked men with nothing more than the cryptic threat that 'He's coming Back!' PCs with piqued curiosities quickly learn the legend of Misery Hall, a Linton horror story about seven women losing their heads in that very dorm 25 years ago. The killer known as the Holy Terror was never apprehended and lingers to this day as the local boogiemán.

With all of the major elements introduced, it is time for the PCs to seize the initiative and make this story their own. Of course, the GM can nudge them along a preferred path through a plethora of helpful NPCs. The luchadors can dig deeper into the legend of Misery Hall by interrogating the locals who lived through the tragedy in an effort to lay the spirits to rest. They can follow leads to Brighton to try and find out who is backing the Damned Knights in their campaign against Linton. They can confront the sheriff of Linton to try and make him do his part to protect the town. Events might even lead them to entreat the governor, who is running for reelection, to step in and offer the town some help. They can also just dig in and defend the Faire as problems come to them.



With so many choices presented, and so many others proposed by innovative players, it's hard to say how things will shape up. The most likely end scenario involves an apocalyptic assault by bikers upon the peaceful fairgrounds defended by townsfolk in medieval garb and luchadors. Too tame for a Luchador: Way of the Mask adventure you say? How right you are! The Holy Terror of Misery Hall returns to Linton after 25 years to finish his grisly work. He chases the internet harlot Morgan (See below) from the Faire for a final showdown with the luchadors and the spirits of his former victims atop the town water tower. If the heroes prevail, the final unmasking reveals that the pious governor was both the killer and the source of all of Linton's following problems as he has strived to wipe away the town and his bloody past!

THE LEGEND OF MISERY HALL

The small town of Linton is best known for a brutal massacre that occurred on December 14th 1986 (adjust the year to be 25 years before present) at St. Mary's College for Women. On that night, an unknown assailant entered the Murphy Hall dormitories and violently beheaded 6 students. The severed heads were arranged on shelves and railings as macabre ornaments. A statue of the Virgin Mary was similarly decapitated. The final victim of the attack fled the campus only to be slain at the town water tower. Her headless body was discovered suspended from the tower. Her head was found next to the word 'harlot' written in the victim's blood. No arrests were made and the killer is still at large.

The press attached many titles to the events in Linton, including the St. Mary Massacre and Linton Tragedy. The name that still resonates among the people of Linton is the Holy Terror of Misery Hall. The College closed after the killings. Most of the buildings were demolished in 1992 to make way for a shopping center, but construction problems and financial concerns ended the project leaving the dormitories now known as Misery Hall as the last testament to the College. The hall has recently been opened to serve as temporary lodging for the staff of the Renaissance Faire although nobody from town will stay there.

The GM should add color to the above description appropriate to who is telling the legend. Newspaper reports should read more or less as above with possible quotes from law enforcement and witnesses after the fact. If told by any teenager from Linton, the facts get distorted to classic ghost story conventions including the traditional 'her head was never found'.

LOCALE

This adventure takes place somewhere in the Midwestern region of the USA. No exact state is named so the GM can choose one that is not too familiar to the gaming group. Using real world locations that the players know well can be useful for establishing a setting without having to provide all the information, but discrepancies between the real world and the fictional one become jarring. Declaring that the governor of your home state is an unstoppable killer is harder to accept if you've met him. We recommend fictional towns where the only history is the one the GM creates, but this is a matter of personal preference.

DRAMATIS PERSONAE ***THE EAGLE (RETIRED LUCHADOR)***

The Eagle is a retired luchador who never really made it to the big time, but he was a fixture in the business for many years. A tecnico who wasn't afraid to take to the air from time to time, the Eagle was an extremely well rounded wrestler and a locker room leader. A disastrous swan dive during the '83 Cagestravaganza took the Eagle out of the ring and into the training business. He eventually was lured north of the border to train wrestlers for a short-lived American company (Wild World Wrestling). Since then, he's guided a shrinking number of wrestlers in the difficult indy circuits and struggled to keep his school open.

The Eagle is a soft spoken man, particularly for a luchador. The ups and downs of his career have given him a wider perspective than many of his peers. He now considers his actions carefully, but when he commits to an action he is decisive and unrelenting. He is content with his career and holds no regrets as a luchador, but the decline of his school and the future of his son worry him. Worse than the threat of physical harm to Alejandro is the fear that he will lose faith in his father and drift through life without purpose. At the request of his late wife, the Eagle never pushed Alejandro towards the way of the mask. He hopes that his son will follow in his path, but thus far it has not come to pass.

The Eagle is the PCs' link to the story. The GM should pick at least one player character to have history with him. The Eagle could have trained the PC, worked with the character's dad, or even be a distant relative. The important thing is to create a sense of connection and obligation to the Eagle. Players interested in making a mark in the campaign may even attempt to help get his school back in shape.

ALEJANDRO (SON OF THE EAGLE)

Alejandro is the Eagle's only child and a source of immense pride for the luchador. He is tall, athletic, and very handsome by the accounts of all of girls at Linton High. He excels at everything he puts his mind to, claiming both soccer star and student body president among his many accolades. His drive for excellence stems from the belief that he has somehow disappointed his father. The Eagle has always been silent when Alejandro has entertained the subject of wrestling professionally leading the boy to believe his father doesn't want him to follow in his footsteps.

Alejandro is the noble knight of the faire complete with unrequited love for the beautiful Betsy. He met her one night while staring at constellations at the water tower, and felt an overwhelming desire to help her. He doesn't know exactly what she needs help with, but can feel a deep sadness in her that he wishes to alleviate. Betsy is worried about the fate of the town as he is, and she feels that the Faire is very important to its well being. Alejandro has taken her cause as his own and devotes himself with renewed energy. He doesn't understand why she can't come to the Faire, but he visits her nightly to update her on events.

Players with a proper sense of luchador culture should see that Alejandro is a luchador in the making. They may try to help

him on the path or just let things take their course. Either way, he is a useful tool for the GM. Alejandro wants to be a hero and will push for action to save the town, his father's school, and anyone else in apparent danger. However, he isn't capable of carrying out most of these actions himself and needs the aid of the PCs. Use Alejandro to jar the players loose anytime they get stuck by having the boy propose a possible course of action or remind them of loose ends.

ALEJANDRO

S11/3 A11/3 C11/3 P12/4 W11/3 D12/4 I16 F7 R6 V30
 Strike 16/1 Throw16/1 Tackle 16/1 Armed 16/1
 Grab16/1 Hold 15/0 Slam15/0 Drop 15/0
 Promo 17/1
 Extracurricular Skill
 Knowledge: Luchadors 15/0

NORTON MCKINNELLY (KING OF THE FAIRE)

Norton presides over the Renaissance Faire as King Norton the First, as is only appropriate since the Faire was his idea. OK, so it was his idea 3 years ago, and it didn't make any progress until Alejandro got the entire school behind it. It was still his idea! He remains 'in character' at all times and chides anyone who doesn't follow suit. He greets everyone with royal flair and strives to draw them into the experience.

Norton is an avid student of medieval Europe. Most of his hobbies revolve around this interest, from the reenactment club that duels with faux swords to his collection of miniature warfare figures. He also partakes of fiction based around feudal society, but not without pointing out inaccuracies to the less initiated. Despite his involvement in all of these undertakings, he remains rather lonely. The Faire is his big chance to display his talents for everyone in town. He resents the ease with which Alejandro was able to bring everyone else on board with a plan he had personally had no success with. Worse still, is how humbly Alejandro acquiesced to Norton's desire to be King.

Norton is the classic unpopular kid suddenly thrust into the center of attention and a touch mad with what he perceives as power. He's not really a bad guy, he just wants to savor his brief moment of glory before things return to normal and everybody forgets him. His eccentricities should draw attention from suspicious player characters, but ultimately there is nothing sinister behind the king. When things get heated with the Damned Knights, Norton recounts events with the style of epic poetry. The battles of the luchadors become grand quests, and any threats against the faire are portents of dire fate. Play this quality up hard to get the players into the atmosphere.

KING NORTON

S9/3 A 8/2 C9/3 P9/3 W13/4D9/3 I16 F6 R6 V30
 Strike 15/1 Armed 16/2
 Extracurricular Skills
 Knowledge: History Europe 19/3
 Knowledge: Knightly Culture 19/3
 Craft: Costuming 15/1

DEUS EX MACHINA

The tools of the modern age make isolating characters harder and harder. Cellphones and internet connections mean that a PC is never far from virtually any information desired. This can be a major hindrance for creating horror scenes. Think about how many horror films you have seen where the characters simply cannot get a signal on their phones. On the other hand, this tech allows you to speed up investigations immensely. Use the PCs tech to feed them the background info in the compressed manner presented in other dramas. Vital bits will still be missing on anything that needs to be investigated, requiring the characters to do legwork into the scenes that hold key clues and exciting encounters.

Morgan acts as the disseminator of information in this adventure, allowing the GM to add flavor and hints as needed, but the characters can carry their own high tech toys in other adventures.



MORGAN MONROE (WEIRD WEB CELEB)

Morgan is a minor celebrity in Brighton due to a series of pod casts (Morgan's Midnight Hour) promoting goth concerts and other unusual events around town. Her macabre humor and fascination with the unusual have earned her a strong following and an appearance in the local news. She is currently seeking a way to turn her status into a career or college degree, whichever comes first. She came to Linton to investigate the grisly legend of Misery Hall, but her attempts to interview locals lead nowhere. The entire trip would have been a waste if she hadn't seen Alejandro promoting the upcoming Renaissance Faire. She decided it was fate and began hyping the Faire on her show. She's also filming a behind the scenes documentary that she leaks clips of on net.

Morgan is an odd mix of outgoing and off-putting. She is highly inquisitive, particularly if the subject is in any way taboo, and is genuinely supportive of people who follow their dreams. At the same time she delights in getting a rise out of others and likes to test people to see how they will react. She has rubbed a few of the locals in Linton the wrong way and is treated as a pariah by anyone over the age of 25. The younger Lintonites are mostly taken by her charms and treat her with star struck reverence. She loves the attention from both groups and struts about the Faire in low cut noble gown as part of King Norton's court. She has a little crush on Alejandro even though he's a bit young for her. His enthusiasm for helping the town has as much to do with charming her as his looks. She has become aware of his affection for another and has accepted the unlikelihood of things working out between them, but she still enjoys flirting with him just to see him blush.

She serves the GM as a means for delivering the legend of Misery Hall and other useful tidbits via her ever-present laptop (see Deus ex Machina). Her promotion of the Faire and interest in the legend (as well as her fondness for explicit attire) make her a target for the Holy Terror in later scenes. Disapproval from authority figures goes a long way in her book, so any luchador with a bad reputation might pique her interest.

