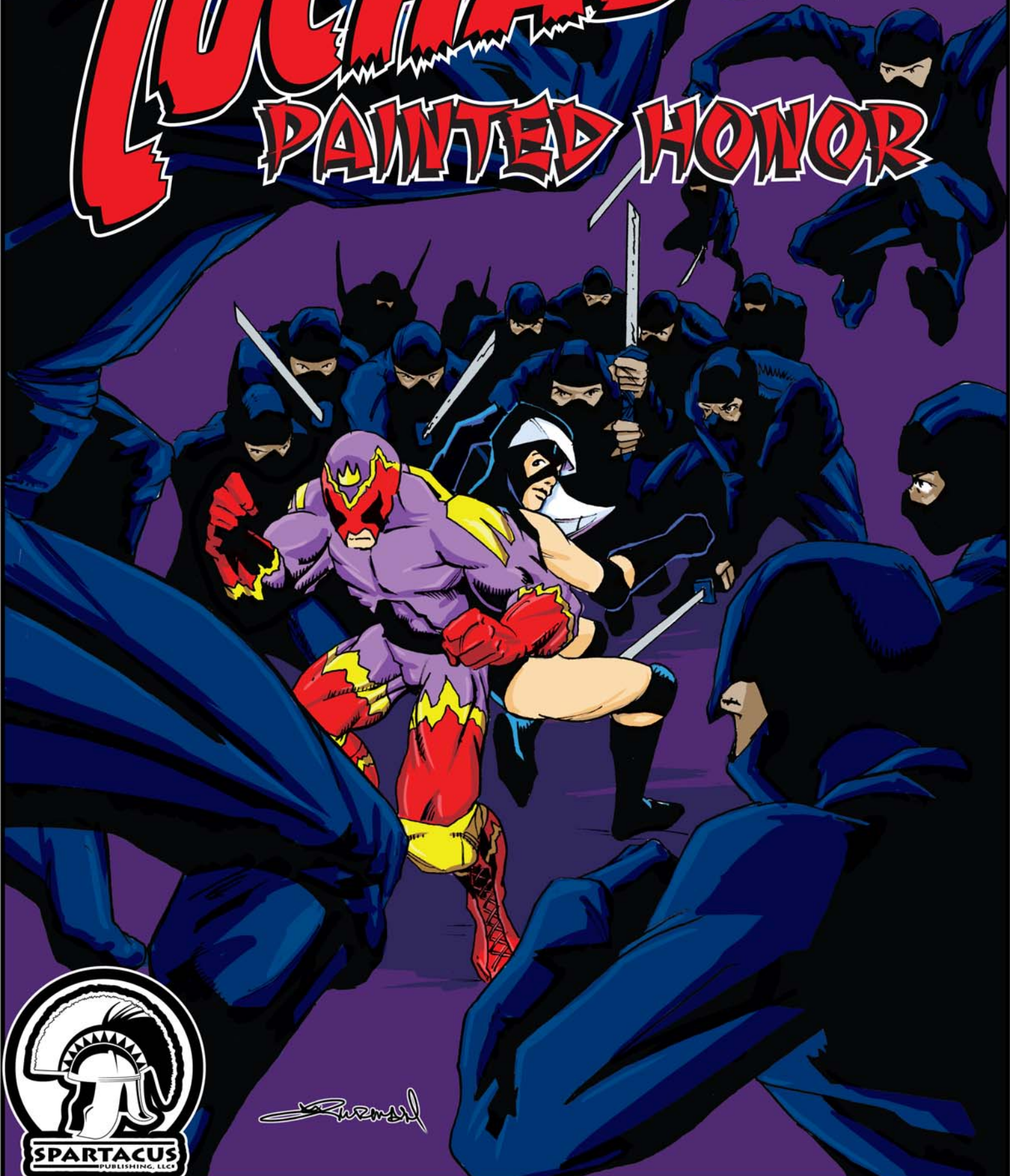


LUCHADOR

PAINTED HONOR



Quinn

LUCHADOR

PAINTED HONOR

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*For my Dad
Thanks for being cool.
-Gabe*

*For Akihisa Yone Yoshi Mera , The Great Kabuki, the first painted Japanese warrior, and
of course was the first to use "The Mysterious Poison Mist."*

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CONTENTS

1: WELCOME TO JAPAN	4	4.2 NEW MODIFIERS TO SIGNATURE MOVES	11	7.4.2 MIKE CHECKS AND REFEREES	18
WRESTLING IN JAPAN	4	4.2.1 TAGTEAM MOVES	11	7.4.3 REFEREE PATIENCE	18
LANGUAGE BARRIER	4	4.2.2 FEATS OF STRENGTH	12	8: EBON-CLAD EMISSARIES OF EVIL: THE UMBRAL ACCORD UPDATE	19
2: ERRATA FROM LUCHADOR:		4.2.3 DEFENSIVE SIGNATURES	12	8.1 HISTORY	20
WAY OF THE MASK	5	4.3 DEVELOPING STAGE MOVES	12	8.2 OPERATIVES AND HIERARCHY	20
OVERCOME	5	5: HEAT	13	8.3 RESEARCH AND DEVELOPMENT	21
GIMMICO	5	5.1 AWARDED HEAT	13	8.3.1 THE NET GUN	21
RESILIENCE RESERVOIR	5	5.1.1 VICTORY	13	8.3.2 THE GARROTE	21
WOUND LEVELS	5	5.1.2 BANTER	13	8.3.3 SMOKE GRENADES	21
SAMPLE CHARACTERS	5	5.2 BURNING HEAT	13	8.3.4 LETHAL LIPSTICK	21
IN THIS CORNER	5	5.2.1 KICK OUT	13	9: IN THIS CORNER:	22
NATURAL INSTINCTS	5	5.2.2 HOLD OUT	13	POLICE OFFICER	22
RETURN OF THE DEAD	5	6: RISK REVISITED	14	GREASER	22
3: COMBAT AMENDMENTS	6	GETTING IN POSITION	14	OTAKU	23
3.1 NEW USES FOR COMBAT SKILLS	6	CONTROLLING MOMENTUM	14	FURRY	23
3.1.1 ATTACKING MULTIPLE OPPONENTS	6	EXECUTING THE MOVE	14	MECHANICAL MAN	24
3.1.2 THROWING FOR DISTANCE	6	6.1 OTHER SOURCES OF RISK	14	SAMURAI	24
3.2 NEW USES FOR WRESTLING SKILLS	7	6.1.1 PRONE CHARACTERS AND RISK	15	SUMO	25
3.2.1 CONTROLLING A GRABBED OPPONENT	7	6.1.2 USING THE RISK OF OTHERS	15	NINJA	25
3.2.2 GET HIS GUNARM	7	6.2 WHAT MOVES CAN USE RISK	15	WEREWOLF	26
3.2.3 BRUTALIZING A HELD OPPONENT	8	6.3 INTERRUPTED RISK ATTACKS	15	ZOMBIE, SHAMBLING	27
3.2.4 BASHING OPPONENTS INTO THINGS	8	7: RULES OF THE RING	16	ZOMBIE, VOODOO	27
3.2.5 ON THE CONCRETE	8	7.1 RING DIMENSIONS	16	ZOMBIE, BRAIN EATER	28
3.2.6 REVERSAL	8	7.1.1 KNOWING THE ROPES	16	NINJA DEATHMATCH	29
3.2.7 CHOKING	9	7.2 WINNING A MATCH	16	ADVENTURE OVERVIEW	30
3.3 DEFENSIVE: RESIST	9	7.2.1 PINFALL	16	DRAMATIS PERSONAE	31
3.4 TANDEM MOVES	9	7.2.2 SUBMISSION	16	SCENE 1: RING INTRO	35
3.4.1 TANDEM COMBAT MOVES	9	7.2.3 DISQUALIFICATION	17	SCENE 2: SHOWDOWN AT THE SUBWAY STATION	36
3.4.2 TANDEM WRESTLING MOVES	9	7.3 CHEATING	17	SCENE 3: NINJAS ON A TRAIN ...37	
3.5 GENERAL GUIDELINE	9	7.3.1 STRIKING THE REFEREE ... 17		SCENE 4: WOULD YOU LIKE TO KNOW MORE?	38
4: SPECIALTIES		7.3.2 COUNTOUT	17	SCENE 5: MR. KARASAWA'S PENTHOUSE	40
AND SIGNATURES	10	7.3.3 WEAPON USE	17	SCENE 6: CLUB DYNAMO	41
4.1 SPECIALTIES	10	7.3.4 DISOBEYING REFEREE	17	SCENE 7: WEREWOLF HUNT	43
4.1.1 TAG TEAM SPECIALIST	10	7.3.5 USING ROPES FOR LEVERAGE	17	SCENE 8: NINJA SHOWDOWN ... 44	
4.1.2 CRIMSON MASK	10	7.3.6 HAND FULL OF TIGHTS	17	SCENE 9: EPILOGUE	46
4.1.3 DAREDEVIL	10	7.3.7 CHOKING	17	REVISED CHARACTER SHEETS	
4.1.4 TOUGH	11	7.3.8 CLOSED FIST	17		
4.1.5 THE MIST	11	7.4 REFEREES	18		
		7.4.1 DIDN'T SEE IT, DIDN'T HAPPEN	18		

Welcome back to the exciting world of *Luchador: Way of the Mask*. If you are reading this then you are probably already the proud owner of the aforementioned rulebook. If not, then you should run back to your local gaming store and buy a copy at once.

As you have probably guessed, this is our first supplement for *Luchador: Way of the Mask*. This time we take the action overseas to Japan, one of the great bastions of pro-wrestling, for what we hope will be the start of a world tour of additions to the Luchador universe (Luchaverse?).

If you are hoping for a detailed guide to Japan and its rich culture, then you have made an error turning to a gaming book. (Try GURPS® Japan for a more complete depiction. They do great research.) This book brings some classic Japanese elements of pro-wrestling and the action genre in general into our game. This is the Japan of action films and cartoons.

As a general rule of gaming, never let reality get in the way of the story you want to tell. The best way to do this is not to set scenes in the real world. There is a reason that Superman lives in Metropolis rather than New York. With that in mind, the events in the adventure do not take place in specific areas of Tokyo, they take place in fictional buildings in generic areas with a slight Japanese flavor.

WRESTLING IN JAPAN

Japan has a great history of professional wrestling, rivaling any in the world. The audiences in Japan are more reserved in their mannerisms, a fact that often confuses wrestlers from afar, but their quiet demeanor contains the enthusiasm of avid fans. Technical chain wrestling and high aerial action are the preferred styles in Japan, but there is still room for a more brutal approach. Many of the extreme violence matches that dominate the underground scene in the USA owe their origins to Japanese innovations.

Many Japanese wrestlers embrace the way of the mask, although not nearly as many as in Mexico. In addition to masks,

some Japanese wrestlers create an alter ego of sorts through the use of stylized face paint. The paint is essentially war paint worn only for matches and other conflicts. The painted warrior can be seen in public without his game face, and may even conduct interviews without it. When the time for battle comes, the wrestler dons the face of battle and becomes more than a man.

In *Luchador: Way of the Mask*, a painted warrior enjoys the same conventions as a masked luchador. The paint only survives a single encounter intact, requiring the character to spend part of the scene applying the paint in order to regain the advantages it offers. The character can choose to do scenes unpainted to add more drama to the scenes when he decides to don the paint. This minor inconvenience is the only real difference between the luchadors and painted warriors in game terms.

LANGUAGE BARRIER

Whenever characters travel abroad, communication can become a serious stumbling block. Sure, all of the player characters could just break down and learn the local language every time they travel, but that is a major drain on experience points as well as being a little weird. Not every luchador is going to be a master of linguistics.

The easiest way to handle the language barrier is to have one character act as translator. This can be a player character with the appropriate skill, or a convenient NPC. A player translator opens up opportunities for interesting exchanges and editing by the translator. This can be both good and bad. As long as it doesn't get out of hand, there are some quality comedy moments in this approach, but it can dominate the adventure. It also leads to one guy doing all of the talking which leaves the other characters feeling left out. An NPC translator allows the GM to have a voice in the party when needed, and can serve as a quick exposition element for basic cultural differences.



2: ERRATA FROM LUCHADOR: WAY OF THE MASK

This section contains key corrections and clarifications for *Luchador: Way of the Mask*. We won't go into all of the typos and grammatical errors, although we are painfully aware of them. All section numbers prefaced with an L refer to sections in the core rulebook. Obviously, no errata exist for this book yet. Still, one must plan for the future.

OVERCOME

Overcome is misused in several places, defeating the point of defining it in the first place. And the first place it is misused is in the first example in L 2.9. The example should have stated, 'damage must overcome resilience to stun a character.'

Overcome is correctly used in knockdown rules (L 5.1.3 and L 6.2.3) as the damage only has to equal the strength of the target to knock the character prone.

Overcome, or overwhelm, would be appropriately used in stunning (L 6.2.4), as damage only needs to equal resilience to stun a character.

Overcome is incorrectly used in the application of injury points for holds (L 5.2.2) and sharp attacks (L 6.6.1). In both cases, the damage must exceed half the resilience to inflict injury points. Matching half the resilience causes no injury and does not force a determination check in the case of holds.

GIMMICO

The spelling of gimmico changes throughout the rulebook. The official spelling is G-I-M-M-I-C-O. All other spellings are in error, and you should go through your copy and correct them at once. We'll wait.

RESILIENCE RESERVOIR

Resilience does not serve as a reservoir, despite what section L 4.3.3 says. Resilience is a gauge of how much damage a character can take before suffering injury, stunning, or other unpleasant effects. Damage must exceed (not equal) resilience to cause injury points.

WOUND LEVELS

In the example in L 4.3.5, King Phoenix has a resilience of 7. The example has him down 5 then 9 points of vitality, leaving some confusion on when he becomes 'bruised'. The 8th point of vitality loss is where he enters the bruised wound level and faces the subsequent modifier to LOD.

SAMPLE CHARACTERS

You may have noticed that King Phoenix's character sheet in the back of the book doesn't jibe with the characteristics given during the examples. Further study reveals that Mother Mercy may have bent some rules to get a slam rating of 19 with only two levels of expertise and an 11 strength. Suffice it to say that a few numbers got shuffled between characters, resulting in Mother stealing a couple of skills from the Eviscerators. The brutal brothers didn't lose anything in the deal, and their sheets are all in order.

Corrected versions of the character sheets appear on the Spartacus Publishing website and in the back of this book.

IN THIS CORNER

There were a few oversights in the NPC section of the book. While most of these discrepancies probably didn't shake the foundations of any *Luchador: Way of the Mask* campaigns, we still present the corrections and our apologies.

The Suit should have a Beg rating of 15, not 16.

The Ganger Enforcer should have a Grab rating of 15.

The Aztec Mummy (awakened version) should have a Hold rating of 21!

NATURAL INSTINCTS

Any creature listed in section L15 can attack a luchador with any innate attack without the need for the determination check described in section L8 even if the attack has the sharp trait. The rules of fair combat essentially prevent escalation of weapon use, but natural abilities are the preferred if not only means of combat for these creatures. Thus, dogs chupacabras, and even vampire women may bite and claw their way to victory over the masked men. The Rue Morgue monsters that have mastered the use of sharp tools ARE bound by the rules of fair play just like any other monkey with a weapon.

RETURN OF THE DEAD

A funny thing happened when I was writing up the Con of the Dead adventure; I noticed that the zombies lacked any sort of biting attack. Zombies that can't bite, particularly those of the brain eating variety, are not the kind of zombies I want in my game. Other problems quickly reared their ugly heads as well, and I found myself in need of some revisions. As a result, all 3 zombie variants appear in their new form later in this book. If your players have already faced off against the shambling dead, just assure them that those were a different variety of zombie.

歡迎

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3: COMBAT AMENDMENTS

The DEG rules adapt easily to most combat situations, so the GM can spend more time describing the action than looking up long lists of modifiers and special rules. That said, a few situations have come up in demos that I was uncertain how to arbitrate. Some of them were classic pro-wrestling elements that didn't quite seem to fit into the rules. After careful consideration, I decided that what we need are more special rules for the GM to look up. Enjoy.

3.1 NEW USES FOR COMBAT SKILLS

The following section details new rules for combat skills. They include amendments to the existing rules and new applications of those skills.

3.1.1 ATTACKING MULTIPLE OPPONENTS

Players frequently want to try and take down all the bad guys at once. Double cross body blocks, split legged dropkicks, and the dual clothesline all set a solid precedence from the world of professional wrestling to back these players.

If the player suggests an action that the GM deems could work against the proposed targets in the current situation in the adventure, then apply the following rules. If the player just says he wants to hit a bunch of them, then he needs to get more creative.

Attacks against multiple targets require hasty checks for each target. The attacker also faces an additional +1 to the level of difficulty for each opponent after the first. Lastly, the attacker must spend an extra point of fatigue to spread the pain around.

If the attack has risk attached, then the attacker only crashes and burns if none of the intended targets get hit. If the attack

misses everyone, then use the worst failed margin of success to determine the damage to the luchador. Remember that the MOS for a failed hasty check is doubled.

SUMMARY

Hasty checks with additional +1 LOD/ extra opponent. Costs 1 extra fatigue.

King Phoenix leaps off the ropes to throw a double cross-body block into the Eviscerators as they set up his tag team partner the Red Scorpion for a tandem slam. The King easily passes the agility check to generate the 1 level of risk from the ropes. Now he must make a hasty tackle check against each of the brutality brothers. Fortunately, Eviscerator I is involved in a grab against his intended target, so his agility level does not impact King Phoenix's attack. Therefore, the difficulty is 1 for the standard modifier to a hasty check, plus one for the one extra target, and one for the one level of risk, for a total of 3 against Eviscerator I. King Phoenix has a rating of 19 in tackle, so his chance of success is 16.

Eviscerator II gets his agility level 3 since he isn't holding onto their victim. This brings the difficulty for King Phoenix up to a 6, so the King needs a 13 to hit the second Eviscerator. He rolls a 12 against number I, which yields a MOS 2 after halving for the hasty check. He rolls a 16 for EII, which fails by 6 after doubling. King Phoenix slams into Eviscerator I, but EII ducks. The King pays 2 fatigue for the turn, one for a standard action and an extra point for the multiple attack.

3.1.2 THROWING FOR DISTANCE

Players often attempt to use throws to send their opponents sailing into other characters or convenient objects. Generally speaking, a successful throw sends an enemy about 5 feet. An exceptional success can send the opponent 10 feet. This distance is a previously unstated result of the throw that requires no additional checks by the luchador. The primary use of this distance is to set up for a high risk move on the next turn.

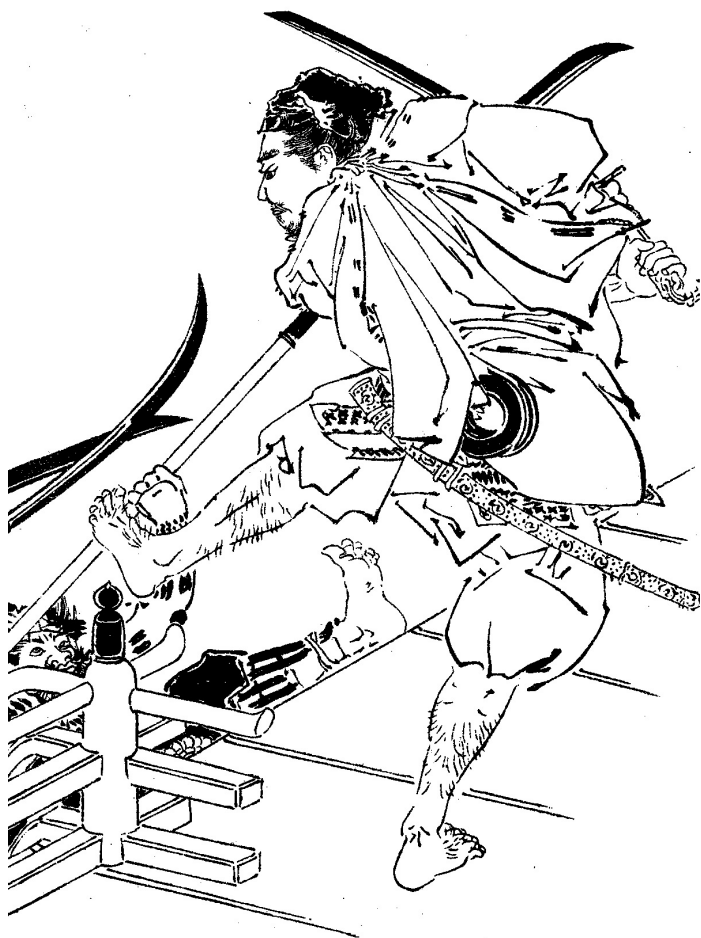
Trying to hit a specific target with the throw is usually up to the GM's fickle whim. In most cases, the thrower should be able to place the target in roughly the desired area. If the target had momentum (risk) the throw must move in roughly the same direction that the target was going at the time of the throw.

Hitting another character with the thrown character requires the GM's consent, a free agility check, and the expenditure of 1 fatigue. The second target's agility check acts as difficulty for the agility check. If the check succeeds, the second target is hit and suffers the same amount of damage as the first target. The second target is only knocked down if the damage dealt is sufficient to achieve knockdown. Only the original target faces the initiative penalty of the throw.

SUMMARY

Throws send target 5 feet. 10 feet on exceptional.

Hitting a second target requires free agility check and 1 fatigue.



