

A genre book for

HERO
SYSTEM
FIFTH EDITION

Lucha Libre **HERO**

Behind his horrible mask
was hidden the terrifying
FACE OF LIVING DEATH!

ONLY THE COURAGE OF
EL ESPECTRO
COULD PROTECT HUMANITY!

Plus... the Devil's Robot!!

Darren Watts & Jason Walters



DARREN WATTS & JASON WALTERS

Lucha Libre

HERO

A Genre Book for the *HERO System*

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Dedication: This book is dedicated with much gratitude to the following people who have provided us with so much fun over the years: El Santo, Blue Demon, Mil Mascaras, Tinieblas, Lorena Velazquez, Elizabeth Campbell, Rene Cardona, Enrique Vergara, Federico Curiel, Fernando Oses, K. Gordon Murray, El Hijo del Santo, Shocker, La Parka, Perro Aguayo, Mistico, Octagon, Fray Tormenta, Eddie Guerrero, Rey Misterio Jr. & Sr., Pierrotito, Satoru Sayama, FWAK!, Keith Rainville, Los Bros Chap, Rafael Navarro, Los Straitjackets and Big Sandy, The Phantom Surfers and Don Francisco.

We'd also like to dedicate this book to the loving memory of Andy Mathews.

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¡BIENVENIDOS!



South of the border, wrestling — Lucha Libre, as it's known — isn't quite the same as it is in the United States. An intense cultural phenomenon, it has grown beyond the ring to become the foundation for strange, amazing, bizarre movies in which wrestlers use their skills and honor to combat monsters, mad scientists, invaders from outer space, mobsters, and just about any other threat to Mexico you can imagine. An incredible psychotronic mish-mash of genres, these movies inspire a new and exciting type of roleplaying gaming.

Lucha Libre Hero is your guide to roleplaying in the world of Mexican Lucha Libre movies, particularly as exemplified by the approximately one hundred such movies released in Mexico between 1952 and 1977. It is not intended as a complete guide to professional wrestling or using the *HERO System* to run modern-day professional wrestling campaigns, though players and GMs will no doubt find much information they can use as a foundation for such a game throughout the book (particularly in Chapters Two and Three). Obviously, in the vast majority of Lucha Libre adventures the protagonists are in fact professional luchadores, at least part-time, and nearly every Lucha Libre movie ever released includes at least one and possibly several professional matches (not to mention the generally less spot-filled [see the Glossary] combat sequences between Our Heroes and their enemies outside of the ring). Therefore, rules, maneuvers, and advice for running Lucha Libre matches are included here in detail. However, the focus of the book (and the genre) remains on the luchadores as adventurers rather than on their day jobs.

Chapter One, *Lucha Libre*, discusses what this genre is, and how to simulate it in game terms. It covers the elements, tropes, and themes of the genre so you'll have some idea what's going on even if you haven't had the chance to watch some of the movies yet.

Chapter Two, *Putting On The Mask: Character Creation*, provides *Lucha Libre Hero*-specific rules for creating characters, including Package Deals and "Action Stunt" abilities common to characters in the genre. (For the basic *HERO System* character creation rules, see Chapter Seven.)

Chapter Three, *Bodyslams And Brawls: Lucha Libre Combat*, showcases the dozens (if not hundreds) of Martial Maneuvers available for luchadores to purchase. It also discusses other ways to build their fighting abilities using the *HERO System* rules, and provides other information about combat in this genre.

Chapter Four, *Gamemastering Lucha Libre Hero*, provides information, advice, and tips for the Gamemaster (GM). Running a *Lucha Libre Hero* campaign isn't quite like running most other RPG games, so strap yourself in and prepare for a psychotronic ride!

Chapters Five and Six provide some material to help you get started with your *Lucha Libre Hero* games. They include example heroes, some villains and monsters for the GM to use, and a ready-to-run scenario that pits your heroes against more monsters than you can imagine!

For those of you who don't already roleplay using the *HERO System* rules, Chapter Seven contains a simplified version of them so you're ready to play *Lucha Libre Hero* without buying another book. They cover character creation, combat, and anything else you need for an exciting roleplaying experience!

The final section of the book is an Appendix. It includes a comprehensive filmography of Lucha Libre movies and glossaries of wrestling terminology. If you want to start experiencing the movies that inspired this book, here's where you can find out how.

So put on your mask, flex your muscles, and get ready to defend the greatest country in the world, Mexico! It's time for psychotronic action with *Lucha Libre Hero*!

WHO'S RESPONSIBLE FOR THIS?!?

A Note From Jason Walters

American superheroes: who can really relate to them? Be honest now. Can you really imagine yourself being Superman, Green Lantern, or Iron Man? Those cats can do anything, go anywhere, and beat most villains without breaking a sweat. They aren't people; they're more like ancient Greek or Norse gods who've somehow stumbled into our (okay, DC's or Marvel's) humdrum world and have to wander around like children in a china shop, trying not to break anything. They're physical marvels, mental geniuses, and moral stalwarts. That's not me, and it's probably not you.

I've always had the same problem identifying with godlike superheroes that I have doing so with Donald Trump. No matter how hard I



try, I'm never going to be as rich as The Donald. This probably explains why I've always liked non-powered or barely-powered heroes, like the Punisher, the Question, and Bob Burden's Mystery Men: hard-working, bare-knuckled, blue-collar costumed adventurers who fight evil on the lowest rung of the superhero ladder. To me they just make more sense. I have a hard time picturing myself flying to Mars to prevent Mons Olympus from erupting... but breaking up a kidnapping ring using a Mossberg Persuader, a bulletproof vest, and my booted foot? Yeah, that could almost happen.

This is probably why my first exposure to Lucha Libre via the classic El Santo film *Santo Contra las Mujeres Vampiros* was such an epiphany. A revelation. What we alcoholics-in-treatment call a Moment of Clarity. Here's a guy who fights supernatural evil in a sequined cape, sweat-stained tights, and a silver mask, with only his overdeveloped chest, wrestling abilities, and a refreshing moral clarity to see him through. Santo has even less to work with than an American hero like Green Arrow. His lab looks like my dad's garage workshop (only with more tinfoil), he definitely isn't Einstein, and his gadgets are pretty much restricted to an imported convertible sports car and the odd smoke grenade. He even trips when chasing villains, something Batman never does. Yet it's precisely these qualities that elevate, rather than diminish, the heroism of El Santo and his numerous wrestling kin. He's a human superhero. Like the rest of us, he just gets by somehow.

There's something deeply existential about masked Mexican wrestlers. They're caught in a

bizarre, often psychedelic world of Monsters, Mobsters, and Mad Scientists that they certainly didn't create. Our heroes often appear as confused by the turns of events in their films as, well, we the audience are. Yet through a combination of wrestling maneuvers, stubbornness, and the ability to take a beating, they push on, eventually warping reality back to the point where they can pin it down into a Submission Hold. Or blow it up. Or throw it off a cliff. Like the people of the great nation of Mexico, luchadores tend to be a rather pragmatic bunch.

The first response many people have had to the announcement of *Lucha Libre Hero* (besides stunned silence) has been "My God, why?" or more occasionally "OK, but why use the *HERO System* for it?" After some considerable playtesting, Darren and I have discovered that the *HERO System* was inadvertently created precisely so we could one day write this book. The innate psychronicness of classic Mexican wrestling cinema demands a universal, cross-genre system like *HERO* to be played properly. The very best Lucha films are part horror, part superhero, part sci-fi, part spy flick, part romance, and part something utterly random, blurring the distinct lines of genre that we Americans have grown accustomed to in films over the last 100 years. What better way to simulate the bizarre melting pot that lies at the soul of Lucha Libre flicks than a game system that's infinitely malleable?

Like their cinematic cousins, live Lucha Libre matches are a form of theater that in execution and character most closely resemble comic books. It's like watching live superheroes taking on their rogue's gallery — only better, because it's low

budget. I mean no disrespect by this. Some make take sardonic pleasure in watching Lucha films and matches, but not me. I dig it, baby. The entire Lucha genre may easily lend itself to satire, but in and of itself it is not satirical. Like a good Eighties heavy metal show that involved pyrotechnics, huge skeleton puppets, and outlandish costumes, Lucha Libre requires an enthusiastic fan base willing to engage in a massive group suspension of disbelief. To an outsider, the entire thing may appear as ridiculous in action as... well, a bunch of grown men and women sitting around a dining room table enjoying a roleplaying game. To a fan, however, the entire event makes perfect sense. It can be appreciated purely for its own artistic merits, with a tongue firmly pressed in cheek, or both at the same time.

A lot like this book.

A Note From Darren Watts

The news that Hero Games was working on a *Lucha Libre Hero* project was met with at best bemusement by the Hero fan community, at worst derisive scorn, and in the vast middle ground mostly confusion. A select few “got it” right out of the box, though, and this book is dedicated in spirit to them. As Jason points out, Lucha Libre is less a genre and more an attitude that can be applied to a wide range of genres, preferably several at one time tossed in a blender and set to Frappe. There hadn’t really been a game book about how to play Lucha Libre (though several books that came close or shared similar roots are given their due in the Bibliography), and we decided it was about time to back up the big talk about the power of HERO’s underlying “generic” game engine by taking it out for a high-speed spin around Mexico City’s darkest side streets.

If you’re already a fan of Lucha Libre in general, welcome aboard. If you aren’t, well, we hope you’re the kind of person for whom the idea of driving around the desert in a tricked out Karmann Ghia convertible with a lovely lady by your side, defending the good people of Mexico by drop-kicking mummies and applying Atomic Neckbreakers to the werewolf henchmen of mad scientists while electric guitar power chords and Latin rhythms echo across the sun-bleached hills hits you right in the limbic system and sends chills down your spinal column. If not, then maybe this book isn’t for you.

We’ve been threatening people with this book for a long time. It’s been a labor of love for both of us, and we hope it provides you with at least a fraction of the entertainment we’ve gotten out of Lucha Libre over the years. If all this is new to you, well, I envy you the opportunity to enter the technicolor world of Mexploitation Cinema and Psychotronica for the first time. *¡Vivan los tecnicos!*



Chapter

1

Cráneo Llameante, El Cráneo Que Flamea
(Flaming Skull, The Skull that Flames, 1964)



CRANEO LLAMEANTE
EN **CRANEO LLAMEANTE,**
EL CRANEO QUE FLAMEA

A Mexicolor!

LUCHA LIBRE

LUCHA LIBRE



“Is wrestling real? Well, let me ask you this: Are Santa Claus, the Easter Bunny or the Great Pumpkin real? Of course they are, and so is wrestling.”

— The Slammer, wrestling columnist for the New York Daily News

“Try to imagine for a moment that Batman were real. A powerfully built man in cape, tights, and mask walks among us in broad daylight, recognized everywhere by his adoring fans. Anywhere else, this is a situation out of a comic book. In Mexico, however, they ask for his autograph, then pay money at the local arena or movie theater to watch him do his thing, be it real or imaginary.”

— “Bobb” Cotter, *The Mexican Masked Wrestler And Monster Filmography*

WHAT IS LUCHA LIBRE?

And why has Hero Games published a role-playing game supplement about it? Well, the simple answer is that Lucha Libre is Mexican professional wrestling, quite similar to the American version in many ways but with less emphasis on steroid-enhanced musclemen and more on high-flying acrobatic action, masked identities, and clearly-defined morality plays.

However, it’s also an entire genre of action movies in Mexico starring the greatest of those luchadores, in which they behave sort of like American superheroes and battle evil in various forms (from Universal Studios-style monsters to criminal mobs to alien invaders) using their wrestling skills, the odd low-tech gadget, and their personal bravery and toughness. These movies, made on the cheap but with great style and flair, combine the best parts of Hong Kong kung fu movies with crazy American monster movies, sixties psychedelia, and liberal doses of just about every other genre of B-movie to create a unique art form, one beloved by Mexicans and that is just beginning to be truly understood and appreciated by American audiences.

Lucha as a movie genre is known for incorporating pretty much every other style of action/adventure storytelling and combining it with wrestling, usually to comic effect in the eyes of American viewers. A lucha movie might include elements of horror, superheroes, espionage, science fiction, “gritty” true crime, or pulpish exploration of hidden lands. This, of course, makes it ideal for roleplaying — genre hopping is one of the purest

pleasures of playing with a generic rules system like HERO. And just because Mexican film directors never thought of a particular combination doesn’t mean you should feel at all hesitant to try it out yourself. Luchadores can make themselves quite at home in, say, Fantasy worlds both high and low, or in post-atomic wastelands filled with radioactive mutants.

Mostly, lucha is an attitude, a style, that can be applied to a wide range of genres that have already proved popular bases for roleplaying games. If you like martial arts movies, monster movies, and superheroes, try playing all of them at once with the volume turned up to eleven. That’s lucha.

BUT I HATE WRESTLING!!

There are, alas, a number of people who don’t care for “professional wrestling” in general, particularly if their only exposure to it comes from modern American TV shows and exhibitions. This is entirely understandable to Your Authors, neither of whom are particular fans of modern American wrestling (certainly not in the last decade or so!). However, to dismiss Lucha as a genre because of a dislike for the testosterone-crazed tasteless antics seen on cable TV is about the same as deciding not to watch a Jackie Chan movie because of a distaste for professional karate or judo as seen in the Olympics. Yes, the movies (and the roleplaying game) star wrestlers, but the stories are about a great deal more than wrestling.

AN ABRIDGED HISTORY OF PROFESSIONAL WRESTLING

“The public is completely uninterested in knowing whether the contest is rigged or not, and rightly so; it abandons itself to the primary virtue of The Spectacle, which is to abolish all motives and all consequences. What matters is not what it thinks, but what it sees.”

— Roland Barthes, *Mythologies*

From A Sport To An Event

While wrestling as a competitive sport dates back as far as civilization itself, the theatrical event familiar to modern gamers has its earliest roots in carnivals and exhibitions in the mid-nineteenth century, primarily in Europe. Frequently carnivals

PSYCHOTRONICNESS

Psychotronicness:

That quality to which many big budget, Hollywood films have aspired to yet only low budget, independent horror films and Lucha Libre movies seem able to achieve. In other words: throwaway cinema filmed for no money by maniac directors without any viable concept of what a movie ought to be to guide them. Art that contains legitimate Psychotronicness should combine at least three or four genres in some previously undiscovered, highly psychedelic manner.

of the period would feature a professional fighter who would challenge onlookers to real fights, usually under a format like a timed limit before which the pro had to throw the amateur out of the “ring” (or perhaps just a defined circle in the dirt), or pay off a cash prize. If an amateur fighter were too skilled, most carnivals employed a particularly talented (and usually “dirty”) fighter, called a “hooker,” to defeat him painfully and discourage similar efforts by other skilled wrestlers in the crowd. Much of modern professional wrestling still retains signs of its carny roots, including terms like “kayfabe,” “mark” and “shoot” (see the Glossary).

The most fervent fans of early wrestling showcases were the French, who quickly developed a crowd-pleasing fighting style that featured high throws and spectacular slams. They also forbade holds below the waist to avoid judo-style “counterholds,” which were deemed both boring and unmanly. (This style of wrestling eventually bred what’s falsely called “Greco-Roman” sport wrestling today, which in truth bears only passing resemblance to the actual ancient Greek martial art of pankration.) By 1873 wrestling was enough of a spectacle in France to feature the first masked wrestlers at sideshows, who fought matches that were “real” for most of their duration but had a predetermined, or “worked,” ending. Staged battles existed side-by-side with legitimate ath-

letic competitions, both under Greco-Roman and the wilder “Catch-As-Catch-Can” rules, which were popular gambling attractions. From France, “catch” wrestling quickly spread to Spain and Italy, who adopted it enthusiastically, and also to England and finally the United States.

In America, Frank Gotch was the first true celebrity wrestler. He performed for an audience of 40,000 in Chicago in 1908, and supplemented his professional match income by wrestling members of the audience with the Sells-Floto Circus. His battles with Tom Jenkins (who himself went on to teach wrestling and boxing to students at West Point) made headlines across the Midwest. Unfortunately, being real athletic competitions, “catch” matches were frequently long and boring, since in many cases the most effective tactics involved staying out of your opponent’s grip while trying to apply painful submission holds. That meant some matches took an hour to resolve... and not a few considerably more than that. Even in the early parts of the century, American audiences’ attention spans would frequently flag well before a match was finished. One possibly apocryphal story says that Gotch and Jenkins introduced “worked” matches to the States when Jenkins suffered a knee injury and cut a backstage deal with Gotch to let him win one of the best-of-three scheduled matches to keep from disappointing his fans.

By the 1920s professional wrestling associations existed across the United States and had spread their popularity into the rest of the English-speaking world, from Canada to Australia. While “catch” wrestling was still popular, promoters like Toots Mondt and Billy Sandow realized that “worked” exhibitions that presented a dramatic story line and conflicts between outsized personalities sold many more tickets — the “sport” was well on its way to becoming pure scripted entertainment. By 1927 organizations like the National Wrestling Association and Jim Crockett Promotions were putting together tours and wrestling events across the country.

WRESTLING COMES TO MEXICO

The earliest suggested dates for professional wrestling (called *Lucha Libre*, or “free fighting”) in Mexico vary widely, though many say some version of it existed by 1910 or so. Salvador Lutteroth, a former soldier born in 1897, was working as a property inspector in El Paso, Texas, when he first saw a wrestling exhibition at Liberty Hall in the late 1920s starring American wrestler Gus Popes. Lutteroth was astounded by the dramatic action and the crowd’s enthusiastic response, and determined to find a way to make some money off this sport back home in Mexico City.

Lutteroth founded the Empresa Mexicana de Lucha Libre on September 21, 1933, the date of its first official match at the Arena Modelo. Luchadores at that first show included El Chino Achui, Bobby Sampson, and a featured match between Yaqui Joe and El Ciclón McKey (a notable Irish



wrestler). The Consejo Mundial de Lucha Libre, Mexico's current major lucha promotion, traces its roots back to that original performance. EMLL flourished over the next several years, hiring and organizing pretty much all of the luchadores in and around Mexico City and establishing itself as a reliable crowd-pleasing event. Between Lutteroth's aggressive marketing (including countless thousands of posters hung on walls all over the city and in nearby villages) and the increasingly over-the-top matches themselves, Mexico City became one of the world's centers of "professional" wrestling. In fact, in 1934 and 1935 Lutteroth organized performance tours of Mexican luchadores in Spain and elsewhere in Europe, though that particular venue soon became untenable with the advent of the Spanish Civil War. Instead, a large number of Spanish wrestlers (as well as promoters and trainers) emigrated to Mexico once the fighting broke out, which only added to Mexico City's dominance of the sport.

As Lucha grew, it began to generate celebrities. The first and greatest of these was *El Santo* ("The Saint"). Rodolfo "Rudy" Guzman started wrestling as a teen for EMLL in the 1930s under a number of names, most frequently as *El Demonio Negro*, a masked heel. Masks were a common gimmick in Mexico for luchadores, not only helping to create identities and personalities for individual wrestlers (who could be easily identified from even the cheap seats in their colorful gear), but also allowing wrestlers to fight several times a week under various names without the audience getting tired of seeing the same people. The most famous early masked wrestler was *El Murcielago* ("The Bat"), who used a campy "vampire" shtick and came to the ring in a long black cape much like Bela Lugosi's in *Dracula*, a movie that had been phenomenally popular in Mexico. Guzman tried to wrestle a few times under the name *El Murcielago II*, but the original was annoyed by the rip-off and complained to the Mexican boxing and wrestling commission to force Guzman to change the name.

After several other failed gimmicks, Guzman and his manager, Jesus Lomeli, came up with the name of *El Santo*, and decided that since several other wrestlers in Lomeli's stable had silver in their costumes that Santo should wear a silver mask. *El Santo* made his wrestling debut in 1942, and the combination of Guzman's agility and charisma with the simple but effective costume and the relative rarity of masked *tecnicos* ("good guys" in the scripted story lines) quickly made him EMLL's top draw.

By the early 1950s, lucha was entrenched as a popular pastime in Mexico, and its superstars were on the covers of magazines and newspapers across the country. No star shone brighter than *El Santo*. He occasionally acted the heel in some early stories, but it soon became clear that the audience preferred him as the heroic *tecnico*, a Captain America-like figure who represented all that was good, pure, and manly in Mexican culture. He was sufficiently popular by 1952 to be the star of his

own comic book (drawn frequently by the legendary Jose G. Cruz, perhaps Mexico's greatest talent in the field), in which he regularly thwarted criminals and mobsters as well as battling rudos in the ring. Other luchadores of the era, like *Blue Demon* and *Black Shadow*, approached but never quite equaled his popularity — indeed, *Santo* and *Blue Demon* fought each other frequently in a series of storylines throughout the decade, and though they remained friends personally most of the time, occasionally even they would get swept up in the force of their intense rivalry in the ring.

THE SILVER MASK AND THE SILVER SCREEN

The story of how luchadores came to the silver screen in the first place is a rather tricky one, for the genre was invented in fits and starts throughout the first half of the twentieth century. One of the most influential films in Mexican cinematic history, for example, is the Spanish-language version of *Dracula*, produced by Universal Studios and filmed at night on the same sets that by day served the American cast and crew. (Indeed, many fans and critics consider the Spanish version to be superior to the English one in almost all ways except the most important one — the American production had the amazingly charismatic Bela Lugosi, who would define the perception of vampires in Western culture as well as set a style of acting in horror movies that would be imitated endlessly for decades. The Spanish version, instead, featured Carlos Villarias in the title role, a now-appropriately-forgotten actor of limited skill.) The Spanish production was a smash hit in Mexico, and Universal went on to film several more Spanish versions of their successful horror franchises.

By 1933 Mexican studios like *Azteca* and creators like Ramon Peon were creating their own films for distribution, and some of the earliest successes were also horror films, like *La Llorona* and *Nostradamus*, though romances and war pictures were also popular with Mexican crowds. And of course, American films with soundtracks "dubbed" into Spanish enjoyed great success south of the border as well.

THE EARLY LUCHA MOVIES

The first movie about lucha at all was 1952's *Huracan Ramirez*. Unlike the films that would come after it, this was a straightforward athletic drama, portraying the in- and out-of-the-ring adventures of a masked wrestler fighting for the championship belt. (Interestingly, the actor who played Ramirez, Eduardo Bonada, went on to a successful wrestling career under that name, even though the fictional account preceded his actual debut as a luchador. When Bonada retired, Daniel Garcia replaced him both in the movie sequels and as a live luchador under the same name.) The film was quite successful, and convinced a few studios that films featuring lucha could be moneymakers.

Jose Cruz, the artist on the El Santo comic books, and legendary Mexican B-movie director Rene Cardona teamed later that year to create the first “real” lucha film as audiences would come to know them, *El Enmascarado de Plata* (“The Silver-Masked Man”). As one might guess from the title, it was intended to star El Santo, but for unknown reasons the champ decided to pass on starring in the film (differing versions of the story suggest he either thought there was no way the movies would make money, or he didn’t think he was up to the job of acting on screen instead of in the ring). Cruz was very unhappy with Santo’s decision and rewrote the script on the fly, keeping the film’s original title (which was already well known as El Santo’s nickname) but turning the titular character into one of two masked luchador villains (the other being the stylish El Tigre), and giving the role of heroic tecnico to another popular luchador, *El Medico Asesino* (“The Killer Doctor”). Medico battles both villains and their fiendish weather-controlling device while cruising around on a vintage Indian motorcycle and generally looking cool. The movie was a modest success in theaters, despite Medico’s distinct lack of acting chops or personality, and though it spawned no immediate sequels it certainly laid the groundwork for much of what would follow.

Fernando Oses, a wrestler who’d been doing a lot of work in Mexico City’s burgeoning B-movie industry and usually portrayed a muscle-bound henchman or similar bad guy, was inspired by the success of *Enmascarado* to make his own series of Republic-style serials starring himself as a masked luchador, *La Sombra Vengadora* (“The Avenging Shadow”). Wearing a mask design that would later become more famous when worn by El Rayo de Jalisco, Oses turned out four *Sombra* movies in the course of about eighteen months for almost no money, in which he battled criminals and searched for buried treasure. None of these were exactly smash hits, but they were reasonably profitable thanks to their tiny budgets, and Oses kept his studio quite happy throughout the mid-Fifties.

EL SANTO’S DEBUT

In 1958 Oses convinced his friend El Santo that movies were in fact a fun and possibly lucrative sideline. He’d written a movie as a star vehicle for himself called *El Cerebro del Mal* (“The Brain of Evil”) and hired El Santo to appear in it as his costumed sidekick, known only as El Incognito. Before *Cerebro* had even come out in theaters, Oses and Santo had already knocked off a quick sequel, *Los Hombres Infernales* (“The Infernal Men”). Both, alas, were failures at the box office, and Oses went back to playing villains and henchmen (though he would write several more screenplays). Santo, however, had caught the acting bug and now wanted to try to become a star in this field as well. Working with several industry professionals, he decided the best way to showcase his own particular talents was to follow the “continuity” of his comic book, more or less — he would play himself, but as a combination wrestler/crime-fighter.

El Santo’s first movie as a leading man, *El Santo contra los Zombies*, debuted in 1961 and was a smash hit. The bizarre premise of a masked wrestler protecting the world from horrible undead creatures worked perfectly. Despite the extremely limited budgets and Santo’s frankly wooden performance (he’d get better over the years, but not by much), the audience ate up the chance to see their favorite luchador on screen in stories even more outrageous than the ones they could see every Friday night at the arena. Santo starred in three more movies that year (pitting him, respectively, against *The King of Crime*, *The Hotel of Death*, and *The Diabolical Brain*) and went on to make a total of 52 films before his retirement in 1982.

Since the El Santo films were almost all commercially successful (at least by Mexican cinematic standards) there were countless efforts to duplicate his successes with other luchadores. Blue Demon, Mil Mascaras, and Superzan all enjoyed varying degrees of success with their own movie franchises. (In fact, Blue Demon and Mil Mascaras teamed up with several other luchadores to make the three *Camiones Justicieros* [“Champions Of Justice”] movies, creating the Lucha equivalent of the Justice League or the Avengers!) Occasionally a luchador character would be created in the movies first and then go on to success in the ring (like Mil Mascaras, who was largely unknown as a wrestler before his first movies) or utter failure (like Neutron, an El Santo rip-off who made three movies but never caught on as a professional luchador).

THE GENRE EXPANDS

As time went on and lucha films continued to be B-movie successes across Mexico, the writers began to assimilate nearly every other popular genre of trashy movies into the lucha aesthetic. The first was monster movies. Universal’s stable of horror movies from the 1930s to the 1950s, like *Dracula*, *Frankenstein*, and *The Wolf Man* (as well as their countless schlockier sequels and ripoffs), had been tremendously popular in Mexico, and the audience was equally large both for dubbed versions of the American movies themselves and Mexican knockoffs. To make the lucha movie experience as exciting as a night of live wrestling, the film producers realized they needed to give their hero larger-than-life villains to battle... and what better villains could be found than cinematic monsters (many of whom could wear masks or use makeup already designed for other movies). Fernando Oses, as usual, led the way with his cheapo *Ladron de Cadaveres* (“Body Snatcher”) in 1956, pitting star Wolf Ruvinskis against the mad scientist Ogden, who transforms the wrestler into a vampire and sends him on a killing rampage. Seeing the possibilities for entertaining cinematic mayhem by combining wrestling and horror, El Santo and his fellow stars soon found themselves up to their necks in vampires, werewolves, mad scientists, and mummies (sometimes, as in the delirious *Contra Los Monstruos*, all of the above and more at once!), all menacing beautiful women and all fortunately vulnerable to some well-placed



karate chops, drop kicks, and the odd Atomic Backbreaker.

But lucha's acquisitive spirit didn't restrict itself to assimilating monster movies. Over time, every new fad in popular action movies, from costumed superheroes (*Los Campeones Justicieros*, "The Champions Of Justice") to spies (*Misterio En Las Bermudas*, "Mystery In The Bermudas"), jungle action (*Santo vs. Los Cazadores de Cabezas*, "Santo vs. The Headhunters"), mob flicks (*Santo Frente La Muerte*, "Santo Faces Death"), and Hong Kong chop-socky (*La Furia de las Karatecas*, "The Fury Of The Karate Masters") got the Lucha treatment. A few lucha movies were even released as softcore porn, with nude scenes spliced in to give the story a little extra spice; these versions of existing movies are known as "sexos," and are rarely seen today (but prized by some collectors).

El Santo's movies made him a major star not only in Mexico (where he enjoyed cultural celebrity status similar to that of, say, John Wayne in the US), but internationally as well. His movies were popular in Europe and Japan, but he had little success reaching the American audiences. K. Gordon Murray, an American producer who specialized in bringing foreign children's films to the US to be dubbed in English and re-released, imported four of El Santo's movies and released English-language versions of them. They flopped spectacularly, though they eventually became cult classics in their own rights decades later and can still be seen on late night cable shows.

El Santo himself retired from both wrestling and movie-making in 1982, when he was a

remarkably well-preserved sixty-five years old. He famously unmasked on the Mexican talk show *Contrapunto* in January of 1984, and died of a heart attack only a couple of weeks afterward. Jorge Guzman, one of Santo's eleven children, had by this time already adopted the identity of "El Hijo del Santo" ("Son Of Santo") and had become a wrestling star in his own right.

El Hijo del Santo made two movies himself, the first being 1992's *Santo: La Leyenda del Enmascarado de Plata* ("Santo: The Legend Of The Silver Masked One"), in which El Hijo takes on his inheritance at his father's deathbed (with El Santo being played by Daniel Garcia, the man behind Huracan Ramirez's mask) to fight some mobsters, and 2000's *Infraterrestre*, in which he battles cave-dwelling aliens and their rudo henchman, Blue Panther. While both were well-received by fans, neither captured the popular interest that his father's work did.

By the early 1980s the Mexican film industry was on even more shaky financial ground than usual thanks to a general economic recession, and studios such as Filmex got out of the business of making genre movies like horror and lucha. Fortunately, American film fans had begun to discover the crazy world of what became known as "Mexploitation" films, and an active effort to find and preserve these classics of psychotronics got underway. Periodically efforts have been made to revive the genre; after *Leyenda* in 1992, modern luchadores Octagon and Mascara Sagrada battled mobsters in *Lucha a Muerte* ("Fight To The Death"), but sadly that film died a quick death at the box office.

LUCHA IN AMERICAN FILM, TV, AND POP CULTURE

In the not-so-distant past, masked Mexican wrestlers were barely blips on the American cultural radar. Only rabid fans of the World Wrestling Federation, insomniac late night TV horror junkies, and academics obsessed with foreign cinema even knew that they existed. In spite of their incredible popularity in both Mexico and Japan, just a handful of luchadores had ever worked for any of the major American wrestling promotions. Only a half dozen of the over 100 Lucha Libre genre films were ever dubbed into English — and these had only the briefest of theatrical runs before being relegated to the counterculture twilight world of 2:00 AM local station horror television. At a time in America when the superhero cultural phenomenon was reaching the apex of its popularity, few people were aware of a wildly popular, parallel tradition that existed right over their nation's southern border.

My, how things have changed! Once upon a time Lucha Libre fans were titillated to catch Homer Simpson commenting “Ah, Mexican Wrestling. It's a real sport down there, you know.” Now there's a perfectly charming Lucha Libre cartoon on the Kids WB network called *Mucha Lucha*. Once El Santo fans could only mourn the fact their hero hadn't come north of the border to show the clueless protagonists of shows like *Buffy the Vampire Slayer*, *The X-Files*, and *Millennium* how to really deal with the undead, but they were vindicated when the popular horror-noir show *Angel* featured an old school luchador in one of its most beloved episodes, “The Cautionary Tale of Numero Cinco.” Where once Lucha Libre films could only be found dwelling on after hours creature features, the geek-chic creators of *Mystery Science Theater 3000* exposed millions of militant B-movie fans to the genre when they gave *Santo vs. the Vampire Women* their “special treatment.”

These days, masked luchadores seem to be popping up everywhere you look: in music videos, video games, and movies. There are four distinct reasons for this, the first two of which are immigration and economics. Mexicans have immigrated to the United States in large numbers over the last decade, bringing their pop culture predilections with them. An overwhelmingly hardworking and increasingly prosperous — yet still fairly “new” — minority, they're finally attracting the attention of those who make their living creating and selling pop culture. Many older immigrants look back fondly upon the Lucha heroes of their youth, while their younger, Americanized children still feel a deep resonance for their parents' icons. Both groups are correspondingly willing to spend their hard-earned cash on Lucha Libre-themed products.

Another factor in the popularization of Lucha Libre involves the innate, countercultural coolness

— yet marginal palatability — of a lot of the Lucha Libre film genre. Much of “mainstream” popular art is simply anti-popular, alternative art that has been repackaged to remove its rough edges (and, in the process, sometimes its soul, alas). Fringe culture artists and fans are constantly on the lookout for the novel, the unique, and the different with which to frame (and reframe) their own ideas. Through a distinctively Southern Californian cultural osmosis, masked Mexican wrestlers have become entwined in the long-standing, yet somehow never assimilated, Rockabilly Retro-Punk subculture that lurks beneath the polite, politically correct surface of society. This makes the introduction of luchadores into alternative punk art one of several signposts of coolness that the appropriately hip use to identify one another. It is thus unsurprising that a luchador popped up as a character in horror-musician Rob Zombie's popular video for his hit *Thunder Kiss '65*. Conversely, it may also eventually doom Lucha Libre to be stolen and repackaged by Hollywood.

The final factor creating an outburst of cultural interest in Lucha Libre is the perhaps inevitable exhaustion of American superhero archetype under the weight of seventy-some-odd years of exploration. It's not our native superheroes' fault. Like the mighty titan Atlas, they've patiently borne the weight of our heroic expectations in hundreds of movies, dozens of TV shows, and countless millions of comic books. But there's only so many ways to retell the story of Superman rescuing Lois Lane or Captain America showing us all what real patriotism means. So, with bills to pay and fans to entertain, it's only natural that the crafters and consumers of superheroism should look outward to other traditions in search of new material with which to entertain us. First came a fervent exploration of Japanese Anime, followed by a somewhat more subdued (yet incredibly bloody) enthusiasm for Chinese Action Theater and mythology. Now it appears to be Lucha Libre's turn to be mined for gold by fan and fictionalizer alike.

Perhaps not surprisingly, video games (the ultimate form of disposable modern art) seem to have been the first place where luchadores have popped up in recent years, particularly in fighting games. La Mariposa, El Blaze, and Mask de Smith are all characters from popular video games, while Raiden from the *Fatal Fury* series of games is perhaps the most popular video Lucha character of them all. As most of these games are programmed in Japan where masked Mexican wrestlers are quite popular, it's not surprising that their creators looked to that tradition for inspiration in martial arts-oriented games.

Hollywood has recently gotten in on the Lucha action, not only in the hopes of capturing a growing Mexican immigrant audience, but also in an attempt to capitalize on the continuing cross-demographic popularity of professional wrestling. With several recent Canadian Lucha Libre-themed releases (the cult films *Jesus Christ Vampire Hunter* and *Enter... Zombie King!*) and independent documentaries (*WWE — Rey Mysterio 619* and

La Lucha: The Struggle), the secretive Elders of Tinsel Town may also be attempting to catch a pop wave before it breaks. So far the results have been mixed. 2006 saw the release of the enthusiastic but deeply flawed Jack Black film *Nacho Libre*, which was loosely based on the life of real life wrestling priest Fray Tormenta. 2009 will hopefully see the release of Rob Zombie's *The Haunted World of El Superbeasto*, an animated tribute to the spy films of legendary enmascarado Blue Demon. Cartoon Network Mexico has introduced an animated series based on El Santo, for which five episodes have already been broadcast, and hopefully the series will make it to America.

It probably goes without saying that the web possesses a vast wealth of Lucha Libre material. English language fansites, blogs, and message boards spring up, have chaotic but productive little lives, and are abandoned with appropriate irregularity (the Spanish language ones are far more consistent). The most dependable of these include *Santo and Friends*, the official El Santo website (www.elsanto.com.mx), and the Lucha World discussion forum. The wonderful independent wiki project "luchawiki" is also a superb, ever-growing source of information and inspiration that is neither chaotic nor irregular in its exponential expansion. Homestar Runner, probably the most popular web-only Flash Animation cartoon series in the world, features a snarky Rudo named Strong Bad as one of its main characters (along with his brothers, Strong Mad and Strong Sad). Beloved for his witty sarcasm and memorably abrasive voice, Strong Bad is best known for his "Strong Bad Emails," in which his answers to inane fan emails are presented in cartoon form.

Finally, no discussion of Lucha Libre pop culture in America could be complete without mentioning publisher Keith J. Rainville's *From Parts Unknown*. A Nineties punk zine that evolved into a website and publishing company, *From Parts Unknown* has been "bringing Lucha Libre and Mexi-Mask-Heroes to the Spanish-handicapped world" for over a decade. In the process it has helped to promote such promising luchacentric authors and artists as Christina Faust and Rafael Navarro. Rainville himself is currently involved in writing the script for an animated movie entitled *Los Campeones de la Lucha Libre*, which is being created by FWAK! (of Mucha Lucha fame) in conjunction with Mexico's TV AZTECA.

LUCHA IS A STATE OF MIND

Lucha Libre Hero, therefore, is Hero Games's effort at encapsulating everything that's awesome about Lucha Libre and putting those elements into a roleplaying game. There's information in here about how to run campaigns based on the classic Lucha movies, crossing the streams between superheroes, monsters, alien invaders, and martial arts with psychedelic abandon. Or, in classic Lucha style, you can combine basic Lucha concepts with other genres the movies never embraced, from the current lucha noirs to brand new mixes like Cyber Lucha or Fantasy Lucha. After all, part of the Lucha fun is crashing masked wrestling heroes into completely different genres, the wilder and more action-packed the better. You can even use this book to run straightforward professional wrestling campaigns, leaving out the monsters and mobsters and simply depicting the classic "testosterone soap operas" about the eternal quest for victory, pride, and the Championship Belt.

Most of all, though, Lucha is an attitude. It's an aesthetic that reveres the outrageous and over-the-top in storytelling style and elements, while insisting that the protagonists of those tales take everything that happens with seriousness and gravitas. Perhaps our heroes might permit themselves a bemused shrug to indicate that they also don't really know what's going on, but they always remain sure they can solve whatever problems arise by applying a combination of brutal hand-to-hand violence and unfazeable coolness.

THE ELEMENTS OF LUCHA ACTION STORIES

"They are citizens of the world. Their duty has no frontiers... they hide their identities behind a mask to do good for humanity."

— Zambrano, *Cerebros del Mal*

So, you the prospective Lucha Hero GM or player says, what do I need to keep in mind to run a successful and entertaining adventure or campaign? What are the identifying elements that make Lucha unique as an action-adventure genre? So glad you asked! Well, there are no hard-and-fast rules, but here are some basic guidelines. Any or all of these "rules" can be broken, but if you're going to break them you should do so knowingly and purposefully.

Like Superheroes, But Not Quite

At heart, Lucha adventures are basically superhero stories, but told through a number of unique filters, some inherent to Mexican pop culture and some entirely the accidental creation of

HUMOR IN LUCHA LIBRE HERO

While it's self-evident that the Lucha Libre genre is a funny one, what's less than apparent is why precisely it is amusing. Certainly, all professional wrestling is filled with violent, slapstick comedy — Lucha Libre even more so. Maneuvers like the Bronco Buster and the Stinkface were created specifically by luchadores to amuse the crowd rather than physically harm an opponent. The old Lucha Libre films are not only overflowing with inadvertently campy laughs, but also occasionally with professional standup sidekicks deliberately intended to provide comic relief (though how well they succeed is open to some debate).

While it's extremely easy (and a bit unfair) to laugh at scenes of El Santo battling a Hispanic Dracula, there really isn't anything inherently funny about films like Santo and Blue Demon vs. Dracula and the Wolf Man or Santo in the Wax Museum. They're creepy, disturbing horror films whose humorous moments are mostly accidents of time, cultural difference, and bad dubbing. In the same way, *Lucha Libre Hero* is a humorous game on the players' level, not on the characters' level. Much of the humor should be derived from how deadly serious the characters are, especially when compared to the insane situations they find themselves in and over-the-top villains they're pitted against. In *Lucha Libre Hero*, the best laugh should also be the most deadpan.

the earliest filmmakers and stars. Like American costumed heroes, the luchador hero is separated from society because of his status as a luchador. Also like his American counterparts, the luchador has taken on that status for one of a small variety of reasons: he might be part of a legacy passed down through generations, or been motivated by some injustice in his past, or simply have decided that the best way he can serve society is with his great skill, strength, and stamina in and out of the ring. He wears a costume less to protect his maskless identity (which is not any different from his masked one, unlike the American tradition) and more as a badge or uniform signifying his status.

Luchadores are expected, as part of their job, not just to wrestle each other for the entertainment of the crowds, but also both to represent all that is good and noble about *la puebla* (or, conversely in the case of *rudos*, to represent some evil that plagues the good people, whether a simple costume representing supernatural evil, disliked foreigners, or authority figures, or general societal ills and negative personality traits). As part of that role in society, *tecnico* luchadores must periodically fight crime, monsters, mad scientists, or alien invaders beyond the abilities of ordinary law enforcement to handle. In a Lucha story nobody finds it unusual that a luchador is saving them from evil, apart from the same gratitude an ordinary person might show a policeman or firefighter. It is, after all, the luchador's job. Indeed, the mundane, workaday attitude many luchadores evince in the face of the most outrageous menaces is an integral part of the genre's appeal.

To Preserve And Protect

Threats to Mexican society in standard lucha stories are almost inevitably from outsiders, either genuine in nature (aliens, monsters, and so on), or villains who have chosen to step outside the boundaries of *la puebla*. Most luchador stories share with Golden and Silver-Age superhero stories an inherent conservatism — society the way it is today is generally good, and worth preserving from menaces. The good people of Mexico City are plagued regularly by monsters, whether from another world, released from an ancient tomb, or (most commonly) created by a misanthropic or power-mad scientist who's abandoned his duty to improve society with "good science" and instead embraced mad science. The police, politicians, and other representatives of society may be in over their heads and unable to act effectively, but they're almost always good-intentioned and willing to provide the luchador whatever help they can. Corrupt officials are extremely rare, and when they do occur are almost always revealed to have been mind-controlled, replaced by aliens, or something similar. The official structures of society are generally considered worth protecting — Mexico City's police force might be useless at fighting vampires, sometimes comically so, but it's

not because the cops are on the take. Heroic *tecnico* can best serve society by acting as instructive examples of how to live, not by changing the world itself.