MORGAN

S8/2 A11/3 C9/3 P14/4 W12/4 D11/3 I17 F6 R5 V25
Strike 15/0 Throw16/1 Armed 15/
Grab15/0
Promo 19/2 Intimidate 17/0 Trick 17/1 Beg 17/0
Extracurricular Skills
Knowledge: Serial Killers 16/0
Craft: Web Design 18/2

BETSY BROOKS (GHOST OF WATER TOWER)

Betsy Brooks was a student at St. Misery's College for Women. She was well liked by her teachers and classmates. She had a clear plan for her future as a teacher in Linton. She sang every Sunday in the local choir. Everything was perfect. Then she attracted the attention of a disturbed young man.

She first saw him at church. His eyes never left her while the choir sang, and his quivering lips weren't following the hymn. She tried to talk to him, but he would shy away when she drew near. He followed her everywhere, staring his distant stare. She eventually reported him to the sisters, and he disappeared for a while. She had put the matter behind her until December 14th. One of the girls from the dorm had broken curfew to sneak out to

the water tower to meet with her boyfriend. Betsy brought her back to the school before she could get in trouble, but she saw the strange boy there. Only he had changed. He had been disturbing, but now he was enraged. He pointed an accusing hand at her while his face contorted in animalistic rage. She ran back to the school and thought she was safe. That night the man who would be remembered as the Holy Terror broke into the school and murdered 6 girls. Betsy's life ended violently after being chased back to the Linton water tower where her headless body was found at dawn.

Betsy is now a ghost. Unlike the other ghosts of Misery Hall, she reserves her wrath for her killer. She knows Father Max protected him, whisking him away before he could face justice. The old priest never sets foot on the grounds of the school anymore. She knows that the killer wants the town to fade away and take the last traces of his guilt with it into oblivion. She will have justice for herself, the others who perished with her, and the town that has suffered in the wake of his violence.

Betsy can manifest at the dorm and the water tower appearing as she did in life. She met Alejandro while he was gazing at the stars and saw a kindred soul in him. She has become his confidant, and he has become her tool to save the town and draw the killer back. She feels guilty for deceiving him and worse for the growing affection she see in his eyes, but she must have justice.

Betsy is a motivating force behind the adventure. She plays the role of attendee at the boarding house that she still considers the dorm and tries to push the luchadors towards removing the killer's intermediaries so he will have to return to face justice. At the water tower she manipulates Alejandro to keep the town alive. She hopes to make an appearance in the finale with her killer.

BETSY

S-/- A14/4 C-/- P15/5 W 11/3 D14/4 I16 F8 R-V-
Strike 17/0
Promo 17/0 Intimidate 17/0 Beg 17/0

STRANGENESS

TERRIFYING

The creature can make one free intimidation check per turn.

GHOSTLY TOUCH

A specter cannot directly harm the living, but they are often unaware of this fact. The ghostly touch of a specter can instantly fatigue a character that is currently affected by the specter's intimidation. Essentially, if the target faces an initiative difficulty from the specter's intimidation check, then any successful strike leaves the character in a fatigued state. Further ghostly touches have no additional effect unless the character has recovered fatigue. Attacking with the ghostly touch costs 1 fatigue.

HALLUCINATION

A specter can cause other characters to see and hear things that aren't real. Only the target of the hallucination experiences the false sensations. The extent of the hallucination is dependent on the whims of the GM, but is primarily limited to atmospheric effects. Using this ability costs 1 fatigue per turn.



SPECTRAL

The creature has no physical form and cannot touch or be touched by the real world. When a specter runs out of fatigue it disappears and cannot return until the next night at the earliest. Specters cannot rest to recover fatigue the way other characters can, but start each night at full fatigue.

TURNED

A specter is vulnerable to the focused will of a character that confronts it without fear. Characters with sufficient belief in a greater power (most religions, some students of the supernatural, and all who follow the way of the mask) that are not currently intimidated by the specter can drive it away through a battle of wills. The character must boldly challenge the specter and make a presence check modified by the target's D-level. Success prevents the specter from attacking or intimidating that turn, and the margin of success drains the creature's fatigue on a one for one basis! Confronting the specter in this manner costs 1 fatigue.

FATHER MAX VORMAN (LINTON PRIEST)

Max Vorman has spent his life trying to do the right thing. As a boy he worked for his family in their store. In his youth he helped lead the High School football team to state. After graduation he served his country in the army. When he returned home, he served God in the church. With such noble intentions, how did he end up the bad guy?

It began by agreeing to let his nephew stay with him while his brother Matt was away on business in New York. Kenneth had always been a quiet boy, and had trouble fitting in. Max put him to work helping around the church and helping with the annual food drive. The boy took to it quickly and seemed to be coming around under his uncle's firm hand. Then the nuns at the College informed Max that Ken was following one of the girls and making her nervous. Max confronted the boy, but Ken couldn't answer him. He just stammered and stared blankly. Max kept him busier with more chores and forbade him to go out at night, but he hadn't understood how serious Ken's obsession was. He would have done more had he known!

That night he came home to find Ken missing. He raced to the campus to look for the boy, but he wasn't ready for what he found. The blood-streaked halls, the bodies, and Ken clutching the severed head of the Brooks girl as he rocked in place beneath the water tower combined into an image of horror that shook Max to his core. He couldn't do anything for those poor girls, but he could still try to protect his family. He whisked Ken away and had him institutionalized so he couldn't hurt anyone else.

Since that night, Max has gone through the motions of his duty to the town and church but his heart isn't in it. Ken's release and rise in local politics have only driven the priest further and further into depression. Max suspects that Ken is behind the problems that now plague Linton, but cannot bring himself to intervene. At some level he shares Ken's desire to erase the horror of Misery Hall from the map. At the same time he wants to help the community that he betrayed. The recent violence from the Damned Knights has forced him to face his own guilt and recognize that the past can't be buried so easily.

Max is the most obvious candidate to be the killer due to his physical presence, overriding guilt, and secretive actions. He

looks into everything that the luchadors are likely to investigate so there paths should cross frequently. His first appearance at the hospital should set the tone for later sightings. He always has a seemingly altruistic reason for being present, but never wants to cooperate with the heroes or linger. The GM can also use Father Max to deliver the killer's backstory once his identity is revealed.

FATHER MAX

S12/4 A 9/3 C11/3 P12/4 W10/3 D10/3 I16 F6 R7 V35
Strike 15/1 Tackle 15/1 Armed 15/1
Grab15/1 Hold 17/1
Promo 17/1 Intimidate 16/0 Beg 16/0
Extracurricular Skills
Knowledge: Catholicism 18/3

GOVERNOR KEN VORMAN (UNSTOPPABLE KILLER/ POLITICIAN)

Ken Vorman comes from a good, wholesome family. They worked hard and were rewarded for their efforts with a comfortable life. The Vormans were pillars of the community in Brighton and respected by all. A good god-fearing family living the American dream.

Everything from the campaign commercials is true, but it isn't the whole truth. Ken's father worked very hard to become an investment banker and raise the Vormans several steps up the income ladder. He was away a lot, and Ken was raised mostly by hired nannies. Ken's mother died giving birth to him and he knew her only from enshrined pictures. She was beautiful and flawless in the pictures. By contrast his father was sometimes crude or short tempered. His father had no time to be criticized, and chalked Ken's behavior up to childish ingratitude. Through prolonged isolation, Ken became increasingly withdrawn with no social skills to speak of. By the time he was moving into high school he was an outcast and embarrassment to his father. It was soon apparent to all who knew him that something was very wrong with young Kenneth.

Then he was sent to stay with his uncle Max. His uncle paid more attention to him and tried to keep him busy so he wouldn't be all alone. Ken tried to do as he was told and it was good there until he saw an angel in the choir. She was even more beautiful than the pictures at home. She filled his head so he couldn't focus on the tasks his uncle gave him. He watched her constantly searching for a way to be near her. Others tried to keep her from him but he was resolute in his devotion. This devotion led him to discover a horrible truth. He saw her at the terrible water tower where the others go to defile themselves. As he approached he saw a boy scurrying off into the dark reeking of guilt as he dressed himself. He saw her there! Her beauty revealed as a lie. She was no angel. She was a harlot!

His father spent a fortune to cover up his far-too brief stay at the sanitarium, and then hired a legion of psychiatrists and private teachers to make his boy normal. The result of these efforts is the mask that Ken wears in public. As the Governor he is extremely reserved and controlled. He maintains perfect posture at all times and avoids sudden movements. He is well dressed and perfectly groomed. He keeps his statements short when not reading from a prepared speech. He is exactly the person he is supposed to be. Despite the somewhat wooden performance he has a quality



that is somehow reassuring to voters. When confronted with his past, Vorman's well rehearsed façade crumbles and he reverts to the leering thing that he was in Misery Hall, unable to express himself except in outbursts of violence and the hissed word 'harlot'.

Ken Vorman is the decided villain of the piece. His rise in politics has heightened his need to bury his past, driving him to use his wealth and influence to undermine the town of Linton in a mad attempt to make it all go away. The Damned Knights are his most direct attempt, and when they fail he finally has to take matters into his own hands once again.

HOLY TERROR

S16/5 A8/2 C16/5 P14/3 W8/2 D12/4 I14 F9 R10 V50
Strike 16/2 Armed 16/2
Grab 16/2 Hold 18/0 Slam 18/0
Promo 17/0 Intimidate 18/1 Trick 14/0

WEAPON

Axe LOD 2 Damage 10 Sharp

CHAINMAIL

The Holy Terror dons a suit of armor for the finale. It adds 2 to C-level for reducing damage (total C-level of 7) and applies full resilience against sharp attacks. The Killer faces a difficulty 1 to initiative checks while armored.

STRANGENESS

IMMUNE TO PAIN

The creature does not feel pain. It cannot be stunned or forced to submit to a hold.

TERRIFYING

The creature can make one free intimidation check per turn.

Not Dead Yet

The unstoppable killer can shake off damage to kill again. When the creature loses all vitality, it makes a free determination check to recover. It regains vitality equal to the margin of success. Each attempt costs the killer a point of determination. Lost determination recovers at the same rate as injury points.

He Did It!

Anyone fond of murder mysteries runs into the danger of guessing the killer's identity solely through familiarity with conventions of the genre. The big guest star on the murder of the week show is usually the bad guy or the victim. The obscure servant spotlighted in the second chapter of the book undoubtedly is going to turn up again in the end. The only named local on Scooby Doo is under the rubber mask.