Mother Mercy is fighting a pair of Umbral Accord shadow soldiers aboard a passenger jet. Soldier 1 fails an agility check and falls prone when the jet banks to avoid colliding with a mountain. Mercy decides to seize the moment to armdrag the second soldier into his buddy for a meeting of the minds. The GM calls for her to make a throw check against the soldier's A-level of 4. Mercy's rating is 16, so she needs a 12. With a roll of 10 she generates a MOS 2 throw. The agent gets a free strength check to oppose before the nun can count her victory. His strength is 10 with 3 difficulty for her S-level. He gets a 9 and fails to impact her check.

He gets thrown up to 5 feet. Since the GM described the two soldiers standing side by side before the first one fell, they are close enough for Mother Mercy to hit soldier 1. She spends the fatigue and rolls her agility check. Soldier 1 only applies half his A-level since he's prone. Mercy ends up with a chance of success of 11. She rolls a 1, but the agility check is a simple succeed/fail situation. Soldier 2 faces a difficulty of 2 on his next initiative check and is left prone. Both soldiers face 3 damage for the nun's strength level and 2 more for her success on the throw check. Luckily, they couldn't sneak their armor aboard.

SUMMARY

Strength check to move a grabbed opponent up to 5 feet.
Strength check to move with grabber up to 1 foot/MOS.

Red Scorpion has Eviscerator I in the dreaded scorpion death-lock hold. The big man knows that he is only a couple of turns away from tapping out, so he tries to drag both of them towards the ring ropes. The GM tells him that he's two feet from the ropes (determined randomly). The MOS of Scorpion's grab is 6, so the difficulty for any check other than escaping is 3. Combine that with Red's strength level of 4, and Eviscerator I is looking at a difficulty 7 to the strength check. His rating is 15, so he has a chance of success of 8. Even with two shots at the roll (good to be a bruiser) he only gets a 7 which still leaves him a foot short.

Red Scorpion sees what his opponent is up to, and takes his action to drag E I back to the center of the ring. He relinquishes his hold, but not the grab, and makes a check against his 13 strength. The difficulty is 5 for Eviscerator I's strength level. He also rolls a 7, getting a MOS 1 which is enough to drag his opponent up to 5 feet. Obviously it's easier to move the other guy around when you are in control of the grab.

3.2 NEW USES FOR WRESTLING SKILLS

The following section details new rules for wrestling skills. They include amendments to the existing rules and new applications of those skills.

3.2.1 CONTROLLING A GRABBED OPPONENT

Once a luchador has a grab on an opponent, how far can he move him? Obviously, wrestlers often drag one another across the ring in matches. To move a grabbed character, the luchador must make a strength check with a difficulty of the opponent's strength level. Success allows the grabber to drag the opponent up to 5 feet. This strength check is like the one used to lift the target as set up for a slam, and does not reduce the MOS of the grab as long as the grabber is doing nothing else that turn. As with the slam set up, the luchador may grab and move in a single turn with a complex action and all the myriad rules entailed.

A character setting up for a slam may move up to 5 feet with the lifted character on an exceptional strength check. Note that moving with the lifted character negates the option of proceeding immediately to the slam step with a complex action. However, the movement can be used to add risk with a running slam if the slammer so desires.

Lastly, it is possible to try and move while grabbed. I know, the grab description in the core rulebook says that the grabbed character cannot move away from the grabber. This new rule does not allow you to move away from the grabber, it lets you move with the grabber. The grabbed character makes a strength check facing the normal level of difficulty for being in a grab and the strength level of the opponent. Nobody said this would be easy. Success allows the grabbed victim to drag himself and the grabber up to 1 foot per point of MOS to a maximum of 5 feet. This has very little practical application outside of a wrestling ring where reaching the ropes breaks the hold.

3.2.2 GET HIS GUNARM

When the action takes place outside the ring, it is often crucial to control just part of an opponent, particularly the part that is holding a deadly weapon. A character can attempt to control an opponent's limb with a grab check. The controlling grab works exactly like a normal grab with one exception. The full margin of success applies to the grabbed limb and only the grabbed limb. Any attacks from other parts of the body suffer no penalty from the grab. Furthermore, if the MOS of the controlling grab equals or exceeds the strength level of the target, then the grabbed limb simply cannot be used until the grab is broken. Once the limb is controlled, the grabber may attempt to disarm the target with an opposed strength check. If the MOS of the grab exceeds the target's strength level, then the check is not opposed.

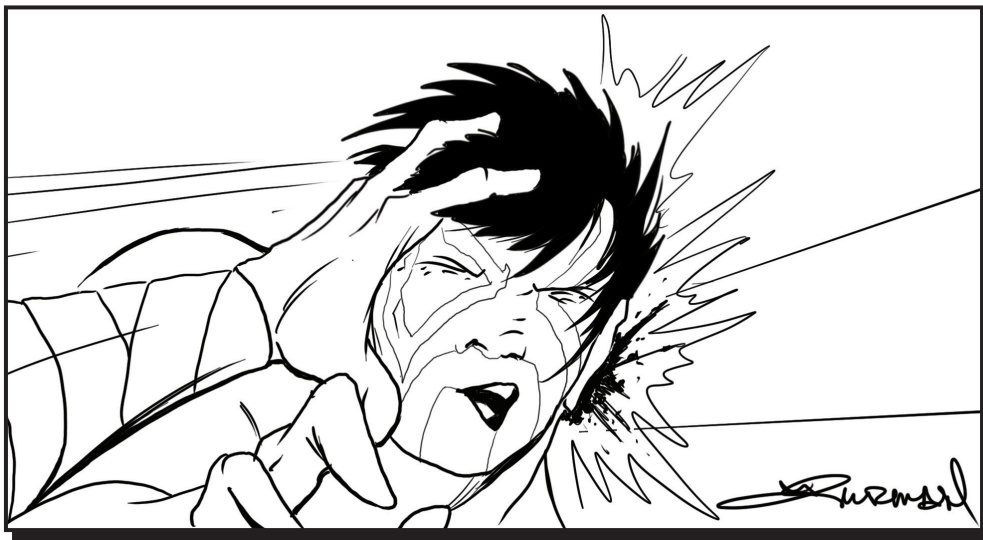
SUMMARY

Apply full MOS as difficulty to grabbed limb.
No difficulty to rest of target.

A cocky terrorist taunts the Red Scorpion with a deadman's switch to the bomb he has placed in the arena. Never one to endure the ramblings of a poor promo bit, the Scorpion snatches the terrorist's arm and twists it into an armbar. The tecnico gets a MOS 7 on his grab check. Normally that would mean plus 3 difficulty to his opponent, but as a controlling grab he applies the full 7 to the captured arm. There is no check to release a deadman's switch so the difficulty penalty is irrelevant, but the MOS 7 is far above the 3 strength level of the terrorist, so his arm is unable to do anything.

The terrorist tries to punch the Red Scorpion in the ribs to break loose. He faces no difficulty other than the 4 agility level of the luchador, allowing him to generate a 6 vitality punch. The Scorpion only feels 2 points, and proceeds to twist the detonator out of his victim's grip.





3.2.3 BRUTALIZING A HELD OPPONENT

Many players see Mother Mercy bashing in a zombie's face on the back cover of *Luchador: Way of the Mask* and want to follow in her footsteps. Holding an opponent still for a solid beating, without the aid of an ally, requires the attacker to loosen their grip. The margin of success for the grab check gets cut in half on the turn that the attacker decides to start pummeling the opponent. Thus, if the grabbed target had already reduced the MOS with an attempt to escape, the remaining MOS divides by 2 and dictates future actions.

All strikes thrown at the target are hasty as the attacker is still spending effort maintaining the grab. The grabbed target gets no agility level to apply against the attacks. The attacker pays 1 extra fatigue for the attack.

The grab must occur on a prior turn, and is not eligible for advancement with the complex action rules.

SUMMARY

Halve MOS for grab. All strikes made are hasty. Costs 1 extra fatigue.

Eviscerator II throws a headlock on King Phoenix as he rolls to his feet from the previous example. E II hits the grab with a margin of success of 3 with a lucky roll. On the next turn, his luck continues as he beats the aerialist's initiative check. Eviscerator II decides to take advantage with a clubbing blow down onto his held enemy's back and kidney region. He only faces a difficulty of 1 for the hasty check rather than the 4 for King Phoenix's agility level. E II has a rating of 16 in strike, so he needs a 15. A roll of 10 gives him a MOS of only 2 after a hasty halving, inflicting 9 damage (base 7 + 2 for MOS) which is not enough to stun the King.

When King Phoenix gets to act, he tries to escape. The margin of success for Eviscerator II's grab is reduced to 1 (always round down), so he should have little trouble slipping free.

3.2.4 BASHING OPPONENTS INTO THINGS

Many a wrestler receives a close up inspection of the turnbuckles at the hands of an opponent. Players often want to bounce enemies off of the furniture. When this occurs, the GM's first step is to decide if the proposed action is better described as a drop. The primary characteristic of the drop is the downward motion of the attacker. If the character is not utilizing falling momentum, then the attack is not a drop.

The classic turnbuckle bashing requires a grab on the opponent, and a strength check to drive him into the object of your choice. The difficulty is the strength level of the opponent. As with the pummeling a held opponent above, the MOS for the grab is halved, and the strength checks are hasty¹. The attack costs 1 extra fatigue. The base damage of the attack is the strength level of the attacker, plus any bonus for the surface struck. (See 3.2.5 below.)

3.2.5 ON THE CONCRETE

Matches tend to get bloodier as they leave the ring. Wrestlers get their heads slammed into everything at ringside. As much of the action in *Luchador: Way of the Mask* starts outside of the ring, the probability of a character getting bounced off of objects is much higher.

Throws, slams, drops, and bashing (as presented in 3.2.4) all can take advantage of driving an opponent into a hard surface. Failed high risk moves can also face this modifier at the GM's discretion. Bonus damage for surfaces starts at 2 for hard plastics and wooden objects. Concrete and brick add 3. Metal adds 4. This rule has the potential for rampant abuse, and should be applied carefully by the GM. Most uses of these moves should not involve bonus damage unless a specific object or scene demands it.

3.2.6 REVERSAL

Classic chain wrestling often features a series of grabs and counters between the combatants.

A luchador that nets an exceptional success during an escape attempt may immediately execute a grab to the former grabber. This check is hasty and requires the expenditure of an extra point of fatigue. The good news is that the target cannot apply agility level to the difficulty since he is still trying to maintain the grab you just escaped. Characters cannot execute a reversal on an escape reaction.

Eviscerator II grabs Red Scorpion from behind to save his brother. He gets a MOS of 4. As his Red Scorpion attempts to escape. The tecnico has a rating of 20 and is facing a difficulty of 2 for E II's expertise in grab. He rolls an 8 for a MOS 10. This is an opposed check against the MOS of 4 for his opponent. Red Scorpion ends up with a net MOS of 6 for an exceptional success. He happily spends the 1 fatigue to make a reversal grab of his own to give the bruiser a lesson in wrestling.



3.2.7 CHOKING

Choking is an illegal move in any wrestling match, and unsavory to the luchador in general. We present the technique here primarily for use by NPC villains. The GM should discourage player characters from using a chokehold with appropriate reaction from other characters, and possible game consequences such as loss of XP or hauntings by the masked demon.

A choke is a special hold that cuts off the air to the victim. Applying a choke adds 2 to the difficulty of the hold. The target of the choke must spend 1 fatigue every turn to fight it off. If freed from the hold, the victim cannot clear his fatigue for a number of turns equal to the time in the chokehold. Chokes inflicted with tools, such as choking an opponent across the ring ropes, add 1 extra turn before the victim can regain fatigue.

3.3 DEFENSIVE ACTION: RESIST

Frequently in wrestling matches, a move is cut short by one luchador putting on the breaks. In *Luchador: Way of the Mask*, this is reflected in the resist action. Resisting is a defensive action where the character makes a strength check to oppose an adversary's strength check to move him. This can be used with the new rules for dragging an opponent provided above, fight off a lift attempt to prevent a slam, or any other application of strength that the GM deems appropriate. Resist is a defensive action, so it can be used as a reaction. Furthermore it can be used as a reaction while grabbed, a trait formerly exclusive to the escape action.

3.4 TANDEM MOVES

Teamwork is important in a role playing game. In a role playing game set in the world of lucha libre, tag teams exemplify teamwork. Quick exchanges, double teaming, and coordinated attacks are the staples of successful tag teams. These same tactics can aid luchadors as they square off against evil-doers outside the ring.

Tandem moves require the characters to act at the same time in the initiative for the turn. As it is unlikely that the characters will always roll the same initiative, the faster member must often wait for the second before acting. This delay may give opponents a chance to interfere before the move can be completed.

3.4.1 TANDEM COMBAT MOVES

Tandem combat attacks, like the synchronized superkick, act as separate attacks for all purposes except knockdown. Add half of the lower damage to the higher, and use this total to determine knockdown. Both characters must make the same type of attack (strike, tackle, etc.).

The tandem throw, as with the double arm drag, is more complicated. Both characters executing the move make a throw check taking the best MOS. Add half the lower strength level to the higher for determining the base damage as well as the difficulty for the free strength check of the target.

3.4.2 TANDEM WRESTLING MOVES

Characters can work together for feats of strength, including lifting an opponent for a slam. Both lifting characters make a strength check. Add half the lower margin of success to the higher.

If one of the lifters fail, then they do not contribute to the check. A disastrous failure by either lifter means the lift fails for both characters.

Wrestling actions can also benefit from tandem moves. Grabs from multiple characters onto a single target are treated as separate actions for all purposes except the additional level of difficulty for actions other than escaping increases. Add half of the lower LOD to the higher.

Attempting to escape from multiple grabs is no easy task. The difficulty for the escape attempt is normally the expertise level of the grabber. Against multiple grabs, add half of the lower expertise to the higher to generate the level of difficulty for the escaping character. Characters without expertise add nothing as they just get in the way. If the escaping party attempts a bruiser's escape (see L 6.3.3), then add half of the lower strength level to the higher for determining difficulty. The difficulty from MOS above applies as well.

Slams and drops follow the same pattern as throws above. Both characters executing the move make a check taking the best MOS. Add half the lower strength level to the higher for determining the base damage.

Red Scorpion and King Phoenix try to give their opponents a taste of their own medicine with a double suplex. With Eviscerator I grabbed, the two luchadors prepare for the lift. Red gets a MOS 5 for initiative, but must wait for the King on MOS 2 before they can act. Fortunately, the referee is keeping E II out of the ring and out of their way.

Red's strength check MOS is 3. Not to be outdone, the smaller King Phoenix exerts his strength up to a 14 (we will skip the math on this one), which gets him a 4 MOS on the check to lift the bruiser. Adding half the lower MOS means they get to add 1 (always round down) for a total of 5. This is an exceptional success that allows the two to advance to the slam in the same turn. Each luchador spends an extra fatigue, and they move to the slam check

Both men make slam checks. The King has a rating of 14, but faces a difficulty of 5 for his enemy's strength level. He rolls an 8 and gets MOS 1. Scorpion's rating is 19 giving him a COS of 14. He rolls a 10, so his MOS 4 is the one they use for the attack. Comparing strength levels gives them a 4 and a 3. Half of the smaller number is 1, for a total of 5 for their combined strength level. The base damage for a slam is 4 + the strength level of 5, so the total damage for the tandem slam is 13.

3.5 GENERAL GUIDELINE

As you have probably already surmised, there are two patterns to look to for most situations. Multiple actions become hasty checks and cost extra fatigue. Tandem work adds half of the lower value to the higher. Keep these rules to heart and you should have little trouble.



With any role-playing game, the mechanics of combat situations run the danger of becoming monotonous. The longer you play a given system, the more the numbers that represent the fights begin to repeat themselves. This is why it is so important to keep the narrative of the battle as cinematic as possible, because the description of the action can be kept fresh and exciting. Ideally the rules should support the descriptions, so the mechanics of the game and the creativity of the players work in harmony. Signature moves allow the players to customize the fighting style of their characters within the rules without just stacking modifiers to their favor.

4.1 SPECIALTIES

In addition to the signature moves, characters can now take specialties. A specialty differs from a signature move in that it is not a refinement of a normal move, in fact it is not based on a skill at all. Specialties are a catch-all category for special (see how we got the name?) traits that the character has. Many of them require no active attempt by the character.

Before you get all excited making a list of what abilities you want to add to your character, there are a couple of restrictions. A character may only have a number of specialties equal to his fame level. A character's fame limits how many total specialties and signature moves the luchador can have. Thus a 3 fame luchador could have 1 specialty and 2 signatures, or three signatures. Obviously, the character still has to purchase these abilities with experience.

A character may only take a given specialty once.

4.1.1 TAG TEAM SPECIALIST

The character is experienced at working in tag teams, and can coordinate with a partner quickly and efficiently. This specialty allows the character to make quick tactical exchanges with little more than a glance or gesture. This non-verbal communication is limited to picking targets, choosing attacks, and requesting diversions. The specialty is not telepathy, and the characters cannot carry on conversations. The GM should allow players with this specialty to have quick tactic discussions, but cut off anything about motivations and long term strategy.

The specialty has more direct applications. When two characters with this ability coordinate to do a tandem action or synchronized move, they can average their initiative checks for the turn. Thus the faster character slows down a little and the slower one speeds up to keep up with his partner. Unfortunately, the specialty offers no protection against the effects of disastrous failure on the initiative check, although only the character that failed the check suffers. The other character uses his own initiative check without averaging with his perplexed partner.

SUMMARY

The cost for Tag Team Specialist is 3 XP if only usable with a partner specified at the time of purchase, and 5 XP if applicable with any other tag team specialist. In either case, both characters must have the specialty. A character may upgrade the 3 XP version to a 5 XP version at a later point without taking an extra fame point slot.

The Eviscerators finally have saved up the XP and fame to become tag team specialists, although only with each other. In their next match they decide to start things off with a brutal tandem kick. Rolling for initiative, E I gets a margin of success of 9, while his brother gets a 4. The average is 6 (always round down), so both of the Eviscerators strike on 6.

4.1.2 CRIMSON MASK

It's not uncommon for luchadors to get busted open during a particularly brutal match. A character with this specialty has had more than his share of brutal matches, and has learned to not only survive but revel in the experience. The sight of his own blood awakens an even deeper drive to compete and win. Every time the character suffers injury points, he gains 1 heat. Heat gain comes from each attack that causes injury, not the amount of injury points inflicted.

Crimson Mask costs 3 XP.

A biker smashes a bottle across Loco Lunes from behind. The mad luchador picked up the crimson mask specialty during his first tour of the USA underground wrestling circuit. The luchador suffers 2 injury points as blood trickles down his mask. He immediately gains 1 heat from the injury, as he spins to laugh in the face of his attacker.

4.1.3 DAREDEVIL

All luchadors put their bodies on the line every time they take to the air. For some luchadors the siren call of high-risk glory is more than they can resist. They breathe only the air from the third rope and live for the exhilaration of danger. These characters live and die by their aerial action and would rather lose their way than win safely. Even when a move fails to pay off the daredevil still savors the thrill of the moment and the freedom from the restraints that prevent others from taking the same chances. In these moments of pyrrhic victory, the daredevil finds the resolve to try again. A character with this specialty gains 1 extra heat from failed high-risk moves.

Daredevil costs 5 XP.

Extreme Jr. has Red Scorpion stunned outside of the ring and is headed to a countout victory. He could just let the referee complete the ten count, but then he would have to change his name. With a running start (agility check for 1 risk), he races up the turnbuckle (agility check to climb), leaps through the air (agility check for 2 levels of risk), flips (needless agility check for style), and dives towards his prone opponent (+1 risk with no check) for a devastating frog splash (tackle with 4 risk)! The crowd's collective jaws drop in awe, but the Scorpion was playing possum and rolls aside. Extreme Jr. crashes into the concrete like a runaway train. The damage is catastrophic, but nobody in the audience will forget his name. Any other luchador would collect 2 heat for a failure on a 4 risk move, but Extreme Jr. has the daredevil specialty, so he collects 3. He will need them to get up from that.



4.1.4 TOUGH

Cage matches take a toll on the luchadors that fight them. Nobody walks out of the steel cage unscathed, and even the victor ends up wearing the signs of the battle across his flesh. The scars of countless brawls toughen the character to injury and leave him callous to pain.

A character that takes this specialty is less prone to injury. Whenever the character would suffer injury points, subtract 2 points to a minimum of 1 injury point. The luchador isn't impenetrable, just tougher than expected.

Tough costs 5 XP.

With a bloodcurdling scream, the Aztec warrior drives his blade into the chest of the Masked Terror. The attack generates 14 points of sharp damage! The legendary luchador has a conditioning level of 5 and resilience of 9. His C-level drops the damage to 9 vitality loss. Half of his resilience is 4 (always round down) so 5 injury points would get through if the Masked Terror was not the veteran of a 100 cage matches. The toughness specialty knocks 2 injury points off, so he only suffers 3.

4.1.5 THE MIST

Many Japanese wrestlers have mastered a mysterious and potent technique that has thrilled spectators and devastated opponents around the world. The master of his specialty draws forth a caustic mist from deep within and spews it into the face of the enemy. The mist blinds and burns the opponent leaving him vulnerable to all manner of attack.

Calling up the mist is no small task. The character must pass a conditioning check to summon the mist up his throat. The difficulty is 0 (modified by wound level as normal), and an exceptional success opens the opportunity to advance to the next step of spitting the mist using the complex action rules. The MOS of this conditioning check also acts as the base damage of the attack! Attempting to draw the mist requires the character to align his mind, body, and spirit. This is reflected by the cost of 2 fatigue, 2 vitality, and 1 heat! A failed check still drains the character.

