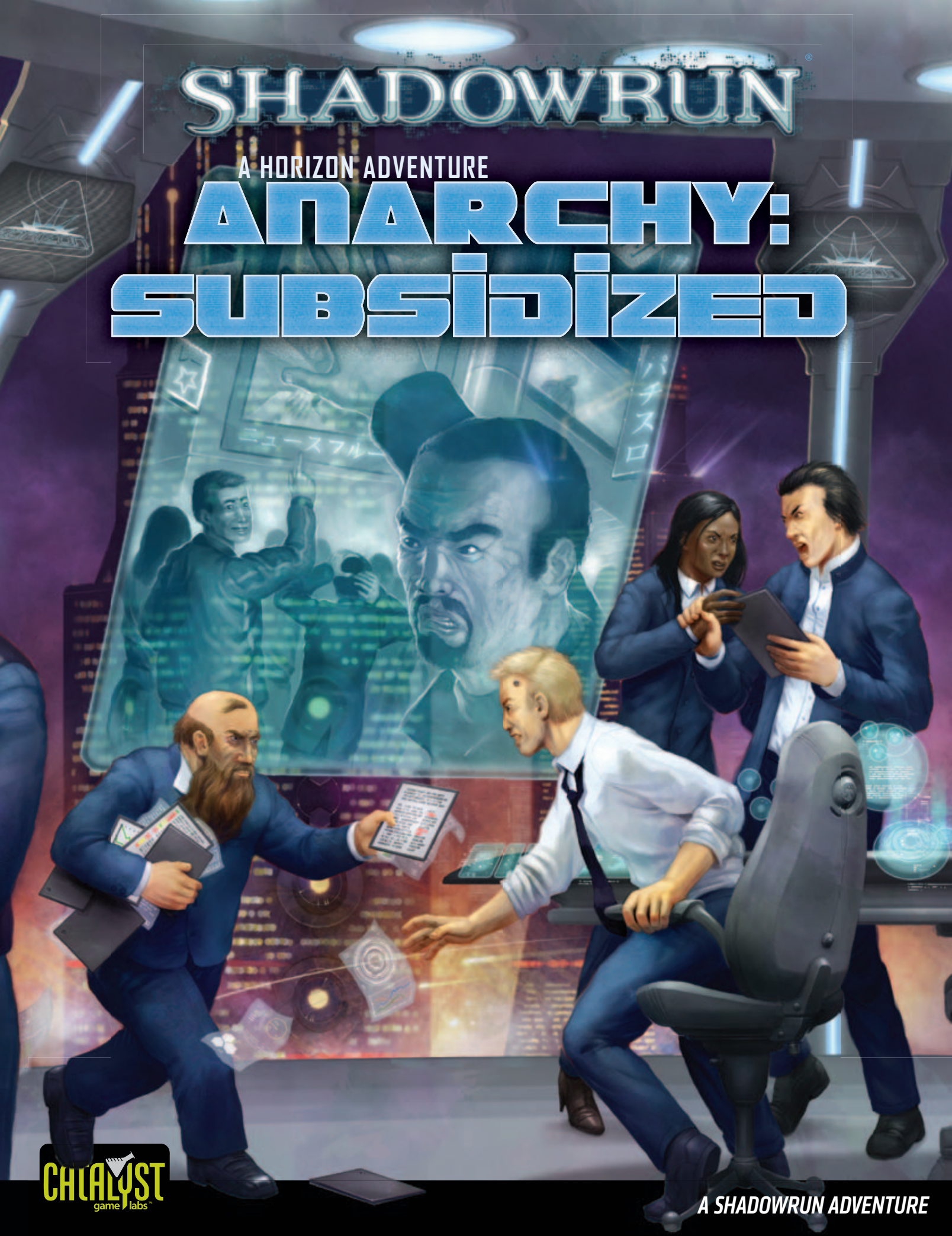


SHADOWRUN

A HORIZON ADVENTURE

ANARCHY: SUBSIDIZED





THE BACKSTAB SLIDE

The only shadowrunners in the world who don't understand the importance of eliminating the competition are the ones who have already been eliminated by someone else. The Horizon Corporation wants its stable of music artists to sell a few more albums and its brain trust has decided that the best way to accomplish this is to move some artists at the top of the charts out of the way. Outright killing the competition is no good—that often just boosts the deceased's album sales. The secret is to get the public to stop wanting what they're currently buying, and Horizon has developed some creative ways to make that happen

Anarchy: Subsidized is a complete adventure that takes shadowrunners to Neo-Tokyo and plunges them into corporate intrigue involving street gangs, vandals, scandal-mongers, and one of the most impressive technological innovations the entertainment industry has ever seen.

Anarchy: Subsidized is for use with *Shadowrun, Twentieth Anniversary Edition*.

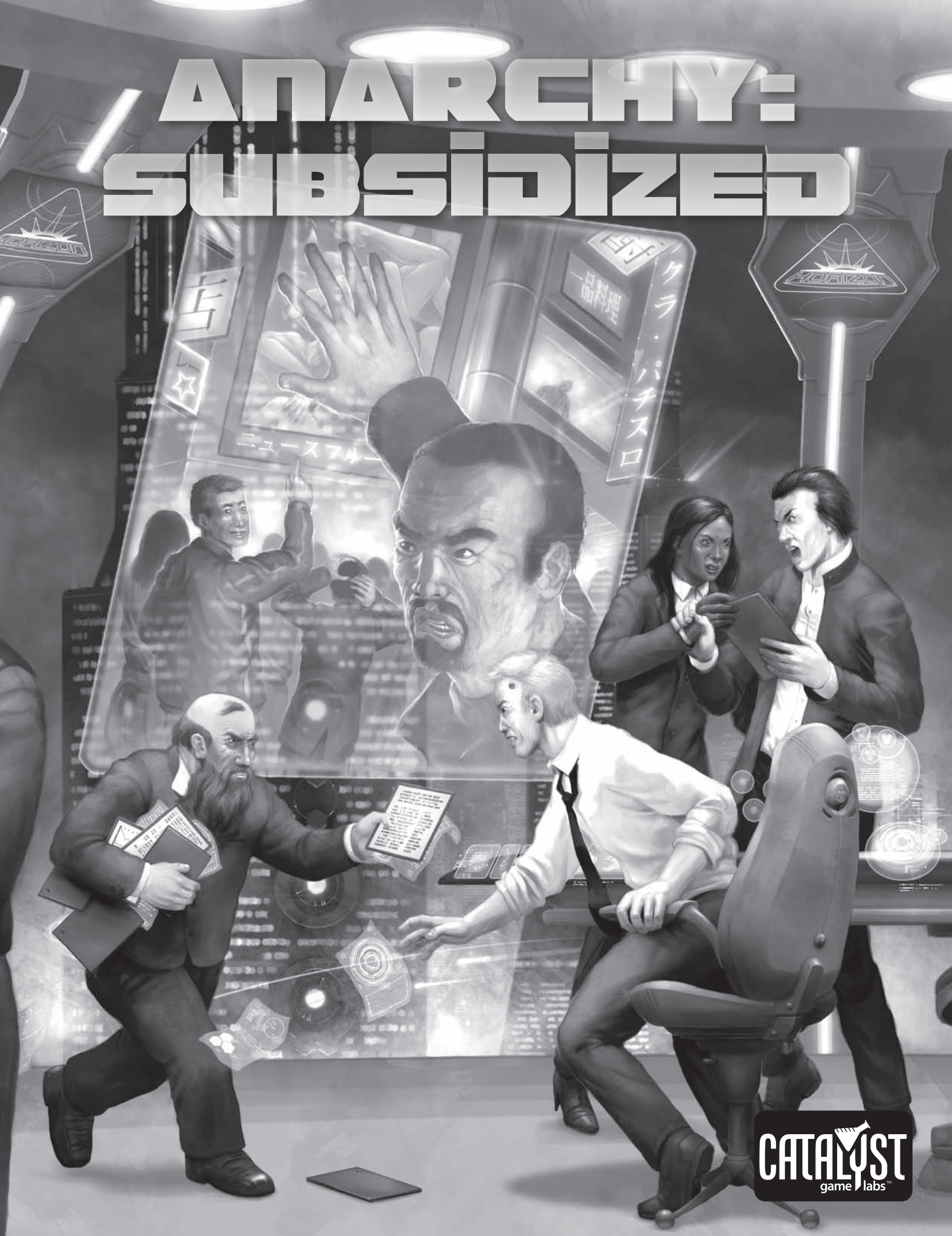


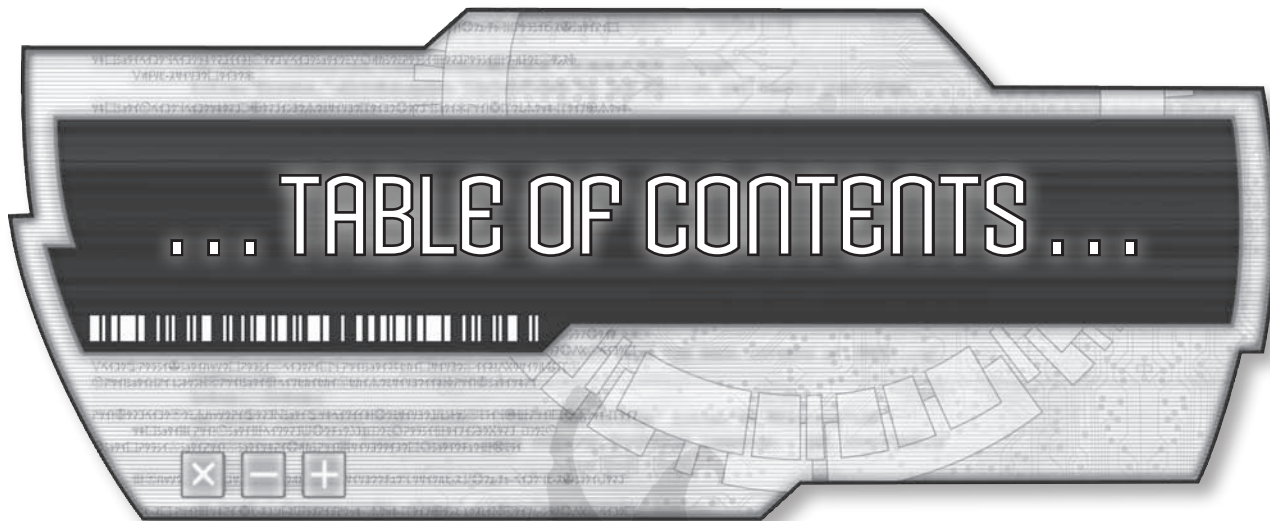
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First Printing by Catalyst Game Labs,
 an imprint of InMediaRes Productions, LLC
 PMB 202 • 303 - 91st Ave. NE, E-502
 Lake Stevens, WA 98258.

Find us online:
<http://www.shadowrun4.com>
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... ANARCHY: SUBSIDIZED ...

"This is Lisa Watanabe, staff reporter for Club Odakyu and pop culture ninja. I'm reporting on the run, while following the man who supposedly fathered a child with Teiko Ikemoto." Lisa spoke rapidly from the back of a news van, her voice barely audible over the overactive grind of the engine and the blaring noises from rival motorists outside. Lisa crashed to the side, barely maintaining posture.

"Damn it! Chuck! Watch what you're doing with that thing!" She snapped at her cameraman as they steadied themselves. She dusted off her skirt, clearing her throat to speak again. "You say you don't know who Teiko Ikemoto is? If you've lived under a pop-culture rock for the past six months, I understand. Otherwise, you're falling behind the rest of the world, dinosaur. Teiko Ikemoto is a fab new idoru on the Japanese maibumu scene. She's the coolest teenage construct to grace the lens of every camera that matters. She's half cybernetic, half bishojo, all sensation! Her chart-topping hit 'Lollipop Dreams' is taking the world by storm. If you've seen commercial vids for a new Yamaha, you've heard 'Lollipop Dreams.'" The van careened and swerved, throwing Lisa off-balance again. She grabbed the side wall, both angry and amused at the same time.

"If you have plans this summer, drop them immediately. Teiko is on tour all year long, all over the world, in her, *Too Cool for New School* live tour. She's visiting one hundred cities worldwide in her bid for pop superiority. She's even hitting a sub-orbital. You can find dates and locations at the end of this article, but take it from me when I say her live show is unlike anything you've ever seen. Anyway, we're following a man who supposedly fathered a baby with her. How that works? We don't know! But the DNA tests can't lie, can they?" The van stopped abruptly, slamming Lisa against the wall. Her camera technician rushed to help her up.

"Handle the camera, Chuck. I'm fine." She grunted at the cameraman.

"Alright, Lisa. You're back on in three, two, one ..." Chuck responded.

Another voice came from the front. "Lisa, come on! He's outside. We have him cornered."

As Lisa got out of the van, she continued her report. "Ikemoto is the brilliant invention of Mitsuhamma research scientist Kane

Kobayashi. She reads reactions and responses live from her audience, adapting her show to their likes and dislikes. This means she can cater every little sound to the crowd. While she can't please everyone—who can?—she always pleases the majority of a room. Kobayashi sees Ikemoto as an advanced prototype, and he wants hundreds of her in every major city. If his dream is realistic, he could revolutionize the way people experience music. Naysayers say that she's a cheat, a creation without any vision of her own, only a built-in desire to cater to the lowest common denominator. We know what we like, and so does she. Sometimes, she knows what we like more than even we do."

The camera crew surrounded Lisa, rushing out alongside her. The van had blocked a black sedan into a corner, where a man struggled to climb out a window. Two members of the news crew rushed him, inspiring a pantomime of the words "Oh shit!" by the man.

Lisa's narration maintained its flow. "Beyond her musical talents, Kobayashi enabled Ikemoto for personal development. Outside the studio and off the stage, she lives a normal life. Kobayashi's tech allowed for rapid facial reconstruction to allow her to have a personal life outside the limelight. Every now and again, paparazzi discover her identity, and she has to change, but in a recent interview she told Club Odakyu, 'I wouldn't give my life up for anything. I live everyone's dream, and I never take that for granted.' Horizon is in talks with her manager, David Murakami, to do a full season of a reality vid following a different persona each week."

Two crewmembers approached the car. The one closest to the man put a fist through the window, grabbing him and wrenching him from the vehicle as Lisa continued. "She's a hop, skip, and a jump from breaking the world music sales record. You've heard it here first: We think that once she passes that benchmark, the sky is the limit. She'll move beyond millions, she'll be the first billion-seller in history. Club Odakyu is proud to be right there alongside her in her rise to superstardom. Either you love her or you hate her, but Teiko Ikemoto is here to stay. The critics can keep complaining, but that will only fuel the fire of her star."

Lisa then approached the man with her camera crew. Her two enforcers slammed him against a wall, and Lisa flashed him a sassy little grin. "We're ready for our exclusive, Mr. Goto!"





INTRODUCTION

Teiko Ikemoto is hot. There's no getting around that.

The difference between a building and a reputation is that when you tear down a building, it stays down. When you tear down a reputation, if it has a shred of a foundation left, it can regenerate. Power brokers know this, and they use it to their benefit. They know they can destroy reputations, and it's only temporary assassination. It's an unwritten rule: Character assassination is a petty crime—actual murder raises the stakes. If you want to play the game, you don't play for keeps. You hurt your enemies, and you let them grow back and come after you later. This way, you're sure to always be fighting with the top names in the game.

But what does all this matter to shadowrunners? That kind of lofty reputation is generally beyond their means.

In this mission, shadowrunners become agents in this ongoing fight. They're charged with destroying a reputation, though they're not initially aware of whose reputation is really on the line. They directly attack the character of a pop star. They devastate her popularity, changing her public image. This throws her career into a downward spiral, destroying her artificial life. But the real target is the manager riding the coattails of her success. He is a man of wealth and privilege, and the reputation of the people he represents is one of his few weak spots.

When it comes down to it, Horizon needs this manager to be stripped of his standing, but it can't draw undue scrutiny without risking its brand. The manager is a terrible human being and deserves far worse than what they want to give him. Sometimes a corporation wanting to keep their good name has to play with kid gloves for the greater good. Still, if they do this right, the ultimate blow will be devastating. If the manager loses Ikemoto, he loses his fortune. In the corporate world, that's a fate worse than death.

PREPARING THE ADVENTURE

Anarchy: Subsidized takes place over seven distinct stages. Four are small, self-contained missions. The other three are capstone pieces, along with a trial run to give the runners a taste of what they'll be doing. The default setup assumes the game takes place over six sessions, though expansions are possible; throughout the book, you'll find hints for side missions that you can use if you and your players are interested in lengthening the process. There's nothing wrong with this. It might break the six-session model, but that's encouraged. If you want to run the whole thing in a single, long session, more power to you. If you want to turn it into a yearlong campaign, awesome.

In-game, the mission is very long, compared to some *Shadowrun* published missions. Because of the nature of the events, the mission takes approximately nine months to a year to accomplish in entirety. The path through the adventure is relatively linear but isn't a strict directive. The outline of the adventure is more of a toolkit with guidelines to help gamemasters through the process. Creativity plays heavily into the nature of planning and executing the campaign.

The default campaign assumes that the characters involved are a little above average, but is perfectly playable for 400 BP characters. It may be a bit challenging, but it's designed to be a

unique challenge for almost any level of characters. Some of the scenarios will present relatively daunting odds if approached head-on. That's intentional. There are a number of situations that the runners won't be able to stomp roughshod over unless they're at the absolute high-end of the power scale.

Lastly, some of the information about Neo-Tokyo can be found in the *Corporate Enclaves* supplement. It is not necessary to have that book, however, as everything in this adventure is self-contained.

MAIN SECTIONS

This book is divided into several sections designed to assist you in bringing the adventure presented herein to your table:

- **Preparing to Play:** A plot synopsis, necessary background information, and other useful details and data.
- **Adventure Scenes:** The adventure itself, broken down into individual scenes.
- **Legwork:** Summaries of information and data the player characters might find during their research.
- **Cast of Shadows:** Profiles of the primary NPCs with whom the player characters will interact during the adventure.
- **Player Handouts:** Information designed for players.

ADVENTURE SCENES

The adventure itself plays out over a series of sequential scenes. Each scene contains some, or all, of the following subsections:

- **Scan This:** A brief summary of the events in the scene.
- **Tell It to Them Straight:** A text selection that can be read directly to the players or paraphrased when the player characters reach specific points in the scene.
- **Hooks:** Descriptions of ways that characters might be encouraged to play a scene.
- **Behind the Scenes:** The mechanics behind each scene, including NPC motivations and any secrets or special instructions.
- **Subplots:** Secondary adventures—or red herrings—that offer avenues for gamemasters to develop that make the adventure less linear for players.
- **Pushing the Envelope:** Suggestions for gamemasters on altering the scene to challenge more experienced players or more powerful player characters.
- **Debugging:** Suggestions for getting the adventure back on track if the player characters' actions derail it.
- **Places of Interest:** Locations featured in the scene, including descriptions and ratings for security systems and Matrix systems.
- **Grunts and Moving Targets:** NPCs in that particular scene. NPCs that are featured in multiple scenes are found in the *Cast of Shadows*.

NON-PLAYER CHARACTERS

Non-player characters (NPCs) are crucial to bringing any adventure to life; they include the allies, enemies, and contacts the characters will interact with during the shadowrun. Important NPCs have relevant profiles, including stats, in the *Grunts and Moving Targets* section for each scene. Major NPCs who appear in multiple scenes are listed in the *Cast of Shadows* section at the end



GAMEMASTERING THE ADVENTURE

Anarchy: Subsidized is an adventure designed for *Shadowrun*, *Twentieth Anniversary Edition*, and is the second in the *Horizon* series of adventures that involves characters in the machinations of the newest megacorporation, Horizon, and its unorthodox methods for conducting business. In this adventure, players and their characters will see the extreme lengths that Horizon will go to in order to carry out its agenda. They will discover that the phrase “by any means necessary” may require blood to be spilt; and that ultimately, that blood will be on their hands, and that they will have to live with the consequences of those actions.

Here are a few suggestions that will make the adventure, and gamemastering it, run more smoothly.

Step One: Read the Adventure

Reading through the adventure prior to introducing your group to it ensures you know what’s coming down the line and are familiar with the entire story. This helps when your players (inevitably) come up with something not presented in the adventure.

Step Two: Assess the Adventure

Rarely does any gamemaster take a written adventure and run it without any changes. You may decide it needs to be more challenging for your players, or perhaps they form a specialized team (such as all mages) who will undoubtedly approach certain tasks in unique ways. You may want to switch certain NPCs with characters your players are familiar with from their game, such as a common fixer or gang contact. Assessing the adventure lets you make notes on how you want to customize the adventure to best fit your game and your gamemastering style.

Step Three: Know the Characters

You should have a copy of each character prior to running the adventure, so you can review their individual (and group)

skills, contacts, and abilities. If a scene calls for them to fly a plane through the Rockies, and none of them have a Pilot Aircraft skill, you may need to tweak the scene so they’ll still have a chance at success. If a character is sidelined for parts of the story due to lack of abilities or skills, the gamemaster should consider adding scenes that play to the character’s strengths.

Step Four: Take Notes

Written notes help you keep things organized. You may want to jot down a note to give a particular handout to players at a specific moment or highlight important details about an NPC or combat scene. Taking notes during the adventure helps you remember characters’ actions, which is useful in awarding Karma and handling contacts at the conclusion. Since this is the second adventure in a series, if these characters played through *A Fistful of Credsticks*, you may want to refer to your notes from that adventure. Likewise, it is not unlikely that the players’ decisions in *this* adventure might come back to haunt them later!

Step Five: Don’t Let the Dice Run the Game

Dice rolls normally dictate the outcome of events in a roleplaying game. Sometimes, however, the dice fall in such a way that they interfere with the story. Remember, as gamemaster, you can always tweak the dice to enhance the story. As a rule of thumb, a gamemaster shouldn’t fudge the die rolls to *hurt* player characters, but occasionally might tweak the roll to help them out or to help the story progress (softening a roll to seriously injure a player rather than killing them is one example).

Step Six: Don’t Panic

You’ll make mistakes. *Everyone* makes mistakes. You may forget a rule, misread a scene, or forget an important clue. Don’t worry. The reason you’re there is to have fun, and fun is far more important than a flawless performance. If you or the players make a mistake, do your best to straighten things out, then keep moving forward.

of this book. Some of the major NPCs are recurring characters from the previous *Horizon* adventure, *A Fistful of Credsticks*; they have additional background provided that reveals more of their motivations. Gamemasters can and should tweak the NPCs to make them more or less challenging opponents (see *Prime Runners*, p. 284, *SR4A*). NPCs in groups benefit from Group Edge (p. 281, *SR4A*), while individual NPCs in this adventure possess their own Edge stat to use.

lucrative pay if they destroy her reputation. All the work is in Neo-Tokyo, so there will be a short-term relocation package involved. Mr. Johnson has very specific guidelines in mind, a series of complex acts of vandalism and slander. He informs them that they’ll be given assignments one at a time, and they’ll only receive the next assignment once the past assignment is finished. While Mr. Johnson has heard some great things about the runners, he needs more evidence, so he wants the runners to take a single trial mission to prove that they’re what he’s looking for.

OUTLINE OF THE ADVENTURE

SCENE ONE: SETUP

This stage starts in Seattle. Mr. Johnson offers the gang a meeting in an odd location: a live performance of a pop singer. He offers an interesting prospect: The runners can earn

SCENE TWO: TRIAL RUN

The trial mission is, on the surface, just a graffiti job. Mr. Johnson had previously set up a security force at the site to accost the runners. The whole scenario is an opportunity for Mr. Johnson to assess the strengths and weaknesses of the runners. While it ultimately doesn’t change the flow of events, he will remember any

mistakes they make and regularly remind them of these slip-ups any time he talks with them in the future.

SCENE THREE: I'M KEEPING MY BABY

This mission is the longest of them. This is a long-term mission, at least in scope. The fruits of its labor probably won't be seen until later on, during scene six. The characters must steal some of Ikemoto's DNA. After doing so, they must engineer a child with that DNA, again while staying under the radar.

SCENE FOUR: GETTING THE CONFESSION

This is the most straightforward of the four main missions. Mr. Johnson has the gang elicit a confession from a known criminal. The catch: He's innocent. Not only does Mr. Johnson want him to confess, but he wants the confession to make international news in the process.

SCENE FIVE: A HUMMINGBIRD WOULDN'T KNOW

In this mission, the runners are charged with hacking the augmented reality systems of Neo-Tokyo. The goal is to subliminally manipulate the people of the city via their commlinks, compelling them to adore Ikemoto on a completely different, less wholesome level.

SCENE SIX: MOVING OUT OF THE BASEMENT

This scene is the dramatic climax of the adventure. The characters must invade a Horizon-owned skyscraper without being found out by its management. They must manipulate the external lighting and monitor system to exhibit a graphic sexual video of Ikemoto for all of Neo-Tokyo to see.