While this adventure is not a murder mystery (and I cannot stress that enough), it does have elements of a mystery in it. Our villain is a slasher character, and as such players familiar with that genre know that someone around Linton is the killer. They don't really have to figure out who the killer is, they just have to nose around until the killer takes a shot at them. However, when the mask (or helmet in this case) is pulled off in the final scene the players need to recognize the man beneath.

Governor Vorman needs to be introduced early enough in the adventure that he doesn't feel tacked on in the last scene, but he shouldn't be so prominent as to be a suspect from his first appearance. The best case scenario is to get the PCs to suspect Father Max as the killer and then let them learn that Max is the governor's uncle. Most players will assume that the governor is covering for his crazy uncle, but the transition from that assumption to the truth is a small step and easily taken after meeting Ken.

The Governor comes up in other parts of the story as a protester to Wolf's release and through the name dropping Sheriff Dewey. These bits allow the GM to introduce the Governor but elevating him to a character requires more. At some point, the PCs need to know he is Father Max's nephew. This information is not a secret but it is unlikely to come up in casual conversation. The GM can let it come up if a PC takes any action (and I mean any) that could unearth it. If a mouthy bruiser gets in Sheriff Dewey's face about the Governor protecting him, Dewey could sight Father Max as a reference. 'You ask the priest if you don't believe me. He'll tell you.' Terry and many other locals also know that Max is a Vorman and are impressed with his modest life considering his relations. Lastly, Alejandro could volunteer the information if Max falls under suspicion. His family knows Max fairly well and he won't want to think ill of his priest.

MISS TERRY (LINTON TEACHER)

Terry Taylor, please call her Miss Terry, teaches the fifth grade at the Linton school when not playing the role of candle maker in the Faire. She is liked by most of her students even though she has a reputation for being very strict. Penmanship always counts. She lives alone but is very active in the community. The Renaissance Faire is the latest in a line of local activities she has volunteered to help run.

Terry attended St. Mary's at the time of the Holy Terror murders, in fact she was the first to discover the bloody bodies in Misery Hall. Terry had heard a commotion and went over to find out what was going on. Everything was quiet when she arrived. All of the lights were off. Nobody answered her calls. She knew something was terribly wrong even before she started up the stairs. They were wet and slick. As she ascended to the first landing she saw that the Madonna was missing its head. She tripped over the first body while looking at the statue! She fell face to face with the severed head of Sandra Woods, her closest friend at school.

Terry barely remembers fleeing from the dormitory that night. She is the one who called the police in a breathless panic. The rest of the night is a blur of flashing sirens and bodies on stretchers. She is haunted to this day by the feeling that she might have been able to somehow do more. This feeling of shame and survivor's guilt has led her to shelter the children in her care very cautiously. She may not be the most fun teacher in the school, but nobody gets hurt on her watch.

Terry serves the GM in many ways. First, she acts as the disciplinary figure that keeps the kids at the Faire in line. Any monkey business requires a diversion for Miss Terry or it will get squashed. This is an important mainstay of teen and preteen comedy as well as horror scenarios. She also is the guilt-ridden survivor of the Holy Terror's first attack. When she realizes that the



she has stepped into the sequel, the GM can count on her to react with appropriate dread. Her first hand account of the event can also further hook players into the storyline. She has an intense dislike of Morgan both due to her interest in the murders and as a general bad influence on the townsfolk.

MISS TERRY

S8/2 A9/3 C9/3 P10/3 W11/3 D10/3 I16 F6 R5 V25
Strike 14/0
Promo 15/0
Extracurricular Skills
Knowledge: English Literature 17/2
Knowledge: Grammar 16/1
Knowledge: Linton History 16/1
Knowledge: Catholicism 15/0
Language: Spanish 16/1
Language French 15/0

FARMER SMITH (BLACKSMITH OF THE FAIRE)

John Smith has lived his entire life in Linton farming his family's land like the last three generations of his family before him. He goes to church most Sundays, pays his taxes, and never gives anyone trouble without a good reason. Nonetheless, he was questioned several times by the state police the night all those girls got killed. He had been tending the grounds for the college at the time to help out and make a little extra money. He was one of the few men on the campus regularly so he was automatically a suspect. The police dropped interest in him quickly, but the rumors never went away around town.

Since then, John has grown up watching his hometown wither without the college. Local businesses dried up without the extra money from the students and their families. Many of his family's oldest friends have moved away looking for better opportunities elsewhere. All the while, he has had to live with the unspoken accusations and doubts. Every few years a reporter or investigator shows up at his door stirring up the past without concern for what it does to this community or him. He's sick of it, and he's not going to put up with it anymore!

He is a powerfully built man who doesn't talk much and is good with tools. Throw in his resentment for nosy outsiders and he makes a perfect red herring for the GM. Players who get to know him can also discover a gruff voice for the collateral damage done to the town by the murders. John learned to work metal and shoe horses from his grandfather and is honestly enjoying breaking out his talents to help with the faire even though he doesn't show it. If he hasn't been sorely mistreated, he will throw in as one of the town defenders during the biker attack.

FARMER SMITH

S14/4 A11/3 C12/4 P11/3 W9/3 D12/4 I16 F8 R8 V40
Strike 16/1 Tackle 16/1 Armed 17/2
Grab16/1 Hold 18/1
Intimidate 15/0
Extracurricular Skills
Craft: Blacksmith 17/2
Craft: Mechanic 15/0
Knowledge: Agriculture 17/3

WEAPON

Hammer LOD 1 Damage 7

B. B. WOLFE (COP KILLING BIKER)

When B. B. Wolfe was 10, his father, a police officer, was shot to death in their home under highly suspect circumstances. His mother committed suicide 1 year later. Young Wolfe drifted between foster homes, juvenile detention centers, and jail for the following years in an ever increasing cycle of violence and crime. At 18 he became a full member of the Damned Knights motorcycle club, establishing himself as an enforcer before the year was up. Wolfe's capacity for violence served him well among his brothers and he quickly gained near legendary status within the club.

B. B. Wolfe is an evil man bent on inflicting violence upon the world. The club gave Wolfe direction. It didn't curb his bloodlust, but it helped him refine it. Now he is patient in waiting for the moment to strike, and thorough when that moment comes. He believes in no survivors when it's time to kill which leaves no witnesses to his brutality. His preferred targets are police officers who he refers to as 'little pigs' when hunting. He can't help himself from taking badges for his trophy collection.

Wolfe is a brash and swaggering villain who flaunts his evil blatantly. He smiles mockingly and keeps his mouth shut when in situations where he cannot afford to act. Any verbal abuse he has to endure will be repaid in blood at a time of his choosing. He is the epitome of the modern day marauder that his fellow knights wish to be. He serves the GM as the embodiment of the evil of the Damned Knights. Stopping Wolfe puts an end to the gang's threat (at least for this adventure).

B. B. WOLFE

S14/4 A13/4 C13/4 P13/4 W9/3 D15/5 I17 F9 R8 V40
Strike 18/2 Throw 17/1 Tackle 18/2 Armed 18/2
Grab17/1 Hold 18/1 Slam 18/1
Promo 18/2 Intimidate 19/3 Trick 15/1
Extracurricular Skill:
Pilot: Motorcycle 18/2

SPECIAL RULES

MOUNTED COMBAT

The biker can use his motorized mount to gain tremendous risk from velocity. The speed of the bike allows the biker to add up to 5 levels of risk without the need for an agility check! The restricted trajectory adds another 2 to difficulty of the attack check.

WEAPONS

Flaming Club LOD 2 Damage 8 Flaming
Knife LOD 0 Damage 6 Sharp
Chain LOD 2 Damage 7
Pistol LOD 0 Damage 8 Range 45



SCENE SELECTION

SCENE 1 THE HOOK

The PCs get a call from a young man (Alejandro) asking them to visit their old friend the Eagle in the hospital at Brighton. He's taken a pretty bad beating and could use some cheering up. When the concerned luchadors arrive at the hospital they find the Eagle recovering in a full body cast. Father Max was just wrapping up his visit when they arrive but he won't leave until the Eagle identifies the masked men as friends and not some long-standing grudge. Max is getting on in years but is still a big man with the stance of someone who can handle himself. He warms up to the visitors as soon as he realizes they aren't a threat. Max exchanges a few pleasantries before rushing back to his church.

The Eagle gives the luchadors a brief account of how he got here. He was jumped by some bikers calling themselves the Damned Knights right outside his home in Linton. It's been a while since he was last in the ring, and they got the better of him. They resented the strong showing he made and took him for a ride behind their bikes, breaking several ribs and dislocating his arm. He blames himself for not being able to handle the situation, but his main concern is for his son, Alejandro. He's a good son, but he hasn't taken up the way of the mask. If the bikers try anything, Alejandro won't be able to take care of things by himself. The Eagle asks his fellow luchadors to help protect his son.

If pressed about his son's absence or what the bikers wanted, the Eagle explains that times have been tough of late. His training camp just hasn't been getting many students. Some of Alejandro's friends approached him about using the land for Ren Faire week. The Eagle needed the money so he went along with it. It's actually been a good thing for the community. After the beating, he insisted that Alejandro stay home and keep the Faire running. He assumes that it was Alejandro that called the PCs.

TROUBLESHOOTING

This is a pretty straight forward exposition and hook scene. GMs looking for something more elaborate can tease the idea of visiting the Eagle a few episodes before this adventure begins.

The Eagle needs to be sympathetic in this scene. Elaborate on his fight as needed. A bald guy named Curly (he appears in scene 4) led the attack against him. He didn't go looking for trouble, but he didn't back down when pushed. He's cast in the retired fighter role for this adventure, so play him to part.

Father Max is the Eagle's priest. He drove up from Linton to visit when he heard what happened. He fears what's going on but won't voice his concerns. He dismisses any questions about the incident with a weary shake of his head and a statement of disbelief that something like this could happen in their little town. Max's presence is primarily to establish him for later. Paranoid players should assume he's involved once things get rolling, and all players need to remember him when his name comes up in later scenes.

GMs wishing to have the Eagle healthy for the adventure to come may opt to have him reach out to his friends prior to the attack by the Damned Knights and thus skip this scene entirely.

SCENE 2 WELCOME TO THE FAIRE

Eventually the Luchadors should make their way down to Linton or you are going to have to do some serious improvising. The town is little more than an inconspicuous exit on the highway about an hour out of Brighton. Navigating past the half-empty strip mall across from the gas station/carwash leads the PCs down the main street of Linton where every other storefront is available for lease. Taking a left past Linton High School and the partially demolished St. Mary's college winds the characters towards the edge of town where the Eagle has his training center.