Spitting the mist requires an agility check. Because the mist spreads into a small cloud, the target's agility level does not apply to

the difficulty of the attacker's agility check. If the target attempts to dodge the attack, use the attacker's agility level as difficulty. A successful hit adds the margin of success to the base damage of the attack. Furthermore, characters hit by the mist are blinded for a number of turns equal to the attacker's presence level and base damage, reduced by the MOS from a successful dodge attempt. An exceptional success on the spitting agility check threatens to stun, using the P-level of the attacker as difficulty.

Characters blinded by the mist are at a huge disadvantage. They cannot initiate an attack until they find an opponent, they cannot react to incoming attacks, and any checks with combat or grab skills are hasty checks. Movement is limited to 5 feet per turn. The GM determines any other disadvantages from enduring the mystical mace.

The Mist specialty costs 10 XP.

The Enigma is on the losing end of a fight with a ninja atop a parade balloon of Hello Kitty. The painted warrior is bleeding out injury points from the ninja's sword and is stumbling on the agility checks forced by his current battlefield. He focuses inward on the technique his master taught him and calls the silver mist up his throat. His conditioning is 14, but he faces a difficulty of 1 for wound level. He loses the 2 fatigue, 2 more precious vitality, and his last point of heat. Rolling a 5 he makes the check by 8 and an exceptional success. He spends another fatigue to carry through into spewing the mist.

The next step requires the painted warrior to hit with an agility check. He has a rating of 14. The ninja's 5 agility level is not a factor for the mist, but the wound level will drop his chance of success to 13. Enigma passes the agility check with a margin of success of 2. The ninja tries to spin out of the way, but only gets a MOS 1 with the hasty check. The Enigma's stinging silver mist envelops the ninja for 9 damage (8 base damage for the conditioning check, and 1 for the net MOS of the attack), stripping away an entire wound level with one shot.

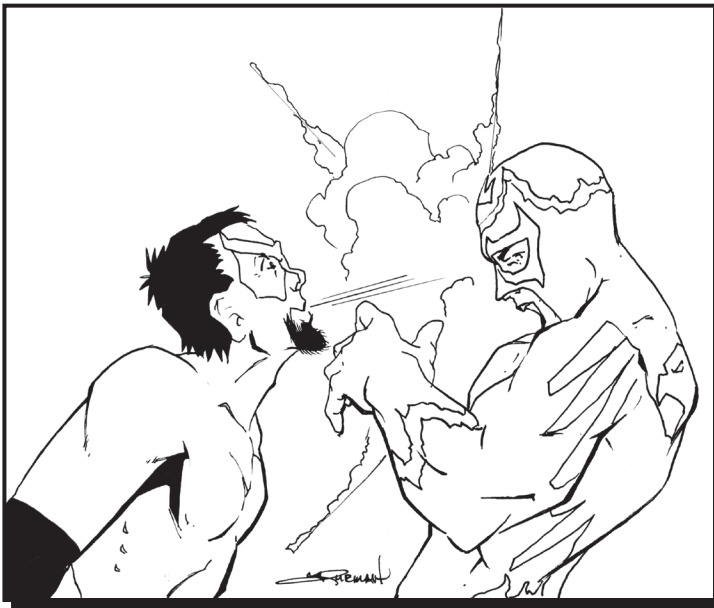
The ninja screams and clutches his eyes. The base damage of 8 plus 3 for the Enigma's presence level threatens to blind the assassin for 11 turns. His MOS 1 dodge reduces that to 10, which is still more than enough time for the Enigma to bring this to an end.

4.2 NEW MODIFIERS TO SIGNATURE MOVES

To accommodate the new rules in section 3, and take into account some ideas we hadn't thought of yet, we present new rules for purchasing signature moves for your luchador. As with all additions to existing rules in this supplement, these rules are at the discretion of the GM.

4.2.1 TAGTEAM MOVES

Tagteams specialize in double teaming and synchronized violence. Player characters can add team signatures to their repertoire to replicate tagteam action. If you read the last section, then you've probably already guessed that tandem signature moves are available to characters. The tandem signature requires both characters to throw the move successfully using all applicable rules from section 3 in order for the attack to gain the benefits of a signature move. Because this requires two characters to be present and doubles the chances that one of the checks might fail, tandem signature moves cost 3 XP less. Both characters must purchase the tandem signature.



The other team signature is the synchronized move. The synchronized moves involve the participants taking different actions against the same target in a coordinated assault. The order of the attacks must be specified at the time of purchase. The characters can lower their initiative MOS to allow slower members to complete their part of the synchronized move. Tagteam specialists can take advantage of their rules if applicable. The total steps of the move by all participants add in to determine the XP cost of the synchronized signature. Both characters must purchase the signature. If any step fails or is out of sequence, then the move gains no signature benefits. This modifier is very open-ended and ripe for abuse. The GM should be strict in approving synchronized moves and only allow those that seem to uphold the spirit of tagteam action.

The Killer Klowns are developing a new synchronized signature to finish their matches. Chuckles, the bruiser of the duo, executes a classic tilt-a-whirl backbeaker across his knee. At the same time, Hopscotch leaps off the top rope to land a guillotine leg drop across the neck of the victim as he is snapped across the knee of Chuckles.

The tilt-a-whirl is a slam with an extra strength step (see below) for the artistic spin of the target, so it adds 4 steps to the signature. Hopscotch adds 1 for vertical risk, and one for the impact. The move has a total of six steps dropping the cost to 4, and an additional modifier of 2 as the target must be prone for the leg drop. As no signature move can cost less than 3 XP, each clown must pony up 3 to add the new move to their repertoire. The Killer Klowns can use their Tagteam specialty to help coordinate the final moments of the brutal synchronized signature that they have named the E-Ticket Ride.

4.2.2 FEATS OF STRENGTH

Many luchadors like to show off their mighty physiques. Characters can add strength steps to a signature move that function exactly like athletic steps. Note that strength checks required to complete a move, such as the check to lift as set up for a slam, already add steps to the move and do not get to apply a second step without a second check.

Hercules Horatio employs a military press slam, but that's just not enough to fully show off the power of this muscle man. He decides to up the ante to 3 military presses to the move to ensure that everyone can appreciate his unbelievable strength. The triple press slam has three steps for the normal slam, and two more for the additional strength steps. Hercules now has a 5 step move costing 5 XP to purchase.

4.2.3 DEFENSIVE SIGNATURES

Some luchadors are so famous that even their counters have become trademarks of their repertoire. Any defensive action can be taken as a signature as long as the player can come up with a compelling description of how his character makes the move his own. The character can add appropriate flourish and athletic steps to the move, but is advised to add them after the defensive action if

the character wants to have any hope of employing the signature as a reaction, which is the most common use of defensive actions.

In order to gain the heat from the defensive signature, the checks must be successful for all steps. If the character is stunned, knocked down, or grabbed before all steps are completed then the move fails to generate heat. Due to the difficulty of executing a defensive signature, and the fact that the only benefit is heat, the cost starts at 5 XP rather than the usual 10. A defensive signature can cost as little as 1 XP

The Celestial Dragon is squaring off against the Eviscerators. He wins a crucial initiative as E I is in mid-air for a flying clothesline. The Celestial Dragon has many options, but chooses to employ his famous impossible dodge. The signature requires an agility check to bridge back under the incoming attack in a manner inspired by a blockbuster film, then the dodge (agility) check, and finally an additional agility check step as he completes the bridge into a no-hands cartwheel to his feet. The three step defensive action cost him 2 XP.

The aerialist passes the first agility check with the needed exceptional success. He gets a margin of success of 4 for the dodge, which is enough to avoid the MOS 3 attack of Eviscerator I, but does not allow him to proceed to the next step. He gambles on E I being slow to react after crashing and burning on a high risk move, and chooses not to spend heat to excel. Unfortunately for the arrogant aerialist, there are 2 Eviscerators, and his brother cuts off the final step with a boot to the head. No heat for the Celestial Dragon.

SIGNATURE SUMMARY

Tandem	3 steps
Synchronized	All steps from both participants
Feats of Strength	1/step
Defensive	Costs 5 XP -1/step

4.3 DEVELOPING STAGE MOVES

To encourage players to roleplay the acquisition of their signature moves rather than just waiting for a visit from the XP fairies, the GM may consider the developing moves rule. Once the player has planned out a new signature move, gained the GM's approval, and employed the move in actual game play, it now qualifies to become a developing move. The player must spend 1 XP towards the purchase of the new signature to actually raise it to developing move status. From that point on, anytime the character employs the developing move in combat he gets to make a free presence check to see if it is catching on. The level of difficulty starts at 0 and raises by 1 for each attempt is a single conflict/match. Each success generates 1 XP towards advancing the developing move into a signature move! Experience points gained in this way can only apply to the upgrade of the move. Developing moves take up 'slots' for signature moves, and a character cannot have a developing move unless his fame is high enough to allow the signature. A character may only have a number of developing moves equal to fame level.



Heat is a powerful tool for players and GMs alike. Burning heat is the fastest way to heal from the beatings that are commonplace in the luchador lifestyle, and helps to make sure that the masked men get the upper hand when the enemy takes a shortcut or two. Heat is also the source of fame, and higher fame unlocks even greater potential within the rising luchador.

5.1 AWARDING HEAT

Many GMs struggle with how much heat they should award in a session. As stated in our previous publication, heat rewards are a means for the GM to encourage desirable playstyles. Hand out heat freely if you want things to get wilder. Be more frugal if you want to reign in a group of players that are careening through the adventures like a runaway truck. The exact amounts of heat depend largely on you and your group.

We present here some more situations that have proven heat worthy during our gaming sessions. Employ and amend as you see fit.

5.1.1 VICTORY

Whether in an official match or thwarting evil in a vigilante capacity, success builds confidence that can carry over into the next challenge. Any scene that involves clear opposition can generate heat for the players. Outside of the ring, it can be difficult to determine what constitutes victory.

Generally speaking, the terms of victory for a scene should be clear if the scene is worthy of heat. An exposition scene where an NPC volunteers information to get the PCs involved has no victory condition. A scene where the luchadors must regain stolen information before it can fall into the wrong hands does have a victory condition and should have enough opposition to be worth heat. Combat scenes should always generate heat if the luchadors are successful. Victory in a combat scene involves defeating the opponents or driving them from the field of battle (countout victory).

While it is important that the victory conditions are clear, the GM should never state what they are. Ultimately, the PCs decide what they want to do. If they decide that they don't care if the Umbral Accord gets away with the mysterious device, then they gain no heat from victory in the scene.

Awarding a point of heat for victory in a scene encourages the characters to keep advancing. It shows that they are headed in a good direction and prepares them with an edge to overcome the challenges that lie ahead.

5.1.2 BANTER

Action films where the characters don't talk to one another are boring. The exchange of dialogue between the good guys and the bad guys is half the tension. The villainous description of the master plan, the divergent ideologies, and the futile attempts to corrupt the hero are all an integral part of the genre. The players should want to talk to the bad guy, even if it's just to tell him that his evil acts are the cause of the beating he is about to receive. Any exciting exchange with an enemy can gain heat if the GM believes it enhanced the scene. Character's who just hurl insults at the opposition probably don't deserve heat, but clever dialogue should get a reward.

The characters should also talk to one another over the course of the adventure, and not just to discuss tactics. These guys are luchadors and should interact accordingly. A little one-upmanship is to be expected among such fierce competitors. Rewards of this nature are extremely subjective, and left entirely to the whims of the GM.

5.2 BURNING HEAT

The restriction on how much heat a character can burn in a single turn applies to multiple burns as well as limiting how high a burn the character can take. A luchador with a fame level of 1 can burn 2 heat per turn, so he could excel at two checks or focus for one.

Featured below are 2 new uses of heat.

5.2.1 Kick Out

Some wrestlers manage to avoid being pinned by even the most talented of technicos. By burning 1 point of heat the character can kick out of a pinning predicament, effectively forcing the three count to end. The grab remains unbroken and retains its margin of success. The pinner can continue to hold the target down and start the three count again.

Kicking out has no application outside of a wrestling match.

5.2.2 Hold Out

A character in a punishing hold can face a tapout situation very quickly. When the GM calls for a determination check to resist submitting, a luchador may burn a point of heat to pass the check without a roll! Burning to hold out only lasts for that turn, so the character better have a plan on how to get free, or a lot of heat.

Hold Out can also be used to resist torture outside of the ring.



6: RISK REVISITED

Risk is a major part of lucha libre, which is why we included rules for it in the first book. Unfortunately, it's also a little complicated and we only allocated about a page to explain it all. The rules currently have some holes in them that can leave GMs and players scratching their heads. Hopefully this section will answer any questions about risk that you may have.

GETTING IN POSITION

The luchador needs to get into position to employ risk. This means climbing for elevation, or moving back for a running start. The rules for climbing stand as written in the core rules. Moving back for a running start requires a turn to get into position. Like the climbing check, this is in addition to the agility check to gain risk.

I realize that this distinction was not clear in the original accounts on risk. Reading as written, the rules imply two checks for elevation and only one for velocity. This would make charging more effective than flying, which was never my intent. The examples all start with the attacker in position, so they don't actually illustrate positioning.

Getting into position can be time consuming, allowing the opponent to move. Taking advantage of an existing situation (as in the examples in the first book) is preferable as it allows the attacker to skip positioning. The downside is that the situation does not always provide an opportunity for risk.

At the discretion of the GM, positioning can be included as a step in the complex action (although this step does not affect the cost of signature moves).

CONTROLLING MOMENTUM

The luchador now makes an agility check to gain risk, or more accurately, utilize risk. This check faces a difficulty of 1 per level of risk. If both elevation and velocity (running) are involved, each requires a check. A successful check allows the character to add risk to the attack, while an exceptional success opens the opportunity to advance a step on the complex action. A failed check means the character is not able to apply the levels of risk to his attack. The attack can still proceed, but there is no risk attached.

EXECUTING THE MOVE

Once the character generates risk, the final step is to execute the actual attack. Each level of risk adds 1 to the difficulty of the attack check. The target's agility level applies as usual (unless grabbed or stunned). A successful check hits with 3 additional base damage per level of risk and adds damage as appropriate for the attack (see individual combat/wrestling skills for details). A failed check results in a crash and burn situation. The attacker takes the damage of the attack, including risk, and uses the negative margin of success at a positive result.

Each level of risk on a successful attack generates 1 heat for the attacker. Failed checks yield half the heat (always round down).

Let's look at a classic risk move: the corner splash. This move involves getting the target into the corner of the ring, running in full tilt, and charging into the enemy so that all of the attacker's body-weight slams into the target. For our example, King Phoenix is the attacker and Eviscerator I is the target.

The first step is getting Eviscerator I into the corner. King Phoenix uses a throw to move his opponent into position. His rating of 17 and the bruiser's A-level of 3 give him a 14 chance of success. He rolls a 6 for a margin of success of 8. Eviscerator I gets a free strength check to resist with a COS 12. After a re-roll, he gets a 3 MOS, which reduces the King's success to 5. The throw yields 5 damage, knocking 1 vitality off of EI, and leaves him prone in the corner. The exceptional success on the throw threatens to stun the bruiser. He makes a free determination check with difficulty 3 (King's S-level) and fails by 2.

On the next turn, King Phoenix needs to get into position to capitalize. Eviscerator I faces a penalty of 5 to his initiative for the MOS of the throw, allowing King Phoenix to easily win initiative and backs up to mid ring for a 2 risk charge. EI shakes off being stunned and regains his agility level as difficulty for future attacks.

The next turn is a tense initiative check for both characters. King Phoenix gets the upper hand again, and charges in. He must make an agility check with a difficulty 2 for risk to control the momentum for the attack.

His agility is 14, so he needs a 12. He rolls a 10 which is a simple success allowing him to generate 2 risk, but not the exceptional success he needs to advance a step before the bruiser can act. He gambles on the die and employs the aerialist special ability to re-roll an agility check. His second roll is a 6, giving him the exceptional success he needs.

King Phoenix spends the extra point of fatigue to advance to the next step in the same turn. Before he rolls, EI gets a chance to declare any reaction. As the incoming attack has risk attached, he must pass a free wits check in order to react. With a rating of 10 and facing a difficulty of 5 for the P-level of the King, it's really no surprise that EI gets no reaction.

King Phoenix carries through with his tackle. The attack check is a tackle with a difficulty of 3 for Eviscerator I's agility level, and 2 more for the risk. His tackle rating is 19, so he needs a 14 to make contact. He rolls a 13 for a MOS 1 attack.

The base damage is 6 for a tackle with his strength, and 6 more for risk. The total damage for the attack is 13. King Phoenix suffers 6 damage from risk and gains 2 heat.

6.1 OTHER SOURCES OF RISK

A character may add an additional level of risk by jumping. This is elevation risk without climbing, or in addition to climbing. The character makes a strength check with a difficulty of 1 for the level of risk. Success adds 1 level, and an exceptional success allows the character to advance through a complex action step. Failure prevents the character from adding risk, and disastrous failure means the character cannot proceed to the next step at all. The character's leap has thrown the rest of the move off, making it impossible to continue. The character still needs to make an agility check to utilize risk as normal.



In a similar manner, a luchador can toss another character to generate risk. A strength check sends the other character racing forward or flying upward at the discretion of the tosser. The difficulty for the check is the strength level of the second character. This rule is to simulate throwing an opponent into the ropes to add momentum to an attack, or sending an ally up for a flying dive. The character wishing to take advantage of the risk must make the agility check to control the momentum and add risk to the move.

6.1.1 PRONE CHARACTERS AND RISK

An attacker can add 1 level of risk when attacking a prone target without adding a step to the complex action or an agility check. The attacker must fall upon the target, becoming prone in the process, to add this level of risk. This rule replaces the previously printed rules.

6.1.2 USING THE RISK OF OTHERS

If the character generating risk is interrupted through a reaction or advantageous initiative check, then the interrupting character can use the risk without extra steps or an agility check. The interrupter still faces the extra difficulty to the attack check for each level of risk, as the extra momentum makes it harder to connect.

An attack that successfully uses an opponent's risk generates 1 heat for every 2 levels of risk for both parties. The interrupting character gains heat for taking advantage of the moment and delivering a devastating attack. The interrupted character gets heat for taking a dangerous chance.

A character using another's risk does not face the danger of a crash and burn unless he generates risk of his own, and then only that risk threatens him on a failure. The interrupting character is not hurtling towards a crash, so he faces no consequences.

6.2 WHAT MOVES CAN USE RISK

Virtually any attack can benefit from risk, except for grab and hold attacks. The player must describe how the character intends to use risk in the move, and the GM must approve.

Wrestling skills that require a grab to set up can benefit from risk as long as the attacking character does not take an extra step between the grab and the next move.

6.3 INTERRUPTED RISK ATTACKS

If an attack with risk is interrupted, the attack can still proceed as long as the character generating risk is not stunned, knocked down, or grabbed. If any of these conditions occur, then the move is aborted. The character still gains heat for attempting the move as described above. If the target moves away, then the attack fails and the attacker crashes and burns. The original target gains no heat for this, but also takes no chances.

Mother Mercy executes a flying cross body block from the ring post to China Doll as she gathers her composure at ringside. China Doll beats the flying nun for initiative on the turn that the tackle will hit, and opts to throw a superkick into her airborne adversary. Mercy has generated 2 levels of risk successfully, so they now apply to the Doll's strike. China Doll gets a margin of success of 0, as she barely gets her kick up in time. With a strength level of 2, China Doll generates a total of 10 damage on the kick (2 strength level, 2 for a strike and 6 for the risk). Mother Mercy has a strength rating of 11 so she's not knocked down, and 10 damage is not enough to stun the holy avenger. Mercy carries through with her tackle.



7: RULES OF THE RING

In a game about professional wrestlers, characters might spend some time in the ring. Some is the key word, as this is actually a game about luchadors and the exciting adventures they have battling the forces of evil. While the characters should be concerned about their in-ring advancement, they should not let their careers get in the way of solving a mystery or standing against tyranny. Still, classic luchador films always took a break from the storyline to work in a match or two.

In campaign use, visits to the ring allow the characters to touch base with friendly NPCs, test out new moves, and gain heat for the rest of the adventure. Elements of the plot can frequently follow the character into the ring, as mad scientists love to send their creations to battle the luchador on his own terms. If you intend to schedule a match during an adventure, it is best to play it out rather than simply skipping over it with mere narration. What the luchadors do in the ring is important to them, and it is only natural that they want to play through these fights. This means that a trip to the ring requires allotment of sufficient game time for a fight. Along with time concerns, the GM needs to remember that the match is as real as any other fight to the luchador. Just because nobody's life is on the line doesn't mean that the in ring fight is any less important. To the luchador, the removal of all distractions of consequence allows them to truly savor the moments of competition in the ring where honor and glory are all that matter. On a more practical note, the damage from the match is also as real as any other damage taken by the fictional characters, and takes as long to heal. Don't schedule ring time without sufficient rest time unless you are looking to put the PCs at a disadvantage.

7.1 RING DIMENSIONS

The exact dimensions of a wrestling ring can vary depending on where you are and who set up the ring. For our purposes, the ring's relevant dimensions are rounded to 5 foot increments that correspond to levels of risk.

Narrative description handles most ring movement, and what sounds right is more important than actual positioning. GMs can draw out a map of the ring and use miniatures to represent each of the characters if they like, but loose positioning makes for quicker play and more exciting action. When a question arises about the positioning of a character in the ring, use wits checks to settle things. Divide the ring into quarters of about 5 feet. Decide which quarter the characters should be in by their description. When positioning becomes unclear, particularly after a big move, mentally place the character in a quarter and let them move 1 foot per MOS on the wits check. Why wits? It's always the craftier wrestler that makes it to the advantageous position.