SCENE SEVEN: FINAL MISSION

In this scene, the runners take the cloned child of Ikemoto and introduce it onto the black market without drawing attention back to the Horizon plot. Then they must draw attention to the child, getting the scandal on international news. That's the last support in the castle of Ikemoto's positive reputation. In the second half, they conclude the mission. They meet with Mr. Johnson, tabulate their successes and failures, and receive their final payment.

APPENDICES

Here, you'll find all the background information like NPC information, handouts, and other items of bookkeeping import.

BACKGROUND

Horizon wants Teiko Ikemoto. This comes as no surprise. Everyone wants Teiko Ikemoto. *You* probably want Teiko Ikemoto.

Teiko is a technical marvel. She's set to be the biggest thing to happen in entertainment. She's adorable. She's witty. She's sympathetic. She's exotic. Everyone has a reason to like her. Horizon likes that. The problem is, she's signed to Mitsuhama for at least another three years until she becomes a legal adult.

THE STORY OF KANE KOBAYASHI

Kane Kobayashi was a simple man with simple tastes. He was a research scientist with Mitsuhama's robotics division. He lived with his wife and son in Arashiyama, a suburb of Kyoto. The family lived a rather boring life, while Kobayashi won dozens of prestigious awards for his advancements in robotics. He was the type of man always denied promotions because the company was afraid of losing him if he gained enough power to become autonomous. But he didn't mind. He didn't want for fame and fortune. He only cared for stability and a happy family.

In early 2039, the Kobayashi family experienced tragedy. The son, Tago, fell into violent seizures. The seizures didn't stop even when he fell into complete unconsciousness. Doctors performed tests that revealed an enormous tumor in his brain, and they acted quickly to save his life. Tago barely survived the ordeal, but not without lasting damage. He was rendered completely and irrevocably blind. While eye replacement surgery was a commonplace thing, it could not help Tago, since the doctors had to remove the vision centers of his brain during the operation.

Tago never recovered. While he returned to health, without his vision, depression overwhelmed him. Before the event, Tago was a relatively normal teenager, with a passion for vid entertainment. He wanted to be a director. He dedicated his every moment of free time to making independent movies. In one fell swoop, his life's love was stolen from him.

Urgent Message.....

TIMELINE

2040: Renowned Mitsuhama research scientist Kane Kobayashi's son Tago Kobayashi loses his vision to a fast-acting tumor. Without vids, he becomes desensitized and loses interest in everything. Kane vows to solve his son's melancholy.

2042: Kobayashi discovers an important neural association in his son's brain. Tago cannot get the same level of feedback and interaction with his other senses that he had with his vision. Kobayashi moves into the exploration of sounds.

2045: In his first major development, Kobayashi reveals the neural attachment to aural appreciation. Theoretically, this could be used to cater music to a potential listener and heighten the listener's response.

2051: After several years pass with no major advancements, Kobayashi moves on to the study of genetics and robotics in the effort to cure his son's loss.

Continued, next page



His father was devastated by his son's loss. He fell to a similar depression, as his son's happiness was the man's passion. His performance at Mitsuhama declined, but he couldn't concern himself with that. He swore he'd repair his son's damaged life. Even if he couldn't find a cure for his vision, he'd find something to bring the sunshine back to his son's demeanor. He threw himself wholeheartedly into his research.

The Mind and the Music

Kobayashi soon made his first discovery in his research of the human brain with regard to Tage's tragedy. He discovered that the boy's neural joy centers were strongly associated with his sensory inputs, particularly the visual ones. There was another similar association, but it was an isolated part of his primary auditory cortex. He hypothesized that with the right stimuli in place, sound could bring happiness back to his son's life. That focused and redirected his obsessive studies.

Five years after the accident, Kobayashi made a quantifiable advancement. While it had little to do with his son's vision, it set the groundwork for all of his future realizations. Almost by accident, he mapped the brainwaves responsible for the appreciation of music, translating them into an algorithm. Theoretically, what he came up with could be used to edit music to make it more palatable, possibly even catering the tone of a song to a particular listener. At first, he had no idea what he could do with this information. What he did know, though, was that it was too important, and too personal, to share with Mitsuhama.

The aural algorithm data sat, while Kobayashi didn't know how to use it. His privacy left him unable to benefit from the scientific community at large, and his resources were limited to whatever he could commission, leech, or steal from Mitsuhama. He all but gave up on that route when he made no progress. He delved deeper into his day job in robotics, researching genetics and how the two could be meshed. He thought that if he couldn't please his growing son through sound, he'd develop an artificial way to repair the boy's vision.

Years passed. He researched like mad, but sat on his discovery until stumbling upon an aggregation tool that bound a voice synthesizer to his original algorithms. With minimal data input, the synthesizer would emulate the voice a listener most wanted to hear. Complex visual sensors could read the necessary cues to determine responses, and data could be fed through wireless routes to a processing unit. He made the hard decision to capitalize on it: He made a young girl to whom he would give this almost magical voice.

Enter: Teiko Kobayashi

Kane Kobayashi made what amounted to the most advanced construct of the time, all in the comfort of his home, and all with stolen and otherwise misappropriated resources. She was part cybernetic, part biodevelopment. The genetic material used to form her was Kobayashi's own, since he couldn't ethically find an outside donor. That's what he'd tell an ethics board, if he had to. But there was more to it than that—Kobayashi had become self-centered in the wake of his son's tragedy. He was so very concerned with continuing his family line that he couldn't conceptualize not using his own DNA for the project. He knew he couldn't share this information with the world; if he were lucky, it would only

Urgent Message.....

TIMELINE

2053: In a stroke of brilliance, Kobayashi finds the link between computational data and the neural impulses necessary to produce listener-centric music. His first prototype uses a weak synthesizer, so it cannot facilitate the true depth of human interest. He keeps these studies to himself.

2055: Kobayashi's development progresses. He perfects the devices necessary. He uses his skills in robotics and genetics, along with some stolen Mitsuhama resources, to create a construct specifically to take advantage of this technology.

2058: Teiko Kobayashi is "born." She is the child of this project. Because of her illicit genesis, Kobayashi keeps her, claiming she is his own flesh-and-blood daughter.

2059: Mitsuhama auditors discover Kobayashi's illicit appropriation of company resources. Per company policy, he is terminated over his refusal to report on or share the fruits of his labor. He uses his life savings to start a new career as a fisherman with his "daughter" in tow.

Continued, next page

land him in prison for life. At worst, his whole family could end up dead. Either way, the Kobayashi name would be smeared all across their home, Kyoto. Kane made a decision that would reshape his family forever: He claimed the construct was his daughter.

On record, Teiko Kobayashi was born on August 16th, 1957 (exactly one hundred years after the birth of the pop music legend, Madonna). Kobayashi found that particularly ironic. With Kane's genes, Teiko looked like a perfect addition to the family. Her supposed parents were a bit old, but Kane's coworkers saw the daughter as a welcome addition to Kane's life, something that might drag him out of his slump of nearly two decades. It did exactly that. While Tage had moved out of the house long ago and started a life of his own, Teiko gave Kane a new lease on life.

A year later, life caught up with the joyous scientist. An audit found evidence of Kobayashi's misappropriation of company resources. One piece of evidence led to another, which led to another, and Mitsuhama realized that for many years, Kane had been stealing. Knowing how valuable Kobayashi had been—and could be in the future—Mitsuhama execs treated him with far more leniency than was their custom. They offered him a single chance for redemption, asking what he'd done with the stolen equipment. He knew he couldn't put his daughter at risk, so he refused to respond. Mitsuhama's only recourse at that point was to fire Kobayashi; he was a thief, and the only motivation his superiors could come up with for his theft was that he must have been selling company assets to competitors. Kobayashi didn't mind. While it was a dramatic burst of instability into his life, he made the most of it. He sold the Kyoto home and moved the family to Yaizu. Taking residence in a home overlooking the ocean, Kobayashi took up fishing as their new source of income. Fishing was peaceful, and it kept attention away from the family, which kept Teiko safe.



INCOMING FEED.....



As much as he wished for stability and safety, Kobayashi couldn't keep his brilliant invention to himself. The summer Teiko turned four, Kobayashi entered her in a local talent competition alongside fifty-some children of all ages and talents. She won. Not only did she win, but she had most of the audience in tears with her rendition of "Kimigayo," Japan's national anthem. A recording leaked to the Matrix, going viral within hours. While the recording didn't reflect music that appealed to every listener, the audience was diverse enough that Teiko's emotional rendition touched more than a few hearts. Immediately, Kobayashi received offers from agents, managers, and other assorted representatives of media companies big and small. He considered the offers, but deferred to his sense of security. He told them that her education was the top priority, and he couldn't put that in jeopardy. The offers eventually slowed, but did not go away. Even at the slowest time, not a week went by without an offer.

A few years passed, and Kobayashi was talked into entering Teiko in another competition. This time, it was a competition for the entire Shizuoka prefecture. The eight-year-old won by a landslide. She improvised a song, resulting in a standing ovation lasting nearly ten minutes. Again, the offers for record deals, commercial deals, movie deals, and anything else the entertainment corps could imagine flooded Kobayashi. He pushed against the tide, no matter what numbers they put before him.

Someone was displeased. To this day, Kobayashi's not sure who hired them, but a gang of mercenaries stormed the family home, looking for Teiko. Kobayashi had prepared for this, trapping

Urgent Message.....



TIMELINE

2062: Teiko gets her first taste of fame. Kobayashi enters her in a local talent contest at the ripe age of four. She brings more than half her audience to tears with a single song. She receives invitations to greater competitions and agents swarm to represent her. Kobayashi states that fame would put her education in jeopardy, so he refuses all offers.

2068: After a province-wide talent show is a smashing success for the young girl, she has her first run-in with the darker side of life. Mercenaries hired by an unknown megacorp attempt to kidnap her. Kobayashi outsmarts the mercenary cell and flees the country with the girl.

2069: Now in Los Angeles, Kobayashi markets the tween as "Teiko Ikemoto" at upscale nightclubs, where she sings for the rich and while keeping a relatively low profile to avoid massive crowds.

2071: After a full investigation of Kobayashi's former holdings, Mitsuhamma uncovers details about Teiko. They begin looking into Kobayashi's whereabouts. Meanwhile, Kobayashi enters talks with Horizon to market and produce Teiko as a pop musician. The negotiations move slowly, but they increase in scope once Teiko wows top Horizon executives, including CEO Gary Cline, in private performances.

Continued, next page



TIMELINE

2072: Mitsuhama initiates a shakedown once they uncover Kobayashi's current location. He is given the choice of death for him and his "daughter," or a terribly strict record deal. Kobayashi is left with no choice, and he accepts. This means he must cut off all talks with Horizon.

2073: Teiko Ikemoto has taken the world by storm. She's a household name. Kobayashi discloses the full details of their history to the public, at the request of his new (and former) employer, Mitsuhama.

the seaside house with breakaway floors that stalled the would-be kidnapers. Unfortunately, Kobayashi's wife did not emerge from the chaos alive. During the fiasco, the Kobayashi home was torched with Teiko's surrogate mother crippled inside. Adding insult to injury, Kane's notes and research were all consumed in the fire. Kane and Teiko fled—not just from Yaizu, but from Japan. He took his life savings, paid for new identities, and moved to Los Angeles to hide with his daughter.

Broader Horizons

Kobayashi knew he couldn't keep Teiko a secret any longer. He gave in. He decided she'd be best served in the limelight, because that would allow millions of eyes to keep track of her. He might fail, but he wouldn't fail her the way he failed his son.

He entered her in contests. She won, regularly and easily. He presented her to agents. They all offered representation. He looked actively for the best deals. He negotiated. He teased. He experimented with the entertainment industry the way he used to experiment with bionics.

The next two years passed at a panicked pace. Teiko, now being billed as Teiko Ikemoto, was a local legend. Kobayashi booked her at upscale nightclubs, where her talents graced the ears of some of the most powerful names in the world. She left her audiences unable to think straight. Every megacorp with an interest in entertainment made multiple offers. At any point, Kobayashi could have accepted millions of nuyen and retired a wealthy man. Maybe he should have.

The offer he was most interested in came from Horizon Corp's Pathfinder Multimedia division. They pitched a lucrative package that involved extremely limited work hours, a massive pay structure that would support Teiko throughout her entire childhood, and most importantly, it would terminate upon adulthood, opening her up to whatever decisions she wanted to make. He loved the offer. His agent called him ignorant for not jumping on it. Horizon seemed genuinely interested in guaranteeing Teiko as normal a life as a pop sensation could have.

Yet with all that, Kobayashi dithered.

Tage's Betrayal

Meanwhile, Mitsuhama's internal affairs department continued to investigate the details surrounding Kobayashi's former employment. They kept hitting roadblocks, since all of Kobayashi's material was destroyed in the mercenary raid in Yaizu.

Just around the time when the company was prepared to write off all the losses, they found an epiphany from an unexpected source: Tage Kobayashi.

Tage was approached a number of times over the years. Every time, his family's dignity and honor came first. He denied offers for reward money. He refused vague threats. Eventually, though, his jealousy boiled over. He tired of his father's behavior. The family name was being dragged through the mud, and his mother was dead because of the old man's hubris. Tage approached Mitsuhama with an offer. He'd give them all the information they wanted if they used their influence to eliminate his father and cover it up, offering the public a story that would return the Kobayashi name to its former respect.

Mitsuhama agreed, and the blind son told the whole sordid story. He explained about his father's mania, his depression, and his avoidance. He told of his long hours in the basement, using Mitsuhama equipment to study neural composition and aural associations. He told of the stolen bionics, the bioengineering provisioning. He told about Teiko, and how Kane declared himself her father. He told how Teiko became the favored child, the focus of Kane's life.

Mitsuhama, understandably, was not pleased.

Almost immediately, Mitsuhama investigators found Kobayashi's whereabouts. They didn't hesitate. They sent four crack squads of runners to abduct the father and his daughter, dragging them back to Japan for a "talk."

An Offer They Couldn't Refuse

Back in Japan, Teiko and Kane Kobayashi were put before a panel of Mitsuhama directors at the Neo-Tokyo office that handled their entertainment acquisitions. There was no negotiation. The directors briefly explained the ins and outs of a contract, while the runners in question stood behind the father and daughter with assault weapons. The offer was simple: Mitsuhama would own Teiko's contract until she became a legal adult, at which time it would be "renegotiated." Kobayashi would be given a modest sum for his efforts. Teiko would produce and perform on a rigid schedule, with strict financial penalties for any exceptions. Mitsuhama would own all rights to her work produced under contract without exception and would continue to own licensing rights for potential performances afterwards.

Kobayashi was given twenty-four strictly supervised hours to make his decision. He knew Mitsuhama's attitude toward dissent and disagreement. He knew he'd end up a statistic, and that Teiko would be no better than a slave. Once, while his guards were distracted, Kobayashi attempted to contact Pathfinder Multimedia, even leaving a message for Horizon's upper management, trying to accept their offer if they'd bail him out. Unfortunately, Mitsuhama guards caught him in the act and removed any opportunities for a callback. Horizon tried to reach him—they tried hard. The twenty-four hours passed with no progress, though. In the end, Kobayashi signed on the dotted line. In essence, Teiko was now the property of Mitsuhama Computer Technologies.

Konichiwa Rainbow!

Within an hour of signing the deal, Kobayashi was thrown to the streets. He took what little money he had

left and established a squalid home in the Neo-Tokyo sprawl. Mitsuhama wasn't joking. They backed Ikemoto's rise to stardom with unheard-of resources. Before Kobayashi could hail a taxi, agents ushered Teiko into a recording studio. Other agents were advertising her upcoming album, despite the fact that she hadn't started recording. She was signed for trid appearances. She had her first film role. Her first concert sold out before she even knew tickets were on sale.

Konichiwa Rainbow!, her first album, sold fifteen times platinum in Japanese pre-orders alone. Teiko Ikemoto was an industry powerhouse before her first album hit the streets.

The album broke every domestic Japanese sales record to date. Her first Asian tour left concert venues with crowds swarming for blocks outside, thanks to overcrowding. Ten people died during her first record signing, trampled under a swarm of teenage commercialism.

While she was amazingly big in Japan, her first tour didn't hit stateside for logistical reasons. This hurt her chances for North American sales, but it had very little effect on her rise to Japanese stardom. It got to the point where Teiko Ikemoto cosplayers formed a professional union.

All this, in the name of bubblegum pop.

During her rise to fame, Kobayashi contacted Pathfinder Multimedia, giving full details and begging for assistance. Horizon was hesitant to make such high-profile moves against Mitsuhama. Any move on Ikemoto could be construed as an act of war, and Horizon just didn't have the resources necessary to handle a counteroffensive from Mitsuhama, especially with the amount of effort they were putting into work tied to the Az-Am War. They wavered. They considered efforts, but wouldn't push the button. Kobayashi didn't stop. He kept pushing for Horizon to save him.

2073 and Lollipop Dreams

Mitsuhama prepared to ride Ikemoto's stardom for everything it was worth. Without taking a breath after her last record and tour, they prepared for her next sensation, *Lollipop Dreams*. World news lauded Mitsuhama's efforts, and speculators everywhere predicted that the new album would completely shatter all previous records. They were shooting for fifty million copies sold.

During the push for *Lollipop Dreams*, Kobayashi continued his efforts to rescue his artificial daughter. Once he started making headway, Mitsuhama struck back, physically. They sent a crew to beat him within an inch of his life, leaving both his legs broken. This, combined with a number of investigative reports about the unethical treatment of Ikemoto, led Horizon to take action against Mitsuhama. But due to Mitsuhama's strength and Horizon's desire to avoid retaliation, the action had to have more deniability than normal.

HOW TEIKO WORKS

Teiko isn't dissimilar from a MacGuffin in character form. But depending on your players, she may or may not have a more direct role in your story than simply the prop that needs to be rescued. The default assumes she'll only play a background part, but many runners will at least conduct minimal research into who and what she is before they start destroying her reputation.

The TK-103 Model

Internally, Teiko's bone structure is an advanced self-improving cyberware frame. It's far ahead of any cyberware on the market in 2073, though. Her joints and muscles were all vat-grown and have been completely self-sufficient for her entire life. Without her external flesh plates, Teiko would look like a creature composed purely of muscle tissue, not unlike an image in a medical textbook.

Unfortunately for those so interested, all of Kobayashi's prototypes and documentation were destroyed during an early raid on his home. While he may possibly be able to replicate Teiko, it'd be highly unlikely unless he had full access to her for quite some time. Because of the clandestine nature of his research, everything was a prototype, everything had to be done quickly and haphazardly. Even for a genius like Kobayashi, the sheer volume of study necessary to produce something like Teiko is daunting. He still considers her success a complete fluke, and he was surprised she survived even a few years of life before her body rejected the cybernetics.

The Shell

Teiko Ikemoto is adorable. She was engineered that way.

She's everything that might be considered cute about a young Japanese girl, only emphasized. Her eyes are a little bigger, her smile a little wider. Her shiny black hair flows in the wind, but otherwise hugs her head perfectly. Her brown eyes captivate, her mannerisms give an air of perpetual innocence.

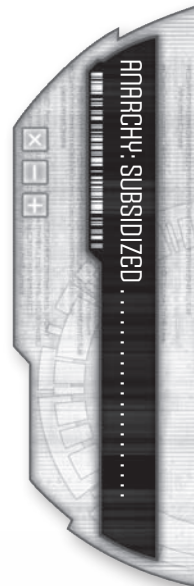
Her body is a complex blend of cybernetics, bioware, and old-school flesh and blood. To a casual observer, she looks rather human. With scrutiny, she's not imperfect enough to be called human, properly. She has seams at most major joints, because Kobayashi's design involved frequent microsurgery as she grew into her body. Most of her flesh was vat-grown and applied in panels as needed. Conveniently, this means that with little effort, she can be changed. Kobayashi developed a number of alternative faces for her, so she could blend with crowds. Teiko also knows how to develop additional faces, but she keeps this knowledge secret from Mitsuhama.

Teiko is a living, breathing girl. She technically shares DNA with Kane Kobayashi genetically modified to make her something between a daughter and a clone.

Her Voice

Her vocal cords are barely biological, mostly composed of a complex synthesizer system with ADSR envelopes, oscillators, and a filter system. With the complicated system, she can emulate any voice she hears. She does have a "primary voice," but sometimes falls out of it because of flawed programming on Kobayashi's part.

Most importantly, she has a complex series of empathy sensors attached to each of her sense glands and inputs. This allows her to respond in real-time to peoples' reactions. She can read faces, voices, and body language—she knows her listeners. With some accuracy, she can even detect the electrical impulses of nearby audience members the way a shark can. Her tone changes subtly to match these changes. She aggregates all her input quickly; her processing core handles thousands of data streams at any given time. Effectively, her receptors read as many as five thousand of the nearest reactions. While this doesn't actually offer a holistic



sampling, it's broad enough to please a crowd beyond compare. While she does have the free will to speak and sing independently, her programmed instinct is to please the crowd.

Technically, Teiko Ikemoto's music combines two things in one: Maibumu and Yubumu.

MAIBUMU

Literally, "My Boom." This refers to the personal experience of listening to Ikemoto live. As one listens, Ikemoto adapts tone, rhythm, and even lyrics to suit the reactions and tastes of her audience. This results in a composition that, when she performs with a single listener, is perfectly catered to that individual's tastes. In a massive live environment, her Maibumu is ruled by consensus, which means that she experiments with modest changes until she's found her sweet spot. This means that every show in every city is completely different.

At a Maibumu concert, not all attendants are scanned. Ikemoto's range only goes so far. She usually detects a couple thousand listeners, but she can't stretch her senses further during live performance. This doesn't stop fans, but it raises the price of the best seats exponentially, as those in front get to play a vital role in the shape of the final composition.

YUBUMU

Picture a composition where the producer gets exactly what they imagine. Picture the best producers in the world, unlimited in their visions. Imagine listening to the perfect song, according to the people of Stockholm. The vast majority of Ikemoto's music is what's called "Yubumu," or "Your Boom." Anything recorded or otherwise heard secondhand is Yubumu, music catered to someone else besides the immediate listener. Now, this doesn't lessen the appeal. Quite the contrary, Yubumu fanatics are completists. They'll collect every recording on the market. Every city Ikemoto plays in, she's performing what are on the surface the same boring pop songs. The value, and the variety, comes from each audience's interpretation.

Mitsuhamu guarantees that these fanatics will never go hungry. They have a particularly popular subscription service where fans can listen to each new song as it's recorded live. During concert season, Mitsuhamu claims over one hundred million subscribers.

Technically speaking, Ikemoto's two albums are Yubumu that are based on the tastes and preferences of those in the recording studio at the time. This leads to polished, clean releases. Production staff claim she's the best musician in the world to work with, since her music needs absolutely no modification or filtering. Of course, this means the music was recorded with a bias toward what the studio crew might think is good, so the music is hardly "perfect," but it's good enough to rack up nearly a billion albums sold.

THE SETUP

SCAN THIS

Seattle, 2073. The runners are toggling through their messages, and one grabs their attention: an invitation to a pop concert, to meet with Mr. Johnson. This isn't a show by just any pop star; it's a Teiko Ikemoto show. Teiko is the newest sensation

Urgent Message.....

LEXICON

There are a few words used specifically in this book that aren't as widely used as many pieces of 2070s slang. Most are Japanese loanwords that are still used by those English-speakers working in a heavily Japanese environment.

Aho: Derogatory noun. Similar term would be "dumbass."

Bishojo: Commonly used term for a particularly cute female.

Che: Profane exclamation, not unlike saying, "Shit!" when making a mistake.

Fuzoku: The sex trade. This is generally considered to be a less acceptable arm of Mizu Shobai.

Garutachi: This means "low-level thugs," and usually this word refers to those outside of organized crime groups.

Idoru: Idoru is a popularized version of a Japanese term usually referring to a pop idol. In this instance, it means an idol that's transcended humanity; a construct.

Maibumu: Music that's engineered specifically to appeal to a person's innermost interests and appreciation. Strictly speaking, it's Japanese for "My Boom," implying, "My Really Cool Thing." This being a personal reference to "Yubumu."

Mizu Shobai: The term literally means "water trade." It refers to nighttime industries, usually in reference to illicit labor, such as children being sold into bartending and entertainment roles.

Saite: A term for something that's trashy, dirty, or cheap.

Ture-Shon: Term when two opposing businesspeople are not-so-secretly working together. Evolved from a phrase referring to going to the bathroom with a friend.

Yubumu: This refers to recorded instances of Maibumu music. Since it's recorded, it's technically not catered to the listener. But many listeners are obsessed with Yubumu recordings, as they give a sense of community.

out of Neo-Tokyo, and a record-breaker at that. You can't tune into a trid without hearing about her. If the news is correct, she's set to be the first musician ever to sell one hundred million copies of a record. She makes a new kind of music called "Maibumu," adapting the sound to her listeners. There's a ticket for every one of your crew. These tickets go for a few grand each on the black market. Tickets like these aren't given to just anyone, for any job. This is big time.