This, of course, is not always the case in some sub-genres of lucha fiction, most notably the noir Lucha stories which draw on some of the tropes and themes of Pulp-era detective stories. In a noir Lucha story, the luchador's innate integrity and honesty is used as a counterpoint against the corruption and moral decay of those around him, usually corrupt government officials (from the mayor down to the cop on the beat) or wealthy citizens whose exalted social status allows them to cover up their awful, sordid crimes until the luchador hero drags them into the light of day. In this spirit, some real-world luchadores like El Superbarrio have indeed taken roles as public agitators for social change against the notoriously corrupt Mexican governments of the last couple of decades, leading protest rallies and publicly supporting labor unions, squatter groups, and the working class. However, luchadores are rarely portrayed this way in fictional accounts.

Other Common Lucha Tropes

Other standard features of the Lucha genre include:

Hero Deaths Are Rare

In Lucha, heroes' deaths are rare, and when they do occur, dramatic. The PCs are larger-than-life, but smaller than superheroes. There's plenty of violence, of course, and some deaths are unavoidable, but in general the *HERO System* makes it easy to run stories where characters take incredible beatings and bounce back for the next scene. Favorite NPCs also should be menaced regularly, but almost always be rescued at the last moment. Of course, some sympathetic NPCs do stupid things occasionally, and the GM should feel free to have them eaten for dramatic effect, but most of the time close friends, girlfriends, and mentors avoid this sort of fate.

Villain Deaths Are Common

Villain deaths, on the other hand, are pretty common... at least until the mad scientist, his monstrous creation, or both suddenly turn up for the sequel. "No one could have survived that!"

No Graphic Violence

While Lucha is generally violent at some level, graphic depictions of violence are generally frowned upon except in the subgenres of Lucha Horror and some kinds of Lucha Noir. Likewise, graphic sexual content is inappropriate for ordinary Lucha unless you're explicitly playing a "Sexo Y Violencia" style. It should go without saying that everybody involved in the game should agree on what level of graphicness of either form is appropriate before the game starts!



Heroes Work Together

In Lucha, heroes usually work together. There's a code among heroes, after all, and while a little inter-party conflict is sometimes salutary, the PCs are all on the same side and there are monsters to be fought.

Be Cool

Lucha is all about being cool. The PCs should be rewarded in play, both with Experience Points and in-story reinforcement, for being cool, however you as a group define the term.

Kayfabe, Smarts, And Marks

Kayfabe, an old carny term meaning “fake” or “rigged,” is the term used by professional wrestlers and fans to refer to the “suspension of disbelief” in wrestling, the tacit agreement by all concerned to pretend that what's seen in the ring or on television is real. The concept of kayfabe is key to understanding and appreciating Lucha Libre on its own terms.

In the old days, fans who weren't aware of kayfabe (and therefore who believed the matches were real, and that actual violence was happening in the ring) were known as “marks,” a carnival term usually applied to people who were the targets of various scams and crooked games. On the other hand, people in the audience who knew the matches were fake were called “smarts.” Modern fans, connected now by the Internet, various mag-

azines, and the ability to see performances from all over the world on television, now refer to themselves as “smarks.” They combine their awareness of kayfabe and the “behind-the-scenes” knowledge of wrestling as a business with their willing desire to lose themselves in the spectacle and embrace the false reality professional wrestling represents without the negative connotations that go with the term “mark.”

Lucha Libre as a genre, of course, embraces kayfabe wholeheartedly. No, the wrestling that occurs in the ring or out of it isn't “real,” anymore than any fight scene in a movie or TV show is. Within the setting, however, it's absolutely real, no matter what it looks like. Don't play the “fakeness” of the combat for laughs in your game, no matter how occasionally tempting it is; doing so undercuts the ability of both players and GM to enter into and relate to the fictional setting. After all, this is a story being told around a card table in your living room anyway, and calling attention to the “unreality” of one aspect of your game puts the entire metafictional structure at risk. *Lucha Libre Hero* is a genre that should be jumped into with both metaphorical feet. The laughs will come on their own.

OBLIGATORY EXAMPLE OF PLAY

Bill is running a game of *Lucha Libre Hero* for his friends, Derek, Tina, and Steve. Derek is playing the Latin Lover, Karim El Magnifico, a brightly-colored high-flying Tecnico with high Dexterity and Comeliness stats; Tina is playing La Tigresa, simultaneous holder of the Women's Division title and several advanced degrees, as well as occasional monster-hunter; and Steve is playing El Heraldo de Justicia, the dark-clad avenger of the night. We join the adventure already in progress.

Bill: Okay, next phase. Karim has the highest Dexterity, so he goes first.

Derek: I use an Atomic Flying Drop Kick on the zombie nearest me. My Offensive Combat Value is 8, minus 2 for the maneuver penalty, so 6. I roll a 9, so I hit a DCV of 8.

Bill: That's plenty to hit this shambling corpse.

Derek: OK, that's six dice of damage. Umm, 22 stun and 7 body.

Bill: He's unconscious. OK, the last zombie is the one Tigresa already has in a Reverse Arm Bar. Tigresa, what do you want to do?

Tina: How tough does that door look?

Bill: It's made of wood. The lock is pretty ordinary.

Tina: OK, I want to use this zombie to batter down the door.

Bill: He's already grabbed, so roll to hit the door. The door isn't moving, so this should be pretty easy. (Tina rolls a 12.) No problem. Both zombie and door take 9 body. The strangely fragile door shatters inwards!

Derek: Hang on! I want to make sure my hair looks right before we go in, in case there are any bee-yoo-tiful female fans in there. (He mimes taking out a pocket mirror, goes to check his hair in it, realizes it's perfect and gives himself a big winning smile.) Okay, no problem.

Steve: I ready my gun.

Bill: You don't have a gun. You're a luchador, remember? Your body is your weapon.

Steve: Are you sure? I'm pretty sure I took at least a flamethrower or something off that Franquenstein in the sports car a couple of encounters ago. Where did I write that down? (He searches his character sheet.)

Bill: Are you guys going in or standing around out here in the hall?

Tina: Never mind them. We're going in.

Bill: At last you burst into the laboratory. You see row after row of computer monitors and pieces of unidentifiable but clearly high-tech lab equipment, including a couple of those Jacob's Ladder dealies with the spark rising between the two pieces of wire.

Tina: I love those.

Bill: Sitting in front of several of the monitors are Mole People, who whirl and face you as you bust down the door. These stations surround a giant pedestal, and standing on it are three figures: the notorious midget rudo El Barbarito...

Derek: Good, I've been waiting for another shot at him after last time.

Bill: ...the giant robot Modar, looming over everybody, and, swirling his cloak dramatically as he turns to you, Dr. Diabolico!

Tina: No way!

Steve: I thought he was dead.

Derek: He is! Or, he was. Karim says, "Remember the last time we saw him, when he was planning to use an army of cloned ninja Elvises to take over Mexico City? We knocked him into a lava pit! Nobody could have survived that!"

Bill: Heh. He says, "Of course, you moronic tecnicos would have had no idea that I could possibly be prepared for your entirely predictable efforts to thwart my plans, or that I would be wearing a fireproof parachute under my lab coat! I narrowly avoided destruction and escaped through the subterranean chasms, traveling ever deeper until at last I encountered..."

Steve: Blah, blah, blah. I shoot him.

Bill: OK, first of all, soliloquies in this game take zero time, so you're still listening to his plot explanation. Secondly, you don't have a gun.

Steve: Dang, right. Okay, let me know when I can head-butt him, then.

Bill: Ahem. "At last I encountered the hidden city of the hideous Mole Men! I soon imposed my will on these strange creatures of the dark, becoming their king and using their ancient technologies to return to the surface and take over this castle. Here in this laboratory, I continued my cloning experiments and plotted my revenge against each of you. That's why my Mole Men captured a loved one of each of you, to lure you here into my clutches!" And he gestures with his robotic right arm to the wall, which slides away to reveal a dungeon cell. Shackled to the wall you see Karim's beauty-queen girlfriend Bonita, Tigresa's handsome-but-bumbling reporter boyfriend Diego, and Heraldo's sainted old Tia Maya!

Derek: "Gasp! You fiend!" says Karim.

Tina: "Not Diego! He's got a heart condition!" Tigresa shouts.

Steve: Can I head-butt him yet?

Bill: "This way, you will be my most unwelcome guests as I activate my greatest weapon, the culmination of years of research and villainy." He gestures again, and another section of wall slides back to reveal a massive piece of machinery, shaped vaguely like a giant hair dryer. It's covered with bright lights that flash on and off out of sequence. It hums with energy, and the electricity in the room causes the hair to stand up on your arms. From somewhere, dry ice mist begins to float across the floor. "I give you, the Weathertron 2000! With it, I can instantly control the weather anywhere in the world!" And suddenly, stock footage images of hurricanes, hail, blizzards and dust storms appear on each of the giant monitor screens.

Steve: Wait, what?

[Editor's Note: I do so have a gun.]



Chapter 2

Craneo Llameante y Supergran Contra Dios del Vampiro
(Flaming Skull and Supergran vs. the Vampire God, 1968)



**CRANEO LLAMEANTE Y SUPERGRAN
CONTRA DIOS DEL VAMPIRO!**

CON CARLOS CASANOVA
GILDA SMITH JONES

A COLORES!

PUTTING ON THE MASK:
**LUCHA LIBRE
CHARACTER CREATION**

CHARACTER CREATION



CREATING YOUR LUCHA LIBRE CHARACTER

The rules in this chapter cover the specialized information needed to create *Lucha Libre Hero* characters, such as Package Deals and Action Stunts. For the basics of *HERO System* character creation — Character Points, Characteristics, Skills, Disadvantages, and more — see pages 156-219 in Chapter Seven. That chapter also includes the *HERO System* rules for combat and other situations.

“The Lucha is not a profession for insignificant and vulgar people, despite what some might think.”

—El Bello Greco, flamboyant Rudo

There are three fundamental things you must keep in mind when creating a heroic masked Mexican wrestling character: he wears a mask; he’s from Mexico; and he knows how to wrestle. The mask is important because it gives him a unique identity that strongly colors his interactions with all of the other characters in the game world (see *Social Limitation: Luchador Identity* on page 217). The fact that he’s from Mexico influences his views of heroism, society, and the necessity for an eternal struggle against evil (see *Psychological Limitation: Mexicanidad* on page 216). Finally, his wrestling abilities don’t merely give him the physical tools he needs to combat evil — they define him as a man with a glamorous, respectable profession (see *Perk: Lucha Wealth* on page 174) that gives him a unique role in the society in which he lives. Not incidentally, they also take up a very large chunk of his Character Points.

Good wrestlers are known as **Tecnicos** because of their technical prowess with difficult Lucha Libre moves. These moves require a person to be in optimal physical condition. As the world is filled with many tempting and delicious things, Tecnicos must practice a strict dietary and athletic discipline to maintain their heroic physiques. Since only the extremely virtuous are capable of this level of self-discipline, only the morally pure may bear the name “Tecnico.” They are the heroes of the *Lucha Libre Hero* world. Unless otherwise specified, Player Characters are Tecnicos.

Evil wrestlers are known as **Rudos** because of their bulkiness and crude behavior. Rudos are often larger and stronger than Tecnicos, but lack the self-discipline to become technically proficient in a wide range of Lucha Libre moves. Additionally, their excess height and body weight makes them slower and less resistant to damage than the Tecnicos. Thus the lazy, the weak of spirit, the cowardly, and the ethically feeble tend to become Rudos. Unless otherwise specified, evil NPC wrestlers are Rudos.

CHARACTER ARCHETYPES

Before creating a Luchador, players should first consider several ideas and questions basic to the genre. Obviously, the first task is to check with the GM about the kind of adventures he plans to run, and what sort of character types fit that campaign style best. Should the PCs be upright defenders of the Pueblo, or is this a more noir-ish setting with more morally dubious challenges to face? Will the characters be out adventuring full-time, or will the matches at the arena frequently be featured?

Once these basic campaign questions have been answered, it’s time to look at what type of luchador the player is interested in. Unlike many roleplaying games and settings, the PCs in a *Lucha Libre Hero* campaign will on first glance seem pretty similar — after all, there aren’t any actively different archetypes (like Brick, Energy Projector, and Metamorph in a Comic Book Superheroes game) to choose from. All the PCs are masked wrestlers who defeat their opponents through bravery, toughness, and martial skill. Therefore, the personalities, gimmicks, and quirks each player chooses for his character are of utmost importance.

Generally, it’s easiest to begin designing a luchador by deciding on a gimmick. A luchador’s gimmick is both his shorthand description and his symbolic role, the broad strokes of the personality described by his mask, outfit, and any props he might use. El Santo’s gimmick is “saintliness” — his mask is silver and his usual wrestling togs white, representing his great virtue and indomitable will. Tinieblas, on the other hand, is just as much of a heroic tecnico as Santo, but his gimmick is that of the mysterious, wise giant. Thus his mask is a featureless black face surrounded by gold trim and his costume is black and gold. A gimmick might be more obvious — Pirata Morgan is a cruel, rapacious rudo, and his mask covers one eye while his oversize leather boots convey the “pirate” gimmick immediately even to the fans in the back row; his archenemy, the tecnico Octagon, affects the gear of an Asian martial artist complete with headband, gi, and nunchaku.

A luchador’s costume doesn’t have to be a representation of anything specific — after all, Intocable (“The Untouchable”) goes around unmasked because it would be a shame to deprive his legions of female fans the opportunity to see his handsome face, and Cibernetico eschews any

costuming beyond a basic black singlet because of his reputation as a no-frills brawling tough guy. But most luchadores have some sort of “theme,” and thus most PCs in a *Lucha Libre Hero* campaign should as well.

See *The Gimmick*, below, for more information.

A Family Affair (Or, You Think The Flash Is Confusing..).

Lucha Libre is frequently a family business — many great luchadores have handed their costumed identities on to younger relatives or protégés to carry on the tradition. It’s extremely common for sons, nephews or even completely unrelated young wrestlers to inherit the masks and gimmicks of their forebears, usually either affixing “Jr.” to their names or referring to themselves as “El Hijo de [whoever]”, meaning “the son of” (whether that’s genealogically true or not). For example, Rey Misterio Jr. is actually the nephew of the original Rey Misterio, while the latter’s less famous son wrestles as “El Hijo del Rey Misterio.” The tradition of Lucha can run very strong in some families, who might have several wrestlers in each generation in a complicated series of family connections, intermarriages, and “adoptions,” all of which might be further confused and conflated by in-kayfabe relations that are different in real life (a pair of real-life brothers might be commonly known as such in kayfabe or not, and two unrelated wrestlers may claim in kayfabe to be brothers). All of this, of course, helps contribute to the running soap operas of weekly life in a promotion, as family ties are put to the test by betrayals and codes of honor. Thus, a player might want to develop not only his own character’s backstory, but the stories of the previous holder(s) of his character’s name, in much the same way an American superhero could be part of a legacy dating back to World War II (or beyond).

Los Maestros

Another way luchadores might be interrelated (and therefore, another possible source of conflict for soap opera-minded GMs) is through their *maestro* — whoever it was that trained them in the arts of lucha. There are several schools that teach lucha, many of them serving the dual purpose of actually training young luchadores in how to throw themselves and others around a ring without risking serious injury, as well as acting their part in the kayfabe rivalries and alliances between schools as part of the show. Older or retired luchadores frequently keep their hand in the business as teachers or school managers. Two students of the same teacher might be the best of friends and longtime allies (and even tag-team partners) despite their very different styles and upbringings. On the other hand, a student of one of the finest tecnico schools who undergoes a “heel turn” and

becomes a rudo has performed the worst form of betrayal on his former mates, no doubt creating extensive new feuds and alliances throughout the interconnected web of his promotion. (Avenging the shame a former fellow student has brought on your school is an excellent motivation for a feud!)

Of course, schools themselves might also be the source of special “unbeatable” techniques, and a luchador might study at a different school to master new maneuvers (and spend his Experience Points!). A luchador who needs a special new maneuver to defeat an otherwise unbeatable opponent might learn that it’s only taught at a school for rudos, one that has a feud with his own dating back many years. Will he be able to swallow his considerable pride and ask the rudo teacher for his help, or can he find another way to win? And of course, can he ever really trust the teachers at such a school? Only the GM knows for sure....

Los Minis

The third form of luchador interconnectedness is the concept of *miniestrellas*, or the “midget versions” of well-known luchadores. Midgets (occasionally actual dwarfs, but frequently just unusually small people) have been part of wrestling since its earliest carny days — midget matches were frequently used as lighthearted “breaks” between more serious bouts. For example, Little Beaver and Sky Low Low were big-name stars earning just as much adulation (and cash) as their larger coworkers. However, in Mexico the midget divisions of professional lucha were treated with much more seriousness, and while the number of midget wrestlers in the US has steadily declined over the years, in Mexico it remains a thriving sideline of several promotions.

Although midget wrestlers in America and elsewhere usually had their own unique names and gimmicks, in Mexico it’s common for midget wrestlers, known as *miniestrellas* (or “small stars”) to adopt the names and gimmicks of well-known full-sized luchadores in partnerships. Therefore, while *Mascara Sagrada* was wrestling in one exhibition, his “mini” partner *Mascarita Sagrada* might be wrestling somewhere else, with a complete duplicate of his mask, costume and even many of his signature moves, all brought down to scale. Occasionally luchadores and their mini versions fight together in tag team matches, but just as commonly they appear separately, as the minis have their own promotions, divisions, and even championships. Frequently the midget will simply take on the diminutive version of the larger luchador’s name (such as *La Parkita* or *La Fuercita*), but if that doesn’t create a felicitous-sounding name they may also simply add “Mini,” “Micro” or “Pequeno” to their name instead.

Player Characters can choose to have “mini” partners if they like, and only have to pay Character Points for them as Followers if they regularly work together (whether as crimefighters or tag team partners). Not all mini partners are simply shrunken-down versions of the main wrestler; for

TELLING THE HEROES APART

Players in a *Lucha Libre Hero* campaign for the first time may be initially concerned that their characters appear very similar — after all, they’re all luchadores, with substantially similar abilities and skills, and there aren’t as many obvious “party roles” like the ones they’re used to in many other genres. Instead, you should differentiate luchador PCs primarily by their personalities, backgrounds, styles and “shticks.” Players should think of their characters in terms of their story roles — the Funny One, The Irritable One, The Pious One. Perhaps one luchador is hotheaded and impetuous, while also being a quick thinker, while another is more methodical and takes his time puzzling out mysteries, but often picks up on details the impetuous one overlooks or dismisses. Especially early in a campaign while players are still defining their characters, it’s often best to develop characters initially along such broad lines, and allow for more individuality in characterization as time goes on.

LOS MINIS

If you want to play a Mini wrestler, or perhaps create one as a Follower for your luchador, you build them the same way you would any other wrestler, with one exception: you have to buy them +2 DCV (cost: 10 Character Points), and as a Disadvantage you have to take *Physical Limitation: Mini* (worth 5 points). The DCV Levels represent the fact that a character who's only about half human size is harder to hit than a full-sized opponent, while the Physical Limitation represents the trouble such a character sometimes has reaching things on shelves and otherwise trying to exist in a world designed for normal-sized humans.

example, Tinieblas has a midget sidekick called Alushe, a furry little goblin who was supposedly born on an extradimensional alien planet called Shibalba, and who provides useful advice to his giant partner (and the occasional surprise kick in the shins to his opponents!). Mini PCs can themselves have larger partners, or can choose to develop their own gimmicks — there are plenty of midget wrestlers made in nobody's image but their own, like Bam Bam or Vaquero.

THE GIMMICK: MASKS AND COSTUMES

Most professional wrestlers work hard to develop an identity that distinguishes them from their fellows. This identity is known as a “gimmick.” A luchador's gimmick defines what he's like in an overall sense. It incorporates together the persona he uses in the ring, his mask, his clothing, his shtick (see *Package Deals*), and his wrestling moves. Ideally each of these separate elements should work together to produce a unified whole. A luchador's gimmick can be realistic and plausible, or outlandish and over the top. For example, the heroic El Ostentoso (The Flamboyant One) is known for his amusing vanity; he often makes in-ring speeches describing in great detail his own (admittedly handsome) physique. He wears a beautiful sequined mask, a matching cape, lots of cologne, and has a Signature Move known as The Bombtastic. Outside of the ring, he's known both for protecting and romancing the young women of Mexico City. All of these things put together are his gimmick: he's a vain but good-natured playboy.

THE MASK

The most basic component of an enmascarado's gimmick is, rather unsurprisingly, his mask. Masks have been an important part of Lucha Libre since the founding of the sport back in the 1930s, but Mexico's love of them can be traced back to the battle helms of Aztec and Mayan warriors. Early Lucha masks were simple affairs that used basic colors so spectators could tell wrestlers apart from the cheap seats. Later masks became more colorful and were designed to evoke images of animals, ancient gods, heroes, and other personas. Japanese influences in the Eighties and Nineties led to even more elaborate masks with hair, horns, and protrusions of all sorts. Many now consider wrestling masks to be iconic symbols of Mexican culture. Contemporary artists like Francisco Delgado and Xavier Garza even incorporate wrestling masks into their paintings.

In essence, the mask is the luchador's public face: it tells the world what he wants it to know about himself and his abilities. Since the great Santo is simultaneously uberman and everyman, his mask is distinctively plain and simultaneously “pure,” with no design markings disturbing the field of silver. Blue Demon approaches everything with total determination; his mask is vaguely

threatening and enhances his projected toughness and grumpiness. Tinieblas's mask is a solid black face within a yellow cowl, erasing his features entirely and perfectly enhancing his gimmick of being a mysterious wise man from outer space. The Killer Doctor has an all white mask, Neutron's mask is exactly like a superhero's, Blue Panther wears a cat mask, and so forth. In the *Lucha Libre Hero* universe, El Espectro's mask is reminiscent of a ghost, Caveman Cortez wears leopard skin, and Craneo Llameante's (rather unsurprisingly) looks like a bizarre Aztec flaming skull. Their masks loudly proclaim, “I'm a ghost!” or “I'm a caveman!” It's almost like having a business card strapped to your forehead.

THE PERSONA

The next important part of a luchador's gimmick is his persona, both in and out of the ring. Is he a Rudo or a Tecnico? Is he polite or bad mannered? Does he scream into the microphone or give mature, well-reasoned speeches? Is he amusing or serious? Often a wrestler's shtick will strongly influence his persona. For example, a Brawling Rudo, Mat Technician, and an Occultist Luchador may all exhibit strikingly different behaviors in and out of the ring. Furthermore, it's possible (though uncommon) for a wrestler to be a Rudo while in the ring, but perfectly heroic and cooperative when outside of it. It could all be part of his gimmick.

THE CLOTHES

Finally, in Lucha Libre the clothes really do make the man. Generally, a wrestling outfit will match a luchador's mask in both theme and color (though the chest is usually left bare). If his mask is blue, his tights and boots are usually the same shade, and may even give the viewer even more clues about his gimmick. Killer Doctor wears surgical scrubs outside of the ring, while Tinieblas the Space Giant has a science-fiction-themed costume. Since luchadores are presumed to be affluent, sophisticated men about town, they need to know not only when to dress in civilian clothes, they have to know how to dress well when they wear them. A fashionable fellow wears casual clothing at breakfast, but formal wear at dinner (complete with a mask specially adapted to allow him to eat!). Sometimes fighting crime means you wear sweaty tights, a sequined cape, and some boots; sometimes it means you wear three-piece suits. When, where, and how well an enmascarado follows fashion dos and don'ts are also part of his gimmick.



PACKAGE DEALS

In the *HERO System*, characters frequently take Package Deals. A Package Deal is a collection of genre-appropriate abilities, Characteristics, Skills, and Disadvantages that help define a character's role within the setting. You might think of them as the abilities commonly possessed by characters who belong to a particular profession or race, adopt a particular persona, or the like. In *Lucha Libre Hero*, a Package Deal often defines a character's "schtick" rather than his profession (since to a large extent all Lucha PCs have the same "profession"). For example, the evil enmascarado Doctor Pershing's profession is "wrestler." His schtick is that he's a Brawling Rudo, so he takes the Brawling Rudo Package Deal.

This section includes plenty of Package Deals suitable to typical *Lucha Libre Hero* campaigns. They're organized into two broad categories: Wrestler Package Deals, and Non-Wrestler Package Deals. Most Wrestler Package Deals are intended for PCs, while Non-Wrestler Package Deals are constructed with NPCs in mind.

In addition to the listed Skills and abilities, each Package Deal includes suggestions on several related subjects: the goals and motivations of the kinds of characters who use that schtick; Characteristics and other abilities users of that schtick might have; Disadvantages appropriate to the schtick; and how the character might advance and progress during the campaign. But these are just suggestions — ignore them and choose something else if that suits the character you have in mind.

Package Deals are just organizing tools intended to make the creation process quicker, easier, and more consistent. A character doesn't have to have one if you don't want him to (unless the GM requires you to take one for him). Use them if you want to, ignore them if you don't, and change them if you prefer something different. Package Deals should enhance your creativity, not stifle it.



THE BASIC LUCHADOR PACKAGE DEAL

The vast majority of Player Characters in a *Lucha Libre Hero* campaign are professional wrestlers. To represent the “standard” abilities possessed by any heroic luchador, they should buy the Basic Luchador Package Deal. It’s assumed they have the abilities commonly associated with that profession (*i.e.*, the ones in the Package Deal) before they purchase any of the Wrestler Package Deals described below.

WRESTLER PACKAGE DEALS

After he learns the fundamentals of Lucha Libre wrestling and showmanship (*i.e.*, purchases the Basic Luchador Package Deal), a character can buy one of the “advanced” Wrestler Package Deals described below. But don’t forget that luchadores may also have interests and abilities outside of the ring that make them unique. For example, like his father before him, Caveman Cortez is a professional wrestler who also works as a private investigator.

BASIC LUCHADOR PACKAGE DEAL

Abilities

Cost	Ability
5	+5 STR
12	+4 DEX
6	+3 CON
4	+2 BODY
5	+5 PRE
3	Acrobatics
3	Acting
3	Breakfall
3	Contortionist
2	CK: Mexico City (or appropriate city) 11-
2	KS: Lucha Libre 11-
2	PS: Luchador 11-
1	Fringe Benefit: Member of LLM (or the equivalent)
3	Environmental Movement: Ropemaster
30	<i>Lucha Libre</i> : 30 Character Points’ worth of Martial Maneuvers from pages 52-55
9	9 Character Points’ worth of Skills from the following list: Deduction, Climbing, Combat Skill Levels, KS: Lucha Libre, KS: Supernatural Monsters, Language: English, Oratory, Shadowing, SS: Anatomy, Stealth, Streetwise, Teamwork, Contacts, any Background Skill

Total Cost Of Package Abilities: 93

Options

Value	Ability
5	Money: Well Off
12	Luchador’s Toughness (see page 42)

BRAWLING RUDO

Perhaps the most feared variety of villainous wrestler is the Brawling Rudo. Although generally not as skilled as his heroic opponents, he brings a fierce and frightening energy to his matches that can “put him over the top” against a superior foe. Brawling Rudos often ignore (or never bother to learn) the rules of Lucha Libre, continuing to hurt their opponents even after the referee has called them out. Extremely short-tempered, they are the most likely of all professional wrestlers to “mix it up” with the crowd, the referee, and even their own tag-team partners! A Brawling Rudo is often physically stronger and tougher than his foes.

Examples of classic Brawling Rudos for the real world of Lucha Libre include Angelo Blanco, Dr. Wagner, Martha Villalobos (5’0”, 228 pounds!), and Perro Aguayo (who came closer to unmasking El Santo than any other rudo in history). Modern ones include Blue Demon Jr., Blue Panther, and Heavy Metal. A good example of a fictional Brawling Rudo would be the aging luchadora X from *Hoodtown* by Christa Faust.

Typical Goals And Motivations: The wrestling ring is the center of the Brawling Rudo’s life. It’s the only place he can do what he wants without repercussions: namely, administer a beat-down on others. It’s also the place that gives his life meaning. A Brawling Rudo wants to dominate his matches, throttle his Tecnico opponents into unconsciousness, and revel in the hatred of the audience.

Typical Abilities: The Brawling Rudo is a combat monster. He tends to have rather narrow set of skills and abilities focused exclusively around Lucha Libre. He tends to be a bit stronger and larger than the average luchador (of his type) with the ability to resist more short-term damage. In game terms, this means he has more PD than is normal for a masked wrestler. Because of the cruder nature of his Lucha Libre, his Martial Arts emphasize Grabs, Strikes, and Takedowns at the expense of learning Submission Holds and Escapes/Reversals.

Suggested Disadvantages: The Brawling Rudo is not only obsessive about his wrestling career, but conversely lazy about it as well. He refuses to engage in the practice necessary to evolve beyond brawling to become a true master luchador. Both of these traits can be reflected using Psychological Limitations. Extremely short tempered, he’s also prone to becoming Enraged during wrestling matches, although the severity of this Disadvantage varies. Because of his obsessive nature, the Brawling Rudo has few Skills or abilities that don’t directly relate to wrestling.

Progression: Were a Brawling Rudo to progress at all, he would cease to be a Brawling Rudo! Part of what gives him his special “charm” is his inability to learn or grow from his mistakes. However, a Brawling Rudo that “gets a clue” from continuing to lose matches may eventually evolve

into a Sneaky Rudo. On rare occasions, a Brawling Rudo may form some sort of attachment to a more virtuous character that allows him to make a “face turn” and become a Tecnico.

BRAWLING RUDO PACKAGE DEAL

Abilities

Cost	Ability
5	+5 STR
6	+3 CON
3	+3 PD
15	15 Character Points’ worth of additional Martial Maneuvers involving Grabs, Strikes, and Takedowns

Total Cost of Package Abilities: 29

Disadvantages

Value	Disadvantage
20	Enraged: when insulted in the ring, go 11-, recover 11-

Total Value of Package Disadvantages: 20

Options

Value	Ability
13	Brawler (see page 37)
12	The Freightliner (see page 38)
7	Rudo Rant (see page 41)

CRIMEFIGHTING LUCHADOR

When asked, most heroic Tecnicos are willing to assist the authorities in solving baffling cases. A select few have made a second career out of it. These busy enmascarados patrol the streets of Mexico City, maintain useful contacts with the underworld, keep detailed records of their past cases, and are familiar with police procedures. They can call upon fellow heroic (and, upon occasion, even villainous) wrestlers to help them when the need arises. They may also possess high-tech or super-science gadgets like a Supercar, Translocation Machine, or Tracking Device (see pages 47-48).

Generally, a Crimefighting Luchador gets involved in cases that are profoundly bizarre and often disturbing: a brain-in-a-jar kidnaps a beautiful female scientist to be his bride, an evil wax museum curator creates an army of cyborg monsters, blonde Venusians in flying saucers attack Mexico City. Neither the Crimefighting Luchador nor the NPC authorities find these strange adventures to be more than mildly odd, however, and Our Heroes confront them with deadpan sincerity.

There are numerous examples of Crimefighting Luchadores from the world of classic Lucha Libre films, including El Santo, Blue Demon, Mil Mascaras, Tinieblas, La Sombra Vengadora, and Huracan Ramirez (to name but a few). Modern Crimefighting Luchadores include various incarnations of El Santo, Rob Zombie’s raunchy animated luchador El Superbeasto, and the trio of

Rikochet, Buena Girl, and The Flea from WB’s *Mucha Lucha* cartoon show.

Typical Goals And Motivations: The Crimefighting Luchador wants to protect innocent people, and society itself, from internal and external threats. Internal threats include powerful crimelords, corrupt policemen, and crazed, amoral scientists. External threats include enemy spies, alien invaders, and, crazed, amoral foreign scientists! The Crimefighting Luchador has come to the reasonable conclusion that only he possesses the necessary skills to uncover and defeat such opponents. He often does this in conjunction with policemen, scientists, or other wrestlers whom he knows and trusts.

Typical Abilities: While not exactly operating on the same level as a Sherlock Holmes or Batman when it comes to his detective skills, the Crimefighting Luchador has a few tricks up his sleeve that many of history’s great investigators have lacked. Most (if not all) of Mexico City’s underworld has already seen him fight in La Arena LLM (see page 133), which makes him very persuasive when interrogating them. Similarly, his popularity as a wrestler makes people who would otherwise avoid the authorities willing to confide in him, giving him a better Streetwise Skill than a typical cop. Finally, when it comes to mercilessly throttling five criminals at once, it’s hard to best the might of a masked Mexican wrestler.

CRIMEFIGHTING LUCHADOR PACKAGE DEAL

Abilities

Cost	Ability
3	INT +3
4	Conversation
7	Deduction (INT +2)
5	Shadowing (INT +1)
5	Streetwise (PRE +1)
6	6 Character Points’ worth of abilities from the following list: Acting, Bureaucratics, Combat Skill Levels, Criminology, Disguise, High Society, Mimicry, Paramedics, Persuasion, Seduction, Skill Levels, any Background Skill, Contacts

Total Cost of Package Abilities: 30

Disadvantages

Value	Disadvantage
15	Hunted: defined by player 8- (Mo Pow, Harshly Punish)

Total Value of Package Disadvantages: 15

Options

Value	Ability
4	<i>Observant:</i> +2 PER with Sight Group
var	<i>Comic Sidekick:</i> The luchador has an assistant who follows him around and asks questions so the hero can explain things to him (and thus the viewer), bought as a Follower. While the sidekick is mostly for amusement value, he might also have a handful of useful Skills, or at least be able to go call the police while his partner is battling monsters.

Suggested Disadvantages: A Crimefighting Luchador's reputation as a masked do-gooder can be a mixed blessing. On one hand, it encourages the virtuous and wicked alike to confide in him (albeit for very different reasons)... but on the other hand, his enemies know that he'll invariably be at certain locations as certain times; his wrestling matches are advertised on posters all over town! With only the tiniest amount of research, they will discover that he has enemies (Los Rudos) willing to work with them to bring the Crimefighting Luchador down. They will also be able to learn about his DNPCs with relative ease.

Progression: Although it's hard to imagine anything better than being a Crimefighting Luchador, as time goes by a character may need to broaden his shtick to include Skills particular to the Occultist Luchador so that he can more effectively confront the Supernatural. Other than that, he could go on improving his existing abilities, and buying related ones, for an entire campaign.

Occultist Luchador

The Occultist Luchador is a type of Crimefighting Luchador who specializes in cases that involve supernatural (as opposed to scientific) elements. These might include plots hatched by the undead, werewolf attacks, the return of ancient Aztec gods, DEMON's machinations, or the like. The Occultist Luchador investigates these events with the intent of hunting down the threat, and then eliminating it (generally using wrestling holds). They may also have mystical abilities of

OCCULTIST LUCHADOR PACKAGE DEAL

Abilities

Cost	Ability
3	Conversation
5	Deduction +1
5	KS: Arcane and Occult Lore (INT Roll +2)
2	KS: World Of The Supernatural 11-
6	Other KSs pertaining to occult subjects
5	Shadowing +1
3	Stealth
10	Contacts (10 Character Points' worth)
6	6 Character Points' worth of abilities from the following list: Acting, Bureaucratics, Criminology, Disguise, High Society, Mimicry, Paramedics, Persuasion, Seduction, Skill Levels, any Background Skill, Contacts

Total Cost of Package Abilities: 45

Disadvantages

Value	Disadvantage
15	Floating Hunted: 8- (Mo Pow, Harshly Punish)

Total Value of Package Disadvantages: 15

Options

Value	Ability
9	Detect Supernatural Mask (see page 47)
5	Monster Hunter's Intuition (see page 44)

their own to employ in the battle against evil. Good examples of Occultist Luchadores include El Santo and Blue Demon (who both tangled with a number of undead opponents), and Rafael Navarro's comic book hero Sonambulo (the Sleep-walker).

To create an Occultist Luchador, buy the accompanying Package Deal instead of the standard Crimefighting Luchador Package Deal.

Luchador Noir

The Luchador Noir is a hardboiled subtype of the Crimefighting Luchador who specializes in combating gritty, street-level crime in dangerous urban areas. His views are far more cynical than typical for a *Lucha Libre Hero* character, his speech far wittier, and his outlook very black. He sees reality through a unique prism: no matter what time period or location the game takes place in, he perceives the architecture, slang, and automobiles as coming straight out of the Forties and Fifties. Luchador Noirs dress in trench coats, crumpled fedoras, and wrestling masks. As usual, nobody questions this.

The great Luchador Noir character is Rafael Navarro's comic book hero Sonambulo, who's basically an Occultist-Luchador Noir. To create a Luchador Noir, buy the accompanying Package Deal instead of the standard Crimefighting Luchador Package Deal

LUCHADOR NOIR PACKAGE DEAL

Abilities

Cost	Ability
3	INT +3
3	Concealment
5	Deduction +1
5	Shadowing +1
3	Stealth
3	Streetwise
6	Contacts (6 Character Points' worth)
2	Fringe Benefit: Private Investigator's License
9	9 Character Points' worth of abilities from the following list: Acting, Bribery, Bugging, Bureaucratics, Combat Driving, Conversation, Criminology, Disguise, Gambling, High Society, Interrogation, Lock Picking, Mimicry, Paramedics, Persuasion, Seduction, Skill Levels, any Background Skill, Contacts

Total Cost of Package Abilities: 39

Disadvantages

Value	Disadvantage
15	Floating Hunted: 8- (Mo Pow, Harshly Punish)

Total Value of Package Disadvantages: 15

Options

Value	Ability
3	Ojos In The Back Of His Cabeza (see page 45)
5	You're Lying To Me, Señor (see page 45)



THE HIGH FLYER

Some luchadores just can't keep their feet on the ground. The High Flyer is an expert at acrobatic moves off the ropes... or whatever else is available! The fastest and most nimble type of Tecnico, the High Flyer specializes in "flying" Strikes and Takedowns, especially ones that begin in Super, Slingshot, or Suicida. A master of the moves that differentiate Lucha Libre from American professional wrestling, the High Flyer takes risks during a match that other luchadores wouldn't even consider.

The father of highflying Lucha Libre was the Golden Age wrestler Sombra Negra (Black Shadow), the man generally credited with inventing the Flying Headbutt. The Misterio Family — Rey Misterio, Rey Misterio Sr, and El Hijo del Rey Misterio — are all High Flyers, as was the legendary El Santo in his early days. The two greatest High Flyers in Mexican wrestling history, however, may have been El Matematico (the Mathematician) and Black Man, both of whom were sadly unmasked by Rudos in the late 1980s. Today's most notable Flyer is probably Mistico.

Typical Goals And Motivations: While generally a Tecnico pledged to the side of good, the High Flyer is a showoff, sometimes far more concerned with displaying his acrobatic prowess than taking care of business. Sometimes he's so worried about getting a Pop from the fans, that he forgets he's supposed to be winning a match!

HIGH FLYER PACKAGE DEAL

Abilities

Cost	Ability
9	+3 DEX
7	+1 SPD
4	+2 to Acrobatics
2	Running +1 (7" total)
15	15 Character Points' worth of additional Martial Maneuvers involving Strikes or Takedowns

Total Cost of Package Abilities: 37

Disadvantages

Value	Disadvantage
15	Psychological Limitation: Reckless; Will Endanger His Life To Win (Common, Strong)

Total Value of Package Disadvantages: 15

Options

Value	Ability
25	Lucha Libre Strikes (see page 39)

Having reached the top of his profession through training and willpower, the High Flyer is determined to do whatever stunt is required to maintain the affections of the public.

Typical Abilities: The High Flyer is particularly good at the most acrobatic of Lucha Libre maneuvers, especially Strikes and Takedowns that involve plunging downward upon an opponent. Favorite moves include the 619, Diving Elbow Drop, Tope de Cristo, Avalanche Lanza, Moonsault, Diving Spear, El Tornillo, and the infamous Off The Rope Drop Kick Suicida. The Talent Environmental Movement: Ropemaster is particularly useful for a High Flyer. In general, he's a bit faster and more dexterous than most of his fellow wrestlers.

Suggested Disadvantages: With his focus on Strikes and Takedowns, the High Flyer tends to invest less time in learning Escapes, Dodges, and Reversals. This leaves him vulnerable to wrestlers like the Mat Technician who specialize in grabbing and holding opponents. Psychological Limitations such as Reckless or Showoff may also be appropriate for characters purchasing this shtick.