Or you could just wing it.

Ring Apron to floor is 1 Risk. Roughly 3-4 feet.

Ringpost to mat is 1 Risk. Roughly 4-5 feet.

Ringpost to floor is 2 Risk.

Length of ring is 3 Risk

Diagonal of ring is 4 Risk.

7.1.1 KNOWING THE ROPES

The ring ropes are a great asset to those that know how to use them, and a virtual partner to most aerialists. Many people believe that the ropes are giant rubber bands that can easily be bounced off. They are actually metal cables wrapped in light padding, and it takes a lot of training to bounce off the ring ropes without hurting yourself. A character can bounce off the ropes to gain extra momentum and risk. Running into the ropes requires an agility check to gain momentum. A disastrous failure ties the luchador up in the ropes for the turn.

Climbing the ropes is a common action for most luchadors, whether it is to gain altitude for an attack or just to fire up the fans. Climbing the ropes at the corner turnbuckles applies no difficulty to the agility check. Climbing the ropes in the middle is much harder, applying a difficulty of 2 to agility checks for characters wishing to spring off the center. Walking the ropes is even harder, as it involves moving along a tightrope that isn't so tight. Characters must pass agility checks with a difficulty of 5 to walk the ropes. While there is little advantage to rope walking, it does look cool and could be worth heat if the GM approves.

Officially, luchadors are supposed to break any grab and separate if either one reaches the ropes. In reality, they have a 5 count before they have to break. A character that reaches the ropes (See moving while grabbed) can get the referee to break the hold/grab. No pin or submission made while in the ropes is legal, although damage dealt remains.

Characters can also use the ropes as a weapon. See chokes in section 3.2.7.

7.2 WINNING A MATCH

There are generally three ways to win a match: pinfall, submission, or disqualification. If a title is on the line, the belt only changes hands on a pinfall or submission. A disqualification gets you the win, but not the title. Many unscrupulous champions disgrace the belt by taking advantage of this loophole.

7.2.1 PINFALL

The traditional victory for a match is the pinfall. The luchador must pin his opponent's shoulders to the mat for a 3 count. To do this, the character must maintain a grab on a prone opponent for three turns. There is one more catch. The referee has to be in position for all three turns. The GM should check initiative for the referee each turn. On any turn where a pinfall starts, the referee moves into position on his initiative MOS. The count begins on the next referee action and advances 1 each turn.

The pinned character can end the count by escaping from the grab or by burning heat on a kickout (see 5.2.1). Any interference with the referee also ends the count. Many matches would have ended by pinfall if the referee had been able to get in position faster.

7.2.2 SUBMISSION

The submission is usually the result of a successful hold. The rules for holds are in section 5.2.2 of the core rulebook.

A luchador may admit defeat in a match at any point, awarding



the competition to his opponent. No luchador with any self respect will submit without the torturous application of a submission hold, but some lowly wrestlers throw matches as part of devious schemes to advance their allies. Managers also have the right to throw in the towel for the talent they manage. The lack of faith demonstrated in this act can end contracts.

Knockouts fall into the submission heading, as some luchadors resist actually submitting long enough to lose consciousness to the hold. Characters beaten senseless from other means of punishment also lose the match if the referee realizes that they cannot continue. Any knockout counts as a victory for the opponent and can transfer a title.

7.2.3 DISQUALIFICATION

Wrestlers have numerous ways to get disqualified from a match, and are constantly finding new ways to push the referee's patience. In all cases, the referee has to see you. If the referee didn't see it, it didn't happen, no matter how much evidence seems to indicate the contrary (see 7.4.1). A disqualification awards the match to your opponent.

7.3 CHEATING

There are lots of ways to cheat in a match. Luchadors who routinely apply these methods quickly lose favor with crowds and referees. All of the infractions listed here are worthy of a warning, and demand for immediately releasing the opponent. The most extreme cheats can end in instant disqualification.

7.3.1 STRIKING THE REFEREE

This is the most cut and dry disqualification. The luchadors are not supposed to put their hands on an official. They frequently do, but they are not supposed to. Any combat action against a referee is a disqualification as soon as he recovers enough to call it.

7.3.2 COUNTOUT

When action spills out of the ring, the wrestlers have a 10 count to get back in the ring or they are disqualified. Rolling back into the ring stops the count. If one character returns to the ring, and then goes back out to punish his opponent, the count starts over for both contenders. A countout is an instant disqualification.

7.3.3 WEAPON USE

In most matches, no weapons of any kind are legal. If the referee sees a luchador use a weapon against an opponent, it's an instant disqualification. Most referees try to step in with a warning when the character brings the weapon into the ring. Some will go so far as to try to grab the weapon and take it from the luchador.

7.3.4 DISOBEYING REFEREE

When a luchador bends the rules, such as choking an opponent, the referee gives a 5 count and then disqualifies the rulebreaker. Some see this as harsh. Others see this as 5 turns of breaking the rules before they have to stop. Disobeying the ref is a warning.

7.3.5 USING ROPES FOR LEVERAGE

A character can put his foot on the ropes to gain extra leverage during a pin. The pinned target faces an additional 2 points of difficulty to escape the pin.

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7.3.6 HAND FULL OF TIGHTS

Some wrestlers grab onto the tights of their opponent to gain leverage during a pin. The pinned target faces an additional 2 points of difficulty to escape the pin, and the embarrassment of mooning the audience.

7.3.7 CHOKING

Choking an opponent is an illegal move. Rules for choking are covered in section 3.2.7.

7.3.8 CLOSED FIST

Wrestlers are not allowed to strike their opponents with a closed fist or the point of the boot. As *Luchador: Way of the Mask* makes no distinction between types of strikes, the closed fist ruling in a match applies to three unanswered strikes against an opponent. Violators face a warning.



7.4 REFEREES

As the third man in the ring, the role of the referee in the match bears some scrutiny. While a suitable character appears in the basic rulebook, that doesn't explain how to use the referee.

7.4.1 DIDN'T SEE IT, DIDN'T HAPPEN

Wrestlers often get away with murder behind the referee's back. Whenever a character is breaking a rule that the GM deigns might go unnoticed, have the referee make a wits check to spot the offense. A beating with a folded chair in the middle of the ring obviously requires no check to spot, but a foot on the ropes for extra leverage does. The referee is actively looking for rule violations, so the wits checks are active unless he is distracted.

Distracting the referee is a time-honored tradition of professional wrestling. The easiest way to distract a referee is by having someone else do it for you. A tag teams partner, manager, or valet can get the referee's attention by entering the ring illegally or just yelling at the ref about a random ruling. Most intrusions draw the referee to issue a warning. Keeping the referee's attention requires a presence check with a difficulty of his wits level.

7.4.2 MIKE CHECKS AND REFEREES

Without a partner, the luchador may have to rely on personal mike skills to sway the opinion of the referee. Promo can be used to try to make the referee warm up to the character. Assuring the referee of your intentions to a good clean fight can help set his mind at ease. Half of the MOS for a promo check can add to the patience rating of the referee, up to a maximum of 20.

Intimidating a referee is a riskier way of influencing the match. Few referees are willing to be coerced into failing at their jobs, but a combat application of intimidate can hinder a referee's reaction at getting to count the pin.

The most common mike skill to employ on the ref is trick. A successful trick check can buy a rulebreaker a turn of uninterrupted cheating. Trick checks can get the referee to see if the opponent is

trying to tap out long enough to grab a hand full of tights for the pin. A simple success is enough to buy time, but once the ref realizes he was being distracted he adds 1 point to his patience check difficulty. An exceptional trick check prevents the ref from figuring out anything is wrong until after the match is over and he is reviewing the tapes.

When the referee has reached the end of his rope (failed a patience check), it may be time to beg for leniency. The character must make a desperate appeal to the referee, abandoning any ring advantage to prostrate himself before the referee. If the beg check is successful, then the ref decides to give the character one more chance. The GM should feel free to apply stiff penalties for blatant cheating.

7.4.3 REFEREE PATIENCE

The referee has a great deal of leeway in the application of the rules. He, like all the fans, wants to see a good match take place. He doesn't want the match to end on a technicality, but he also doesn't want the luchadors to break the rules.

Every referee has a patience rating determined by the GM at the start of the match. GMs planning long campaigns can keep a roster of referees with pre-determined patience ratings to add background color to the matches, but it is easier to set a new rating each time. Maybe the usually casual ref had a bad morning and isn't in the mood to stand for any nonsense today. The base patience for a ref is 12, modified by a check against 11 in the same manner as generating a rating for a PC. A disastrous failure could drop the rating to a 10, leaving little tolerance for rulebreakers.

Every time a character violates a rule that could end in a warning in front of a ref, the GM makes a patience check. If it fails, the ref has had enough and disqualifies the offender. The difficulty of the check starts at 0, but rises by 1 for each warning issued during the match. Particularly blatant or antagonistic behavior merits stiffer difficulty for the check. Note that there is no check for instant disqualifications such as striking the referee.





8: EBON-CLAD EMISSARIES OF EVIL: THE UMBRAL ACCORD UPDATE

From their first appearance among the back cover blurbs, to the two page spread of their agents in the NPC section, the Umbral Accord has asserted itself as the premier source of bad guys in *Luchador: Way of the Mask*. While they remain favorites of this writer, some GMs and players remain confused about the Accord and its role in the game. Hopefully the following section will shed a little light into the shadows.

Every story needs a bad guy, and the Umbral Accord is the epitome of unrelenting, faceless evil. They are the masked terrorist army bent on world domination from any cartoon or comic book. They are the secret cabal that profits from keeping the world in chaos and turmoil in any conspiracy thriller. They are the criminal cartel that keeps half the politicians in town in their pocket from any action film. Simply put, they are the villains.



By invoking the tradition of the faceless evil minions, the Umbral Accord agents designate themselves as clear-cut bad guys for your heroes to pummel. They are literally the guys in the black hats, or masks, that stand between the heroes and victory. Player characters should not waste time trying to talk their way through an encounter with the Accord or seeking to understand their motivations. The presence of the Umbral Accord in an adventure should send a clear message to the players that something bad is going to happen.

Since the Umbral Accord is a vast and secretive organization, it is almost impossible to be rid of it once and for all. Even if the PCs thwart one scheme of the shadow syndicate, the characters are likely to cross paths with them again in the future. The reoccurring presence of these villains can add a sense of personal connection to otherwise unrelated adventures. Players enjoy fighting against an enemy they feel a personal enmity towards rather than just the bad guy of the week. Be warned however, overuse of reoccurring villains leads to a sense of hopelessness rather than excitement.

The Umbral Accord serve as villains for the GM to use when a generic villain just isn't good enough, but no specific villain is handy. If you have the perfect evil scientist in mind for an adventure, then use him. If your story needs slavers from the lost city of Atlantis to terrorize the beaches, then nothing less is really going to fit the bill. But, if your adventure consists of a few good scenes with no villain to really pull it all together, then it may be time for the Umbral Accord to resurface in your campaign. Likewise, they make excellent support forces for other villains. Maybe the previously mentioned evil scientist has his diabolical invention ready to unleash horrible vengeance upon the supporting NPCs that shunned him, but he could really use some masked thugs to keep just anyone from wandering into his remote lab. The Umbral Accord is never above backing a potential winner for a piece of the action.

8.1 HISTORY

The exact origins of the Umbral Accord, like most aspects of it, are shrouded in mystery. While it is important that the organization's nature remains in the same nebulous state as strangeness in order for it to serve its role in your campaign, the players may seek some background on their frequent sparring partners. Use the following background as a springboard when providing info to the PCs.

World intelligence agencies first confirmed the Umbral Accord's existence in 1961 when a helicopter full of masked men liberated notorious crimelord Hector Oscuro from a courtroom in Mexico City. It was Hector himself who announced the preferred title of his allies to the world, and their name was soon on everyone's lips. In the months that followed, the faceless empire took its first tentative steps into the light of day while trying to prevent the Masked Terror from bringing Oscuro to justice. Their efforts proved to be in vain, and the Terror eventually tracked his prey down. Although Oscuro's body was never recovered from the blazing inferno of his hidden villa, all of the hostages escaped relatively unharmed thanks to the Masked Terror's involvement.

In the years that followed, the Umbral Accord became a sort of boogiemer to the intelligence community. Any unexplained crime could be attributed to the new organization. Many agencies were

skeptical of the Accord's existence and dismissive of claims to the contrary. However, as more and more crimes were laid at the feet of the faceless empire, more evidence amassed to prove their involvement. Furthermore, many cases where the Umbral Accord's presence had already been disproved fell under its growing shadow. In 1975, a high-ranking agent of the FBI was revealed to be working for the Umbral Accord. The information he provided to the Accord not only helped them elude detection, but allowed them to muscle in on criminal enterprises that were under investigation. It is now widely believed that the FBI was not the only agency infiltrated.

Attempts to track down the origins of Oscuro's benefactors have been only marginally successful and far from conclusive. Two major theories are supported amongst experts in the field. The first theory leads to a series of elite mercenary training camps in Central and South America starting in the wake of WWII. These facilities became havens for ex-soldiers from around the world, and quickly began training a new and more effective generation of soldiers for hire. While each camp appeared to operate independently, compiled investigations support the theory that a single unknown coordinator arranged all contracts taken by their personell. These mercenaries worked for the highest bidder, often leading to extended contracts with criminal elements. The original facilities have all been closed in one manner or another, but new centers continue to take their place.

The second theory places the Accord's origins with an alleged secret enforcement arm of the American Mafioso designed as a reaction to the government crackdown on the crime families. This organization was charged with maintaining the code of silence at the highest levels and brokering deals between rival families. To ensure that no family would enjoy preferential treatment, the membership of the new arm allegedly consisted entirely of orphans with no direct blood ties to the Mafia. Applicants were taken in by Mafia soldiers, raised in the traditions, and then turned over to the so-called shadow syndicate. In theory, the group could only act at the behest of one of the family leaders, but it quickly began vying for power for itself. The shadow syndicate was dismantled almost as soon as it began, but it may have survived after a fashion as the Umbral Accord.

Other, even more extreme theories exist. The most bizarre examples include an ex-KGB spy activating a group of sleeper agents to undermine the capitalist west, and a British cult called the Dark Order attempting to fulfill an ancient prophecy. While no concrete evidence links the Umbral Accord to any of these theories, the range of backgrounds attributed to their origins illustrates the uncertainty and fear that the world views them with.

8.2 OPERATIVES AND HIERARCHY

Most criminal enterprises under the Umbral Accord's management run without any sign of their presence. The people involved dress in the manner most appropriate for the situation, rather than in the black on black body armor of the shadow soldiers. In fact, most mundane elements of the operation fall to pawns who know nothing of the Accord's inner workings. Even the lower management often has only a single contact to the organization. A manager runs an enterprise for the organization. Most managers started as independent criminals or affiliated with a gang of some sort



before the Umbral Accord offered them a position. Turning down such an offer is ill advised. The manager has authority to run the pawn group in the name of the Umbral Accord, and rarely informs his underlings of the new backers.

The Umbral Accord is not above hiring mercenaries and specialists to handle unique situations. The most persistent example of this is the alliance with the Blackmoon ninja clan. The Blackmoon ninjas are a splinter from an older clan that continues to hold a grudge against them. Interpol believes that it is only a matter of time before the Blackmoon ninjas become a division of the Umbral Accord, if that has not already happened. The Accord also loves to employ fallen luchadors in their service. Many black clad luchadors have been sent to remove masked thorns from the organization's side.

Covert operatives act as scouts for the faceless empire. Their job is to blend in and find weaknesses that the Accord can exploit. Covert agents work outside of the traditional hierarchy of the organization, as they cannot give orders to operatives outside of their spy cell, but are not subject to orders from anyone other than the regional manager for the Umbral Accord. Covert operatives tend to dress in dark clothing, but only add the featureless facemask when breaking and entering or directly supporting the shadow soldiers on an assault.

The shadow soldiers are what most people associate with an Umbral Accord encounter. Clad in black on black body armor, the shadow soldiers are sent out to apply the dark host's influence in a very direct fashion. The soldiers work and train in 5 man teams, allowing them to execute plans with minimal communication. The shadow soldiers have elite agents and special forces teams referred to as enforcers. The enforcers operate in much the same way as other shadow soldiers, but with greater independence.

If more than one unit is going into the field, an officer will lead them. Officers within the Umbral Accord are fiercely competitive and territorial. They guard their assignments from potential rivals while looking for ways to expand their own opportunities. An officer commands the soldiers and terrible threat of the Umbral Accord, but only holds that power as long as they maintain the approval of their commanders. They earn great rewards for success, but face the displeasure of the Accord for failure.

A commander is rarely seen by anyone outside of the Umbral Accord. These leaders control territories for the shadow syndicate that can include entire countries. It falls to the commanders to keep an adequate pool of officers and soldiers at the ready to respond to any need the organization may have. If a pawn within the territory stumbles or fails to pay, the commander must set things right if he wants to keep his position.

The highest position within the Umbral Accord is the enigmatic Shadow Cabinet that holds supreme power over the faceless empire. No information is available about the Shadow Cabinet at this time.

8.3 RESEARCH AND DEVELOPMENT

The Umbral Accord is always looking for new tools that will give them the upper hand. Through exhaustive research and blatant theft, the Accord keeps its operatives equipped with cutting edge weaponry to carry out their missions. Here is a new batch of equipment for the advanced weapon lists.

8.3.1 THE NET GUN

This weapon uses compressed air to fire a high tensile strength net at the target. Due to the size of the net, the agility level of the target does not apply to targeting, although dodging can reduce accuracy. As with other ranged weapons, the attack is made with an agility check. The margin of success acts as a grab. The expertise and strength levels of the net are 5. It takes a full turn to reload a net gun after firing. The weapon has an effective range of 40 feet.

8.3.2 THE GARROTE

While hardly a new innovation, the garrote has regained its popularity with enforcers and assassins with the development of a new model of wrist guard with extendable garrote. The item is virtually standard issue for enforcers, and many assassins carry a more discreet version for covert operations. Treat attacks with a garrote as choke holds employing an additional turn before the victim can reset fatigue.

8.3.3 SMOKE GRENADES

Agents of the Umbral Accord often cover their approach or entrance into a dangerous area with smoke. The smoke fills a roughly 15 foot radius for about 5 turns under optimal conditions. Strong winds obviously disrupt the smoke. Wits checks are needed to pick out targets within the smoke and all ranged attacks through the smoke are reduced to hasty checks. These items serve little purpose against luchadors, but the shadow soldiers have to worry about police and are not protected by the way of the mask.

8.3.4 LETHAL LIPSTICK

This deadly covert weapon was first employed by Nightshade, an enforcer within the Umbral Accord, and has since spread to many covert operatives. The wearer coats her lips in a protective layer first and then applies the toxin. A single kiss is enough to spell disaster for most men.

The victim gets a conditioning check at difficulty 5 to resist the poison. Failure stuns the character and starts the downward spiral to death. Disastrous failure prevents the character from realizing he's been poisoned. The poison generates 3 toxin points on contact and adds 1 every hour until the total toxin points equal or exceed the resilience of the character, at which point he dies. While under the effects of the poison, the character faces a difficulty penalty to all checks equal to half the toxin points.

Any poisoned character will have a sudden need for an antidote. The Umbral Accord agent will usually trade the antidote for some service. The agent might even make good on the trade. The only other hope for the poisoned character is to get a friendly scientist to make an antidote, and they always need a sample of the poison to proceed.



It's time to add some new tools to the GMs repertoire. As before, not all of these characters need to be bad guys (although some sure can't be good guys). Use them in good health to add more background to your campaign.

MORE NPCs

POLICE OFFICER

The police officer is the first line of defense for the average citizen against criminal violation. Most police officers are honest, hard working keepers of the peace. Unfortunately, their job is to uphold the law, which is not always the same as justice. Police often find themselves in a position where they have to protect the bad guy rather than the people. Some of them even find it more profitable to maintain that position.

S 9/3 A 10/3 C 9/3 P 11/3 W 11/3 D 10/3

I 16 F 6 R 6 V 30

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

Grab 16/1 Hold 14/0

Intimidate 15/0

Weapons

Pistol LOD 0 Damage 8 Sharp Range 45

Baton LOD 0 Damage 6 (strength already figured)

HANDCUFFS

Placing handcuffs on a resisting character requires a hold for 1 turn. This hold does no damage, it just forces the victim's hands into the cuffs. A handcuffed character faces an extra 2 difficulty to any combat or wrestling checks. Other penalties are at the GM's discretion.

Breaking the cuffs requires a strength check with a difficulty of 8. A disastrous failure inflicts an injury point on the character.



GREASER



The greaser is a typical Japanese teen with an atypical fascination with 1950's biker culture of the USA. Most greasers don't belong to a criminal gang, although they do tend to congregate in groups of their own kind. For gang members, use the ganger stats in *Luchador: Way of the Mask*.

S 8/2 A 10/3 C 9/3 P 10/3 W 10/3 D 9/3

I 16 F 6 R 5 V 25

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

Grab 15/0

Intimidate 15/0

OTAKU

An otaku is an insightful adolescent and/or teen-aged loner who has come into extended contact with some form of strangeness. The otaku develops an obsession with the new addition to his otherwise unbearably mundane life. Unlike the traditional mad scientist, the otaku is rarely responsible for the developing the strange elements that surround him. The discovery is usually accidental, although the otaku develops a near empathic connection and often finds new ways to expand upon the strange force. The two share a symbiotic relationship with each enhancing the other.

GMs can use the otaku to introduce strangeness to the campaign, and give it a more sympathetic presentation. Severing the otaku from the strangeness is emotionally devastating unless the PCs can prove that it represents a danger to the otaku, and even then it will not be easy to give up.