The concert is at the Seattle Coliseum tomorrow night, giving the runners some time to prepare. The concert isn't something they're liable to enjoy, as they won't be among the lucky few responsible for the way the concert plays out. The whole goal of this chapter is to get the runners into the trial run, where they can prove their worth before being shipped off to Neo-Tokyo for a more complicated gig.

The invitation is nothing special. In fact, it's rather bland. Handout 1 on p. 44 can be passed to the players. If they raise questions or concerns, just stress the value of these tickets. They can do research and discover that the tickets are very valuable—once the concert sold out, tickets have been selling for thousands of nuyen. Of course, these particular tickets aren't salable, and sending strangers to the box with a business contact would be silly at best. If they bother to investigate further, they can discover that the message comes from Horizon servers.

TELL IT TO THEM STRAIGHT

You enter a lavishly appointed box. To either side are tables laden with expensive alcohol and exquisite food. Mr. Johnson stands in the center of the room, flanked by two bodyguards. He is an elf with pale, perfect skin and slicked-back blond hair. His suit costs more than you make on an average run. His two guards, a man and a woman, are both impeccably dressed in matching, obsidian-black business suits despite about 75 kilos in weight difference. They're groomed for crisp, sharp neutrality, with clean-cut dark hair and costly interfacing sunglasses.

"Make yourselves at home, runners," Mr. Johnson says with a welcoming smile. "We've already had dinner, don't be shy." He motions briefly toward the tables, before sitting down on a chair behind him. He then nods to a row of chairs facing him, one for each of you. "Relax. Have a seat. Let's talk business." He waits a moment, giving you the opportunity to help yourselves.

"So, the job." He clears his throat and straightens his tie. "It's a high-profile gig. No, let me correct myself. It's a prestigious gig. It's a very low-profile gig with high-profile results. If we become high-profile because of it, there are going to be problems. But, don't take my caveat too seriously. We want to be on good working terms here. Horizon is banking a lot on this mission; it's very important it goes as planned. That's why we've contacted you."

He runs a comb through his hair, watching your facial responses.

"The job is, at its core, a character assassination. But it's also a lot more complex than that. It's a long-term contract. It could take upwards of a year, depending on how you manage it. It's a four-stage affair—there are four major missions within the contract's scope. It'll involve relocation to Neo-Tokyo for the length of the contract. Of course, the extra inconvenience brings extra compensation, and we'll make sure you're taken care of during your time abroad. Now, before I get into the hard details, I'd like to set you up for something of an entry exam. A short mission—paid, of course—to show your chops. We'd hate to send you out on something for which you're not well suited. I hope you don't mind?"

[He gives the group a chance to think on it. If they agree, he offers a contract for the trial run. If not, he politely tries to convince them to reconsider, but he won't push the issue. (Clearly, acceptance is important to the progress of the plot. The players likely understand this, though.) If they accept and sign, he moves on to the following statement. If the characters insist on not making the trial run, he only allows them to skip it if they have particularly solid reputations. Successful completion of A Fistful of Credsticks would provide a sufficient reputation for the players to skip the trial run if they wish. If they do, you can move them to the I'm Keeping My Baby scene, p. 18.]

"Good. I'm glad you're open-minded about this. It's just a formality, of course. So the job is, we need you to plaster some simple graffiti at a little bar called Lost Wages downtown. It doesn't really matter what it says. Be creative. Have fun. Make it very visible, but get in and get the hell out. The goal is to not let anything you do get back to me in any way. Biggest, most important part: Make news. Get someone to pay attention to what you write. Make sense?"

HOOKS

If the runners are concerned about Mr. Johnson's offer, stress that it's supposed to be an easy job, more a measure of their performance than a direct challenge. It's technically the type of job where they can't fail unless they fail spectacularly. If they insist on knowing about the pay, he'll inform them that it's on a sliding scale, depending on their performance. If they want a more specific number, give them a range equal to six to twelve times the cost of their wealthiest character's Lifestyle for as long as the mission lasts.

Money is good. This mission pays remarkably well and covers expenses. Also, it leads to potential career work through Horizon in the future.

If the players completed *A Fistful of Credsticks*, the initial contact for the job can come from someone they met in that adventure (such as Slade, Desperado, Pandora, or Richard Fermin). That contact can impress on them the fact that doing this job can build their reputation within Horizon, which could be a very good thing for them.

BEHIND THE SCENES

The meet itself is very easy. Unless the characters try to cause problems with security, it should flow perfectly. It's a job offer and a potential contract if accepted. Nothing more complex than that.

DEBUGGING

The most likely problem arising would be if the runners try to intimidate or attack Mr. Johnson. In this case, his security guards will do their best to stop the runners and get them in line.

PLACES OF INTEREST

The Seattle Center

The Seattle Coliseum has seen better days, but it can still draw a crowd when the attraction is right. It serves as the home of the Federated-Boeing Transonics and has a seating capacity of around 17,000 people for the concert.

Security

As mentioned, security at the Seattle Coliseum is remarkable. Getting a gun inside isn't worth the effort. Guards are heavily armed, with all manner of high-tech surveillance equipment. Mitsuhamas's investment in Ikemoto is one they're willing to protect at any cost. Unless there's an escalated risk, guards will use non-lethal force, but they don't hesitate to kill quickly and quietly when push comes to shove. If the players insist on sneaking weapons in, doing so shouldn't be impossible, but present it as a daunting task. Ultimately, it doesn't matter, so don't waste too much time on it. The coming scene has no direct threat of violence.



The Box

Mr. Johnson has reserved a private box for the meeting. It's fully catered with extravagant food and drinks. It's in a prime location to view the concert, with a perfect front-view of Ikemoto's singing. Upon entering, the runners are greeted by Mr. Johnson, acknowledged by his two guards, and invited to make themselves at home.

The Concert

The concert is an hour and a half long. Within five minutes of the show's opening, the entire crowd is enchanted. It's almost frightening how much they love it. Beforehand, and after every song, the cheering is so loud it can be heard for miles. At times, Ikemoto is impossible to hear over the raving fans. Anyone online during the show will be bombarded with simulcast advertisements; people the world over are watching the same show. The characters may or may not be interested; it's a rather poppy performance, albeit a wonderfully executed one.

GRUNTS AND MOVING TARGETS

NAMIKA (HUMAN FEMALE BODYGUARD) (Professional Rating 3)

Namika loves her posh little job with Horizon. She escorts clients from point A to point B, and she guarantees that the clients return to the office unharmed. She has a bit of a violent streak, and this job allows her to show it. She doesn't speak unless absolutely necessary, and she's not above making rapid, deadly moves to eliminate potential assailants in a combat situation. Physically, she's diminutive but well built for her size. She's hardly intimidating at a glance, but has a killer instinct in her eyes. She's perfectly clean, and very well groomed, almost painstakingly so.

B	A	R	S	C	I	L	W	Ess	Init	IP
5	4	4(5)	4	4	4	5	5	3.8	8(9)	1(2)

Condition Monitor Boxes: 11

Armor (B/I): 14/8

Skills: Acrobatics 3, Automatics 2, Blades (Cyber-Implant Blades) 5 (+2), Dodge 4, Perception 5, Pistols 2

Augmentations: Han razors (retractable), wired reflexes 1

Gear: Armor jacket, FFBA (full-body suit)

Weapons:

Nitama NeMax [Heavy Pistol, DV 6P, AP -2, SA, RC 0, 10(c), w/ EX-explosive rounds, internal smartgun system, safe target system, and biometric safety system]
Hand Razors [Blade, Reach —, DV 3P, AP —]

TOSHIRO (HUMAN MALE BODYGUARD) (Professional Rating 3)

Toshiro is a shooter, and he is willing to let his gun do the talking. In an encounter, he lets Namika take the lead, then supports her with his gun as needed. He steadfastly refuses to get drawn into conversations with strangers when he is on the job. He usually dresses in business suits, but tattoos poke out from under his sleeves. He is medium height and wiry, making him stronger than he looks.

B	A	R	S	C	I	L	W	Ess	Init	IP
5	5	4(5)	4	4	4	5	5	4.0	8(9)	1(2)

Condition Monitor Boxes: 11

Armor (B/I): 14/8

Skills: Acrobatics 2, Automatics 2, Dodge 4, Perception 4, Pistols (Semi-Automatics) 6 (+2), Unarmed Combat 2

Augmentations: Wired reflexes 1

Gear: Armor jacket, FFBA (full-body suit)

Weapons:

Nitama NeMax [Heavy Pistol, DV 6P, AP -2, SA, RC 0, 10(c), w/ EX-explosive rounds, internal smartgun system, safe target system, and biometric safety system]

MR. JOHNSON (Male Elf)

Mr. Johnson is smooth, posh, and elegant. He moves like he is expecting people to watch him go by. His demeanor is pleasant and approachable; he feels his appearance will do enough to make run-of-the-mill runners uncomfortable, so his manners can be extra polite. He also believes the presence and appearance of his bodyguards eliminate the need for any tough talks of threats.

B	A	R	S	C	I	L	W	Ess	Init	IP
3	5	4	3	5	4	5	5	5.6	8	1

Condition Monitor Boxes: 11

Armor (B/I): 8/3

Skills: Con 4, Dodge 3, Etiquette (Shadowrunners) 4 (+2), Negotiation 5, Pistols (Semi-Automatics) 2 (+2), Perception 4, Pistols (Semi-Automatics) 6 (+2)

Qualities: None

Augmentations: Tailored pheromones 2

Gear: FFBA (shirt), Synergist Business Line (suit jacket, slacks, high-collar shirt)

Gear:

Hammerli 620S [Light Pistol, DV 4P, AP —, SA, RC 1, 6(c)]

TRIAL RUN

SCAN THIS

The bar graffiti is the goal of this trial mission for the players. For the gamemaster, the goal is to show the runners that Horizon knows what it's doing. Mr. Johnson didn't choose this bar randomly. He assigned a small gang specifically to look for and attack the runners. Their reaction to the attackers, and the ease with which they deal with them, determines his response and the pay offered at the end of the mission.

Encourage creativity in the players—for this job, being flashy helps. Then set up the encounter at the end of the scene.

TELL IT TO THEM STRAIGHT

When they arrive at Lost Wages, read the following:

Lost Wages is the kind of place that closes and reopens a couple of times per year. Since it has a solid clientele base, each





new owner gives it a newer, more annoying theme that manages to not drive the regulars away. Right now, the theme is twentieth century Las Vegas. It's a gaudy little neon stain on the already stained Seattle streets. People are lined up outside; it looks like this place is taking in every patron in the city not at the concert. Most of them wander aimlessly, in various states of inebriation.

At a glance, there are only two external walls with any space to mark up. One side is too close to the nearest building to be noticed. The front wall is too plastered with old-fashioned neon signs to draw attention. The most important note though is that you can't find enough room to stand without someone seeing you. The joint has eyes on it from all directions.

When they meet the Bomb Gang, read the following:

Four people stride toward you, and they look like they mean business. The man in front is short and wears an ill-fitting suit, probably one he stole off someone. Next to him is someone who has human features but a stature that would make a troll proud. He towers over the entire group, and he slaps the baseball bat he is carrying in his palm as he walks. To his right is a woman wearing piecemeal armor that looks like it was salvaged from fallen cops and hardware stores. At the back of the group is someone with at least two dangerous characteristics—a vest full of grenades and a twitch in his eye.

The leader speaks, "Look! What do we have here? Gang of fuckin' vandals. I think they'd better consider paying us to stay quiet and back off. I'd hate to see them get in trouble with Lost Wages' most favoritest security force, the Bomb Gang."

When meeting Mr. Johnson after the completion of the job, read the following:

"So you've done your job. Congratulations. I hope the Bomb Gang wasn't too much of a setback. I also hope you'll forgive us for the intrusion; it was a part of the test we couldn't reveal beforehand without compromising the value of your results. I've discussed it with my superiors. We're sufficiently impressed that we are proud to set up your contract for the full assignment. Will you be able to leave within forty-eight hours?"

When the runners agree to the overarching mission, read the following:

"Excellent. So you can sign here, here, and here. The last page is a standard nondisclosure agreement. I'm sure you're used to all this. It's the most important part of this mission. Failure is preferable to disclosure. Do you understand? Great." He doesn't skip a beat. "So I'll arrange your flight. Toss me a message with the best time for you; we'll have living arrangements ready for you on-location, so don't worry about anything like that. Take any supplies you want, but you should find your compensation package more than suitable to purchase new equipment once you are in place."

When the characters make the trip to Neo-Tokyo, read the following:

Horizon didn't skimp. Your travel is by private jet. There's no pesky security, so you can carry on whatever you'd like. When you enter the jet, you see a fully stocked bar. There's an in-flight chef. There's a 3D trid screening room. There's a sauna. This monster

will be in the air for about twelve hours, and the designers clearly wanted to make those the best twelve hours of your career.

[Give the players a chance to interact, but don't let this trip lag too long. Play up the value of the trip. Horizon is sparing no expense on this run. Remind them, and it'll keep them on task later.]

The twelve hours pass without a hitch. Upon landing, you get a message from Mr. Johnson. It says, "There's a vehicle outside. It'll take you to your condominium. Once you're settled in, give me a ring. We'll talk about your first assignment." As he stated, there's a large, black minivan outside ready to take you to your new home.

BEHIND THE SCENES

At the climax of their vandalism efforts, make a Perception check for the runners to see if they notice the approach of the four-person Bomb Gang. For this check, use the highest Perception pool available in the group. Add +1 for every other runner directly present (to a maximum +5 modifier). Distraction causes a -2 modifier. Basic visibility concerns levy another -1 modifier, for a net -3 modifier. The threshold for success is 2. If the characters fail, a random character receives a surprise attack from Bragg, the bruiser of the gang. The attack is a non-lethal attack for a reason: The gang wants a chance to talk to the runners.

If the characters are successful in their Perception test, they notice the gang sneaking up behind them. Either way, Jimmy the Fist opens dialogue with them unless immediately assaulted.

The characters have a number of choices at this juncture. The most obvious would be to attack. The gang isn't green, but isn't really at the level of a solid group of runners. They could talk with the gang members, trying to convince or intimidate them, or they could pay them off.

Paying Them Off

The gang asks for a 1,000 nuyen payoff in exchange for leaving the runners alone. With a successful Negotiation + Charisma Test (-3 for the hostility) against Jimmy the Fist's Negotiation + Charisma, the runners can reduce the price by 100 nuyen per net hit. The same thing can happen with a successful Intimidation check (the modifier for this test is -2.) The smaller group in this encounter receives an additional -2 modifier because they are outnumbered. If the runners succeed in both Intimidation and Negotiation Tests, they can buy off the Bomb Gang for as little as 250¥. Additionally, they'll reveal that they were hired by Mr. Johnson to accost them. They'll also note that Mr. Johnson said it was fine to pass this information on to the runners.

Coercion

Similar to the previous section, the characters can use their social skills to convince the gang to leave them alone. For these tests, all Street Cred bonuses (see Social Modifiers Table p. 131, SR4A) are doubled. This scenario plays out as a series of as many as three tests. If two out of three are successful, the gang leaves the runners alone. If two fail, the gang attacks. All of these tests receive a -3 penalty due to the Bomb Gang's initial hostility. If the characters change the skills used to respond to the gang's reactions, they can negate the -3 for the next roll. The success and failure results are below, based on the skills used.

First Failure (Negotiation): "You know, we're not really here to fail. I get that you don't want to get your asses kicked all over the alley, but I don't really see the downside for us. No offense meant; it's nothing personal."

Second Failure (Negotiation): "Okay, runner. I think you've convinced me." He grins widely, showing a few missing teeth. "Yeah. You've convinced me that your ass hasn't been kicked enough today." The gang moves in to attack.

First Failure (Intimidation): "Yeah? That's what you're gonna do? I think I'd rather take my chances, and at least turn some profit if I win. Now, how about you reconsider that shut-up money?"

Second Failure (Intimidation): "You really don't have any room to be threatening us. We were polite. We offered you a chance to pay for your safe passage. You turned down our polite offer. So things are going to get very impolite in return." The gang leaps to attack.

First Success (Negotiation): "Yeah? I think we might be able to come to an agreement. The thing you've still not addressed is, what's to stop us from just kicking your ass and pummeling you until you decide to give us more?"

Second Success (Negotiation): "Okay. So, you've sold me. How about we just call this a night? We'll go our way. You go yours. I'll tell Mr. Johnson you handled the situation well." He shrugs and motions his gang to back away.

First Success (Intimidation): "Fine. So, you say you can stop us. I'm a little convinced. But we're a working crew. Backing off isn't really gonna pay the rent now, is it?"

Second Success (Intimidation): "Okay, okay. We get it. Let's not make this something it's not. We're gonna step away, and the management's gonna be none the wiser. I'll tell Mr. Johnson we didn't even see you until you were gone. We're cool, right?" He motions for his men to back off.

The Fight

If things come to blows, it'll be a rather quick situation. A few bullets, a few spells, then the gang runs away. If they're not allowed to run, they're not too prideful to beg for release. The point of this mission is to avoid the fight, so the fight should be anticlimactic if it occurs.

The Bomb Gang

The Bomb Gang has been around for a while. That's somewhat impressive, but it's hardly reflective of their ability. They've been relatively lucky, and fairly conservative. They're not the smartest gang out there, but they try not to jump in front of bullets for cash. In this particular scenario, Mr. Johnson hired them to accost the runners. They were told specifically not to kill anyone, but they'll come as close as they need. They were also told not to get themselves killed, so they'll run away before anyone drops. Most importantly, they were paid to report exactly what happened, no matter what happened. Even if the characters successfully intimidate or negotiate them away, they will betray the runners for the exorbitant sum Mr. Johnson is offering them for the job.

The gang has no pride. If it comes down to it, they will beg for their lives. They'll even pay meager sums to stay alive. But if the runners are particularly heinous, the gang will spread information and try to hurt the runners' reputations. If anything bordering on torture enters play, the gang will go to great lengths, including

attempting to follow the team to Neo-Tokyo to ambush them on much more overwhelming and lethal terms. (They can fill a lull in action later, if it occurs.)

Payment

For the trial run, payment depends on performance. The base pay is equal to one month of the most expensive lifestyle in the team. For example, if the team's wealthiest member has a High Lifestyle, then the base pay is 10,000 nuyen. If the characters managed to make headline news, the amount is doubled. If they killed a member of the Bomb Gang, the amount is halved. Each member killed levies a cumulative 50 percent penalty. If they somehow got Horizon implicated (a difficult thing to do), they make no money whatsoever.

If the team deals particularly well with the Bomb Gang, they could become a relatively useful contact, at least in Seattle.

HOOKS

The mission is relatively straightforward. Mr. Johnson won't allow for more than a week of preparation. Once the runners have completed the trial run, he offers them a contract. It's very complex, with dozens of pages. He also makes it clear that they'll be well handled for the year they're in Neo-Tokyo, and they won't want for much.

PUSHING THE ENVELOPE

The goal of this mission isn't to be particularly challenging, it's determining how the runners perform under stress. That said, if the runners don't seem stressed, raise the stakes a bit. The Bomb Gang isn't above bluffing, saying they've planted bombs or other silliness.

PLACES OF INTEREST

The Bar: Lost Wages

Lost Wages was chosen for a reason: It's crowded. Mr. Johnson felt that, as a microcosm of Neo-Tokyo, it would reveal much about the runners' abilities to work in crowds. At any given time, there's an unofficial line outside. Crowds of people stand around, perpetually waiting for Lost Wages to "calm down a bit." It never does. Inside, the patrons almost rock the foundation. It's bouncing with heavy music, so loud that it's difficult to distinguish individual notes. The place is so loud, a small firearm could be discharged inside without attracting much attention. Neon permeates every available surface; it's headache-inducing if you pay attention to it, so most patrons just zone out and dance.

For the players, the location should be somewhat challenging. Doing something to draw attention in a place like this is difficult. It requires some thinking outside the box. Clearly, noises and flashing lights probably won't do it. Explosions draw more attention than Mr. Johnson wants. On one hand, the mission requires a heavy hand. On the other, it requires some delicate thinking. The important thing to note though is that there is no real failure. This is a mission to judge the runners' creativity and raw capability. It doesn't exclude them from the later mission; it only opens them to some potential mockery in the end game.

GRUNTS AND MOVING TARGETS

JIMMY THE FIST (HUMAN MALE)

(Professional Rating 2)

Jimmy is the face of the group, the leader, the brains, and the financial strength. Without Jimmy, the Bomb Gang couldn't exist. He does most of the talking for the group, though Bragg sometimes chimes in with a threatening statement to back him up, and Ripper gives a "Yeah!" or "You tell 'em!" to back Jimmy up every now and again. He's not ignorant, but he's far from educated. He has street smarts and is a quick thinker. When playing Jimmy, remember that he's always looking for a profit. He'll always abandon a plan if another route is more beneficial.

B	A	R	S	C	I	L	W	Ess	Init	IP
4	4	4	4	5	5	4	6	6	9	1

Condition Monitor Boxes: 11

Armor (B/I): 6/4

Skills: Con (Fast Talk) 6 (+2), Etiquette (Street Gangs) 2 (+2), Intimidation 4, Leadership 4, Negotiation 4, Perception 5, Stealth skill group 3, Unarmed Combat 3

Gear: Armor vest

BRAGG (ORK MALE)

(Professional Rating 2)

Bragg is dumb, and he knows it. But what he lacks in smarts, he makes up for with raw power. He's always been huge, and he doesn't shy away from it. Jimmy made up for Bragg's stupidity, and Bragg doesn't take that for granted. He lives and dies for his leader; his loyalty is as fierce as a wolf's. He won't make any important decisions without Jimmy, and he doesn't even speak without consulting him, even if it's as simple as a nod of approval.

B	A	R	S	C	I	L	W	Ess	Init	IP
7	4	6	7	1	3	1	3	6	9	1

Condition Monitor Boxes: 12

Armor (B/I): 8/6

Skills: Blades 3, Clubs 3, Heavy Weapons 3, Intimidation 5, Perception 4, Pistols 3, Stealth 1, Unarmed Combat (Block) 5 (+2)

Quality: Human-Looking

Gear: Armor jacket

Weapons:

Bat [Clubs, Reach 1, DV 5P, AP —]

SA Nemesis LMG [Light Machine Gun, DV 6P, AP -1, BF/FA RC 2, 60(c)]

Survival Knife [Blades, Reach —, DV 5P, AP -1]

RIPPER (HUMAN FEMALE)

(Professional Rating 2)

Ripper's a sadist. Jimmy recruited her because she's not afraid to do anything to anyone. She's not a monster in a fight, but if Bragg stops someone, she moves in for the kill. Functionally speaking, if Bragg's attacks hurt an opponent enough to knock them down, then Ripper attacks the prone target. She's clearly warped, and it shows in her mannerisms. That's why she avoids



speaking too much; she knows she'll upset whatever situation Jimmy is trying to manipulate.

B	A	R	S	C	I	L	W	Ess	Init	IP
4	6	6	4	3	3	4	6	6	9	1

Condition Monitor Boxes: 11

Armor (B/I): 6/4

Skills: Blades (Knives) 6 (+2), Intimidation 2, Perception 6, Stealth skill group 5, Unarmed Combat 2

Gear: Armor vest

Weapons:

Survival Knife [Blades, Reach —, DV 3P, AP -1]

BOOMER (HUMAN MALE) **(Professional Rating 2)**

Boomer is a firebug. In fact, if it weren't for Jimmy reining him in, he'd have been given the death penalty a few times over. Jimmy taught him to focus his mania, leading to his current obsession with explosions. He can restrain himself until either Jimmy commands him, or he gets into a particularly heated situation. Unfortunately for the Bomb Gang, Boomer doesn't discriminate. Fortunately, he has good aim with a grenade. This usually means the team will only take negligible harm from his explosives, but a flesh wound still hurts. Typically, he seems far too amused for his own good, which disturbs those with whom Jimmy deals. So in most dealings, Jimmy has him stand behind Bragg, keeping him essentially out of sight.

B	A	R	S	C	I	L	W	Ess	Init	IP
2	5	4	3	3	4	3	6	6	8	1

Condition Monitor Boxes: 11

Armor (B/I): 6/4

Skills: Intimidation 2, Perception 6, Stealth skill group 5, Throwing Weapons (Lobbed) 5 (+2)

Gear: Armor vest

Weapons:

High explosive grenades [Throwing Weapon, DV 10P, AP -2, Blast -2/m]

I'M KEEPING MY BABY

SCAN THIS

Teiko Ikemoto is a construct, but a very unique one in that she has many living parts. Since nobody except her father, Kane Kobayashi, understands her innermost workings, it's not too difficult to breed confusion about the way she does and does not work. Rumors about her are just about as common as her album sales. In this scene, the characters are going to set up the most elaborate and damning of these potential rumors: They're going to convince the world that she, at the ripe age of fourteen, had a baby. This requires cloning, and can happen in one of two ways: They can steal DNA from Teiko Ikemoto herself, or they can get it from Kane Kobayashi. Also, the process will take at least as long as the gestation of the child, which is to say about nine months. This will help set up some of the other steps of Mr. Johnson's plan.