Progression: As a High Flyer progresses in his wrestling career, he'll undoubtedly come to

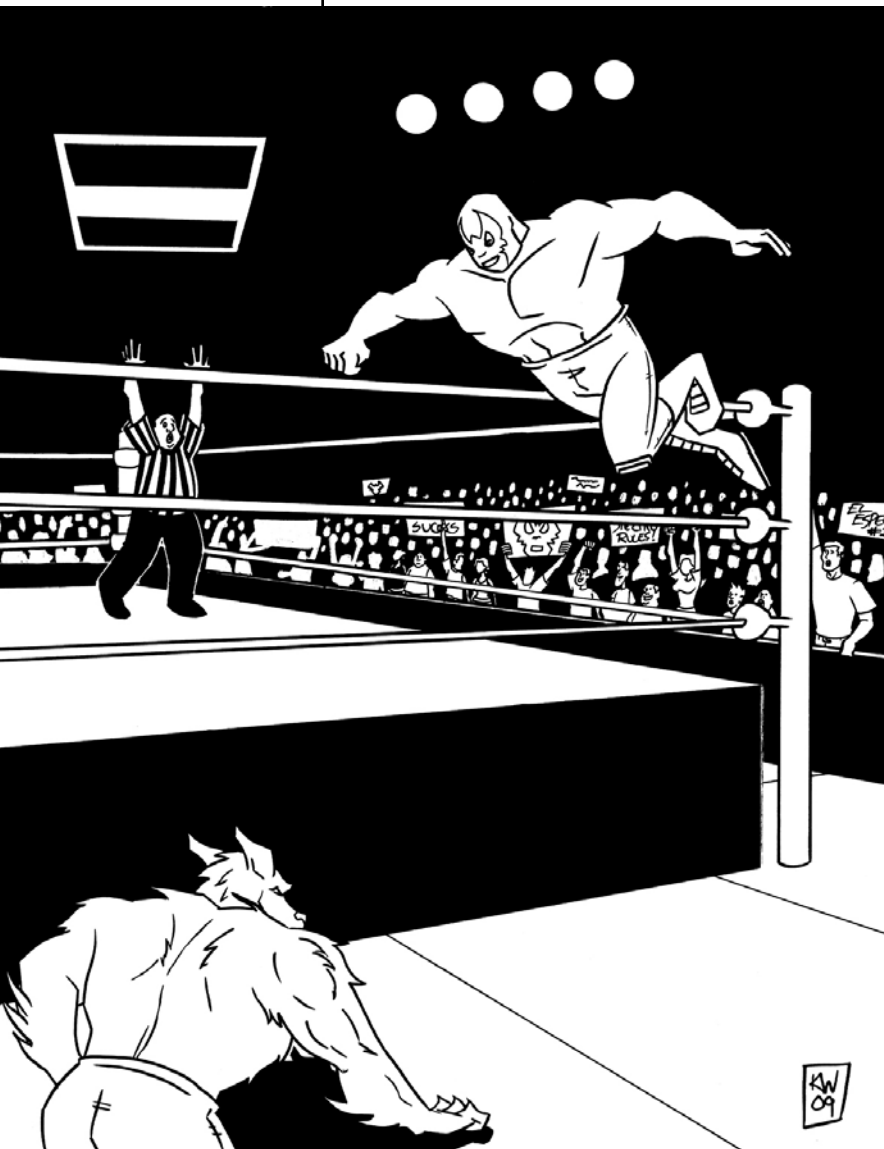
recognize the wisdom of learning a greater variety of maneuvers. But this will only occur after he suffers some humiliating setbacks at the hands of slower (but equally skilled) opponents. He may also wish to buy off his Psychological Limitations as a way of expressing his newfound humility.

THE MAT TECHNICIAN

A Mat Technician is a wrestler who's particularly skillful with Submission Holds, Pressure Squeezes, and Escapes. He's sometimes referred to as a "shooter," after the shoot wrestling school of martial arts pioneered in Japan (see the Glossary). Usually (though not exclusively) a Tecnico, the Mat Technician is widely feared by other wrestlers for his ability to inflict intense amounts of pain by stretching a victim's muscles and hyperextending his ligaments. It takes many years of study and practice to become an expert Mat Technician. Many of the sport's greatest talents have been Mat Technicians: Blue Demon, Huracan Ramirez, Solar, and Dos Caras to name but a few.

Typical Goals And Motivations: The goal of a Mat Technician is to get his victim down onto the ground and keep him there. Often this involves an elaborate series of "punishments" administered via different Mat Holds. Though not nearly as flamboyant, like the High Flyer the Mat Technician is a specialist, and likewise very interested in getting a Pop from the audience. Unlike the High Flyer, however, the Mat Technician wants that Pop specifically from old school, die-hard fans who can appreciate his skills. He's happiest when being cheered on by old ladies in their Sunday best.

Typical Abilities: The Mat Technician has a wide variety of Submission Holds at his command, especially complex Mat Holds like the Bow and Arrow hold and La Cruceta. He knows all three



MAT TECHNICIAN PACKAGE DEAL

Abilities

Cost	Ability
5	+5 STR
6	+3 CON
4	+2 to Contortionist
15	15 Character Points' worth of additional Martial Maneuvers (must be Submission Holds, Pressure Squeezes, or Escapes)

Total Cost of Package Abilities: 30

Disadvantages

Value Disadvantage

None

Total Value of Package Disadvantages: 0

Options

Value	Ability
2	Flexibility (see page 42)
10	Lucha Libre Escapes (see page 42)
15	Lucha Libre Grabs (see page 39)
20	Super Wrestler's Grip (see page 40)

types of Pressure Squeeze, as well as Escapes like the Back-To-Belly Suplex. The Skill *Contortionist* is particularly useful for Mat Technician, as are the Action Stunts *Super-Wrestler's Grip*, *Lucha Libre Escapes*, and *Flexibility*.

Suggested Disadvantages: The Mat Technician generally has lower SPD and DEX scores than a High Flyer (although his STR and CON are often higher). Also, because he's a specialist the Mat Technician tends to know fewer Strikes and Takedowns than a standard wrestler, making him a bit vulnerable to High Flyers... until he gets his hands on them!

Progression: As he becomes more experienced, the Mat Technician will undoubtedly want to supplement his formidable arsenal of Holds with some Strikes and Takedowns. He may also wish to spend his Experience Points on Combat Skill Levels and Extra Damage Classes so he can become an even more formidable opponent.

SNEAKY RUDO

The Sneaky Rudo is as much a "lifestyle artist" as he is a martial artist. While he may also be an excellent wrestler, the Sneaky Rudo enjoys cheating, playing to the crowd, and using Gimmick Maneuvers in addition to regular fighting techniques. Sometimes this is because the Sneaky Rudo needs to use guile to win his matches (or thinks he does), either because he's less skilled than his opponents or feels that the system is fixed. The famous American wrestler Eddie Guerrero (son of El Santo's "atomic" tag team partner Gory Guerrero) summed up this approach as "Cheating To Win." In other cases, the Sneaky Rudo simply enjoys engaging in deceptive, villainous behavior for its own sake. The various members of the Villano family (brothers I-V, their legendary father Rudo Rey Mendoza, and sister La Infernal) fall into this category. A final group of Sneaky Rudos can be thought of as "trickster" wrestlers who, while villains, are well liked by the crowds for their amusing antics. These are sometimes known as "tweeners" (neither precisely Tecnico nor Rudo) for this very reason. The first (and perhaps greatest) trickster wrestler was Murcielago Velazquez (the Black Bat), who released actual bats into the shocked audience as he entered the ring!

Typical Goals And Motivations: The Sneaky Rudo wants to win on his own terms. He enjoys playing pranks that amuse the crowd, as well as cheating in ways that anger them. Lacking any real sense of honor, he only obeys the rules of a promotion when he's in real danger of getting caught; otherwise, he cheats any way he can. The Sneaky Rudo is likely to work with villainous individuals outside of the ring if their actions somehow help him inside of it. After all, El Espectro can't very well make it to his match if he's strapped to an operating table in Dr. Muerte's laboratory!

Typical Abilities: The Sneaky Rudo loves Gimmick and Special Maneuvers that give him an unfair advantage over his Tecnico opponents.

Favorites include Fireballs, Eye Gouges, Weapon Shots, and banned choking maneuvers like the Corner Foot Choke. Sucker punches timed to land when the referee isn't looking are also favored. An important Skill for a Sneaky Rudo to have is Concealment, so that he can hide small fist loads or similar "foreign objects" in his tights.

Suggested Disadvantages: Often the Sneaky Rudo becomes a little too convinced of his own cleverness, a fact that can be reflected in the Psychological Limitation *Overconfidence*. With a proven track record of villainy outside of the ring, he's also more likely than other types of Rudo to be Hunted (Watched) by heroic luchadores. Some (though definitely not all) Sneaky Rudos rely too much on cheating and gimmicks, causing them to neglect their basic wrestling skills and making them vulnerable to more straight-laced opponents.

Progression: As he grows in skill and (bad) reputation, the Sneaky Rudo should consider purchasing the Action Stunt Lucha Stealth so he can move around unobserved. A Sneaky Rudo who's skimped on purchasing basic Lucha Libre Maneuvers in favor of Gimmicks may want to shore up his martial arts skills as he grows in power.

SNEAKY RUDO PACKAGE DEAL

Abilities

Cost	Ability
4	+2 to Acting
3	Concealment
3	Disguise
3	Oratory
3	Sleight Of Hand
4	Reputation: Entertaining Wrestler (Wrestling Fans) 11-, +2/+2d6
15	15 Character Points' worth of additional Gimmick and Illegal Maneuvers

Total Cost of Package Abilities: 35

Disadvantages

Value	Disadvantage
None	

Total Value of Package Disadvantages: 0

Options

Value	Ability
7	Rudo Rant (see page 41)
22	Weapon Shot (see page 74)

NON-WRESTLER PACKAGE DEALS

The Lucha Libre genre is fleshed out with a variety of “stock” characters that help to give it depth. These include heroic allies like the Comic Sidekick, Professor, and Plucky Girlfriend as well as villainous adversaries such as Mad Scientists, Mobsters, and Thugs. These NPCs are extremely important to a *Lucha Libre Hero* game — especially the “master” villains, since there’s almost always a master villain orchestrating conflict behind the scenes in every adventure. Often the plot of an adventure revolves around how the PCs react to situations perpetrated by a villainous NPC against another NPC whom the heroes care about.

For example, the heroic wrestler El Espectro is drawn into an adventure when Nubia (his Plucky Girlfriend) asks him to help find her missing uncle Professor Mondragon (a Professor). Mondragon vanished along with a priceless statue he was examining for the Museum of Natural History. While looking for evidence at the Professor’s dilapidated mansion, El Espectro is attacked by ruffians (Thugs) working for the notorious El Rey del Crimen (a Mobster). He’s saved by the timely intervention of his friend Craneo Llameante, whom Nubia has cleverly summoned. Then the two heroic Tecnicos surprise El Rey del Crimen at his hideout. After they defeat his gangsters, the

King of Crime begrudgingly admits he was hired by the mysterious Dr. Muerte (a Mad Scientist) to kidnap the professor and steal the statue, both of which are now in the evil doctor’s castle. When the luchadores get there, they discover Dr. Muerte has used the ancient statue to summon an army of atomic zombies (Monsters)... and, well, you get the picture. Wrestling happens.

COMIC SIDEKICK

Heroic masked wrestlers tend to be a bit on the serious side, approaching every situation with a peculiar deadpan gravity. The menaces they face — demented surgeons, cannibalistic monsters, bloodsucking pinup girls — tend to be a bit on the gory and adult side as well. Experienced Lucha Libre directors like Rene Cardona often attempted to “lighten the mood” of their otherwise serious films by adding a Comic Sidekick of some sort, usually a bumbling police inspector or cheesy lounge musician. Comic Sidekicks from Lucha Libre films include singer Gerardo Reyes, comedians Chucho Salinas and Gaspar “Capulina” Henaine, and character actor Cesar “Prof. Romero” del Campo.

Typical Goals And Motivations: While a heroic wrestler often ends up playing the “straight man” to his bad jokes, the Comic Sidekick serves a variety of useful plot functions. These include: asking obvious questions nobody else thinks to ask (or providing the hero with a chance to explain what’s happened in the plot so far, to bring the audience up to speed), getting captured so the hero can perform a daring rescue, and risking his life by (badly) impersonating the hero. The Comic Sidekick is often quite brave, but also reckless and not terribly intelligent. His main goal in most adventures is simply to be helpful... and if possible, stay alive while doing it.



COMIC SIDEKICK PACKAGE DEAL

Abilities

Cost	Ability
6	+3 CON
4	+4 PRE
2	+4 COM
3	Acting
1	Deduction 8-
1	Disguise 8-
3	Either PS: Comedian or PS: Lounge Singer
15	3d6 Luck
6	6 Character Points’ worth of abilities from the following list: Acting, Bribery, Conversation, Gambling, High Society, Mimicry, Oratory, Persuasion, Seduction, Sleight Of Hand, Ventriloquism, any Background Skill, Contacts

Total Cost of Package Abilities: 41

Disadvantages

Value	Disadvantage
15	Psychological Limitation: Obnoxious (Common, Strong)

Total Value of Package Disadvantages: 15

Typical Abilities: The Comic Sidekick's main job is to be funny (or at least entertaining). Past that, he tends not to be very competent. For example, if he's a police detective, he probably isn't a very good one, with a PS: Detective 8- or the like. When he tries to fight villains, he gets beaten up. He has no Deduction Skill, so his guesses about what's going on are almost always wrong. It's all part of being both funny and giving the heroes a chance to look good in the process.

Comic Sidekicks are typically built on fewer Character Points than the heroic luchadores — typically about 100 Character Points in a Realistic campaign, 175-200 points in Standard campaign, and 250-300 in a Superheroic campaign (see *Character Points* in Chapter Seven for more information). A lot of those points go into Luck or other protective powers in a desperate attempt to keep the character alive in a world filled with werewolves, Aztec mummies, and teleporting medieval executioners.

Suggested Disadvantages: With the possible exception of PS: Comedian or PS: Lounge Singer, every Skill the Comic Sidekick has should be purchased as a Familiarity (8-) to simulate his utter inability to do anything right. Characteristics such as STR, INT, and DEX should be lowered by a few points as well (although CON, PRE, and COM could be higher than average). In addition, Psychological or Social Limitations like Nosy, Obnoxious, and Oblivious are also appropriate for a Comic Sidekick.

Progression: Comic Sidekicks don't really progress. They also don't have terribly long "life spans" within a campaign. If a player character purchases one as a Follower or DNPC, consider it a "floating" Disadvantage and swap in a newer, even more annoying Comic Sidekick every few adventures.



MAD SCIENTIST

The Mad Scientist is one of the three great M's that make up the unholy trinity of Lucha Libre villainy. He's a master of weird science whose lab overflows with sparks, dials, coils... and screams!

Always referred to as "Doctor" (the term "Professor" being reserved for good guys), the Mad Scientist has moved to Mexico City in the hopes that his horrifying research will go unnoticed amidst the city's teeming masses. Mad Scientists are invariably foreigners with tortured pasts and unspeakable appetites. Great examples from Lucha Libre film include Superzan's arch-foe Dr. Tanner, the evil museum curator Dr. Karol, the painter/surgeon Dr. Mann, and the beauty-contestant-kidnapping Dr. Zarkoff.

An optional version of the Mad Scientist is the Mad Sorcerer, who uses magic instead of sci-

ence to achieve exactly the same goals.

Typical Goals And Motivations: Unlike Mobsters and Monsters, the Mad Scientist's motivations don't primarily revolve around acquiring greater wealth or power (although those are certainly nice, as all that equipment doesn't come cheap). The Mad Scientist's actions are always based on a compulsion of some sort. The most common is that he's devoted to Science to the point of insanity and doesn't care that innocent people are hurt in his quest for scientific understanding, but sometimes a Mad Scientist has another motivation (like curing a relative's deadly disease). Some examples of "experiments" from actual Lucha films include: having an artificial heart powered by torture; desperately needing to transform pretty girls into "panther women" using radioactive wax; requiring the brains of luchadoras to power a monster's body; needing a luchadora's heart and gorilla blood to save his dying son (who then turns into a monster); reviving beautiful models as zombies; and needing the blood of virile luchadores to maintain his own eternal youth.

Typical Abilities: Mad Scientists in *Lucha Libre Hero* differ a bit from (for example) their Pulp Hero counterparts. Rather than building

death rays or rocket ships, they're absolutely fascinated with the idea of creating, summoning, or assembling monsters. Often this is done through the use of quack surgery, although reviving ancient monsters via a fusion of Science and the Occult is another popular method. Therefore, the Mad Scientist is likely to have one or more expensive Followers, not to mention a wide variety of medically-related Science and Knowledge Skills. As their experiments are often expensive, they also maintain close ties to Mobsters and Thugs (often purchased as a Contact or Favor), since criminals are often willing to pay cash for the temporary use of a good Monster or two.

Suggested Disadvantages: The Mad Scientist is, well, mad, and should purchase one or more Psychological Limitations to reflect this. He also has a tendency to get emotionally attached to his creations, a fact that can be expressed in game terms by taking them as DNPCs (assuming he doesn't buy them as Followers). Furthermore, it's not unusual for a Mad Scientist to have a Rivalry with another Mad Scientist centered around who has created the best, most psychotronic Monster.

Progression: A Mad Scientist can't really progress, other than to become crazier and better in his monster creation. In rare circumstances, a Mad Sci-

entist who's been disfigured or otherwise physically altered may himself become a Monster, although he usually retains his scientific knowledge.

MOBSTER

Mexico City breeds organized criminals like a stagnant pond breeds mosquitoes. At the top of this moribund food chain stands the Mobster, perhaps the worst of the big Three M's of *Lucha Libre Hero* villainy. Unlike Monsters and Mad Scientists, the Mobster doesn't threaten society from without. He isn't a foreigner or interloper, but a citizen who's decided to enrich himself at the expense of his fellow man by intentionally violating just laws. He's a social traitor, corrupting and destroying from within.

The Mobster is a leader of criminals and the head of a criminal organization. His "mob" can range in size from half a dozen men to as many as a hundred. Always on the lookout for money and power, he happily cooperates with Monsters and Mad Scientists — though usually not other Mobsters, who threaten his power.

Typical Goals And Motivations: The Mobster wants money and respect, and he's willing to take them by force if need be. He also enjoys

MAD SCIENTIST PACKAGE DEAL

Abilities

Cost	Ability
8	+8 INT
8	+4 EGO
3	+3 PRE
3	Electronics
3	Inventor
3	Mechanics
3	PS: Mad Scientist
3	PS: Surgeon
3	Scientist (Skill Enhancer)
5	SS: Monster Sciences (INT Roll +2)
8	Additional SS (8 Character Points' worth)
40	Monsters and Thugs: 40 points worth of Monsters and Thugs as Followers
6	6 Character Points' worth of abilities from the following list: Bugging, Computer Programming, Deduction, Forensic Medicine, Paramedics, Persuasion, Security Systems, Skill Levels, Stealth, Weapon Familiarity, any Background Skill, Contacts

Total Cost of Package Abilities: 96

Disadvantages

Value	Disadvantage
15	Psychological Limitation: Total Disregard For Human Life (Common, Strong)
25	Psychological Limitation: his compulsion (Very Common, Total)

Total Value of Package Disadvantages: 40

Options

Value	Ability
10	I Am Not Impressed, Señor (see page 42)
40	Scientific Apparati And Inventions: 40 Character Points' worth of gadgets or a Base (laboratory)

MOBSTER PACKAGE DEAL

Abilities

Cost	Ability
3	Conversation
3	Interrogation
3	Persuasion
3	Streetwise
2	WF: Small Arms
6	Favors: 6 Character Points' worth of Favors from cops, politicians, and other influential or powerful people
30	Gang Leader: Followers: 16 Thugs built on a base of 50 Character Points
12	12 Character Points' worth of abilities from the following list: Bribery, Combat Driving, Combat Skill Levels, Concealment, Demolitions, Disguise, Fast Draw, Forgery, Gambling, High Society, Lockpicking, Seduction, Shadowing, Skill Levels, Sleight Of Hand, Stealth, any Background Skill, Contacts

Total Cost of Package Abilities: 62

Disadvantages

Value	Disadvantage
15	Psychological Limitation: Disregard For Human Life (Common, Strong)
20	Hunted: Tecnicos 8- (Mo Pow, NCI, Capture)
5	Rivalry: Professional (with other Mexico City Mobsters)

Total Value of Package Disadvantages: 35

Options

Value	Ability
15	Psychological Limitation: Greedy (Common, Strong)
10	Social Limitation: Criminal Record (Frequently, Minor)

violence and cruelty for their own sake. Because he's ambitious, the Mobster constantly wars against other Mobsters for territory and resources. If he becomes powerful enough, he may even attempt to take on criminal organizations like VIPER (from the Champions Universe) and the police should they get in his way. The Mobster has no compunction about killing meddlesome luchadores who interfere in his business.

Typical Abilities: The Mobster is a leader of Thugs (purchased as Followers) with superior abilities that reflect the years he's spent crawling to the top of the criminal world (or at least his own crime "family"). He often has useful Interaction Skills like Interrogation, Conversation, and Seduction, as well as owning Favors from corrupt policeman. Odds are that his Streetwise has an unusually high roll (14-, at least). A particularly powerful Mobster may have forged mutually beneficial alliances with Mad Scientists and Monsters.

Suggested Disadvantages: Besides being hunted by Tecnicos (or, on occasion, honest police officers), most Mobsters have one or two other Sisadvantages that represent their criminal natures. Psychological Limitations such as Greedy, Cruel, or Ambitious go a long way toward explaining the behavior of a Mobster. If he's been arrested before, he may also have the Social Limitation *Criminal Record*.

Progression: A Mobster can only progress by becoming an even more powerful Mobster. If he has a dozen followers, he wants a hundred. If he gets a hundred, he wants his own pet police officer. If he has a pet police officer, he wants the services of a Monster or Rudo, and so forth.

PLUCKY GIRLFRIEND

Sometimes what a hero needs is for his most trusted friend to do exactly the opposite of what he tells her to do. This is where the Plucky Girlfriend comes in: she has her own ideas about what needs to be done, and unerringly follows her instincts. Sometimes this means she gets into trouble. But at other times she's in just the right place at the right time to get the hero out of trouble. The Plucky Girlfriend isn't necessarily a romantic interest for one of the PCs. She could be a detective, a good friend's daughter, or one of the PCs' nieces — although, no matter what her station, she will always be good looking! Examples of the Plucky Girlfriend from classic Lucha Libre cinema include Lina Cristaldi from *Santo and Blue Demon vs. Dracula and the Wolf Man*, Policewoman Alicia from *Santo and Blue Demon vs. Doctor Frankenstein*, and Dr. Alma Montreal from *Santo, the Silver-Masked Man: Infraterrestrial*.

An option version of the Plucky Girlfriend for female PCs is the Useless Boyfriend, who combines elements of Plucky Girlfriend with Comic Sidekick.

Typical Goals And Motivations: The Plucky Girlfriend just wants to help the PCs solve their cases. This may be because she's personally

involved in a case somehow, but mostly she's just trying to be helpful. She's brave, resourceful, and clever enough to be useful in a fight without being unladylike. For example, Lina Cristaldi saved Santo and Blue Demon by pushing a supply shelf over on some gangsters. In some adventures, the Plucky Girlfriend actually does most of the door-to-door detective work so the PCs can focus on giving the bad guys a beatdown (and make it to their matches on time).

Typical Abilities: The Plucky Girlfriend has a wide variety of low-key but useful Skills like Conversation, Deduction, High Society, and Seduction. If she's a police detective, she may also have PS: Detective and WF: Handguns as well. The Plucky Girlfriend is also very intuitive, with the strange ability to be in the right place at the right time. This isn't as much a power as a plot device, but purchasing large amounts of Luck could simulate it.

Suggested Disadvantages: The Plucky Girlfriend has a tendency to be a bit overcurious, which is not only a Psychological Limitation, but gets her captured a lot as well! Her incredible good looks tend to be a Distinctive Features, since all of the Three M's find attractive young women to be "interesting" for various disturbing reasons.

Progression: As a general rule, each different adventure involves a different Plucky Girlfriend, which doesn't leave a lot of room for character development. Should a PC adopt a Plucky Girl-

PLUCKY GIRLFRIEND PACKAGE DEAL

Abilities

Cost	Ability
3	INT +3
3	COM +3
3	Concealment
3	Conversation
7	Deduction +2
3	High Society
3	Seduction
6	6 Character Points' worth of abilities from the following list: Acting, Bureaucratics, Criminology, Disguise, Gambling, Mimicry, Paramedics, Persuasion, Skill Levels, Weapon Familiarity, any Background Skill, Contact

Total Cost of Package Abilities: 31

Disadvantages

Value	Disadvantage
10	Distinctive Features: Very Good Looking (Easily Concealed; Noticed and Recognizable)
15	Psychological Limitation: Extremely Curious (Common, Strong)

Total Value of Package Disadvantages: 25

Options

Value	Ability
3	PS: Detective (INT-based)
2	Fringe Benefit: Local Police Powers
40	Plucky Girlfriend's Suerte: Luck 8d6

friend as a sidekick in some manner, however, it would be appropriate for her to pick up useful new abilities like KS: Arcane And Occult Lore or Contact: Mexico City Police so she can further assist the PC in his crimefighting adventures.

PROFESSOR

Doctors cut people open, and are thus tempted to commit evil acts. Foreign doctors, by definition morally weaker than Mexican ones, are likely to cut people open for no good reason at all! Professors, on the other hand, spend their time studying and educating, which makes them good guys. This is a fundamental split in the Lucha Libre genre: doctors evil, professors good. Any GM who knowingly violates this rule tempts the wrath of the wrestling gods.

The Professor is an expert in his field, usually historical or occult matters. He's an older man who lives in a dilapidated Victorian mansion, often with younger female relations who've been placed in his care. Sometimes these young women are Plucky Girlfriends, which is how the Professor comes into contact with the PCs (although the reverse can be true). His home is filled with musty books and bizarre relics from the past. The Professor has often been entrusted with some sacred duty, such as protecting a family secret or ancient artifact. Examples of Professors from Lucha Libre film include Prof. Orlof from *Santo vs. the Vampire Women*, Prof. Galvan from *Santo in the Wax Museum*, and Prof. Cristaldi from *Santo and Blue Demon vs. Dracula and the Wolf Man*.

Typical Goals And Motivations: The motivations of a Professor vary depending on what his interests are. Some Professors are dedicated to stopping, or at least containing, an ancient evil (generally Monsters) which only know about. They may cultivate a circle of wrestling friends they can count on to assist them should the evil become too great for them to face alone. Others travel into the jungle on archaeological expeditions, in which case Mexican law apparently requires that they bring along a masked wrestler for safety reasons. All Professors live in the El Anillo area of Mexico City (see Chapter Five), where they provide a sort of "front line" between Mexico City proper and the various evils that dwell outside.

Typical Abilities: All Professors possess at least one Knowledge Skill or Science Skill at 14- or better, and many have more than one. All of them have PS: Professor, which gives them basic information about many of the evils masked wrestlers must face as well as basic teaching and researching skills. A Professor often has useful Contacts with masked wrestlers, other professors, government organizations, and the police. He may also possess useful scientific devices such as Translocators and Time Machines.

Suggested Disadvantages: Age is an appropriate Disadvantage for Professors. They're often Hunted by the very Monsters they've sworn to defeat; a fact that has led to the death of more

than one Professor. Many of them have DNPCs in the form of teenage girls they have to look after. Finally, the fact that they're at the frontline in the battle between Good and Evil could be one aspect of having Unluck.

Progression: Professors are elderly men who often get killed in terrible ways, a fact that tends to prevent them from advancing as characters. Still, should a Professor be fortunate enough to survive an adventure involving masked wrestlers, he could be rewarded with additional Science or Knowledge Skills to reflect what he's learned from the experience.

PROFESSOR PACKAGE DEAL

Abilities

Cost	Ability
3	INT +3
3	PRE +3
5	Cramming
3	Deduction
3	PS: Scholar or PS: Scientist
5	Knowledge Skill or Science Skill representing favored subject of study (INT Roll +2)
12	12 Character Points' worth of additional KSs, PSs, and SSs

Total Cost Of Package Abilities: 34

Disadvantages

Value	Disadvantage
10	Age
15	Hunted: various Monsters 8- (Mo Pow, Harshly Punish)

Total Value of Package Disadvantages: 25

Options

Value	Ability
40	Translocation Machine (see page 48)
15	Dependent NPCs: Various Female Relations 11- (Group DNPC: x4 DNPCs)
15	At The Frontline Between Good And Evil: Unluck 3d6

THUG

A Thug is a petty criminal employed as muscle by one of the Three Ms. Typically unintelligent and from an impoverished background, the Thug often ends up as fodder for a Tecnico's fists.

Typical Goals And Motivations: A Thug believes he's entitled to whatever he can get through street cunning and physical force. To this end he works for a boss and cooperates with other members of that boss's gang, although he may not be particularly loyal to either. Thugs have great respect for anyone who can commit extreme acts of violence in an emotionless manner, which is why they're often used as backup for Monsters.

Typical Abilities: The Thug has pretty basic Skills. He can fire a gun, has some knowledge of the streets, and typically has a Professional Skill that reflects the nature of his mob's business (for example, PS: Drug Dealer). He's often a bit stronger and tougher than an average person. Like every other able-bodied Mexican man, all Thugs know Everyman Lucha (page 84). Unlike everyone else in Mexico, your average Mexico City Thug lacks any fear of supernatural Monsters (for better or worse).

Suggested Disadvantages: Like Mobsters, most Thugs have at least one Psychological Limitation relating to their "profession" — Greedy, Loyal To The Mob, Loves To Fight, or the like. They also tend to be none too bright (though there are exceptions). A Thug with a criminal record may also have a Social Limitation representing that.

Progression: Typically a Thug's life involves getting ordered around a lot, having a tiny bit of fun, and then being beaten silly by Tecnicos. However, a particularly exceptional Thug could evolve into a Mobster if he survives long enough. Unskilled (or simply unlucky) Thugs often get turned into Monsters by Mad Scientists.



THUG PACKAGE DEAL

Abilities

Cost	Ability
3	+3 STR
4	+2 CON
7	Everyman Lucha Libre: HA +2d6; Hand-To-Hand Attack (-½)
2	KS: The Three Ms 11-
3	Streetwise
2	WF: Small Arms
1	Fringe Benefit: Membership: member of the Mob, an organized crime group, or the like
6	6 Character Points' worth of abilities from the following list: Bribery, Combat Driving, Combat Skill Levels, Concealment, Demolitions, Disguise, Fast Draw, Forgery, Gambling, High Society, Lockpicking, Mechanics, Seduction, Shadowing, Skill Levels, Sleight Of Hand, Stealth, any Background Skill, Contacts

Total Cost of Package Abilities: 28

Disadvantages

Value	Disadvantage
10	Psychological Limitation: Disregard For Human Life (Common, Moderate)

Total Value of Package Disadvantages: 10

Options

Value	Ability
-10	Psychological Limitation: Loyal To The Mob (Common, Moderate)
-15	Psychological Limitation: Greedy (Common, Strong)
-10	Social Limitation: Criminal Record (Frequently, Minor)



ACTION STUNTS



Action Stunts represent various abilities *Lucha Libre Hero* characters might have to reflect their superior level of skill, fighting ability, cleverness, or general machismo. They include abilities that are in effect advanced forms of Skills, defensive powers that reflect the luchador's innate toughness, alternate wrestling abilities, and even some weird psychotronic powers that make sense only within the world of Lucha Libre!

Some of the Action Stunts listed in this section use Powers to create effects similar to those of the Lucha Libre Martial Art. You can think of these as an alternative, yet equally valid, approach to creating a fighting style for a masked wrestler. (See also page 75.)

THE ACTION STUNT TEMPLATE

This section describes each Action Stunt with a standard template. The information provided applies only to the standard Action Stunt; the options may have different areas of effect, ranges, END costs, and so forth. (For complete information on things like the Ranges and Targets of Powers, see pages 177-203.)

Name indicates the name of the Action Stunt. Of course, you can rename it to suit your own character if you prefer.

Effect lists the basic game effect of the Action Stunt in simple terms.

Target describes who or what the Action Stunt affects. An Attack Power usually indicates "One Character" or an area covered due to the Area Of Effect or Explosion Advantages. "Self" indicates the ability only works on the character using it (though it may still "affect" other characters; for example, other characters can perceive the effects of Shape Shift, even though it's a "Self" ability.)

Duration lists the Action Stunt's duration.

Range lists the range for the Action Stunt. Ranged abilities usually have a range in inches (Active Points x 5" in most cases), but may have "LOS" (Line Of Sight) range. "No Range" indicates that the ability has no range; "Self" that the ability only affects the character using it; "Touch" that the Action Stunt involves having to touch another character (which usually requires an Attack Roll).

END Cost lists the Action Stunt's Endurance cost.

Skill Roll Penalty indicates the penalty for using a Skill Roll to use the Action Stunt, either because the ability has the Requires A Skill Roll Limitation or for times when the GM permits the character to use the ability as an impromptu

"luchador's trick" based on a PS: Luchador roll. How often the GM lets a character do this should depend on the Power Level of the character in question. Realistic characters should be allowed to do this fairly often; while Standard level characters should be permitted only upon rare occasions, and Superheroic ones almost never. (In other words, the more Character Points a luchador's built on, the more often the GM should require him to buy a commonly-used ability with Character Points.) The Skill Roll Penalty is calculated by dividing the Active Point cost of the Action Stunt by 10.

Generally speaking, a character shouldn't use his PS: Luchador Skill to perform one of these Action Stunts repeatedly — if he wants to use it frequently, he should pay the Character Points for it! In some cases, however, the GM may want to make certain Action Stunts free to all player characters as part of the "flavor" of a campaign. Action Stunts particularly suited to this role include Overnight Recovery, Tecnico Pop, and Cinematic Safety.

Description provides a (usually brief) textual description of the Action Stunt. This section notes any special rules or rules applications relevant to the Action Stunt.

Game Information is a full write-up of the Action Stunt in game terms, including Active Point and Real Point costs. (If only one point total is listed, that means the Active and Real Point costs are the same.) All write-ups are for the default Standard power level characters.

Lastly, many Action Stunts have Options listed below the game information. These describe various ways to alter the Game Information to create a slightly different Action Stunt, usually based on alternate character power levels (Realistic and Superheroic).

OFFENSIVE ACTION STUNTS

100% PURE MACHISMO

Effect: +20 PRE, Only to Make Fear/Intimidation-Based Presence Attacks

Target: Special

Duration: Persistent

Range: Self

END Cost: 0

Skill Roll Penalty: -2

Description: The luchador is so incredibly manly that his opponents have a hard time stand-

ing up to him. A menacing glance, an arched eyebrow, or a cracking of knuckles has them running for the exits.

Game Information: +20 PRE (20 Active Points); Extra Time (Full Phase; -½), Only to Make Fear-/Intimidation-Based Presence Attacks (-1). Total cost: 8 points.

OPTIONS:

- 1) **Superheroic Machismo:** Increase to +30 PRE. 30 Active Points; total cost 12 points.
- 2) **Realistic Machismo:** Decrease to +10 PRE. 10 Active Points; total cost 4 points.

AGILE HAYMAKER

Effect: HA +4d6, Extra Time (Full Phase)
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: A luchador with this power can perform a Haymaker-like attack, but he's fast and skilled enough that he can move around while doing it. Unlike a character using the *Haymaker Combat Maneuver*, he suffers no DCV penalty for using the attack

Game Information: HA +4d6 (20 Active Points); Hand-To-Hand Attack (-½); Extra Time (Full Phase; -½); Total cost: 10 points.

OPTIONS:

- 1) **Superheroic Agile Haymaker:** Increase to HA +6d6. 30 Active Points; total cost 15 points.
- 2) **Realistic Agile Haymaker:** Decrease to HA +2d6. 10 Active Points; total cost 5 points.

AUGMENTED HAYMAKER

Effect: HA +4d6, Only When Using Haymaker to Punch
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: A luchador with this power is especially good at Haymaking his punches. Due to his strength and skill, he strikes even harder after "winding up" than most people.

Game Information: HA +4d6 (20 Active Points); Hand-To-Hand Attack (-½); Only When Using Haymaker To Punch (-1). Total cost: 8 points.

OPTIONS:

- 1) **Superheroic Augmented Haymaker:** Increase to HA +6d6. 30 Active Points; total cost 12 points.
- 2) **Realistic Augmented Haymaker:** Decrease to HA +2d6. 10 Active Points; total cost of 4 points.
- 3) **Tiring Augmented Haymaker:** Using this ultra-powerful Haymaker tires the character out quickly; Add Increased Endurance Cost (x5 END; -2). Total cost: 4 points.

BRAWLER

Effect: HA +4d6
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: The character is a rough, tough scrapper who can dish out a much more powerful punch than the average person. This power is particularly useful for NPCs who will find themselves in combat with a luchador.

Game Information: HA +4d6 (20 Active Points); Hand-To-Hand Attack (-½). Total cost: 13 points.

OPTIONS:

- 1) **Superheroic Brawler:** Increase to HA +6d6.30 Active Points; total cost: 20 points.
- 2) **Realistic Brawler:** Decrease to HA +2d6. 10 Active Points; total cost: 7 points.



CHOKEHOLD**Effect:** Energy Blast 3d6, NND**Target:** One character**Duration:** Constant**Range:** Touch**END Cost:** 4**Skill Roll Penalty:** -4**Description:** The luchador knows a special way to grab someone around the neck that causes no permanent harm, but induces unconsciousness if maintained for a few Phases.**Game Information:** *Energy Blast 3d6, NND (defense is either being armored around the neck or having Life Support: Self-Contained Breathing; +1), Continuous (+1) (45 Active Points); Must Follow Grab (-½), No Range (-½). Total cost: 22 points.***OPTIONS:**

- 1) **Superheroic Chokehold:** Increase to Energy Blast 4d6. 60 Active Points; total cost 30 points.
- 2) **Realistic Chokehold:** Decrease to Energy Blast 2d6. 30 Active Points; total cost 15 points.

FREIGHTLINER**Effect:** HA+6d6, Only With Move Throughs**Target:** One character**Duration:** Instant**Range:** Touch**END Cost:** 3**Skill Roll Penalty:** -3**Description:** The luchador is particularly good at dishing out damage when performing Move Throughs. The HA dice are part of the overall damage, and thus affect the damage the character himself takes from performing the Maneuver.**Game Information:** *HA +6d6 (30 Active Points); Hand-To-Hand Attack (-½), Only Works When Performing A Move Through (-1). Total cost: 12 points.***OPTIONS:**

- 1) **Superheroic Freightliner:** Increase to HA +8d6. 40 Active Points; total cost 16 points.
- 2) **Realistic Freightliner:** Decrease to HA +4d6. 20 Active Points; total cost 8 points.

HEADBUTT**Effect:** HA +2d6 plus +2 OCV with Headbutt**Target:** One character**Duration:** Instant**Range:** Touch**END Cost:** 1**Skill Roll Penalty:** N/A**Description:** When a luchador is tied up or held in a Full Nelson, he has no better friend than the faithful headbutt! It's quick, unexpected, and rarely misses.**Game Information:** *HA +2d6 (10 Active Points); Hand-To-Hand Attack (-½) (total**cost: 7 points) plus +2 OCV with Headbutt (total cost: 4 points). Total cost: 11 points***INCAN DEATH GRIP****Effect:** Entangle 4d6, 4 DEF; Takes No Damage From Attacks, Requires A PS: Luchador Roll**Target:** One character**Duration:** Instant**Range:** Touch**END Cost:** 6**Skill Roll Penalty:** -6**Description:** The Luchador knows an ancient Incan method for striking vulnerable points on his victim's body so that he paralyzes him without inflicting any physical harm.**Game Information:** *Entangle 4d6, 4 DEF, Takes No Damage From Attacks (+½) (60 Active Points); No Range (-½), Requires A PS: Luchador Roll (-½), Only Works On Living Human Beings (-½). Total cost: 24 points.***OPTIONS:**

- 1) **Superheroic Death Grip:** Increase to Entangle 5d6, 5 DEF. 75 Active Points; total cost 30 points
- 2) **Realistic Death Grip:** Decrease to Entangle 3d6, 3 DEF. 45 Active Points; total cost 18 points.

KUNG FU GRIP**Effect:** Drain DEX 4d6, Must Follow Grab, Requires A PS: Luchador Roll**Target:** One character**Duration:** Instant**Range:** Touch**END Cost:** 4**Skill Roll Penalty:** -4**Description:** After Grabbing someone, a luchador uses his mastery of human anatomy to squeeze one of his victim's limbs so hard it becomes numb and useless for a short time.**Game Information:** *Drain DEX 4d6 (40 Active Points); Must Follow Grab (-½), Only Affects One Limb (-1), Requires A PS: Luchador Roll (-½). Total cost: 13 points.***OPTIONS:**

- 1) **Superheroic Grip:** Increase to Drain DEX 5d6. 50 Active Points; total cost 17 points
- 2) **Realistic Grip:** Decrease to Drain DEX 3d6. 30 Active Points; total cost 10 points.

LAST LUCHADOR STANDING**Effect:** +20 STR, Only When Luchador Is The Last Man Standing**Target:** Self**Duration:** Persistent**Range:** Self**END Cost:** 2**Skill Roll Penalty:** -2**Description:** This ability represents the burst of adrenaline and desperate skill that comes when a luchador realizes he's the last man on his side left

standing against a foe. This only works if the character is on a “side” of some kind (including being part of a tag team in the ring); if he’s alone to begin with, this ability doesn’t work.

Game Information: +20 STR (20 Active Points); *Only When Character Is The Last Man Standing* (-2). Total cost: 7 points.

OPTIONS:

- 1) **Superheroic Last Stand:** Increase to +30 STR. 30 Active Points; total cost 10 points.
- 2) **Realistic Last Stand:** Decrease to +10 STR. 10 Active Points. Total cost 3 points.

LUCHA LIBRE GRABS

Effect: +30 STR, Can Only Be Used For Grabs
Target: One character
Duration: Instant
Range: Touch
END Cost: 3
Skill Roll Penalty: -3

Description: A luchador with this power knows how to effectively execute a powerful wrestling Grab. For additional information on this Action Stunt, see Variation Tres: Beyond The Bone on page 85.

Game Information: +30 STR (30 Active Points); *Can Only Be Used For Grabs* (-1). Total cost: 15 points.

OPTIONS:

- 1) **Superheroic Grab:** Increase to +40 STR. 40 Active Points; total cost 20.
- 2) **Realistic Grab:** Decrease to +20 STR. 20 Active Points; total cost 10.

LUCHA LIBRE STRIKES

Effect: HA +4d6 plus +4 with Lucha Libre Strikes
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -3

Description: This is an alternate way to buy the offensive power of Lucha Libre. A luchador with this power knows how to execute any number of strikes, takedowns, and crushes. For additional information on this Action Stunt, see Variation Tres: Beyond The Bone on page 85.

Game Information: HA +4d6 (20 Active Points); *Hand-To-Hand Attack* (-½) (total cost: 13 points) plus +4 with Lucha Libre Strikes (total cost: 12 points). Total cost: 25 points.

OPTIONS:

- 1) **Superheroic Lucha Libre Strikes:** Increase to HA +5d6. 25 + 12 = 37 Active Points; total cost 17 + 12 = 29 points.

- 2) **Realistic Lucha Libre Strikes:** Decrease to HA +3d6. 15 + 12 = 27 Active Points; total cost 10 + 12 = 22 points.

- 3) **Everyman Lucha Libre:** This represents the average amount of Lucha Libre that every healthy adult male in Mexico (in a Lucha campaign, of course) knows. Decrease to HA +2d6 (10 Active Points) *Hand-To-Hand Attack* (-½). Total cost: 7 points.