Currently the simple brick building is almost completely obscured by colorful banners of the Linton Renaissance Faire. The parking lot overflows with cars that spill over into the lot across the street. The gym is a single story building with 15ft ceiling standing on a large lot of mostly cleared land. Simple fences (about 5 feet high but flimsy for climbing, difficulty 2 and any failed attempt brings down a section of fence) separate the outside world from the Faire within. Beyond the security fences, a sea of pavilion tents stretches across the landscape filled with shops and entertainment for Faire attendees. Light woods lick at the edges of the fairgrounds and rise up Linton's best sledding hill towards the town's watertower. The hill shares land with the old college, but due to its height Faire goers can see nothing of the town except the water tower which sports a festive banner.

SOAP OPERA

Professional wrestling, and games about professional wrestlers, isn't just about grappling and grandstanding. The personal melodrama of interaction between characters is a major part of the genre. Romantic interests, rivalries, and revelations are key elements to lucha libre and soap operas alike, and both genres play these cards with gusto. Some players may see such interplay with the NPCs as mere distractions from the action scenes, but the stories genuinely run better and more like the films they emulate when you can interject some melodrama.

The Dramatis Personae section hints at some romantic entanglements between the kids at the Faire to add color to their characters and set them up for the slasher scene at the end. Deputy Brady is a possible romantic interest for PCs. Even Morgan could be aged a little to make her a possible paramour, although that makes her flirting with Alejandro extra creepy. The fate of the Eagle's training center and the future of his son are all in flux and open for PC involvement. The GM can play these and other elements up or gloss over them to fit the mood at the game table.

Lady Terry greets the luchadors at the admissions table with the understanding that they must be friends of Mr. Eagle (she can't get used to calling him the Eagle). She expresses her gratitude for their presence and asks for an update on his condition. She thinks the PCs are here to help run the faire. Most of the staff are students from the local high school, she's a teacher when she isn't doing this. Keeping this many kids in line can be a real chore, but they have been behaving surprisingly well. She gives each character a wristband (fencing off the grounds just isn't practical so attendees get wrist bands) and lets them look around.

Give the characters a few minutes to get a feel for the place. There are booths with costumes and weapons for sale as well as assorted period craft exhibits that guests can participate in as well as shop at. Encourage the players to make additions to their attire to better get into the spirit of the Faire. The shop will always have the right colors in stock to compliment the character's mask. As soon as the players

start pushing on, have a kid on skateboard zip through the crowd and snatch a spear as he vaults a dealer's weapon rack. He then races off with a mocking laugh past our heroes. Let luchador nature take its course. Sir Alejandro will show up hot on the skaterpunk's heels in time to watch the finale of the squash match encounter. Alejandro commends the PCs for stopping this pest and expresses his admiration for their technique (unless they messed up or really hurt the kid badly). He has his father's insignia emblazoned across his tunic, but he introduces himself just the same. After any immediate questions he gives them a quick tour starting with King Norton.

Alejandro cautions the PCs that the King is really into this stuff and it's best to play along. Norton is attending a lute recital amongst a throng of attendees. The mischievous Lady Morgan is also present and will make eyes at Alejandro while the minstrel plays. As soon as the music stops, Alejandro bows and introduces the visitors from afar to his liege and the lady. Norton shows classic indifference

to his knight but is intrigued by the newcomers and welcomes them with royal panache. When Alejandro chimes in that they removed a thief from the grounds, Norton sings their praises and tries to entice them to try their hand in the sword ring tomorrow. He proceeds to ramble on about sword technique and how he wishes it were not inappropriate for the king to compete until Lady Morgan reminds him that his presence is required to judge an archery contest. As they take their leave, Morgan mouths the words 'you owe me one' to whichever luchador draws her attention.

Alejandro continues the tour in any direction the characters desire. He can provide basic background information on most locals. Introduce other support characters as you see fit. When the players seem to lose interest, go to Scene 3.

TROUBLESHOOTING

This is an introductory scene, and thus lacking in major action. The skaterpunk is less of an encounter than just a bit of business to keep things moving along. Your main goal is to get the setting across to the players and develop some interest in the characters at the Faire. Don't try to introduce all the NPCs at once unless the players take action to meet everyone. Vomiting a long list of characters onto the players makes no impression and hurts your cause. Improvise scenes with any NPCs that the characters seek out and don't be afraid to add more characters if needed, but don't force them onto the players. Start with the four detailed in the scene and let others filter in later.



Exploring a Renaissance Faire in person can be a lot of fun, but doing it through a role playing session can be less immersive. If the characters express an interest in anything let them interact with it. Describe what's going on at the booth the character is involved in and inject some personality into the people running it. Keep in mind that most activities requiring actual skills are run by adults from the town while less demanding roles are held by high school students with varying levels of commitment to the bit.

The Faire is the setting and needs to be almost a character unto itself. This is a gathering of people from the community coming together to try and have a good time sharing a common interest and hopefully helping the town. This theme is central to getting the player characters emotionally involved with the adventure. If the Faire fails the spirit of the town goes with it. Defending a town because it says 'good' at the top of your character sheet is less fulfilling than helping characters you actually know and care about.

SCENE 3 JOUST

As soon as your players have had as much as they can take of meeting new NPCs, segue to scene 3 with some cries of panic and roars of motorcycles.

The Damned Knights have sent a few of their boys over to compete in the tournament's joust. They have raced their bikes through the crowds and spooked the horses with their first pass. One of the bikers has picked up a jousting lance (heavily padded wooden lance) from one end of the jousting grounds and is challenging any of the on lookers to a round with one of the Damned Knights. The luchadors should hit the scene on the cue of the biker's threat

The jousting grounds are roughly 50 feet in length with a dividing fence running the center 20 feet to prevent runaway horse collisions. The fence is about 5 feet high and offers no difficulty to climbing. The crowd is kept back roughly 30 feet by flimsy velvet ropes that offer no resistance. The north side of the grounds has a stage for the king's throne as well as seating for noble guests (customers paying for the privilege). The stage is roughly 5 feet high at the guard rail and is only 20 feet from the dividing fence. The lances are difficulty 1 weapons that do 2 damage, but the padding reduces injury points by 1.

The faire has 4 riding horse on loan from a local horse breeder (any injury to the horses will be devastating to him) for jousts and the king's entrances. The horses are riled by the bikes and a presence check difficulty 2 is needed to calm them for riding or to just move them out of the way. Once calmed, riding the horses requires checks against the pilot horse skill, or hasty agility checks.

The Damned Knights sent 2 members plus one for every luchador in the adventure. The loudest of their number is menacing the crowd with the lance while the others ride in circles brandishing the traditional bike chains. If a fight does not ensue, then you may have gathered the wrong players for this game. The Damned Knights will break if more than half of their numbers are 'unhorsed' or the GM otherwise feels that their morale is broken. The players can give chase on horse through the faire grounds (see section 5.4.4 of the basic



rules) but the Knights will be able to open up and outdistance horses once they hit the open road in 3 turns. If the PCs are quick witted enough to chase on a fallen bike then it becomes a running fight on the road, with possible bonus XP for that player. The bikers retreat towards their hideout as described in scene 4.

MEDIEVAL WEAPON RACK

People love medieval weapons, and with so many readily available at the Renaissance Faire there's a chance somebody might get hit with one. This is a brief list to help GMs improvise to their players' needs.

Replica Weapons

Many of the weapons commonly sold to the general public are made for show rather than actual use. The GM can reflect this by applying a 'replica' rule to any weapon. Replica weapons lose the sharp trait and 1 base damage after any hit that was not exceptional. They just don't make them like they used to.

Padded weapons, like the lances used in the jousts, inflict 1 less injury point than normal weapons.

Lance	LOD 1 Damage 2	Padded
Sword	LOD 0 Damage 4	Sharp
Mace	LOD 0 Damage 4	
Spear	LOD 1 Damage 3	Sharp
Halberd	LOD 3 Damage 6	Sharp
Flail	LOD 3 Damage 5	
Battleax	LOD 2 Damage 5	Sharp

DAMNED KNIGHTS

S12/4 A11/3 C12/4 P12/4 W9/3 D10/3 I16 F7 R8

V40

Strike 17/2 Tackle 15/0 Armed 17/2

Grab 16/1 Hold 16/0

Promo 15/0 Intimidate 16/1

Extracurricular Skill

Pilot: Motorcycle 17/2

SPECIAL RULES

MOUNTED COMBAT

The biker can use his motorized mount to gain tremendous risk from velocity. The speed of the bike allows the biker to add up to 5 levels of risk without the need for an agility check! The restricted trajectory adds another 2 to difficulty of the attack check.

WEAPONS

Chain LOD 2 Damage 7

TROUBLESHOOTING

This scene is the first confrontation with the bad guys. Let the action go wherever the players want to take it. As the heroes they need to be on point for taking the fight to the Damned Knights. Friendly NPCs may follow them into battle in later scenes, but for now they must carry the fight alone.

If you have only two luchadors or the players are new to Luchador: Way of the Mask, you may want to drop the number of bikers. Fighting against multiple opponents can take a toll on even the best characters and you need the PCs to be able to move on to the conflicts ahead. Conversely, a big PC group may need to add 3 bikers for every 2 luchadors.

If the fight ends on the Faire grounds, then this is your first opportunity to introduce the local sheriff (see sidebar). If not, then the local legal problems can show up later.

SCENE 4 THE LAIR OF THE DAMNED KNIGHTS

Since coming to Linton, the Damned Knights have used the old junkyard as their preferred hideout. The area is a graveyard for old cars and appliances that lies in a gully about 5 miles east of Linton. An aluminum sheet fence separates the scrapyards from the road. The fence is difficult to climb (LOD 4), but has many gaps that allow access. A small shopfront once sold parts from the yard to local garages and amateur mechanics, but has been closed for many years. The Knights have helped themselves to the facilities as a clubhouse. Bikes are parked behind the building out of view to the casual observer.

The interior of the 'clubhouse' is roughly 15 by 20 feet. Most of the area comprises a collection of spare automotive parts harvested from the old cars. These pieces hang from hooks on the ceiling or set on rickety shelves in no particular order. Knocking over shelves requires a strength check difficulty 4 or an attack with the ability to knockdown strength 13. The rest of the area once held a simple office, but

the contents have been piled onto a single desk and shoved against the front wall along with a portable TV. The junk on the desk completely obscures the yellowing front window. The Knights have added a card table and a cooler to make the place more livable. Sprinkle in piles of beer bottles, spare weapons, and an assortment of girlie magazines and the ambiance is complete.