S 8/2 A 11/3 C 9/3 P 11/3 W 15/5 D 11/3

I 18 F 6 R 5 V 25

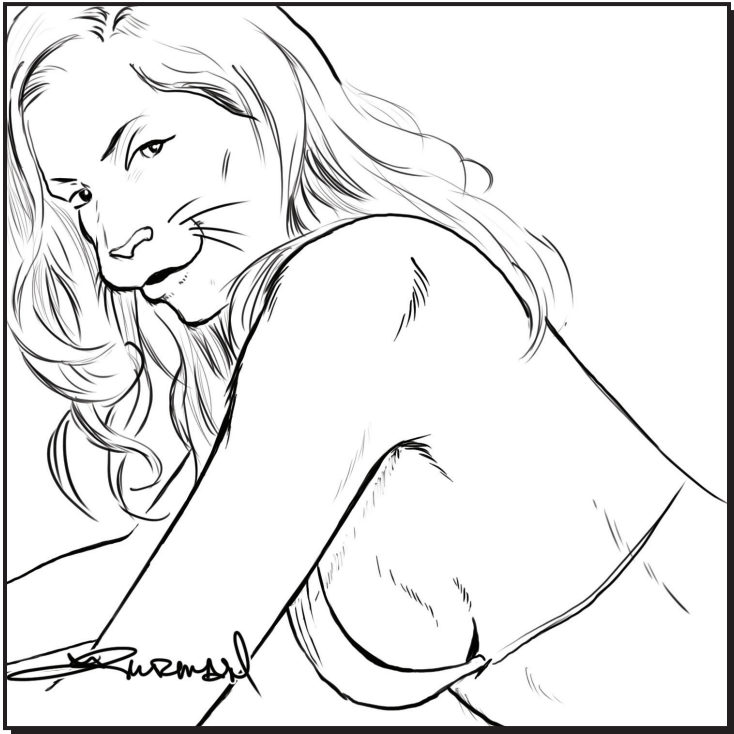
Strike 15/0

Promo 15/0 Trick 17/0

Beg 15/0



FURRY



A furry is a fusion of human and animal, combined through some form of strangeness. They are surprisingly upbeat and whimsical creatures, but when angered they are swift to violence with little concern for the consequences. Most furries start their strange lives in the laboratories of mad scientists on remote islands. The purpose of the creator is rarely clear, and the furries grow up with a lack of identity and purpose in life. The desire to find a place in the world can lead the furry into conflict with its creator. The collateral damage often leads to the involvement of luchadors.

S 12/4 A 15/5 C 12/4 P 11/3 W 9/3 D 8/2

I 18 F 6 R 8 V 40

Strike 17/0 Throw 17/0 Tackle 17/0 Armed 17/0

Grab 17/0 Hold 16/0 Drop 17/0

Promo 15/0 Intimidate 15/0 Beg 15/0

STRANGENESS

FAST

The furry has a base speed of 30 feet.

ACUTE SENSES

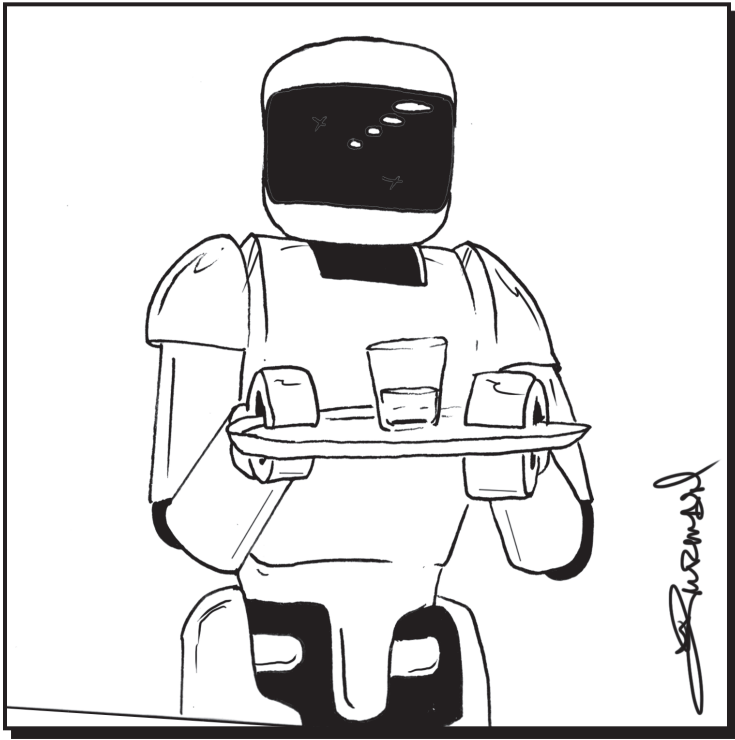
The furry can re-roll any wits check for perception purposes.

CLAWS

Furry claws inflict 6 base damage (including strength) and have the sharp trait.



MECHANICAL MAN



Most mad scientists, and a few sane ones, seek to create robotic versions of humanity to serve in dangerous duties or take over the world. The mechanical man is a major step along the way to building a robotic future where humanity will be replaced. The current versions are only arguably self aware, and obey their creators instructions with no will of their own. They are also still slow and lumbering. Nonetheless, a mechanical man can be a serious obstacle to a luchador trying to put a mad scientist out of business.

S 24/8 A 4/1 C 10/5 P 10/3 W 20/4 D 6/2

I 15 F - R8 V -

Strike 14/2

Grab 14/2 Hold 22/0

STRANGENESS

HEAVY

The mass of the mechanical man makes it very difficult to move. Any strength check to lift or move it faces a 2 difficulty in addition to strength level. The creature suffers a 2 difficulty to agility checks for risk.

ARMORED

The mechanical man applies full resilience against sharp attacks.

UNLIVING

The unliving do not have vitality and only track injury points

from combat situations. It becomes inert when it suffers more injury points than its conditioning rating. It does not breathe and is immune to toxins and disease.

LUMBERING

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

IMMUNE TO PAIN

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

TIRELESS

The creature does not use fatigue and can effectively function indefinitely. The creature must advance through complex actions on a turn by turn basis. The mechanical man requires recharging every eight hours.

SAMURAI

The samurai were once the greatest warriors of Japan. While they have officially disappeared from the world at large, they continue to remain active in secret enclaves. A samurai is a noble warrior with a strict code of honor worthy of a luchador's respect. If he or his master's goals run counter to yours, nothing will dissuade him from fulfilling his duty. A samurai has no fear of death, but cannot endure the humiliation of failure.

S 13/4 A 15/5 C 11/3 P 12/4 W 12/4 D 15/5

I 19 F 8 R 7 V 35

Strike 20/3 Throw 19/2 Armed 22/5

Grab 19/2 Hold 18/2

Promo 17/1 Intimidate 17/2

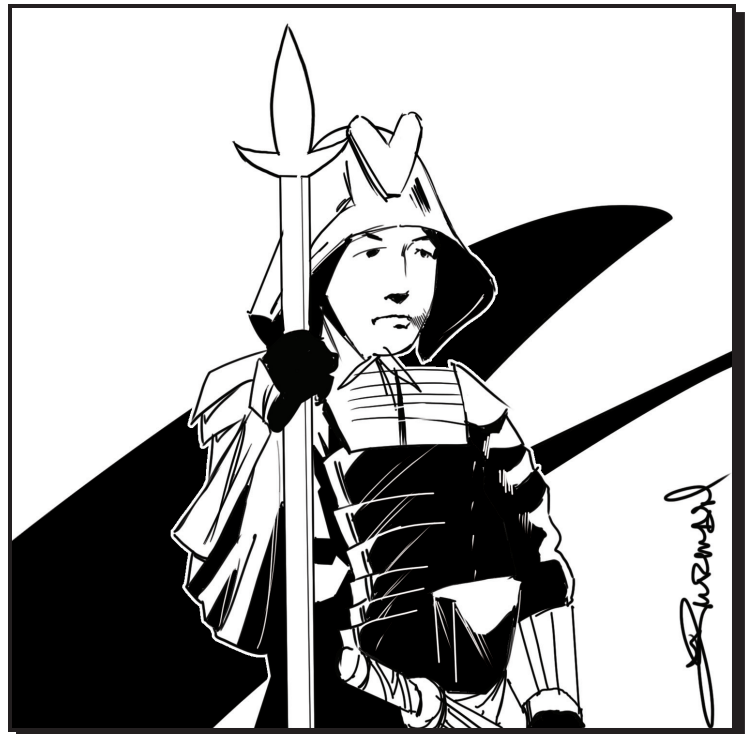
SPECIAL RULES

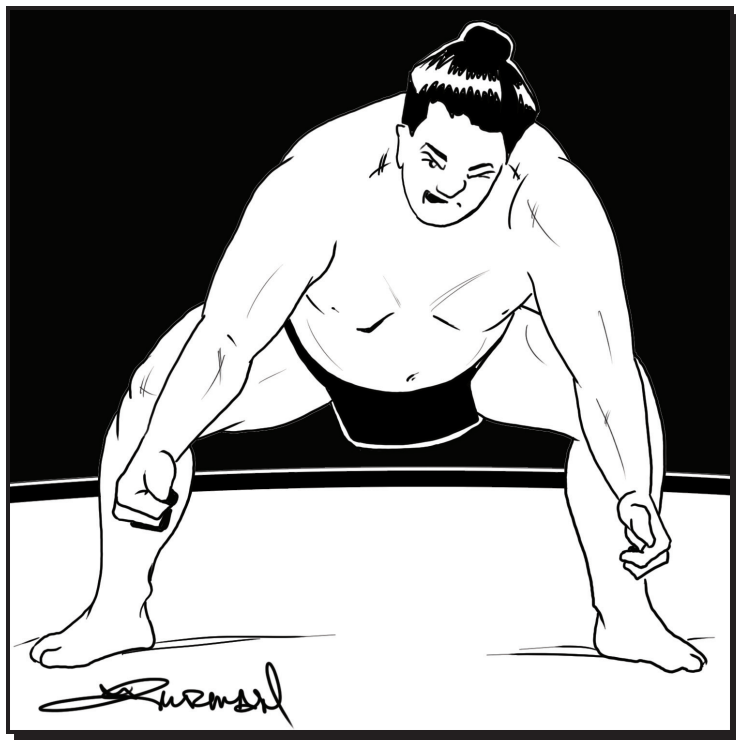
BODY ARMOR

The samurai wears armor that adds 2 to C-level for reducing damage and applies full resilience against sharp attacks.

Weapons

Katana LOD 0 Damage 8 Sharp





SUMO

The sumo wrestler continues a long tradition of wrestling combat of the orient. While his craft lacks the high-flying antics and colorful masks of the luchador, it does include a better understanding of grappling than most opponents. This skill combined with the raw size and power of a sumo makes for a dangerous combination.

S15/5 A 8/2 C 14/6 P 11/3 W 10/3 D 12/4

I 15 F 8 R 9 V 45

Strike 16/2 Throw 17/3 Tackle 15/1

Grab 17/3 Hold 19/2 Slam 17/0

Intimidate 15/0

SPECIAL RULES

HEAVY

The mass of the sumo makes it very difficult to move. Any strength check to lift or move him faces a 2 difficulty in addition to strength level. The creature suffers a 2 difficulty to agility checks for risk.

NINJA

Ninjas are master assassins that have stalked the shadows of Japan for centuries. They are usually organized into clans, which command their complete loyalty under pain of death. Conflicts between clans are not uncommon, but are rarely seen by anyone outside of the ninja circles.

Ninjas are masters of stealth. They can disappear into the shadows with a mere moment's distraction. In combat, they are ruthless and underhanded.

S 9/3 A 15/5 C 9/3 P 10/3 W 11/3 D 12/4

I 18 F7 R 6 V 30

Strike 19/2 Throw 18/1 Armed 19/2

Grab 17/0 Drop 17/0

Intimidate 16/1 Trick 16/2

STRANGENESS

NINJA STEALTH

Ninjas master ancient techniques that allow them to move unseen if they have anything resembling cover. The ninja must break line of sight with the enemy in order to disappear. See smoke bomb below.

SMOKE BOMB

Ninjas employ an extremely potent smoke bomb that fills a 15 foot radius area with all-concealing smoke for 3 turns. Characters attempting to fight in the smoke must make wits checks to find opponents, and all checks to attack are hasty. Ranged attacks in ninja smoke hit only at the GM's whims.

SHURIKEN

The ninja can hurl up to three shuriken per turn. Throwing more than one shuriken requires all of the attacks be hasty checks.

Weapons

Katana LOD 0 Damage 7 Sharp

Nunchaku LOD 1 Damage 6

Shuriken LOD 0 Damage 4 Sharp



WEREWOLF

The werewolf is a vicious snarling beast that embodies the ferocity of the hunt and man's fear of his own savagery. The curse of the werewolf has always shadowed man as he huddled around the fire at night and trembled at the sounds of the beasts that still hunted him. In the modern world, the werewolf is rarer but even more violent.



S15/5 A 12/4 C 16/5 P 12/4 W 13/4 D11/3

I 18 F 8 R 10 V 50

Strike 16/1 Tackle 16/0

Grab 16/0

Intimidate 17/1

Strangeness

Fast

The creature has a base speed of 20 feet.

ACUTE SENSES

The creature can re-roll any wits check for perception purposes.

CLAWS

Werewolf claws inflict 7 base damage (including strength) and have the sharp trait. The werewolf can make 2 attacks per turn by making hasty checks.

CURSE OF THE WEREWOLF

Any character that suffers injury points from the claws of a werewolf under the full moon can contract lycanthropy. The character makes a conditioning check with difficulty equal to the injury points of the attack. A failed check infects the character, and he will transform on the next night of the full moon. The only sure way to end the curse is to slay the original werewolf.

TERRIFYING

The creature can make one free intimidation check per turn.

SLAIN BY SILVER

A werewolf cannot suffer injury points unless the attack was made with a silver weapon. They lose vitality from all attacks as normal. The werewolf also cannot use conditioning level to reduce the damage from silver attacks.

SWAY OF THE MOON

Werewolves transform into their bestial side under the light of the full moon. Remaining indoors does not protect them from the transformation. Until they transform, werewolves have the abilities of normal people.

Whelp

A young werewolf is considered a whelp. Their humanity, haunted as it might be from what they have done, can be restored with the death of the pack leader.

PACK LEADER

A pack leader can choose to transform without the call of the moon. Other werewolves face a difficulty of 2 when resisting mike skills from a pack leader. There can only be one pack leader in a given region. Typical interaction between pack leaders is fatal.

ZOMBIE, SHAMBLING

The shambling zombie is the classic lumbering zombie of legend and film. It has no will of its own and only obeys the commands of whatever forces brought it back to life. Without orders to the contrary, it will attempt to strangle any creature that comes within arms length.

S 13/4 A 6/2 C 8/2 P 12/4 W 6/2 D 6/2

I 14 F - R 6 V -

Strike 13/0

Grab 13/0 Hold 16/0

Intimidate 16/0

STRANGENESS

UNLIVING

The unliving do not have vitality and only track injury points from combat situations. It becomes inert when it suffers more injury points than its conditioning rating. It does not breathe and is immune to toxins and disease.

LUMBERING

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

IMMUNE TO PAIN

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

TIRELESS

The creature does not use fatigue and can effectively function indefinitely. The creature must advance through complex actions on a turn by turn basis.

ZOMBIE, VOODOO

The most dangerous of the zombies is the voodoo zombie. Created through powerful rituals, these zombies have souls bound within them to provide a degree of cunning lacking in other zombies. The binding rituals keep the trapped soul subservient to its creator. The result is an obedient minion that is clever enough to carry out involved commands. The voodoo zombie can navigate across town as well as an average person and tries to avoid causing a scene along the way.

S14/4 A 8/2 C 12/4 P 14/4 W 9/3 D 10/3

I 15 F - R 8 V -

Strike 15/1 Armed 15/1

Grab 15/1 Hold 17/0

Intimidate 17/0

UNLIVING

The unliving do not have vitality and only track injury points from combat situations. It becomes inert when it suffers more injury points than its conditioning rating. It does not breathe and is immune to toxins and disease.

IMMUNE TO PAIN

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

TIRELESS

The creature does not use fatigue and can effectively function indefinitely. The creature must advance through complex actions on a turn by turn basis.

TERRIFYING

The creature can make one free intimidation check per turn.



ZOMBIE, BRAIN EATER

Unlike their shambling counterparts, brain-eating zombies are self-motivated. Unfortunately, their only motivation is to eat the brains of the living. They will occasionally be distracted to eat the brains of the dead, but then it's right back to hunting for warm brains.

The origins of brain-eating zombies vary, but their appearance is always a threat to humanity as anyone bitten by a brain-eating zombie is in danger of becoming one. An outbreak of brain eaters should be rare in campaigns that aren't looking to move into a more apocalyptic genre.

S13/4 A 8/2 C 9/3 P 12/4 W 7/2 D 8/2I 14 F - R 7 V -

Strike 14/0

Grab 14/0 Hold 16/0

Intimidate 16/0

STRANGENESS

UNLIVING

The unliving do not have vitality and only track injury points from combat situations. It becomes inert when it suffers more injury points than its conditioning rating. It does not breathe and is immune to toxins and disease.

LUMBERING

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

IMMUNE TO PAIN

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

TIRELESS

The creature does not use fatigue and can effectively function indefinitely. The creature must advance through complex actions on a turn by turn basis.

BITE

A brain eater can bite a victim that it has grabbed. The bite is made with a strike attack and inflicts 5 Sharp damage (strength already added). The brain eater faces no penalty to the grab margin of success for biting.

INFECTION

Any character that suffers injury points from the bite of a brain eater can become infected. The character makes a conditioning check with difficulty equal to the injury points of the attack. Success means the character is safe. A failed check infects the character, requiring another check every hour with the same chance of success. Each failure costs the character another injury point. When injury points overwhelm conditioning, the character dies and rises as a brain eating zombie. An exceptional success ends the infection.

FRIGHTENING FEAST

The creature can make one free intimidate check every time it inflicts injury points with its bite.





NINJA DEATHMATCH

You've waded through all of the new rules (or just skipped to the end) and now you get rewarded with a shiny new adventure. Good for you! This is our first published *Luchador: Way of the Mask* adventure, so if you haven't met me at a con, it is probably your first visit to the Luchaverse (still not sure about that one). I hope you enjoy and return soon.

A NOTE ON ADVENTURE WRITING STYLE

I cannot stand read aloud text boxes. Nothing grinds a gaming session to a halt faster than the GM trading his usual patter for the descriptions in the adventure module. The text could be beautifully written descriptions that drip with rich detail so vibrant that the listener is rendered spellbound. I don't care! The GM has to maintain the suspension of disbelief for the players throughout the game so that all of the players can partake of the group storytelling that is an RPG.

I have had some great GMs in my gaming career, but I have never had one that could perfectly match up with the style of the adventure writer, and I wouldn't want one. You have to describe the scenes in your own style and your own words. Some players see the GM going 'off script' as a sign that they are on the wrong course. Others may even think

that they have gotten the GM 'off his game' in the mistaken belief that the GM/PC relationship is adversarial in nature. A consistent voice creates a sense of stability and reality to the game. The removal of a set script frees the GM to improvise. You have to convey the scenes that the game writer sets up, and the scenes that the writer couldn't have seen coming because he doesn't know your gaming group. I don't know how your players are going to resolve the trials detailed below, and hopefully you don't either. Watching the story take on a life of its own is one of the greatest rewards for the GM. Don't blow it by locking yourself into the confines of what the adventure tells you should happen.

Use the Adventure Overview and Dramatis Personae sections as a guideline. Read them and make any changes you want for your adventure. Once you have a good understanding of what is going on in the story you should be ready for any swerves the PCs decide to take. Use the Scenes section as probable points that the PCs will interact with along their journey. If you think things are starting to drag, don't be afraid to offer the players some aid. Ideally, present direction through NPCs within the context of the story rather than just offering the players the godlike wisdom of the GM.

ADVENTURE OVERVIEW

The player characters start the adventure on tour in Japan in a cross-promotion with Rising Sun Wrestling. As if pitting their skills against their Japanese counterparts was not excitement enough, the luchadors quickly find themselves embroiled in a running chase to retrieve the runaway daughter of RSW's founder. Mishi Summagi has fallen for Lonnie, a handsome gaijin on vacation in Japan. Her youthful romance starts distracting her from her obligations, leading Mishi to leave an event in the middle of a match to meet with Lonnie. Unfortunately, Lonnie seems to run with a bad crowd in the form of the Hounds of Ill Omen street gang. Her friend Kiki knows that Lonnie's no good for her, but Mishi just won't listen.

Don't fret. Before the star-crossed teen angst gets too heavy, ninjas crash the scene looking for the girl! Everything is better with ninjas! The action picks up with a running fight/chase on (or in, if you're a wussie) a speeding subway train. Lonnie and Mishi escape during the chaos, leaving the luchadors and Mishi's friend Kiki in a little close quarters combat with masked assassins. When the dust settles, the PCs should have several questions about what's going on. Where did Mishi go? Why is her little friend able to mix it up with ninjas? Who were the ninja after? Weren't we looking for a street gang just one scene ago?

The players have a couple of different routes to take, because they are basically chasing two intertwined plots. I just can't resist making things needlessly convoluted. Ask my gaming group if you get the chance. The parallel stories each have influential men trying to protect their daughters in their own way. See the following troubleshooting section for a guide to unraveling the two stories. Exposition scenes vary depending on the PCs approach.