NO! NOT MY LABORATORY!

Effect: Dispel Evil Object 16d6
Target: One Evil Object
Duration: Instant
Range: No Range
END Cost: 6
Skill Roll Penalty: -6

Description: The luchador is able to use his exceptional strength, Lucha Libre skills, and knowledge of the supernatural to destroy evil objects such as mad scientist’s lab equipment, torture racks, bloodstained idols, vampire’s coffins, and the like with ease. He does this by knocking them over, blowing them up, snapping their power cables, and throwing hunchbacked lab assistants into them. Using this power causes showers of sparks, small explosions, and balls of fire, but the luchador never seems to be harmed by them. (Of course, any character could use his STR to do Normal Damage to objects like these and destroy them; a character with this ability is just better at it, and knows how to do it without hurting himself.)

Game Information: *Dispel Evil Object* 16d6, any one Evil Object power one at a time (+¼) (60 Active Points); *No Range* (-½). Total cost: 40 points.

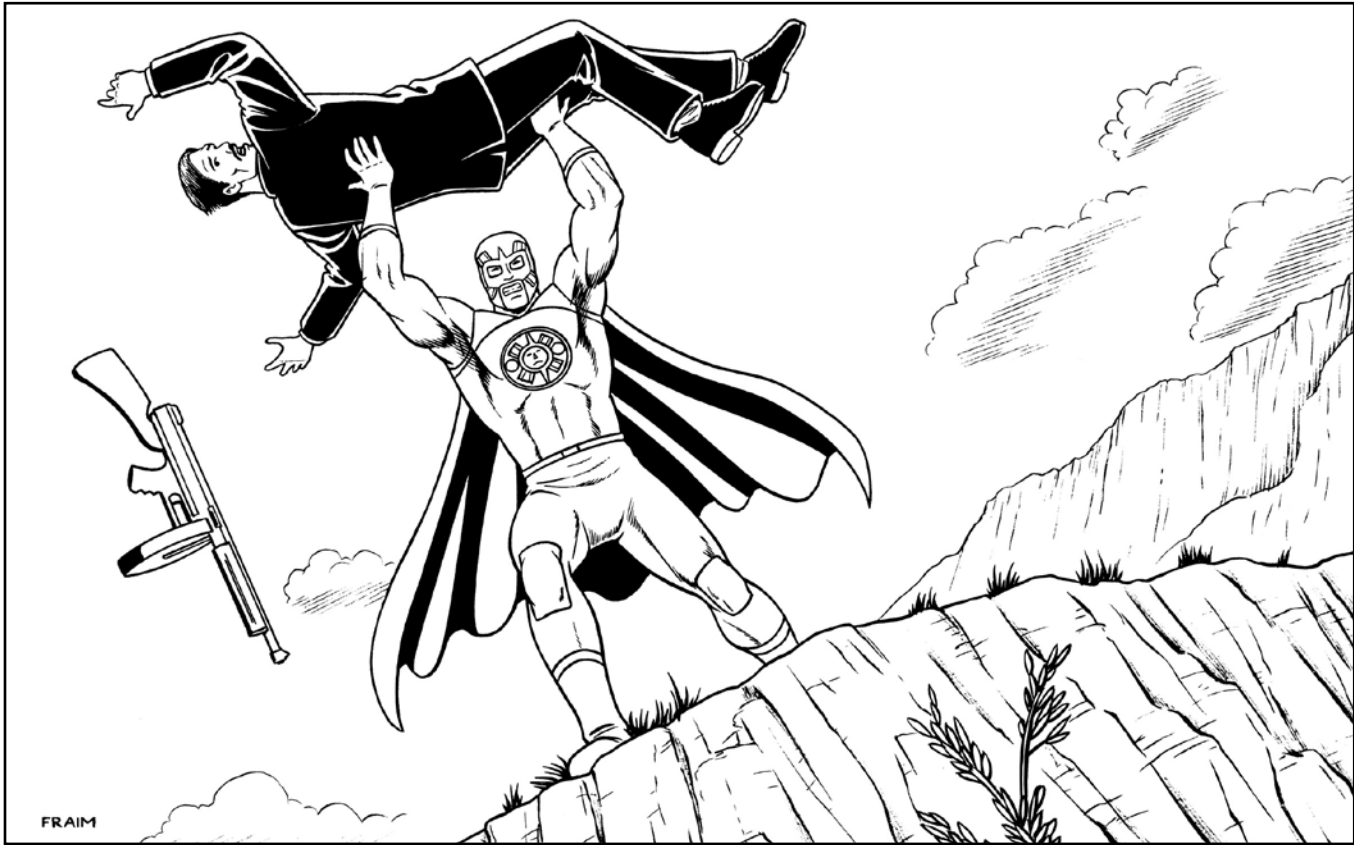
OPTIONS:

- 1) **Superheroic:** Increase to Dispel Evil Object 20d6. 75 Active Points; total cost 50 points.
- 2) **Realistic:** Decrease to Dispel Evil Object 12d6. 45 Active Points; total cost 30 points.
- 3) **Skillful:** The character has to apply either SS: Mad Science or KS: Supernatural Monsters to achieve this effect. Add Requires SS: Mad Science (or KS: Supernatural) Roll (-½). Total cost: 30 points.

RAPID HAYMAKER

Effect: HA+4d6, Extra Time (Full Phase)
Target: One character
Duration: Instant
Range: Touch
END Cost: 2
Skill Roll Penalty: -2

Description: A luchador with this power has practiced Haymaking so much that he can throw a Haymaker-style punch more quickly than other characters — it only takes him a regular Attack Action, not a Full Phase, and he doesn’t suffer any of the drawbacks of the *Haymaker* Combat Maneuver, either (such as losing the attack if the target moves slightly).



Game Information: HA +4d6 (20 Active Points); Hand-To-Hand Attack (-½), Side Effect (-5 DCV, always occurs; -½). Total cost: 10 points.

OPTIONS:

- 1) **Superheroic Rapid Haymaker:** Increase to HA +6d6. 30 Active Points; total cost 15 points.
- 2) **Realistic Rapid Haymaker:** Decrease to HA+2d6. 10 Active Points; total cost 5 points.
- 3) **Agile Rapid Haymaker:** The luchador is so good at throwing “Haymakers” that he doesn’t have to stand still when preparing one. Remove Side Effects (-½). Total cost: 13 points.
- 4) **Skillful Rapid Haymaker:** Add Requires A PS: Luchador Roll (-½). Total cost: 8 points.

RIBCRACKER

Effect: HA+4d6, Only Adds To Squeeze Damage Versus Grabbed Targets

Target: One character

Duration: Instant

Range: Touch

END Cost: 2

Skill Roll Penalty: -2

Description: This Action Stunt represents a luchador’s skill at squeezing someone he’s Grabbed. Once in the luchador’s grasp, his victim can expect to feel a lot of pain.

Game Information: HA +4d6 (20 Active Points); Hand-To-Hand Attack (-½), Only Adds To Squeeze Damage Versus Grabbed Targets (-½). Total cost: 7 points.

OPTIONS:

- 1) **Superheroic Ribcracker:** Increase to HA +6d6. 30 Active Points; total cost 10 points.
- 2) **Realistic Ribcracker:** Decrease to HA +3d6. 15 Active Points; total cost 5 points.
- 3) **Skillful Ribcracker:** Add Requires A PS: Luchador Roll (-½). Total cost: 6 points.

SUPER WRESTLER’S GRIP

Effect: Drain STR 5d6, Only Works On Grabbed Characters, Only Works Once Per Grab

Target: One character

Duration: Instant

Range: Touch

END Cost: 5

Skill Roll Penalty: -5

Description: The luchador is skilled at Grabbing people and locking up their arms in clever ways that prevent them from getting sufficient leverage to break free. Even the strongest victim is likely to have trouble getting loose. The victim will find a way to regain full leverage if the luchador holds on long enough, but by then it may be too late....

Game Information: Drain STR 5d6 (50 Active Points); Must Follow Grab (-½), Only Works Once Per Grab (-½), Drained Points Return Immediately If Victim Is Freed From Grab In Any Way (-½). Total cost: 20 points.

OPTIONS:

- 1) **Superheroic Grip:** Increase to Drain STR 6d6. 60 Active Points; total cost 24 points.

2) **Realistic Grip:** Decrease to Drain STR 4d6. 40 Active Points; total cost 16 points.

3) **Skillful Grip:** Add Requires A PS: Luchador Roll (-½). Total cost: 17 points.

TECNICO POP/RUDO RANT

Effect: Aid STUN 2d6

Target: Self

Duration: Instant

Range: Self

END Cost: 0

Skill Roll Penalty: -2

Description: In professional wrestling, “Pop” is a slang term that refers to the crowd’s enthusiastic (or extremely hostile) reaction to a wrestler. It’s a clear indication of his popularity. Whether a face or a heel, the more Pop a fighter can get, the better. In *Lucha Libre Hero*, Pop has game effects as well. A heroic Tecnico can generate Pop for himself by coming physically in contact with his enthusiastic fans, usually by slapping hands with them as he runs toward the ring or embracing them during a match. The adulation of the audience inspires him, giving him the ability to increase his STUN with an Aid 2d6 once during a fight.

Like his Tecnico counterpart, a Rudo needs to get a “Pop” from the crowd to have a good match. In his case, the Pop is their hatred and animosity, rather than love and admiration. Their hatred of him is a clear indication of his popularity as a villain. A Rudo can generate Pop for himself by ranting at the audience, often after seizing a microphone from the announcer or by standing on the turnbuckle and screaming.

Game Information: *Aid STUN 2d6 (20 Active Points); Requires A PS: Luchador Roll (-½), Self Only (-½), Once Per Match (-½), Only After Making Contact With His Fans(Tecnico)/Incantations(Rudo) (-¼). Total cost: 7 points.*

Options:

1) **Superheroic Rant:** Increase to Aid STUN 3d6. 30 Active Points; total cost: 11 points.

2) **Realistic Rant:** Decrease to Aid STUN 1d6. 10 Active Points; total cost: 4 points.

3) **Nonverbal Pop:** Instead of ranting at the crowd, the Rudo mixes it up with them to get his Pop! While nobody actually gets hurt, he uses all of his skills to make the fights look dangerous. Change Incantations (-¼) to Only When Fighting With Fans (-¼). Total cost: 7 points



TERROR OF THE UNDERWORLD

Effect: +20 PRE, Only To Make Fear/Intimidation Based Presence Attacks Against Criminals, Requires A PRE Roll

Target: Self

Duration: Persistent

Range: Self

END Cost: 0

Skill Roll Penalty: -2

Description: The luchador has such a fearsome reputation among members of the underworld that they’re more susceptible than usual to his fearsome Presence Attacks.

Game Information: *+20 PRE (20 Active Points); Only To Make Fear-/Intimidation-Based Presence Attacks Against Criminals (-1½), Requires A PRE Roll (-½). Total cost: 7 points.*

OPTIONS:

1) **Superheroic Terror:** Increase to +30 PRE. 30 Active Points; total cost 10 points

2) **Realistic Terror:** Decrease to +10 PRE. 10 Active Points; total cost 4 points.

DEFENSIVE ACTION STUNTS

ACTIVE DEFENSE

Effect: +4 DCV

Target: Self

Duration: Constant

Range: Self

END Cost: 2

Skill Roll Penalty: N/A

Description: The luchador knows how to keep moving and keep alert in combat so others have a hard time drawing a bead on him.

Game Information: *+4 DCV (20 Active Points); Costs Endurance (-½). Total cost: 13 points.*

OPTIONS:

1) **Superheroic Defense:** Increase to +6 DCV. 30 Active Points; total cost 20 points.

2) **Realistic Defense:** Decrease to +2 DCV. 10 Active Points; total cost 7 points.

CINEMATIC SAFETY

Effect: Armor (12 PD/12 ED), Only Applies To Damage From Taking Cinematic Risks

Target: Self

Duration: Persistent

Range: Self

END Cost: 0

Skill Roll Penalty: N/A

Description: This Action Stunt allows luchadores to jump onto speeding cars, get into a fistfight with a seven-foot tall Cyclopes, or take any of the other

dangerous and unusual risks one might encounter in a Lucha Libre film without fear of being quickly Knocked Out or killed.

Game Information: *Armor (12 PD/12 ED) (36 Active Points), Only Applies To Damage From Taking Cinematic Risks (-½). Total cost: 24 points.*

OPTIONS:

- 1) **Superheroic Safety:** Increase to Armor (15 PD/15 ED). 45 Active Points; total cost 30 points.
- 2) **Realistic Safety:** Decrease to Armor (9 PD/9 ED). 27 Active Points; total cost 18 points.

EXTENDED FIGHT SCENE

Effect: Aid CON 3d6 to prevent being Stunned
Target: Self
Duration: Instant
Range: Self
END Cost: 0
Skill Roll Penalty: -4

Description: Because of the incredible toughness and willpower of their protagonists, fight scenes in Lucha Libre movies last a long time. Even when confronted with half a dozen capable opponents, the great enmascarados of history simply refuse to go down! This Action Stunt simulates that cinematic trope. If the luchador takes enough STUN damage to stun him, he makes his EGO Roll to determine whether his extra CON kicks in and (hopefully) prevents him from being stunned.

Game Information: *Aid CON 3d6, Trigger (when character suffers enough STUN damage to be Stunned; +½) (37 Active Points); Only To Prevent Character From Being Stunned (-¼), Requires An EGO Roll (-½), Self Only (-½). Total cost: 16 points.*

FLEXIBILITY

Effect: Stretching 1", Requires A Contortionist Roll
Target: Self
Duration: Constant
Range: Self
END Cost: 0
Skill Roll Penalty: -1

Description: The luchador can contort his body so dexterously that he can escape from almost any form of non-combat confinement. Keeping him tied up, handcuffed, or otherwise restrained is virtually impossible. In game terms, he has 1" of Stretching, but this only applies to releasing himself from restraints; his body doesn't literally stretch or change shape.

Game Information: *Stretching 1" (5 Active Points); Cannot Do Damage (-½), No Non-combat Stretching (-¼), Only To Escape From Restraints/Confinement (-½), Requires a Contortionist Roll (-½). Total cost: 2 points.*

I AM NOT IMPRESSED, SENOR

Effect: +20 PRE, Only To Protect Against Presence Attacks
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The luchador has fought evil in so many different guises that he's become extremely difficult to frighten, impress, or intimidate.

Game Information: *+20 PRE (20 Active Points); Only To Protect Against Presence Attacks (-1). Total cost: 10 points.*

OPTIONS:

- 1) **Superheroic Not Impressed:** Increase to +30 PRE. 30 Active Points; total cost 15 points.
- 2) **Realistic Not Impressed:** Decrease to +10 PRE. 10 Active Points; total cost 5 points.

LUCHADOR'S TOUGHNESS

Effect: Armor (6 PD/6 ED), Requires A CON Roll
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: -2

Description: The luchador is tough and resilient that he can endure levels of physical punishment that would surely cripple or kill a normal man. Almost all masked wrestlers have some form of this Action Stunt.

Game Information: *Armor (6 PD/6 ED) (18 Active Points); Requires A CON Roll (-½). Total cost: 12 points.*

OPTIONS:

- 1) **Superheroic Toughness:** Increase to Armor (9 PD/9 ED). 27 Active Points; total cost 18 points.
- 2) **Realistic Toughness:** Decrease to Armor (3 PD/3 ED). 9 Active Points; total cost 6 points.

LUCHA LIBRE ESCAPES

Effect: +20 STR, Can Only Be Used to Escape from Grabs/Entangles
Target: Self
Duration: Persistent
Range: Self
END Cost: 2
Skill Roll Penalty: -2

Description: A luchador with this power knows how to escape from Grabs and Entangles. For additional information on this Action Stunt see Variation Tres: Beyond The Bone on page 85.

Game Information: *+20 STR (20 Active Points); Can Only Be Used to Escape from Grabs (-1). Total cost: 10 points.*

OPTIONS:

- 1) **Superheroic Escapes:** Increase to +30 STR. 30 Active Points; total cost 15 points.
- 2) **Realistic Breakout:** Decrease to +10 STR. 10 Active Points; total cost 5 points.

MAXIMUM WILLPOWER

Effect: Mental Defense (10 points + EGO/5), Only Versus Mind Control Attacks

Target: Self

Duration: Persistent

Range: Self

END Cost: 0

Skill Roll Penalty: N/A

Description: The luchador has such a strong will that mind control attacks — whether in the form of drugs, hypnosis, or magical powers — are much less effective against him (if they're effective at all).

Game Information: *Mental Defense (10 points + EGO/5) (10 Active Points); Only Against Mind Control Attacks (-½). Total cost: 7 points.*

OPTIONS:

- 1) **Superheroic Willpower:** Increase to Mental Defense (15 points + EGO/5). 15 Active Points, total cost 10 points.
- 2) **Realistic Willpower:** Decrease to Mental Defense (5 points + EGO/5). 5 Active Points; total cost 3 points.

OVERNIGHT RECOVERY

Effect: Healing BODY 2d6 (Regeneration 2 BODY per Hour)

Target: Self

Duration: Persistent

Range: Self

END Cost: 0

Skill Roll Penalty: N/A

Description: The luchador's athletic body recovers from catastrophic injury much faster than a normal person's. He may get riddled with bullets, but after a good night's sleep and a visit from the doctor, he'll be up and about the next day with no ill effects.

Game Information: *Healing BODY 2d6 (Regeneration; 2 BODY per Hour), Reduced Endurance (0 END; +½), Persistent (+½) (40 Active Points); Self Only (-½), Extra Time (2 BODY/Hour; -2¼). Total cost: 11 points.*

Options:

- 1) **Superheroic Recovery:** Increase to Healing BODY 3d6. 60 Active Points; total cost 16 points.
- 2) **Realistic Recovery:** Decrease to Healing BODY 1d6. 20 Active Points; total cost 5 points.

TIGHTENED MUSCLES

Effect: +5 PD

Target: Self

Duration: Constant

Range: Self

END Cost: 1

Skill Roll Penalty: N/A

Description: The luchador has a special technique for tightening his rock-hard muscles so that he can better resist punches, impacts, and similar blows.

Game Information: *+5 PD (5 Active Points); Costs Endurance (-½). Total: cost 3 points.*

OPTIONS:

- 1) **Superheroic Muscles:** Increase to +7 PD. 7 Active Points; total cost 5 points.
- 2) **Realistic Muscles:** Decrease to +3 PD. 3 Active Points; total cost 2 points.

MOVEMENT ACTION STUNTS

SPRINTING

Effect: Running +3"

Target: Self

Duration: Constant

Range: Self

END Cost: 1

Skill Roll Penalty: N/A

Description: The luchador can run much faster than most people.

Game Information: *Running +3" (9" total). Total cost: 6 points.*

OPTIONS:

- 1) **Superheroic Sprinting:** Increase to Running +4" (10" total). Total cost: 8 points.
- 2) **Realistic Sprinting:** Decrease to Running +1" (7" total). Total cost: 2 points.

STRONG SWIMMER

Effect: Swimming +2"

Target: Self

Duration: Constant

Range: Self

END Cost: 1

Skill Roll Penalty: N/A

Description: The luchador can swim much faster than most people.

Game Information: *Swimming +2". Total cost: 2 points.*

OPTIONS:

- 1) **Superheroic Swimming:** Increase to Swimming +3". Total cost: 3 points.
- 2) **Realistic Swimming:** Decrease to Swimming +1". Total cost: 1 point.

ULTIMATE CLIMBER

Effect: Clinging (normal STR), Requires A DEX Roll

Target: Self

Duration: Constant

Range: Self

END Cost: 0

Skill Roll Penalty: -1

Description: The luchador is a superbly skilled climber. Even if he has no equipment, he can scale the sheerest, slipperiest surfaces with ease.

Game Information: *Clinging (normal STR) (10 Active Points); Requires A DEX Roll (-½), Cannot Cling to Ceilings or Surfaces Of More Than 120-Degree Angle (-¼). Total cost: 6 points.*

SENSORY ACTION STUNTS**DON'T TOUCH THAT**

Effect: Detect Explosives/Booby Traps

Target: Self

Duration: Persistent

Range: Self

END Cost: 0

Skill Roll Penalty: N/A

Description: The luchador's knowledge of explosives and booby traps is such that he can detect them even when they're hidden or disguised.

Game Information: *Detect Explosives/Booby Traps (INT +5) (Sight Group), Discriminatory (15 Active Points); Limited Range (must be within 4" of a device to perceive it; -¼). Total cost: 12 points*

OPTIONS:

1) **Superheroic Detection:** Increase to INT +8. 18 Active Points; total cost 14 points.

2) **Realistic Detection:** Decrease to INT +2. 12 Active Points; total cost 10 points.

EVIL. . I CAN SMELL IT!

Effect: Detect Evil

Target: Self

Duration: Persistent

Range: Self

END Cost: 0

Skill Roll Penalty: N/A

Description: The luchador literally has a "nose" for evil — it has a distinct aroma he can detect at the distance one could normally identify a smell from. Since different sorts of evil have different kinds of odors, he can tell a great deal about the source of the smell just by getting a good whiff. For example, a luchador could tell that the source of the aroma was a vicious, murdering Thug who worked for an organized crime family.

Game Information: *Detect Evil (INT +2) (Smell/Taste Group), Discriminatory, Increased Arc Of Perception (360 Degrees). Total cost: 22 points.*

OPTIONS:

1) **Superheroic Intuition:** Increase to INT +3. Total cost: 23 points

2) **Realistic Intuition:** Decrease to INT +1. Total cost: 21 points.

LUCHADOR'S INTUITION

Effect: +2 with Lucha Libre, Requires A PS: Luchador Roll

Target: Self

Duration: Constant

Range: Self

END Cost: 0

Skill Roll Penalty: -2

Description: The luchador is so skillful at Lucha Libre that he has developed an uncanny knack for predicting what his victim is going to do and reacts accordingly.

Game Information: *+2 with Lucha Libre (10 Active Points); Requires A PS: Luchador Roll (-½). Total cost: 7 points*

OPTIONS:

1) **Superheroic Intuition:** Increase to +3 with Lucha Libre. 15 Active Points; total cost 10 points

2) **Realistic Intuition:** Decrease to +1 with Lucha Libre. 5 Active Points; total cost 3 points

MONSTER HUNTER'S INTUITION

Effect: Detect Supernatural Evil

Target: Self

Duration: Persistent

Range: Self

END Cost: 0

Skill Roll Penalty: N/A

Description: The luchador inherently senses the close proximity of demons, vampires, La Llorona, Aztec Mummies, zombies, or any other type of evil supernatural creature. It's just a prickly feeling on the back of his neck — he can't tell anything other than the fact that something both unnatural and evil is nearby (within close visual range, although not restricted by sight).

Game Information: *Detect Supernatural Evil (INT +2) (no Sense Group), Increased Arc Of Perception (360 Degrees), Range. Total cost: 17 points.*

OPTIONS:

1) **Superheroic Intuition:** Increase to INT +3. Total cost: 18 points

2) **Realistic Intuition:** Decrease to INT +1. Total cost: 16 points.

OBSERVANT

Effect: +2 PER with Sight Group
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The luchador has trained himself to be much more observant of his surroundings than most people are.

Game Information: +2 PER with Sight Group. Total cost: 4 points

OPTIONS:

- 1) **Superheroic Observation:** Increase to +3 PER with Sight Group. Total cost: 6 points.
- 2) **Realistic Observation:** Decrease to +1 PER with Sight Group. Total cost: 2 points.

OJOS IN THE BACK OF HIS CABEZA

Effect: Increased Arc of Perception (360 Degrees) for Normal Sight
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: -1

Description: The luchador has an uncanny knack for observing his surroundings and knowing what's going on around him. Somehow he can just "sense it" when a Rudo is sneaking up on him, or knows who just walked into his dressing room even though he's staring out of the window.

Game Information: Increased Arc of Perception (360 Degrees) for Normal Sight (5 Active Points); Requires An INT Roll (-½). Total cost: 3 points.

SOMETHING IS NOT RIGHT HERE...

Effect: Danger Sense
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The luchador has an uncanny knack for sensing when something's wrong and perceiving dangers that aren't immediately apparent to others. The character usually has a better chance to perceive dangers he's familiar with or has encountered before.

Game Information: Danger Sense. Total cost: 15 points.

OPTIONS:

- 1) **Superheroic Detection:** Increase to INT +3. Total cost: 18 points.

TELL ME WHAT I WANT TO KNOW

Effect: Telepathy 8d6, Requires An Interrogation Roll
Target: One character
Duration: Instant
Range: No Range
END Cost: 0
Skill Roll Penalty: -6

Description: The luchador is a master at interrogation, able to force or trick an interrogee into telling him what he wants to know. All the luchador has to do is interrogate the victim for five minutes, and he can learn one fact he wants to know which would be in the target's surface thoughts. If the Skill Roll, Attack Roll, or Effect Roll fails, the character either learns nothing, or he gets an incorrect idea of what the subject is thinking.

Game Information: Telepathy 8d6, Reduced Endurance (0 END; +½) (60 Active Points); Does Not Provide Mental Awareness (-¼), Extra Time (5 Minutes; -2), Can Only Read Surface Thoughts (-½), Requires An Interrogation Roll (-½). Total cost: 14 points.

OPTIONS:

- 1) **Superheroic Interrogation:** Increase to Telepathy 10d6. 75 Active Points; total cost 18 points.
- 2) **Realistic Interrogation:** Decrease to Telepathy 6d6. 45 Active Points; total cost 11 points.

YOU ARE LYING TO ME, SENOR

Effect: Detect Spoken Falsehood
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Skill Roll Penalty: N/A

Description: The Tecnico's path is one of righteousness. His mornings are spent forging his body in the crucible of the gym, his afternoons testing his will against others in the ring, and his nights pitting his moral purity against the Devil's minions. Yet at the same time he is a worldly, well-traveled fellow with a deep understanding of human nature.

Thus it is not surprising that some Tecnicos are sensitive to dishonesty when they encounter it. By hearing the quiver in a liar's voice or seeing the furtive darting of his eyes, he can easily tell truth from falsehood.

Game Information: Detect Spoken Falsehood (INT +2) (Hearing Group [luchador may change this to Sight Group if he depends more on visual clues]). Total cost: 5 points.

OPTIONS:

- 1) **Superheroic Detection:** Increase to INT +4. Total cost: 7 points
- 2) **Realistic Detection:** Decrease to INT Roll. Total cost: 3 points

PSYCHOTRONIC ABILITIES

These abilities are particularly appropriate for truly wild-and-woolly Lucha Libre campaigns, and should only be used by players and GMs who find regular Lucha Libre roleplaying too safe and sane — don't say we didn't warn you!

CLOUD MEN'S MINDS

Effect: Invisibility To Sight Group

Target: Self

Duration: Constant

Range: Self

END Cost: 2

Skill Roll Penalty: -2

Description: The luchador has learned the ancient Olmec ability to “cloud men's minds” so they cannot see him. At the GM's option, every full 5 points of Mental Defense a character has provides a +1 bonus to PER Rolls to perceive the character while he's invisible.

Game Information: *Invisibility to Sight Group (20 Active Points); Requires an EGO Roll (-½). Total cost: 13 points.*

OPTIONS:

1) **Superheroic Clouding:** Add No Fringe. 30 Active Points; total cost 20 points.

HYPNOSIS

Effect: Mind Control 8d6

Target: One Other

Duration: Persistent

Range: LOS

END Cost: 0

Skill Roll Penalty: -7

Description: By locking eyes with his victim, the character induces a trance during which he can implant suggestions into the victim's mind or control him outright. This Action Stunt is particularly useful for Monsters and Mad Scientist NPC villains, who must often rely upon hypnotized help to complete their evil schemes. Heroic characters rarely stoop to such methods.

Game Information: *Mind Control 8d6, Reduced Endurance (0 END; +½) (60 Active Points); Extra Time (1 Minute, -1½), Hypnosis Only (cannot achieve full range of Mind Control effects; -½), No Range (-½), Eye Contact Required (-½), Concentration (½ DCV; -¼). Total cost: 14 points.*

OPTIONS:

1) **Superheroic Hypnosis:** Increase to Mind Control 10d6. 75 Active Points; total cost: 18 points.

2) **Realistic Hypnosis:** Remove Reduced Endurance. 40 Active Points; total cost: 9 points.

KNOWING GLANCE

Effect: Mind Link, One Specific Mind

Target: One Other

Duration: Persistent

Range: LOS

END Cost: 0

Skill Roll Penalty: -1

Description: The luchador has known another character (usually a tag team partner) for so long that he can communicate simple ideas to him with a quick look. This Action Stunt is particularly useful in situations where the characters are gagged or have to be circumspect in their speech. The other character must also purchase this power for it to be effective.

Game Information: *Mind Link, One Specific Mind (5 Active Points); Only With Others Who Have Mind Link (-1), Simple Concepts Only (-1), Gestures (-¼). Total cost: 1 point.*

LUCHADOR'S LUCK

Effect: Luck 4d6

Target: Self

Duration: Persistent

Range: Self

END Cost: 0

Skill Roll Penalty: N/A

Description: Some luchadores are preternaturally lucky. No matter what scrapes they get in, somehow things always seem to work out in their favor.

Game Information: *Luck 4d6. Total cost: 20 points.*

OPTIONS:

1) **Superheroic Luck:** Increase to Luck 6d6. Total cost: 30 points

2) **Realistic Luck:** Decrease to Luck 2d6. Total cost: 10 points.

LUCHA STEALTH

Effect: Invisibility to Sight Group, Only When Not Attacking, Requires A Stealth Roll

Target: Self

Duration: Constant

Range: Self

END Cost: 0

Skill Roll Penalty: -2

Description: In spite of the fact that he's wearing a brightly colored cape and mask, the luchador is a master of stealth and hiding. When he doesn't want to be seen, almost no one can see him — only persons within 1" even have a chance.

Game Information: *Invisibility to Sight Group (20 Active Points); Only When Not Attacking (-½), Requires A Stealth Roll (-½). Total cost: 10 points.*

OPTIONS:

1) **Superheroic Stealth:** The luchador is also virtually impossible to hear. Add Hearing Group. 25 Active Points; total cost 12 points

LUCHA LIBRE GADGETS

Gadgets are an important part of the Lucha Libre genre. Many Standard and Realistic level luchadores employ a variety of “spy” devices that help them in their crimefighting careers, while Superheroic characters often rely on devices or vehicles to round out their suite of abilities. A selection of the more commonly-used gadgets is provided below. At the GM’s discretion, gadgets like Radioex Watches and Tracking Devices may be considered “low tech” enough for heroic Tecnicos to possess free of cost.

BULLET-DEFLECTING CAPE

Effect: Armor (10 PD), Activation Roll 11-
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Breakability: 6 DEF

Description: The standard luchador cape is distinctively different from those worn by American superheroes. It is ankle length, often sequined on the exterior, and is rather sensibly held in place by a pair of elastic straps that slip under the wrestler’s armpits. This particular cape has been coated in special bulletproof sequins to protect the luchador (at the GM’s option he can extend the protection to one other person by wrapping it around them, but this reduces the Activation Roll to 10-).

In game terms the cape has an Activation Roll 11- because he doesn’t fully cover the wearer’s body. However, the GM should keep common sense in mind — for example, in most cases the cape automatically protects the wearer against attacks from behind.

Game Information: *Armor (10 PD) (15 Active Points); OAF (-1), Activation Roll 11- (-1). Total cost: 5 points.*

EVIL DETECTING MASK

Effect: Detect Great Evil
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Breakability: Unbreakable

Description: The heroic luchador has a special mask that allows him to sense great evil. The mask doesn’t give specific information — it can’t pick an evil mad scientist out of a crowd, for example — but he gets a prickling sensation on the back of his neck when a being of extreme evil is nearby. The mask is assumed to be magical in nature unless otherwise specified.

You can also use this write-up for masks that detect other dangers, such as Supernatural Evil or Monsters.

Game Information: *Detect Great Evil (INT Roll) (no Sense Group), Sense (7 Active Points); OIF (-½). Total cost: 5 points.*

RADIOEX WATCH

Effect: Radio Perception/Transmission
Target: Self
Duration: Persistent
Range: Self
END Cost: 0
Breakability: 2 DEF

Description: It may look just like a Rolex, but it’s really a Radioex! This unique brand of two-way radio watch tells excellent time and is available only to the Tecnicos of the LLM. The Radioex enables them to inconspicuously communicate with one another by talking into their wrists. In fact, it’s so popular that it’s been featured in over a dozen Lucha Libre movies.

Game Information: *Radio Perception/Transmission (10 Active Points); OIF (-½). Total cost: 7 points.*

SMOKE GRENADES

Effect: Darkness to Sight Group 4” radius
Target: 4” radius
Duration: 1 Turn
Range: Varies
END Cost: 0
Breakability: 2 DEF

Description: The luchador has several miniature smoke grenades hidden inside his cape, championship belt, or some in other logical place. He can hurl them at opponents to blind and confuse them.

Game Information: *Darkness to Sight Group 4” radius (40 Active Points); OAF (-1), Range Based On STR (-¼), 6 Continuous Charges lasting 1 Turn each (removed by high winds or rain; -¼). Total cost: 16 points.*

TRACKING DEVICE

Effect: Images to Radio Group, +4 to PER Rolls
Target: One character
Duration: 1 Continuing Charge lasting 1 Week
Range: Range Based On STR
END Cost: 1 Continuing Charge
Breakability: 15 DEF

Description: This is a device a luchador can hurl onto a fleeing enemy's back or getaway vehicle so he can track that person later. He has to use his Radioex Watch (see above) or a similar radio-based device to follow the Tracking Device.

A Tracking Device can reliably be "picked up" on tracking equipment primarily within a 32" radius. However, much like a character can see the beam from a flashlight from far away without being inside the beam, characters outside the 32" radius may still be able to track the Tracer, if the GM so permits: from 33-64", the Image is at only +2 to PER Rolls; from 65-125", it's at +0; from 126-250" it's at -2; beyond that it can't be perceived.

Game Information: *Images to Radio Group, +4 to PER Rolls, Increased Size (32" radius; +1¼), Usable As Attack (allows character to "stick" the Image to a target; +1), Range Based On STR (+¼), 1 Continuing Recoverable Charge lasting 1 Week (stops functioning if it gets wet or experiences severe radio interference; +1) (76 Active Points); IAF (-½), Set Effect (detectable signal; -1), Image Only Perceivable On Special Radio Frequencies (-0). Total cost: 30 points.*

TRANSLOCATION MACHINE

Effect: Mind Scan 12d6 plus Telepathy 6d6

Target: One Person

Duration: Varies

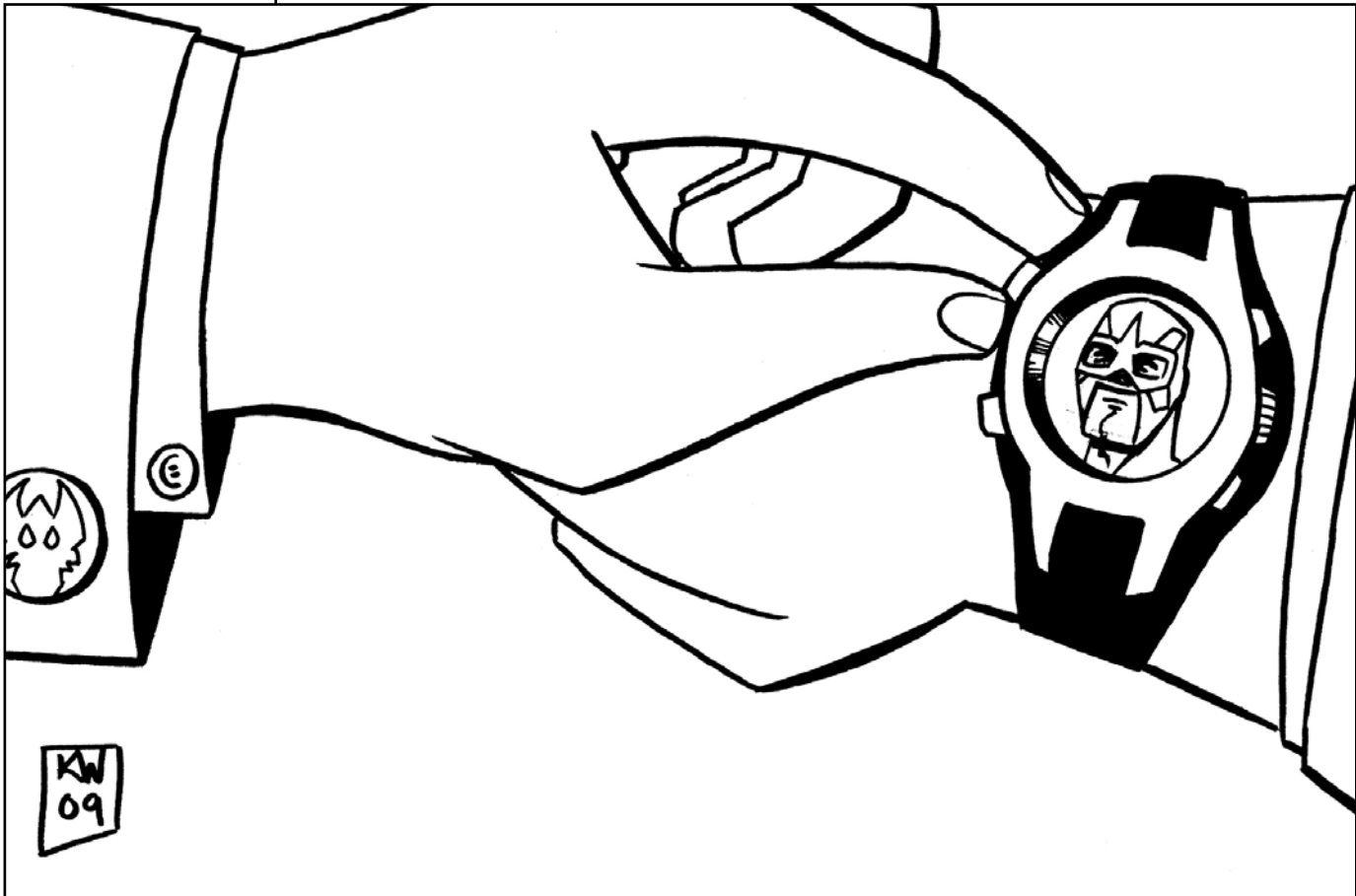
Range: Unlimited

END Cost: 0

Breakability: 15 DEF

Description: This very large and elaborate communication device resembles a 1950s television set surrounded by lava lamps and Tesla coils. It allows the user to establish visual and audio communications with any heroic masked wrestler. When contacted, the luchador looks directly at the "camera" and answers the broadcaster's questions without any surprise whatsoever.

Game Information: *Mind Scan 12d6, Reduced Endurance (0 END; +½) (90 Active Points); OAF Immobile (-2), Does Not Provide Mental Awareness (-¼) (total cost: 28 points) plus Telepathy 6d6, Reduced Endurance (0 END; +½) (45 Active Points); OAF Immobile (-2), Communication Only (-¼), Does Not Provide Mental Awareness (-¼), Incantations (-¼) (total cost: 12 points). Total cost: 40 points.*



Chapter
3

Craneo Llameante Contra La Seductoras
(Flaming Skull vs. The Seductresses, 1969)



**BODYSLAMMS AND BRAWLS:
LUCHA LIBRE COMBAT**

LUCHA AS A MARTIAL ART



THE PHYSICS OF KAYFABE

Although many of the maneuvers listed within this section are legitimately dangerous martial maneuvers, others are simply ridiculous — outside of the context of the Lucha Libre genre, of course! Whenever possible, *Lucha Libre Hero* provides the kayfabe explanation for the “physics” of a maneuver, rather than just using the explanation “the victim pretends that it works that way.” There’s a simple reason for this: in the world of the game, the maneuvers actually do “work that way!” A properly executed Heart Punch really causes the victims heart to “painfully skip a beat.” A Moonsault is actually more devastating because “the rotational speed of the flip gives this maneuver more impact than a simple Splash.” Within the context of the game, things work the way they do because of, rather than in spite of, their fanciful kayfabe explanations.

“I fought that day with my mask in my soul, and my character as my shadow. Throughout my professional life, I’d never fight without those two things: they were my body and soul, my good and evil, my beginning and end. My life was an intense blue: deep, in constant motion.”

—Blue Demon

Lucha Libre is an inherently theatrical martial art designed to entertain a crowd of spectators. Although it can be quite deadly when used to its maximum effect, the main purpose of Lucha Libre in a “kayfabe” setting is to create dramatic performances, not broken limbs. Often the “victim” of a maneuver will even be oddly complacent to the wishes of his “attacker,” allowing for a wide variety of implausible (but entertaining) special effects. This is one reason why the skills PS: Luchador and Acting are recommended prerequisites for having it as a martial art — they help keep the opposing wrestler from getting seriously injured!

Fortunately, when confronting evil outside of the ring, the wrestling hero need not worry about any such constraints. He can dish out maximum, devastating damage using his skills without worrying about injuring a wrestling colleague. This is why a luchador’s skills are so surprisingly effective against the supernatural, yet have a limited effect upon other wrestlers. When fighting vampires, El Espectro need not hold back!

LUCHA LIBRE MANEUVERS

There are five different types of Lucha Libre maneuvers:

- Grabs
- Pressure Squeezes
- Strikes and Takedowns
- Escapes, Dodges, and Reversals
- Gimmicks

These are often further subdivided. For example, there are three specialized subcategories of Grabs (Standing Holds, Mat Holds, and Takedown Holds). Furthermore, there are illegal maneuvers of various sorts scattered among all types.

BUYING MANEUVERS

As you can see, the Master Lucha Maneuvers Table contains dozens of Martial Maneuvers. A character doesn’t have to buy all of them to be considered a luchador! In fact, many luchadores only know a half a dozen or so; a truly accomplished,

highly-experienced luchador might have a dozen or 15. So, when you’re creating your luchador character, find the handful of Martial Maneuvers that you think best define his particular style of Lucha Libre fighting and buy those. Don’t worry about the rest — if you ever want to buy any of them, do so with Experience Points later in the campaign.