TELL IT TO THEM STRAIGHT

When the characters speak to

Mr. Johnson about the job, read the following:

"So team ... what do you know about DNA?" Mr. Johnson asks. "This first mission sets the stage for what you'll be doing in Neo-Tokyo, and it's why you'll be there for most of a year." He clears his throat.

"Do you remember Teiko Ikemoto? From the concert? Horizon has an interest in her. Unfortunately, Mitsuhama sniped her contract last year through a very unethical deal, and they've been running her ragged ever since." He shakes his head sadly. "We can't move against them directly for a number of reasons, so we need to adjust Teiko's value as an asset. We have to destroy her reputation—and thereby her value to Mitsuhama—before we have any chance of prying her loose."

Mr. Johnson stares intently at each runner in turn. "Let me be absolutely clear: We're talking about a smear campaign against a major international pop star. It's going to get dirty. But believe me when I say she'll be better off in the long run." He waits for that to sink in, then continues.

"Our analysts have explored a number of scenarios, evaluating potential impact to her popularity in the short term, as well as our ability to rebuild her image in the long term. One approach stands out: Teiko Ikemoto is going to have a baby." He pauses again for effect.

"So your first job is to collect some of her DNA. I don't know a lot about it, or whether it can be faked, but it's important that the DNA can be identified as Teiko's. From what we're told, she can't actually have babies, so we'll need her DNA to clone one. Once we have a baby, it's going to appear on the black market, and we'll ensure that it makes international news."

If the characters object to dealing in children, read the following:

"Relax—the baby won't be on the market for long. In fact, the moment you tell us the job is done and give us a location, we'll present a buyer to whomever you passed it off. We'll put it through the news, let it make its rounds, then we'll give it a good life where it never has to see the limelight. It's all in the contract. We wouldn't have you do anything that unethical." He chuckles. "Keep in mind; this is all in Teiko Ikemoto's best interests."

When they agree to the task, read the following:

"Good. I'll message you with information on an account you can use for mission-related expenses. Now, I'm not going to dictate how you have to do this. But understand that she's usually surrounded by no fewer than ten bodyguards, any one of whom could give your team a fair amount of trouble. They're street samurai with the full power of an unlimited Mitsuhama expense account for mods. So if I were you, I'd look for a window when she's alone. If you want, I can put you in contact with a guy who has a lead. Otherwise, I'll leave you to your own devices."

As the characters are on the streets of Neo-Tokyo, going to their apartment, read the following:

As you walk down the street, you hear some chatter coming from a group of schoolgirls wearing traditional uniforms:



"I heard Teiko Ikemoto is dating Ginjiro Goto," The first girl exclaims with high-pitched, giddy intensity.

"No way. He's twice her age!" the second says in disgust.

"But she's a robot. It's different. She was never a kid. She was made that age," says the third, clearly the brainy one.

"No she wasn't! I saw a trid. She was like six or something. She was at the Shizuoka prefecture's talent show in '62. I saw it." The first sounds a little defensive now, and looks quickly back and forth at the other two.

"So maybe she's really fifteen?" The second girl does not seem convinced.

"Of course she's fifteen. But she's super smart. She was programmed to know everything."

"Aho! If Mitsuhamma could make a perfect robot, don't you think they'd sell them?"

"Duh. They do. They sell Ikemoto's work. They make a lot more money if they keep her and let us pay for a taste."

"Yeah. Mitsuhamma's smarter than that. If everyone had a perfect robot, what would they ever want to buy?"

"Ummmm ... Teleporters? Nanofabricators?" The first girl is trying to keep her argument up, but she was clearly losing steam.

"That's just stupid." The third interjects.

"I guess you're right," says the first, and the argument is over.

As the runners enter the mall, read the following:

The World Mall is huge. You've heard of it before—it's the largest indoor mall in Asia. Depending on which metric you go by, it might be the biggest in the world. It's full of all the commerce you'd ever want, and then some. You can buy shoes in twenty-seven different stores. You can buy a hot dog in the food court, at seven kiosk vendors, and at a novelty shop. You can buy uniquely crafted afghan rugs, antiques, and pets. You think that you could probably buy a person in here, if you looked hard enough.

As you move through the crowded commercial hub, you see Ikemoto. She's dressed in a very simple purple silk dress. She's wearing a different face; it appears a little older, and there's a clear and brilliant tattoo of pink LED cherry blossoms covering her left cheek and eye. She's looking at sweaters in a little boutique shop called Atatakai Clothing. She takes each off the rack, looking over it before putting it back politely and moving to the next one.

When the runners report back to Mr. Johnson, read the following:

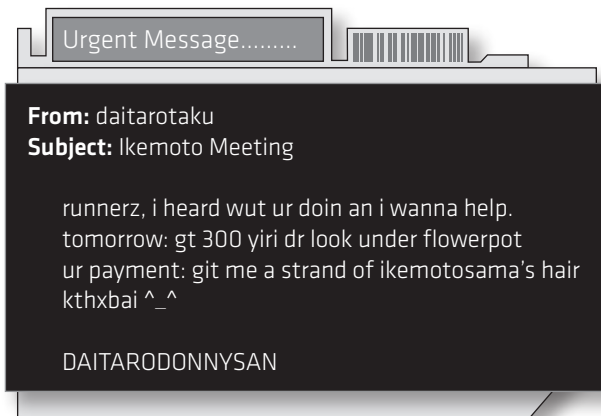
"So—we're having a baby!" he says. "Congratulations, runners. I presume we're not dealing with any issues of overwhelming complexity, am I correct?" He pauses only momentarily for a simple answer. "Well, that was probably the riskiest job you'll be doing. But don't think you're out of the fire. If you'd like to rest up, you're welcome to. I wouldn't take more than a month, though. In two weeks, your next mission will be ready, but we're in no hurry. And by ready, I mean he's getting out of jail." He hangs up.

BEHIND THE SCENES

Finding Ikemoto in order to get a DNA sample can be done through several methods. A few of these are detailed here.

Daitaro Donny

During the discussion, Mr. Johnson offers the runners a lead. If they accept, he directs them to Daitaro Donny (who is detailed in *Cast of Shadows*, p. 41). Daitaro Donny claims to be Ikemoto's biggest fan. At least a million other people say the same thing, but Daitaro Donny has a few reasons to be able to assume that title. He's less a traditional fan, more a stalker. Despite Ikemoto's relatively private life outside her work, he almost always knows where she is, why she's there, and who is accompanying her. At this stage in the game, he's only reachable by archaic e-mail. If he's reached, he responds with the e-mail message in the sidebar.



The location they are directed to is just an apartment building. Outside is a single flowerpot with a peace lily in it. Under it, they'll find a small, crumpled-up piece of paper (see Handout 2).

Note that if they contact Daitaro Donny and do not get him a strand of Ikemoto's hair, he spreads rumors to try to hurt their reputations later. Since he doesn't make personal appearances unless he knows someone well, he can make for a rather annoying little roadblock.

Finding a Vulnerable Ikemoto

The second part of this scene is the actual search for Ikemoto, and more importantly her DNA. The most logical solution to the problem is to find Ikemoto when she's not surrounded by bodyguards. There are a few ways this could be done. The easiest is through Daitaro Donny, as detailed above. A more tedious but relatively effective method would be to follow her around, waiting for a window. It's essential that she is watched at all times for that method to work, as she changes appearance when in public. Taking your eyes off her means she could alter her appearance while you're not looking, and she'll be lost. With some efforts made toward research, the runners can learn the same information Daitaro Donny would give them (when she'll be at a specific mall and what she'll look like while she's there). Attempting a direct approach is its own, remarkably dangerous, animal. It's addressed separately due to the logistics involved.

Researching Ikemoto's Whereabouts

Finding Ikemoto's current whereabouts requires a Data Search (24, 1 minute) Extended Test. Once she is located, the runners have half an hour to get to whatever her current location is—after that, it changes. Note that any glitch on the Data Search



test serves to alert Mitsuhamas agents that the characters are investigating. The Mitsuhamas agents will be paying very close attention to their efforts in the near future. If they notice a direct move against Ikemoto, they may even intervene. You can find a unit of Mitsuhamas agents in the **Grunts and Moving Targets** section of this scene.

Alternately, if runners have any contacts in Neo-Tokyo, they might be able to reach out to them to see if they know anything about Ikemoto's whereabouts. The threshold for knowing where she is the moment the runners call is 4; if the contact asks around to find out where Ikemoto is going to be at a given time, have the contact make a Charisma + Connection (24, 1 minute) Extended Test. Again, once the runners discover Ikemoto's current location, they have half an hour to reach it before she moves on to somewhere else.

Trailing Ikemoto

Ikemoto isn't hard to find in a professional capacity. She's always performing. At the end of the summer (right around the time when the characters start the mission), her tour is over, and she's focusing on recording and performing at local festivals. At any given time, a character can find where she's working. The complication comes from following through and tailing her. Shadowing rolls can be made against the Perception of her handlers (a basic pool of 9, which includes a group bonus of +5 and a -2 penalty for the host of distracting sensations that perpetually surround Ikemoto). A glitch on the Shadowing Test results in direct Mitsuhamas attention. If the runners are successful, they'll be able to trail Ikemoto to the World Mall.

The World Mall Encounter

Ikemoto loves to shop at the World Mall. It's currently the biggest mall in Tokyo and the biggest mall on the Asian continent. It's a giant, glaring throwback to a simpler time, full of all the expected, standard-issue commercial filth shoveled down the throats of its visitors.

Game Info.....

From *Corporate Enclaves*, p. 82: "On another island off the coast of central Tokyo stands the World Mall, a twelve-story shopping mall and amusement park where each floor is devoted to a particular international theme. One floor looks like the crowded streets of Hong Kong, while another looks like the Amerind streets of Santa Fe. Each floor sells products related to the part of the world it represents and has numerous restaurants specializing in that culture's cuisine."

After reading the text in **Tell It to Them Straight**, make a Perception (3) Test for the group (use the highest dice pool for the group, +1 for each additional team member, up to +5.) If they are successful, the characters realize that four people wander the crowds, paying close attention to Ikemoto. While they don't look directly malicious, it's obvious they're watching her. Tell them that

any direct action would need to be quick and covert if the runners want to avoid detection.

The characters won't have a completely free window. To get what they want, the players will have to succeed in a Palming Test against the handlers if they want to get a sample of DNA (hair being the most likely source). If the runners caught Mitsuhamas attention in a previous situation, the handlers receive a +2 bonus on the test since they're alerted to the runners' presence and they know who to look out for. If the handlers notice the runners, they politely approach them and ask if they can help them. They position themselves between the team and Ikemoto. While they won't initiate violence, they yell for security if the conversation gets heated, alerting another half dozen security officers. If the situation dissolves into blows, their goal is to escape with Ikemoto.

If the runners succeed, they should be able to get out with no further complications, as once they are moving away from Ikemoto, the handlers lose interest in them.

Running Roughshod

This is the opposite of the previous segment. In this path, the runners go for the direct nab. They rush in and grab some hair, or they do something else quite noticeable while Mitsuhamas employees are present. Due to the attention and alertness of Ikemoto's security, they receive a +2 bonus to their Perception Tests to detect what the runners are up to.

Ikemoto's handlers are well trained and don't take chances. Unless an attack would put a number of bystanders in direct harm, they won't hesitate to kill any offenders. A rule of thumb in these instances is to have two handlers present for each runner in the team—or for a particular challenge, three. The point is, this isn't supposed to be an easy task. Play up the number of visible guards. Encourage the players to reconsider brash action, and don't shy away from punishing them with a few well-placed bullets. Remember that the handlers are smart. If they notice suspicious runners, they do not always immediately attack. They may sneak about a bit themselves, trying to overhear plans. They'll launch ambushes. They're paid on results, so they take as few chances as possible.

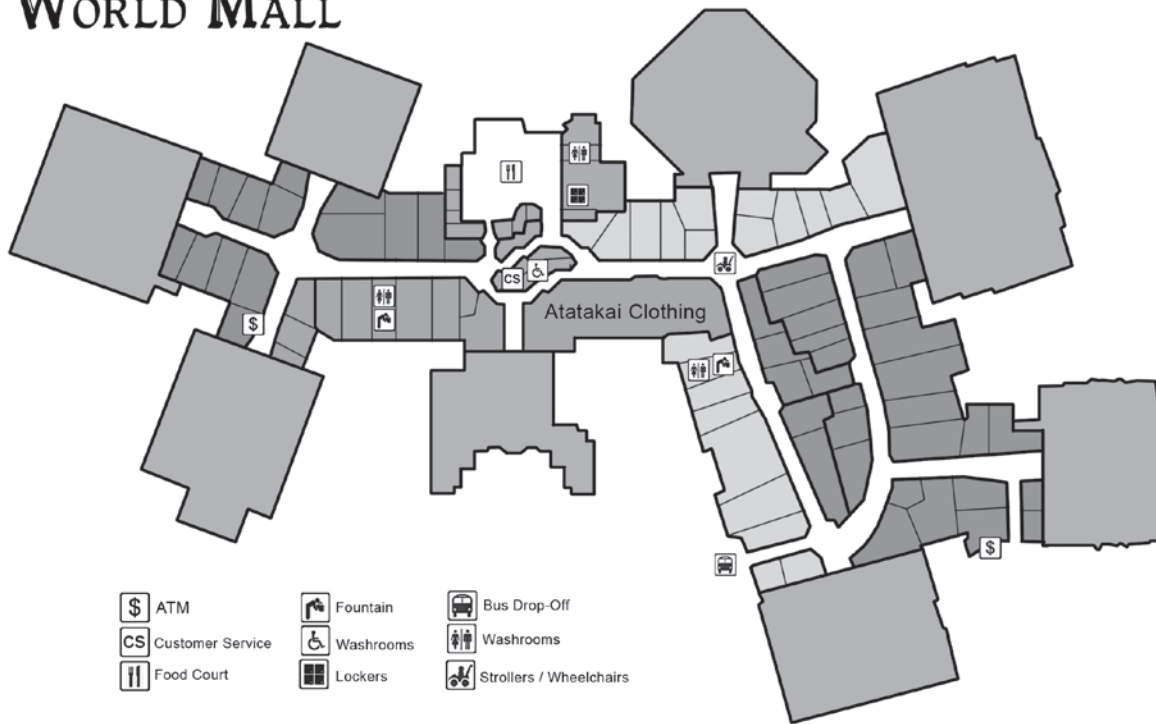
Contacting Kane Kobayashi

If the characters look into Ikemoto, they will learn that Kane Kobayashi not only created her but also used his own DNA as a model. This means the runners could avoid all risk by simply getting a DNA sample from him. Depending on their approach, he might just give it away. For those so inclined, he's not hard to find (a Charisma + Connection (12, 1 hour) Extended Test from a contact or a Data Search (12, 1 minute) Extended Test will suffice). He's almost always at home in his little apartment. It's above a ratty pizza parlor. The doors are paper-thin. He's become a drunk, and he is happy to talk to any visitors that come his way. Since Ikemoto's removal from his life, he's become a lonely old shut-in. The characters would do best if they treated him well—attempting to intimidate him just triggers his protectiveness of his daughter. If they talk to him nicely, he will eventually spout out the entire story of Ikemoto's creation, his son's blindness, and his own despair over his hubris.

A successful Negotiation + Charisma Opposed Test is all that is needed to obtain a hair or something similar from Kobayashi. If the characters present the plan in such a way as to indicate it'll



WORLD MALL



INCOMING FEED.....



ANARCHY: SUBSIDIZED

help Ikemoto get away from Mitsuhama, they won't even need to make the roll. He will do anything for that child at this point. If they mention the cloning, he'll be somewhat wary but will believe any plan enough to help. He feels that nothing is beyond trying, since he can't seem to do anything that'll work. Not only that, but if they bring up the cloning in a positive way, he'll point them in the direction of a black market cloning bank (see **Dealing with a Black Market Clone Bank** below), which avoids the complications involved with finding such a service.

Game Info.....



PLAYING KANE KOBAYASHI

Play up his desperate nature. He's broken from drinking, and he spends most of his time blaming himself for his children's problems. He's an old Japanese man. He's not entirely traditional, but he's certainly from a different time. He has an interest in science, but it's hidden under layers of self-destruction. He's barely mobile. He doesn't clean his little apartment, and he sleeps among dozens of old bottles of sake. Almost nothing will bring him to violence; he'd rather die than fight, since he's been so defeated by life.

Dealing with a Black-Market Cloning Bank

After the DNA is procured, the last step before the completion of this stage is to actually commission the cloned child. Most cloning banks won't use a stranger's DNA to create a clone; a signer must be present, with very few exceptions. The characters will most likely have to work with a black-market cloning bank to get the job done.

Without local contacts, finding such a place will be difficult. The threshold for both Data Search and Legwork tests by contacts is 6, though characters without contacts will have to either make some new friends or try for a Data Search with a -5 penalty due to the unfamiliarity with the area (if the runner in question has significant experience in Neo-Tokyo, remove that penalty). The search is made more difficult by the fact that black-market banks don't exactly advertise. This may be a challenge, but it should not be a game-stopping hurdle.

Note that no black-market cloning bank deals directly with customers. They require drop-off points, which usually are anonymous mailboxes (physical mailboxes—Matrix drops are too traceable). The going rate for the service the runners need is 50,000 nuyen, but the price is covered by Horizon's expense account. Once the payment is made, the bank sends mail messages updating the runners on the progress of the fetus so that they'll know when it's completely ready for "birth."

If the characters cannot or refuse to search for a black-market bank, they can trick a legitimate bank into cloning the DNA. The easiest way would be to sell them on a story with a Con + Charisma Test. Kobayashi receives +2 dice for his part of the test, since the characters really don't have much information to support

their claims. If they come up with a particularly interesting story (“My mother died ... I ... I ... never got to say goodbye ...” for example), the gamemaster can negate the modifier. Unlike a black-market bank, the characters will actually deal with a doctor, who is required to conduct a full consultation before committing to the cloning.

Wrap-up and Payment

The last part of this mission’s main leg ends when the characters report their status to Mr. Johnson. If they’re unsuccessful, he offers them one more chance before accepting the results and insisting they proceed. Otherwise, read his concluding response in **Tell It to Them Straight**.

The base rate of pay is two months’ Lifestyle cost for the wealthiest character in the team. If they made it through the mission without drawing any Mitsuhama attention, they receive payment for an extra month. If they draw enough attention to bring a direct intervention against the team, their reward is halved.

SUBPLOTS

The characters can have downtime. In fact, they can have almost as much as they want. If you’re interested in turning this adventure into a full-fledged campaign, you should consider using material from *Corporate Enclaves* or the upcoming *Corporate Intrigue* for subplot missions. The runners can also return home for a time and run other jobs, or the gamemaster can simply fast-forward the timeline until the child is born.

PUSHING THE ENVELOPE

Ikemoto might scream. In fact, if your runners are particularly confident about their abilities, it’s not out of the question to simply have her call for help and have more show up than was initially planned. Also, giving the various NPCs a little more push to conceal information can benefit a more experienced group. For example, Kane Kobayashi might slam the door on the runners, or first insist that he’d rather die than help anyone involved with his daughter.

GRUNTS AND MOVING TARGETS

MITSUHAMA HANDLERS

(Professional Rating 4)

These workers are the epitome of grunts. They follow Ikemoto wherever she goes, and they rough up anyone that gets too invested in her affairs. Luckily, since she always wears a costume face out, they rarely have to act. They’re quite skilled, but they have no emphasis on people skills, and Teiko cannot stand being around them. They’re well dressed and well groomed, made to stand out as little as possible.

B	A	R	S	C	I	L	W	Ess	Init	IP
5(6)	5(6)	5(7)	4	2	4	2	4	0.8	9(11)	1(3)

Condition Monitor Boxes: 11

Armor (B/I): 10/5

Skills: Clubs 4, Etiquette (Corporate) 1(+2), Intimidation 4, Perception 3, Pistols (Semi-Automatics) 5 (+2), Unarmed Combat 4

Augmentations: Bone lacing (aluminum), cybereyes [Rating 1, w/ flare compensation, smartlink], muscle replacement 1, wired reflexes 2

Gear: Victory Globetrotter Line heavy armor clothing, FFBA (full-body suit)

Weapon:

Nitama NeMax [Heavy Pistol, DV 5P, AP -1, SA, RC —, 10(c), w/ smartlink]

Sap [Club, Reach —, DV 3S, AP —]

GETTING THE CONFESSION

SCAN THIS

Kiyoshi Takahashi was infectious human waste. He was a con artist, a thief, a stool pigeon, and an all-around coward. He was serving five years for administering a small-time gambling ring, since the Japanese government couldn’t get him on the human trafficking charges they tried pinning him with. He’s made local news a number of times; he’s known to be bad news and bad luck. Given his track record, if he’s out for three months, it could be irrefutable evidence of a miracle.

This scene begins with the runners contacting Mr. Johnson for the next mission in their campaign against Ikemoto’s reputation. He tells them to extract a confession from Kiyoshi Takahashi about sordid things he allegedly did with Teiko Ikemoto. In truth, he hasn’t committed any of these acts; neither has she. But that doesn’t matter. What matters is that he plants seeds in the minds of the public.

The runners aren’t told why Takahashi is singled out for this assignment, but he has a history with Horizon that isn’t entirely peaceful. In the end, Horizon doesn’t care if it’s Takahashi who confesses, as long as someone is talking and it makes news. But they’re trying to knock out two birds with one stone. They won’t tell this to the runners directly, though, at least not at first.

This mission allows for some straying from the linear part of the plot. From here on out, the book is spattered with side mission hooks that your players can take. This could extend the total length of their tenure playing in Neo-Tokyo if you’re so inclined.

TELL IT TO THEM STRAIGHT

When the characters contact Mr. Johnson for their next assignment, read the following:

“So, you’re ready to take the next step? Wonderful. Kiyoshi Takahashi is the man you need to find. He’s been out of prison for a few weeks, and you should be able to dig up all manner of information about him without much of a problem. What do we need with Takahashi? Very simple. We need him to confess to doing things with Ikemoto since he’s been out. Drugs. Sex. Murder. Whatever works. It doesn’t matter, so long as it makes international news.

“And don’t worry. She won’t get pegged with it. A few weeks after the allegations, the news will clear her of all transgressions. The important thing is that we plant that seed in the back of the public’s mind.



“We don’t know where Takahashi is off-hand, but he shouldn’t be too hard to find. Any two-bit drug lord in Neo-Tokyo should be able to give you a lead. The cops have brought him in seven times in his short adulthood, so I’m sure a team of resourceful shadowrunners should have no problem. This is not a time-sensitive mission. We’re more concerned with success than speed. It needs to be done, and it needs to be done right, so take the time you need to make sure that happens.”

If the characters talk with Takahashi’s mother, read the following:

“Kiyoshi was a good boy. When his father died, everything went downhill. It’s my fault. I told him that if he wanted to eat as much as all his little friends that he had to find a different way to get food, because I didn’t have any money.” She holds back a sob. “I thought he’d find some work with the local Yakuza. Most of the local boys do a few minor errands for them, at very least, when they are growing up. But he said he was going to do something to make sure we never went hungry again. I didn’t stop him.” She pauses for a moment, steadying herself. “He ... he robbed Shiyoza Bank. At fifteen! He was just a boy. I couldn’t talk to him before he got thrown into prison. Since someone died during the robbery, he was tried as an adult and received a very long sentence. He got out in ten years because of good behavior. He’s been in and out of the system for over half his life, that boy. It’s so sad. Nobody’s ever given him a chance.”

She looks up at you, thinking for a moment. “He came here. I wouldn’t let him stay. I told him that I was tired of holding his hand from crime to crime. I told him he needs to figure things out on his own, that it’s too much stress for me to see him constantly messing up. So he left. He even took our family’s heirloom sword.” She looks back to the mantle, where a sword stand sits empty. “I put a 5,000 nuyen reward for it. It’s the only thing I have left from his father. Kiyoshi has taken and sold everything else he owned.”

She takes a deep breath, and prepares to tell you where you might be able to track him down.

If the runners speak to the man in the Kafe, read the following:

“Kiyoshi Takahashi ... Yeah, he used to come in here all the time, before he got arrested. Five years passed, he was back again. And before you ask, no, I’m not loyal to him. He’s a shitty tipper. He’s saite, his family is saite, he’s worthless. I’ll level with you. One hundred nuyen, I’ll tell you what I know about him. I’d do it for free, but I can’t build a reputation for giving free information.”

If the runners speak with Heisei on Pachinko Street, read the following:

You see an old, dark-skinned man with a green visor obscuring his face while he picks through a bin of thousands of metal balls. He glances up and yells over the loud crowd. “You must be the runners looking for Takahashi! That aho broke two of my pachinko machines this week. You’re looking for him maybe so you can kick his ass? I’ll tell you where he is if you make me a promise: I want you to take eight thousand nuyen from him, and I want you to bring it back to me. That’s the cost of my machines, and I want him to pay.”