The PCs may chase the Damned Knights directly here from the Faire grounds in scene 3, or they may come seeking retaliation/answers later. In the first case, the pursued Knights ride directly into the yard using the maneuverability of their bikes to outdistance pursuers among the junker cars while their brothers shoot from the clubhouse, or stage a flank assault if they cannot make the discipline checks to shoot luchadors. Riding among the dead cars adds 4 difficulty to pilot checks for cars, 2 for bikes, and only 1 if the luchadors rode horses the whole distance.

A less immediate assault gives the bikers time to settle in and relax before the action resumes. The player characters can attempt a stealthy approach if they like or just kick the door in. The Damned Knights are contemptuous of the local law enforcement, and thus lax on security. A couple of members will usually be out smoking near the bikes, but otherwise they have no guards posted unless they suspect an imminent threat.

In either case, the gang has 5 members present plus any that escaped from scene 3. Escapees are probably still nursing wounds from the last match, so be sure to add



details from appropriate to the previous battle. If one of your technicos forced a tapout with a figure four leglock, mention that one of the bikers limps out of the clubhouse and winces when he sees his attacker. Players like to know that their efforts have impact on the episodes that follow.

A biker known as Curly leads the expedition of Knights in Linton. He is on his cellphone at the time of the attack passing information on to their lawyer in Brighton. When the fight breaks out he tells the lawyer 'we got a problem here' and hangs up to join the fray. This minor bit of business is to draw the players' attention to the phone. If Curly is conscious at the end of the fight he warns the luchadors that they will pay when Wolfe gets out.

TROUBLESHOOTING

This scene is a pretty straight up fight either way you run it. If players want to get creative in the junkyard fight, then help them find what they are looking for amongst the junk as long as it sounds appropriate. Most weapons found in the junk equate to chains or pipes with possible higher difficulty for awkward shapes.

Chasing the bikers can be difficult for characters lacking a pilot skill, but that doesn't leave the pedestrian luchador completely out of the action. The bad guys don't have that much room to run around in on the lot, so they have to circle around to keep moving. A luchador lying in wait can probably get a shot at leaping off an old truck to a passing motorcyclist, or set up any number of other ambush scenarios. Give characters looking for opportunities wits checks to figure out where the bad guys will be. Success allows the luchador to catch a passing enemy on the next turn, while exceptional success shows a shortcut to attack now. Highflying moves may require extra steps and extra turns. The speed of the constantly moving enemy makes timing more essential than ever.

The PCs should put a stop to the immediate presence of the Damned Knights in Linton, and get a hint of things to come. Most importantly, the PCs must receive the threat that Wolfe is coming. The GM should play up Curly's threat (or pass the task off to another Knight if Curly isn't up to it) as the spiteful last words of the defeated villain. Player characters can learn about Wolfe from the Sheriff, Morgan's computer, or a hasty wit's check to see if they read anything about Wolfe's arrest and trial in the paper. More aggressive luchadors may take a hands-on approach to questioning the beaten bikers.

Player's who watch cop shows might think to use Curly's cellphone to find out who the Knights' friends are. Redial connects the luchadors to Sneet (Scene 7), the lawyer for the Damned Knights in Brighton. Of course, he doesn't conspire with them over his office phone, but his disposable phone is quickly answered by an unidentified man. Sneet is elusive but tries to find out who he is dealing with before hanging up. Unfortunately, Curly has the number labeled simply 'lawyer', but characters who figure out who Wolfe is can easily attain the identity of his sleazy lawyer.

LINTON LAW ENFORCEMENT

At some point, the luchadors should find themselves with a pile of battered bikers in need of disposal. Eventually, the Linton sheriff shows up. He will grudgingly make the arrests and take the Damned Knights to jail until they can be picked up by state police. He will muse to any PCs present that they just opened up a whole can of worms by messing with this lot. He becomes indignant at any accusations about not doing his job and makes sure everyone present knows that he is the law in Linton.

Sheriff Dewey is hardly a man of action. He wanted the position of town sheriff to sate his ego, not to face off against dangerous types like the Damned Knights who have a history of killing lawmen who make too much trouble for their gang. The Vorman family helped fund his campaign for sheriff, and he often flaunts his association with the Governor even though they have only actually met a few times. Governor Vorman warned Dewey about the potential problems with the Damned Knights and cautioned him not to take any undue risks by confronting them. The warning was hardly necessary, but serves to justify his attitude. Dewey coasts through his job assured that his pension and the Governor will take care of him no matter what happens to Linton.

Deputy Brady, Rebecca to her friends, is a direct contrast to the sheriff. After serving a term in the army she returned to Linton to become a peace officer. She is still new to the job and must defer to her superior's training, but she already chafes at his lackadaisical approach to law enforcement. She immediately admires the direct style of any luchadors who help protect the community.

Sheriff Dewey

S11/3 A10/3 C10/3 P10/3 W9/3 D9/3 I16 F6 R6 V30

Strike 16/1 Throw 15/0 Tackle 15/0 Armed 16/1

Grab 16/1 Hold 16/1 Intimidate 15/0 Trick 14/0

Weapons

Pistol LOD 0 Damage 8 Sharp Range 45

Baton LOD 0 Damage 6

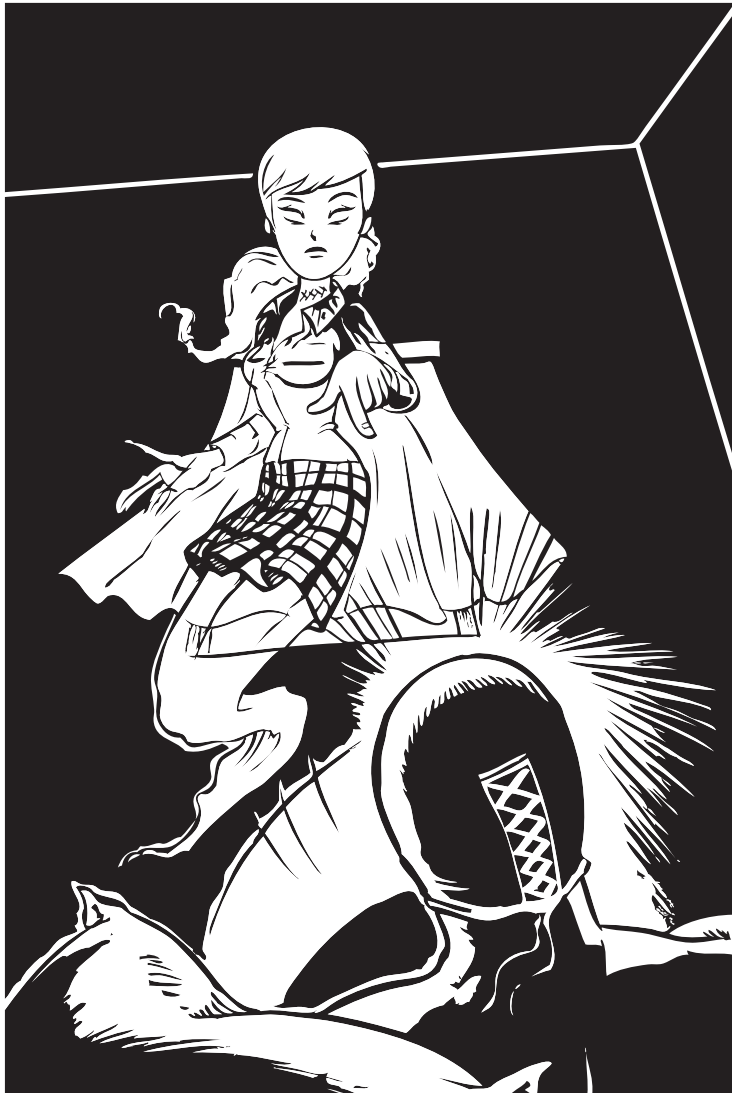
TROUBLESHOOTING

The corrupt sheriff plays a small role in the overall story other than letting the PCs know that the police are not going to be of much help (see section 7). However, he allows the GM to drop the Governor's name early in the adventure and gives the first hint of some corruption. If one of the PCs takes a particular dislike to the sheriff, the GM can opt to increase Dewey's involvement by having the sheriff actively harass the masked man that disputed his authority. The sheriff shifts from just lazy and uncaring to a craven bully who cannot allow the slight to go unpunished. Deputy Brady can be a friend on the force and a possible replacement to the corrupt sheriff if the story runs that direction.

SCENE 5 SCREAMS IN THE NIGHT

The PCs probably have questions and plans after scene 3, but they also need a chance to recover. After a long day of traveling and trouncing bikers, the weary luchadors eventually get to catch some Zs at the old dormitories at St. Mary's College for Women. The college closed in the late 80s and the dorms are one of the last buildings still standing. Miss Terry arranged to have them cleaned up for housing for visitors and convention staff. Only a handful of people are straying here, so the characters can easily get private rooms.

In the middle of the night, a blood-curdling scream tears through the halls and awakens all guests! Each of the luchadors receives a visitation by the Specters of Misery Hall. The GM should go to each character (or room if they doubled up) for a brief encounter. The luchador awakens to the scream and has a turn or two to confront the specter in the room before the GM moves to the next character. Impatient players will want to jump in and regroup to deal with the threat, but this scene is about surprise and confronting the unknown strangeness, so you must make them wait for their encounter. Do not let any PC stop and analyze the situation.



Describe the confrontation and make them react.

Player knowledge is almost inevitable in a situation like this, so mix up the confrontations with the specters to keep the players reeling. The first luchador awakens to a screaming specter (remember the free intimidation check) of a young woman in catholic school girl attire hovering over the bed. She lashes out blindly as our hero scrambles from the bed. The second luchador sets up to see another specter reliving her last horrified moments, falling beneath the savage blows of an unseen ax! As her head is lifted from her body, the eyes roll towards the on-looking luchador and she whispers, 'He's coming back.' The third hero hears axblows against the door of the room. When he moves to deal with the threat, a specter lunges through the closed door and howls in terror and rage.

The last (ideally a female luchador) relives the attack of the Holy Terror as one of the victims. The character awakens to the screams from outside, but senses a presence lurking in the darkness of the room. As she looks around, the Holy Terror lashes out from the PC's periphery hissing 'harlot!' This is the specter's distorted perception of the killer, so young Kenneth's gangly frame is exaggerated to nightmarish proportions. Despite appearances, use the specter's statistics for the attack. The image of the killer lasts until the specter's fatigue is all but spent, then she takes her true appearance as a terrified girl with tears of blood streaming down her cheeks. 'You have to stop him', she pleads before vanishing back into the shadows.