Following Mishi and her boyfriend leads the luchadors to Club Dynamo where the Hounds of Ill Omen are on the scent and the chase ascends from the dance floor to the laser tag maze above. Here Lonnie reveals his savage side, transforming from brooding hunk to rampaging werewolf. Unfortunately, he's not the only one. The Hounds of Ill Omen join the monster mash for a viscous game of hide and rend in the maze. The players have to decide if they want to take Mishi's boyfriend down easy (assuming they can) while fighting off the Hounds of Ill Omen. Amidst the mayhem, the ninjas make a reappearance to try and nab Mishi. It just never ends.

After learning of Lonnie's condition, the player characters have to decide how they feel about werewolves. Lonnie might get the hard cure on the spot, or the luchadors can search for the head werewolf in an attempt to break the curse and clear Tokyo of its werewolf problem. The hunt for the pack leader takes the PCs on a game of cat and wolf in a meat packing plant.

Investigating Kiki leads to her father's impenetrable corporate fortress. Mr. Karasawa is an extremely powerful executive for Empire Enterprises. He surrounds himself and his daughter with an obscene amount of security, even for a corrupt businessman. The luchadors can get an audience with Mr. Karasawa since they saved his daughter from ninjas earlier, but he tries to give them the runaround with promises of future information as soon as his contacts can locate the ninjas. His daughter may prove more helpful, but she is currently obsessed with the safety of Mishi. Impertinent characters get a free for all with Karasawa's heavily armed goons.

This initial stumbling block in the investigation soon falls to ninja intervention, and the luchadors have a damsel to save before they can claim victory. If the PCs managed to keep Mishi out of ninja hands, then Kiki plays the role of hostage instead (the ninjas caught her sneaking out to try and find Mishi). Mr. Karasawa has history with the ninja clan, owing his life and position to them. The ninjas want Mr. Karasawa to return to the fold, and are willing to use his daughter against him to make it happen. Kiki or Mr. Karasawa lets the luchadors know about the ninja's demands, depending on who is in the hot seat.

The finale takes place as the luchadors crash the hostage exchange between Karasawa and the Naigura Ninjas at a dockyard. The heroes must retrieve the hostage from a cargo carrier suspended high above the water while defending Karasawa from the hordes of ninjas that seem to rise from every shadow. Between the high risk opportunities of the crane, elevated carrier, and the sea of shadowy assassins to fight through, every luchador should have a chance to steal the show.

義勇



TROUBLESHOOTING

As previously mentioned, there are two storylines running through this adventure. If you think that might be a little much for your players, then you can break the story up into two different adventures. I highly recommend breaking the two apart for small PC groups (less than 3 luchadors).

The Ninja Deathmatch story follows the Naigura ninjas' attempt to capture Kiki and bring Mr. Karasawa back to their evil family. Amend scene 1 to have Lonnie visit Mishi, but he leaves alone to keep her safe. The two girls are going out to Club Dynamo after the matches are over and they invite the luchadors along. Skip the gang encounter in scene 2 and go directly to the ninjas in scene 3. The plans to go clubbing end when Mr. Karasawa shows up for his daughter in the wake of the ninja assault. The luchadors should have concerns about the ninjas and probably realize that something isn't right with Karasawa's timely arrival. Mishi can help encourage the players to watch out for her friend, and ninjas can stage an attack on the luchadors in their hotel if the GM needs a stronger hook. Kiki gets captured off camera while sneaking out of the penthouse in youthful defiance of her father, and the story jumps to scenes 4 and 8.

The Gaijin Werewolf in Tokyo adventure follows Mishi's romance with Lonnie while eluding the wrath of the Hounds of Ill Omen. Amend scene 1 to have Mishi and Lonnie slip away while Kiki is distracted by the match, or other convenience. Skip scene 2 entirely, as it works poorly without the ninjas in scene 3 to break up the plot advancement. Kiki or a friend from Rising Sun Wrestling asks the luchadors to locate Mishi when she doesn't show up for an appointment. You need to have the NPC provide the players enough info to realize that the foreign boy she's dating is involved. Kiki can point them to the rendezvous at Club Dynamo in scene 6, or the GM can employ hooks from scene 6 troubleshooting. The plot then moves to scene 7 with a quick stop for exposition in scene 5.

On the other hand, the GM has lots of ways to up the action if he feels that his players could use a little more challenge.

The GM should read each troubleshooting session before running the scene as they contain options as well as possible rough areas to consider.

DRAMATIS PERSONAE

MISHI SUMMAGI

Mishi is the daughter of Mr. Summagi, the founder and president of Rising Sun Wrestling. Mr. Summagi only had a brief career as a wrestler, but maintains a great love for the tradition that served him well while developing RSW. Mishi grew up around wrestling and has an encyclopedic knowledge of local wrestlers. She is a devoted daughter and has worked for RSW in one fashion or another since she was 13. She currently divides her time between getting her degree in business and assisting her father with the company as a promoter.

However, her dedication has left her little time for a personal life. Her closest friend is Kiki Karasawa, and they only

met through the business dealing of their fathers. Mishi was immediately taken with the confidence and freedom of her younger friend, and the two have been inseparable ever since. When she met Lonnie at Club Dynamo, Mishi fell head over heels for him. This is her first real relationship, and she embraces it with the zeal of a schoolgirl.

The GM should portray Mishi as reserved, polite, and professional in all matters except when her boyfriend is involved. Mishi is the primary motivating force for the adventure, so it helps to have the PCs like her. Do what you can to make her appeal to your players.

S 8/2 A 11/3 C 11/3 P 11/3 W 14/4 D 11/3

I 17 F 7 R 5 V 25

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

Grab 15/0 Drop 15/0

Promo 16/1 Beg 15/0

Extracurricular Skills

Language: Spanish 17/0

Language: Chinese 17/0

Language: English 17/0

Knowledge: Pro Wrestlers 20/3

Knowledge: Business 18/1



KIKI KARASAWA

Kiki is a rebellious rich girl. She loves to spend her father's money, flaunt authority, and stay out all night with her friends. Despite being only 16, she regularly gains access to Tokyo nightclubs to see her favorite bands. She gets away with anything she wants because her father is Mr. Karasawa, a powerful CEO of Empire Enterprises. He currently has three men in his employ whose only job is to keep his daughter out of trouble. Thus far, they have little fortune reining her in.

Unlike other spoiled offspring of the wealthy elite, Kiki has something to rebel against. Her father is involved in a number of criminal endeavors and shady corporate deals to maintain his position. While she does not know the full extent of his illegal activities, she recognizes his façade as legitimate businessman for the lie that it is. Her grandfather began teaching her the art of combat when she was a

S 8/2 A 15/5 C 11/3 P 12/4 W 11/3 D 11/3 I 18 F 6 R 5 V 25

Strike 19/2 Throw 18/1 Tackle 17/0 Armed 19/2

Grab 18/1 Hold 15/1 Drop 17/0

Promo 16/0 Intimidate 16/0 Trick 15/0

Extracurricular Skills

Knowledge: Rock Bands 16/1

little girl. Mr. Karasawa forbade his father from seeing her any more, but she continues to train in private. She doesn't understand the rift between her father and grandfather so she chooses to place the blame on her father.

Although younger than Mishi, Kiki swaggers with a confidence that many of her countrymen find unbecoming. She combines the brashness of the western culture she idolizes with a sense of entitlement that her father's wealth and station grant her. Her considerable skills as a martial artist only reinforce her defiant demeanor.

Mishi is currently her closest friend. Kiki took it upon herself to help Mishi 'loosen up', which led to the fateful meeting between Mishi and Lonnie. Kiki knows that Lonnie is in trouble, and she feels responsible for putting Mishi in danger. Kiki will do anything to help her friend.

LONNIE

Lonnie is a tourist from the USA, visiting Japan to compete in a parkour event. In addition to his athletic interests, Lonnie studies music at UCLA and dabbles in Japanese culture. This trip was the vacation of a lifetime until he crossed paths with the Hounds of Ill Omen. While training for the upcoming competition, he literally fell upon the gang in a back alley. The moon was full and the pack was in no mood to talk. Only Lonnie's acrobatic talents allowed him to escape with his life, but not without getting bitten. He reported the attack to the police, but nobody believed his accounts of werewolves running through the streets of Tokyo. Things

went downhill from there. After getting out of the hospital, the Hounds of ill omen have shadowed his every move. They broke into his hotel, destroyed his possessions, and stole his passport. In desperation, Lonnie has turned to Mishi for help. He hasn't told her the whole story yet.

Lonnie is normally an upbeat guy, but the curse of lycanthropy and the constant pursuit by the pack has left him paranoid and brooding. He has begun to realize what is happening to him, and fears what he might do. The only way out from under the curse is for Shen or him to die on a silver blade.

S 11/3 A 14/4 C 11/3 P 11/3 W 11/3 D 11/3 I 17 F 6 R 6 V 30

Strike 17/0 Throw 17/0 Tackle 17/0 Armed 17/0

Grab 17/0 Hold 15/0

Promo 15/0



MR. (BUNPEI) KARASAWA

Bunpei Karasawa was born into the deadly Naigura Ninja clan, one of the most feared orders of assassins in all of Japan. He had great promise but pushed himself too hard. A fall during a training exercise as a child left him with a chronic back injury that effectively ended his career as a ninja. Such a failure would usually result in execution, but his father was the master trainer for the clan and protected his son. Mr. Karasawa became a frontman for the Naigura Ninjas, establishing safe houses and negotiating deals for the master assassins. His ambition never left him, and he quickly acquired the skills and connections necessary to turn the clan's ill-gotten wealth into seemingly legitimate investments. He worked his way into Empire Enterprises where he eliminated competition through sabotage and, in one instance, even assassination. All was well until the birth of his daughter, Kiki.

Karasawa's kindly father began training little Kiki as soon as she could walk. He didn't let her know the true purpose

S 9/3 A 9/3 C 9/3 P 13/4 W 14/4 D 12/4 I 17 F7 R 6 V 30

Strike 18/4 Armed 18/4

Grab 15/1

Promo 18/2 Intimidate 18/2 Trick 18/2

Strangeness

Ninja Stealth

Ninjas master ancient techniques that allow them to move unseen if they have anything resembling cover. The ninja must break line of sight with the enemy in order to disappear. Karasawa needs an agility check to employ this ability.

Weapons

Pistol LOD 0 Damage 8 Sharp Range 45

KARASAWA'S GUARDS

S 9/3 A 10/3 C 9/3 P 11/3 W 9/3 D 10/3 I 16 F 6 R 6 V 30

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

Grab 16/1 Hold 14/0

Intimidate 15/0

Weapons

Pistol LOD 0 Damage 8 Sharp Range 45

JIMMY LEE

Jimmy Lee is one of the ring managers for Rising Sun Wrestling. He is a fairly amiable guy with a long history with the company. He is also an avid fan of Mexican soap operas, which he collects on his computer. He mastered Spanish so he could enjoy his shows without the need for dubbing.

of the training, as she was too young to be trusted with the clan's secrets. Kiki had a natural gift and quickly exceeded her grandfather's expectations. He wanted to remove her from the pretense of normal life so she could achieve her full potential among the Naigura Ninjas. Karasawa knew that this was no mere request from his father. He could not bear the thought of losing his only child to the harsh rigors of the hidden dojo. Kiki is all he has left of his late wife and losing her would be too much. That night he severed all ties to the clan and shot his own father at close range. The body fell off the edge of his penthouse, but never reached the ground. Mr. Karasawa has turned his home into a fortress to defend against the inevitable retaliation that has only revealed itself now, some 8 years later.

Mr. Karasawa has the mannerisms of a corrupt businessman with near limitless wealth. He is highly paranoid, and never goes out in public without at least 4 guards.

Jimmy is included here solely as a potential friendly translator for the player characters. He has no innate bearing on either story, although he does know Ms. Summagi well enough to have basic background information on her. He also has a vested interest in seeing her returned safely to her father.

S 8/2 A 9/3 C 9/3 P 9/3 W 10/3 D 9/3 I 16 F 6 R 5 V 25

Strike 14/0

Grab 14/0

Promo 14/0

Beg 14/0



HOUNDS OF ILL OMEN

The Hounds of Ill Omen are a new gang in Tokyo formed entirely around Shen. The group exists solely as a cover, and only a thin one at that, for the slowly growing pack of werewolves that now hunt the Tokyo streets. Shen contracted lycanthropy while visiting England (never travel folks), and has fully embraced his inner wolf. The beast has consumed all of the social restrictions and responsibilities that once confined him, freeing Shen to take whatever he wants whenever he wants it. The first members of his pack were accidents, but he has since decided he likes having followers and has begun selecting others to join his furry family. Lonnie

SHEN, HUMAN FORM

S 10/3 A 11/3 C 10/3 P 11/3 W 11/3 D 11/3 I 16 F 6 R 6 V 30

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

Grab 15/0 Hold 15/0

Promo 15/0 Intimidate 16/1

SHEN, WEREWOLF FORM

S15/5 A 13/4 C 16/5 P 12/4 W 13/4 D11/3 I 18 F 8 R 10 V 50

Strike 17/2 Tackle 16/0

Grab 16/0

Intimidate 17/1

Strangeness

Fast

The creature has a base speed of 20 feet.

ACUTE SENSES

The creature can re-roll any wits check for perception purposes.

CLAWS

Werewolf claws inflict 7 base damage (including strength) and have the sharp trait. The werewolf can make 2 attacks per turn by making hasty checks.

CURSE OF THE WEREWOLF

Any character that suffers injury points from the claws of a werewolf under the full moon can contract lycanthropy. The character makes a conditioning check with difficulty equal to the injury points of the attack. A failed check infects the character, and he will transform on the next night of the full moon. The only sure way to end the curse is to slay the original werewolf.

was another unplanned addition, but Shen is determined to bring him into the fold. Shen is drunk with the power of lycanthropy. He still has a few fears and reservations, but they fade with each transformation and each new member to his pack. It is only a matter of time before he loses all control and leads his pack to run wild.

The exact number of Hounds of Ill Omen members depends on how many you need for the game. In addition to Shen, the GM should include 1 werewolf for every 2 luchadors. Run the Hounds of Ill Omen like the vampires from the movie *The Lost Boys*. If you haven't seen the movie then you have my pity.

TERRIFYING

The creature can make one free intimidation check per turn.

SLAIN BY SILVER

A werewolf cannot suffer injury points unless the attack was made with a silver weapon. They lose vitality from all attacks as normal. The werewolf also cannot use conditioning level to reduce the damage from silver attacks.

SWAY OF THE MOON

Werewolves transform into their bestial side under the light of the full moon. Remaining indoors does not protect them from the transformation. Until they transform, werewolves have the abilities of normal people.

PACK LEADER

A pack leader can choose to transform without the call of the moon. Other werewolves face a difficulty of 2 when resisting mike skills from a pack leader. There can only be one pack leader in a given region. Typical interaction between pack leaders is fatal.



SCENE 1: RING INTRO

The adventure begins with the PCs competing in a match against a team of up and coming wrestlers for Rising Sun Wrestling in Tokyo, Japan. As the luchadors are not as well known in this hemisphere, they are the opening match. It is up to them to prove they need better booking for their next appearance. The match is a multi-person tagteam event, the exact numbers depending on the size of your gaming group. Having all the player characters involved is ideal, but you may want some of the characters present only in a support role. The opposition comes from the insolent but talented members of the War Machine, a growing alliance of wrestlers looking to dethrone the upper echelons of RSW's roster. The members wear matching outfits sporting a gear motif, leading to easy confusion on their identities.

As the number of War Machine members present depends on the gaming group, we provide generic WM aerialist and WM Technico abilities. Start with aerialists and alternate between the two flavors to get enough opponents. The GM can inject extra traits into the War Machine team if he likes, or just reinforce the interchangeable nature of the members. The PCs are likely to try to tie the WM into later elements of the plot, and how you present them can affect the likelihood of this possibility. The choice is up to you, but the adventure is already a little convoluted.

The match is mostly an intro to the rules for new players, and a warm up for the events to come. GMs who find that their player groups take excessive time to run through combat encounters may wish to reduce the match to simple narrative in the interest of saving time, although I strongly encourage giving the players every opportunity to cut loose and embrace the action. The match also allows the PCs to generate a little heat before the adventure gets going.

RINGSIDE DRAMA

Before the match Mishi will wish the visitors good luck on behalf of her father, and warn them of the unscrupulous nature of their opponents. Inform the players that they have already met Mr. Summagi during the contract signing and provide his background as a retired wrestler/ founder of the league. She will then take her place at ringside seats with her young friend. At this point, the PCs should not know Kiki, so simply describe her as a younger girl in school attire.

As the match progresses, the PCs not currently in the ring pick up pieces of the following scene. Serve up snips of the drama between action scenes to give the luchadors not in the ring something to think about. If you want to prevent the PCs from leaving the match to engage the story, have WM members take advantage of any absences.

As the match heats up one of the PCs notices a young man (Lonnie) making his way down the arena steps to Mishi's seat. He stands out since he is not Japanese or paying

WAR MACHINE TACTICS

The War Machine members are predominantly high flyers. The team will tag frequently to keep fresh members in the ring. If a member is knocked out of the ring on their side, a different member will try to take his place while teammates distract the referee and opposition. Stunned opponents will usually receive the WM Death From Above, a third rope leap driving both knees into the chest of the target (tackle). The move isn't a signature yet, but they are working on it. Play the WM as opportunistic and a little ruthless so the PCs can immediately feel like the good guys in the scenario. If the players already know the *Luchador: Way of the Mask* rules, this scenario can serve as a lesson in teamwork as well as a chance to get them riled up.

WM AERIALIST

S 8/2 A 14/4 C 11/3 P 11/3 W 11/3 D 12/4

I 18 F 7 R 5 V 25

Strike 18/1 Throw 18/1 Tackle 19/2

Armed 17/0 Grab 18/1 Hold 14/0

Slam 14/0 Drop 18/1

Trick 15/0

WM TECHNICO

S 11/3 A 12/4 C 12/4 P 11/3 W 11/3 D 12/4

I 18 F 6 R 8 V 40

Strike 16/0 Throw 16/0 Tackle 16/0

Armed 16/0 Grab 18/20 Hold 16/1

Slam 15/0 Drop 16/0

Intimidate 15/0 Trick 15/0

due attention to the glorious match. He crouches beside her seat and whispers something as her young friend scowls at him. Mishi seems glad to see him, but is representing her father and reluctant to leave. At this point, the GM may wish to have a War Machine member take a cheap shot at the distracted Luchador to bring the attention back into the ring.

The next glimpse at ringside should take place as the match winds down. If the PCs clearly have worn down the opposition, or have singled out one WM member for a thrashing, present the final entry of the star-crossed lovers. Mishi leaves her seat and leads the man into the locker room entrance tunnel to talk. Her schoolmate pouts and watches from her seat. After a turn of ring action, the young man looks towards the filled auditorium and suddenly leads Mishi away through the locker rooms. He actually spotted a scout for the Hounds of Ill Omen in a higher tier of the stands, but this should not be readily apparent. Shortly afterwards, Kiki jumps out of her seat and follows the couple.



TROUBLESHOOTING

As the opening match on a big card, the PCs ring work takes place early in the evening. The timing is important in that the moon has not yet risen, allowing anyone with lycanthropy to continue to pass for normal.

If any of the PCs seem intent on leaving the match to interact with the drama at ringside, the GM can intervene with hijinks from the War Machine members, or just let things run their course. Mishi will try to apologize for ignoring the match, and Lonnie isn't looking to make trouble for Mishi. Lonnie can even slink off if necessary. Mishi will seek him out after the match, with Kiki, and possibly some Luchadors, in pursuit.

HOOKS

Many players will immediately realize that anything capable of distracting onlookers from their match is clearly important enough to demand the attention of an adventuring luchador. It's possible that the PCs will ignore the drama that plays out as the simple affairs of a teen romance running a natural course. The GM can take a more direct approach in engaging the groups' attention.

GMs looking to heighten tension can give the players a chance to spot the scout that spooks Lonnie. A W-check 2 spots the ganger in the upper levels of the arena as he leans over a safety rail and smiles down at Lonnie. Both Lonnie and the scout depart after visual contact. Moving through the crowd to chase the ganger is almost impossible. The scout will not linger for any reason. If the GM thinks that the players have suggested something that should give them a chance to catch up, the fleeing scout will try to regroup with his pack at the subway station in scene 2. The moon has not yet risen, so the characters will have little opposition from him.

Have one of Mr. Karasawa's security detail follow Kiki down the tunnel. If the sight of a corporate goon following two little girls doesn't get a bite, have the stunned guard stumble back into view after receiving one of Kiki's wicked sidekicks. Active violence draws PCs like moths to a flame. If the players don't jump to conclusions and finish him off, the guard implores the masked men to 'stop her', while he tries to regain his breath and dignity. Only extreme persuasion will get much information out of him other than he works for Mr. Karasawa and he has to keep an eye on her.

Jimmy Lee, a friendly ring manager for RSW, can also seek the aid of the luchadors. He may have simply seen some people run out through the locker room like they were being chased, or he might realize that the boss's daughter just ran out. Most of the staff have no idea of any problems with Mishi, so they could only report the oddity of her sudden departure.

Lastly, the GM can call upon Mr. Summagi to make a personal appearance to ask the players to help protect his little girl.

SCENE 2: SHOWDOWN AT THE SUBWAY STATION

Lonnie and Mishi ran to the nearby subway station to make their getaway. Kiki tagged along, trying to persuade Mishi to turn back before she gets in any deeper. It is here that the two women will meet the Hounds of Ill Omen for the first time. Hopefully some luchadors will be present to keep them from making a fatal first impression.