ILLEGAL MANEUVERS

Many maneuvers are illegal to use in the world of Lucha Libre because of the danger they pose to the victim. These include most chokes, attacks involving weapons, and martinetes (dangerous takedowns that involve driving the head or neck directly into the ground). Several real life wrestlers have been severely injured or killed by improperly executed martinetes.

Still, making something illegal in professional wrestling often means it gets used even more than it would have otherwise! Although illegal maneuvers are typically used only by Rudos in the ring, upon occasion an especially competent Tecnico will be given permission by the promotion to use one as well. Generally they’re performed when the referee is distracted or disabled — which is to say, the vast majority of the time! In the case of most illegal Grabs and Submission Holds, the referee counts to five before disqualifying a luchador, while the use of a Weapon Shot or “gadget” maneuver like the Fireball will almost certainly result in an immediate disqualification... in the unlikely event the referee sees them. Unauthorized use of a martinete not only results in disqualification but often suspension and possibly firing by the promotion.

Outside the ring, illegal maneuvers are an entirely different matter. Nobody objects to a luchador using a Reverse Martinete, Atomic Piledriver, or an Eye Gouge on the undead or a murderous gangster!

PRONE VERSUS NOT PRONE

Within the context of the Lucha Libre martial art, being “prone” is defined slightly differently than it is in the *HERO System’s* standard rules.

A luchador is “prone” when he’s sitting on the ground, standing on his head, lying on his back, stomach, or side, held in the air by another wrestler, or leaning against a turnbuckle. (In the latter case, he’s presumably draped dramatically across the ropes, stunned and waiting to be victimized by his attacker — not leaning casually on the turnbuckle with one hand!)



A luchador is not prone when he's standing, kneeling, leaning over, on all fours, or sitting on an object such as a chair. Though these distinctions are relatively unimportant to other sorts of martial artists, or even to wrestlers outside the ring, they're definitely important within the context of professional Lucha matches.

SPANISH, ENGLISH, AND SPANGLANESE

Spanglanese is a wrestling-specific slang jargon spoken and understood by fans, wrestlers, and wrestling industry workers. It is comprised of Spanish, English, and Japanese words that have been mixed up, mispronounced, or otherwise blended together over the decades as wrestlers and enthusiasts from all three cultures have interacted. Even the name for Japanese professional wrestling, "Puroresu," is a Spanglanese word! It isn't a language any more than the sort of professional terminology used by bicycle messengers, electricians, or brain surgeons is a language, so characters don't have to pay Character Points for it as one. Instead, a working knowledge of Spanglanese comes automatically with KS: Lucha Libre.

Whenever a maneuver has a Spanglanese name, as opposed to a Spanish or English one, that name's used in this section of *Lucha Libre Hero*. If the maneuver lacks a Spanglanese name, but has a popularly known Spanish one, the Spanish one's used. If it lacks both, the English term is used.

Creating Lucha Libre Maneuvers

All the Lucha Libre Martial Maneuvers described in this chapter (the Master Lucha Maneuvers table has a complete list) are built using the rules for creating Martial Maneuvers on pages 88-97 of *The Ultimate Martial Artist*, another book from Hero Games. Those rules are too detailed and complex to reprint here, but for the benefit of players who have that book, the text box on page 60 lists some additional Restrictive Elements used when creating Lucha maneuvers.

GRABS AND SUBMISSION HOLDS

Grabs are simple maneuvers designed to allow an attacker to grasp and hold his victim. Typically the attacker seizes his victim, usually by the waist or torso, and then Squeezes ("crushes") him to do some Normal Damage to him at the same time. Submission Holds are a more complex variety of Grab that "set up" a victim for the application of a Pressure Squeeze (see below) the next time the attacker has an Attack Action available. Both types of attacks do damage, but with a Submission Hold it's more important to physically control a victim so he can be "put down" by the clever and dramatic application of various Pressure Squeezes, whereas a basic Grab can only do a specific type of damage quickly. The Mat Technician in particular relies on Submission Holds.

MASTER LUCHA MANEUVERS TABLE (BY TYPE)

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
GRABS					
Basic Grabs					
Arm Drag	½	4	+1	+1	Grab One Limb; You Fall, Target Falls
Arm Triangle Choke	½	5	-2	-2	Grab Two Limbs; 2d6 NND(2)
Avalanche Body Scissor Press	½	5	+0	+0	Grab One Limb; +15 STR to hold on; You Fall, Target Falls; Half Move Required
Bearhug	½	3	-1	-1	Grab Two Limbs; +10 STR to hold on
La Campana	½	3	+0	+0	Grab Two Limbs; Target Falls; +10 STR to hold on; Roll (PS: Luchador), Turnbuckle
El Candado	½	4	-2	-2	Grab One Limb; 2d6 NND(2)
El Candado Invertido	½	4	-2	-2	Grab One Limb; 2d6 NND(2)
Cobra Clutch	½	4	-1	+0	Grab Two Limbs; 1d6 NND(2)
Corner Foot Choke	½	4	-1	-1	Grab One Limb; 2d6 NND(2); Turnbuckle
Gorilla Press	½	4	+0	+0	Grab Two Limbs; +10 STR to hold on; Stronger
Side Headlock	½	5	-1	-2	Grab One Limb, +20 STR to hold on
Sleeper Hold	½	5	-2	-2	Grab One Limb; 2d6 NND(2); Target Falls
Testicular Claw	½	5	-1	+0	2d6 NND (see text)
Mat Holds					
Anaconda Vice	½	3	+0	+1	Grab Two Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador)
Ankle Lock	½	5	+0	+0	Grab One Limb; +15 STR to hold on; Prone
Bow And Arrow Hold	½	4	+1	+0	Grab Three Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador)
Bronco Buster	½	3	+2	+1	Grab One Limb; +15 STR to hold on; Prone; Roll (Acting); Turnbuckle
La De A Caballo	½	4	+0	-1	Grab Three Limbs; +10 STR to hold on; Prone
El Cangrejo	½	4	+1	-1	Grab Two Limbs; +10 STR to hold on; Prone
Chin Lock	½	5	-1	-1	Grab One Limb; +20 STR to hold on; Prone
Crossface Submission	½	4	-1	-1	Grab One Limb; +20 STR to hold on; Prone; You Fall
La Cruceta	½	5	+0	+0	Grab One Limb; +15 STR to hold on; 1d6 NND(2); Prone; You Fall; Roll (PS: Luchador)
La Escalera/ El Escorpion	½	3	+1	-1	Grab Two Limbs; +10 STR to hold on; Prone; You Fall
La Estacas Indias	½	3	+0	+0	Grab Two Limbs; +10 STR to hold on; Prone; Roll (PS: Luchador)
La Jaula	½	5	+0	+0	Grab Two Limbs; +10 STR to hold on; 1d6 NND(2); Prone; You Fall
Key Lock/El Nudo	½	3	+1	+0	Grab Two Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador)
La Rana	½	4	+1	+0	Grab Three Limbs; Prone
Seated Armbar	½	4	-1	-1	Grab One Limb; +20 STR to hold on; Prone; You Fall
STF	½	3	+1	+0	Grab Two Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador)
El Tornillo	½	5	-1	-1	Grab One Limb; +20 STR to hold on; Prone
La Tapatia	½	3	+0	-1	Grab Four Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador)
Standing Holds					
Abdominal Stretch	½	4	+0	-1	Grab Two Limbs; +10 STR to hold on



La Cerrajera	½	4	-2	-1	Grab Three Limbs; +15 STR to hold on; Roll (PS: Luchador)
La Corbata	½	3	+0	-1	Grab One Limb; +15 STR to hold on; 1d6 NND(2); You Fall; Roll (PS: Luchador); Roll (Acrobatics); Turnbuckle
The Cravat	½	5	+0	-1	Grab One Limb; +15 STR to hold on
Full Nelson	½	4	+0	-1	Grab Two Limbs; +10 STR to hold on
Gory Special	½	3	+0	-1	Grab Two Limbs; +10 STR to hold on; Roll (PS: Luchador)
Grounding	½	4	+1	+0	Grab One Limb; +15 STR to hold on; Roll (Acrobatics); Turnbuckle
Hammerlock	½	4	+0	+0	Grab One Limb; STR +10 to hold on
Mandible Claw	½	4	-2	-2	Grab One Limb; +15 STR to hold on; 1d6 NND(Spec)
La Palanca	½	5	+0	+0	Grab One Limb; +15 STR to hold on
El Puente Olimpico	½	3	-2	+0	Grab Two Limbs; +15 STR to hold on; Prone; Roll (PS: Luchador)
Pumphandle	½	4	-1	+0	Grab Two Limbs; +15 STR to hold on; Stronger; Roll (PS: Luchador).
La Rosa	½	3	+0	-1	Grab Two Limbs; +10 STR to hold on; Roll (PS: Luchador)
Straightjacket	½	3	+0	+0	Grab Two Limbs
Torture Rack	½	4	-2	-1	Grab Three Limbs; +15 STR to hold on; Stronger
La Trituradorita	½	4	+2	-1	Grab One Limb; +10 STR to hold on; Sight Flash 2d6; Roll (Acrobatics); Mini
Wrist Lock	½	5	-1	+0	Grab One Limb; +15 STR to hold on
Takedown Holds					
Atomic Piledriver	½	4	-2	-2	Grab One Limb; +15 STR to hold on; STR +2d6 Strike; Target Falls; Roll (PS: Luchador)
Backslide	½	3	+1	-1	Grab Two Limbs; Target Falls; Roll (PS: Luchador)
Crippler Crossface	½	5	+0	-1	Grab Three Limbs; +10 STR to hold on; Target Falls; Roll (PS: Luchador)
DDT	½	5	+0	+0	Grab One Limb; STR +1d6 Strike; +10 STR to hold on; You Fall; Target Falls
Face Driver	½	4	-1	-1	Grab One Limb; STR +3d6 Strike; You Fall, Target Falls
La Guillotina	½	5	+0	+0	Grab One Limb; +15 STR to hold on; You Fall, Target Falls; Roll (Acrobatics)
Huracanrana	½	4	-1	-2	Grab One Limb; +20 STR to hold on; You Fall, Target Falls; Roll (Acrobatics)
La Majistral	½	4	+0	+0	Grab Two Limbs; +10 STR to hold on; You fall; Target Falls; Roll (PS: Luchador)
Monkey Flip	½	4	+0	+0	Grab One Limb; +15 STR to hold on; You Fall, Target Falls; Roll (PS: Luchador); Roll (Acrobatics)
PRESSURE SQUEEZES					
Basic Pressure Squeeze	½	3	+0	+0	STR +4d6 Squeeze; Must Follow Grab; Roll (PS: Luchador)
Crush	½	4	+0	+0	STR +4d6 Crush; Must Follow Grab
Deadly Pressure Squeeze	½	5	+0	-1	HKA 1d6 (2 DC); Must Follow Grab; Roll (PS: Luchador)
Grappling Throw	½	3	+0	+2	STR +2d6 Strike; Target Falls; Must Follow Grab
Super Pressure Squeeze	½	4	+0	+1	2d6 NND (Spec); Must Follow Grab; Roll (PS: Luchador)
STRIKES AND TAKEDOWNS					
Strikes					
619	½	3	+2	+2	STR +2d6 Strike; Roll (Acrobatics); Turnbuckle
Armbreaker	½	4	+2	+0	STR +2d6 Strike
Backflip Kick	½	3	+0	+2	STR +2d6 Strike; Roll (Acrobatics)
Bicycle Kick	½	4	+0	+3	STR +2d6 Strike; Roll (Acrobatics); Held
Big Boot	½	4	+1	+3	STR Strike; Held

Bionic Elbow/Elbow Smash	½	4	+2	+0	STR +2d6 Strike
Clawhold	½	5	-1	+1	2d6 NND(5); Roll (PS: Luchador)
Clothesline Reversal/Back Elbow	½	3	+2	+2	STR Strike; Held
Corner Avalanche Splash	½	4	+0	+0	STR + v/3 Strike; FMove; Turnbuckle
Elbow Drop	½	3	+2	+1	STR +2d6 Strike; Prone; You Fall
Frankenstein Death Swing	½	3	+1	+1	STR +2d6 Strike; Prone
Headsmash	½	4	+2	+0	STR +2d6 Strike
Headbutt Drop	½	3	+2	+0	STR +3d6 Strike; Prone; You Fall; Take Half Damage
Heart Punch	½	5	-1	+0	2d6 NND(5)
Hellbow	½	3	+0	+0	STR +4d6 Strike; Prone; You Fall; Roll (Acrobatics)
High Knee	½	4	+2	+0	STR +2d6 Strike
Jawbreaker	½	3	+0	-1	STR +4d6 Strike; You Fall; Take Half Damage
Karate Chop	½	4	-2	+0	HKA ½d6 (2 DC)
Karate Kick	½	5	-2	+1	STR +4d6 Strike
Knee Drop	½	3	+2	+1	STR +2d6 Strike; Prone; You Fall
La Lanza	½	3	+2	-1	STR +3d6 Strike; Prone; You Fall
Leg Drop	½	3	+2	+1	STR +2d6 Strike; Prone; You Fall
Low Blow	½	4	-1	+1	2d6 NND (see text)
Martinete	½	5	-2	+0	HKA ½d6 (2 DC); Target Falls
Moonsault	½	3	+2	+2	STR +3d6 Strike; Prone; You Fall; Roll (Acrobatics); Turnbuckle
Mud Hole	½	4	+0	-1	STR +4d6 Strike; Prone
Mule Kick	½	3	+1	+2	STR +2d6 Strike; You Fall; Held
Neckbreaker	½	4	+2	+0	STR +2d6 Strike
Palm Strike	½	4	+1	+3	STR Strike
Patadas Voladoras	½	5	+2	+1	STR +2d6 Strike; Target Falls; You Fall
El Pescado Invertido	½	3	+2	-2	STR +v/5 Strike; FMove; Held
Polish Hammer	½	5	-2	+1	STR +4d6 Strike
Punetazo	½	3	+1	+0	STR +2d6 Strike
Rolling Wheel Kick	½	4	+1	+0	STR + v/5 Strike; FMove; Roll (Acrobatics)
La Segorada	½	3	+0	+2	STR + v/5 Strike; Target Falls; Held
Senton	½	3	+2	-1	STR +3d6 Strike; Prone; You Fall
Shattered Dreams	½	4	+0	+0	2d6 NND(Spec), Turnbuckle
Shin Breaker	½	4	+0	+2	STR +2d6 Strike
Shoulder Breaker	½	4	+0	+2	STR +2d6 Strike
Slap	½	3	+1	+0	STR +2d6 Strike
Slingshot Backbreaker	½	5	-1	-1	2d6 NND(5); Target Falls
Spin Kick	½	4	+2	+0	STR +2d6 Strike
Splash	½	3	+2	+1	STR +3d6 Strike; Prone; You Fall; Turnbuckle
Superkick	½	3	+1	-2	STR +3d6 Strike
Superkick Reversal	½	3	+2	+2	STR +2d6 Strike; Must Follow Successful Dodge
Thump	½	5	+2	+1	STR +2d6 Strike; Target Falls; You Fall
Tope Suicida	½	4	+2	-2	STR + v/5; FMove
Teutonic	½	4	-2	+0	HKA ½d6 (2 DC)
Takedowns					
Airplane Spin	½	3	-2	-1	2d6 NND (Spec); Target Falls; Stronger
Armbar Takedown/Arm Wringer	½	3	+1	+1	STR Strike; Target Falls



Backbreaker	½	5	-1	-1	2d6 NND(5); Target Falls
Bodyslam	½	4	+2	+1	STR Strike; Target Falls
Bulldog	½	4	+2	+1	STR Strike; Target Falls
Crossbody	½	4	+2	+1	STR Strike; Target Falls
Chokeslam	½	3	-1	+0	STR +3d6 Strike; Target Falls; Stronger
Diving Stomp	½	3	+1	+1	STR +2d6 Strike; Target Falls, Turnbuckle
Drop Toe Hold	½	3	+0	+3	STR Strike; You Fall; Target Falls; Held
Electric Chair Drop	½	4	+2	+1	STR Strike; Target Falls
Facebuster	½	3	+0	+1	STR +2d6 Strike; Target Falls; You Fall
Flapjack	½	3	+0	+3	STR Strike; You Fall, Target Falls; Held
Flying Clothesline	½	5	+2	-2	STR + v/5 Strike; FMove; Target Falls
Forearm Club	½	4	+0	+1	STR +2d6 Strike; Target Falls
Frankensteiner	½	3	+1	+3	STR Strike; You Fall, Target Falls; Roll (Acrobatics); Held
Hip Toss	½	3	+1	+1	STR Strike; Target Falls
Irish Whip	½	4	+0	+1	STR +3d6 Strike; Target Falls; Turnbuckle
El Lazo	½	5	+0	+0	STR + v/5; Target Falls; FMove
Linebacker	½	3	+0	-1	STR +v/5 Strike; FMove; You Fall, Target Falls
Matslam	½	3	+1	+1	STR Strike; Target Falls
Mountain Bomb	½	3	+0	+3	STR Strike; You Fall, Target Falls; Held
Off The Rope Drop Kick Suicida	½	3	+1	+1	STR + v/3; You Fall, Target Falls; Roll (Acrobatics); Turnbuckle
La Plancha	½	4	+2	+1	STR Strike; Target Falls
Powerslam	½	3	+2	+1	STR Strike; You Fall, Target Falls
Russian Legsweep	½	3	+2	+1	STR Strike; You Fall, Target Falls
Salida de Bandera	½	5	+0	+0	STR + v/5 Strike; FMove; Target Falls
La Silla	½	3	+1	+0	STR + v/3 Strike; You Fall, Target Falls; Roll (Acrobatics)
Slingshot Catapult	½	3	+2	+2	STR +2d6 Strike; You Fall, Turnbuckle
Toss Over The Top Rope	½	4	+1	+0	STR Strike +2d6; Target Falls
Windmill	½	3	+0	+1	STR +2d6 Strike; Target Falls; Stronger

ESCAPES, DODGES, AND REVERSALS

Arm Block	½	5	+1	+3	Block, Abort
Arm Drag Reversal/Backdrop	½	3	+2	+2	STR Strike, You Fall, Target Falls; Held
Belly-To-Back Suplex	½	5	+0	-1	STR +20 vs. Headlocks and Choke Holds; You Fall, Target Falls
Breakout	½	4	+0	+0	+15 STR vs. Grabs
La Campana	½	4	-2	+0	+15 STR vs. Grabs; STR +2d6 Strike
Defensive Throw	½	3	+1	+2	Block, You Fall, Target Falls
Dragon Suplex	½	4	+0	+0	STR +20 vs. Standing Holds; You Fall
Flying Dodge	½	5	—	+4	Dodge All Attacks, Abort; FMove
Grappler's Block	½	4	+1	+1	Grab One Limb, Block
La Judah	½	4	-1	-1	STR +20 vs. Full Nelsons; You Fall; Target Falls
Mat Technician's Special	var	4	-1	-2	+15 STR to Escape; Grab Two Limbs
The Matrix	½	4	—	+5	Dodge, Affects All Attacks, Abort
Root	½	4	+0	+0	+15 STR to resist Takedowns
Snapmare	½	4	-1	-2	Grab One Limb; STR +15 vs. Grabs; Target Falls

OPTIONAL MANEUVERS

Martial Disarm	½	4	-1	+1	Disarm; +10 STR to Disarm Roll
Takeaway	½	5	+0	+0	Grab Weapon, +10 STR to take weapon away

MASTER LUCHA MANEUVERS TABLE (MASTER ALPHABETICAL LIST)

Maneuver	Phs	Pts	OCV	DCV	Damage/Effect
619	½	3	+2	+2	STR +2d6 Strike; Roll (Acrobatics); Turnbuckle
Abdominal Stretch	½	4	+0	-1	Grab Two Limbs; +10 STR to hold on
Airplane Spin	½	3	-2	-1	2d6 NND (Spec); Target Falls; Stronger
Anaconda Vice (PS: Luchador)	½	3	+0	+1	Grab Two Limbs; +10 STR to hold on; Prone; You Fall; Roll
Ankle Lock	½	5	+0	+0	Grab One Limb; +15 STR to hold on; Prone
Arm Block	½	5	+1	+3	Block, Abort
Arm Drag	½	4	+1	+1	Grab One Limb; You Fall, Target Falls
Arm Drag Reversal/Backdrop	½	3	+2	+2	STR Strike, You Fall, Target Falls; Held
Arm Triangle Choke	½	5	-2	-2	Grab Two Limbs; 2d6 NND(2)
Armbar Takedown/Arm Wringer	½	3	+1	+1	STR Strike; Target Falls
Armbreaker	½	4	+2	+0	STR +2d6 Strike
Atomic Piledriver	½	4	-2	-2	Grab One Limb; +15 STR to hold on; STR +2d6 Strike; Target Falls; Roll (PS: Luchador)
Avalanche Body Scissor Press	½	5	+0	+0	Grab One Limb; +15 STR to hold on; You Fall, Target Falls; Half Move Required
Backbreaker	½	5	-1	-1	2d6 NND(5); Target Falls
Backflip Kick	½	3	+0	+2	STR +2d6 Strike; Roll (Acrobatics)
Backslide	½	3	+1	-1	Grab Two Limbs; Target Falls; Roll (PS: Luchador)
Basic Pressure Squeeze	½	3	+0	+0	STR +4d6 Squeeze; Must Follow Grab; Roll (PS: Luchador)
Bearhug	½	3	-1	-1	Grab Two Limbs; +10 STR to hold on
Belly-To-Back Suplex	½	5	+0	-1	STR +20 vs. Headlocks and Choke Holds; You Fall, Target Falls
Bicycle Kick	½	4	+0	+3	STR +2d6 Strike; Roll (Acrobatics); Held
Big Boot	½	4	+1	+3	STR Strike; Held
Bionic Elbow/Elbow Smash	½	4	+2	+0	STR +2d6 Strike
Bodyslam	½	4	+2	+1	STR Strike; Target Falls
Bow And Arrow Hold	½	4	+1	+0	Grab Three Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador)
Breakout	½	4	+0	+0	+15 STR vs. Grabs
Bronco Buster	½	3	+2	+1	Grab One Limb; +15 STR to hold on; Prone; Roll (Acting); Turnbuckle
Bulldog	½	4	+2	+1	STR Strike; Target Falls
Campana, La	½	3	+0	+0	Grab Two Limbs; Target Falls; +10 STR to hold on; Roll (PS: Luchador), Turnbuckle
Campana, La	½	4	-2	+0	+15 STR vs. Grabs; STR +2d6 Strike
Candado, El	½	4	-2	-2	Grab One Limb; 2d6 NND(2)
Candado Invertido, El	½	4	-2	-2	Grab One Limb; 2d6 NND(2)
Cangrejo, El	½	4	+1	-1	Grab Two Limbs; +10 STR to hold on; Prone
Cerrajera, La	½	4	-2	-1	Grab Three Limbs; +15 STR to hold on; Roll (PS: Luchador)
Chin Lock	½	5	-1	-1	Grab One Limb; +20 STR to hold on; Prone
Chokeslam	½	3	-1	+0	STR +3d6 Strike; Target Falls; Stronger
Clawhold	½	5	-1	+1	2d6 NND(5); Roll (PS: Luchador)
Clothesline Reversal/Back Elbow	½	3	+2	+2	STR Strike; Held



Cobra Clutch	½	4	-1	+0	Grab Two Limbs; 1d6 NND(2)
Corbata, La	½	3	+0	-1	Grab One Limb; +15 STR to hold on; 1d6 NND(2); You Fall; Roll (PS: Luchador); Roll (Acrobatics); Turnbuckle
Corner Avalanche Splash	½	4	+0	+0	STR + v/3 Strike; FMove; Turnbuckle
Corner Foot Choke	½	4	-1	-1	Grab One Limb; 2d6 NND(2); Turnbuckle
Cravat, The	½	5	+0	-1	Grab One Limb; +15 STR to hold on
Crippler Crossface	½	5	+0	-1	Grab Three Limbs; +10 STR to hold on; Target Falls; Roll (PS: Luchador)
Crossbody	½	4	+2	+1	STR Strike; Target Falls
Crossface Submission	½	4	-1	-1	Grab One Limb; +20 STR to hold on; Prone; You Fall
Cruceta, La	½	5	+0	+0	Grab One Limb; +15 STR to hold on; 1d6 NND(2); Prone; You Fall; Roll (PS: Luchador)
Crush	½	4	+0	+0	STR +4d6 Crush; Must Follow Grab
DDT	½	5	+0	+0	Grab One Limb; STR +1d6 Strike; +10 STR to hold on; You Fall; Target Falls
De A Caballo, La	½	4	+0	-1	Grab Three Limbs; +10 STR to hold on; Prone
Deadly Pressure Squeeze	½	5	+0	-1	HKA 1d6 (2 DC); Must Follow Grab; Roll (PS: Luchador)
Defensive Throw	½	3	+1	+2	Block, You Fall, Target Falls
Diving Stomp	½	3	+1	+1	STR +2d6 Strike; Target Falls, Turnbuckle
Dragon Suplex	½	4	+0	+0	STR +20 vs. Standing Holds; You Fall
Drop Toe Hold	½	3	+0	+3	STR Strike; You Fall; Target Falls; Held
Elbow Drop	½	3	+2	+1	STR +2d6 Strike; Prone; You Fall
Electric Chair Drop	½	4	+2	+1	STR Strike; Target Falls
Escalera, La/El Escorpion	½	3	+1	-1	Grab Two Limbs; +10 STR to hold on; Prone; You Fall
Estacas Indias, La	½	3	+0	+0	Grab Two Limbs; +10 STR to hold on; Prone; Roll (PS: Luchador)
Face Driver	½	4	-1	-1	Grab One Limb; STR +3d6 Strike; You Fall, Target Falls
Facebuster	½	3	+0	+1	STR +2d6 Strike; Target Falls; You Fall
Flapjack	½	3	+0	+3	STR Strike; You Fall, Target Falls; Held
Flying Clothesline	½	5	+2	-2	STR + v/5 Strike; FMove; Target Falls
Flying Dodge	½	5	—	+4	Dodge All Attacks, Abort; FMove
Forearm Club	½	4	+0	+1	STR +2d6 Strike; Target Falls
Frankenstein Death Swing	½	3	+1	+1	STR +2d6 Strike; Prone
Frankensteiner	½	3	+1	+3	STR Strike; You Fall, Target Falls; Roll (Acrobatics); Held
Full Nelson	½	4	+0	-1	Grab Two Limbs; +10 STR to hold on
Gorilla Press	½	4	+0	+0	Grab Two Limbs; +10 STR to hold on; Stronger
Gory Special	½	3	+0	-1	Grab Two Limbs; +10 STR to hold on; Roll (PS: Luchador)
Grappler's Block	½	4	+1	+1	Grab One Limb, Block
Grappling Throw	½	3	+0	+2	STR +2d6 Strike; Target Falls; Must Follow Grab
Grounding	½	4	+1	+0	Grab One Limb; +15 STR to hold on; Roll (Acrobatics); Turnbuckle
Guillotinal La	½	5	+0	+0	Grab One Limb; +15 STR to hold on; You Fall, Target Falls; Roll (Acrobatics)
Hammerlock	½	4	+0	+0	Grab One Limb; STR +10 to hold on
Headbutt Drop	½	3	+2	+0	STR +3d6 Strike; Prone; You Fall; Take Half Damage
Headsmash	½	4	+2	+0	STR +2d6 Strike
Heart Punch	½	5	-1	+0	2d6 NND(5)
Hellbow	½	3	+0	+0	STR +4d6 Strike; Prone; You Fall; Roll (Acrobatics)
High Knee	½	4	+2	+0	STR +2d6 Strike

Hip Toss	½	3	+1	+1	STR Strike; Target Falls
Huracanrana	½	4	-1	-2	Grab One Limb; +20 STR to hold on; You Fall, Target Falls; Roll (Acrobatics)
Irish Whip	½	4	+0	+1	STR +3d6 Strike; Target Falls; Turnbuckle
Jaula, La	½	5	+0	+0	Grab Two Limbs; +10 STR to hold on; 1d6 NND(2); Prone; You Fall
Jawbreaker	½	3	+0	-1	STR +4d6 Strike; You Fall; Take Half Damage
Judah, La	½	4	-1	-1	STR +20 vs. Full Nelsons; You Fall; Target Falls
Karate Chop	½	4	-2	+0	HKA ½d6 (2 DC)
Karate Kick	½	5	-2	+1	STR +4d6 Strike
Key Lock/El Nudo	½	3	+1	+0	Grab Two Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador)
Knee Drop	½	3	+2	+1	STR +2d6 Strike; Prone; You Fall
Lanza, La	½	3	+2	-1	STR +3d6 Strike; Prone; You Fall
Lazo, El	½	5	+0	+0	STR + v/5; Target Falls; FMove
Leg Drop	½	3	+2	+1	STR +2d6 Strike; Prone; You Fall
Linebacker	½	3	+0	-1	STR +v/5 Strike; FMove; You Fall, Target Falls
Low Blow	½	4	-1	+1	2d6 NND (see text)
Majistral, La	½	4	+0	+0	Grab Two Limbs; +10 STR to hold on; You fall; Target Falls; Roll (PS: Luchador)
Mandible Claw	½	4	-2	-2	Grab One Limb; +15 STR to hold on; 1d6 NND(Spec)
Martial Disarm	½	4	-1	+1	Disarm; +10 STR to Disarm Roll
Martinete	½	5	-2	+0	HKA ½d6 (2 DC); Target Falls
Mat Technician's Special	var	4	-1	-2	+15 STR to Escape; Grab Two Limbs
Matslam	½	3	+1	+1	STR Strike; Target Falls
Monkey Flip	½	4	+0	+0	Grab One Limb; +15 STR to hold on; You Fall, Target Falls; Roll (PS: Luchador); Roll (Acrobatics)
Moonsault	½	3	+2	+2	STR +3d6 Strike; Prone; You Fall; Roll (Acrobatics); Turnbuckle
Mountain Bomb	½	3	+0	+3	STR Strike; You Fall, Target Falls; Held
Mud Hole	½	4	+0	-1	STR +4d6 Strike; Prone
Mule Kick	½	3	+1	+2	STR +2d6 Strike; You Fall; Held
Neckbreaker	½	4	+2	+0	STR +2d6 Strike
Off The Rope Drop Kick Suicida	½	3	+1	+1	STR + v/3; You Fall, Target Falls; Roll (Acrobatics); Turnbuckle
Palanca, La	½	5	+0	+0	Grab One Limb; +15 STR to hold on
Palm Strike	½	4	+1	+3	STR Strike
Patadas Voladoras	½	5	+2	+1	STR +2d6 Strike; Target Falls; You Fall
Pescado Invertido, El	½	3	+2	-2	STR +v/5 Strike; FMove; Held
Plancha, La	½	4	+2	+1	STR Strike; Target Falls
Polish Hammer	½	5	-2	+1	STR +4d6 Strike
Powerslam	½	3	+2	+1	STR Strike; You Fall, Target Falls
Puente Olimpico	½	3	-2	+0	Grab Two Limbs; +15 STR to hold on; Prone; Roll (PS: Luchador)
Pumphandle	½	4	-1	+0	Grab Two Limbs; +15 STR to hold on; Stronger; Roll (PS: Luchador).
Punetazo	½	3	+1	+0	STR +2d6 Strike
Rana, La	½	4	+1	+0	Grab Three Limbs; Prone
Rolling Wheel Kick	½	4	+1	+0	STR + v/5 Strike; FMove; Roll (Acrobatics)



Root	½	4	+0	+0	+15 STR to resist Takedowns
Rosa, La	½	3	+0	-1	Grab Two Limbs; +10 STR to hold on; Roll (PS: Luchador)
Russian Legsweep	½	3	+2	+1	STR Strike; You Fall, Target Falls
Salida de Bandera	½	5	+0	+0	STR + v/5 Strike; FMove; Target Falls
Seated Armbar	½	4	-1	-1	Grab One Limb; +20 STR to hold on; Prone; You Fall
Segorada, La	½	3	+0	+2	STR + v/5 Strike; Target Falls; Held
Senton	½	3	+2	-1	STR +3d6 Strike; Prone; You Fall
Shattered Dreams	½	4	+0	+0	2d6 NND(Spec), Turnbuckle
Shin Breaker	½	4	+0	+2	STR +2d6 Strike
Shoulder Breaker	½	4	+0	+2	STR +2d6 Strike
Side Headlock	½	5	-1	-2	Grab One Limb, +20 STR to hold on
Silla, La	½	3	+1	+0	STR + v/3 Strike; You Fall, Target Falls; Roll (Acrobatics)
Slap	½	3	+1	+0	STR +2d6 Strike
Sleeper Hold	½	5	-2	-2	Grab One Limb; 2d6 NND(2); Target Falls
Slingshot Backbreaker	½	5	-1	-1	2d6 NND(5); Target Falls
Slingshot Catapult	½	3	+2	+2	STR +2d6 Strike; You Fall, Turnbuckle
Snapmare	½	4	-1	-2	Grab One Limb; STR +15 vs. Grabs; Target Falls
Spin Kick	½	4	+2	+0	STR +2d6 Strike
Splash	½	3	+2	+1	STR +3d6 Strike; Prone; You Fall; Turnbuckle
STF	½	3	+1	+0	Grab Two Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador)
Straightjacket	½	3	+0	+0	Grab Two Limbs
Super Pressure Squeeze	½	4	+0	+1	2d6 NND (Spec); Must Follow Grab; Roll (PS: Luchador)
Superkick	½	3	+1	-2	STR +3d6 Strike
Superkick Reversal	½	3	+2	+2	STR +2d6 Strike; Must Follow Successful Dodge
Takeaway	½	5	+0	+0	Grab Weapon, +10 STR to take weapon away
Tapatia, La	½	3	+0	-1	Grab Four Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador)
Testicular Claw	½	5	-1	+0	2d6 NND (see text)
Teutonic Clawhold	½	4	-2	+0	HKA ½d6 (2 DC)
The Matrix	½	4	—	+5	Dodge, Affects All Attacks, Abort
Thump	½	5	+2	+1	STR +2d6 Strike; Target Falls; You Fall
Tope Suicida	½	4	+2	-2	STR + v/5; FMove
Tornillo, El	½	5	-1	-1	Grab One Limb; +20 STR to hold on; Prone
Torture Rack	½	4	-2	-1	Grab Three Limbs; +15 STR to hold on; Stronger
Toss Over The Top Rope	½	4	+1	+0	STR Strike +2d6; Target Falls
Trituradorita, La	½	4	+2	-1	Grab One Limb; +10 STR to hold on; Sight Flash 2d6; Roll (Acrobatics); Mini
Windmill	½	3	+0	+1	STR +2d6 Strike; Target Falls; Stronger
Wrist Lock	½	5	-1	+0	Grab One Limb; +15 STR to hold on



Submission Holds are divided into three categories — Mat Holds, Standing Holds, and Takedown Holds — with two types (basic and advanced) in each category. Because they're theatrical in nature, the advanced Submission Holds are complex and difficult to perform, requiring a PS: Luchador roll to execute effectively.

For Maneuvers defined as choking the victim, the defense to the NND damage is rigid Resistant PD on the Neck, or not having to breathe. In the Master Lucha Maneuvers table this is written "NND(2)."

Suffering plays an important role in the spectacle of wrestling. The Tecnico is expected to suffer greatly at the hands of the Rudo so that, at the end of the match, he can reverse the situation and "pay back" the Rudo for all of the suffering he's had to endure. Submission Holds (and subsequent Pressure Squeezes) are the primary methods used by both hero and villain alike to dispense suffering in the ring.

Note that chokes are generally considered illegal maneuvers in most Lucha Libre promotions. The text notes ones that are usually legal.

Grabs

Arm Drag: The attacker uses one of his arms to hook a victim's arm. He then drops to the ground, pulling his victim down with him. This hold often transitions into a Mat Hold.

Arm Triangle Choke: The attacker wraps both of his arms around the head and one arm of his victim, and then squeezes, choking the victim. Although this is a choke, it's considered legal in most Lucha Libre promotions.

Avalanche Body Scissor Press: Using the ropes to gain additional height, the attacker

jumps up vertically at his opponent and wraps his legs around his waist. They both fall to the ground with the attacker's legs holding his victim down. While similar to a Flying Scissor Kick, in effect this is a Grab rather than a Submission Hold.

Bearhug: The attacker wraps his arms around his victim's torso, pinning his arms. He then lifts him dramatically off of the ground so that he can crush his victim's ribs and internal organs (*i.e.*, do Squeeze damage). This technique is also known as an Arm Trap.

A variant of this Maneuver is the Half Bearhug. The attacker wraps his arms around his victim's torso but doesn't pin his arms. This allows the victim to strike dramatically at the attacker while being squeezed. (Change to Grab No Limbs, +20 STR, OCV -2, DCV -2; total cost 3 points.)

La Campana ("The Bell"): With the attacker and his victim facing one another and the victim near the turnbuckle (or some similar object) with his back to it, the attacker drops into a crouch, grabs his victim's ankles, and then stands upright. The victim, who is now upside-down facing away from the attacker, then has his face driven into the turnbuckle by the attacker's foot.

EI Candado ("The Padlock"): A headlock performed from behind. The attacker wraps one arm around the victim's neck while placing the other atop the target's head. The attacker then chokes the victim.

The Bearhug



LUCHA LIBRE RESTRICTIVE ELEMENTS

Here are the additional Restrictive Elements used when creating Lucha Libre maneuvers, in case you're familiar with the *HERO System* and want to design some maneuvers of your own.

RESTRICTIVE LUCHA LIBRE ELEMENTS

Element	Description	Maximum
Held	-1 point if attack must be used as a Held Action	Take Once
Mini	-2 points if the maneuver can only be used by minis (midget wrestlers) against full-sized opponents	Take Once
No Limbs	-2 points if Grab doesn't restrain any limbs	Take Once
Prone	-1 point if the victim must be prone before maneuver can be used	Take Once
Roll	-1 point if maneuver requires a Acrobatics, Acting, Oratory, PS: Luchador, or SS: Anatomy roll	Take Once*
Stronger	-1 point if the maneuver requires the attacker's STR to be a minimum of 5 points higher than the victim's STR	Take Once
Turnbuckle	-2 points if the maneuver can only be performed at the turnbuckle or some similar object	Take Once

*: Each Skill can be taken once, meaning the same Restrictive Element could be taken multiple times for the same maneuver, each with a different Skill Roll

A variant of this Maneuver is El Caddado Invertido (“The Inverted Padlock”). The attacker grabs his victim’s head from in front with both arms, forcing his face into the attacker’s chest, then holds him there while he’s smothering and blinded.

Cobra Clutch: The attacker stands behind his victim and uses his left arm to place the victim in a Half Nelson-like hold (see page 64). He then uses his right arm to pull the victim’s left arm across his own neck, choking him with his own arm! This technique is also known as the Cross-Arm Lock and is legal in most Lucha Libre promotions.

Corner Foot Choke: The attacker pushes the victim into the turnbuckle. He then extends his leg so that the foot rests against the victim’s throat and chokes the victim with it, using the top two ropes for support.

Gorilla Press: The attacker lifts his victim directly over his head with his arms fully extended. From there the victim can be subjected to any number of Takedowns and Takedown Holds. This is a popular hold for very large wrestlers as it emphasizes their sheer physical power.

Side Headlock: The attacker Grabs the victim’s head and holds it next to his waist or hip, forcing the victim to bend over. This is a good way to make the victim look weak while the attacker struts and speechifies to the crowd, or to set the victim up for some type of Strike or Takedown.

Sleeper Hold: The attacker stands behind the victim and wraps his right arm around his neck, pressing the biceps against one side of the neck and the inner bone of his forearm against the other side. He then squeezes the neck tightly, cutting off the oxygen supply to the brain while also driving the victim to his knees.

A variant of this Maneuver is the Blinded Sleeper Hold. The attacker stands behind his victim and wraps one of his arms around the victim’s throat and the other across his face, covering his eyes. The attacker applies pressure, cutting off the supply of blood to the victim’s brain, causing him to pass out. (Change to 1d6 NND (2), OCV +0, DCV +0; total cost 5 points.)

Testicular Claw: This is a version of the Clawhold (see page 67) in which the attacker grabs hold of his victim’s testicles and then squeezes. The defense to the NND damage is rigid Resistant PD on the Vitals, being a eunuch, or the like.

Submission Holds: Mat Holds

These Submission Holds are sometimes known as Espanos Planes — literally “flat on his back” — in Spanish. In most Mat Holds, the victim is already prone when the maneuver begins and the attacker will usually be prone when it’s done (if he isn’t already). These are the holds most prized by luchadores known as Mat Technicians.



It should be reiterated that in Lucha Libre, kneeling or bending over does not count as “prone.” Only characters who are sitting, lying on their backs, stomachs, or sides, or are leaning against turnbuckles are considered “prone.” Thus, an attacker can declare that his victim has been “driven to his knees” or is “already on his knees” for dramatic purposes without making an Attack Roll of any sort, since that doesn’t effect game play. On the other hand, several of these Maneuvers only work if the attacker himself is already prone. This is indicated by the “You Fall” Element (in other words, it doesn’t mean the character literally falls down, but that he has to already be prone).

Anaconda Vice: With both the attacker and his victim seated on the mat, the attacker sits on the victim’s right side. He then puts his right arm around the left side of the victim’s head and grabs his wrist, bending the arm upwards. The attacker then maneuvers his left arm through the “hole” created by his victim’s bent right wrist to lock his hand upon his own right wrist. He then pulls the victim forward, applying pressure to his arm and neck.

Ankle Lock: With his victim already on the ground, the attacker grabs one of the victim’s legs at the base of the foot. He then uses both of his arms to apply pressure to the ankle and toe areas by bending them into unnatural positions.

Bow And Arrow Hold: The attacker kneels on his already prone victim’s back with both of his knees. He then hooks his victim’s head with one arm and the victim’s legs with the other before rolling backward so the victim is suspended on

Sleeper Hold

his knees above him, facing up. Pressure is then applied by pulling down with the arms while pushing up with the knees.