TROUBLESHOOTING

This is a tricky scene. You need to thrust the characters into the legend of Misery Hall and leave them wanting to know what's going on. The scene looks like an attack, but really isn't. It needs to start quickly, threaten, and then end before it gets frustrating. The players will probably be frustrated, but don't force a prolonged confrontation. Assume the specters are down to 3 or 4 fatigue by the time things start happening, and don't be afraid to clip their appearance short if the confrontation starts to drag.

The scene also provides the GM an opportunity to introduce Betsy, although the players probably won't know her significance at the time. She should be described as a pretty blond woman with a ponytail among a handful of other convention attendees staying at the dorms who run out into the hall when the specters start screaming. Betsy should be one of the first among the 'extras', and she checks on the first luchador in the hall. The specters only attacked the luchadors (they can sense the honor of the masked warriors) but other people in the dorms caught glimpses and heard screams leaving them pretty freaked out. Betsy will vanish during the confusion, and nobody from the Faire knows her if the luchadors try to locate her again. She has the same appearance as she did in life, so characters who later look through pictures of the victims of the Misery Hall Massacre can recognize her with a wits check.

SPECTERS

Those who have died a traumatic death may not be able to move on without some measure of justice. These restless spirits are trapped in their final moments, lashing out blindly at any who cross their path. Fortunately they can cause little harm against the living, although their visitations can be horrifying.

Specters are driven by a need for justice, but their skewed perception gives them little chance of achieving this goal. Their presence can draw attention to the injustice that ended their life, but it is often up to others to set things right. A specter can never know rest until it has been avenged.

S-/- A14/4 C-/- P15/5 W 8/2 D11/3 I16 F6 R-V-
Strike 17/0
Intimidate 17/0

STRANGENESS

TERRIFYING

The creature can make one free intimidation check per turn.

GHOSTLY TOUCH

A specter cannot directly harm the living, but they are often unaware of this fact. The ghostly touch of a specter can instantly fatigue a character that is currently affected by the specter's intimidation. Essentially, if the target faces an initiative difficulty from the specter's intimidation check, then any successful strike leaves the character in a fatigued state. Further ghostly touches have no additional effect unless the character has recovered fatigue. Attacking with the ghostly touch costs 1 fatigue.

HALLUCINATION

A specter can cause other characters to see and hear things that aren't real. Only the target of the hallucination experiences the false sensations. The extent of the hallucination is dependent on the whims of the GM, but is primarily limited to atmospheric effects. Using this ability costs 1 fatigue per turn.

SPECTRAL

The creature has no physical form and cannot touch or be touched by the real world. When a specter runs out of fatigue it disappears and cannot return until the next night at the earliest. Specters cannot rest to recover fatigue the way other characters can, but start each night at full fatigue.

TURNED

A specter is vulnerable to the focused will of a character that confronts it without fear. Characters with sufficient belief in a greater power (most religions, some students of the supernatural, and all who follow the way of the mask) that are not currently intimidated by the specter can drive it away through a battle of wills. The character must boldly challenge the specter and make a presence check modified by the target's D-level. Success prevents the specter from attacking or intimidating that turn, and the margin of

success drains the creature's fatigue on a one for one basis! Confronting the specter in this manner costs 1 fatigue.

SCENE 6 INVESTIGATIONS

The direction of the adventure now falls upon the devices of the player characters. Most likely they are looking for more information about what is going on in Linton. They currently have 2 major avenues of investigation: the Damned Knights and the ghosts of Misery Hall.

WOLFE

The threat of B. B. Wolfe and the mysterious lawyer for the Damned Knights still linger from scene 4. Wolfe's arrest and impending trial are all over the local news, making investigation simple. He is implicated in the disappearances of 2 police officers in Brighton. It has just been released to the press that the search warrant that led to Wolfe's arrest has vanished from police custody. Speculation builds in the media that the judge will rule all the evidence gathered from the search inadmissible and throw the case out, allowing the notorious B. B. Wolfe to once again walk free! His lawyer is a smarmy little ambulance-chaser named Sam Sneet. The judge's ruling is scheduled to take place the day after the battle with the Damned Knights at the junkyard (convenient, huh?) Getting a closer look at Wolfe's legal situation, or a face to face with Mr. Sneet requires a trip up to Brighton.

MISERY HALL

The second area of interest to the PCs should be the history of Misery Hall and the specters that haunt it. Asking any locals about the college's history, or ghosts, gets a cold response. Nobody around here likes to talk about what happened back then, and they especially don't like it when outsiders come around stirring things up. The characters will be advised to take a tip from that little internet girl (Morgan) and let it go. She moved on to something proper like the Faire.

Characters asking Morgan about what happened will find that she has not 'let it go'. Morgan excitedly drags the inquiring party to her van/ living quarters where she spells out the legend of Misery Hall with morbid delight. She illustrates her keypoints with news clippings and photos on her computer. She explains how she first came to Linton to investigate the legend for her website, but hit a dead end from the locals. Her notes for the legend include then-and-now photos of locals who were present at the time of the murders that still live in town. Father Max, John Smith, and Miss Terry are highlighted as notables. Morgan happily elaborates on her theories. Max was the priest for the college and took confession for most of the town so he has to know something. Farmer Smith has land on the far side of the old campus and often helped take care of the grounds. Miss Terry was a student at St. Mary at the time of the murders and knew some of the victims personally!

Any investigation into Misery Hall needs to convey the legend to the players in creepy ghost story fashion. Ideally, the PCs should start wondering if the killer still walks among them and if exposing him will put the ghosts to rest.





A thorough investigation into the killings requires a great deal of tedious detail that is out of character for Luchador: Way of the Mask. I recommend the horror movie approach of a fact gathering montage in a library (or computer) which provides the general background of the suspects and events, followed by awkward confrontations with the key players where they try to drive the investigator off then relent and talk about the horrible events of the fateful night.

FATHER MAX

Confronting father Max requires the PCs to track him down to his humble home behind the town church. Max is weary but welcomes his guests. If asked directly about the ghosts, he is stunned but accepting of the possibility. If there were ever souls that would haunt the earth, they would be at Misery Hall. Despite this belief, he can offer no means of aid. He states that there is nothing we can do for those poor souls. Under no circumstance will he return to Misery Hall. He claims the horror of the place is too great for him to face again and recounts the bloody images of the murders in genuine disgust.

He rejects any talk of solving the murders as a fools' errand as the police never came up with a solid lead. He then warns the PCs about the pain that they will cause by reopening wounds that have never fully healed around Linton. After the horror of that night, the College closed down and took half the town with it. Linton has been trying to crawl out of the shadow of the Misery Hall massacre ever since. He entreats the luchadors to leave well enough alone and focus their efforts on fending off this new problem.

Searching Max's house when he is not around (Strength check difficulty 3 to force the door), reveals a

Spartan home with the expected religious paraphernalia for a priest. One wall in his room is given to photographs of his family. A photo shows young Max in military uniform with his younger brother and parents. Another shows Max, now a clergyman, at his brother's wedding. Others show their parents as a couple, the extended family at the beach, and assorted family events from his younger days. There are no pictures of Ken anywhere, a fact that is only significant if the PCs know his relation to the Governor. Kenneth's name does appear on a phone list if players look for one. Anyone searching his room carefully can find a lockbox in his closet for his handgun. The box is currently unlocked (Max is carrying his sidearm for protection) and contains the paperwork for the sanitarium where Max put Kenneth the night after the murders. Neither Max nor Ken's real names appear on the documents for John Doe.

JOHN SMITH

Farmer Smith works his booth every day as the Faire blacksmith. At close he cleans up his tent and walks alone through the woods (looking suspicious) to his home 3 miles down the road. He won't take kindly to being followed, and won't back down easily if threatened. He takes his granddad's hammer from the smithy home with him, giving him a weapon should the situation call for it.

Asking about the murders won't go over well. He glares menacingly at anyone who broaches the subject and warns them to drop it. If pressed further, he says the police cleared him of that and doesn't need anyone digging up the past. Only characters who went out of their way to get on his good side prior to approaching him with questions have



any chance of getting more out of him without duress. If he opens up he reveals that the police brought him in several times for questioning because he used to tend the grounds for the college back then to earn extra money. He wasn't there the night it happened and doesn't know anything. If the PCs got him to talk without the threat of violence, he adds that there was supposed to be a weird kid hanging around the campus that the police were looking for, but nobody knew who he was. John never saw the boy.

Searching his home reveals a solitary farmhouse with little of interest outside of some sports memorabilia and family photos going back 3 generations. The GM should keep things simple with just a touch of creepiness. John lives alone and has no immediate family outside of a sister who moved to Texas 20 years ago. His barn has an extensive collection of tools for his trade as well as his hobby as a blacksmith. To the eyes of a suspicious mind, they also make for a grisly arsenal. All of the tools are carefully maintained and clean. A shoebox in the feed room of the barn is stuffed with newspaper clippings about the murders including details of an unnamed local teen (John) being questioned.

MISS TERRY

Locating Terry is easy enough as she is at the Faire every day either making candles or working the admissions table. Any mention of the Holy Terror murders gets an immediate start out of her and then she coldly refuses to discuss such an inappropriate topic here. If pressed she agrees to meet with the luchadors after the Faire closes for the night. She will not talk at all if Morgan is present. In the parking lot after hours she can be persuaded to reveal her version of the Misery Hall massacre (see her Dramatis Personae entry for details) and closes with her concerns for not being able to further help those girls. If questioned about possible suspects, she remembers that one of the girls (Betsy) mentioned a strange boy following her from church. She cautions the luchadors that it would be best not to dredge up such a painful past. If confronted with the possibility of ghosts, she is insulted by the very idea of such nonsense and ends the conversation by walking off. Only direct confrontation with the supernatural will change her tune.

Terry lives alone in a simple apartment with her cats Mittens and Burbank. She keeps a personal office for grading papers and planning classes. In addition to carefully sorted lists of past test questions for each subject she teaches, she maintains yearbooks for each of her 12 years as a teacher and correspondence with past students. Her own yearbooks from St. Mary's College end the year before the killings. PCs can locate photos of all of the victims including Betsy.

TROUBLESHOOTING

The Misery Hall investigation can start to drag if the players obsess on it too much. You need them to be curious about what happened so the revelation later has significance, but it is probably best if they don't spend too much time trying to learn the killer's identity. This is an action-horror scenario not a suspenseful whodunit. Once the players have mused on a few theories, draw them back to the action of the biker storyline or interject a distraction in the form of a rival

wrestler tracking down our heroes for an ill-timed challenge (see wrestling for the farm).