The platform is adjacent to the arena, meeting the train during a brief sojourn in the sky before returning below ground. Concrete stairs rise up from the back of the arena to the raised platform. The simple closures to protect expectant travelers from the weather are plastered in posters advertising the night's big match. The area is unusually vacant since the festivities inside are still in progress. The drop from the platform to the track is about 5 feet. The enclosures are roughly 10 feet high and difficult 2 to climb. The third rail is a popular weapon in action scenes involving subways, so the players are likely to try and employ it. Anyone touching the third rail takes 15 point of sharp damage every turn and faces a D-check 5 to resist stunning (treat as S-level 5 for knocking prone and prolonged stunning).

Shortly after the trio of teens arrives, the Hounds of Ill Omen saunter onto the scene. The pack is cocky and enjoying the hunt too much to rush things. Their primary purpose here is to be intimidating. Shen announces their presence by calling out to Lonnie. He addresses Lonnie as if they were friends, but always with an implied threat. He wants to know where they are going and why Lonnie hasn't introduced them to his girlfriends. Lonnie tries to stay between Mishi and his hunters. Mishi is genuinely scared and uncertain what to do. Kiki assumes she can handle the gangers if she has to, but keeps her eyes open for a way out for her friend.

If the luchadors jump in immediately, then the pack's attention quickly shifts to the new and unknown opposition. Shen continues to try and keep things verbal. So far, his pack remains under the authorities radar and he doesn't want to jeopardize things with a werewolf sighting right next to the arena. He attempts to intimidate the luchadors into backing off by invoking the classic 'this does not concern you' speech. Assuming the luchadors stand fast, he back peddles to letting



the masked men get the girls out of here as it doesn't concern them either.

As tension builds, the train rolls smoothly into the station. A pair of police officers disembark and take a sudden interest in the scene that greets them. While the cops step in and start asking questions (what's Japanese for 'What's all this then?'), Lonnie and Mishi slip onto the train. Kiki quickly

follows suit. Give the PCs a chance to follow if they wish. No threats of pleas stop their attempt to escape, and physical restraint requires the characters to give chase. As soon as the NPCs are on board the train starts to depart. Any PCs have one last chance to board before the train leaves the station. The cops keep their attention on the gang members, missing any opportunity to stop the kids or the luchadors.

TROUBLESHOOTING

This scene is primarily intended as a build-up scene leading into Ninjas on a Train. That said, the player characters are the stars of this show and if they want to make something happen the GM should accommodate. The Hounds of Ill Omen back down from a confrontation unless Shen is actually attacked, then the gloves come off. Shen is the only one that can transform to meet the threat with full savage fury. The others must fight as mere gangers. He will rip into whoever hit him with multiple claw strikes. The other members interfere as best they can and go after the girls as lighter targets. Shen retreats as soon as he has an opening, using his superior speed to outdistance his pursuers.

If the PCs defeat the werewolf threat here and now, then the adventure has obviously taken an unforeseen turn. The GM can provide a distraction for the bad guys to get away, but if the PCs are persistent don't steal their victory. The final fate of Lonnie remains up in the air until the lead werewolf dies. If Shen is in jail, it will be harder to break the curse.

If the PCs don't follow the couple onto the train, then the ninjas grab Kiki off camera and the story advances to scene 8. Mishi and Lonnie see the attack but are unable to prevent it. Mishi abandons her boyfriend long enough to seek out the luchadors for aid in recovering her best friend.

SCENE 3: NINJAS ON A TRAIN

The sudden departure of the train is no coincidence. The deadly Naigura ninjas have secured control of the train to isolate their prey. The ninjas are aware of the true nature of the Hounds of Ill Omen and are not prepared to confront a supernatural foe. They hope to trap Kiki and her friend Mishi on the train so they can capture the former and use the latter as leverage if a direct confrontation proves fruitless.

The three teens continue to move from car to car in an effort to distance themselves from any pursuers. The luchadors can proceed as they see fit. This is the first chance for the PCs to talk to the NPCs being pursued, so give them a chance to get some info here. If the luchadors corner Lonnie and Mishi, they should get some of the backstory. At the same time, they should not get the entire story. Mishi is the character most likely to engage the luchadors in conversation. She will thank them for intervening on her behalf, and plead with Lonnie to explain what's going on. Lonnie isn't quick to spill the beans. After all, the luchadors might decide that he's a monster and kill him on the spot. If the PCs can persuade him to start talking, he will begin explaining how he sort of ran into the Hounds of Ill Omen and they want him to join their ranks. He will remain evasive as to why they want him. Before he can say too much, interrupt him with the Ninja attack.

NINJA ATTACK

The Naigura ninjas have a man at the controls to the train and 2 more for each luchador in the game. The ninjas kill the lights for a second to mask their entrance. The second the lights come back on, the ninjas are on the attack. The player

characters get wits checks to avoid surprise. The ninjas focus on the luchadors as the most formidable opponents. Remember that the ninjas must pass determination checks to employ their assorted blades against the masked men. One of the ninjas goes after Kiki. He employs unarmed techniques as they want her alive. Lonnie tries to defend Mishi, but the effort is unnecessary as the ninjas only make a threatening show of sword work to intimidate the two. The two lovers take off at Lonnie's urging.

SETTING

Take advantage of the setting to keep the fight exciting. The tight quarters restrict movement but also allow for some interesting possibilities. The handgrips and various rails can make for excellent aids to the action. Characters can hang on to appropriate handholds to gain up to one level of risk while only facing a crash and burn on a disastrous failure on the attack check. The character simply hangs on in the case of a simple failure.

The moving train can throw even the nimble luchadors off their game. The level of difficulty for all attacks and Agility checks increases by 0-2 each turn as the train moves. Roll a d 20, 1-10 applies 0 modifier, 11-15 adds 1, 16-20 adds 2.

If the fight moves to the exterior of the train, the stakes get higher. Each character must pass a free A-check every turn to remain standing. A disastrous failure can send characters off the train. The fall inflicts damage as 6 levels of risk. Most characters can survive this damage, but it won't be pretty.



WRAP UP

The scene ends as the train pulls into the next station. Any ninjas not down at this point disappear in a smoke screen. Fallen ninjas not in the direct presence of a PC, such as those in cars that the fight has already moved away from, also vanish. As soon as the train stops Mr. Karasawa and a dozen of his personal guards march in looking for Kiki. She acknowledges her father quickly to prevent the luchadors from messing up her father. Mr. Karasawa has no interest in hearing what his daughter has been up to. He hushes her and

directs her to the waiting limo. As she leaves, she implores the PCs to find Mishi and bring her home. If the luchadors try to interfere with Mr. Karasawa's plans, he extends his sincere thanks to them for protecting his daughter, but is determined to return her to the safety of their home and will allow nothing to deter him. If Mishi's safety is brought up, he eagerly encourages the luchadors to pursue her as her father is a friend of his, but he cannot endanger his own daughter any further.

TROUBLESHOOTING

GMs wishing to cast aspersions on Lonnie can play him as more territorial about Mishi. The moon is rising later and the wolf is coming to the surface. Push the matter further by revealing the handcuffs in his jacket. They can fall out during the confrontation, or Kiki could have seen them earlier and point them out to the luchadors. He has them to restrain himself during the change, but can't explain that until he admits his affliction.

This scene works best if Lonnie and Mishi get away. The massive ninja fight should be enough to keep the PCs busy, particularly if they think that the ninjas are after the couple. It's up to the GM as to whether or not to make things work as written.

This scene includes a competent NPC, in the form of Kiki, fighting alongside the PCs. While her fighting skills are noteworthy, the burden of heroism must fall to the PCs. Never allow an NPC ally to show up the player characters without a very good reason. In this scene, Kiki needs to fight well enough for the luchadors to take note, without threatening to overshadow them. She should hold her own, or even win against the one ninja she faces, but not take on too much more of the action. At most, she might throw an opportunistic kick into the back of a ninja about to make trouble for a PC, but the player character should get the chance to return the favor by finishing off the ninja before he can retaliate against her.

The players may not want to let Mr. Karasawa leave the scene without some answers. He plays the role of protective father to the hilt. He is genuinely concerned for Kiki's safety and knows that he needs to get her back to his fortified penthouse where he has the best chance to ward off an attack by the ninjas. He does not want a confrontation with the luchadors, particularly since they might be useful in deterring his former family from continuing their advances. If pressed, he proposes a meeting for tomorrow at his building.

If the ninjas make too many of their determination checks, you might have a bloody band of luchadors. The GM should look at the damage done to the PCs and adjust the pace of the adventure accordingly. Mishi and Lonnie could be at Club Dynamo later tonight or in a couple of days at the GM's discretion. See the next scene for interrogating ninja prisoners.

SCENE 4: WOULD YOU LIKE TO KNOW MORE?

After two scenes of inconclusive action, the luchadors should be looking for a few answers. How they go about finding those answers depends entirely on the PCs. This requires a lot of improvisation on the part of the GM, but is actually pretty easy. The GM should let the players come up with their own direction and line of questioning. This scene need not be separated from prior action, and is divided here for the GM's convenience. The most likely avenues of inquiry are described below along with what information they should know. If the players seem stuck, the GM can have one of the NPCs reach out to them.

Once again, the reaction that the players get depends on their approach. There is no talk button on the NPCs. The players need to role-play to get the information. The personas of the luchadors help break the ice (imagine if celebrities

showed up to ask you what was wrong when you were in trouble), but the PCs actions determine how they will ultimately be treated.

This is also a chance for the GM to flesh out the NPCs so the players have a reason to care about them. Make sure you are familiar with the backstory and personalities before starting any exposition scenes.

POLICE

The cops know nothing. Ninjas and werewolves both fall in or near the realm of the strange and the police department on the whole never knows much about strangeness. The police will be helpful to the luchadors, but will not intervene without some proof of wrongdoing.



FRIENDS AT RISING SUN WRESTLING (JIMMY LEE)

RSW staff members know who the two girls are and are eager to help out their guests from Mexico. If a character nudged the players into action in the first scene, bring him back to be the helpful hand here. Mishi is well known and loved by all of the staff at RSW. A few of them know that she's been seeing someone for the last week, but don't know much about him.

They are less familiar with Kiki, but know she is the daughter of one of the executives for the company that owns the arena as well as the television station that carries RSW programs. He's a very important, and kind of scary, man. His daughter is allowed to do whatever she wants, but always seems to have guards near-by. Kiki is not as highly regarded as Mishi, and many people consider her a bad influence on their founder's progeny. Mishi never went out clubbing before she hooked up with the younger girl. Interested players can easily track down Mr. Karasawa or Club Dynamo from this point.

NINJA PRISONERS

It's possible that the luchadors took a few ninjas as souvenirs from their subway trip. The ninjas will refuse to speak. The PCs might not accept the silent treatment. A punishing hold or creative intimidation might loosen their tongues. Under no circumstance will they betray the location of their clan dojo, but they can provide some useful information.

The ninjas know that the master wants Kiki Karasawa taken alive and relatively unharmed. They have been warned that she is not a soft target, but should be unarmed. If the ninjas had captured her, they were to take her to a warehouse near the docks. The warehouse is not important to the ninjas, and is abandoned by the time the PCs investigate (unless the GM wants to add a fight, or provide more direct answers).

Mr. Karasawa is not to be engaged without direct orders from the master. He is classified as an armed and dangerous target.

LONNIE

Lonnie is basically a victim of circumstance in all of this. He's also a monster under the light of the full moon. He deeply fears what he is becoming, but holds on to hope that he can still save himself. Popular legend claims that a werewolf can be cured with the death of the werewolf that bestowed the curse. To this end Lonnie has procured a silver bladed knife from a goth kid at Club Dynamo. He isn't sure if he can bring himself to kill Shen, but it remains his only chance. If that falls through, he is considering using the blade to end the curse in a different way before he hurts anyone.

Lonnie knows a lot about the werewolf side of things, but is reluctant to talk. Even if the player characters get their hands on him he tries to hide his secret. He won't reveal the truth until he has no choice (*see scene 7*).

MR. KARASAWA

Mr. Karasawa knows the ninja secrets but wouldn't live long if he went around telling them. Dealing with him can be a whole scene unto itself. *See scene 5*.

KIKI

Kiki believes that Lonnie owes some debt to the Hounds of Ill Omen. Her first guess would be a drug connection, but she has seen no sign that Lonnie is using. Her fear for her friend colors her view of things and she would gladly cut Lonnie loose to save Mishi.

The appearance of the ninjas baffles her, as she would never have suspected the Hounds of Ill Omen as a front for an ancient sect of assassins. She has no idea what the ninjas are after, and has not yet realized that they employ the same fighting style that her grandfather taught her. She blows off any questions about her skills with a joke about everyone in Japan knowing karate. If pressed, she admits her grandfather trained her as a child. He and her father had a falling out about business, and she hasn't seen him in years. Kiki maintains a jaded exterior on the matter, but it clearly bothers her.

If the luchadors are looking for Mishi and Lonnie, as she encourages them to, she suggests checking at Club Dynamo. They first met at the club and consider it their 'special place'.

MISHI

If the GM just wants to kick things loose, he can turn to the desperate call for help. Mishi can phone the luchadors, or someone at the arena in the presence of the luchadors, looking for aid. She's at Club Dynamo and thinks they are being followed. Lonnie is acting strange and she doesn't know what to do.

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SCENE 5: MR. KARASAWA'S PENTHOUSE

The player characters will probably track down Karasawa at some point. Depending on how things go, they may make multiple visits to the penthouse.

SETTING

Mr. Karasawa resides on the top two floors of a deluxe skyscraper. He owns the building and the highly trained security staff that protects it. Residents enjoy underground parking with personal keycards to come and go as they please, a polite doorman that monitors access to the building, and the pair of newly appointed goons that hold positions by the bank of elevators. All levels of the building are under constant security camera surveillance, from the garage to the roof. The entire security system feeds into a ready room one floor below Mr. Karasawa's, adjacent to the emergency generator.

Admission to the inner sanctum takes visitors past three more private guards who protect the personal gym/dojo of Mr. Karasawa. The back wall of the dojo displays Karasawa's collection of exotic weapons. Visitors who take interest notice a silver edged sickle and chain (useful if werewolves attack) positioned prominently amongst the collection. Stairs lead up to an airy art room where Mr. Karasawa holds court. The penthouse boasts a panoramic view through floor to ceiling bulletproof windows that look out upon a tasteful swimming pool and helipad. It is here that Mr. Karasawa and four of his house guards welcome his guests.

ninja must break line of sight with the enemy in order to disappear. See smoke bomb below. Karasawa needs an agility check to employ this ability.

Mr. Karasawa's reaction to the player characters depends on their approach (where have I said that before?). If the luchadors have an appointment, either the one he offered at the end of the Ninjas on a Train scene or one of their own making, he plays the role of the gracious host. His security precautions should keep the characters suspicious even if the ninja attacks against his daughter didn't.

If the PCs enter uninvited, or are rude to their host, Mr. Karasawa becomes outraged. He demands they leave with imperious arrogance and is shocked if they refuse. He has become accustomed to the placations of his eager underlings and forgets that not everyone fears his influence. Fortunately, his men are paid to be well grounded on such matters. Two of them step up to interpose themselves between their boss and their guests while the other two offer to show them out. The trio at the door responds if things get physical. Mr. Karasawa himself stands back and lets his men earn their pay. If his side is clearly losing, he exits to a safer room (a simple study adjoining his bedroom) and calls for more security from the ready room on the floor below. If needed, he employs his ninja stealth ability to escape.

QUESTIONING KARASAWA

Karasawa opens with thanks for saving his daughter in an effort to establish a connection to his guests. He then attempts to feel out their intents, fielding questions with well-rehearsed politics. He claims not to know why the ninjas attacked his daughter, if in fact she was their target at all. Mr. Summagi's daughter or the luchadors themselves could have drawn out the assassins. If pressed on the matter, he admits that his company is currently involved in countless activities across Japan, and many of their rivals are unscrupulous individuals who may not be beyond trying to get at him through his daughter. He intends to keep her here where she will be safe until the matter is resolved.

He will be skeptical about any talk of werewolves, but not dismissive. He knows nothing about Shen and the Hounds of Ill Omen, but he has seen too much to ignore the possibility of lycanthropes. If the matter preoccupies the luchadors, he volunteers the use of the silvered chain and sickle (LOD 2 damage 3 Sharp, useable from 5 feet away) from his collection. He can even demonstrate its use as it is not a weapon common in Mexico. His skill can be another clue to his background.

If questioned regarding Mishi, he answers as expected about his daughter's friend. He likes her for her level-headedness and devotion to her father. He feels she is a good influence on his own willful child. He has no idea where she is, but summons Kiki to help the luchadors with anything she might know. Her info is available in the previous section. Her father cuts her off if she steers off topic. Their relationship must come across as troubled for the sake of the story.

If he gets the impression that the luchadors are intent on pursuing the ninjas, he volunteers to use his influence to make inquiries. If he finds out anything, he will inform them at once. He then plans how to best use them to solve his problems. See troubleshooting for more.

HISTORY OF A NINJA

Mr. Karasawa denies knowledge of the ninja's true intent unless his daughter is in their clutches. Only when he stands to lose the one thing in the world that he truly cares about will he make the final betrayal of the Naigura ninjas. Under this dire circumstance he dismisses his men, and relates his family history. Hit the highlights detailed in the Dramatis Personae section, culminating with the night he challenged his father over Kiki's fate.

He makes a true emotional plea to the luchadors to save his daughter, as she is the only good thing to ever come from his life. He does this without the arrogance of his station or the petty manipulations of his trade. Play this as hard as you deem necessary. The final strand of humanity in an otherwise corrupt and petty man is a powerful thing that should not be overlooked by those who want to be called heroes.



TROUBLESHOOTING

The luchadors can come here for many reasons and may return to this setting for a second confrontation depending on how the story goes. Mr. Karasawa will not appear in public until the matter with the ninjas is resolved.

The main audience chamber is the only area detailed here as it is the most likely place to meet and fight, but the GM can easily add whatever embellishments necessary to flesh out the house. Kiki's room is plastered with posters of bands, action films, and luchadors. She has an impressive computer for networking while daddy has her on lockdown and a guitar that she still hasn't spent the time to master. Include other elements you like for a rich and rebellious martial arts savant.

Mr. Karasawa plans to try and use the luchadors to get the ninjas off his back, but needs to find the best way to use them. If the GM thinks that the players need the direct guidance on an NPC, Karasawa can lead the characters to the finale. He can also provide an alternate silver weapon for the showdown with the werewolves.

If the GM wants to up the action, the Hounds of Ill Omen can track the luchadors to the penthouse and launch an all out attack. The guards are prepared to repel a stealthy ninja incursion not a werewolf rampage. Obviously this only works if the PCs visit at night, but most of the action happens at night, so the odds are not bad. This option is not ideal, but does keep things hopping and keeps the pressure up between the two storylines.

SCENE 6: CLUB DYNAMO

SETTING

Club Dynamo is an exciting new dance experience on the Tokyo nightlife scene (no, not really). The club caters to the cyber-savvy, boasting a virtual club online that corresponds to the brick and mortar counterpart. Virtual visitors can look in on the actual club through a network of cameras. Actual club goers can see remote guests through webcam images on the monitors that surround the dance floor. Don't worry, the club's network only allows paying guests on the monitors, and any unacceptable behavior is virtually bounced and black-listed. The intense internet immersion allows Club Dynamo to create a surprisingly loyal community of members that interact constantly. Stars on the dance floor become niche cyber-celebrities, and people who have never been to Japan are regular club members.

The music is an eclectic mix centering around house and dance, but shifting regularly with the online polls of members currently attending (in the flesh or electronically). Some of the music comes from members who have campaigned with their networks of friends to get a song included in the playlists. The tables in all of the private booths have touchscreen surfaces for interacting with virtual members, or other online activities with a modest additional fee. All access to the club and its many facilities require a membership. Memberships are available in nightly, monthly, or annual terms with a discount for virtual only admission. Assorted premier packages allow extra privileges and services customized to the exact needs of the member. Access to the maze and the fantasy armory is through stairs that spiral around support pillars over the arcade.

Club staff, and a few devout members, dress in classic salariman attire with neon blue wrap-around shades. The club's insignia is a retro lighting bolt design on chrome field.

The building itself occupies a renovated warehouse, overhauled with a chrome and glass motif. The interior centers around the dance floor, with private booths lining the left side, and a pit for high-end video games on the right. A neon bar sets beneath the raised DJ platform near the back. Video monitors line all of the walls starting at 6 feet and rising towards the ceiling 20 feet above. Here lies the final draw of Club Dynamo. The ceiling above the dance floor is a sturdy clear plastic that allows dancers to look up into the club's laser tag maze. Members can run the maze with an array of weapons modeled after popular sci-fi films and anime characters, depending on their taste and fees. Members below can coach their friends through their choice of electronic networking.

DESIGNER NOTE

This scene was originally just going to be werewolves in a standard dance club. Then I realized how boring that was and stole Club Dynamo from a campaign I run. Don't worry, I stole it from myself, so don't go all legal on me. A common gamer cliché is that any scene with too much flavor text must be a trap. Consequently, many of your players will assume that Club Dynamo is an important part of the adventure. They may think it's a front for the ninjas, or that monsters are escaping from the video games, or whatever. Let them entertain any theories they like. If they come up with something cool, don't be afraid to make it happen. I included Club Dynamo to inject a little more color into the adventure. It can serve as a reoccurring locale for your campaign, and makes a great setting for lots of strangeness. The otaku presented in section 9 pops quickly to mind. If you or your players like a setting in a game don't hesitate to keep going back to it just because the adventure that it appeared in is technically over.