Bronco Buster: The attacker places his victim's neck on the bottom turnbuckle face up. He then straddles the victim's face with his legs wrapped around the bottom ropes, and engages in a series of suggestive pelvic thrusts. Although this maneuver is used for comic relief rather than serious damage, it can also do wrenching damage to the head, neck, and shoulders. The Bronco Buster is a favorite of luchadoras attempting to excite the crowd.

La De A Caballo ("On Horseback"):

With his victim already on the ground, the attacker sits on the victim's back and hooks the victim's arms over his knees. He then links his hands under the victim's chin. The attacker is then able to do damage with a Pressure Squeeze by pulling back on the victim's head. This Maneuver is also known as the Camel Clutch.

El Cangrejo ("The Crab"): The attacker grabs his already prone victim's legs and flips the victim onto his stomach. He then leans backward to apply pressure to the victim's lower back using his legs. This Maneuver is also known as the Boston Crab.

Chin Lock: With his victim already on the ground, the attacker sits the victim up and places his knee in the victim's back. He then grasps the victim's chin and wrenches the chin either straight back or from side to side, placing extreme pressure upon the tendons in his neck as a form of Pressure Squeeze.

Crossface Submission: With his victim already lying facedown on the ground, the attacker positions himself face up with his legs pointed in the direction of the victim's head. He then wraps his arms around the victim's face, locks hands, and pulls backward, wrenching the victim's neck and shoulders as a form of Pressure Squeeze.

La Cruceta ("The Crosspiece"): With his victim already on the mat lying face up, the attacker sits on his chest and wraps his legs around him to form a "figure four." In other words, the attacker has one leg under the victim's chin and the other under his own leg. The attacker can then choke his opponent while applying pressure to the head, neck, and shoulders. This Maneuver is also known as a Figure Four Necklock.

La Escalera ("The Stairs"):

With both the attacker and his victim already on the ground, the attacker reaches behind the victim and grabs one wrist. He then shoves

one leg under the victim while wrapping the other around the back of his neck. The victim's arm, neck, and head can then be hyperextended by applying pressure with the leg as a form of Pressure Squeeze.

A variant of this Maneuver is a leg-lock known as *El Escorpion* ("the Scorpion"). It's performed when the victim is already face down on the ground. The attacker grabs both of his victim's legs then wraps them around one of his legs to form an "X" shape. He can then apply pressure to the victim's legs with both arms as a form of Pressure Squeeze. *El Escorpion* is also known as the Scorpion Deathlock, the Grapevine Crab, and the Scorpion Hold.

Las Estacas Indias ("The Indian Stakes"):

With his victim already on the ground, the attacker drops to one knee, grabs the victim's right arm with his right hand, and pulls the victim forward until the victim's crotch rests against his knee. He then traps his opponent's right ankle using his right foot, forcing the victim into a cross-legged position. With the victim thus immobilized, the attacker can apply pressure to the victim's groin as a form of Pressure Squeeze while the victim moans pitifully. This maneuver is also known as the Indian Deathlock.

La Jaula ("The Cage"):

The attacker sits on the back of his already prone victim, who's lying face down. He grabs both of the victim's wrists and crosses his arms under his chin. He then pulls



Side Headlock

back on the victim's arms, applying pressure to his arms and shoulders while also choking him. This Maneuver is also known as the Cross-Arm Choke, The Straightjacket, and the Japanese Stranglehold.

Key Lock: The attacker lies on top of his prone victim's torso at a 90-degree angle. He then grabs one of his victim's wrists with one hand so that the hand is palm up and fully bent. He then reaches under that arm with his other arm and grabs the victim's other wrist. The attacker then bends the victim's elbows upwards, forcing his arms into an unnatural position as a form of Pressure Squeeze.

A very similar Maneuver is *El Nudo*, "the Knot." With his victim already in a prone position, the attacker turns him face-up and grabs both of his legs. He then places his own leg between his victim's legs, turns 180 degrees over the leg to grab the other leg, crosses the victim's legs, and finally falls to the ground. He is thus able to apply pressure to the victim's legs using his own legs as a form of Pressure Squeeze. This Maneuver is also known as a Figure Four Leglock.

La Rana ("The Frog"): With his victim already on the ground, the attacker pins the victim's shoulders with his legs while holding down the victim's legs with his arms. He can then apply a Pressure Squeeze to the legs and lower body.

Seated Armbar: With his victim already on the ground facedown, the attacker sits on the victim's torso with his legs on either side of one of the victim's arms. He then grabs the wrist of that arm and pulls it upward, causing hyperextension of the shoulder and elbow as a form of Pressure Squeeze.

STF: STF is short for Step-Over Toe-Hold. With the victim lying face down, the attacker grabs one of the victim's legs and places the ankle between his thighs. The attacker then lies on the victim's back and locks his arms around the victim's head. The then applies pressure as he pulls back, stretching the victim's back, neck, and knee as a form of Pressure Squeeze.

A variant of this Maneuver is the STS, which is short for Step-Over Toe-Hold Sleeper. It's almost identical to the STF, except that the attacker puts his victim in a Sleeper Hold instead of pulling back on him. (Add 1d6 NND(2) and change OCV +1 to +0; total cost 4 points.)

El Tornillo ("The Screw"): With his victim already lying face down on the ground, the attacker grabs one of the victim's leg with both hands. He then twists the leg 360 degrees over and over again by repeatedly stepping over the victim. This Maneuver is also known as a Spinning Toe Hold.

La Tapatia ("The Surfboard"): With his victim already face down on the ground, the attacker places one foot just above each of the victim's knees and bends the victim's legs upward, hooking them around the attacker's own knees. He then grabs both of the victim's wrists and falls backwards, lifting him off the ground so he's positioned directly above the attacker. The victim's arms are then hyperextended as a form of Pressure

Squeeze.

Very similar to La Tapatia is *El Angelito* ("The Little Angel") With both attacker and victim already on the ground, the attacker leaps atop the victim, wraps his legs around the victim's legs so the ankles lock, and grabs the victim by both armpits. The attacker then flips onto his back so the victim is suspended face-to-face above him with his arms outstretched like an angel. Pressure is then applied to the victim by twisting his torso as a form of Pressure Squeeze.

Submission Holds: Standing Holds

In these Submission Holds, the luchador begins and ends the maneuver while standing. Typically his victim is "standing" as well. In Lucha Libre terms, that means the victim must be kneeling or literally standing up; leaning against a turnbuckle (or the like) counts as "prone," not "standing."

Abdominal Stretch: Standing behind his opponent, the attacker wraps a leg around the victim's body, hooking it between his legs. He can then grab the victim's torso to overextend the abdominal region for damage using a Pressure Squeeze. This Maneuver is also known as *El Tirabuzon* ("The Corkscrew").

A humiliating variant of the Abdominal Stretch is *La Suastica* ("The Swastika"). The attacker hooks one of the victim's legs before wrapping an arm around his throat. He then pivots the victim to the right so that his three bent limbs form the remainder of the "swastika" in an elaborate special effect. (Add Roll (PS: Luchador); total cost 3 points.)

La Cerrajera ("The Lock"): The attacker hooks one of his legs around his victim's opposite leg. He then bends the victim over to the side, hooking one of his arms with the attacker's arm, and then puts his other leg across the victim's neck, forcing him to bear the attacker's weight. This Maneuver is also known as the Standing Octopus Hold.

La Corbata ("The Necktie"): The attacker does a handstand on the turnbuckle. He then swings his legs downward, grabbing the victim around the neck with his legs before releasing the turnbuckle and swing pendulum-like downward. The attack slams the victim against the ropes but doesn't knock him down. The attacker is then left upside-down facing in the same direction as the victim with his thighs wrapped around the victim's neck and his palms pressed flat against the ground. The attacker can then simultaneously strangle the victim, wrench his neck, and push him against the ropes with the strength of his arms as a form of Pressure Squeeze.

The Cravat: With the attacker standing in front of his victim and both facing the same direction, the attacker grabs the back of the victim's head with both of his hands. He then forces the

victim's head onto his shoulder blade so that the neck can be twisted and hyperextended. This Maneuver is also known as the Three Quarter Face Lock.

Full Nelson: The attacker grabs his standing victim from behind by placing both of his arms under his victim's arms then locking them behind the victim's neck. Pressure can be applied by pushing down on the victim's neck.

The Full Nelson is a popular Submission Hold with a number of variants. Perhaps the most common is the Half Nelson, in which the attacker grabs only one of the victim's arms. While this isn't as restrictive, the attacker can maintain a stronger hold on the victim. (Change to Grab One Limb, +15 STR to hold on, OCV -1; total cost 4 points.)

The second variant is the Cross-Faced Chicken Wing. The attacker stands behind the victim and hooks one of his upper arms. He then folds it behind his back, applying pressure to the victim's shoulder. At the same time he flaps his other elbow in front of the victim's face, openly mocking his manliness by implying cowardice and impotence. (Change to Grab One Limb, +15 STR to hold on, Roll (Acting), DCV +0; total cost 5 points.)

The third variant is the El Cristo ("The Christ"). It's a Full Nelson in which the victim's

The Gory Special



lifted into the air with his legs locked around the attacker's waist. The victim sticks his arms out straight and imitates the suffering of Jesus in excruciating detail!

The final variant of the Full Nelson is the Butterfly. With the attacker facing a bent-over victim, he reaches under the victim's shoulders and threads his arms around his torso. The attacker's hands meet in the middle of the victim's back or neck, putting him in a modified Full Nelson but keeping him bent over. This hold is also known as the Double Underhook.

Gory Special: With the victim facing away from the attacker, the attacker slams into him back first and grabs his wrists with both hands. The attacker then heaves the victim into the air behind him so that the victim's back presses against the attacker's head and his legs wrap around the attacker's waist. Pressure can then be applied by pulling down on the victim's arms. This Maneuver was the Signature Move of the great Gory Guerrero, El Santo's "Atomic" tag team partner.

Grounding: The attacker jumps onto the victim from the turnbuckle or some other elevated object. This is done as the victim's standing up, so he's driven to his knees with his head between the attacker's legs. It's generally used as a setup for a Powerbomb (see below).

Hammerlock: The attacker grabs one of his victim's arms and pulls it behind the victim's back. He then uses the arm to hyperextend the victim's pectoral muscles and shoulder joint.

Mandible Claw: The attacker shoves his middle and ring fingers into the soft tissue below the victim's tongue. He then drives his thumb under the victim's chin, squeezing the mandible between them. Pressure is then applied to the nerves inside of the mouth. (The defense to the NND damage is Resistance; this is referred to in the Master Lucha Maneuvers table as "NND(5).") This basic Submission Hold is, oddly enough, legal in most Lucha Libre promotions.

La Palanca ("The Lever"): The attacker grabs one of his victim's arms so that the elbow is locked straight out. He may then apply Pressure Squeezes to the arm, causing intense pain. This maneuver is also known as an Armbar.

El Puente Olimpico ("The Olympic Bridge"): With his victim lying face-up on the ground, the standing attacker positions his toes behind the victim's shoulders and grabs his legs. The attacker then places both of the victim's legs between his own so that the victim's feet are pressed against his buttocks. The attacker then bends his knees and leans completely backward, bending the victim in half and hyperextending his spine.

Pumphandle: The attacker stands behind his victim and bends him forward. He then pulls one of the victim's arms back between his legs and holds it while he hooks the other arm. The victim is then lifted over the attacker's shoulder. From

there he can subjected to any number of Take-downs, Takedown Holds, or have his arms and shoulders hyperextended.

La Rosa (“The Rose”): With the two luchadores facing one another, the attacker grabs his victim’s right wrist with his right hand and pulls it around his back. He then wraps his left arm around the back of the victim’s neck and lifts the victim into the air, suspending the victim spread-eagled across his knees. The attacker then alternately twists the victim’s head and hyperextends his right arm as the left arm thrashes piteously about.

Straightjacket: While standing behind the victim, the attacker takes hold of his arms and simply crosses them over. The victim’s limbs can then be hyperextended by bending and twisting them.

Torture Rack: The attacker grabs the victim, lifts him over his head, and finally sets him upon his shoulders in a dead man’s carry with the victim facing in the opposite direction from the attacker. He then wraps one arm around the victim’s neck and the other around the victim’s thighs so he can bend and twist the victim’s body against his own neck.

La Trituradorita (“Mechanical Crusher Jr”): This maneuver is intended for use by mini (midget) luchadores against larger opponents. Following a successful Acrobatics roll, the mini leaps upon the face of a full-sized opponent, blinding him while clinging to his face with tenacious strength! He can then apply a devastating Pressure Squeeze to the neck. This Maneuver is also known as the Little Breaker.

Wrist Lock: The attacker grabs his victim’s hand and twists it backward, controlling him by placing pressure on the wrist.

Submission Holds: Takedown Holds

Takedown Holds (also known as Splex Holds) are designed to leave a standing victim prone and setup for a Pressure Squeeze at the end of the attack (or whenever it’s appropriate). Some Takedown Holds require an Acrobatics roll to execute as they involve feats of leaping or tumbling. The GM should feel free to add penalties or bonuses to these rolls based on any Flair (see below) the character chooses to incorporate into the execution of the maneuver.

Atomic Piledriver: The attacker clamps his legs around a kneeling victim’s head and locks his hands around his midsection. He then lifts him upside down before dropping to his knees, driving the victim’s head into the ground. The victim is then in a Submission Hold ready for the application of a Pressure Squeeze using the attacker’s thighs. This is effectively a Takedown Hold version of the Martinet (see page 68), and is illegal in at least some promotions due to the danger it poses

to the victim.

A variant of this Maneuver is the Texas Piledriver. The attacker bends his victim forward, grabs the victim’s midsection from behind, and lifts the victim so he’s upside-down facing in the same direction as the attacker. The attacker then hooks his arm around one of the victim’s legs before dropping down onto his knees, driving the victim’s head into the ground between the attacker’s thighs. This Piledriver is actually designed to prevent excessive harm to the victim and may be allowed by some promotions. (Increase to Grab Two Limbs; total cost 5 points.)

Backslide: The attacker and his victim stand back-to-back. The attacker hooks the victim with both of his arms, drops to his knees, and leans forward, flipping the victim over. The victim’s forced to the ground where the attacker holds him in place by pushing with his legs. Pressure can then be applied to the head and neck.

Cripler Crossface: The attacker locks onto the arm of a standing victim, putting pressure on the victim’s shoulder until he goes down (otherwise his shoulder will break). The attacker then locks the other arm of his victim, who’s now forced into a belly-down position with the attacker above to one side, and places the second arm between his legs. He then applies pressure to the victim’s neck and shoulder by pulling on his chin.

DDT: The attacker grabs his victim’s head under his arm. Locking his victim’s head under the chin, he either sits down or falls backward, driving the victim’s head into the ground. The victim is then set up for a Pressure Squeeze against the throat, head, or shoulders.

Face Driver: The attacker places his victim’s head between his legs. He then drops to his knees, driving the victim’s face into the floor. He can then apply pressure to the victim’s head, neck, and shoulders using his thighs.

La Guillotina (“The Guillotine”): A flying kick to the head that results in the victim falling to the ground with the attacker’s legs locked around his neck, ready to execute a Pressure Squeeze. This Maneuver is also known as the Flying Scissor Kick.

Huracanrana (“Hurricane-Frog-Pin”): The attacker leaps at his victim, clamping both legs around the victim’s neck or head. He then swings himself upside-down and backward, taking the victim down in an arc into a Submission Hold in which his shoulders and legs are pinned. This Maneuver’s also known as the Scissor Flip; the defensive version of it is known as a Frankenstein (see page 72).

There are two variants of this Maneuver. The first is the Diving Huracanrana, which is executed by leaping from the top rope. The second is the Dragonrana, in which the attacker does a front flip from the top rope before executing the Huracanrana.

La Majistral (“The Expert”): With the victim already on his knees, the attacker wraps one

of his legs around one of the victim's arm and then grabs the other with both of his arms. He then hops over the victim, forcing his shoulder blades to the ground. Pressure can then be applied to the victim's arms and shoulders.

Monkey Flip: The attacker jumps onto the knees of his victim and hooks his hands behind his head. The attacker then falls backward while pushing upward with his legs, flipping the victim over onto his back with the attacker's hands around his neck. Both end up on the ground with the victim set up for a Pressure Squeeze to the neck, head, or shoulders. This attack is commonly launched from a corner; since it doesn't actually involve choking the victim it's legal in most Lucha Libre promotions.

PRESSURE SQUEEZES AND CRUSHES

Pressure Squeezes allow an attacker to do damage to a victim who's already been immobilized by a Submission Hold. They require an Attack Action to perform, so the first time one can be used is the attacker's next Phase after he applies a Submission Hold. In subsequent Phases, as long as the victim remains Grabbed the attacker can continue to apply the Pressure Squeeze, but this requires another Attack Action and a successful Attack Roll (but of course, since the victim's still Grabbed, hitting him is usually very easy; see page 230). However, at the GM's option, a character can apply a Pressure Squeeze without having to make an Attack Roll (but it still requires an Attack Action).

Pressure Squeezes use the Luchador's knowledge of anatomy to apply pressure to the joints, muscles, nerves, and bones of his victim. (This knowledge is part of his *PS: Luchador* Skill, though a luchador could buy a full-fledged Science Skill: Anatomy if he wanted to.) They may also, or alternately, involve stretching (or "hyperextending") the victim's joints and muscles. (In *HERO System* terms, all these techniques are simply special effects that explain how the attacker causes damage to the victim.) Although the goal of these maneuvers is to force the victims to submit or "tap out" during a wrestling match, they can cause unconsciousness, serious injury, or even death if applied with enough force.

A Crush is exactly what it sounds like: after executing a Grab on his victim, the attacker simply squeezes his body for STUN damage. Instead of this being the standard Squeeze damage anyone can cause after a Grab (see page 230), a Crush is much more effective and dangerous. Alternately, the attacker can hurl the victim to the ground, either as a standard Throw (page 231) or using the Grappling Throw. Typically a Throw means letting go of the victim (a "throw" in which the luchador holds on to the victim would be referred to as a "slam," and is a form of Takedown; see below).

Basic Pressure Squeeze: With his victim

securely in a Submission Hold, the attacker uses his knowledge of anatomy to twist his victim's limbs, causing intense pain.

Crush: With his victim already in a Grab, the attacker squeezes him in an attempt to cause internal damage.

Deadly Pressure Squeeze: With his victim securely in a Submission Hold, the attacker uses his knowledge of anatomy to tear his victim's tendons, muscles, and internal organs, inflicting grievous wounds.

Grappling Throw: With his victim already in a Grab, the attacker hurls him to the ground, causing damage.

Super Pressure Squeeze: With his victim securely in a Submission Hold, the attacker uses his knowledge of anatomy to apply pressure to his victim's nerve clusters. The defense to the NND damage is Resistance.

STRIKES AND TAKEDOWNS

All combat at its most basic involves Strikes. A Strike is a maneuver in which the attacker injures the victim by hitting him in some way. This may be as simple as the Head-Bash or as complex as the Frankenstein Death Swing, but in the end all Strikes do some sort of damage. A Takedown is a type of Strike in which the victim ends up in a prone position as a result of the attack. Unlike a normal Strike, a Takedown might not actually do damage to the victim — it may simply be a direct, violent "set up" for a Submission Hold.

As you read the descriptions of these Maneuvers, don't forget that the *HERO System* operates on the "special effects" principle. What matters is how the Maneuver affects the victim, not how it's described or what it looks like. For example, some of these Maneuvers involving grabbing the victim. But they're not Grabs and don't use the Grab rules because the primary purpose of the Maneuver isn't to hold and control the victim — it's to hurt him. That means the Maneuver is a Strike of some sort rather than a Grab.

Strikes

619: The attacker jumps through the second and top rope while holding onto the ropes. Using his momentum to swing around back into the ring, he strikes the victim in the face with a flying kick! The 619 is the Signature Move of the famous luchador Rey Mysterio (it's named after his Los Angeles area code, as well as the 180-degree rotation he makes in the air). The "turnbuckle" required for this Maneuver is actually the ropes, or something similar for the luchador to swing on.

Armbreaker: The attacker grabs the victim's arm and slams it against any part of his body, usually the knee or shoulder.

Backflip Kick: With his back to his victim, the attacker performs a standing backflip, hitting the victim in the head with one or both feet and then landing in a crouching (non-prone) position.

A variant of this Maneuver is the Corner Backflip Kick. With his victim leaning against the turnbuckle (prone), the attacker charges toward him, runs up the ropes, and kicks off the victim's chest to perform a backflip so that the attacker lands on his feet facing the victim. This Strike requires a successful Acrobatics roll. (Increase to STR +4d6 Strike and add Prone, Turnbuckle; total cost 4 points.)

Bicycle Kick: The character jumps up and kicks forward with both feet in a pedaling motion as his opponent charges forward. Each foot that connects allows another to connect slightly higher.

Big Boot: As his opponent charges toward him, the character delivers a vicious kick to the opponent's upper body or chest, using his momentum to augment the force of the blow. This attack is often used by very large luchadores against smaller ones.

Bionic Elbow: With the attacker and his victim facing one another, the attacker smashes his elbow on top of the victim's head.

Similar to the Bionic Elbow is the Elbow Smash. With his hand tucked against his chest, the attacker strikes his victim using his elbow and forearm.

Clawhold: The attacker grabs his victim by the stomach, thigh, or anywhere else he can find soft flesh. He then uses his knowledge of anatomy to cause his victim excruciating pain. The defense to the NND damage is Resistance.

Clothesline Reversal: When an opponent charges him, the character sidesteps, sticks out his arm, and strikes the charging attacker in the neck with it. A variant of this is the Back Elbow, which is performed when the character's back is to the charging opponent.

Corner Avalanche Splash: With his victim leaning against the turnbuckle (or any other solid object), the attacker charges into him with his full body weight. This Maneuver is also known as the Body Avalanche.

Elbow Drop: With his victim already on the ground, the attacker leaps into the air and drives his elbow into the victim's body as he comes down. This strike is sometimes referred to as the Elbow of Mexico or the Sudanese Meat Cleaver; the American wrestler The Rock calls it the People's Elbow. Some luchadores use their forearms or even their fists in variations of this basic maneuver, but the effect remains the same.

There are two main variants of this Maneuver. The first is the Diving Elbow Drop, also called the Flying Back Elbow, which is executed from an elevated position (such as the top rope or the turnbuckle, giving it additional force. (Increase to STR +3d6 Strike and change to DCV -1; total cost 3 points.) The second is the Diving Back Elbow

Drop. The attacker stands on the top rope facing away from the prone victim. He then leaps backward, executing a reverse Diving Elbow Drop on the victim. (Change to STR +4d6 Strike, OCV +0, DCV +0, and add Roll (Acrobatics); total cost 3 points.)

Frankenstein Death Swing: With his victim already on the ground face up, the attacker grabs both of his legs and starts to spin. The momentum lifts the victim off of the ground. After several spins he is suddenly released; the flies away from the attacker, taking damage when he hits the floor or some object. (The GM determines where the victim ends up.)

Headsmash: The attacker viciously slams his forehead into the victim's face.

Headbutt Drop ("Tope"): The attacker leaps into the air, driving his head into the victim's prone body as he goes down. The attacker takes half the damage he does to the victim.

This Maneuver has two well-known variants. The first is the Diving Headbutt Drop. The attacker executes a Headbutt Drop from an elevated position such as the top rope or turnbuckle. This was one of El Santo's Signature Moves, called the *Tope Atomico*. (Increase to +4d6 Strike and add Turnbuckle; total cost 3 points.) The second is the *Tope de Cristo* ("Headbutt of Christ"). The attacker "swan dives" into a Diving Headbutt Drop with his arms outspread and legs close together, generally off of the ropes outside of the ring — in other words, a *Tope Atomico* made "Suicida." This maneuver has accidentally crippled so many young luchadores that the great El Santo later regretted inventing it. (Same changes and cost as Diving Headbutt Drop.)

Heart Punch: The attacker grabs his victim's left arm at the wrist, lifting it above the victim's head to expose his chest. He then drives his fist directly into the region of the victim's heart, causing it to painfully skip a beat. The defense to the NND damage is Resistance.

Hellbow: With the victim already on all fours (prone), the attacker climbs onto his back, uses it like a trampoline to leap into the air, and then executes an Elbow Drop onto the back of the victim's neck.

High Knee: The attacker charges at the victim, leaps into the air, and drives his knee directly into the side of the victim's head.

Jawbreaker: The attacker puts his head below the victim's chin, grabs his head, and then suddenly sits down, driving the victim's jaw into the top of his skull

Karate Chop: Using the mysterious fighting skills of the East, the attacker strikes his victim with the side of his hand in a deadly manner designed to break bones. Depending on fine details of angle, hand position, and luchador shtick, this may be known as a Backhand Chop, a Frying Pan Chop, a Knife Edge Chop, or a Mongolian Chop.

A variant of the Karate Chop is the Overhead Chop. The attacker dramatically draws back his hand and hits the victim on the head or shoulders vertically with a backhand chop. (Change to DCV -1; total cost 3 points.)

Karate Kick: Using the mysterious fighting skills of the East, the attacker kicks his victim in an upward angle from the side.

Knee Drop: The attacker leaps into the air, driving his knee into the victim's prone body as he goes down.

A variant of this Maneuver is the Diving Knee Drop, which is executed from an elevated position such as the top rope or the turnbuckle. (Increase to +4d6 Strike, change to DCV -1, and add Turnbuckle; total cost 3 points.)

La Lanza ("The Lance"): With his victim lying on the ground face-up (prone), the attacker leaps into the air and delivers a double booted stomp to his midsection.

There are two variants of this Maneuver, the Springboard Lanza and Avalanche Lanza, where the attacker jumps off the ropes or turnbuckle, respectively. (Increase to +4d6 Strike, change to OCV +1 and DCV +1, and add Turnbuckle; total cost 3 points.)

Leg Drop: With his victim already prone, the attacker leaps into the air, landing with his leg across the victim's chest, throat, or face.

There are several variants of the Leg Drop. They include: the Guillotine Leg Drop (executed by leaping from the rope or turnbuckle) and the Springboard Leg Drop (executed from the ropes) (for both, change to +3d6 Strike and add Turnbuckle; total cost 3 points); the Diving Leg Drop Bulldog (performed to the back of the victim's head; use the same changes but without Turnbuckle, total cost 5 points); and the Moonsault Leg Drop (a Moonsault [see below] that ends in a Leg Drop rather than a Splash (change to +4d6 Strike, OCV -1, DCV +0; total cost 3 points).

Low Blow: The attacker delivers a direct strike to the victim's groin. This maneuver is also known as a Groin Strike. The defense to the NND damage is some sort of rigid defense (such as an athletic cup) worn on the Vitals.

Martinete ("Drop Hammer"): This highly illegal maneuver is also known as a Piledriver or a Tombstone Piledriver in the United States. The attacker grabs the victim, turns him upside-down, and then drops into a kneeling position, driving the victim's head into the ground. Since several luchadores have been paralyzed by improperly-executed Martinetes, most Lucha Libre promotions ban its use even within the context of kayfabe.

There are several variants of the basic Martinete. In the Back-To-Belly Piledriver, the attacker faces his victim, places the victim's head between his thighs, and then stands up while holding onto him. He can then either sit down or drop to his knees — either way, the victim's head slams into the ground! The Cross-Arm Piledriver is performed on a victim already captured in a Straight-

jacket — the attacker flips the victim upside down and drives his head into the ground. (Add Must Follow Straitjacket; total cost 4 points.) The most infamous form of the Maneuver is the Reverse Martinete. While facing his victim, the attacker grabs his waist, turns him upside down, and holds him against his torso with the victim's legs wrapped around his neck and the victim's head trapped between the attacker's thighs. The attacker then drops forcefully into a sitting position on the ground, driving the victim's head into the floor. This variant is responsible for more catastrophic injuries than any other; for example, the career of American wrestler Stone Cold Steve Austin was cut short due to injuries sustained by an improperly executed Reverse Martinete.

Moonsault: With his victim already prone, the attacker executes a backflip from the top of the turnbuckle (or some other object) that ends in a Splash with the attacker on top of the victim. The rotational speed of the flip gives this maneuver more impact than a simple Splash. This maneuver is also known as a Shooting Star Press.

Luchadores have developed many variations on the basic Moonsault over the years. The 720-Degree Moonsault Suicida involves performing a double-rotation backflip off the ropes to Splash onto a victim lying prone outside the ring. (Increase to +4d6 Strike; total cost 5 points.) The Corkscrew Moonsault features a spin during the backflip, always a crowd-pleaser! In a La Quebrada ("The Gorge") or Springboard Moonsault, the attacker bounces off the ropes, executes a complete backflip, and lands on the victim in a Splash. In the Triple Jump Moonsault, a running attacker leaps onto a chair, bounds onto the top rope, and finally executes the Moonsault. For the impressive Moonsault Slam, or "Cyclorama," the luchador grabs his victim and then executes the Moonsault while holding him! (Add Target Falls; total cost 4 points.) In the Ultimo Guerrero ("Ultimate Warrior"), the Signature Move of the luchador of the same name, the attacker holds the victim perpendicular to his chest as he executes the maneuver.

Mud Hole: The attacker vigorously kicks his prone victim with all of his strength.

Mule Kick: The character turns away from an opponent who's charging him. He then bends down, places his hands flat on the ground, and kicks back at the opponent's chest using one foot, sending the attacker sprawling. In a variant, the Double Mule Kick, he uses both feet. (Change to +3d6 Strike and OCV -1; total cost 3 points.)

Neckbreaker: The attacker grabs the victim by the head, and then slams the victim's neck into his own knee, head, or shoulder. Variants include the Flying Neckbreaker (the attacker leaps from an elevated position such as the top rope or turnbuckle, grabs the victim by the neck while in midair, and drives it into his knee as he lands) and the Blockbuster (a Flying Neckbreaker with a somersault in the middle of the leap). (For both of these, change to +3d6 Strike, OCV +0, DCV +2,

Turnbuckle; total cost 4 points.)

Palm Strike: The attacker delivers an open-handed strike to the chin of the victim with the palm of his hand.

Patadas Voladoras (“Flying Drop-kick”): The attacker jumps into the air and kicks the victim with the soles of both of his feet, knocking him to the ground and falling himself.

El Pescado Invertido (“The Inverted Fish”): Using his shoulder to take the brunt of the attack, the character charges into a charging opponent. Luchadores often use this Reversal to counter a Move By or Move Through.

Polish Hammer: The attacker locks both of his hands together and then strikes his victim as if he held a hammer. This Maneuver is also known as the Double Axehandle. There’s a variant called the Flying Double Axehandle performed by leaping from the turnbuckle and striking the opponent with a Double Axehandle as one falls. (Change to OCV +0 and add Turnbuckle.)

Punetazo (“Punch”): Oddly, a simple closed-fist punch to the face is illegal in Lucha Libre. Unlike most illegal maneuvers, however, it’s not punishable by disqualification — the referee simply admonishes the wrestler! Both Rudos and Technicos use punches, which the crowd enjoys counting out loud as they rain down upon a victim.

Rolling Wheel Kick: The prone attacker rolls quickly toward a standing victim. He then strikes upward with a leg toward the back, chest, or head of his victim.

La Segadora (“The Harvester”): The character viciously kicks a running opponent under the thigh, causing the opponent to bounce off or through the ropes and onto the ground.

Senton: The attacker leaps into the air from an elevated position and lands back-first on his prone victim.

Many variations of the Senton exist. The Somersault Senton is a complete somersault that ends in a Senton; it’s also known as a Shooting Star Press. (Change to OCV +0, DCV +2, and add Roll (Acrobatics); total cost 3 points.) In the Standing Corkscrew Senton, the attacker performs a backflip with a dramatic 180-degree spin that ends in a Senton. (Built and costs the same as the Somersault Senton.) To perform La Silla (“The Chair”), the attacker leaps into the air and lands buttocks-first on the prone victim. In the Senton Bomb, the attacker leaps from the top of the turnbuckle or some other elevated object, flips forward 270 degrees, and finally executes a Senton on the victim. (Change to DCV +0 and add Turnbuckle; total cost 3 points.) For El Salto Mortal (“The Leap of Death”), the attacker executes a Senton Bomb on a standing victim, sending both luchadores to the ground. (Change to +3d6 Strike, OCV +1, DCV -1, Target Falls, You Fall; total cost 4 points.)

Shattered Dreams: The attacker traps the

victim in a corner by entangling his legs in the ropes, and then delivers a running kick to the groin. The defense to the NND damage is some sort of rigid defense (such as an athletic cup) worn on the Vitals.

Shin Breaker: The attacker tucks his head under the victim’s armpit and grabs hold of his leg on the same side. He then lifts the victim up and slams him downward, driving his held leg painfully into the attacker’s knee.

Shoulder Breaker: The attacker grabs his victim and slams his shoulder painfully into the attacker’s knee, head, or shoulder.

Slap: The attacker delivers a loud, openhanded slap to his victim’s chest, sending him stumbling backward (but not knocking him down).

Slingshot Catapult: With his victim already on his back, the attacker hooks each of the victim’s legs in one of his arms. He then falls backward to “slingshot” the victim into a turnbuckle or some other solid object.

The Martinete



Spin Kick: This maneuver is a high kick that gains its power from the kicker spinning in place. The attacker spins with one foot while striking out at the victim with the other.

A variant on this maneuver is the Flying Spin

Heel Kick. The attacker leaps from the top of the turnbuckle or some other raised object, spinning in midair and kicking his victim as he lands. This maneuver requires a successful Acrobatics roll to complete. (Change to +3d6 Strike and add Roll (Acrobatics) and Turnbuckle; total cost 3 points.)

Splash: The attacker leaps from the top of the turnbuckle or some other raised object, and lands stomach-first across a victim lying prone on the ground below.

The Splash is a flashy Maneuver, one that's popular with the crowds and has spawned several variants. In the Standing Splash, the attacker simply leaps forward and lands stomach first across the victim's prone body without using the turnbuckle. (Reduce to +2d6 Strike and remove Turnbuckle; total cost 3 points.) The Stinger Splash is similar. With his victim already resting against the turnbuckle (or any solid object), the attacker runs and jumps forward stomach-first so that his entire body "splashes" into the victim. (Change to STR + v/3 Strike, FMove; OCV +0, DCV +0; Turnbuckle; total cost 4 points.) For the Frog Splash, the attacker executes a Splash in which he places his arms and legs in a "frog" pose before landing. This allows him to land with his limbs on either side of the victim's torso so he can execute an immediate Grab. (Add Grab Two Limbs, +10 STR to hold on, and change to OCV +0, DCV +0; total cost 5 points.)

Superkick: The attacker executes a high kick that leaves one leg fully extended and his head parallel to the knee of his other leg. The kick usually connects with the victim's head or chin. This maneuver is also known as a Crescent Kick or a Savate Kick (after the French martial art). There's a variant, the Flying Superkick, in which the attacker leaps at his victim from the turnbuckle or some other raised object and executes a Superkick while in midair. (Change to +4d6 Strike and add Turnbuckle; total cost 3 points.)

Superkick Reversal: After successfully dodging an attack, the victim executes a Superkick to the attacker's face.

Thump: The attacker runs at his victim, leaps spinning into the air, and strikes the victim in the head or chest with his hip or buttocks causing him to fall. It is also known as the Butt Butt.

Tope Suicida: The attacker leaps between the second and third ropes so that he can fly headfirst into a victim outside of the ring. To perform a variant, the Tope Con Giro ("Tope With A Turn"), the attacker does a front flip to build up velocity before executing a Tope Suicida. (Change to DCV -1 and add Roll (Acrobatics); total cost 4 points.)

Teutonic Clawhold: The attacker grabs his victim by the face and squeezes his temple between the thumb and pinky, often breaking his nose or inducing a hemorrhage. According to ancient wrestling legends, the Teutonic Knights used to use this Strike to torture their Lithuanian

prisoners.

Takedowns

These maneuvers are based on the idea that a prone victim is much better than a standing one! While that's a tactically sound notion, don't forget that much of the fun, high-flying action of Lucha Libre comes from its practitioners' ability to dramatically knock each other down. The fans both want — and expect — dramatic takedowns from their favorite Tecnicos and Rudos.

Airplane Spin: The attacker lifts his victim up across his shoulders. He spins around quickly a few times to dizzy the victim, then drops him to the ground. Typically the victim then staggers to his knees and holds his head as if dazed upon completion of this maneuver. The defense to the NND damage is Power Defense or Environmental Movement: Supreme Balance.

There are two popular variants of the Airplane Spin. In the Death Valley Driver, or "DVD," the attacker lifts his victim across his shoulders in a fireman's carry, and then falls sideways, driving his head into the ground. (Change to +4d6 Strike, OCV -2, DCV +0, and add You Fall; total cost 4 points.) For the Spinning Crucifix Toss, the attacker lifts his victim above his back with his arms spread out in a "crucifix." He then spins around, lifts the victim up, and slams him down onto the ground. (This is the same as the Airplane Spin in game terms.)

Armbar Takedown: The attacker grabs the victim's arm and pulls him to the ground by wrenching downward.

Similar to this Maneuver is the Arm Wringer, in which the attacker grabs the victim's wrist and twists it over his head, spinning the victim with enough force to take him to the ground.

Backbreaker: The attacker grabs his victim by the waist, then suddenly kneels forward with one knee extended. He slams his victim's back across that knee, causing damage to the spine. The defense to the NND damage is Resistance. This Maneuver is also known as the Atomic Drop.

There are several variants of the basic Backbreaker. In the Inverted Atomic Drop, while facing his victim the attacker grabs the victim around the waist or legs with both arms. He then lifts the victim into the air, kneels down, and drops his opponent's tail bone or crotch directly onto his knee. In the Stomachbeaker, the attacker lifts his victim up and drops him stomach-first onto the attacker's knee. In the Ribbreaker, the attacker reaches between the legs of his victim with one arm and around the back on the same side with the other. He then lifts his victim into the air, extends one knee, and drops the victim ribs-first onto his knee. (For all three of these, change to +2d6 Strike, OCV +0, DCV +0, Target Falls; total cost 3 points.)

Bodyslam: The attacker reaches one arm between the victim's leg and the other over his shoulder, lifts him into the air, and then slams him

onto the ground.

There four variations on the Bodyslam. In the Powerbomb, the attacker grabs his victim around the waist, lifts him over his head, and slams him neck and back first against the ground. In the Fireman's Carry Slam, the attacker drapes the victim over his shoulder in a fireman's carry, then slams him onto his back in front of the attacker. (Both of these are the same as the Bodyslam.) For the Butt Drop, the attacker stands behind and slightly to the side of his victim. He then grabs the victim's midsection with one arm and hooks one of his legs with the other. The attacker lifts his victim up over his shoulders so he's parallel to the ground before throwing him to the ground tailbone first. (Change to +2d6 Strike, OCV +0, DCV +0, Target Falls; total cost 3 points.) To perform a Spinebuster Slam, the attacker lifts his victim dramatically over his head, and then slams him spine first into the turnbuckle or some other solid object. (Change to 2d6 NND (defense is Resistance), OCV -1, DCV -1, Target Falls; total cost 5 points.)

Bulldog: With his victim already in a side headlock, the attacker drops him directly onto his face.

There are a couple other ways to perform this Maneuver. For a Reverse Bulldog, the attacker stands face to face with his opponent. He then reaches under his opponent's chin, locks his hands around his head, and sits down, driving the back of his opponent's head to the ground. (This is the same as a regular Bulldog.) In a Diving Bulldog, the attacker leaps at his victim from the turnbuckle (or some other elevated place) and drives him to the ground in a single motion using a Bulldog. Alternatively, the attacker performs a Bulldog on his victim after bouncing off the ropes. (Sometimes, the headlock is applied to the victim before the attacker bounces off the ropes; this is known as a Springboard Bulldog.) (Change to +2d6 Strike, OCV +2, DCV +1, Target Falls, and add Turnbuckle; total cost 4 points.)

Crossbody: The attacker jumps horizontally onto the victim's torso, forcing him to the ground. (Alternately, for a Flying Crossbody, the attacker leaps from the turnbuckle or other elevated object; for this version change to OCV +1, DCV +1, and add Turnbuckle; total cost 3 points.)

Chokeslam: The attacker grabs his victim by his neck, lifts him into the air, and then slams him onto the mat. This Takedown is very popular with larger wrestlers because it emphasizes their raw physical power.

There are several variants of this Maneuver. A Chokebomb is similar to a Chokeslam, but the attacker drops into a seated position so he slams the victim to the ground between his legs. He's then in a good position to use a Mat Hold on the victim. (Change to +4d6 Strike and add You Fall; total cost 4 points.) For a Two Handed Chokeslam, the attacker grabs his victim's neck with both hands, lifts him into the air, chokes him, and then throws him to the ground. (Change to 2d6 NND(2).)

Diving Stomp: The attacker leaps from an

elevated position, such as the top rope or the turnbuckle, and drives his foot into any part of the victim's body, knocking him to the ground.

Several variants of the standard Diving Stomp exist. The Diving Double Stomp has the attacker executing a two-footed Diving Stomp, usually with his legs held close together. (Change to +3d6 Strike; total cost 5 points.) For the Mushroom Stomp, from a standing position on the middle rope of the turnbuckle, the attacker leaps over the victim, kicking him with both feet and sending him tumbling into the turnbuckle. The attacker then lands on his feet. (Change to OCV +2 and add Roll (Acrobatics); total cost 3 points.) For a Moonsault Double Stomp, the attacker executes a Moonsault on a standing victim that ends in a Diving Double Stomp rather than a Splash. (Change to +3d6 Strike, OCV +0, DCV +0; total cost 3 points.)

Drop Toe Hold: To use this attack, the character drops to the ground as his opponent charges him. He then hooks the opponent's ankle with one foot and trips the opponent by shoving the back of the opponent's calf with his other foot.

Electric Chair Drop: The attacker lifts his victim onto his shoulders and into a sitting position. Then, with both luchadores facing in the same direction, the attacker falls backward, driving his victim back-first into the mat. This maneuver is also known as a Powerbomb.

There are two variants of this Maneuver. A Snake Eyes is identical to the Electric Chair Drop except that the attacker falls forward, driving his victim face-first into the turnbuckle or some other solid object. (Change to +2d6 Strike and add Turnbuckle.) For a Reverse Powerbomb, the attacker lifts the victim up so he's seated on the attacker's shoulders facing away from him. He then falls backward while throwing the victim in the same direction, causing him to land facedown on the ground. (This is the same as the standard Maneuver.)