If the characters succeed and then call Mr. Johnson, read the following:

“I saw Takahashi’s confession. You runners are not letting me down, and I like that. You’ll find a nice surprise in your account when we’re done with this conversation. In fact, I think you’ll see about ten thousand surprises, if I’m correct in my estimate. This is hitting all the tabloids, exploding. Some buffoons have even mocked up footage of what Takahashi supposedly did with her. It’s brilliant. We’re about halfway home now. You’re going to nail this one if you keep up the good work.

“So, on to the next job. Have you ever experimented with subliminal messages?”

If the characters fail and then call Mr. Johnson, read the following:

“What am I paying you guys for? Remind me. You can’t even get a two-bit criminal to confess to something that won’t get him into any trouble?” He sighs. “Look, take some time. Find someone else. There’s got to be someone you can shake down and get to tell these stories. Maybe a schoolgirl, or someone like that who might actually be intimidated by you people.”

When the characters speak to Mr. Johnson about the next job (after initially failing), read the following:

“All right, all right. We’re good. Let’s move on and not dwell on it. Your next job should be a little more interesting. Have you ever experimented with subliminal messages?”

BEHIND THE SCENES

The next section is relatively modular. The following four locations are various places where Takahashi has been spotted. The runners should visit at least two or three of them before being directed to Takahashi’s new place of residence. After investigating, asking around, et cetera, the characters should be directed to another of the locations (of your choice). When you feel they’ve been run around enough, draw them into the concluding encounter. Conveniently, each one of these sub-locations offers some side work potential, so if you’d like, you can make this segment last longer, throwing a few extra challenges at the players in the process.

To find the initial lead, just go with the runners’ plans. This isn’t a time to add obstructions, unless you feel it is absolutely necessary. In this scene, the goal is to add to the immersion and develop your interpretation of Neo-Tokyo. That’s what the four upcoming scenarios are all about. Pick an order you’d like to see them visited, and send the runners in the direction of the first one.

Scenario One: Takahashi’s Mother’s House

It gets around that Takahashi’s mother still keeps a house in the Ota ward of Tokyo and that Takahashi tends to stay there when he’s down on his luck. It’s a small, traditional single-family home in a very plain, lower-middle-class area. It’s not a high-quality construction, it’s not been around for a long time, and it probably won’t be standing for much longer. The walls are paper-thin.

Mei Takahashi, Kiyoshi Takahashi’s mother, still lives in the home. She’s quite amiable, but she doesn’t know where her son is. She invites runners in for tea if they approach politely, then she



spends the whole time ranting about her son and the problems he's caused. It shouldn't take much persuading to get her to spurt out the story in the **Tell It to Them Straight** section. Even if she doesn't get around to that story, she directs the runners to another location where they might be able to find Kiyoshi when they leave.

Game Info.....

ASTRAL TRACKING

Although the runners could find stray hairs and other DNA samples belonging to Takahashi at his mother's house, none of them are suitable for a material link (see *Street Magic*, p. 28). An initiated magician with Sympathetic Linking (see *Street Magic*, p. 29, 58) could use one of Takahashi's old shirts as an Oft-Handled Object to establish a sympathetic ritual link. That astral link could then be traced back to Takahashi (see *Astral Tracking*, SR4A, p. 193).

Scenario Two: The Okaerinasaimase Kafe

Okaerinasaimase is a "meido kafe" in the Akiba shopping district. Meido kafe literally translates to "maid café," and in this particular café, all the "waitresses" are effeminate men dressed as maids. The mindset is one of service and mastery; everyone is greeted with a "Welcome home, Master" (or, in Japanese, "Okaerinasaimase"). Because the waitresses are actually male, the patrons, who are looking for a chance to relax, do not feel any societal obligation to flirt. Those who visit swear by the experience; to them, it's the ultimate chance to let go.

Sometimes, Takahashi comes here to unwind. He has only been back once since getting out of prison. With a little questioning, his favorite waitress, named Miko, reveals himself. He's a diminutive elven man, easily one of the most popular in the café. Read his section in **Tell It to Them Straight**. For one hundred nuyen, he spills the beans on another hangout of Takahashi's. With a successful Negotiation, Intimidation, or similar check, he reduces his fee to fifty nuyen. He cannot go below that, since his professional integrity is on the line.

Scenario Three: Pachinko Street

(Handout 3 is a flier for Pachinko Street.) Pachinko Street is the unofficial name of a three-kilometer stretch in the Bunkyo ward of Neo-Tokyo that's open only to foot traffic. It's an odd setup, existing as its own mini-economy. Since most of the businesses on Pachinko Street are gambling-related, business owners made their own form of currency called pikuredu. While dealing directly in nuyen in a gambling establishment is considered illegal by Japanese interests, pikuredu is a way around that. It doesn't just work at the myriad of pachinko parlors, though. You can use it to buy a soda, to wash your clothes, to rent a room, or hire almost any service on the strip. There are even exchange shops where, for a modest fee, one can exchange pikuredu for nuyen.

Takahashi has a weak spot for gambling. He's not very good at it, but he likes it nonetheless. So he spends hour after frustrated hour at Pachinko Street. He strongly prefers real-world pachinko to VR parlors. He particularly enjoys Pachinko Street because all

the pachinko tickets are off-record. He doesn't have to pay taxes on them, and nothing can be tracked back to him. It facilitates his now-paranoid hatred of the authorities. He's built something of a reputation on Pachinko Street, since he has a temper and has broken two pachinko cabinets in the short time since getting out of prison. Most Pachinko Street regulars at least know the name and wish he weren't a regular fixture of the place. Most don't know much about his whereabouts, but if the team asks around, they'll find someone that does: Kyo Heisei, owner of Lucky Strike Club!, Takahashi's favorite parlor.

Heisei hates Takahashi. Takahashi is cheap; sure, he loses money, but he never has that much to lose, and any profit gained from him is offset by the things he destroys when he's angry, like the two pachinko machines he broke. As far as Heisei is concerned, Takahashi should be locked away for life just for making him miserable. He's hired some garutachi to keep an eye on him. While they haven't learned much about the man, they have uncovered one of his other stomping grounds. He will give up that information so long as the team promises they'll take at least 8,000 nuyen from Takahashi and bring it back to him. Technically, they could lie about where the money came from and just hand over some nuyen to Heisei, but he'll be much happier if he's convinced that Takahashi suffered while turning over the cash to pay for the broken machines.

If the runners agree to his condition, Heisei gives them information on the next location.

Scenario Four: 27 Osoku Road

"27 Osoku Road" is the going name of a small trash-hotel-turned-brothel in Yokohama. It's run by a retired Yakuza dwarf named Three-Two, who earned his name from the fact that he's lost three fingers on one hand in his career, with two left to go. He offers rooms to runners for a modest fee, and doesn't ask questions. Plenty of the darker side of business runs through these parts. Takahashi was a long-time customer of this place—he's spent a couple of nights here since getting out of the pen, but he can't afford to make it a regular affair.

Of all the places listed, this is by far the most mercenary. Information is never free. It's never even cheap. Since Takahashi comes here with cash, the management is willing to cover for him and keep his whereabouts a secret. The only mundane way they can be released is by guaranteeing that any compensation offered is worth more than whatever Takahashi is paying. That's difficult, since he's been around for a long time, and it doesn't look like that's going to change. Of course, convincing a prostitute that he's not going to be around much longer might do the trick (this requires a Negotiation + Charisma Opposed Test; give the prostitute 6 dice for her roll).

Three-Two will not release information. He's strictly sworn to secrecy in all the affairs of his client base. In fact, if the runners push the issue too far, they'll end up staring down a group of Yakuza thugs late one night when they're least expecting it. The runners will have to get information from a prostitute or from some other source (a spirit spy, perhaps?).

Kiyoshi Takahashi's Shakedown

In the end, the last lead will send the runners to a no-tell motel called the Batarashii. He's with a razorgirl called Jane.



INCOMING FEED.....



ANARCHY: SUBSIDIZED

They're involved in drugs and sex, not necessarily in that order. The first complication comes from finding the room he's in. This can be done through social means (while the desk attendant doesn't like to give out information, sometimes he doesn't have a choice now, does he?), through utilizing any material link they may have come across, or through careful searches of the premises. Whatever method they choose, they should be able to eventually find him in room 331—assuming they didn't disturb the other tenants of the building too much.

Takahashi won't open the door if it's knocked on. If the runners threaten (use Intimidation + Charisma against Takahashi's Intimidation + Willpower), then he'll open the door willingly. A similar Negotiation + Charisma Opposed Test may also get him to talk peacefully. If the runners break in while he's aware, he and Jane launch an ambush against the team. While neither are pushovers, their real strength comes from the element of surprise and their willingness to use unexpected tactics to help them get away. For example, Jane may use her martial arts expertise to grab a member of the group, while Takahashi levels a gun at that individual's head. They'll use that hostage as leverage for an exit. If Takahashi escapes, finding him involves going to one of the locations from the prior list that they have not visited yet (or going back to one and trying to shake out new information if they already hit them all). Eventually, the runners should be able to subdue Takahashi—he doesn't want to be caught, but he *really* doesn't want to be dead, so if things are looking bad, he surrenders. In a fight, Jane tries to escape to the best of her ability, but she also won't fight to the death.

Once he's subdued or willing to talk, the actual shakedown begins. A payment of 1,000 nuyen loosens Takahashi's lips, or they

can try to Intimidate or Con him into going along. Takahashi's biggest worry (besides being killed) is being sent back to prison, so using that fear as leverage would give the characters an advantage (+2 dice to Negotiation or Con tests using this element). Alternately, the runners could work through magical control to get Takahashi to do what they want.

Payment

The base rate for this mission is equal to a single month's Lifestyle cost for the wealthiest member on the team. This assumes that Takahashi made a confession that got some form of public attention. If the news was international and brought remarkable attention due to a convincing and sordid story, the amount is doubled.

SUBPLOTS

If you have the time, this scene allows for a number of side missions. Here's a list of potential side missions.

The Family Sword

If the team decides to take up the bounty for Takahashi's mother, they discover that Takahashi sold the sword she is looking for. When they confront him, he openly admits that he pawned it off, and he tells the runners where he dumped it. Further investigation reveals that the pawnshop had already sold the sword; the appropriate application of force or nuyen can persuade the pawnbroker to say where it went. The buyer was a collector of Japanese antiquities. The sword apparently is more than four hundred years old, and was worth many times its original

appraised value. The collector refuses to sell for any reasonable price, so if the runners want to return it to Takahashi's mother and collect the bounty, theft is their only recourse.

Love In the Strangest Places

When they are in the Okaerinasaimase Kafe, a waiter beckons to the runners. "Hey! You guys looking for a little work?" He motions them to a private room.

"I'm not rich or anything, but I know I've got an easy job," he tells them. "Hideo Hitoshi is a man who comes in here about three times a week. I just want him to go home to his family and stop flirting with me. He does this with anyone he can. I want him to stop it—I think what he's doing is hurting his kids. He talks about them every time he's here, and they seem to be becoming more and more withdrawn, from what he's saying. I feel so sorry for them. He'll destroy their lives if he keeps this up. I know it's not much, but I'll give you two grand if you can keep him out of here. He won't go easily. We've tried talking to him. I even had someone rough him up once. It might take some sorcery, or something. I don't know."

Breaking the Curve

After speaking with Heisei, another owner approaches them on their way out. "I saw you speaking with Heisei. I've got a job to do, if you're interested. There's a group of college students that came in here, and they're playing the numbers a little too well. I think there's a conspiracy going on. I can point a couple of them out to you; they win a few jackpots every day. Find out what's going on. Any information helps. I'll give you a twenty-five percent commission on any money you catch them trying to scam me out of."

Services Rendered

Not only is 27 Osoku Road useful in that it offers secondary lodgings for the runners and a lead towards Takahashi, it's a wellspring of other opportunities. Three-Two is always looking for good runners to do his dirty work. The prostitutes make for excellent contacts. Runners come through all the time, so the bar is a good place to hit up people for rumors and other job opportunities. Politicians and powerful figures use the business' services frequently, so it's a great place to bump into some of them. 27 Osoku Road can be used as a hub for expanding the campaign, or it can be a tie-in for other sections.

Collection Run

If the runners leave a good impression on Three-Two, he propositions them for some work.

"I know you guys are looking for Takahashi. I can't help you with that, chummers, but if you're looking for some payola, I might have something up your alley. You see, in this business, you get some unsavory types. Who would've guessed, right? Well, those unsavory types sometimes don't like to pay their bills. I've got a list, two guys and a razorgirl. Brown Danworth is in the hole to me for about twenty k. Oni Shimigami is a troll, so watch out. He's in for about eighty k. The razorgirl, former employee of mine, is called Jane. We don't know much more about her, except she's probably working for the zaibatsu now. She owes me about thirty-five k. I don't have a lot on these people, but maybe you want to ask around?"

If they comply, he'll cut them a deal for ten percent of what he is owed by the three.

DEBUGGING

If the runners are having trouble finding Takahashi, drop an obvious clue to lead them to one of the other locations. For example, you could have them find some not Kiyoshi left behind that has a reference to his mother's address. They could find a matchbook for Heisei's shop at their spot. They could find a napkin with a woman's number, which leads them to a worker at 27 Osoku Road. They could encounter AR spam enticing them to visit the Kafe and proclaiming that it's a great place to "relax and lie low for a time."

If the players exhibit reluctance or remorse over framing an innocent man, even a lowlife like Takahashi, make them aware that some low-level enforcers are looking to break his kneecaps if he doesn't make good on some of his gambling debts—the sort of thugs who might be put off for a while by a little media attention. The runners might also be approached by a tabloid journalist looking for an exclusive interview with Takahashi—the tabloid might offer enough nuyen to clear his debts (and maybe a little "finder's fee" for the runners). Sometimes, even bad press can be good for you.

GRUNTS AND MOVING TARGETS

KIYOSHI TAKAHASHI (Human Male)

Kiyoshi is a coward and a con man. His primary goal in life is to survive and swindle wealth from those more fortunate than he. He's not very confident, and he blames all his mistakes and failings on his father's death when he was a teen. While not confident, he has a certain inflated sense of self-importance, and he has a bad habit of overpromising if someone is offering something he wants. If the runners are aware of the situation with his family sword, attempting to make him feel guilty is not very difficult (he takes a -2 penalty on any Charisma-related tests tied to this subject), and that can lead him to relent to almost any further suggestions or demands.

B	A	R	S	C	I	L	W	Edg	Ess	Init	IP
3	3	4	3	4	3	3	3	3	6	7	1

Condition Monitor Boxes: 10

Armor (B/I): 4/0

Skills: Con 3, Dodge 3, Infiltration 3, Intimidation 2, Palming 3, Perception 3, Pistols 2

Gear: Armor clothing

Weapons:

Hammerli 620S [Light Pistol, DV 4P, AP—, SA, RC 1, 6(c)]

JANE (Human Female)

Jane, for some reason, thinks there's money in Kiyoshi. So she follows him around for now. She's a classic razorgirl, with the exception that she's broken away from her pimp, stealing a lot of money in the process. She hates Three-Two with a passion and allies herself with anyone who shares that sentiment. She's



a ruthless fighter, but unless provoked she won't so much as show her claws for a threat. In social situations, she tends to play innocent and vulnerable first. If the runners are at least somewhat polite to her and don't attempt to hit her up for Three-Two's money, she can become a nice contact.

B	A	R	S	C	I	L	W	Edg	Ess	Init	IP
3	5(7)	4(6)	5(7)	5	3	3	4	5	1.04	7(9)	1(3)

Condition Monitor Boxes: 10

Armor (B/I): 8/6

Skills: Athletics skill group 4, Automatics 2, Blades (Cyber Implants) 6 (+2), Dodge 5, Infiltration 5, Intimidation 4, Perception 3, Unarmed Combat 4

Qualities: High Pain Tolerance

Modifications: (All alphaware) Dermal plating 2, hand razors, muscle replacement 2, wired reflexes 2

Gear: Armor jacket

Weapons:

Hand Razors [Blades, Reach —, 5P DV, AP —]



A HUMMINGBIRD WOULDN'T KNOW

Urgent Message.....

People walk the streets, both physically and virtually, day in and day out, without thinking about the millions of things their senses are bombarded with. This is a good thing and a bad thing for advertisers. If you try to give a consumer a thorough, engaging impression of your product, you might easily be ignored since what you put out will be lost in a flood of noisy, flashing messages. Lots of people use software to help them skip ads, but even if they can't be skipped, they can be overlooked. The average consumer zones out halfway through most commercials for products they wouldn't otherwise buy. The good news is, if your goal is to just put a thought in the back of a consumer's head, it's not that hard for a brief snapshot, if sufficiently catchy, to find a resting place somewhere in their subconscious.

Rule number one of advertising: Never exceed the attention span of your audience. In 2073, your average prole has about the attention span of a kitten or a fruit fly. If you want attention, think nuclear. Hit them hard, hit them fast, and don't give them the chance to think too much about what hit them. Consumers who think are consumers who make educated choices. Consumers who make educated choices won't buy your product. Because if they would, you probably wouldn't need advertisements, would you?

—Marketing for Morons, 2073 Edition

SCAN THIS

In this scene, the characters have to hack their way into the commlinks of a good portion of Neo-Tokyo. The assignment is to pass along a series of subliminal messages to the passengers of the Tokyo Metro train system. The message must reach a significant number of people. If successful, it could invade the consciousnesses of over fifteen million unsuspecting individuals. The intention is to plant suggestive and subversive messages about Ikemoto into their minds, subtly changing her public image.

The success of this part of the mission mostly depends on the time when the program is launched. If it occurs during an off-hour, the mission is successful. If it's during a prime time, the mission is *really* successful. Either way, it does what it's supposed to do. The scene wraps up when the runners contact Mr. Johnson.

TELL IT TO THEM STRAIGHT

Mr. Johnson looks overly excited for the next phase of the plan, and you can't help but feel a little nervous when you see that.

"Have you ever experimented with subliminal messages?" he asks. "Our next job is a bit complex. We need you to get into the hardwired advertisement beacons on the Tokyo Metro subway system. Normally, this system broadcasts a series of paid advertisements that bombard everyone who steps onto a train. I

don't know if you've been on the metro system, but you can't take a train without being inundated with every new fad in electronics, fashion, and entertainment. We're going to take advantage of this.

"We have a series of images, little flashes on a program. You get it into the ad beacons, it'll blast thousands of millisecond-long pictures into everyone's PAN, flashing at speeds beyond what their conscious minds can register. While the job itself is pretty direct and invasive, the results should be subtle. Now, I don't know a whole lot about the way all the gear involved works, but that's why I hired you, isn't it? I'll send you the program in question. You just need to get it into the system, and get it to run during rush hour. Can I expect results?"

When the runners contact Mr. Johnson for wrap-up, read the following:

"I got word of your accomplishment, runners. Excellent. We're moving into the final legs of the job. So why don't you kick back, take a bit of a holiday and think about the next step? It's a big one. If you haven't already, I'd recommend establishing some nice DocWagon contracts, and quickly. This might involve some bullets, just so you know. Call me when you're ready to get moving on the last major stage."

BEHIND THE SCENES

Finding an In

The train stations are all above ground, thanks to a massive earthquake in 2061. The entire system of train stations is currently hardwired for its advertising network; the network is a Mitsuhamas development that's brought in millions in ad revenue. The trains themselves are government subsidized; while they were originally contracted through a number of different companies, the Japanese government retains ownership of the actual means of transportation. In fact, there's an added layer of complexity, since the metro systems are an independent corporation owned collaboratively by the Japanese government and Tokyo's local government.

Because of the hardwired nature of the technology, external hacking is nigh impossible. That's why it was set up the way it was—Mitsuhamas can't tolerate a loss in revenue or reputation. This means that the hack will have to be initiated in the old-fashioned way, either through direct access to the physical nexus or through a physically spliced line. The paranoid Mitsuhamas engineers anticipated the possibilities for cyber-terrorism, so the nexus is completely incapable of accessing the outside Matrix.

Splicing the Lines

The hardwires are heavily protected under galvanized titanium casings all over the network. Fortunately for the runners, though, there are plenty of spots where there's no security, since the wires run all throughout the Tokyo metropolitan area. Despite the lack of surveillance, the cable housings are wired for damage alerts, so that system must be hacked if a team wishes to install the software for a later application, as network administrators will almost immediately receive the notice of the damage and will subsequently shut down the system to prevent intrusion. Then, the system would be scanned for pirate code, likely revealing the shadowrunners' work prematurely.

Splicing the line requires a relevant technical skill to breach safely (Industrial Mechanic would be the default, any other skill takes a -2 modifier to the test) along with a Hacking Test to disable the damage alert (the system has a Device Rating of 3, Firewall 4, System 3). The characters can then attempt to hack into the beacon hub (the hub has a Device Rating 5, Firewall 5, and System 5).

Going Unnoticed

Depending on the shadowrunners' methodology, moving under the radar may be a high priority, or it may not. If the runners are remotely hacking from a spliced line, and they intend to install the software for immediate execution, stealth might fall by the wayside. If the software must be executed after the initial installation, or if the characters intend on hacking the nexus directly, the team needs to be mindful of subtlety. The stations are heavily staffed. That may come off as intimidating to a would-be intruder. But on the other hand, over six million people step in and out of the Shinjuku Station every day. Even in an ideal situation, where Shinjuku is fully staffed with about one hundred security officers, the station could have as many as two million people wandering through its halls. That's one security officer to every twenty thousand bystanders. That makes the odds for the runners significantly less daunting.

Sneaking through a station receives a +2 modifier at night or +4 modifier during the day due to the crowd size and accompanying levels of bedlam. Around the security offices, this modifier disappears. Security forces receive a perpetual -2 modifier to notice moves near the security sector, however, since it's rarely a point of disturbance. The complexity of getting into the security office offsets that check, though. It requires an Infiltration + Agility Opposed Test to get there unnoticed (beating the security officer team), a Hacking + Exploit Test to disarm the alarm system (Device Rating 2, Firewall 4, System 3,) a Locksmith + Agility (2) Test to break into the office, another Hacking + Exploit Test to break into the nexus (Device Rating 4, Firewall 4, System 4), and another Infiltration + Agility Opposed Test (beating the security officer team) to get out unnoticed. Any failed check except the nexus hack alerts a Heikin officer to investigate in person. Failure on the nexus hack causes the Heikin officer to immediately alert the on-duty Saino unit.

Hacking the Beacon Hub

Once at the target location, the runners then must hack into the beacon hub, upload the software, and escape. This is a fairly complex procedure that requires a number of skills. You may wish to make this clear before the runners go in so that the team can send in the people with the right skills. Because of the difficulty of making it in, it'd be a huge and frustrating waste of time if a character made it all the way, only to realize she was incapable of doing the necessary work.

The beacon hub can be accessed directly through the nexus, or through a spliced line. Either way, the roll is the same. A direct nexus connection can support a full Device Rating of 6, as opposed to through the spliced lines that limit Device Ratings to 4 due to the latency in the old-fashioned wiring. The system has a Device Rating of 6, Firewall 5, and System 5.

Technomancy

A solid technomancer could render many of these tasks quite a bit easier, but the hardwired nature of the system still requires the character to find a hard entry point. The one major advantage a technomancer has in this situation is the ability to generate a sprite to send off into the network. So long as it's done properly, that will give the technomancer a connection into the nexus, allowing for later installation and less chance of detection. A clever technomancer might use that tactic to set up an ambush for incoming security officers. While the Saino forces are competent hackers in their own right, they don't really expect shadowrunners of high caliber to breach what is otherwise a rather banal and isolated system.

Tokyo Metro Security

Tokyo Metro doesn't mess around when it comes to security. Their job description includes dealing with Yakuza, garutachi, shadowrunners, extremist groups, and cult members, in addition to run-of-the-mill disgruntled office workers. This requires Tokyo to hire two levels of security forces: "Heikin" and "Saino" (effectively "normal" and "elite," respectively). Heikin officers are not unlike traditional rent-a-cops, with a slightly above-average level of martial arts training. They're put through an academy with biannual refresher courses, and they receive competitive raises to keep their skills honed. They're very good at working in units of four to six members, with a squad leader trained in small group tactics. On the Saino level, the security agents are barely discernible from competent shadowrunners. They operate in small groups that have at least basic coverage in frontal combat, technical security, magical security, and surveillance. Often, the groups overlap in some areas.

One Saino group is stationed at every major metro hub, along with between one and ten Heikin units. This number depends largely on the size of the station and the time of the day. Shinjuku Station tends toward the upper numbers, only having fewer than four Heikin units present during slow times and during particularly bad staffing crises. During rush hours, they employ about twenty Heikin units and two dedicated Saino units.

Payment

The base pay for successful broadcast is that each team member receives an amount equal to one month's Lifestyle of the wealthiest member of the team. If the whole thing goes off without a hitch, this is increased to two months' worth.