CRASHING CLUB DYNAMO

The player characters arrive at the club looking for leads to Lonnie and Mishi, or because the couple are supposed to be in danger inside. The first obstacle for the luchadors is getting past the doorman. PCs with a fame rating of 3 or higher are offered a one night membership on the house. Anyone else must talk their way in or concede to the membership fee and the waste time filling out a profile. Of course, there is always the direct approach.

The approach employed determines difficulty for a fast talk entry. The w-level of difficulty versus the bouncers is 3 for basic difficulty and their jobs depend on not letting non-members into the club. Difficulty for intimidation starts at 3 (against intent, but reasonable since the bouncers are outmatched), however an exceptional success is needed to prevent the bouncers from notifying security or the cops for a confrontation later when the odds look better. Consult section L 5.3 (of the core rulebook) for guidance.

Inside, the characters need to locate their quarry amidst the dancing throngs in attendance. Give the players a little time to take in the setting, spotting the maze only after entering the dance floor area. The PCs might ask around for directions. Mishi and Lonnie are still noobs in the local community, but Kiki is well known and dropping her name might cause people to remember her friend. Clever PCs might find a way to use the club's network of cameras to speed things along. Simply looking requires wits checks. Lonnie stands out as a non-japanese, so the check to spot him only has a difficulty of 3. Modify the difficulty by any actions that the characters take that you feel helpful. An exceptional success also spots the Hounds of Ill Omen members working their way through the crowd. Lonnie and Mishi are atop the stairs when the PCs arrive, and the couple forces their way through into the maze when they spot the gangers pursuing them.

THINGS GET HAIRY

Once the luchadors spot the lovers, then the chase is on. The pursuing luchadors can move through the crowds fairly easily, but will have to fight their way through the lines along the stairs to the maze. Simple strength checks let characters advance through the line at half speed, while exceptional checks let them move normally. Walking up the stairs requires a total of 30 feet of movement. Daredevil characters might climb the exterior railing of to avoid the crowds, requiring 20 feet of climbing. Getting the crowd to move is a job for promo or intimidate skills, depending on the manner of the PCs.

The couple head into the laser tag maze in an attempt to lose their pursuers. Mishi is trying to escape from the Hounds of Ill Omen, but Lonnie is running from everyone. Unfortunately, the one thing he cannot run from is the rising moon outside. Lonnie has heard that a werewolf only

changes at the height of the full moon, but this is not the case. Each night of the full moon holds sway over his bestial transformation and tonight will be no exception. Once inside the maze Lonnie quickly becomes increasingly frenzied until the change takes hold. He will try to lose Mishi in the maze for her own safety, but she is determined to keep up. This is Mishi's first time witnessing the transformation, and she will succumb to the terror of the moment like a B-movie scream queen.

The Hounds of Ill Omen already have one member in the maze (not because they are clever, he just likes the maze), but the others are scattered around the club. When moonrise hits, they will transform as well. Unlike Lonnie, the Hounds of Ill Omen are used to the emotional surge that heralds the change and welcome it. Releasing the beast sends a ripple of panic through the crowd, requiring strength checks as above for movement through any area of the club short of the maze itself for at least 3 turns. The werewolves recognize the luchadors from the earlier encounter and are looking to pay-back any previous taunts with claws and teeth. They muscle through the crowd to get to their chosen prey, unless the GM wants to increase the threat of the moment by having the monsters attack fleeing club goers.

Endangering innocents can give the PCs a chance to be heroic, but it can also just get a lot of NPCs dead. It is up to the GM to determine what tone he wants, but be careful letting bloodshed get out of hand as it can drastically change the feel of a campaign. If the GM decides to have bystanders killed, let their blood be on Shen's hands. Senseless killings now establish him as a ruthless monster and will make the final confrontation easier to accept.

The scene here should be pretty intense. The luchadors have to fight a gang of werewolves out for blood, protect Mishi from her lycanthropic lover, and restrain Lonnie before he becomes a killer, all in front of a venue of potential victims/future lucha libre fans.

真実



TROUBLESHOOTING

The club can make a good setting for the final confrontation with the werewolves as it's just a great fight scene. However, it's also probably the first werewolf sighting for the PCs. Defeating the monster when you first discover it is anticlimactic. The adventure is written with the assumption that some of the pack survives for scene 7. Either the pack breaks and runs after getting roughed by the luchadors or Shen and a few others are hunting for Lonnie elsewhere at the time of the battle. This option gives the player characters a chance to hear Lonnie's plight, find out what they are up against, and get their hands on a silver weapon to end the curse.

If you are running both plotlines the ninjas are scheduled to show up and grab Mishi by the end of this scene. Three ninjas appear out of the crowd behind Mishi as she watches the luchadors struggle with the werewolves. A quick sucker punch stuns her for abduction. The ninjas can vanish behind the cover of a smoke bomb or the GM can give the luchadors a sporting chance at them.

The PCs probably have their hands full with the werewolves and adding ninjas to the fight could get the luchadors killed. I recommend letting the ninjas make a clean getaway while the characters are engrossed in the other battle. If the GM believes that Mishi is needed for the exposition to set up scene 7 she can be abducted as soon as she steps "off-camera."

SCENE 7: WEREWOLF HUNT

If any werewolves survived scene 6, the player characters are eventually going to hunt them down for the final confrontation. This can occur immediately after the fight as the luchadors chase the werewolves into the street or after the characters have had time to regroup. This section is written under the assumption that Shen, and possibly a few of his followers are still at large after the encounter at Club Dynamo.

Lonnie's Story

If the players wait for sunrise, they can talk to Lonnie. Impatient characters have to settle for second hand knowledge from Mishi.

Lonnie recounts his accidental run in with the Hounds of Ill Omen. He ran into them in an alley between some apartment complexes while he was attempting some freestyle climbing. The guy he fell on seemed to be the leader of the gang, and he heard one of the guys call him Shen. Before Lonnie could apologize, the guy started snarling like an animal. Lonnie thought they were on something and bolted, but the Shen guy was right behind him only he wasn't really human anymore. Lonnie went up and over a fence, but got bit on the leg as he reached the top. The cops never believed him, and the hospital kept saying that he must have been bitten by a dog. He didn't want to believe it himself, but the next night he felt the moon rise. He's not sure what happened after that, but he woke up outside of Mishi's apartment with tattered clothes. He has no idea how he got there, or what the beast was trying to do. Since then, the Hounds of Ill Omen keep showing up. They broke into his hotel and stole his passport, leaving his stuff shredded like confetti.

He can't bear the thought of hurting anyone the next time he blacks out, that's why he bought this knife off a kid at the club. The guy said it was real silver, and it kind of stings when he rubs his finger along the edge. Hopefully, it can end the curse. Hopefully, it can kill a werewolf.

He can take the luchadors back to the area where he ran into the Hounds of Ill Omen if they want.

Mishi's Story

Mishi knows less about what happened. She talks about meeting Lonnie at Club Dynamo with the intensity of a schoolgirl talking about her new boyfriend. Shortly after they met, something changed in him. He became nervous, like he was being followed. At first he wouldn't talk about it. Then, she found him unconscious in the hall outside her apartment. His clothes were torn up and he looked terrible. She assumed that he had been robbed while coming over to see her, but he couldn't remember anything. Once he calmed down, he told me that a gang had been following him over some misunderstanding. He vanished for a while after that, but she started getting strange phone calls with nobody on the other end. She didn't recognize the number, so she tried to call it back. Nobody ever spoke when it answered. Lonnie turned up at the match and begged her for help. She had never seen him so scared before. She just had to help him.

She can provide the phone number to the luchadors. It is Shen's cell phone. He got her number from Lonnie's room and harassed her to try and scare her away from offering Lonnie shelter from the hunt.

Under the Full Moon

The luchadors must track down the werewolves in order to end the curse. If the scene takes place immediately after the conflict at Club Dynamo, then they can simply chase the werewolves. A pause between scenes is advisable to let the PCs recover and learn what's going on.

Hunting out the werewolves is up to the players. If they come up with an interesting idea, improvise to accommodate. The simplest answer is to try and track down area where the Hounds of Ill Omen hang out while not furry. The gang wears easily identifiable jackets, and Lonnie can point the



luchadors in the right direction. The Hounds know they are being hunted, so once the luchadors are in the area it's only a matter of time before they cross paths.

Shen can transform on command without dependency on the full moon, so he remains a serious threat at any time. His pack, however, is still at the whims of the lunar cycle. By daylight they fight like gangers. If the luchadors approach by light of day, Shen will lure them to the Shiratori Meat Processing plant where he hopes to pick them off one by one.

THE FINAL HUNT

The area where the Hounds of Ill Omen call home is a mixture of industrial and low-income residential buildings. The most prominent feature in the area is the Shiratori Meat Processing plant. This is where Shen used to work, and the place he likes to frequent beneath the light of the moon.

The finale of the werewolf plot takes place within the

meat plant. Where the encounter at Club Dynamo was frantic, the confrontation here should be a horror piece with the luchadors and werewolves hunting each other among hanging sides of beef.

A 12 foot fence (risk 2) surrounds the lot. Trucks line up along the back of the building along a row of loading docks. Leaping from the top of a truck to the dock is 2 risk, dropping all the way to the ground is 3. The doors at the loading docks are the easiest way into the building. Shen stalks through the massive meat freezer where he has room to hide. The hooks in the freezer can serve the same function as the handholds on the subway train.

A variety of hooks and blades are readily available for characters looking for weaponry. None of them are silver, so the characters are going to need the knife that Lonnie procured (or the blade from Mr. Karasawa) to end the curse.

TROUBLESHOOTING

The finale of the Gaijin Werewolf in Tokyo story has lots of room for customizing by the GM's design or the player characters' decisions. The luchadors must kill Shen with a silver weapon to bring the curse to an end, so the scene needs to be played seriously and with proper tones of horror. Shen also needs to be clearly evil to justify his destruction. Have him come at the luchadors mercilessly to emphasize that they are in a life or death struggle with a true monster.

The scene works best if Shen is the only werewolf at the plant, but include others if you feel the players need the extra challenge. All of the Hounds of Ill Omen revert to mere mortals with Shen's death. If the players were a little too quick to kill werewolves earlier in the adventure, assure them that the pack had taken many lives. It can still serve as a reminder not to be too bloodthirsty.

The luchadors need a silver weapon to end the curse. The silver dagger that Lonnie has is the easiest answer, but the luchadors can also pick up a silver edged sickle and chain from Mr. Karasawa, if the two stories are running together. If the players come up with other solutions, encourage them. Desperate GMs can include a British werewolf hunter tracking down Shen.

SCENE 8: NINJA SHOWDOWN

The Ninja Deathmatch story has a clearer ending than the Gaijin Werewolf plot. While the luchadors are chasing werewolves, the Naigura Ninjas stay on task trying to get at Mr. Karasawa.

After abducting Mishi (or claiming to), the ninjas send demands to Kiki via Mishi's cellphone. She steals her father's laptop per their instruction, and sneaks out to meet with the ninjas at the docks in order to save her friend. Unfortunately for her, they have no interest in his business affairs. Kiki is captured, and a new set of demands is sent to Mr. Karasawa. He must surrender himself at the docks or he will never see his daughter again.

Mr. Karasawa knows that his clan has no intention of releasing Kiki. If he goes to the docks he consigns himself and his daughter a life of service to the Naigura ninjas, assuming that they let him live at all. Even with his injury, he is intent upon a daring attempt to save his daughter, but knows that his only chance of success is to enlist the aid of the luchadors.

THE MEETING AT THE DOCKS

The instructions call for him to arrive at dock 32 at midnight. Reconnaissance of the area reveals a small maze of cargo carriers stretching along the side of an adjacent warehouse. The building is two stories tall, while the carriers are stacked as much as three high in places. All doors to the warehouse are locked, and the windows are barred to prevent entry. A determined individual can gain access, but not without some destruction of property. Currently no vessel is berthed at this dock. A cargo crane on the north side of the warehouse holds a carrier suspended 50 feet above the water. The crane appears to be unoccupied at this distance.

The ninjas remain out of sight until someone enters their killing ground. One ninja mans the crane, awaiting orders to let it fall if necessary. The other ninjas lurk amongst the maze and under the docks itself. If Mr. Karasawa, or anyone else, drives up as per instructions, the ninja master reveals himself atop one of the carriers nearest the car. He addresses Bunpei Karasawa by name and with a familiarity not normally



found in ransom situations. When Mr. Karasawa demands to see his daughter, the master points to the suspended carrier, which opens to reveal the hostages tied to opposite walls. A single ninja guards them. The Ninja master demands that Mr. Karasawa return to his family or be separated from them forever. If outsiders are present, then he chastises his son for bringing them into family affairs. Cue the fight scene.

STEALTH LUCHADORS

Players are likely to try and sneak in rather than just walking right up to the trap. Anyone sneaking into the area makes agility checks to go unnoticed. The level of difficulty depends on their approach, starting at 2 for behind the warehouse and move behind the maze, but rising to 3 as they move between areas of cover. The GM has final decision on when and if a luchador can attempt a stealthy agility check. The ninjas get wits check to oppose the agility checks. The ninjas are expecting trouble and make active checks. If a proper diversion is made, the checks become hasty. The luchadors may get a sneak attack in if they are stealthy enough.

As soon as the ninja master signals for violence, ninjas appear from all directions. The first wave (2 ninjas per luchador) emerges from the maze to advance on anyone who was addressing the master, ideally Mr. Karasawa and his protectors. A second, smaller group (1 ninja per luchador) crawls up from below the dock to circle behind the hopefully distracted targets. The smaller team enters the battle one turn after the first one engages. Sprinkle a handful of ninjas across the tops of the maze for flavor and backup in case the other teams fail miserably.

CONQUERING THE CRANE

Victory for the luchadors requires control of the suspended hostages. Someone is bound to climb up the crane to get them down. Climbing up the ladder like a normal person guarantees that they get spotted, and 1 ninja emerges from the lower supports to intercept. The ninja in the crane does not come out to play unless the first sentry is defeated. Stealth can get a luchador up the back of the crane with some agility checks to remain hidden, and another set to climb. The ninja in the crane gets no attempt to spot someone climbing up the back until the top is reached. The sentry below opposes with a standard wits check.

Operating the crane without a highly unlikely extracurricular skill requires two hasty wits check, one to bring the container over the dock and a second to lower it. Only a disastrous check causes it to fall. The falling carrier drops into the water dealing 30 damage. The carrier then sinks drowning anyone still bound within in a matter of 9 turns. If anyone takes control of the crane, the ninja within tries to climb up the cable.

Don't be surprised if the luchadors choose to climb out to the container rather than fiddling with the controls. The arm of the crane is another 20 feet above the water. Walking on the arm of the crane is rather easy and requires no checks unless the arm is in motion in which case free agility checks maintain balance.

Fighting in or atop the dangling cargo carrier is much harder. The difficulty for all agility and combat skill checks increase while dangling. The increased difficulty starts at 2, but adds 1 for each level of risk employed (by any character) in the container as the sudden movement increases the rocking. Every turn without risk lowers the modifier down 1 until it returns to starting level of 2. Characters on top of the container make free agility checks every turn. Success lets them continue their action (facing the penalty of course) while failure leaves them prone. Disastrous failure leads to a fall!

NINJA MASTER KARASAWA

S 9/3 A 15/5 C 12/4 P 15/5 W 15/5 D 12/4

I 20 F8 R 7 V 35

Strike 20/3 Throw 19/2 Armed 20/3

Grab 18/1 Hold 15/1 Drop 18/1

Promo 17/0 Intimidate 19/2 Trick 19/2

STRANGENESS

NINJA STEALTH

Ninjas master ancient techniques that allow them to move unseen if they have anything resembling cover. The ninja must break line of sight with the enemy in order to disappear. See smoke bomb below.

SMOKE BOMB

Ninjas employ an extremely potent smoke bomb that fills a 15 foot radius area with all-concealing smoke for 3 turns. Characters attempting to fight in the smoke must make wits checks to find opponents, and all checks to attack are hasty. Ranged attacks in ninja smoke hit only at the GM's whims.

SHURIKEN

The ninja can hurl up to three shurikens per turn. Throwing more than one shuriken requires all of the attacks be hasty checks.

Weapons

Katana LOD 0 Damage 7 Sharp

Nunchaku LOD 1 Damage 6

Shuriken LOD 0 Damage 4 Sharp



TROUBLESHOOTING

This scene should be the grand finale for the adventure. Hopefully the players are victorious and the bad guys go to jail, or slink off with their tails between their legs.

If the luchadors prevented the ninjas from grabbing Mishi at Club Dynamo, then the ninjas caught Kiki sneaking out of her father's penthouse to go help look for Mishi. Make the necessary changes in the intro to this section and carry on with a single hostage. In this instance, Mishi can serve the GM as an extra hook to guiding the luchadors into Scene 8. They may be able to turn down the pleas of a corrupt old man, but how can they refuse a young woman who does so much for the cause of pro-wrestling?

Tired of the damsel in distress shtick? Substitute Mr. Karasawa for Kiki in the hostage position. Granddad's real goal is to bring Kiki into the fold, and her father is only an annoying obstacle. The ninjas nab him while he is out looking for his daughter after she ran off to find her little friend. Distracted by his daughter's disobedience, he dropped his guard and got taken out. The final confrontation with the ninja master has him proclaiming Kiki's destiny to take her place in the clan as one of its greatest assassins. Think Darth Vader as a ninja.

Have your player characters been having too easy a time in Japan? Want to turn it up a notch? Combine scenes 7 and 8. Have Shen stalk the luchadors to the docks. As soon as the PCs start to really mix it up with the ninjas, cue the werewolf howl. Shen comes over the roof of the building in full werewolf fury. This is only recommended for player groups that are up to a very serious fight. Don't say I didn't warn you.

SCENE 9: EPILOGUE

If everything's gone well, the luchadors should end up basking in the thanks of all parties, well, except for the ninjas and the Hounds of Ill Omen. Still, there should be enough gratitude for everyone.

If Lonnie lived, he and Mishi are probably still a happy couple. No longer haunted by lycanthropy, he will even gain Kiki's approval. He owes the luchadors his very humanity, as well as his shot at happiness with Mishi. Lonnie can serve as a future link to action in the USA, or at any parkour or similar extreme sport situations.

Mishi's life is back in order. She apologizes for getting the luchadors into so much trouble, and hopes that they will return to Japan for future Rising Sun Wrestling events. Career-minded wrestlers may see her as a potential friend in management that can help line up big matches. Mr. Summagi will show up to personally thank the luchadors for helping his daughter by inviting the PCs to an upscale sushi bar. GMs with a fetish for 80s television shows can try to come up with a bad joke to freeze-frame on as the credits roll.

Kiki and Mr. Karasawa's story is more likely to be bittersweet. Kiki now knows that her father has been trying to protect her all this time, and she might warm up to him a little. She also knows that he was part of a secret ninja clan, and there is a strong possibility that they have not seen the last of their kin.

Mr. Karasawa may have severed ties with the ninjas, but he still has connections to many unsavory characters. Will this confrontation with his past inspire him to turn over a new leaf, or does his need for protection drive him in to even darker deals, possibly with the Umbral Accord? Only time and future adventures will tell.

If you are running a campaign, keep track of the characters that the PCs encountered and how they parted ways. You never know when a character from a past adventure could turn up with a new plot hook.



NAME MOTHER MERCY

CLASS GIMMICO

CLASS ABILITIES RE-ROLL ANY PRESENCE CHECKS!

QUOTE YOU DIDN'T SAY 'MOTHER MAY I?'



LUCHADOR

WAY OF THE MASK
CHARACTER SHEET

PRIMARY STATS	RATING	LEVEL
STRENGTH (S)	11	3
AGILITY (A)	13	4
CONDITIONING (C)	15	5
PRESENCE (P)	18	6
WITS (W)	14	4
DETERMINATION (D)	13	4

SKILLS:

SKILL POINTS / EXPERIENCE

COMBAT SKILLS:				WRESTLING SKILLS:				MIKE SKILLS:			
	RATING	LEVEL	COST		RATING	LEVEL	COST		RATING	LEVEL	COST
STRIKE	17	1		GRAB	17	1		PROMO	19	0	
THROW	16	0		HOLD	15	0		INTIMIDATE	21	2	
TACKLE	16	0		SLAM	15	0		TRICK			
ARMED	17	1		DROP	16	0		BEG			

SECONDARY STATS	RATING	LEVEL	FORMULA BASED ON THE STAT LEVEL!
INITIATIVE	18		10 + A + W
FATIGUE	9		C + D
RESILIENCE	8		S + C
VITALITY	40		5X RESILIENCE
HEAT			NONE
FAME			NONE

EXTRACURRICULAR SKILLS:

SKILL	RATING	LEVEL	COST
CATHOLICISM	17	0	

SKILL	RATING	LEVEL	COST

DAMAGE:

FATIGUE LOSS VITALITY LOSS INJURY POINTS

VITALITY LOSS NEEDED	WOUND LEVEL	LOD	REACTION	RISE
8 <i>1x RESILIENCE</i>	UNHARMED	0	COUNTERATTACK	NO CHECK
16 <i>2x RESILIENCE</i>	BRUISED	+1	COUNTERATTACK	A-CHECK
24 <i>3x RESILIENCE</i>	BATTERED	+2	DEFENSIVE ACTION	A-CHECK
32 <i>4x RESILIENCE</i>	BROKEN	+3	DEFENSIVE ACTION	FULL ACTION
40 <i>5x RESILIENCE</i>	BEATEN	+4	NONE	FULL ACTION

SIGNATURE MOVES

NAME	MOVES	XP COST