Facebuster: The attacker grabs his victim's head, jumps into the air while extending one of his knees, and then lands, smashing the victim's face into the knee.

Flapjack: This Maneuver's intended for use against a charging opponent. The character lifts his charging opponent into the air by grabbing him under his legs, then falls forward, dropping the opponent face-first onto the ground.

Flying Clothesline: The attacker runs at the victim, leaps into the air, and knocks him to the ground with an extended arm.

For one variant, the Short Arm Clothesline, the attacker grabs one of his victim's arms and swings him about in a circle. He then pulls the victim in toward him, extends an arm, and "clotheslines" the victim with the arm. (This Maneuver is the same as the Flying Clothesline.) For another, the Flying Clothesline Suicida, the attacker charges at his victim, who's already leaning against the ring ropes or some other low



object. He then strikes him with an extended arm. The force of the charge knocks both the attacker and victim over the top rope onto the ground below. (Add You Fall; total cost 4 points.)

Frankensteiner: The character leaps onto the shoulders of a charging opponent and then performs a backflip, thus throwing his opponent over his body and onto his (the attacker's) back.

Similar to this is the Reverse Frankensteiner, in which a character victim leaps onto the shoulders of a charging attacker, driving him to the ground while the character himself remains standing. (Change to STR + v/5 Strike, OCV +1, DCV +2, Target Falls, Held; total cost 4 points.)

Forearm Club: The attacker grabs his victim by the mask or hair, bends him forward, and then brings his forearms down onto the back of the victim's neck, driving him to the ground face-first.

Hip Toss: The attacker hooks an arm under one of the victim's arms and levers him over his hip, causing the victim to flip onto the ground.

Irish Whip: The attacker grabs one of his victim's arms, extends it, and then swings him chest first or back first into a turnbuckle or some other solid object. This move can also be used as a Reversal in situations where the attacker has grabbed one of the victim's wrists or arms, such as an Arm Wringer.

El Lazo ("The Lariat"): The attacker runs toward the victim, wraps his arm around his upper chest and neck, and then forces him to the ground.

The attacker remains standing.

Several variants of El Lazo exist. In the Short Arm Lariat, the attacker first grabs one of the victim's wrists with one hand, pulling him close so he can execute a Lariat with the other arm. In the Crooked Arm Lariat, also called the Axe Bomber, the attacker runs at the victim with his arm bent upward in a 90 degree angle, wraps the arm around the victim's head, and forces him to the ground. In a Leg Lariat, the attacker runs toward the victim, wraps a leg around the victim's upper chest and neck, and then forces him to the ground. (All three of these versions are the same as the basic Maneuver.) For a Short Range Lariat, rather than running, the attacker simply wraps his arm around the victim's upper chest and neck and then forces him to the ground. (Change to STR Strike, OCV +1, DCV +1, Target Falls; total cost 3 points.) In a Lariat Takedown, the attacker executes a standard Lariat on the victim, but instead of forcing him to the ground swings his legs forward and uses his momentum to bring them both to the ground with the victim lying on his back. This maneuver is also known as the Neckbreaker Drop and the Necktie Clothesline. (Add You Fall; total cost 4 points.)

Linebacker: The attacker simply runs at his opponent, knocking him to the ground with his shoulder. In a variant, the Battering Ram, the attacker runs at the victim with his head lowered, driving the top of his skull into the victim's abdomen and sending them both tumbling to the ground.

Matslam: The attacker grabs the victim by his hair or the back of his mask and pulls back, slamming the back of his head to the ground. A variant is the Springboard Matslam, in which the attacker executes a Matslam on his victim after bouncing off of the ropes. (Increase to OCV +2, DCV +2 and add Turnbuckle; total cost 3 points.)

Mountain Bomb: The character ducks as his opponent runs toward him, hooking one of his opponent's legs with one of his arms. He then stands up and falls backward, flipping his opponent back-first onto the ground with himself on top.

Off The Rope Drop Kick Suicida: Using the ropes to gain additional velocity, the attacker jumps into the air before kicking his victim with both feet.

La Plancha ("The Ironing Board"): The attacker leaps horizontally at his victim, slamming his chest into the victim's chest and driving him into the ground. This maneuver is called a Flying Plancha in Spanglanese.

Luchadores have created many variations of this classic technique. The Body Press Suicida involves the attacker jumping at the victim from an angle, knocking them both to the ground. For El Centon ("The Blanket"), the attacker strikes his victim using his back instead of his chest. (For both of these variants, add You Fall; total cost 3 points.) In El Tornillo ("The Screw"), also called

the Plancha Suicida, the attacker leaps at an outside-the-ring victim from the turnbuckle, spinning on his axis as he flies through the air. In El Pescado (“The Fish”), the attacker uses the top rope as a slingshot to gain velocity and executes a Flying Plancha against a victim outside of the ring. (For these two variants, change to +2d6 Strike and add You Fall and Turnbuckle; total cost 3 points.) To perform a Bullet Tope Suicida, the attacker leaps headfirst from the top rope at a victim outside of the ring. (Change to +3d6 Strike, OCV +1, DCV +1, Target Falls, You Fall, Turnbuckle; total cost 4 points.)

Powerslam: The attacker leaps onto his victim, knocking him to the ground so he’s face-down on top of the victim.

Russian Legsweep: Facing his victim, the attacker wraps one arm around the victim’s neck and hooks one leg around the victim’s leg. He then falls backward, sweeping the victim’s legs out from under him and twisting his neck at the same time.

Salida De Bandera (“Taking Down The Flag”): The running attacker knocks his victim over the top rope with his shoulder, causing him to fall outside of the ring.

La Silla (“The Chair”): After getting a running start, the attacker leaps off the ring apron or some other slightly elevated object, slamming into his victim crotch-to-face with his legs over his shoulders. The victim falls to the ground with the attacker sitting on top of him.

Slingshot Backbreaker: The attacker lifts his victim into the air by two limbs, then drops him back first across his knee, causing a massive shock to the spine. The defense to the NND damage is Resistance.

Toss Over The Top Rope: The attacker grabs his victim by the hair, mask, or tights, and then flings him over the top rope and out of the ring (or over an object of some sort).

Windmill: With his victim facing his side, the attacker puts one arm on the victim’s upper back and another on his stomach. He then flips him forward but allows him to hang in midair for a moment before slamming him onto his back.

ESCAPES, DODGES, AND REVERSALS

Sometimes it’s more important for a luchador to avoid being damaged or controlled than it is for him to attack, and that’s where this category of Martial Maneuvers come in. Escapes allow a victim to break free of a Submission Hold or a Grab... and Reversals let him turn the tables and seize his attacker in the process! Dodges are used to avoid the effects of an attack entirely; would-be victims often Abort to a Dodge (see page 224) to block attacks or get out of an attacker’s way. (The Lucha Libre concept of a “Dodge” encompasses both what the *HERO System* rules refer to as a

Block, and what they call a “Dodge.”)

In the descriptions of these Maneuvers, the character using the Maneuver is referred to as the “victim,” since he’s the one trying to avoid the effects of an attack rather than the one doing the attacking.

Arm Block: The victim uses one of his arms to block his attacker. This maneuver is only effective against attacks utilizing limbs, not the entire body.

Arm Drag Reversal: In this Reversal, the victim uses the attacker’s momentum against him, hooking his arm and flipping him onto the ground as he attacks. This is often used against Move Throughs and Move Bys.

Similar to this Maneuver is the Backdrop, in which the victim grabs a charging attacker by his thighs with both hands. He then stands straight up, tossing the attacker over and onto his back.

Belly-To-Back Suplex: This Escape is used against Headlocks and Choke Holds. The victim grabs the attacker’s waist or legs and lifts the attacker until the attacker’s parallel to the ground. The victim then completes the arc, flipping the attacker backward onto the ground.

Breakout: The victim flings his limbs outward, breaking his attacker’s grip on him.

La Campana (“The Bell”): Not to be confused with the Grab of the same name, this Escape is also known as the Bell Clap or Ear Ringer. It’s a double-handed blow to the head commonly used to break a Half Bearhug, or some other Grab that leaves the arms free. The victim claps his hands or forearms around his attacker’s head, stunning him and disrupting his equilibrium. This can also be used one-handed.

Defensive Throw: The victim grabs his attacker as the attacker executes a high-flying maneuver of some sort (typically various Take-downs and Takedown Holds that involve a lot of movement) and throws him to the ground.

Dragon Suplex: To use this Escape, the victim must be in a Standing Hold in which his attacker stands behind him. The victim suddenly leaps backward against the attacker, knocking the attacker onto his back and freeing himself from the attacker’s grasp.

Flying Dodge: The victim throws himself to one side in a desperate attempt to avoid his attacker.

Grappler’s Block: The victim stops his attacker by grabbing one of the attacker’s limbs.

La Judah (“The Judah”): When held in an El Cristo (or some other form of Full Nelson), the victim uses one of his legs to knock the attacker’s legs out from under him. This Escape leaves the victim free, but on the ground atop the attacker.

Mat Technician’s Special: Using this Escape/Grab, skillful victims are able to literally “flip” their limbs out of a Grab. In the process, they’re often able to seize two of their attacker’s

limbs!

The Matrix: In this Dodge, the victim bends his entire body backward and places his hands flat on the ground to avoid an attack (often a Move Through or Move By).

Root: The character plants his body firmly to better resist shoves and takedowns.

Snapmare: This Escape is used when the victim is in a Submission Hold that has his back to the attacker, yet leaves an arm free. The victim applies a Three-Quarter Facelock to his attacker, kneels down, and pulls him forward. The attacker is then flipped onto the ground face up, leaving the victim free.

GIMMICKS AND SPECIAL MANEUVERS

Over the years luchadores have developed many unusual attacks designed to entertain (or at least startle) wrestling fans. Some of them are not actual maneuvers, but clever applications of props or gimmicks; others are ordinary attacks involving the use of a readily available object such as a folding chair. Collectively, all of these attacks are referred to as Gimmicks.

Several Lucha Libre maneuvers don't fall into an easily defined category. Some are attacks designed to bind their victims while others are simply a source of humiliation. Since they don't fit easily into any other category, they're designated Special Maneuvers.

ASIAN MIST

The attacker spits a colored mist into his victim's face, temporarily blinding him.

Asian Mist: *Sight Group Flash 4d6 (20 Active Points); IAF (-½), No Range (-½), 1 Charge (-2). Total cost: 5 points*

FIREBALL

The attacker has a piece of stage magic burning paper concealed on his person. He hurls at his target while using a spark-striker hidden in his hand to set it on fire, making it seem like he's projected a supernatural ball of fire his hand.

Fireball: *RKA 1d6-1 (12 Active Points); IAF (-½), No Range (-½), 1 Charge (-2). Total cost: 2 points*

EYE GOUGE

The attacker drives his fingers into his victim's eyes, temporarily blinding him. This is an illegal attack in most Lucha Libre promotions. (Bought as a Martial Maneuver: *Sight Flash 4d6, OCV -1, DCV -1; total cost 4 points.*)

FACEWASH

With his victim sitting face up against the turnbuckle (prone), the attacker repeatedly rubs the sole of his boot across his face, thereby "washing" it. The Facewash is usually followed by a

series of dramatic kicks. (Bought as a Martial Maneuver: *STR +2d6 Strike; OCV +2, DCV +2; Prone; Roll (Acting); total cost 4 points.*)

SINGLE ARM CHOKE

The attacker grabs his victim's throat and holds it tightly without actually choking the victim or harming him in any way. (However, the victim often tries to succeed with an Acting roll to convince the referee that he is being choked!) The attacker can use this hold to transition the victim into any number of Choke Holds, Strikes, and Takedowns. When it transitions to a Chokeslam, the Single Arm Choke is known as a "Goozle." (Bought as a Martial Maneuver: *Grab One Limb; +15 STR to hold on, OCV +0, DCV -1; total cost 5 points.*)

STINKFACE

With his victim already lying against the turnbuckle (prone), the attacker forces his buttocks into the victim's face. This is primarily a humorous maneuver designed to humiliate the victim before subjecting him to a Mat Hold. It has no particular game effect, so characters don't have to pay Character Points for it.

TILT-A-WHIRL

The attacker grabs his victim, lifts him into the air, and spins him in front of his body. This generally transitions into either a Takedown or a Takedown Hold. (Bought as a Martial Maneuver: *Grab No Limbs; +15 STR to hold on; OCV +1, DCV +0; Stronger; total cost 5 points.*)

WEAPON SHOT

Any use of a weapon in Lucha Libre is hypothetically punishable by disqualification. In other words, it happens all the time! Popular weapons include metal trashcans and lids, folding tables, ladders, steel ring steps, referees, audience members, pool cues, broomsticks, and (oddly) wooden kendo swords. (The GM should adjust the amount of damage based on the object used; only a large and/or heavy object merits the full +6d6.) Particularly popular forms of this attack are El Mariachi ("The Guitarist," breaking an acoustic guitar over an opponent's head) and the Chair Shot (hitting the target with the flat face of a folded metal chair).

Weapon Shot: *HA +6d6, Reduced Endurance (0 END; +½) (45 Active Points); OIF (objects of opportunity; -½), Hand-To-Hand Attack (-½). Total cost: 22 points.*

WHEELBARROW

The attacker wraps his victim's legs around his waist and lifts him into the air so that his arms flail helplessly forward along the ground. This hold generally transitions into an Elbow Drop or some other Strike. (Bought as a Martial Maneuver: *Grab Two Limbs, OCV +0, DCV +0; total cost 3 points.*)

CUSTOMIZING LUCHA LIBRE MANEUVERS

The numbers of maneuvers that exist in Lucha Libre are as vast as the grains of sand upon the beaches of Baja del Sur. Almost every luchador creates his own moves, generally by make slight modifications or adding a unique twist to a standard maneuver. Sometimes he does this so he can enjoy the honor of creating a Signature Move or Finisher (see below); but mainly it's an expression of the creative nature of the men and women involved in the sport. These slightly changed maneuvers usually have prefixes like Inverted, Reverse, Double, Flying, or Vertical depending on the nature of the modification. Their effects is game terms are usually identical to that of the original maneuver, although some modifications do produce different results (and thus potentially different point costs).

Example: *El Espectro likes the elegant simplicity of knocking his opponents to the ground using a Linebacker, but he'd enjoy executing the maneuver even more if it had some additional panache and style. So he decides to create a slightly different maneuver to meet his needs: he'll "slingshot" out of the ropes before executing his Linebacker. In game terms this means his player has substituted a STR +v/3 Strike for the existing STR +v/5 Strike in a standard Linebacker and added Turnbuckle as a Restrictive Element. The result looks like this:*

Slingshot Linebacker: *After bouncing off the ropes, the attacker runs at his victim, knocking him to the ground with his shoulder. (STR +v/3 Strike; OCV +0, DCV +0; FMove; You Fall, Target Falls; Turnbuckle; total cost 4 points.)*

If you want to create your own Martial Maneuvers for Lucha Libre, use the rules on pages 88-98 of *The Ultimate Martial Artist* plus the additional Restrictive Elements on page 60 of this book. Stick to the types of Maneuvers described above rather than trying to expand the concepts behind the style; luchadores are a creative bunch, but they're still bound by the traditions of their profession and the expectations of their audience.

SIGNATURE MOVES AND FINISHERS

Lucha Libre is all about personality and style, not just from the mask the luchador wears or the way he behaves, but also in the way he fights. A good wrestler enjoys creating new, special maneuvers to complement and highlight his style. Often these unique moves have clever names that reflect their gimmick or image. They're known as Signature Moves and, although they're often just simple variations on well-known existing maneuvers,

they're considered the personal "intellectual property" of the luchador.

Example: *El Ostentoso's Signature Move "The Bombtastic" is an inverted Fireman's Carry Slam — itself a close cousin of the Powerbomb (hence the name). Yet it's uniquely and specifically his, especially within the context of the promotion he works for. If a Rudo were to use The Bombtastic against El Ostentoso in the ring, that would be an incredible insult — one that would immediately produce a feud not only between the Flamboyant One and the Rudo, but between all of their friends as well! Which means it will undoubtedly happen at some point, of course.*

A Finisher is simply a Signature Move that's specifically used to "finish" an opponent in the third and final round of the match. A good, dramatic Finisher — whether used by a Rudo or a Tecnico — is always appreciated by the fans and is a great source of pride for the luchador. A character can only have a single Signature Move and a single Finisher, although he can purchase an extra one of each as Double Team Maneuvers (see page 80). They can be either maneuvers or Routines (see page 82). Purchasing either one costs 2 Character Points; the luchador receives a +1 OCV bonus when he uses that attack.

THE RULES OF LUCHA (SUCH AS THEY ARE)

Rarely will a typical *Lucha Libre Hero* adventure hang on the exact details of the rules of professional lucha, but since nearly every movie involves some wrestling, at least a passing knowledge of how the matches work is useful for both players and GMs. It's important to note that *apuestas*, or "stipulations," can be agreed to by the participants in a match that overrule pretty much any formal rule (see below). If both participants agree that in a particular match there will be no disqualifications for, say, using "foreign objects," you can be sure that before the battle is over both sides will fight with chairs, ladders, tables, and whatever other weapons they can get their hands on! Nevertheless, here are the "standard" rules for a typical match:

1. Most matches are between two teams, or more rarely two individuals. In the Golden Age of Lucha that this book refers to, one side is made up of one or more tecnicos, and the other one or more rudos. (In today's cruder age it's sometimes hard to tell the sides apart, at least by their in-ring actions!) The sides are usually equivalent in number, unless an *apuesta* is in place specifying a "handicap" match.
2. Matches are won by registering one or more *caidas*, or "falls." A *caida* occurs when someone has his shoulders pinned to the mat for a count of three, submits (due to a painful hold he cannot escape from, generally), or is disqualified for not

following other rules. Using the ropes for leverage is illegal, and refs are not supposed to allow any pins or submissions when one or both luchadores are in contact with them.

The most common disqualification is for leaving the ring and not returning within a specified amount of time (usually a count of twenty by the referee that may, depending on the ref's personal integrity, be made very slowly or very quickly). If more than one luchador is out of the ring at the same time, it's up to the referee's discretion whether to disqualify both of them — this rarely happens.

Additional grounds for disqualification in a traditional *relevo* (tag team match) include:

- using an illegal maneuver. In most promotions, these include many forms of choke hold, low blows (*faltas*), headfirst maneuvers like piledrivers or tombstones (called *martinetes* as a set), and anything involving a foreign object.
- removing an opponent's mask (unless that's part of the apuestas)
- attacking any of the assorted supporting cast who's in attendance

More original violations can be called by the judgment of both referees under the catchall category of “rudismo excesivo.” The referees most often call this when a luchador attacks an opponent during the mandatory rest period between *caidas*, but it can be called for any activity the ref considers sufficiently “unsportsmanlike.” Needless to say, this is a rule far more frequently threatened than actually enforced.

3. The majority of matches, especially in recent decades, are six-man tag (*relevos australianos*), sometimes four- or eight-man. However, no tags are required to replace a wrestler who's been knocked out of the ring. Each team has a designated captain. To end a fall, either the captain must be pinned/submit/be disqualified or both of his partners must be pinned/submit/be disqualified. Most matches are best two of three falls.

4. Solo matches are called Super Libre, and are generally but not always single-fall. In general, most promotions only have “super” matches when additional apuestas are heaped on to make things interesting, such as a “hair/mask challenge” (see below) or some similar wager between two feuding luchadores.

5. In many relevos, there are two referees to help keep track of all the action, since many matches spill out of the ring and into the stands or the aisles leading back to the locker rooms. Traditionally there's a *tecnico* referee who follows the rules, while the other is crooked and “secretly” favors the *rudos*, failing to notice when the *rudo* team cheats while the audience shouts its outrage.

Stipulations (Apuestas)

An *apuesta*, or stipulation, is an addition to the traditional rules that's applied to a particular match, agreed upon by all combatants and enforced by the referees in the same haphazard manner as the regular rules. Typical apuestas include additional wagers on the outcome of the match, unusual numbers of participants (for example, a particularly tough luchador might agree to a “handicap match,” where he has to face an entire tag-team of opponents), or unusual circumstances or permitted actions. Popular versions of the last include “cage matches,” where tall “cage walls” are installed around the ring and luchadores win by successfully climbing out of the ring; “ladder matches,” where some object (frequently a title belt) is suspended by a rope high above the ring and participants claim victory by climbing one of several ladders to bring it down; or the infamous “Texas Bullwhip” apuesta, where two combatants are tied to each other at the wrist by a length of bullwhip (preventing a quicker luchador from easily escaping a slower but stronger opponent.) Technically, any title fight is an apuesta, with the stipulation that the championship of the promotion is being “wagered” (it's perfectly acceptable for a reigning champion to fight in a “non-title” match where even if he's defeated he retains the championship).

The most dramatic and popular apuesta is “Mask versus Mask” (or Hair if one contestant is unmasked), in which the loser of the match either loses his mask permanently, revealing his true face to the world, or allows the winner to shave his head. This is the pinnacle of humiliation for a luchador, and not something any enter into casually — usually, it's the culmination of a long-running feud. (In fact, even in kayfabe it's so humiliating that wrestlers who agree to lose such a match are usually compensated by up to a year's worth of salary in bonuses.)

For example, Rey Mysterio, Jr. was a luchador who came to the United States to wrestle in the WCW promotion. There, he fought a Mask versus Hair bout with Kevin Nash and lost. Not long afterwards, he returned to Mexico and fought in the CMLL as an unmasked wrestler. When he returned to the US in the WWE promotion, he put his mask back on to keep his original gimmick, thereby losing a lot of credibility with his original Lucha Libre fans.



ROLEPLAYING LUCHA COMBAT



There are two distinct locations where combat takes place in the world of *Lucha Libre Hero*: In The Ring, and Out Of The Ring. Each operates under its own unique set of assumptions. A character's actions In The Ring are as stylized and ritual-bound as kabuki, while the same character's actions Out Of The Ring tend to be as bloody, chaotic, and improvised as those in a horror movie. Each location places vastly different expectations upon the luchador. When struggling In The Ring, he practices a theatrical sport with his coworkers, while his fights Out Of The Ring involve killing monsters (human or otherwise). Both require very different styles of roleplaying from both players and the GM.

IN THE RING

Professional lucha libre matches are primarily a visual experience, while roleplaying games are not. Thus, creating the proper feel for In The Ring combat requires the GM and players to roleplay their combats to a greater degree than they may be to accustomed to. All too often, both players and GM look at combat as solely an exercise in tactics, strategy, and “power gaming.” Which is fine, so long as you obey the Golden Rule of Roleplaying (“If you're having fun, you're doing it right”). However, In The Ring combat has a lot of roleplaying potential. Instead of saying “I'm going to use my Grab,” or even “I'm going to use my Bow and Arrow Hold on him,” you should think about using flashier, more elaborate descriptions. Pretend for just a moment that you're an announcer describing the events inside of the ring as they unfold: “Having just escaped from Dr. Pershing's fiendish clutches, El Espectro drives his manly knees into the Rudo's back. Then he grabs Dr. Pershing's neck and legs, flipping him into the air so he's suspended in an agonizing Bow and Arrow Hold! El Espectro wrenches the Rudo's back with his powerful legs as he pulls downward on his arms, sending bright fingers of pain throughout Dr. Pershing's body!” This makes the fight easier to visualize, which in turn makes it more dramatic and fun for everyone. A truly exceptional dramatic description should even earn the character some Flair (see page 80).

With a bit of practice, you'll find that players “get into” roleplaying lucha libre matches in a way they've never experienced with other genres. Combat in professional wrestling is extremely theatrical (some would say histrionic), but that's understandable. Wrestling is first and foremost dramatic entertainment in the tradition of

ancient Roman theater. The action is fast-paced, the violence nonstop. The audience is loud and rude, cheering and booing in accordance with unwritten (but well-understood) rules. Because of this, luchadores don't talk to one another a lot during matches (except when they “grab” the microphone) — the fans have a hard time hearing unamplified voices. Instead, combatants communicate with one another through screams, exaggerated gestures, and slapstick physical comedy to express rage, contempt, and other emotions. They use simple conventions to communicate with the crowd: villains employ tricks and cower when bested, while heroes use skill and bear their suffering stoically. All of this can lead to enjoyable roleplaying opportunities.

When roleplaying In The Ring combat, it's also helpful to remember the three primary goals of every match: to win two out of three pins on the third pin; to finish the match with a devastating Finisher or Signature Move; and — above all else — to entertain the crowd (or, in this case, the players and GM). Everyone should keep these goals in mind when describing their wrestling antics or “grabbing” the microphone to harangue the crowd with speeches: giving the “marks” the entertainment they've paid for is the main goal, not straight combat.

In The Ring combat doesn't refer literally to being inside of the wrestling ring, but rather to wrestler-contra-wrestler theatrics in front of an audience. Lucha libre matches often spill into the ringside seats, down the aisles, and occasionally even into the locker rooms. At the GM's discretion, combat occurring between professional wrestlers in public places such as cantinas, restaurants, and hotels can also be considered In The Ring, so long as the Rudo makes no attempt to use lethal force of any sort on the Tecnico. Conversely, attempts by non-wrestlers to murder Tecnicos during their matches immediately transforms In The Ring into Out Of The Ring combat

USING HEAT INSTEAD OF FLAIR

Flair refers to wild, imaginative wrestling action used during combat (see *Combat Stunts And Tactics*, below). Flair is vital to good In The Ring combat roleplaying, and should be rewarded by the GM with small, one-time bonuses such as a +1 OCV or an extra die of effect. Optionally, the GM can choose to reward good roleplaying with a point of *Heat*. Heat is the wrestling slang term for getting a reaction from the crowd. Unlike Flair, which the GM rewards instantly with a specific effect, points of Heat can be accumulated by the

character throughout the fight and spent at his discretion — each 1 point of Heat can be spent for +1 Damage Class with a specific attack. (See page 232 regarding Damage Classes.) For example, Craneo Llameante might gain a point of Heat for executing a particularly brilliant Plancha Suicida straight into the front row seats. He then holds onto his point of Heat for two Phases until he finds himself in a Cravat, at which point he turns it into an extra 5 points of STR to be used in his Dragon Suplex so that he can escape. Heat lasts until the conclusion of combat, at which point it dissipates. A character can never have more than six points of Heat at any given time.

IN THE RING COMBAT RULES OF THUMB

Here are the standard *HERO System* rules that apply to In The Ring combat. See Chapter Eight for an explanation of various terms and concepts.

- 1) Any Luchador who's been Stunned while in a Submission Hold must make an EGO Roll. If he succeeds, the match continues (though he's still held); if he fails, he's tapped out, losing that pin.
- 2) If a wrestler takes BODY damage, he must make an EGO Roll at a -4. If he succeeds the match continues; if he fails he taps out, losing that pin.
- 3) To achieve a pin when his victim has made his EGO Roll, an attacker must keep his victim prone on the ground for three Segments (not Phases, Segments).
- 4) A character is not prone if he's on his knees.
- 5) Moving through a crowd of fans reduces movement to half.
- 6) Entering the ring from the outside is a Half Phase Action unless the character succeeds with an Acrobatics roll, in which case it becomes a Zero Phase Action.

GAMEMASTERING THE MATCH

There are a few easy rules the GM should remember when running combat In The Ring in a typical *Lucha Libre Hero* game. First, a match should never run more than three Turns, with a pin occurring at least once every Turn (two pins in the case of tag team matches). Unless you're running a *Una Rosa Sobre el Ring* type of campaign (see page 91), most of the adventure's going to take place outside of the ring. You don't want In The Ring combat to take up all of your playtime. Second, figure out how much actual game time you want to dedicate to In The Ring combat. If you're playing for four hours, is it all right for a single match to take up one of them? Don't be afraid to abbreviate (or lengthen) if it's necessary; for example, you could begin the match by announcing to the players "It's the third round of a brutal contest between El Espectro and Doctor Pershing. With one pin each already, it's anybody's guess who'll triumph...."

If you want to have lengthier matches in your *Lucha Libre Hero* campaign, the GM may want to try some amusing tricks to keep the players interested and involved. For example, if you have four players but only two of them are involved in a particular match, the other two players could take the part of the Rudos. Or you could let players whose characters aren't participating in a particular match play a referee, manager, or even a combative fan. If you're playing a specialized match, such as a *Relevos Atomicos* or a *Relevos Triple A*, in which three or more wrestlers are pitted against another team of three or more wrestlers, consider letting the captain of each team also play the other team's referee (just to keep things "fair"). The more involved all the players are at all times during the game, the more fun everyone will have.

Finally, keep in mind the special rules for In The Ring combat discussed in other parts of this chapter. They will make combat both easier and smoother. An abbreviated list of these rules is provided in the accompanying text box for your convenience.

OUT OF THE RING

Combat Out Of The Ring is so different from combat In The Ring that it could almost be considered its opposite. In The Ring matches are structured, regulated (at least hypothetically), and ritualized. Out Of The Ring combat tends to be spontaneous, chaotic, and extraordinarily bloody. The *Tecnicos* are no longer required to hold back when using their wrestling abilities — anything goes, no matter how deadly. *Martinetes*, *Choke Holds*, *Weapon Shots*, *Gimmicks*, and deadly *Pressure Squeezes* are all perfectly appropriate. Taking out one's opponents as quickly and effectively as possible is the goal of Out Of The Ring combat, not looking good or entertaining anyone.

Although wrestling is still the primary method of dispensing justice Out Of The Ring, improvised weapons are common and the use of deadly force is definitely authorized. In fact, there's almost a "slasher movie" aesthetic to some of the fight scenes in *Lucha Libre* films, in which finding novel ways to conclude a fight is almost a "Finisher" in its own right. Examples include impalement on garden shears, death by cinder block, falling from a 20-story building, death by pit of spikes, being burned to death after being doused in gasoline, falling from a radio tower, electrocuted by a bank of mad science equipment, and being strangled to death with an earlier victim's wrestling mask. Flair should be awarded based on how outrageously violent the luchador gets.

But there's also something deeply personal about the violence in *Lucha Libre* movies, which is probably why firearms are so seldom used by wrestling heroes in any of the genre's 100-plus movies. While there are exceptions (El Santo used a rifle in *Venganza De La Momia...* which was only fair, since the Mummy used a bow and arrow!), unlike a *Dark Champions* character, a *Tecnico* doesn't dispense justice from the barrel of a gun. This isn't

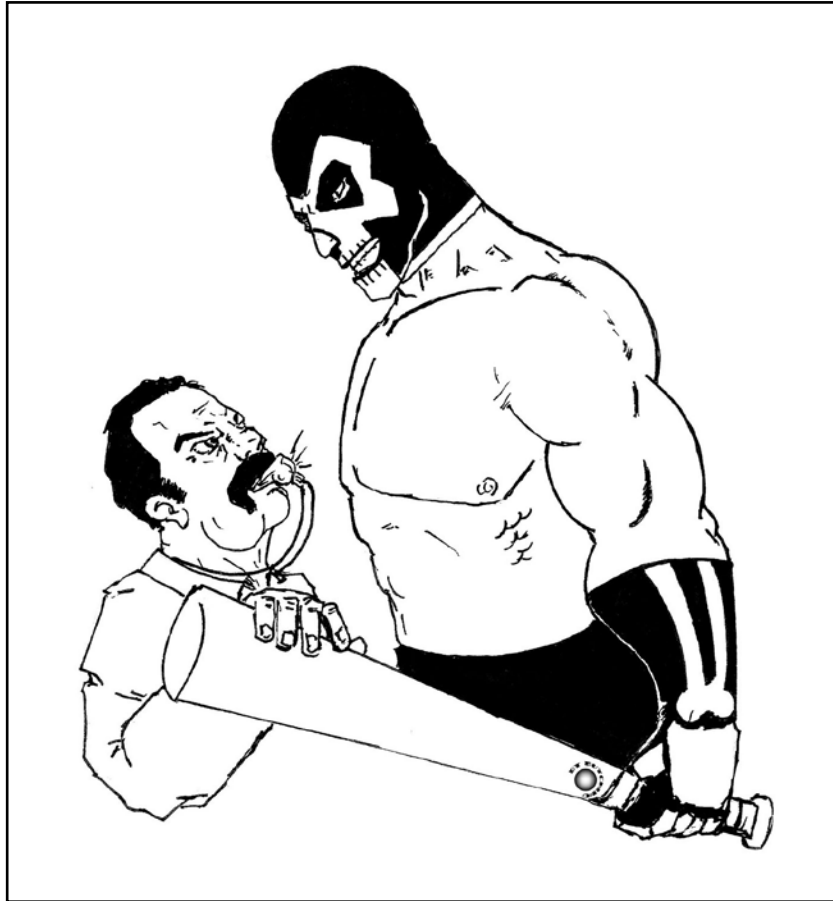
because guns are lethal — if anything, El Santo, Blue Demon, and Mil Mascaras are more deadly than the firearms used in their films. Rather, a true luchador refuse to place a third party between himself and moral responsibility. He intimately grapples with evil because he's immune to being tainted by it. When El Espectro stares into the Abyss, the Abyss is the first one to look away.

Villainous NPCs operate under no such restrictions, though what little chance they may have had of not being beaten to death by the Tecnicos immediately vanishes when they use firearms. Often Thugs use guns to hold Tecnicos at bay so their bosses can make lengthy speeches, hook the heroes up to bizarre machines, or do awful things to the heroes' DNPCs. These speeches or activities generally end when the enmascarados make use of Martial Disarm and Takeaway maneuvers. When out of the ring, heroes and villains alike help themselves to the plentiful weaponry that often abounds in such places. Typical locations for Out Of The Ring combat include torture chambers, laboratories, tool sheds, construction sites, and warehouses.

In most situations, Out Of The Ring combat pits the heroes against a powerful Monster or Rudo backed up by a small army of Thugs. Occasionally, however, they'll find themselves in a veritable “monster mash,” pitted against entire teams of Monsters. In *Santo y Blue Demon contra los Monstruos*, the two greatest names in Mexican wrestling found themselves in a running street battle with Dracula, a werewolf, an Aztec mummy, a cyclops, and Frankenstein's Monster (who not only sported a goatee but drove the others around in an electric-blue convertible)! Upon occasion the heroes may get pitted against ultra-powerful high-tech races like Blonde Martians, Atlanteans, and UltraTerrestrials. Fortunately, none of their technological wizardry works against enmascarados, forcing them to resort to wrestling when confronted by Our Heroes!

Gamemastering Out Of The Ring Combat

In the movies, Out Of The Ring combat often goes on for five or ten minutes, which is far too long to play out in a roleplaying game. Gamemasters may wish to keep fights a bit shorter in their games, but not too short — the PCs need a chance to show off their library of Lucha Libre maneuvers, but not get so carried away that they use up valuable playing time. A good rule of thumb is to plan on a fight lasting no more than one Turn for every PC; for example, if there are three Tecnicos, the fight should last no more than three Turns. If things are far from resolved after this time has elapsed, have the villains flee or otherwise break off the attack for some reason. Don't worry too much about disrupting the game's plot or undermining the menace of the opposition: villains in the Lucha Libre genre are never “noble adversaries” and always flee when the going gets tough.



Another way to bring combat to a close is too subtly suggest a brutal “Finisher” to a PC by having a villain try to use it on him first. For example, a Thug tries to grab El Espectro and hurl him off a cliff... but El Espectro reverses the situation, throwing him off the cliff instead! Finally, at the GM's discretion, NPCs who get reduced to 0 Stun are considered indefinitely unconscious (or dead) depending on the general level of lethality exhibited in the fight — don't let them have any Recoveries. For example, although all Weapon Shots do Normal Damage, the GM may wish to announce that any NPC rendered unconscious by being bludgeoned with a two-by-four is, in fact, dead.

OUT OF THE RING COMBAT RULES OF THUMB

- 1) Improvised and found HTH weapons always do the same damage as a Weapon Shot.
- 2) At the GM's discretion, NPCs reduced to 0 STUN using weapons are indefinitely unconscious (or dead).
- 3) Plan on a fight lasting no more than one Turn for every PC.
- 4) As long as they make things more violent, Hit Locations are just fine.
- 5) The GM should award Flair based on how outrageously violent the luchador gets.

ADDITIONAL RULES



There's a lot more to Lucha Libre fighting than Martial Maneuvers and action stunts. Here are some option rules that may heighten your enjoyment of Lucha Libre combat by adding concepts like Flair and Double Team maneuvers. Feel free to use, discard, or adapt any of this material to your own tastes.

COMBAT STUNTS AND TACTICS

Here are some expanded ways to bring action and excitement to your Lucha Libre battles.

Flair

Lucha Libre is a flamboyant, over-the-top martial art in which style is every bit as important as substance. It includes many “special effects” that exist for the specific theatrical purpose of setting up a victim for a dramatic Submission Hold, Strike, or Takedown. These are known as *Flair*, and they have no real effect on the victim in game terms. They're more a reflection of the Luchador's proficiency with Acting and Acrobatics, not actual Martial Maneuvers. They cost no Character Points, and using one is an Action that takes no time. When a player describes wild, imaginative wrestling action to gain bonuses to his Acting (or if he has it, Oratory) rolls, impress the GM and other players, or to simply make the transition between one Lucha Libre maneuver and another exciting and fun for everybody — that's Flair. The most systematized application of Flair is a Routine (see below), in which a specific series of maneuvers and special effects have become so well-known that they've gained their own name.

When a character uses Flair, the GM should grant him a +1 OCV bonus for use with that attack. Particularly good Flair over the course of a game should also be rewarded with an extra Experience Point or two (see page 219), since players who make the extra effort to add Flair to their characters enrich the game as a whole.

Example: *El Espectro decides to knock El Loco Americano out of the ring using a Salida de Bandera. This is a fairly straightforward maneuver, however, and El Espectro judges it to have insufficient Flair to please his fans in the crowd. So he first executes a Slingshot Linebacker that knocks El Loco Americano into the ropes, bounces back off of the same ropes to the other side of the ring, and finally slingshots once again off of the opposite ropes*

to launch his Salida de Bandera. At no time has this Flair affected El Loco Americano — he doesn't become prone or suffer any harm until El Espectro actually uses his Salida de Bandera. Still, the GM is impressed and gives El Espectro a +1 to his OCV with the Salida for exhibiting exceptional Flair.

Disarm And Takeaway

While not technically wrestling maneuvers, both Martial Disarm and Takeaway (which are listed in the Optional Maneuvers section of the Master Lucha Maneuvers Table) are very popular with Tecnicos, who often use them to disarm Thugs. See page 230 for rules for Disarms. Takeaways are similar, but allow the character to keep the weapon (or object) he takes out of his opponent's grasp (though he can't use it until his next Phase). Characters using either Maneuver don't take damage from touching edged weapons and the like.

Double Team Maneuvers

Tag team matches between two pairs of combatants are the most popular form of Lucha Libre match. Not surprisingly, luchadores who've worked together for many years often develop unique maneuvers for use on those not-terribly-uncommon occasions when both members of their team find themselves in the ring at the same time. These are known as *Double Team Maneuvers* (or DTMs for short) and they range from very simple double kicks to complicated two-man submission holds. There are a wide variety of Double Team Maneuvers used in Lucha Libre, many of them Finishers and Signature Moves with unique names given to them by their creators. Upon occasion, these maneuvers become so popular that they cease to belong to an individual or team and become the “public property” of all luchadores (though they're still known by their original names).

While most Double Team Maneuvers are variations on standard one-person maneuvers that simply require both wrestlers to succeed with a Teamwork roll to execute properly, others are more complex. There are three basic types of DTMs: Aided, Coordinated, and Complex.

In an Aided DTM, one luchador assists another in completing the attack. Only the wrestler executing the Maneuver needs to know the Maneuver, and only he makes an Attack Roll.

However, both attackers must have the Skill, and both must succeed with a roll; if either of them fails the roll, the whole attack fails. If they both succeed, then for every full 10 points of STR the assisting attacker possesses, add one Damage Class to the effect of the attack.

Example: *El Hijo De Pheemy decides to help his tag team partner El Ostentoso execute a Rocket Launcher (an Aided Splash) on a prone Rudo. El Ostentoso climbs atop the turnbuckle with El Hijo De Pheemy standing below him. They both have the Teamwork Skill, and both succeed with their rolls. El Ostentoso falls into El Hijo De Pheemy's outstretched arms and is then "launched" into the Splash. Using his many Combat Skill Levels, El Ostentoso makes his attack roll easily and calculates his damage: 7d6 base for the maneuver (his 20 STR +3d6), +2d6 for the Extra Damage Classes he's bought, and finally +2 Damage Classes because of El Hijo De Pheemy's assistance (he has a 20 STR) for a total of 11d6 to the unfortunate victim.*

In a Coordinated DTM, both attackers execute the same attack on a single opponent at the same time. Both of them must know the Maneuver, both must have the *Teamwork Skill* (and must succeed with a roll with it), and both must attack on the same DEX during the Segment (in other words, if one is faster than the other, he has to Hold his Action to act at the same time as his slower companion; see page 224). If either of them fails his *Teamwork* roll or his *Attack Roll* to hit the target, the entire attack fails. If both attacks succeed, each gains +2d6 damage (or +½d6 for Killing Damage-based Maneuvers). Apply their damage to the target separately.

Example: *El Zombi Mortal and his tag team partner El Monstruo decide to execute a Double Team Superstomp on their hated enemy El Ostentoso. They climb to opposite turnbuckles, succeeded with their Teamwork rolls, and attack The Flamboyant One from different directions. By putting all of their Combat Skill Levels into OCV, they both manage to hit him (barely). In both cases, the Rudos would ordinarily do 7d6 damage each, but since they've successfully executed a Coordinated DTM, they get to roll 9d6 each! El Monstruo rolls a 37 and El Zombi Mortal rolls a 34. After deducting his 10 PD, El Ostentoso takes 27 plus 24 for a potential 51 points of STUN. The player tries to make the Activation Roll for El Ostentoso's form of the Luchador's Toughness ability but fails, so El Ostentoso only gets Armor (3 PD) for a total of 48 STUN — more than enough to leave him Stunned, prone, and vulnerable to the evil Rudos' wrestling machinations!*

A Complex Double Team Maneuver is a Coordinated DTM in which the attackers use *Teamwork* to simultaneously execute completely different attacks on the same victim. They work just like Coordinated DTMs. For example, the *Doomsday Device* DTM requires that one

luchador have the *Electric Chair* while the other has *Flying Clothesline*.