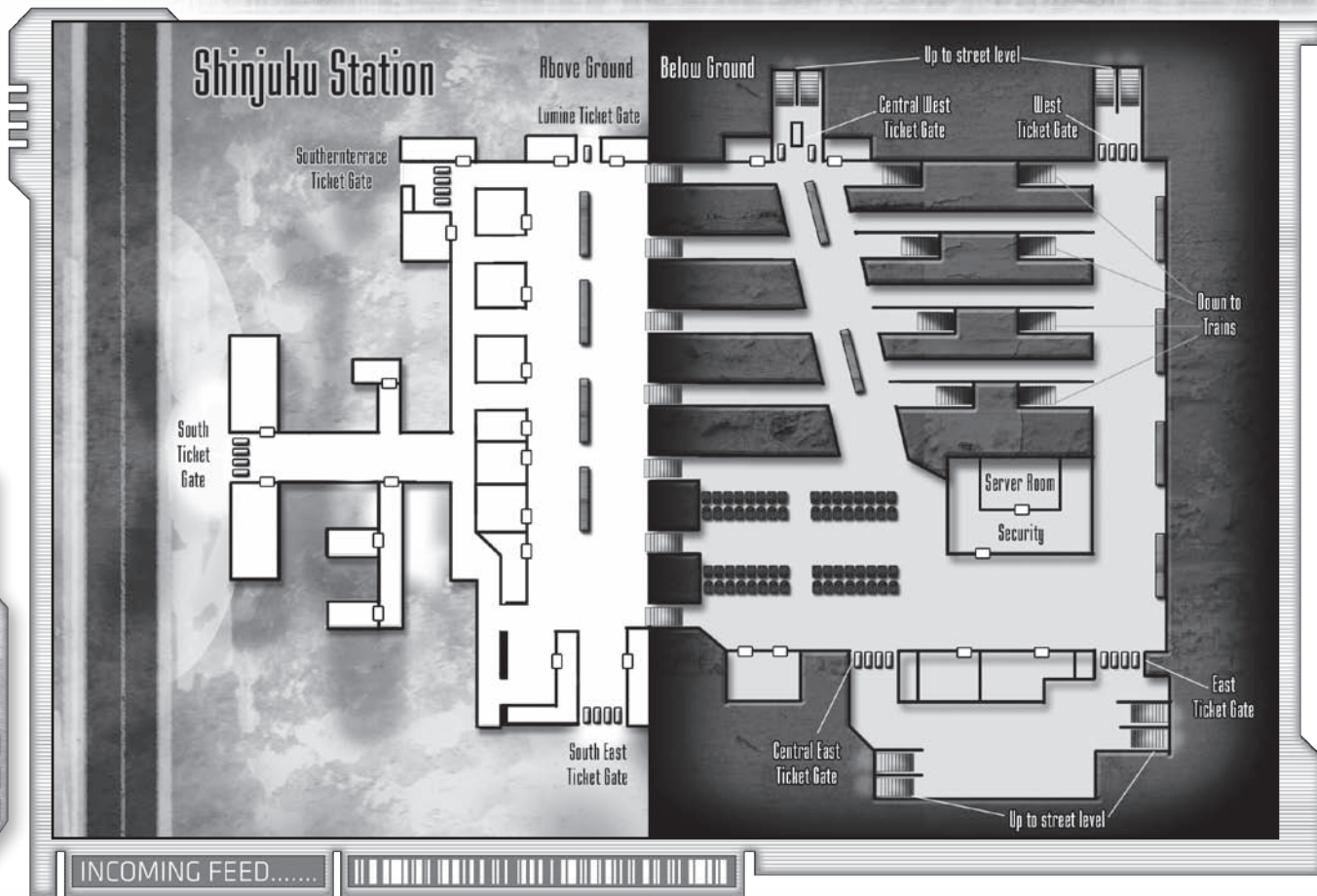
SUBPLOTS

Shinjuku: Revisited

Shinjuku Station is often described as being "large," but this is a gross understatement. During an average day, over six million people enter and leave the station—that's more than the population of most cities. Shinjuku has its own economy, its own society, and its own crimes. Thanks to the Saino officers, there's a decided lack of shadowrunners taking advantage of those six million people.

During actions in or near Saino, the team receives an offer. For a quick smash-and-grab on a dry cleaner in the station's shopping district, a mysterious figure offers 5,000 nuyen. More





importantly, he offers a small office/apartment combination in the same shopping district. This could lead to a secondary base of operations for the main mission, or it could lead to an entire campaign's worth of missions originating from the metro stations. If the runners do the deed, they'll be approached by a Saino agent who offers to turn a blind eye to what they are doing in exchange for a five percent cut on any earnings made in the station grounds.

Effects of the Subliminal Messages

After the program is executed, it affects all those in the train station immediately and subtly. The subjects are bombarded with images of Ikemoto in various lewd acts. All those viewers become more enamored with her. Those who aren't fans become fans immediately. Those who are fans become obsessed. On a more general level, because of the subtle damage it causes to the psyche, ten percent of the viewers affected by the ad receive a -2 modifier to all Willpower Tests for at least the next year, as their impulse control is weakened by the impressions. When a subject sees Ikemoto, they revert to a baser level of thinking, lusting after her more than the person would like to admit. These people tend to be nervous and guilt-ridden for quite some time after seeing her (since the runners are aware of the general content of the ad, they are not part of the ten percent affected to this extent).

Crafty shadowrunners might take advantage of this opportunity. Those suffering from the effects are much more open to suggestion, which could afford the shadowrunners an almost infinite number of minor benefits.

PLACES OF INTEREST

Shinjuku Station

The original Shinjuku Station was destroyed in 2061. This was somewhat fortuitous, as it was long overdue for a renovation and expansion. So when the Emperor commissioned the reconstruction of each station in an aboveground location, he pulled no stops with Shinjuku. It's located high above the Shinjuku and Shibuya wards of Tokyo, about two thousand feet above the site of the original station. Whereas some stations are mainly used for their primary function, Neo-Shinjuku, as it's affectionately called by locals, is something of a completely independent ward of the Tokyo prefecture. It wouldn't be difficult to live one's entire life in the station, from birth until death.

The station literally contains everything a person could ever need and then some. It includes a fully functioning shopping mall, along with smaller shopping districts throughout. There are a plethora of hotels and restaurants. The most popular lodging facility for shadowrunners is the Shinibatsu Hotel, a large capsule hotel that only uses hard currency. A hotel capsule is literally what it sounds like; it's a series of two-meter pods that accommodate one sleeper each. Any possessions can be kept in tightly secured lockers. The end result is a cheap night's stay (about 15-20 nuyen on average,) where a runner can be safely anonymous and quite difficult to find.

On top of the more wholesome businesses, there's a miniature sex trade involving brothels, exotic dance clubs, and erotic massage clinics. Drugs are acknowledged as a staple of

the halls; most even vaguely shifty types receive elaborate offers for all manner of illegal chems. Most importantly, thanks to the efforts of the Japanese government's security forces, the place is all but devoid of career runners.

The Nexus

The nexus itself is a large, rather unassuming server box, locked in a small room in the security sector at the Shinjuku train station. The security room is staffed 24/7, sometimes a little less than that during rush hours, but it's never what even the most ridiculous runner would call light on surveillance. During most hours, a unit of Heikin officers is in the security room (see map), and Saino officers spend any time not patrolling in that same security room.

Conveniently, it's also not frequently checked. So even if the characters make slight mistakes, leaving evidence behind, they're not likely to be found out until it's far too late.

GRUNTS AND MOVING TARGETS

TOKYO METRO HEIKEN SECURITY OFFICERS (Professional Rating 3)

The life of the Heikin officer is not a glamorous one. The job is very straightforward, requiring an officer to show up on time, watch monitors, patrol the station, and when problems arise, detain offenders and deter widespread threats. Conveniently for the Heikin officer, any particularly egregious threat falls under the purview of their Saino superiors. At the first sign of cybercrime, magic, or heavy weapons, the Saino forces are immediately dispatched to the scene.

With relatively low-stress jobs, high pay, and job security (there's always crime on the trains), Heikin officers tend to be very pleased to do their jobs. This leads to high performance and very high morale when compared to other security agents under private employ.

B	A	R	S	C	I	L	W	Ess	Init	IP
4	4	4	4	3	3	3	3	6	7	1

Condition Monitor Boxes: 10

Armor (B/I): 6/4

Skills: Athletics skill group 4, Dodge 3, Intimidation 3, Perception 3, Pistols 4, Unarmed Combat 3

Gear: Armor vest, commlink (Device Rating 3)

Weapons:

Yamaha Sakura Fubuki [Light Pistol, DV 4P, AP —, SA/BF, RC (1), 10 (ml) x 4]

TOKYO METRO SAINO SECURITY OFFICERS (Professional Rating 4)

Saino officers were a twofold solution to Japan's problems. Hiring elite security agents gave the metro system a rapid, thorough, and prestigious security force. Crime dropped dramatically in the metro stations immediately following the decision. Also, most of these security officers were hired off the mean streets. Giving these agents a steady paycheck keeps them from committing crimes while also shrinking the pool of available shadowrunners. This was exactly the effect the Japanese government intended.

Most of the teams of Saino officers were hired together. This means that often, the teams have longstanding relationships and are very versed in tactics befitting their strengths and weaknesses. When playing a Saino team, don't hesitate to use fierce, tactical decisions in the way a traditional team of shadowrunners might. The only substantial difference is that they're discouraged from using large, flashy, and destructive methods. This doesn't mean it doesn't happen, it just means it's a last resort.

The typical job of the Saino officers is to patrol undercover, watching for high-profile crimes being committed. They're also on-call to provide backup for Heikin forces whenever a situation escalates into magic, cybercrime, mass hysteria, or any munitions-based combat. While Saino officers are mostly quite pleased with their lucrative paychecks, a smart group of criminals can offer bribes for the Saino to look the other way.

Detailed below is the average Saino enforcer. Feel free to modify these statistics to fill whatever specialty niche you need for a scenario.

B	A	R	S	C	I	L	W	Ess	Init	IP
7	5(7)	4	6(8)	3	3	3	3	1.5	7	2

Condition Monitor Boxes: 12

Armor (B/I): 12/10

Skills: Athletics skill group 4, Automatics 3, Dodge 4, Heavy Weapons 5, Perception 3, Pistols 4, Unarmed Combat 4

Augmentations: Cybereyes [Rating 4 w/ flare compensation, low-light vision, smartlink, thermographic vision, vision enhancement 3, vision magnification], muscle replacement 2, wired reflexes 1

Gear: Full body armor w/ helmet and chemical seal

Weapons:

Savalette Guardian [Heavy Pistol, DV 6P, AP -1, SA/BF**, RC 1, 12 (c), w/ explosive rounds, smartgun system]

Survival Knife [Blade, Reach —, DV 5P, AP -1]

** Burst Fire on this weapon requires a Complex Action.

MOVING OUT OF THE BASEMENT

SCAN THIS

Hisato-Turner Broadcasting's headquarters is amongst the ten tallest buildings in Neo-Tokyo. It's a testament to their success that they rival Mitsuhamas building on Mitsuhamas home turf. Of particular interest is its location. On the south end of downtown, it stands in such a way that its tower-length media screen faces the vast majority of Tokyo residents at any given time. This screen is over two thousand feet of pure commercial gold. It airs commercials, previews for Horizon programming, and a handful of exclusive shorts. Locals call it the Edo Panel.

There is a subculture of sprawl-dwellers that have made watching the Edo Panel their primary hobby. They know what's playing at any given time. They've established various locations ideal for screen view, which they call subete points. When HTBNE (Hisato-Turner Broadcasting News Edo) films live, panel cultists rapidly communicate broadcast points to heighten their chances of showing up on the screen. Fans have arranged at least ten pirated simulcasts throughout Neo-Tokyo in strategic



locations to consistently and persistently broadcast the display. While Horizon takes action against these copyright violators, they can't move quickly enough to break the entire network. Their efforts have made the screen's feed accessible anywhere in the world.

Deep down, Horizon likes it that way.

This scene has the team breaking into a media giant's Tokyo headquarters. What's ironic about this mission is that they're breaking into the property of their employer, Horizon. Local management has no idea this is going to happen and will treat it the way they treat any other invasion: with force and efficiency. Their goal is to break in and take over the controls of the Horizon Edo Panel. Once conquered, they'll air faked footage of Ikemoto performing all manner of disgusting acts, striking a fierce blow against her reputation before the endgame. The mission begins as soon as the team calls Mr. Johnson for the assignment.

This mission allows for a lot of variety. It should be the highest action mission in the entire campaign. It's the climax, so play it up as such. This is the chance for your action-movie shootout; descriptions should be as loud, fast, and deadly as the weapons. Conveniently, this mission not only allows for obvious activity, it even encourages it. If the runners make obvious violent actions, they'll make the news, which is what Horizon wants—and the fact that they are breaking into Horizon property will deflect attention away from Horizon as the power behind this run.

This section provides maps, statistics for the security forces, and thoughts on the processes of getting in, getting out, and taking charge of the media control room. The scene should be designed as a series of modular encounters, with engagements and conflicts you can throw at the team in order to challenge their particular skills. Use as many or as few encounters as you'd like; they're modular to give you as long or short a mission as you need.

As usual, wrap-up occurs when the runners call up Mr. Johnson with their results (or if he calls them once it's clear that their work is done).

TELL IT TO THEM STRAIGHT

When the runners contact Mr. Johnson for their mission, read the following:

"So, you're ready to get moving on the last full assignment? Excellent. You should enjoy yourselves. If you've spent any time on Neo-Tokyo's streets, you've probably seen the Horizon Edo building. It's along the south end—it's the big building with the giant display monitor facing the city. We need you to break in and take over the control room for the screen. Before you ask, yes, it's a Horizon property. We could probably do this as an internal job. However, if responsibility is pinned on Horizon, they'll see that we've officially moved against Mitsuhama. By doing it this way, Horizon gets to apologize for its lack of security, and we get to make nice with Mitsuhama's board of directors for the acquisition efforts later.

"That being said, there will be security. The building is not aware of your intrusion, and it's important that they remain unaware until the time. If they see you, they will attack. While I'm confident of your intrusion and infiltration abilities, I would strongly advise you go in with the expectation that you will be noticed, and you will be confronted by heavy security forces. You

will likely cause some substantial damage to the building and the employee base. We understand this. Ikemoto is worth billions, and we're prepared to make sacrifices for the acquisition. We can absorb some high-profile violence. It might even help—it'll make for good news, which will make for a more successful message during the next step.

"Once you're in, you need to take charge of the monitor. You'll display video of Ikemoto doing things that might ruin her credibility as a wholesome little pop idol. We'll leave the details in your hands for just what you display. You'll have to develop the video yourself, or commission its development. Do we have understanding?"

When the runners call with results, read the following:

"I saw your work, runners. I couldn't have asked for better. We've caught word of riots over the video, and people worldwide have now seen it. Many are calling for Mitsuhama to drop Ikemoto's contract. We're one step away from the final brick in that foundation. Now, we wait for the child you paid for, and we'll introduce it to the market. Find a solid buyer in Neo-Tokyo proper, and contact us. We'll make arrangements to have it purchased, and we'll handle the media side from there. This will be our final strike. Once it's executed, we'll offer Ikemoto a new contract as a kind of mercy act. Mitsuhama will hopefully be quite willing to wash their hands of her.

"So contact us next when you have sold the child. Understood?"

BEHIND THE SCENES

The Video

The characters will have to create the damning Ikemoto video prior to their invasion. It's not something that can be done effectively on the spur of the moment. Given a little time and the right software, however, the runners can produce a believable video of Ikemoto doing just about anything they can imagine. To create a six-minute video, have the runners' programmer/engineer make a Computer + Edit (12, 1 day) Extended Test.

To evaluate the quality and overall impact of the video, make a separate Computer + Edit (4) Test. If they succeed on this second test, the general public accepts the video as genuine; if they achieve any net hits, the video is that much more dramatic and "buzzworthy."

Getting In

There are a number of ways a team of runners could get in. Anything not involving an elaborate, clever plan will be met with force. That's fine; Mr. Johnson explicitly stated that. A strong combat-oriented team would probably appreciate an action-packed finale to the overall plot arc. If they have a good plan, and they want to go in undetected, you should give them the chance. Don't shoehorn the runners into a single entry route. If they make it all the way without detection, you should make checks on the way out much harder. A confrontation should happen on the way out (probably with Security Chief Tanaka), unless they make a downright miraculous effort. If they make it in and out without difficulty, the players might be disappointed by the lack of a good, heated climax (unless they're the type of runners who value getting the job done without firing a shot; in which case, if they earn their stealthy escape, you can let them keep it!).



Running the Massive Combat

Running fights against a number of security forces can be difficult to keep well paced. The most important thing you can do is to keep things changing, making them dynamic. No roll should be without purpose, no turn should go without situational modifiers. Filing cabinets fall in their way. Bystanders slam into gunners. Security guards don't always gun it out to the death—they lose their nerve and flee, or they retreat to find a better position, or they look for reinforcements. People are continually coming into and out of the moving conflict. Stray bullets strike both sides of the battle. Make glitches worse, make critical glitches disastrous (especially for NPCs). If a character does more than enough harm to kill an enemy, allow it to blow through to another. The whole goal is to play up the unexpected, to make the dramatic that much more dramatic. This is the action-movie grand finale.

Getting Out

Getting out should be harder than getting in. It should be a struggle. Waves of security throw themselves at the runners; if Security Chief Tanaka hasn't already confronted them, he demands a duel. The runners should be under the impression that the security is endless. They shouldn't be looking to take everybody out or leave the building a smoking pile of rubble; instead, they should be strategically retreating and making their getaway. Use the techniques described in **Getting In** to add tension and drama, but emphasize the rapidity of motion, the constant presence of stray bullets, and the intensity of a strong escape.

If the runners were unnoticed through the first stage of the mission, they should be noticed as soon as they finish with the video. Reward them with a fun escape. If they did that well through the initial process, focus less on danger, more on action for the exit.

Encounters

Here is a smattering of encounters you can use during the mission. Encounters marked (Combat) are those involving security forces, after the runners are discovered. Encounters marked (Non-Combat) are those other things that can occur, slowing or drawing attention to the runners before the security forces have found them. Many of these encounters risk bringing attention to the runners.

The Water Cooler (Non-Combat)

A group of four employees the runners pass by are speaking about the company. They're talking about how the company doesn't care about them, how they'd love to see the company screwed over. With a successful Negotiation + Charisma Opposed Test (use a dice pool of 6 for the employee group), the runners can chat them up and use them as a diversion or as minor assistance. With failure, they'll alert security.

The Mail Guy (Non-Combat)

During the infiltration, the runners come across a mailroom worker who is in the wrong place at the wrong time. Not only that, he's setting a bomb. Not one large enough to take down the whole building, but one that certainly would do a significant amount of damage and likely would claim some lives. The runners have a few choices. They could ignore him. They could confront him and save

lives. They could draw attention to him, distracting security away from themselves. They could extort and blackmail him. Either way, he can't tell anyone about the runners, since that'd draw attention to what he was doing when he encountered them.

The Other Infiltrators (Non-Combat)

The runners aren't the only ones sneaking around. They run into another team of runners who are infiltrating the building for Mitsuhamas. Ironically, they're looking into whether Horizon was behind certain activities—namely, the activities the runners engaged in during the previous missions. How they handle competition is up to them. But overt action draws immediate and earth-shattering force from the security teams.

The Business Meeting (Non-Combat)

In a slight stumble, the runners accidentally find themselves in the middle of a business meeting. They may have fallen through a heating vent or burst into the wrong door because they're panicked or in a hurry. Either way, they're stuck in a room with ten middle-management types. While the occupants are loyal company men, they're also in fear for their lives as soon as they see a group of armed runners burst in on them. They barter and make offers to spare their lives. One "hero" tries to make a break for it and escape, though it's nothing more than a clumsy, weaving run toward the room's main door.

Missing Girl (Non-Combat, Side Work)

In a break room, they see a poster plastered all over the walls for a missing young girl. This could serve as a worthwhile side mission later, if they're interested in investigating and researching the situation. Handout 5 is the poster.

Randomness (Combat)

A confused security officer making his way through the building's corridors literally bumps into one of the runners. He very quickly realizes that this individual doesn't belong. Unfortunately for him, he's outnumbered. While he can't afford to fail, he also doesn't want to put his life on the line. It'll be a tense situation. If the runners don't take action quickly, the guard tries to rush away so he can call for backup. If he puts his hand to his communicator, security quickly swarms the area.

Ambush (Combat)

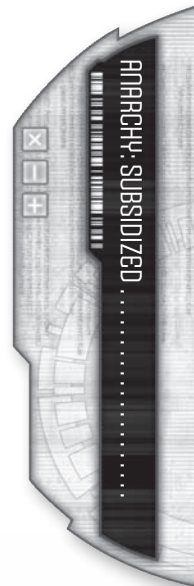
As the characters pass through a door, they realize at the last moment that security was ready and waiting for them. Not just a small force, either. It's one full security officer for each runner present, and two stock security officers each. They let loose a hail of gunfire, taking advantage of the bottlenecked runners.

Escape Through the Cubicle Farm (Combat)

Security forces take up much of the office space once they realize where the runners are. Using Gymnastics, Climbing, and similar skills, the team must charge over the cubicle farm to avoid the massing army of security officers.

Firefight, Literally (Combat)

During the ongoing scuffle, something catches fire. Office environments aren't very good at containing fire. Fighting in the



fire becomes difficult, giving all participants a -2 penalty on any actions requiring vision. Glitches related to movement can end up in PCs or NPCs falling into a burning area and receiving damage.

Security Chief Tanaka (Combat)

Security Chief Tanaka has a flair for dramatics. Rather than let the runners escape, or delegating the task of stopping them to one of his subordinates, he wants to finish the job himself. He confronts the runners directly, insisting on a duel. He doesn't make that challenge alone, of course—he's backed by a veritable firing squad when he appears, and they're ready to let loose at the runners if they refuse Tanaka's offer. If they accept his conditions, he suggests they choose a champion. The rule is, if he loses, they walk free. If they lose, one dies, the rest are imprisoned.

Going Postal (Combat)

During the fray, an employee goes bonkers. To make things worse, he's been preparing for this day. Over the years, he's snuck in a gun, piece by piece, assembling a carbine automatic rifle in his desk. He leaps on a desk, screaming and demanding "SILENCE!" He lets a few rounds go into the ceiling. If everyone doesn't quiet down, he levels his gun and sprays the room with a remarkably high dice pool (16 altogether, which includes his Edge, so any 6s he rolls count as hits and are then re-rolled for possible additional hits). If they quiet, he explains that he's working (then fires a shot), that this spreadsheet isn't going to fill itself (fires another shot), and the next motherfucker that so much as speaks is going to see a chest full of bullets. The security officers are too intimidated to make the first move, but the employee's fixation on them could give the runners a head start if they decide to flee.

Payment

The base pay for this mission is two times the wealthiest team member's monthly Lifestyle—that amount is paid to each player. If they cause massive harm, the amount is increased by a month's pay. If they manage to make a particularly interesting video, the amount is increased by still another month.

PLACES OF INTEREST

Hisato-Turner Broadcasting Headquarters

Hisato-Turner Broadcasting's headquarters is part skyscraper, part castle. It was constructed about a decade ago, during a very tumultuous time for Horizon Corp. During the early days of Horizon's ascent to power, they worried about not only political and economic attacks, but actual physical attacks against the corporation's infrastructure. For this reason, Horizon built their Tokyo subsidiary as a security fortress. Conveniently for runners, most of the security measures are geared more toward large-scale attacks. Bombing Horizon Edo would be nigh impossible. Sneaking in and taking over their media hub is a little less difficult but still not a walk in the park.

The building rises to 140 stories, broken up into fourteen ten-story sectors. Each sector has two dedicated security agents. Additionally, about forty security agents patrol on a given day. During times of heightened security (for example, if the runners were found out during one of their previous attacks), it's not out of the question to have one patrol agent on every floor, two to four

on particularly sensitive floors. During security breaches, they can mobilize and converge, putting a small army against threats. The chief of security, a man named Tanaka, runs a rigid ship. Not only does he maintain a strong force of security officers, he's also been known to confront threats directly.

Most of the building requires badge entry via SIN. Visitor SINs are tracked, even if they sneak in when the door opens behind an employee. High-security areas (not including the media floor, which is relatively low-security) require retinal scanning for every person who walks through a door, along with complex metal and explosive detectors. Very few locations aren't under constant camera surveillance.

Hisato-Turner Broadcasting's headquarters is considered extraterritorial land by Japanese law, so there is a prison and extradition floor. Security officers will not hesitate to kill excessive offenders. Horizon security doesn't fool around; they rarely carry non-lethal weapons. The prevailing philosophy is that if someone is breaking in and requires direct action, they should be met by a fast and lethal response to preserve the safety of Horizon employees.

The Media Control Room

The media control room isn't quite the bastion of security some other locations are, but there's a lot of attention paid to it. The entire media floor is exploding with activity during all hours. During the day, it's shoulder-to-shoulder in many parts of the floor. At night, they rent out studio space to all manner of entertainment professionals. In fact, if your players are enterprising, you can offer this as a potential option during their research. The biggest conflict the players will run into is that the control room isn't easily accessible; in fact, it's almost impossible to make it in without drawing attention. Even using hostages, it'll be hard to make it in long enough to use the facilities without being interrupted.