Another possible hiccup in the haunting story can arise from the players trying to directly confront the supernatural. The ghosts of Misery Hall are not rational and have little else to offer in the way of advice. They also make for poor opponents as they cannot be touched. If the PCs attempt a séance (Morgan will want to film it) or challenge the ghosts to a match (ditto), then the GM should demonstrate their instability. The ghosts can attack in a more aggressive manner or simply refuse to appear now that they are expected.

It is possible that the players will drag their feet and initiate no action on their own. This is OK. It would be better if they were proactive, but the show must go on. If the luchadors choose to set back and wait, then you can try to kick things loose by having Morgan or Alejandro start digging up info (look what I found about this B. B. Wolfe guy) or simply move on to the next scene.

SCENE 7 BRIGHTON OR BUST

The characters are likely to take a trip to Brighton in the hopes of gathering more information. Brighton is full of interesting sights and experiences for the tourist, but the most relevant points of interest for our luchadors are the law offices of Mr. Sneet, the courthouse where B. B. Wolfe will be released, and the Luxury Hotel where Governor Ken Vorman is campaigning for re-election.

THE OFFICE OF MR. SAM SNEET

If the PCs decide to track down Mr. Sneet, the trail leads them to his offices in an upscale strip mall. A large sign outside assures clients that 'Sneet cannot be beat', and then lists off a litany of potential class action law suits that there is still time to get in on. Inside, his secretary presides over a small waiting room while doing her nails. She won't let anyone past her without an appointment. A floor to ceiling two way mirror separates the outer office from the inner sanctum, allowing Sneet to duck out the back if he doesn't like the looks of any guests. The backdoor is surprisingly sturdy requiring a strength check difficulty 8 to kick in. The interior door is less impressive, yielding to a difficulty 5. Characters wanting to interact with the mirror can break through with a strength check at difficulty 2 or an attack that can knockdown strength 10. Smashing through the mirror inflicts 7 points of sharp damage.

Sneet's inner office has a simple bar and wall mounted television for entertaining clients, a spacious and official looking desk, and a miniature jungle gym with rope swing for his pet orangutan Boffo. The ape was left with him by a strange client that skipped bail, and it has since earned a position as Sneet's guard beast. Boffo is usually content to perch atop his playpen, but becomes highly territorial when things get heated in the office. Boffo's former master taught him to strangle victims from behind when angered and the ape retains the lessons well. Sneet can usually call Boffo off when he wants to by bribing him with food, but he won't be



inclined to if Boffo is all that is standing between him and a thrashing by angry luchadors.

WHAT SNEET KNOWS

He has been the lawyer of choice for several local members of the Damned Knights for many years, aiding them in several scrapes with the law to varying degrees of success. The current case with Wolfe was different. The cops had him dead to rights when a search of his place revealed the badges of the two missing officers. Sneet was in way over his head and was trying to talk Wolfe into cutting a deal, when he got a call from an anonymous source promising to make the case go away if Sneet could get the Damned Knights to do a small favor. The caller wanted the boys to start making Linton a regular hangout by shaking down a few businesses and generally putting a scare into the area which they did with no problem. Then the local scare queen (Morgan) started talking about this medieval thing on her podcasts. Mr. anonymous calls back and demands that the Knights put an end to the Faire, so they go and stomp down the guy hosting it.

Sneet does not know who his benefactor is, but the guy managed to make the search warrant that tied a noose around his client's neck disappear, so he must be pretty well connected. He also assured the Damned Knights that they could expect a slow response from local law enforcement in Linton. Anonymous clearly has it in for Linton, but Sneet can't figure out why. The town has been slowly sliding downhill since the college closed. Sneet figures it might be some land grab scheme but he can't find any signs of a major development for the area any time soon.

SAM SNEET

S9/3 A 9/3 C9/3 P10/3 W 13/4 D9/3 I16 F6 R6 V30
Strike 14/0
Promo 16/1 Trick 18/2
Extracurricular Skill:
Knowledge: Law 18/2

BOFFO

S 16/5 A12/4 C11/3 P12/4 W9/3 D9/3 I17 F6 R8
V40
Strike 16/0
Grab16/0 Hold 18/0

TROUBLESHOOTING

Any characters that bother to track down Sneet probably want a confrontation that he has no interest in allowing. He avoids the characters any way he can. Once cornered, he pretends he has been looking for them and tries to talk his way out. He will make up any lie he can to buy time so he can contact the Damned Knights to take care of the problem for him. He is the archetypical sleazy lawyer who will deny everything up to the point when he has no choice in the matter, at which point he will sell out anyone and everyone to save his own skin.

Sneet's secretary, Carol may be an avenue of information gathering for the more suave luchador. She

likes her job, but the boss's new client gives her the willies. A tactful approach can get her take on things, but she knows less than Sneet. She is aware of the mysterious benefactor, and that he wanted the Knights to terrorize Linton, but she has less direct insight to the plan. She is aware that Sneet has a disposable cell phone in his desk for discussing 'sensitive matters' with clients. Should the PCs get a hold of the phone they can verify that it is the one that Curly was talking to from scene 4. It also has a number for 'Anon' on the menu. This number dials a private phone that the governor uses for similar purposes.

RELEASE OF WOLFE

B. B. Wolfe will be released from custody at the Brighton courthouse after the judge throws out the case against him. The event becomes an instant media circus with nationwide coverage. Images of Wolfe and Sneet gloating play against pictures of his alleged victims and vows of renewed efforts by the district attorney on televisions across the city. The Governor himself is quoted as saying, "this will be remembered as one of the darkest days in our history."

Those who attend in person can see the chaos for themselves. Angry police grudgingly keep the masses away from the recently released Wolfe, even though most believe him to be guilty. Wolfe and Sneet make a brief statement for the press about the virtues of innocence until proven guilty, then they make good their exit before anyone takes a shot at them.

If the luchadors take a shot at the retreating villains, Sneet does everything in his power to keep between the masked attackers and his client. He's afraid Wolfe will do something brutal in front of the cops and overturn their windfall. He need not worry. B. B. Wolfe is a patient beast who is all too happy to force the police to protect him for now. The police quickly interject to any overt violence, but the luchadors won't be taken in unless they swing on a cop. Wolfe should slip in a sneering threat of what will happen when the 'pigs' aren't around. Player characters looking to just taunt the biker avoid police interference, and easily gather that Wolfe is planning an attack in the very near future although he is savvy enough not to openly admit to such violence and his lawyer quickly denies any authenticity of alleged threats.

TROUBLESHOOTING

PCs are likely to follow the bad guys leading them to a rendezvous with the Damned Knights in front of Sneet's office. There Wolfe gets his bike and sets off for the rampage in scene 8. While the scene is more dramatic at the fairgrounds, the battle can take place as a running fight on the highway with the luchadors trying to intercept before the gang can reach their intended target. Keeping the threat of danger to others makes emphasizes the heroism of the luchadors actions.

CONFRONTING THE GOVERNOR

The players may attempt to approach Governor Vorman to entreat him for aid, to report the corruption in the



Linton police, or as a suspect. In all cases, their best chance to approach him is at a fundraiser for his reelection campaign at the Luxury hotel.

The \$ 500/ plate dinner is by invitation only, so getting in will be a bit of a challenge. The security is fairly high given the importance of the guests and the high profile gang activity in town. Barging in will get the luchadors a confrontation with the police who attempt to tactfully remove the intruders. The Governor's assistant, Allan rushes to quiet the matter. If the luchadors attempt to yell accusations or threats at the Governor, the assistant threatens legal action and generally plays the role of the outraged politico. Sneaking in to the dinner is not easy as security checks for invitations on every guest. The luchadors may be able to talk their way in, particularly with a donation to the cause and promises of support since politicians always want celebrity endorsement. The difficulty of Trick and Promo checks to get in depends entirely on the approach of the PCs.

Even getting in does not get them to talk directly to the Governor, who intends to make a speech and then do a quick walk through to shake hands with major supporters before his handlers whisk him away. Characters that have scammed their way in, particularly as future supporters, can get a chance to shake his hand and give a quick question with a successful Mike check (Intimidation attempts get the luchador escorted out after the question).

If approached tactfully, the Governor responds politely to any question and moves on. He may linger briefly to polite comments about his brother, or to restate his outrage about Wolfe's release, but ultimately his assistant keeps him on a tight schedule. PCs may gain a brief audience with a compelling story for why he has to talk to them, but it won't be easy. He knows that the luchadors are his opposition in Linton and his years of hiding tell him to withdraw. If the PCs don't appear to be after him or talking about the Holy Terror, a promo check with difficulty starting at 5 (adjusted by the their approach) buys them a few moments of his time. He claims not to be up on events in Linton if questioned about anything to do with the town, but is appalled to hear about their troubles. He promises to look into the police corruption if it's brought up and segues into one of his 'tough-on-crime' campaign promos in a near word for word quote from his commercials. Any talk about the Holy Terror killings gets a cold reaction and an equally well-rehearsed 'we must not dwell on the tragedies of the past but prepare ourselves against the trials of today and the future speech.' His assistant ushers him off as soon as he loses interest in the luchadors. Any attempts to get him to come to Linton are in vain.

TROUBLESHOOTING

This is another tricky scene. The players cannot easily resort to direct action due to the Governor's position and the strong police presence. The GM needs to let them meet Vorman and get a feel that something is wrong without just spilling the beans. The Governor's assistant, a professional promotional expert who prepares most of Vorman's speeches, helps divert some of the attention by looking like the man

in control. Combine him with Vorman's reliance on key talking points and the players are likely to suspect the wrong man as the villain. Ideally, Vorman should look like a vapid puppet for Allan. While Allan is responsible for keeping the Governor's career on track and in synch with political supporters, he knows nothing about Vorman's past and present interest in Linton. The GM needs to make sure that the players see that something is not right about the Governor, and maybe even a little disturbing.

If the PCs insist on taking this scene to a physical approach then they have to confront half a dozen police officers before it's all over. The Governor will not fight back in this setting as he is conditioned to be reserved in public. Astute characters may note that he takes a punch far better than one would expect (C-level 5 and immune to pain). He doesn't know how a Governor should react to violence, so he will stand more or less motionless as he's attacked. His first concern after the brawl will be to check his appearance as he's ushered away.