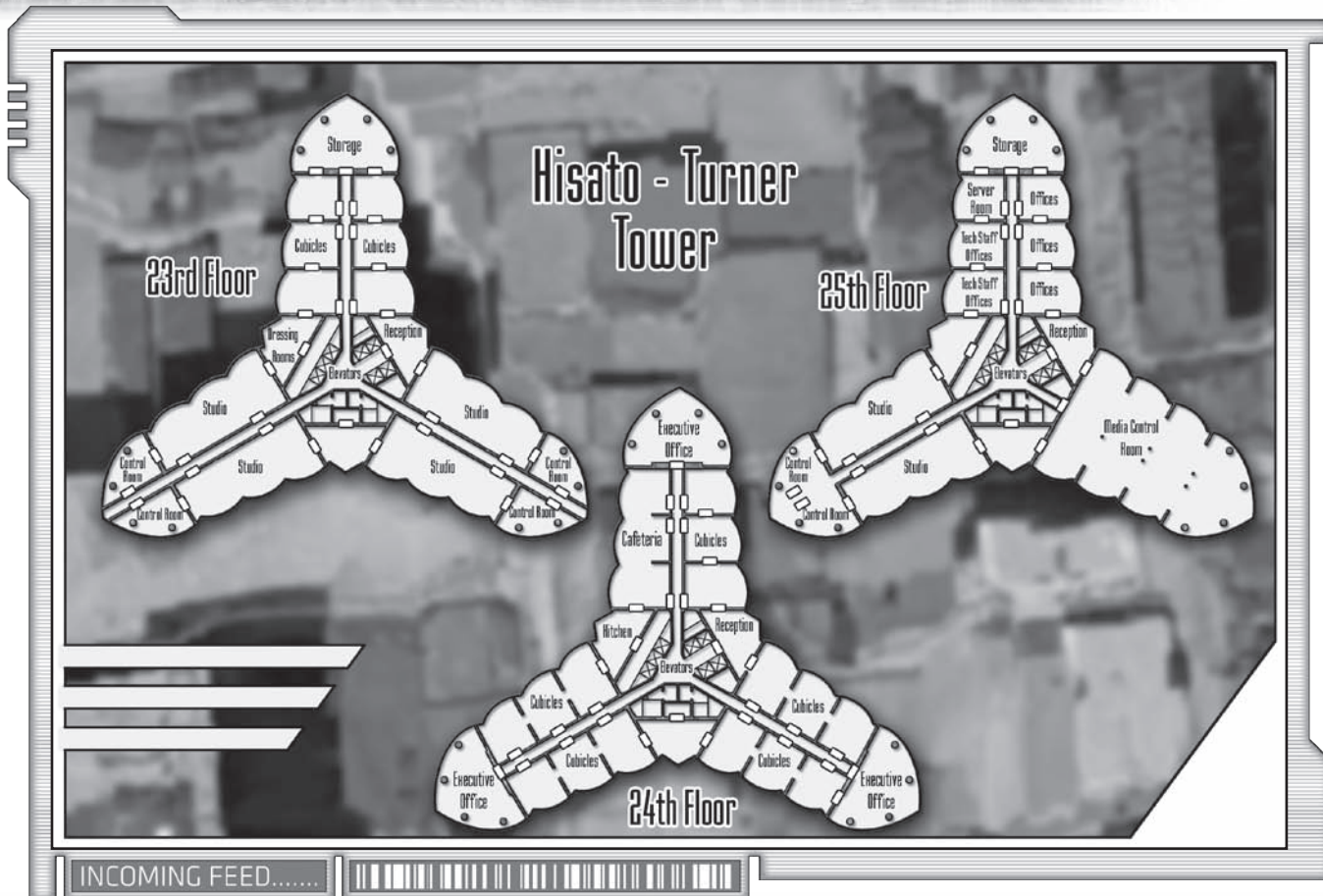
The devices aren't protected. In fact, they're openly welcome to intrusion. A simple upload is all it takes. Depending on the length of the video, though, engineers may be able to interrupt if given access. This means that characters need to maintain a hold on the control room during the playing of the video. This requires a strategic and forceful occupation. If they choose to delay the broadcast, it'll take a Hacking Test against the control room's node (Device Rating 6, Firewall 6, System 6) in order to hide the program from engineers. Otherwise, company computer techs will find and eliminate it before the video has a chance of appearing before the crowds.

GRUNTS AND MOVING TARGETS

HORIZON SECURITY FORCES (Professional Rating 2)

In small numbers, these basic security officers won't pose much of a threat; their job is to lead larger forces, including numerous stock security agents (see below). They're not elite forces, but most have chips on their shoulders, and they are well aware of the fact that Horizon promotes by merit. Many are bored and are simply looking for excuses to pull weapons. They won't hesitate to use excessive force to stop criminals. They're dressed in black slacks and a white shirt. They're rarely recognizable as security in the corporate atmosphere unless a viewer takes a particularly close





look. They take advantage of this fact, attempting to blend in and ambush offenders when they notice security breaches.

B	A	R	S	C	I	L	W	Ess	Init	IP
3	4	4	3	3	3	3	3	6	7	1

Condition Monitor Boxes: 10

Armor (B/I): 8/1

Skills: Athletics skill group 2, Dodge 2, Perception 1, Pistols 2, Throwing Weapons 2, Unarmed Combat 2

Gear: Armor clothing, FFBA (half-body suit)

Weapons:

Yamaha Sakura Fubuki [Light Pistol, DV 4P, AP —, SA/BF, RC (1), 10 (ml) x 4]

2 x Neuro-Stun gas grenades [Grenades, DV 10S, AP —, Blast 10 m radius]

STOCK SECURITY AGENTS

These security forces are your traditional action movie fare. They're made to fall quickly while causing nothing more than negligible wounds. While they have a condition monitor like any other NPC, gamemasters should consider them incredibly dispensable—for the most part, they should either fall to the ground or flee after receiving a single wound (which will enhance the cinematic quality of the scene). The type of attack determines the dramatic effect. A gun might put a hole in a forehead or cripple a leg. A club knocks them out or shatters their collarbone. This way, you can throw swarms at the characters, while not bogging down the combat or causing exceptional harm to the team. Also note that

stock security shouldn't get dialogue unless absolutely necessary. If a stock security agent is captured and forced to speak, he ceases to be a stock agent, and becomes traditional security force in statistics.

Game Info.....

OPTIONAL RULES FOR STOCK SECURITY

For these stock security agents, a few special rules apply to heighten the drama of scenes involving them.

One hit, one kill: A single wound falls a stock security officer.

No resistances: Normal resistance rules don't apply. All rolls are made against stock security unopposed. This means that most spells go off unhindered. They also do not roll to dodge ranged attacks.

Automatic Surprise: If a character makes any hits on a Stealth Test, stock agents are automatically surprised.

Automatic Perception: Stock agents may attempt to ambush shadowrunners if they see them coming, but they automatically fail.

B	A	R	S	C	I	L	W	Ess	Init	IP
2	3(2)	3(2)	2	2	2	2	2	6	5	1

Condition Monitor Boxes: 9

Armor (B/I): 6/4

Skills: Athletics skill group 2, Dodge 2, Perception 1, Pistols 1, Unarmed Combat 1



Gear: Armor vest

Weapons:

Yamaha Sakura Fubuki [Light Pistol, DV 4P, AP —, SA/BE, RC (1), 10 (ml) x 4]

SECURITY CHIEF TANAKA

Security Chief Tanaka is a noble scion in a long line of security officers. He can trace his ancestry back to the Muromachi period, where one of his relatives was a powerful Bushi. While his current role is hardly as romantic as that of a samurai, he serves a similar function. He's a high-ranking soldier, defending the political and economic interests of a feudal power vying for dominance in Japan.

Tanaka rules over his security forces with an iron fist. His team is competitive and cutthroat, as he's notorious for firing people for little to no reason. Failure is not an option. More than a couple of his security agents have disappeared after making particularly annoying slip-ups. To make things worse (at least from the players' point of view), he hates shadowrunners with a passion. They remind him of the many outlaws his ancestors battled, and he sees them as his natural nemeses. They're handled with the utmost attention, and he has a clear protocol for his troops to follow when combating runners. This means that once a matter escalates beyond individual security agents, he is alerted, and he then declares a crisis-level event, calling the entire available force down on the invaders.

While he is skilled and well disciplined, he is also a creature of immense pride, which leads to him directly engaging offenders. If a team of runners takes down a chunk of his security force, he calls out their leader, demanding a duel. Conveniently, if he loses the duel, he leaves the runners alone, since he will be too occupied killing himself to do anything more about them. If he wins, however, he does not hesitate to take a head as a trophy.

B	A	R	S	C	I	L	W	Ess	Init	IP
5	5 (7)	6 (7)	5 (7)	4	4	4	6	2.0	10 (11)	1 (2)

Condition Monitor Boxes: 11

Armor (B/I): 12/10

Skills: Athletics skill group 4, Blades (Swords) 6 (+2), Dodge 4, Perception 3, Pistols 4, Throwing Weapons 5, Unarmed Combat 4

Augmentations: Muscle replacement 2, wired reflexes 1

Gear: Light Military Armor

Weapons:

Katana [Blade, Reach 1, DV 6P (7P), AP -1]
Ruger Super Warhawk [Heavy Pistol, DV 6P, AP -2, SS, RC —, 6 (cy)]
2 x Neuro-Stun gas grenades [Grenades, DV 10S, AP —, Blast 10 m radius]

FINAL MISSION

SCAN THIS

The streets are awash with rumors about Ikemoto. She's on all news outlets. She's the talk of every water cooler. Her current career is tenuous at best. Conservative media is demanding Mitsuhamas let her go, since she's clearly no role model for young girls. Jokes about her illicit behavior play into even political speech. The party has done a lot right to get to this point, and there's only one thing left to do. The final leg of the mission involves the baby that was cloned from Ikemoto's DNA.

It's a girl! (Unless the baby was cloned from Kane Kobayashi's DNA without altering gender, in which case: It's a boy!)

It's time for a coming-out party. The baby needs to be found, and she has to turn up somewhere that is not connected to Horizon (which could possibly cause complications for whomever the runners hand the baby to). Then the announcement of her existence will sweep the world—and this little girl, who was born solely as a point of leverage in a business struggle, will be left to discover what kind of life she has in front of her. While she was created without her mother's knowledge, she may turn out to be Ikemoto's savior, as she could be the final straw that causes Mitsuhamas to reassess the singer's value and allow Horizon to buy out her contract.

TELL IT TO THEM STRAIGHT

When the runners call Mr. Johnson with results, read the following:

"So, the baby is in other hands? Good. Where is she?" He pauses for the response. "Great. I'll dispatch a team to retrieve her. Keep an eye out on the news. This one is going to be big. Give me seventy-two hours, and I'll give you a meeting spot where we can go over your bonus and we can wrap this up for good. Until then, relax. Enjoy the fruits of your labor. You've done well."

HOOKS

One might think it would be simple enough to sell a child, but human trafficking is actually quite a complicated market. One has to find a buyer, they have to make sure the buyer fits the product's niche, and they have to guarantee safe transference. The child is (probably) a Japanese female—not the hardest type of child to sell, but far from what'd be considered a "hot commodity." The team can find buyers through all the normal channels. You should present them with a few options. Most are generic; some are specific to the characters' past performance.

27 Osoku Road

If the characters made a strong impression on Three-Two, he may be able to hook the runners up. His staff is always looking for recruitment fodder. While they prefer older girls, they don't object to the idea of a baby they can shape into a strong member of the crew. They can afford to pay 25,000 nuyen (with an additional 1,000 nuyen thrown in for each net hit on a Negotiation Test). The downside is, if the runners take this route, they'll lose Three-Two as a contact, as authorities will crack down on him after the baby is found.



Ginjiro Goto

Ginjiro Goto, an executive in MCT's music division and, according to some media outlets, Teiko's boyfriend (see **I'm Keeping My Baby**, p. 18, for a mention of him in gossip), could be a viable buyer, but he'd need proof of the child's maternity. His relationship with Teiko is, in fact, far from friendly, and he'd love to extort her for the millions it could generate. With a verification of maternity, he offers 50,000 nuyen for the child (with an additional 2,500 nuyen for each net hit on a Negotiation Test).

The Black Market

Black market interests can be dredged up through characters' use of their networks, or through their application of relevant street-knowledge skills. The black market specializes in turning deals quickly for resale to other, more profitable, clients. If the runners go this route, they can make 10,000 nuyen. Making much more is not possible within the runners' time frames.

The Yakuza

The Yakuza are sometimes interested in child labor for the mizu shobai. While they're reluctant to buy from a new seller, a runner with a little reputation can make the deal with little difficulty. The going rate is 25,000 nuyen. The problem comes once Mr. Johnson finds the baby and the Yakuza's connection to the case is made public. The Yakuza are not a good enemy to make. If one of their members is punished for child trafficking, they won't rest until they have recompense.

Black Market Medicine

Characters with a DocWagon contract might catch wind that black market docs are often looking for specimens. Not only that, they won't ask questions. They don't care who the baby is or where she came from, so long as she doesn't have a tracking RFID chip. They'll offer 5,000 nuyen (plus 500 nuyen for each hit on a Negotiation Test).

Exporting

Bangladeshi black market interests are always on the lookout for female children—their small frames allow them to be used as jockeys in camel races. The payment they offer is terrible (2,500 nuyen). The Bangladeshi are without a doubt exploiters. The children they buy will see a life of physical and sexual abuse, and it's arguable that the runners are doing the world a service by getting the black market shut down. Also, because of their foreign foundations, the buyers are not likely to investigate their loss once Mr. Johnson recovers the child.

Okiya

Okiya, the guild houses that train and hire geisha, take in the occasional stray female child. While the runners won't make any money, and the okiya will come under some scrutiny, this is a very safe route for the child. Geisha are not generally considered an exploited class of people, since they work as high-class entertainers. So their care of the child would be top-notch for as long as they have her.

Illicit Adoption

Adoption regulations are tight in some nations. If a family wishes to adopt, they often have no choice but to adopt from

outside their home country. So throughout the world, offices have been erected to solve that problem and make children accessible. Due to the nature of the free market, these businesses sometimes have to cut corners. If a child is given to their office for a modest fee, they feign being none the wiser. They hand over 8,000 nuyen for the child.

BEHIND THE SCENES

Babies aren't quiet. They're also not very easy to drug safely. They're disgusting. They're fragile. They get cold very easily. They need food every hour or two. Babies, in short, are a pain in the ass. Every hour the runners have that baby, remind them that babies are not conducive to life in the shadows. Not only that, but if the runners didn't stop the Mitsuhamas during the last mission (see **The Other Infiltrators**, p. 33), Mitsuhamas are aware of the baby and will intervene while she's being transported. This means the child's life is at stake. Mitsuhamas send a small gang of heavies to abduct, or possibly kill, Ikemoto's false progeny. The attack is a direct ambush. If the characters travel by vehicle, the heavies ram a vehicle into theirs. If they travel by foot, the gang jumps out of an alley. They're not a large threat to the runners, but they're certainly a threat to the baby.

Once the gangers are handled, the rest of the trip should go smoothly.

Payment

If all goes smoothly, each runner receives 5,000 nuyen, in addition to whatever they earned from selling the child.

GRUNTS AND MOVING TARGETS

GANGERS

(Professional Rating 1)

B	A	R	S	C	I	L	W	Ess	Init	IP
4	4	4	4	2	3	3	3	6	7	1

Condition Monitor Boxes: 10

Armor (B/I): 6/4

Skills: Athletics skill group 3, Automatics 3, Dodge 4, Perception 4, Pistols 4, Stealth 6, Throwing Weapons 3, Unarmed Combat (Subdual Combat) 4 (+2)

Gear: Armor vest

Weapons:

Ruger Super Warhawk [Heavy Pistol, DV 6P, AP -2, SS, RC —, 6 (cy)]

AFTERMATH

If the players are successful, read the following text aloud:

The baby hits international news. The public explodes in outrage on all sides. Some curse Ikemoto for being irresponsible. Some curse the media for hurting Ikemoto. Some curse the news for not leaving the issue alone. Human rights groups are appalled at the whole ordeal, chiding the treatment of this child. The entertainment industry is in distress. Bloggers are outraged, in part



because of the treatment of Ikemoto, but also because Ikemoto's profits subsidize other artists, and if her career flags, there will be fewer opportunities for other artists.

Ikemoto responds quickly by addressing the public and accepting responsibility for the child. She says it was an indiscretion, but one she's not ashamed of. If her father is still alive at this stage, she mentions that she's going to move back in with him to take care of the baby. Mitsuhama, furious, cuts short her next tour.

BEHIND THE SCENES

If the shadowrunners failed, nothing changes—for a time. Ikemoto goes back to her life of bubblegum pop. She breaks records, she breaks hearts, and within a year, she kills herself. Handout 6 covers this.

Assuming that the characters were sufficiently successful to have Ikemoto's contract dropped, she signs with Horizon immediately. Because of her damaged reputation, she becomes much more of an adult star. She takes on more risqué themes and seizes creative control of her work. Because of the nature of her music, this means that live shows are exponentially more intense, as she feeds off the audiences' experiences. Give the players Handout 7 to let them know what happens to Teiko.

Meeting with Mr. Johnson

In seventy-two hours, Mr. Johnson messages the team, telling them to meet in a private room of a specific downtown Tokyo nightclub. When they arrive, they're surrounded by his security forces. The original two agents are present, assuming they survived the first encounter. The rest can use the statistics for the Horizon security officers from the **Moving Out of the Basement** scene if need be.

The structure of this conversation depends wholly on the runners' performance. Each topic has multiple possible directions in the conversation, and individual rewards will be tabulated at that point. **Bold** text is for navigating to lines of discussion; *italic* text is the dialogue. Also, track the points mentioned in brackets—they'll be important later.

"Have a seat. Make yourselves at home, runners."

He looks to each of them, nodding in acknowledgement.

"I'm glad you could make it. I've conducted an in-depth evaluation of your work. So, if you wouldn't mind, let's go over the line items for your bonus structure. We'll start off with your trial mission."

The next section deals with the trial run. If the characters made it through without a scuffle, read the following text [3 points]:

"You completed the whole thing without a fight. That's rather impressive, since we sent a force specifically to confront you. That'll be 5,000 nuyen."

If they fought the group, read the following text [1 point]:

"You fought the gang we sent. We were trying not to draw attention. But, we'll give a token gift of appreciation. 1,000 nuyen."

If the group used a particularly flashy bit of vandalism [5 points]:

"You also caught quite a bit of attention. Very good. That'll be 5,000 nuyen."

If their vandalism was either nonexistent or didn't draw attention [0 points]:

"While I must applaud your effort, you really didn't draw attention to the scene. So there won't be a bonus for the act itself."

"Now, on to the next step: Getting the clone."

If the characters got the clone DNA from Ikemoto or a relative, he continues [7 points]:

"You got the clone. That was the goal, so you earned a reward of 10,000 nuyen."

If they had to use a secondary source, he says [2 points]:

"While you got a clone, it wasn't Ikemoto's. We had to expend numerous resources to prove a false identity. No reward on that front."

If they didn't get a clone at all, he admonishes them [0 points]:

"You didn't actually procure a clone. That was the most important aspect of the whole mission. For that reason, we're going to remove 10,000 nuyen from your total bonus amount."

"Now, next, we'll talk about Takahashi's confession."

If the characters failed to get a confession at all [0 points]:

"Now, not only did Takahashi not confess, but you didn't get anyone for the job. For that reason, we're going to remove 10,000 nuyen from your total bonus. It was quite detrimental to the plan on the whole."

If they got a confession from someone who isn't Takahashi [2 points]:

"While we would have preferred Takahashi, that wasn't a requirement. We applaud your efforts. We'll compensate you with 5,000 nuyen for it."

If they got it through Takahashi [6 points]:

"And Takahashi confessed. We couldn't have asked for more. Great job. We'll add 10,000 nuyen to your bonus."

"Next is the subliminal message situation."

If the characters failed to get the message through, or if the security forces intercepted it [0 points]:

"We didn't get a subliminal message through. That greatly influenced the impact of the entire rest of the mission. We'll be docking your bonus amount 10,000 nuyen for the inconvenience."

If they got the message through [5 points]:

"You programmed the message and it fed into the civilians. It worked like a charm. That's a 15,000 nuyen bonus because of the sensitive nature of the mission."

"Lastly, the final assault, our capstone. The Horizon Edo Panel attack."

If the characters broadcasted a normal, short message [4 points]:

"You broadcasted a message. It's what we expected, but nothing



too flashy. It did what it needed, and I understand the difficulties. We'll give you 20,000 nuyen for that."

If the characters used a flashy and impressive video, broadcasting it all [8 points]:

"Your video changed public opinion dramatically. That's what we wanted to hear. Because of your dedication to the cause, we're offering a 40,000 nuyen bonus. I hope that expresses our sincere approval."

If the characters failed to get a broadcast on the panel [-2 points]:

"You didn't even get a hint of a message to the panel. That undermined the integrity of the mission, and altogether made us look bad. We'll be removing 20,000 nuyen from your final bonus."

If the characters made news with their assault on Horizon Edo (they had an impressive fight) [2 points]:

"Because of your loud little campaign, Mitsuhama doesn't even remotely suspect Horizon. That's wonderful. We're offering a 20,000 nuyen bonus for the effort."

"Now, lastly, we move into the sale of the child."

If they failed in that effort [-2 points]:

"However, you didn't sell a child now, did you? That was the pinnacle of the plot. We're removing 20,000 nuyen from your bonus."

If they sold the child successfully [5 points]:

"And you did exactly that. We've got the child, everything looks good on that front. 25,000 nuyen for that."

Now, there are two major factors: Did the characters make or lose money, and did they achieve certain benchmarks in points?

The Bonus

There's a chance that the team actually lost money in this segment. If so, Mr. Johnson gives a brief explanation of their options:

"Alright, team. No hard feelings, but your bonus structure came up short. You owe us some nuyen. We understand the difficulties. Now, if you have the money available, you can simply transfer it back to the account we've wired funds from before. If you don't, we'll give you a grace period. You have two weeks in the apartment we've set you up with. At the end of that time, we need to see the money in the account. Otherwise, we'll make efforts toward collection. Understood?"

Collection, to Horizon, means hiring another team of runners to beat them and take the money, or possibly assassinating a member or two to show that Horizon means business.

On the other hand, chances are that the characters did well.

"I hope the bonus helps flavor your opinion of working with Horizon. We treat our strong employees well. Thank you—you'll see the funds in your account within an hour."

Point System

The point system accompanying the conversation indicates what actually happened in the end—whether Ikemoto got out of her contract, for example. Add up the total number of points earned, and compare it to the table below. 41 points is the absolute maximum.

Less than 10 points: Not only did Horizon not gain Ikemoto's contract, but Mitsuhama implicated them in the scandal. The runners will bear the brunt of Mitsuhama's hate and will not have Horizon's support. In fact, Horizon may very well send a crew to eliminate them for their terrible performance.

10–20 points: Ikemoto's contract remains with Mitsuhama. Horizon is likely to never hire the runners again.

21–30 points: Ikemoto's contract transfers. Horizon is impressed, and they will likely hire the runners again.

31–41 points: Not only does Ikemoto's contract transfer, it transfers cheap. Horizon is overwhelmingly pleased. They should become a source of regular jobs for the runners.

AWARDING KARMA

At the end of any shadowrun, Karma is awarded to each player character for their part in the adventure. Just surviving deserves some Karma, and accomplishing specific goals earns more. Most player characters won't earn every point of Karma available, which is normal.

TEAM KARMA	
Situation	Award
Defeating the Bomb Gang	1
Successfully vandalizing Lost Wages	1
Getting Ikemoto's DNA successfully	2
Getting the confession on the news	1
Broadcasting the subliminal messages	1
Broadcasting the video on the skyscraper	2
Successfully selling the baby	1
Scoring 30 or more points in the final sit-down	1

INDIVIDUAL KARMA	
Situation	Award
Surviving	3
Good roleplaying	1–2
Risk	1–2
Humor	1–2

AWARDING CONTACTS

Many of the contacts in *Anarchy: Subsidized* are central to the Neo-Tokyo region. While they might be useful if you intend on running a campaign in Neo-Tokyo, using these contacts in other parts of the world might be more challenging. Some lean toward external use, such as Daitaro Donny (he spends most of his time in the Matrix anyway). Be mindful of the scope of your campaign before awarding contacts, as they might just seem like empty rewards if not useful. Any of the characters in *Cast of Shadows* are eligible to become contacts under the right circumstances.



LEGWORK

When a PC gets in touch with a contact, make a Connection + Connection test for the contact. The results of this test will determine how many ranks of information the contact knows about the question. (Apply dice modifiers to this test based upon relevance of the contact to the subject matter.) A PC then makes a test of Charisma + Etiquette + Loyalty rating. The contact will reveal that many levels of information about that topic for free. (Up to the number of hits scored by the contact for that topic.) If the contact knows more, additional information will require a payment to the contact, either in nuyen, favors owed, or information to trade.

If the PCs have worked all of their contacts and are still missing important information, they may request that a contact ask around. If they do so, have the Contact make an extended (Connection + Connection (20 minutes)) test. Additional information may be available, and prices are up to the gamemaster's discretion.

A Data Search may also be utilized to gather information from the following charts. Players may make an Extended Logic + Data Search Test, and gamemasters are encouraged to utilize the optional rule that limits dice pools for Extended Tests by a -1 dice pool modifier (cumulative) for each roll after the first (p. 64, *SR4A*).

TEIKO IKEMOTO

Contacts: Music industry insiders, pop culture experts/enthusiasts

Contact	Search	Result
0	0	What do you want me to take? Where?
1	2	<sings> I've got lollipop dreams! Sugary and sweet! I've got lollipop dreams about you! <speaks> Come on, you've heard her music. It's everywhere.
2	4	She's huge—she's making plenty of money for Mitsuhamas. And herself.
3	8	She's a master of Maibumu and Yubumu, giving her audiences exactly what they want to hear.
4	16	There's gotta be some story in how Mitsuhamas landed her. Horizon, naturally, wanted her as their own, but somehow MCT signed her.
5+	32+	You want to find the interesting stuff about Teiko, look at her "father," Kane Kobayashi. He's a father to her the same way Frankenstein was a father to his creature. Teiko's a whole lot cuter than the creature, though.

KANE KOBAYASHI

Contacts: Mitsuhamas contacts, experts in cyberware/bioware

Contact	Search	Result
0	0	I've got nothing.
1	2	Isn't he Teiko Ikemoto's dad? You know, the singer?

2	4	He was a scientist. Robots first, then cyberware, bioware, and the like. Worked for MCT, I think.
3+	8+	There are some weird gaps in his biography—some blips, some missing time. Something's going on with him.

DAITARO DONNY

Contacts: Pop culture enthusiasts, Teiko Ikemoto fans

Contact	Search	Result
0	0	He's probably some guy. Somewhere.
1	2	Sounds like a name of a guy I've seen on the Matrix somewhere. Don't know if he has any life outside of the Matrix.
2	4	Oh, wait, I know this guy! Total Teiko Ikemoto fanboy. You know, the kind you has two pet gerbils, one named Teiko, the other one named Ikemoto.
3+	8+	I hear he might even cross the line from fanboy to stalker. He knows a lot about where Teiko is at any given moment.

THREE-TWO

Contacts: Yakuza contacts, Neo-Tokyo street life experts

Contact	Search	Result
0	0	Um, one?
1	2	He's a guy that used to be someone and isn't anymore. Really, he's kind of depressing to be around.
2	4	He manages a bar now, but he used to be a Yak. Pretty ruthless one, too.
3	8	His handle comes from the fingers on one of his hand. He lost three of them to his Yakuza life, so he's got two remaining.
4+	16+	He's not what he used to be, but he's still got contacts from his old life. Plus, he's pretty good at meeting the kind of people you meet when you're running a bar.

WORLD MALL

Contacts: Neo-Tokyo experts, business experts, Neo-Tokyo teenagers

Contact	Search	Result
0	0	It's a mall. With stores. That's just a guess, but I'll bet I'm right.
1	2	That place is flat-out huge. It's the biggest in the city. Not much of the kind of gear you need, of course, but still plenty of stuff. And lots of people.
2	4	It's got several floors, and each floor has a theme. There's a Hong Kong floor, an Amerind floor, a Mumbai floor, and so on. It's not bad too look at, as malls go.

3+ 8+ Great place to do business—lots of crowds, and not enough eyes to watch everything that’s going on there.

SHINJUKU STATION

Contacts: Neo-Tokyo experts, transportation workers, business commuters

Contact	Search	Result
0	0	Train station. Big one. What more could you want to know?
1	2	Absolutely huge transit node. Millions of people pass through everyday, so it’s got all the chaos, all the commerce, and all the problems any big city would have, all in one big building.
2	4	They take security seriously there and have some pretty good people, but still, there are millions of people passing through. No way they can keep track of everything.
3	8	There’s a cash-only capsule hotel there. Cash-only—what a throwback! Anyway, it’s a great place to lie low.
4+	16+	The security there keeps an eye on the people, but they also have some gear to watch. Mitsuhama sends ads across the whole system from some nexus buried in the station, right next to plenty of security guards.

HISATO-TURNER BROADCASTING HEADQUARTERS

Contacts: Neo-Tokyo experts, Horizon experts, media experts

Contact	Search	Result
0	0	It’s a place.
1	2	Big skyscraper, about 140 stories. If it’s something the media does, it’s happening in that building.
2	4	That building’s very tight, security-wise, though some areas are tighter than others. They’ve got their own prison and a floor for extradition proceedings, so they’re pretty serious up there.
3+	8+	The chief of security there is nuts. Guy named Tanaka. He’s fanatical, and he considers it a matter of personal honor to keep his building safe.

CAST OF SHADOWS

DAITARO DONNY

Human male

Daitaro Donny doesn’t have a life of his own. Ask him his life story, he’ll tell you. He’ll tell you about what media icon did what on his first day in school. He’ll talk about his pets and how they share birthdays with trid stars. He’d love to tell you about the time he bumped into Mirusawa at the mall, and how he’s so much shorter than he is on film. Donny is proud of his nonexistence. He openly admits that he has no personality, that he is but a conglomeration of the media that feeds through his veins 24/7.

Donny is an elitist. Nobody knows more about his topic than he does. If they do, he’ll pretend they don’t, and he’ll launch into personal attacks and flame wars at a challenger. If listeners act like he’s a special snowflake, he’ll eat out of their hands.

He’s mostly good for trivia. However, he knows more than a little bit about celebrities’ schedules and private lives.

B	A	R	S	C	I	L	W	Edg	Ess	Init	IP
2	2	2	2	3	4	5	4	2	5.5	6	1

Condition Monitor Boxes (P/S): 9/10

Armor (B/I): 0/0

Skills: Chemistry 1, Con 2, Cracking skill group 4, Electronics skill group 5, Negotiation 2, Perception 2

Augmentations: Cybereyes [Rating 1, w/ vision enhancement 2, vision magnification], datajack, implanted commlink [Device Rating 4]

Gear: Directional jammer (Rating 3)

Weapons:

Fichetti Tiffani Self-Defender [Hold-Outs, DV 4P, AP —, SS, RC —, 4(c)]

KANE KOBAYASHI

Human male

Kane has been destroyed by Mitsuhama. He’s an otherwise peaceful man, but he absolutely hates Mitsuhama. Until Ikemoto is released from her contract, he’ll follow any idea that results in harm to Mitsuhama. While he’s a bit of a shut-in, he knows a lot about biotech and cyberware because of his past work.

While his daughter remains under contract with Mitsuhama, Kobayashi is depressed and desperate. Getting her released would make him as happy an old man as there ever was. He’s always willing to help good people, but he is no longer confident of his abilities. Sake has become a form of self-medication; he tends to always carry a flask. He’s great for finding cheap mods, or repairs for broken ones, and he can offer advice on cloning and other scientific pursuits.

B	A	R	S	C	I	L	W	Edg	Ess	Init	IP
2	2	2	3	4	6	6(9)	5	3	4.15	10(12)	1(3)

Condition Monitor Boxes (P/S): 9/11

Armor (B/I): 0/0

Skills: Computer (Commlink) 5 (+2), Con 3, Cybercombat 2, Cybertechnology (Bioware) 6 (+2), Data Search 4, Etiquette (Corporate) 4 (+2), First Aid (Chemical Burns) 2 (+2), Hardware



(Commlinks) 6 (+2), Industrial Mechanic 2, Perception 4, Pistols (Tasers) 1 (+2), Software (Operational Utilities) 4 (+2)

Augmentations: Attention coprocessor 2, cerebral booster 3, cybereyes [Rating 2, w/ flare compensation, vision enhancement 3, vision magnification], datajack, implanted commlink [Device Rating 5], math SPU, mnemonic enhancer 2

Gear: Area jammer (Rating 5)

Weapons:

Yamaha Pulsar [Taser, DV 6S(e), AP -half, SA, RC —, 4 (m)]

TEIKO IKEMOTO

Human female

Teiko is a warm, loving person caught up in something far bigger than she is. The thing is, she understands this. She doesn't blame Mitsuhami. She knows how revolutionary and profitable she is. She knows how powerful her music is. That doesn't mean she wants that responsibility. She just wants to live a quiet family life, like Kane Kobayashi taught her growing up. She likes performing, but she'd give it up in a day for love and family.

She wants a better existence, and it shows. She can't stand the greed and hate that surrounds her, and she can't fathom the killing and devastation that she's caused. Ironically, given her nature, she's probably more human than any one person in this mission. If she's liberated from her contract, she'll act as a powerful liaison to Horizon and can connect runners with other celebrities.

B	A	R	S	C	I	L	W	Edg	Ess	Init	IP
4	4	4	3	6 (9)	5	4	3	3	3.475	9	1

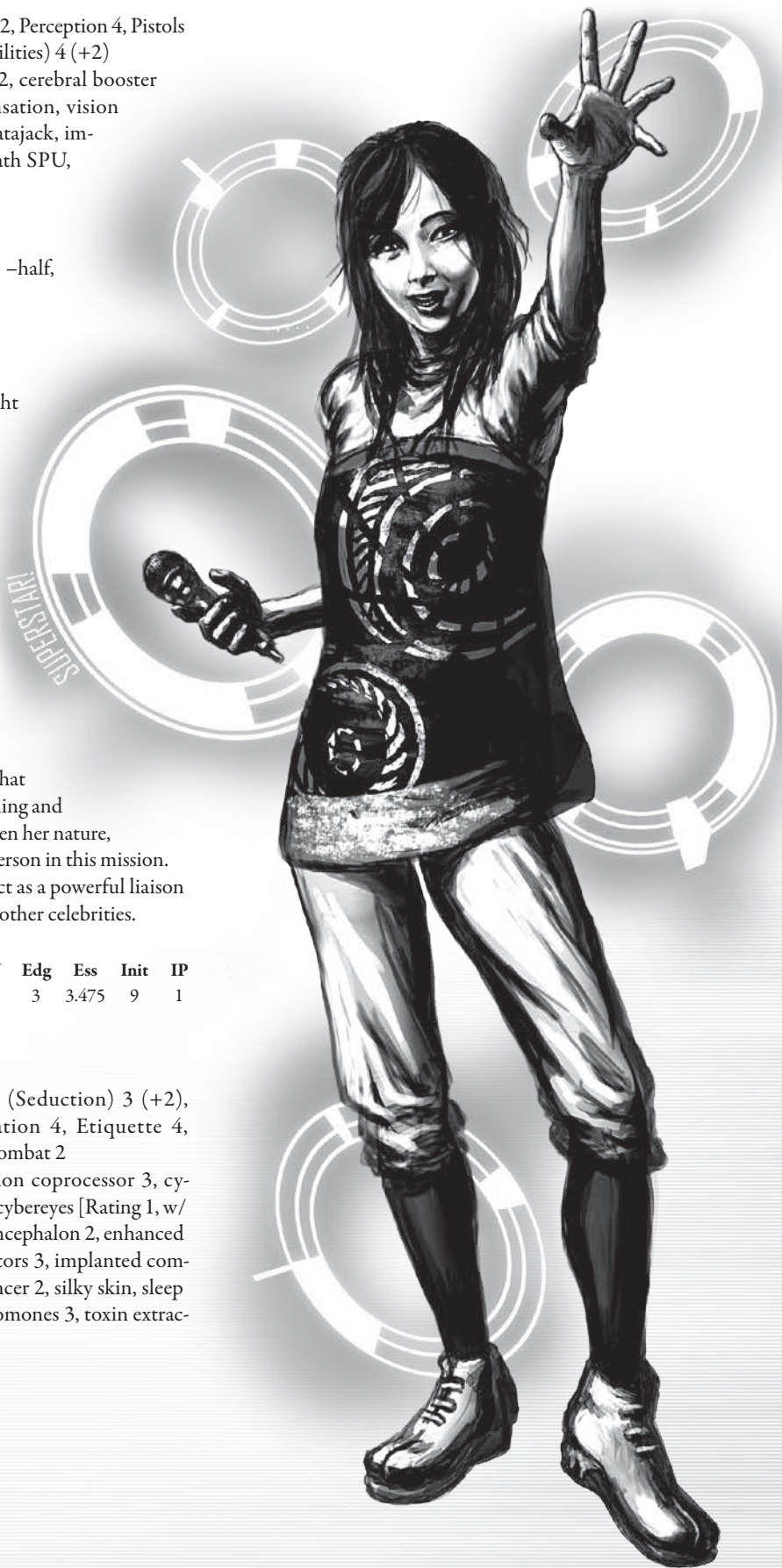
Condition Monitor Boxes (P/S): 10/10

Armor (B/I): 4/3

Skills: Artisan (Singing) 4 (+2), Con (Seduction) 3 (+2), Gymnastics (Dance) 4 (+2), Negotiation 4, Etiquette 4, Perception (Hearing) 4 (+2), Unarmed Combat 2

Augmentations: (all deltaware) Attention coprocessor 3, cyberears [Rating 1, w/ balance augments], cybereyes [Rating 1, w/ low-light vision, vision enhancement 2], encephalon 2, enhanced articulation, enhanced pheromone receptors 3, implanted commlink [Device Rating 4], reception enhancer 2, silky skin, sleep regulator, synthacardium 2, tailored pheromones 3, toxin extractor 3, vocal range enhancer

Gear: Tiffany Dress



THREE-TWO

Dwarf Male

Three-Two likes his reputation. He's the source of a million little urban myths, and he plays up to every one he hears. The best part is, his real life was probably more dramatic than any story. He used to be a sworn killer for the Yakuza, a job that left a great legacy of powerful stories. Now, he spends his days and nights in front of a desk, managing his bar. Because of the nature of his business and the nature of his past career, he has access to some powerful people.

Three-Two likes business. Three-Two likes loyalty. Three-Two likes efficiency. Those willing to meet those three terms are his best friends. Everyone else is either a client or a waste of his time; neither should deserve more than a sentence and the boot. To those he likes, however, he can be a powerful asset. He's very good at making contact with Yakuza, streetwalkers, crooked police, gamblers, and any number of other illicit businesspeople.

B	A	R	S	C	I	L	W	Edg	Ess	Init	IP
4	4(5)	3	5(6)	3	4	3	6	3	3.7	7	1

Condition Monitor Boxes (P/S): 10/11

Armor (B/I): 8/7

Skills: Blades 3, Etiquette (Yakuza) 3 (+2), Firearms skill group 4, First Aid 1, Intimidation 3, Perception (Visual) 3 (+2), Unarmed Combat 3

Augmentations: Bone lacing (aluminum), cybereyes [Rating 2, w/ flare compensation, smartlink, thermographic vision, vision enhancement 2], muscle replacement 1

Gear: Armor jacket

Weapons:

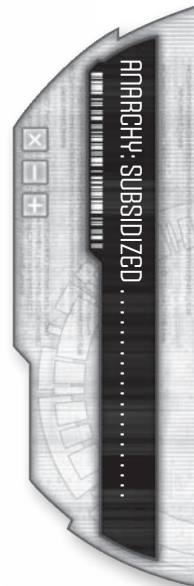
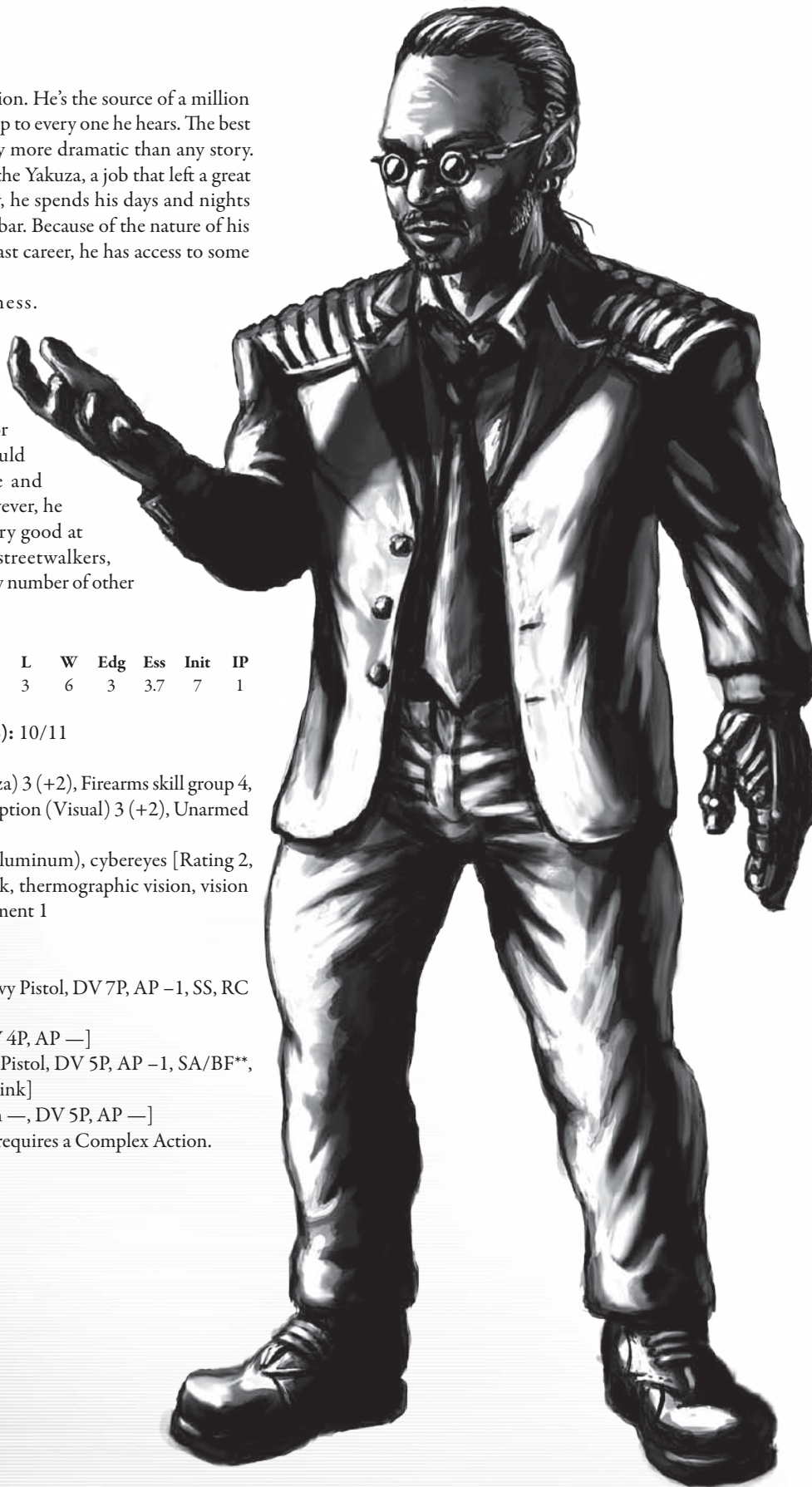
Eichiro Hamamoto II [Heavy Pistol, DV 7P, AP -1, SS, RC —, 1(m) w/ smartlink]

Knife [Blade, Reach —, DV 4P, AP —]

Savalette Guardian [Heavy Pistol, DV 5P, AP -1, SA/BF**, RC 1, 12(c), w/ smartlink]

Unarmed [Unarmed, Reach —, DV 5P, AP —]

**Burst Fire on this weapon requires a Complex Action.



New Message.....



Good day. I've been referred to speak with you on behalf of my employer. You come with glowing recommendation. I believe that we could come to a business arrangement. As a token of our gratitude for your valuable time, we've enclosed tickets for you and your associates. I'll be expecting you tomorrow evening at the Horizon center. You'll be sharing box C13 with me.

Regards, Mr. Johnson

[FILE ATTACHMENT:HORIZONCENTER_IKEMOTO_SEATTLE.TIX]

ONE NIGHT ONLY!

Teiko Ikemoto is taking the world by storm in her "Too Cool for New School" tour, and she'll be taking Seattle with it! At the Seattle Coliseum, tickets are sold out, but Horizon is expanding seating options to accommodate this amazing event!

HORIZON

BE AT THE SUNRISE MALL MONDAY
AT EIGHT. SHE'LL BE THERE.

SHE LOOKS DIFFERENT THOUGH.
HER HAIR IS THE SAME. YOU
CAN TELL THOUGH, BECAUSE
SHE'LL HAVE A FACIAL TATTOO
OF A CHERRY BLOSSOM.

REMEMBER: GET A STRAND OF HAIR.
LEAVE IT IN AN ENVELOPE HERE.
MESSAGE ME AFTERWARD.



PACHINKO STREET!

CATCHING THE
PACHINKO FEVER!

COMPETITION AT
LUCKY STRIKE CLUB!

MUCH PAYOUT!

NOW OPEN FOR PLAY!

デグー プーデト デグチヤ ヤグバド ドチツド バジューヤ

PACHINKO STREET!

MISSING CHILD!



KIHO WATANABE

She lives at 18-4, Marunouchi 7-Chome,
Chiyoda-ku, Tokyo 100-8799.

Please contact us with any leads. Please.

We miss our daughter.

Reward for any information leading to her return.

Kati Watanabe
0-983-555-90286

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POP MUSIC IDOLU TEIKO IKEMOTO COMMMITS SUICIDE

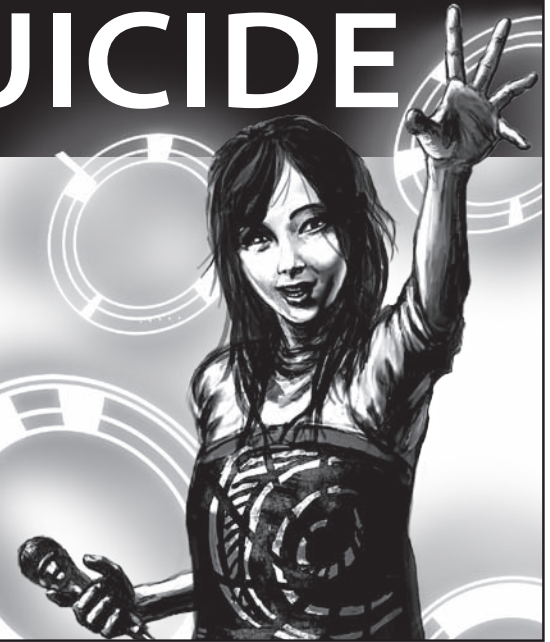
By Lisa Watanabe

It's a sad, sad day. Weeks ago, Teiko Ikemoto was topping charts and breaking hearts. Earlier this morning, she was found dead in her hotel room, her solid state drives melted in a contained white phosphorus burn. Investigators are not ruling out murder, but an inside source at Club Odakyu tells me there's no debate—her death was definitely a suicide.

The sixteen-year-old sensation was a record-breaking cultural icon; now she's a tragic note, set to be swallowed by history.

Near her body was an alleged suicide note, but investigators haven't released its contents yet. Dressed in a cool, red skirt and maintaining a smile nobody could resist loving, she took the world by storm.

Club Odakyu has invited people all over the world to join together for a candlelight vigil this Friday at 9 p.m. GMT in the Odakyu VR channel. Mitsuhamma has graciously donated millions to support the massive influx of mourners, expecting a turnout of hundreds of millions. Who will fill her shoes? Can anyone fill her shoes? Only time will tell.



THE REINVENTION OF A POP STAR

By Lisa Watanabe

If you looked at her a year ago, you'd never have guessed where Teiko Ikemoto was now. She looks different, she sounds different, she dresses different. Most importantly, she's better than ever! Since signing with Horizon's Pathfinder Entertainment, Teiko Ikemoto has walked a different direction entirely.

I think I speak for the world when I say, wherever you walk, Ikemoto, we will follow!

Her new direction is one of liberation, of doing whatever the hell she wants to do. I, for one, appreciate it. The Maibumu is beautiful. I've never gotten so lost in a personal experience as I have in her performance. The Yubumu is out of this world. I've seen shows explode into pure bacchanalia, the kind you love at the time,

the kind you can't even express in words the next day.

Horizon made a smart move. Mitsuhamma wanted to protect their image when they dropped her, but now Horizon is laughing all the way to the bank. We watched as Ikemoto's good-girl image disintegrated right in front of the world. We watched as the public was outraged by what amounted to her growing up. We supported her through the whole ordeal, and now she's giving us the best music in the world.

On a more personal note, Ikemoto is living with her father, the man who designed her so long ago. She's even living with the baby we know probably isn't hers (if it were hers, wouldn't she have been pregnant?). She appears to be happy, and she doesn't hide who she is. Whatever or whomever tipped Mitsuhamma's hands, we thank you. Come by the Odakyu offices some time; we owe you a drink.