Characters who waylay him as he's leaving the hotel have to deal with his 4 security guards and Allan (Use police and evil suit statistics respectively). Police intervene shortly after the fact. Away from any witnesses, Vorman might fight back but still focuses on remaining in character. The only things that can break him into his true self are direct threat of exposure, or confrontation with a highly assertive female.

WRESTLING FOR THE FARM

Many a movie and television show has invoked the tradition of putting on a show to raise money to save the farm, event center, or other threatened institution of wholesome life. If it occurs to your luchadors that their considerable talents could help Linton then encourage them to follow through. While no evil developer is poised to take over if the mortgage isn't paid, the principal is the same. A wrestling event could draw attention to the town and help stir up the economy. Anything that helps the town works against the plans of the killer, and could earn a visit from the bad guys. The GM could reset the final scene to take place at the wrestling match rather than the Faire. The Eagle's school would also prosper greatly if the local kids got to see a top rate luchador match in their own town.

SCENE 8 RAMPAGE OF THE DAMNED KNIGHTS

With B. B. Wolfe reclaiming his mantle as the enforcer of the Damned Knights, we begin rocketing towards the action packed finale of the adventure. Unless the PCs intervene with a plan of their own, the Damned Knights prepare to ride into the Linton Faire like a Mongol horde! Wolfe is far less concerned with paying any debt to his mysterious benefactor than he is in repaying the luchadors for stomping all over the honor of his M.C.

The raiding party consists of Wolfe, 12 other Damned Knights, plus any members from Linton that have eluded custody so far. If the PCs have been maintaining a catch and release approach then the numbers could be very



THE MOLOTOV COCKTAIL

Throwing the weapon requires an agility check as standard for a ranged weapon. If the attack would hit the target without applying agility level as difficulty then the target is splashed and still suffers damage of the burning attack. If the attack hits with the target's A-level as difficulty then the character takes a direct hit suffering damage from the projectile as well as being immolated.

The bottle has a base damage of 3 plus the strength level of the thrower. This damage is resolved as any normal attack.

Once exposed to the flaming liquid, the character burns for 6 points of damage the first turn. Each turn the damage increases by 1 until it reaches 10. The margin of success of the throw does not add to the burning damage. Half of all vitality lost to burning attacks costs an equal amount of injury points! The character can put the fire out by dropping prone and passing an agility check using the MOS of the throw as difficulty. Splash damage has 0 difficulty.

weighted indeed. On the plus side, the bikers have only had a few days to recover from past beatings so they may not be up to full strength (see troubleshooting).

The Damned Knights hit just after sundown riding in with lights off until they are within striking distance, then overrunning the flimsy security fences that surround the Faire. Wolfe spearheads the main force (half the total Knights) down the center of the fairway while the remaining members split and ride though the flanks. Wolfe brandishes a torch and Molotov cocktail for the opening pass and uses them to set tents and luchadors ablaze.

In the dim lights of the fairgrounds at night, the headlights of the bikes are blinding, adding 2 to the difficulty of any ranged attacks or velocity based high risk moves taken against the Damned Knights. Getting behind them negates this advantage.

TROUBLESHOOTING

This is the final battle with the Damned Knights and you need to sell it as the stuff of fantasy epics. Wolfe brings out the worst in his men, elevating them from Harley riding thugs to true villains. Make them border on the monstrous in your descriptions.

There is a time-honored movie tradition of rallying the townsfolk to fight against an invading force, and it's very possible that your PCs will invoke it for the finale with the Damnd Knights. This is a tricky situation for a GM because it pits good NPCs vs. bad NPCs. You must strive to keep the players as active as possible in this fight. It is up to them to come up with any plans for defense. The NPCs also need to be convinced to fight. Of course Alejandro is eager to throw in. Most of the characters should want to support the luchadors at this point in the story, but standing directly in the path of crazed bikers may need some extra encouragement. The players need to make with the dramatic speeches and Promo checks to rally the masses to stand against evil. Difficulty depends on the speech and the example that the luchadors have set so far.

The GM can also assign dice rolling duties to the players. The GM should decide when the NPCs act, but put the actual rolling in the player's hands. The low skill ratings of the NPCs might even help the players appreciate their own character's abilities even more.

MANY HEADED THREAT

This adventure has the potential for three named villains: the Holy Terror, B.B. Wolfe, and to a lesser degree the Sheriff(if you incorporate his plotline). The primary villain is clearly the killer, but the other two each present a solid threat to the community that needs to end. Fighting the 'big' villain is a prized position for any PC and even more so when the PCs are luchadors. While the heroes might have to double team some of the opposition, squaring off against a villain one-on-one has a strong appeal to our masked heroes. If one of your players seems particularly incensed by one of the bad guys allow the feud to develop a personal level. Just make sure that the other characters get a shot at the other villains.



SCENE 9 RETURN OF THE HOLY TERROR

Amongst the chaos of the grand assault of the Damned Knights, an even darker threat lies. The Holy Terror has returned to Linton to take matters into his own blood soaked hands.

The Governor drove down to Linton, parked by Max's church, and traveled on foot through the old campus to the Faire. Along the way, he has lost touch with his current persona and relapsed into the killer he once was. By the time he reached the Faire, all traces of the governor are gone, and the Holy Terror remains.

The killer stole an axe and donned armor from one of the booths to better fit in with the crowd. His crime didn't go unnoticed. The blacksmith caught him in the act and confronted him. Unfortunately for the smith, he thought he was stopping a mere thief, not a murderous psychopath. The killer left the blacksmith's beheaded body sprawled out inside the booth with the head impaled on a halberd, and set out to locate the harlot Morgan!

The discovery of the body sets the scene in motion and kicks off a frenzied search for a killer in their midst. If the locals see the body of Farmer Smith, the legend of Misery Hall jumps to mind and fear of the Holy Terror sweeps through the grounds like wildfire. The matter is complicated by the arrival of Father Max who is searching for his crazed nephew. The sudden appearance of the priest could lead the luchadors to believe he is the killer. As always, let the characters jump to any conclusions they like.

Draw the luchadors back towards the real killer with a scream from across the Faire as Morgan makes her break from the King's pavilion and runs inexplicably up the hill towards the water tower. The Holy Terror gives chase oblivious to all except his chosen prey. A grievously wounded Norton points the luchadors towards the chase as he bleeds out in front of his pavilion.

THE WATER TOWER

The final battle with the Holy Terror should take place on, or at least in the shadow of, the water tower with the ghost of Betsy Brooks watching. The tower is 40 feet high with a concrete base. The supports are difficulty 2 to climb while the ladder is a 0. Ladders can be climbed slowly at the rate of 5 feet every 2 turns at no check. A failed climb check leaves the character hanging, while a disastrous failure leads to a fall.

TROUBLESHOOTING

The GM has a lot of options for this scene. The first to consider is when it occurs with regards to the attack of the Damned Knights. If your player characters are having a pretty easy time of things so far, and you are comfortable splitting the action between two fights, then you may want to have the killer arrive during the big fight. This option allows the PCs to simultaneously confront two major villains in the form of Wolfe and the Holy Terror which can be more satisfying than having some PCs battle through nameless throngs while only one gets to square off with the big boss. It also makes the finale very tense.

Alternatively, the killer can strike right before the attack, meaning the PCs will most likely be injured going into the fight with the Damned Knights. This can also lead to a very tense scene as the luchadors must race back to the Faire in time to intercept the rampaging bikers. This option allows the GM to focus all players on a single fight at a time which is much easier and can prevent players from losing focus.

GMs wishing to give the characters a break between fights can have the killer arrive after the Damned Knights have been thwarted and everyone thinks the danger is over. The Faire has just returned to normal when the Holy Terror makes his grisly return. This option is recommended for smaller groups of luchadors who may be overtaxed by too many opponents at once. The gap between fights also allows the GM the option of running the Holy Terror as an ongoing threat that stages a series of escalating attacks in classic slasher style.

Once timing is resolved, the GM needs to consider tone. The death of Farmer Smith is pretty brutal and can really darken the mood if the players liked the character. We include his death to act as a warning of the killer's presence and to let the luchadors know that the threat of violence to civilians has increased. The GM can substitute a nameless member of the Faire staff but that will have far less impact than using Farmer Smith. Likewise, the GM can decide how fatal the injury to Norton is to better suit the campaign. His death is truly unnecessary, and he can easily survive the attack due to the armor he was wearing and the killer's need to chase Morgan. Surviving an attack from the Holy Terror to buy her a chance to escape serves to make him noble and is my personal preference for the outcome of the story, but GMs wanting a bleaker tone for the killer's attack can make his sacrifice more permanent.

If any of the PCs have deliberately stayed near Morgan, they have a chance to confront the killer before he can chase her off grounds. The GM can arrange a distraction to keep the scene as written, or let things take their course. Morgan was in the King's pavilion trying to talk Norton out of armoring up to fight the Damned Knights. The presence of a luchador won't change the conversation much, but will alter the killer's choice of targets. A hasty wits check spots the killer as he enters the tent and prevents the sneak attack. If the killer gets the upper hand, the GM can have Norton distract him by attacking at which point Norton suffers his predestined blow and is stunned or incapacitated. Alternatively, the killer could be distracted by Morgan fleeing for her life with Norton in tow. The King flees only to help protect Lady Morgan. Don't make the kid into a punk.

If the fight takes place on the water tower, the GM can have Betsy interfere by distracting the killer at a key moment. This sort of thing should not be overdone, as the player characters ultimately bear the burden of being the heroes. Betsy's presence is primarily for story closure. Suplexing the armored killer off the water tower is a job for a luchador. She should descend to confront the killer only after he is defeated. With her reason for lingering on the mortal plane removed, Betsy thanks her saviors (including Alejandro if present) and dissipates to her final reward.



ÉPILOGUE

If all has gone well, the luchadors have laid to rest the specters of Misery Hall, put an end to the threat of the Holy Terror, and handed B. B. Wolfe back to the authorities. If things have gone really well, the intrepid heroes have helped get Linton back on its feet or at least heading in the right direction.

The Eagle and his son are reunited and possibly even closer than before. The wrestling academy is open once again and should have many new students after seeing the masked men's heroics first hand. Alejandro may take up the way of the mask if the PCs helped him resolve his questions about his father.

The corrupt sheriff should be out of a job, with his deputy looking to take his place. Father Max no longer has the burden of keeping his family's secret, but he may have to face the consequences of his past.

As always, keep any characters that your PCs took a particular interest in among your campaign notes for future story use. Reoccurring characters help make the campaign feel more 'real' and add weight to your PCs actions. The luchadors are supposed to help make the world a better place. Beating up monsters is only part of the calling. Admittedly, it is the most exciting part, but still only one part.