The text box on page 82 describes common types of Double Team Maneuvers.

THE SIX MAN ROWBOAT

While uncommon, coordinated attacks involving more than two luchadores exist and are very popular with the fans. Perhaps the most famous of these is the Six Man Rowboat popularized by the wrestling/superhero team Los Campeones Justicieros: with three Rudos already prone on the ground, the Technicos sit between them, grab an ankle with each hand, and essentially execute a six-man Ankle Lock by "rowing" their legs up and down simultaneously. Most of these three or more man attacks are simply scaled up or doubled variations of Coordinated DTMs. For example, a Double Team Superstomp could easily become a four man maneuver in which two victims are attacked by four attackers each leaping simultaneously from a separate turnbuckle at the same time. Treat these group attacks like you would a Coordinated or Complex Double Team Maneuver, perhaps with a bit of effect added by the GM to justify the additional difficulty involved. An entire team of luchadores could purchase a group attack as a *Signature Move*, though with so many rolls to make they'd have to be very good pull it off every time!

Losing A Caida

A Lucha Libre match consists of three caidas, or "Falls," that are declared by a referee. A caida can be won by pinning a victim's shoulders to the mat for a count of three, making him submit using a Submission Hold, knocking him out of the ring for a count of twenty, or through disqualification. (Obviously, Knocking Out an opponent for more than a few seconds also results in a victory, but this is rare.) When a victim can no longer bear the agony of a Pressure Squeeze, he signals the referee either verbally or by waving his hand (actually "tapping out" North American-style is unknown in Lucha Libre). In game terms, this means that any luchador who's been Stunned by a Pressure Squeeze while in a Submission Hold must succeed with an EGO Roll to bear the suffering (Resistance adds to this roll). Failure means he submits and has lost that caida. Similarly, when a wrestler takes BODY damage from a Pressure Squeeze while in a Submission Hold, he must succeed with an EGO Roll at -4 (again, Resistance applies); if he fails he signals defeat and loses the caida.

To achieve a pin when his victim has made his EGO Roll, the attacker must keep his victim prone on the ground for three consecutive Segments (not Phases, Segments). If he succeeds — and, more importantly, the referee notices that he has succeeded — his victim loses the caida.

AIDED DOUBLE TEAM MANEUVERS

Aided DDT: One attacker suspends a victim in midair so the other attacker can execute a DDT on him from an elevated position.

Aided Powerbomb: Any DTM in which one attacker assists another in performing any version of the Electric Chair, either by lifting the victim onto his shoulders or pulling downward on the victim as he falls to increase the effect.

Aided Neckbreaker: Any DTM in which one attacker assists another in performing any version of the Neckbreaker, either by helping to get the victim into the air or forcing the victim down to the ground harder as the Neckbreaker is executed.

Aided Piledriver: Any DTM in which one attacker assists another to perform any version of the Martinete by pushing down on the victim's feet for more effect. In a variation known as the Spike Piledriver, one attacker assists another by leaping from the ropes, driving the victim's feet into the ground with the sheer force of his body!

Aided Superbomb: One attacker sits on the top rope facing the ring, while the other attacker stands behind a victim. The standing partner places his head under one of the victim's arms and lifts him into the air so that the victim is seated on the sitting attacker's shoulders with his legs around his neck. The seated attacker then stands and launches a Powerbomb from the ropes.

Rocket Launcher: The first attacker ascends the turnbuckle or some other object. The second attacker stands below him, grabs him by the waist, and then lifts him into the air. The second attacker then launches the first into any type of Splash.

COORDINATED DOUBLE TEAM MANEUVERS

Con-Chair-To: Both attackers simultaneously execute a Chair Shot to the head of the victim, one from the front and one from behind.

Double Bulldog

Double Chokeslam

Double Clothesline Reversal: Two victims join hands to execute a Clothesline Reversal on a charging attacker.

Double DDT

Double Drop Toe Hold

Double Team Superstomp

Double Superkick

Double Team Crucifix Powerbomb:

Two attackers lift a single victim up into the air between them by his outstretched arms. Thus "crucified" face up by the attackers, the victim's lifted to the highest possible point before the attackers drop to their knees and slam him back-first against the ground.

COMPLEX DOUBLE TEAM MANEUVERS

Death Sentence: The first attacker grabs the victim in a Bearhug so the second attacker can execute a Guillotine Leg Drop to his exposed neck, driving him to the ground.

Falling Fate: With their victim lying prone on the ground, both attackers climb to an elevated position such as opposite turnbuckles. Both leap simultaneously; one executes a Guillotine Leg Drop, while the other executes a Splash.

High and Low: More of a category than a single maneuver, a High and Low is a DTM where one attacker executes a takedown on the victim's head or chest while the other executes a takedown on his legs.

Poetry In Motion: The first attacker throws the victim into a turnbuckle or some other object. The second attacker follows the victim, dropping onto all fours in front of him as he leans stunned against the turnbuckle. The first attacker then runs forward, puts his feet on the back of the second attacker to gain an elevated position, and then attacks the victim with a Flying Clothesline, Stinger Splash, or some other appropriate maneuver.

Powerbomb Neckbreaker: The first attacker stands facing a bent-over victim. He seizes him around the waist, flips him over, and then hefts him onto the second attacker's shoulders so that he's in a Powerbomb (or Electric Chair) position. The first attacker then holds onto the victim's head or hair so that when the second attacker executes the Powerbomb the first can drive the victim's neck into his shoulder. Thus the first attacker executes a Neckbreaker while the second executes a Powerbomb.

Wishbone: With their victim already lying prone on the ground, each attacker grabs one of his legs and yanks them in opposite directions, hyperextending the groin area. Treat the attack as a two-man El Tornillo.

Move By/Move Through

Both Move By and Move Through are very popular Combat Maneuvers in *Lucha Libre Hero* for Out Of The Ring combat. The Action Stunt *Freightliner* exists for this very reason. Players who wish to create a special "martial maneuver" that involves either are encouraged to purchase an Action Stunt or Combat Skill Levels to reflect this (they should also give it an appropriately cool-sounding name).

Don't forget that Move By and Move Through are distinct Combat Maneuvers. Characters can't combine them with another Maneuver (such Move By + Low Blow), and unless specifically indicated by another rule (such as *Freightliner* on page 38), can't add Hand-To-Hand Attack damage to them.

Routines

Some wrestling moves are simply too complicated to be regarded as a single maneuver. These are referred to as Routines. A Routine is a series of maneuvers performed for dramatic effect in which the character only has to purchase the final Maneuver. The other "Maneuvers" are simply flashy special effects that don't harm the victim in any way.

To perform a Routine, a character has to use a Full Phase Action and succeed with an Acrobatics roll (if the roll fails, the Routine fails). He then has to succeed with an Attack Roll to hit the target. Routines can be modified, renamed, and purchased as

Finishers or Signature Moves for a Character Point (see page 75).

Here are example Routines. But you should encourage players to create their own Routines for their characters, perhaps rewarding them with Flair or Heat if appropriate.

Diamond Dust: An Inverted Facelock is applied to the victim by an attacker standing behind him on the ropes, turnbuckle, or some other object. The attacker then leaps forward, performs a somersault, and transitions the Inverted Facelock into a Three Quarter Facelock while in midair. He then has a choice: he can land in a seated position and drive his victim's jaw into his shoulder for a Jawbreaker or fall backward and perform a Bulldog on his victim.

Iconoclasm: The attacker places the victim on the turnbuckle facing away from the audience. He then stands underneath the victim facing toward the audience, grabs the victim underneath the armpits, and throws him forward. The victim flips over while in midair, landing on his back while the attacker lands in a sitting position. Treat the finishing maneuver as a Mat Slam.

Leap Of Faith: The attacker grabs the victim, drags him out of the ring, and lays him across the announcer's table. He then climbs to the top of the turnbuckle and executes a Diving Elbow Drop on the victim, breaking the table in the process.

The Shiranui: The attacker puts a Three Quarter Facelock on his victim, runs up the side of the turnbuckle or some other flat surface, leaps backward performing a backflip in midair, and lands facedown on the ground with his victim lying back first on the ground. Treat the finishing maneuver as a Flying Crossbody.

Sunset Flip: With both attacker and victim facing one another, but the attacker elevated (standing on the turnbuckle, for example), the attacker dives over the victim, grabbing him in a waistlock from behind as he goes. The attacker then rolls into a sitting position, pulling the victim backward onto his back as he goes. Treat the finishing maneuver as a Flying Crossbody.

Vertebreaker: The attacker comes at a standing victim from behind, hooks his arms, bends forward behind him so that their backs are touching, and then rises slowly upward so that the victim is suspended behind the attacker upside down facing in the opposite direction. The attacker can then execute a Martinete on the helpless and terrified victim.

Throwing And Being Thrown

The "Target Falls" Element is an extremely important part of the Lucha Libre martial art — perhaps the most important part! It indicates that the victim's been thrown to the ground (on some occasions, as stated in a Maneuver's description, it means the victim's been tossed out of the ring or the like, but most Lucha Libre throws hurl the victim straight down or a very short distance within the ring). See

"Martial Throw" on page 231 for information on the effect of Throws. However, note that in *Lucha Libre Hero*, Takedowns and Takedown Holds cannot be resisted with Breakfall the way ordinary Throws can, since the damage from them comes in part from the impact of the attacker hitting the victim, rather than entirely from the victim slamming into the ground.

Transitioning

Sometimes an attacker wants to "transition" his victim from one maneuver to another in the course of a fight. Often this is just a bit of Flair with no actual effect on any characters in game terms, but at other times a transition has actual game play consequences and needs to be regulated by the GM.

Typically, transitioning from one maneuver to a similar maneuver can be done with no penalty, but requires a Half Phase Action (this does not count as an Attack Action). For example, if an attacker has his victim in a Seated Armbar there should be no penalty for transitioning him into El Nudo, since both are Mat Holds. Additionally, if a character purchases a maneuver that's specifically intended to transition into another maneuver, he shouldn't be penalized for using it that way. For example, if a luchador has his victim in a Single Arm Choke (or Goozle), he can transition into a Chokeslam without any penalty (but still has to use a Half Phase Action).

When the two Maneuvers aren't similar, a character has to succeed with an Attack Roll against his victim to transition (this doesn't do any damage to the victim, it just allows the transition). Typically this is required to transition from one Submission Hold to another Submission Hold, from one category of Grab to another category, or from a Grab to a Takedown or Strike. For example, if the attacker has his victim in a Bow And Arrow Hold and wants to transition him into a Pumphandle, he has to succeed with an Attack Roll because the Bow And Arrow is a Mat Hold while the Pumphandle is a Standing Hold. Moving between the two represents a significant challenge: the attacker has to partially release the victim, stand him up, and then put a new hold on him. Thus, the victim should have an additional chance to get free from the hold, which is represented by the need for another Attack Roll.

Of course, the GM can waive these rules if he wants to and let attackers transition effortlessly or with an easier roll, such as PS: Luchador. This is almost guaranteed to make any fight significantly quicker... not to mention a lot more brutal!

LESSER LUCHAS

Heroic Tecnicos and villainous Rudos aren't the only people in Mexico who know how to fight. In fact, one of the first gyms to teach Lucha Libre was known as the "Box y Lucha" club to reflect the fact they taught both wrestling and boxing, still a very popular sport in its own right. Both karate and MMM (mixed martial arts) are also popular in Mexico.

MONSTER LUCHA

Cost	Maneuver	Phase	OCV	DCV	Notes
4	Choke!	½	-2	+0	Grab One Limb; 2d6 NND(2)
4	Crush!	½	+0	+0	STR +4d6 Crush, Must Follow Grab
3	Grab!	½	-1	-1	Grab Two Limbs, +10 STR to hold on
3	Throw!	½	+1	+1	STR Strike; Target Falls
4	Reversal!	½	-1	-2	+15 STR to Escape; Grab Two Limbs
4	+1 HTH Damage Class(es)				

Skills

3	+1 With Monster Lucha
3	KS: Lucha Libre 11-

Everyman Lucha

Did we mention that almost every able-bodied male (and even a few females!) in Mexico knows a little Lucha Libre? — at least in the movies.

You can represent this in game terms in one of two ways. The first is to assume that every healthy adult male has the “Everyman Power” Everyman Lucha Libre: HA +2d6 (10 Active Points); Hand-To-Hand Attack (-½); total cost 7 points. (Since it would be an Everyman Power, characters would get it for free; the cost is provided simply as a convenience.) Thus, your average Thug, taxi driver, police detective, or what have you can throw a mean elbow strike, vicious kick, or takedown with equal ease.

The second way is to give each character five or six Maneuvers from the Generic Lucha Libre Martial Art described below. Again, these are Everyman Skills, so they cost the character nothing. (Alternately, the GM might simply permit any character to buy Maneuvers from Generic Lucha Libre, but not assume everyone has them for free.)

Monster Lucha

Know this basic law, *mi amigo*, if you know nothing else: monsters can wrestle! Vampires, werewolves, Aztec mummies, zombies, Frankenstein’s monsters, cyclopes, strangely athletic space aliens — por supuesto they all know the wrestling arts. Now, their Lucha is clearly inferior even to that of the most coarse and unskilled Rudo, but it’s clearly Lucha and, thanks to their often-superior strength, it clearly works. See the accompanying text box for a typical selection of Monster Lucha techniques.

Otros Martial Arts Contra Lucha Libre

Other styles of martial arts are in no way incompatible with Lucha Libre. Indeed, within the confines of kayfabe, a good number of luchadores’ “special powers” come from the fact they know exotic, wrestling-compatible martial arts such as Judo, Sumo Wrestling, Lua, and even “real” or collegiate wrestling! (Indeed, Mil Mascaras studied Judo for years before becoming a luchador at all.) As a theatrical, do-it-yourself martial art, Lucha

Libre has never been shy about borrowing maneuvers from other traditions so long as they’re compatible thematically. For example Brazilian Capoeira, with its emphasis on dramatic high kicks and takedowns, has maneuvers that could easily be adopted into Lucha Libre, while Israeli Krav Maga, with its emphasis on pure combat effectiveness, does not. Which isn’t to say that a luchador can’t study Krav Maga, Combato, Boxing, or some other pragmatic and unglamorous martial art for his own pleasure. As Flair for the fans, he might even claim that this Signature Move comes from one of these traditions (it won’t be true, but who cares?), but it would be dangerous and anti-theatrical to use them in the ring.

Within the metacontext of Lucha Libre cinema, the idea of pitting accomplished luchadores against Karate experts, practitioners of Ninjutsu, and skilled savateurs is a well-established and beloved bit, especially when their opponents are Asian or European. In fact, condescending (yet expert) practitioners of other martial arts are simply chomping at the bit to travel to Mexico so that they can mix it up with practitioners of Lucha Libre. This is strictly a one-way street: the luchadores are completely disinterested in pursuing vendettas against other martial arts forms, although they’re more than happy to administer an educational beat down *cuando se solicita*.

OPTIONAL RULES: OTRO WAYS TO PLAY

Now that you have read through the low-riding, big-block, nitro-injected Chevy Nova version of the Lucha Libre maneuver rules, it’s time to walk over to the other side of the Lucha Libre used car lot and have a look at several excellent Baja Bugs. Sure, they’re unpainted, hoodless, and partially comprised of Bondo, but if what your players are after is raw speed rather than elegance, or if they want to pound down the dirt roads of the imagination rather than cruise down Main Street, you might want to take them out for a test drive.

Variation Uno: Extra Pow For Your Peso

In this rules variation, when a character purchases a Lucha Libre Maneuver that has a particular effect, he can subsequently use all of the maneuvers that produce that particular effect, regardless of whether he has paid for them or not! For example, if Sacred Mask purchases Bionic Elbow — a basic strike with the special effect that it hits the top of the victim’s head — he can also use Armbreaker, High Knee, and Headsmash without spending any more points. In other words, the luchador can change the attack’s “special effect” (how it’s performed and what it looks like visually) but not its game effect (the type and amount of damage it does, and the other effects it has on the target). This doesn’t really make characters any more powerful, but does make them more versatile, which can add to the fun of a battle.

Variation Dos: Stripped Down To The Bone

At first glance the Master Lucha Maneuvers Table seems to contain a ridiculous number of Martial Maneuvers, many of which are identical (or virtually identical) in game terms. This may raise questions in some players' minds. "Look," they say, "why can't I just use the Professional Wrestling style on page 62 of *The Ultimate Martial Artist*? If it's good enough for Steve Long, it's good enough for me!"

While this is undoubtedly correct, to the best of anyone's knowledge Mr. Long doesn't spend nearly as much time running around his home dressed only in his underwear and an El Santo mask as the authors of this book do around theirs. So, while you could certainly use the Professional Wrestling style if you want without causing any serious harm to your game, in the interest of consistency a specific Lucha Libre style works better. The accompanying text box provides a bare-bones collection of Lucha Libre maneuvers characters can purchase for 40 Character Points. (Naturally, a PC who purchases Generic Lucha Libre should also purchase WF: Lucha Libre Weapons, KS: Lucha Libre, PS: Luchador, Acrobatics, Breakfall, and Acting.) See the Generic Maneuvers Descriptions text box for suggestions about how to describe the Generic Lucha Libre maneuvers.

GENERIC MANEUVER DESCRIPTIONS

- Arm Strike:** Strike, Takedown
- Choke Hold:** Grab, Submission Hold, Gimmick
- Eye Gouge:** Gimmick
- Grab:** Submission Hold, Grab
- Head Butt:** Strike
- Leg Strike:** Strike, Takedown
- Rana:** Basic Pressure Squeeze, Crush
- Reversal:** Escape
- Shooter:** Super Pressure Squeeze
- Splash:** Strike, Takedown
- Suplex:** Takedown, Gimmick



Variation Tres: Beyond The Bone

Still too complicated? All right, here's the simplest system yet devised by luchakind for the purpose of being a luchador. Buy the following Action Stunts:

Lucha Libre Strikes: HA +6d6 (30 Active Points); Hand-To-Hand Attack (-½). Total cost: 20 points

Lucha Libre Grabs: +40 STR (40 Active Points); Can Only Be Used For Grabs (-1). Total cost: 20 Points

Lucha Libre Escapes: +20 STR (15 Active Points); Can Only Be Used To Escape From Grabs/Entangles (-1). Total cost: 10 Points.

Now purchase Acrobatics, Acting, Breakfall, Contortionist, KS: Lucha Libre, PS: Luchador, and +3 with Lucha Libre Attacks. There you go — all of your Lucha needs for about 50 Character Points. Assuming your character has 20 STR, he can now smite his victims with 10d6 punches and kicks, grab them in 60 STR bearhugs, and escape them using 40 STR breakouts. Give him a solid 100-150 points of Characteristics, 50-100 points of Skills and other abilities, and you've got yourself a competent 250-point masked wrestling hero. He's not terribly interesting martial arts-wise, but he's definitely competent.

GENERIC LUCHA LIBRE

Maneuver	Phase	Pts	OCV	DCV	Damage/Effect
Arm Strike	½	4	+0	+2	STR +2d6 Strike
Choke Hold	½	4	-2	+0	Grab One Limb; 2d6 NND(2)
Eye Gouge	½	4	-1	-1	Sight Flash 4d6
Grab	½	3	-1	-1	Grab Two Limbs; +10 STR to hold on
Head Butt	½	4	+2	+0	STR +2d6 Strike
Leg Strike	½	5	-2	+1	STR +4d6 Strike
Rana	½	3	+2	+0	STR+3d6 Strike; Prone; Must Follow Grab
Reversal	½	4	-1	-1	+15 STR to Escape; STR+2d6 Strike
Shooter	½	3	+0	+1	2d6 NND(Resis); Must Follow Grab
Splash	½	3	+2	+1	STR Strike; You Fall, Target Falls
Suplex	½	3	+1	+1	STR Strike; Target Falls

Chapter
4

Mujeres Amazónicas contra Las Momias de Guanajuato
(Amazonian Women vs. the Mummies of Guanajuato,
1970)

GAMEMASTERING
LUCHA LIBRE



RUNNING LUCHA LIBRE HERO



“...I was interested to know that “heels” and “faces” in Lucha are rudos and tecnicos, which is to say the same as the Homeric division of heroic qualities: bio and dolos, strength and cunning, or Machiavelli’s lion and fox (or, obviously, Dante’s forza and frodo). And thus the great story continues.”

—Ken Hite, who thinks about this stuff too much

This chapter is generally meant for those considering becoming the Gamemaster (GM) of a *Lucha Libre Hero* campaign, and includes advice for GMs on making decisions about the style of game they want to run.

CREATING THE CAMPAIGN

The GM’s first decision is to decide what sort of game he wants to run. Obviously, this is a decision best informed by the desires of the players — if the GM wants to run a spooky noir on the mean streets of Mexico City but the players all want to bash monsters, drive cool cars, and romance lovely young professor’s daughters, somebody’s going to be pretty disappointed before the game gets too far. For best results, get all the potential players together before the campaign begins to hash out any such clashes; not only does this avoid future heartbreak, but the players themselves can talk nonspecifically about the sorts of things they’d like to see in the game, and that simple “grocery list” of desires can help spark the GM’s creativity. And watching a few representative *Lucha Libre* movies is an excellent way to get in the mood for designing both characters and adventures.

CAMPAIGN TONE AND THEME

While doing all of this, the GM should also keep in mind the sort of tones and themes he wants to feature in his campaign. This is a high-falutin’ way of saying, what are the stories going to be about, and how will they be presented? Are the PCs generally going to be expected to succeed in their adventures, or will the campaign be a constant struggle not to lose any precious ground against the forces of evil while making hard moral choices? Will there be a lot of continuity between adventures, or does each one largely begin with a fresh slate? What will be the general moral tone — are the heroes paragons of virtue, or will they have feet of clay and occasional moral failures? What level of lethality is acceptable — do the PCs routinely kill their monstrous foes, or is it expected

that the bad guys get carted off to prison at the end of a successful adventure (and by the way, what sort of prison holds vampires and mad scientists)?

Theme also speaks to what sort of PC activity is expected. A typical, straightforward *Lucha Libre* campaign may be about protecting the status quo and preserving everything good and noble. On the other hand, a *Lucha Noir* campaign may present *The Way Things Are* as hopelessly corrupt and desperately in need of some noble luchadores to walk down the mean streets without themselves being mean.

Campaign Settings

The last of the initial decisions a GM must make is setting. Where are the PCs, and under what sort of structure do they go on their adventures? Here are a few popular examples, but the best way to make this decision is to discuss it with the players.

TECNICO STABLE

This is the simplest setting, and the default for most *Lucha Libre Hero* material. The PCs are luchadores working for an organized promotion that puts on regular shows. Between matches they protect the innocent from monsters, mobsters, and mad scientists. The GM must decide the scale of the promotion — are the PCs midcarders for a local promotion working in a single city, or are they among Mexico’s most famous luchadores, regularly battling for prestigious titles and touring across the nation (and occasionally visiting exotic lands like California and Japan)?

The PCs might all be part of a single stable, in which case they probably have a manager NPC who handles their administrative work, one or more physical trainers to work with them in the gym, and as many other assorted employees and associates (from drivers to doctors to pre-teen “ring rats”) as desired. If the GM and players wish, individual players may create and run multiple characters who are all part of the stable or promotion, picking from among them by preference at the beginning of each new adventure. In fact, if the campaign centers around a promotion, some PCs might even create and run rudos, and therefore participate in creating feuds and storylines both in and out of the ring as part of the promotion’s weekly drama.

MONSTER HUNTERS

There are many fictional examples of monster-hunting teams, from agents working for a top-secret government organization, to Vatican-

connected occultists armed with holy water and crosses to battle bloodsucking fiends, to *ad hoc* groupings of teenagers traveling around the country in a souped-up van with their talking dog. Any or all of these are good models for campaign settings featuring masked luchadores battling shadowy cabals of supernatural evil and the odd mummy outbreak.

SUPER-TEAMS

Players with a background in Champions or other superhero roleplaying games may simply want to create a super-team of luchadores. There's plenty of genre justification for this — the *Campeones Justicieros* in the movies behave exactly like an American superhero team, with a secret base complete with master computer connecting them to law enforcement agencies around the country, team vehicles, and associated DNPCs (a lovely secretary and adorable pre-teen sidekick).

LUCHA LIBRE IN OTHER GENRES AND METAGENRES

It doesn't take a deep probing of the Lucha Libre genre to discover that at heart it's an amalgam comprised of elements from other genres. While "martial arts action" is the most readily identifiable component, it's not necessarily more important than the others. Depending on the situation, horror, superheroism, espionage, science fiction, or even gritty urban crimefighting can play equally important roles. Often three or four genre elements combine to produce the dizzying effect commonly referred to as psychotronics (see page 9). There's no reason to confine your masked wrestling team to any particular subgenre, either. Feel free to switch them from one to the next with minimal explanation (it's all part of the psychotronicness). In fact, different members of the same team could be characters from different genres, possibly even looking at their adventures from entirely different perspectives.

Dark Champions

Although it may initially seem like an odd match for Lucha Libre, a closer examination of the genre's films and comic books reveal a deep affinity with the world of Dark Champions. Luchadores are above all else urbane, modern heroes with an extensive knowledge of, and attraction to, city life. Although most of their Mad Scientist or Monstrous opponents operate from secret bases outside the city limits, the victims of their villainous activities are generally city dwellers innocently going about their own affairs. Mobsters are, of course, urbanites themselves, who rely upon the vast pool of people in metropolitan areas to ply their illegitimate businesses.

The biggest incompatibility between Lucha Libre and Dark Champions would seem be the predominance of firearms in many manifestations

of that genre. This need not be a huge concern, however. Luchadores for the most part don't have a philosophical problem with guns, explosives, knives, or other implements of destruction. In some of the genre's greatest films, heroic luchadores even employ such tools when faced with inhuman or supernatural opponents. In general, however, a masked Mexican wrestler doesn't need a weapon because he is a weapon. Guns and knives are inferior to his highly-developed fighting skills, and are thus unnecessary except under special circumstances — say, for example, destroying a flying saucer. So, while a masked wrestler may have access to a hunting rifle and sticks of dynamite, they are not something he would normally carry with him or think to use.

There are four Lucha Libre/Dark Champions subgenres:

CRIMEBUSTERS (DARK CHAMPIONS: THE ANIMATED SERIES, CHAMPIONS)

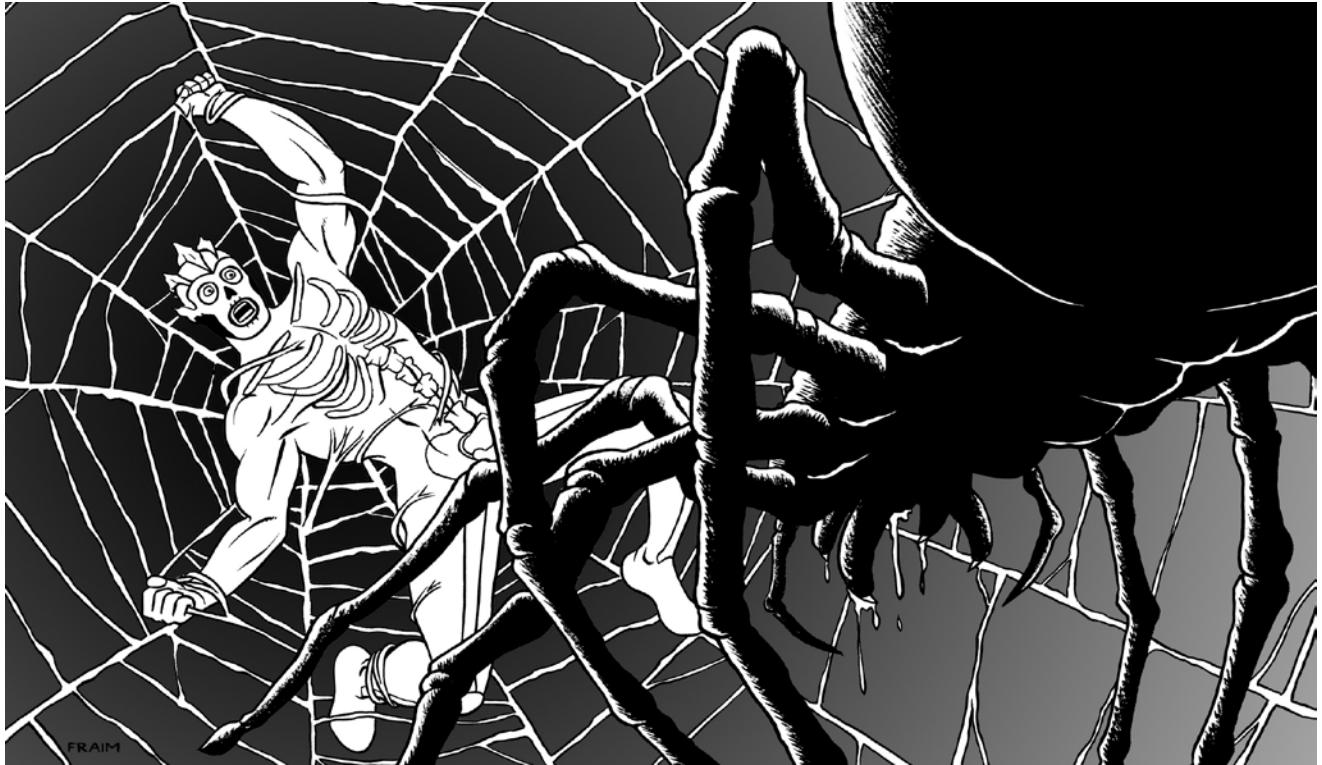
This is the subgenre of vigilante crimefighting on the mean (but not too mean) streets of Mexico City. The luchador's opponents are Mobsters, costumed theme villains, lunatics, or some combination thereof. Action is fast-paced, but seldom deadly. Both masked wrestlers and their adversaries may have simple, low-level abilities, but they're Skills, Talents, or even gadgets rather than actual powers. The police are friendly to the luchadores and usually not corrupt. Cool vehicles are mandatory.

SECRET PLAN 69 (ESPIONAGE)

This is the subgenre of psychotronic espionage films. The enmascarados work for either the government or an international agency such as UNTIL to thwart the evil schemes of spies, world-threatening masterminds, and evil organizations like VIPER. It should play out exactly like a James Bond film save for the following factors: all female NPCs have a COM of no less than 16 and wear miniskirts or catsuits; the villains should all be hysterically overacted by the GM; the PCs use Lucha Libre instead of handguns (though when a bigger weapon is called for a bazooka will do nicely); and the background scenery is inexplicably psychedelic (all wallpaper is paisley, the sky is always a swirl of unnatural colors, and so forth). Cocktail jazz or rhumbas should play in the background of nearly every scene. The only consistently serious element in Secret Plan 69 is the PCs, who respond to every situation with deadpan gravity.

LUCHA NOIR (DARK CHAMPIONS, HORROR HERO)

The PCs are masked detectives trying to solve crimes in the dark, gritty streets of an alternate Mexico City or Los Angeles. No matter what time period or location the game takes place in, the architecture, slang, and automobiles of this city are perpetually locked in the early 1950s. Player Characters can either be police detectives or (more frequently) private eyes; it doesn't matter which,



as the police force itself (except for an occasional trustworthy friend, who gets killed mercilessly early on) is corrupt, brutal, and will let them down at a crucial moments for political reasons or because of their own ethical failings. The PCs dress in trench coats, crumpled fedoras, and wrestling masks. Nobody questions this. The crimes they solve are unspeakable, the people they help have dark secrets, and every game ends with a tragic morality lesson. Think *Chinatown*, but starring Blue Demon instead of Jack Nicholson.

SEXO Y VIOLENCIA (DARK CHAMPIONS, HORROR HERO)

More of a gaming “feel” than an actual sub-genre, *Sexo y Violencia* is the over-the-top adult version of *Lucha Libre Hero*. Life is nasty, brutish, and short for everyone — including the PCs! Combat is exceptionally bloody with body parts and organs flying everywhere. The villain’s plans almost always involve vivisection, disfigurement, or putting an ape brain into a wrestler’s body. Romantic scenes immediately transition into soft-core pornography. Everything is played for total shock value. Good taste is a bittersweet memory. (This style is not for everybody, and care should be taken to make sure all players are on board before beginning a *Sexo y Violencia* campaign.)

Horror Hero

Although the actual level of terror they produce is a matter of opinion, almost all of the best-remembered and most popular Lucha Libre films are horror flicks. Vampires, werewolves, Aztec mummies, zombies, Frankenstein’s monsters, chinchilla-men, cannibal ape-men, wrestling ape-women, and undead creatures of every variety

and description abound in these films — often in titanic team-ups! Mad scientists kidnap large groups of men, women, and children for fiendish experiments (or simply to torture them) while monsters roam the streets of Mexico City in search of prey. At every turn supernatural menaces from the irrational, ancient world rise up to menace modern, rational man.

In this universe the PCs are the thin, masked line that stands between modernity and unspeakable primeval darkness. Fortunately, the sacred art of Lucha Libre is more than adequate for this task; in fact, it works better than bullets! While most Lucha Libre games are going to have horror elements, four specific Horror Lucha subgenres stand out:

CONTRA DEMON (HORROR HERO, CHAMPIONS)

The PCs have specifically dedicated their crimefighting lives to investigating, uncovering, and destroying DEMON (an evil group of mystics in the Champions Universe) in Mexico and around the world. Besides their Lucha Libre martial arts abilities, these heroic Tecnicos have Skills, Perks, and Powers specifically designed to combat that evil organization. DEMON is well aware of the tenacity of their masked foes, and regularly launches attacks against them at wrestling matches. Every PC has the Disadvantage Hunted: DEMON 8- (Mo Pow, NCI, PC Is Easy To Find, Kill) for 25 Character Points. The *DEMON: Servants Of Darkness* sourcebook will help the GM flesh out this fiendish adversary for use as the campaign’s primary adversary, though the power levels for many of the villains might need to be modified downwards to give the scrappy luchadores a fighting chance.

HEROES DE LA IGLESIA

In this subgenre the PCs are heroes of the Church who work directly for the Vatican. When not wrestling evil in the ring they combat Satanic foes on behalf of God (although they fight other types of evil as well). Every PC has the Perk Contact: the Vatican 11-. Their opponents are frequently vampires or humanoid demons, Satan-worshipping cults intending to sacrifice beautiful virgins, or occasionally even the Devil himself (who occasionally comes to Earth in humanoid form to challenge people to contests involving wrestling, car racing, or the playing of stringed instruments).

HOUSE OF A THOUSAND LUCHAS

In a House Of A Thousand Luchas campaign, it doesn't so much matter what the PCs do each game as where they go. Every adventure involves the investigation of some sort of "haunted house" (castle, cruise ship, hacienda, factory...) filled with horrible monsters to destroy, pitiful victims to save, and a master villain to defeat. Most of the excitement comes from Lucha Libre versus Monster Lucha action with a healthy dose of Mad Science. Every game concludes with the master villain making a speech before he's destroyed.

MONSTER HUNTERS

Most Lucha Libre campaigns default to this subgenre. The PCs are professional wrestlers who are also skilled at combating supernatural monsters. When respectable academics, the police, or attractive women ask for their help, they give up their free time to track down and defeat vampires, werewolves, and the like, taking time out only to wrestle and hit fashionable night spots.

Champions

Tecnicos are essentially superheroes of a slightly different stripe. They might not have the flashy powers of their American cousins, but they wear masks and capes, fight evil, and enjoy the unqualified admiration of their fellow citizens for their efforts. On the moral plane their lack of complexity (and fewer Disadvantages) often makes them superior to other types of superheroes. Tecnicos aren't filled with angst. They fight the good fight as embodied in the code of Mexicanidad (honor, family, and tradition), protect their fellow man, and date beautiful women. Refreshingly enough, that's it.

There are two Lucha Libre/Champions subgenres. Both of them are somewhat outside the spirit of Lucha Libre, so proceed with caution.

EL NORTE (CHAMPIONS, DARK CHAMPIONS)

For whatever reason, the PCs have gone north of the border to the United States or Canada. They could be part of a traveling wrestling promotion, battling North American supervillains as they travel from city to city. Or maybe Mexico's top Tecnicos feel that it's time the bumbling, mor-

ally ambiguous superheroes of the north learned a lesson and move to an American city (possibly in the Southwest) to "show them how it's done." Either way, the PCs are out of their element and won't enjoy many of the social benefits they're accustomed to.

SUPER LUCHA

The PCs are American-style superheroes who make their living as wrestlers. They fight VIPER, ARGENT, and the sort of Latin American supervillains one finds in *Champions Worldwide* (such as Raya de Plata), not Rudos and the Three Ms (Monsters, Mobsters, and Mad Scientists). Ring time is downplayed in favor of battling supervillains. Most of the quirky bits in *Lucha Libre Hero* are replaced with standard Champions material to create what in essence is simply a Mexican-themed Champions campaign.

Star Hero

There are two basic ways of approaching the genre of science fiction in *Lucha Libre Hero*. One is based on the reasonable assumption that professional wrestling remains popular in the near and distant future. The second depends on the equally reasonable assumption that world-conquering space aliens always attack Mexico first.

ATTACK OF THE BLONDE VENUSIANS (STAR HERO, HORROR HERO)

It's a well-known fact that Mexico, historically the victim of colonial and imperialist violence by European nations and America, has never been militarily adventurous. Almost alone among nations it has maintained a steadfast international neutrality, thus making it one of the most civilized countries on earth. The Blonde Venusians know this, which is why they've selected Mexico as the location for their initial covert invasion. Only her masked wrestlers, backed by the military and government scientists, stand between Earth and the aliens' plans of conquest!

CYBER LUCHADOR (CYBER HERO, NINJA HERO, DARK CHAMPIONS)

Blocked out by urban pollution and global warming, the Sun hasn't shown its face to Mexico City in over a decade! In the dark world of 2035, only the most cybernetically enhanced of Techno Lucha Gladiators can hope to survive La Arena LLM. Both Tecnicos and Rudos have incredible cybernetic enhancements built into their bodies, augmenting their martial skills with inhuman strength, stamina, and minor superpowers. Their battles in the ring are typified by the use of "plunder" objects such as chainsaws, blowtorches, and spiked clubs. Their "out of the ring" activities involve dangerous *Blade Runner*-type mysteries in which villainy is fought at the bottom of a filthy, amoral urban abyss.

THE MASK, THE STARS

In this subgenre the PCs are 150 Character Point masked wrestlers working for the IGWL (Intergalactic Wrestling League). They roam from world to world, fighting various injustices between interspecies wrestling matches. Instead of having cool cars, boats, and motorcycles, they have cool spaceships and hovercraft, and instead of battling vampires and werewolves they oppose slaving Bug-Eyed Monsters From Planet Q. Special care should be taken to emphasize the PCs' antipathy toward the totalitarian aspects of various galactic governments while simultaneously emphasizing their patriotic pride in mankind's many achievements.

Ninja Hero

Lucha Libre is a martial art. In fact, it wouldn't be unfair to classify this book as a *Ninja Hero* subgenre book... if it weren't equally valid to classify it as a *Champions* or *Horror Hero* subgenre book! Luchadores have much in common with the protagonists in *Ninja Hero*. Like the characters in that book, their defining attribute is their martial arts skills. They professionally engage in ritualized hand-to-hand combat with equally matched opponents. Interesting parallels can also be drawn between the Mexican Revolutionary period of 1910-1936 and the *Wuxia: Last Heroes in China* setting described in *Ninja Hero*.

Two subgenres mingle *Ninja Hero* and *Lucha Libre*:

REVOLUTION: THE LAST HEROES IN MEXICO

While historically speaking there were no masked wrestlers in Mexico during its revolutionary period, *Lucha Libre* film tradition teaches us something very different. In this setting, each *Tecnico* is merely the latest in a long line of mysterious heroes who've passed their mask down from father to son (or occasionally mother to daughter) throughout the centuries. In their nation's darkest hour, the PCs work tirelessly to protect the common man from foreign imperialists, corrupt bureaucrats, bandits, abusive soldiers, and violent revolutionaries. Picture the world of *Zorro* or *Queen Of Swords*, except with wrestling instead of guns and sabers.

UNA ROSA SOBRE EL RING

This setting focuses on the romance, drama, and wrestling action of a televised *Lucha Libre* promotion. In "A Rose in the Ring," the PCs are professional wrestlers whose lives exist entirely on TV. Kayfabe is completely suspended for this subgenre; everything that happens on their television show is completely real as far as they are concerned. Think of it as being like a telenovela or soap opera where every dispute is eventually settled with a *Martinete* or a *Tope Atomico*. This subgenre is especially suitable if the players are big wrestling fans and love the convoluted backstories and dramas between matches.

Other Genres

It has been scientifically proven that every dramatic situation is vastly improved by the introduction of masked Mexican wrestlers. To test this hypothesis, we have inserted the phrase "masked Mexican wrestlers" into a variety of common roleplaying situations. Please try this experiment yourself using circumstances familiar to your own gaming experiences. You'll find the results just as satisfying.

- Once again, Doctor Destroyer attempted to obliterate Millennium City. With the *Champions* out of town on a mission, all appeared to be lost until (masked Mexican wrestlers) appeared to save the day.
- The invasion of the *Bandit Lords* threatened *Elweir* with total extinction until (masked Mexican wrestlers) appeared from nowhere, turning the tide of battle in justice's favor.
- Bent upon the subjugation, enslavement, and consumption of mankind, the *Xenovore* fleet neared Earth. Only a ship filled with (masked Mexican wrestlers) stood between mankind's homeworld and a fate too grim to contemplate.
- From his impregnable keep in the north, *Kal-Turak the Ravager* threatens all of *Ambrethel* with his dark magics. Only a heroic party of (masked Mexican wrestlers) can hope to save the world from his inhuman domination.

See? It works every time.

BRINGING IT ALL TOGETHER

Hopefully by now you've got enough information and advice to get started on your own campaign. Here are a few concluding dollops of advice.

PLOTS

The simpler, the better. This isn't to say that GMs shouldn't include lots of plot — bizarre twists and complications are the order of the day for *luchadores*. But this isn't a genre that rewards thinking too deeply. Complicated murder mysteries or in-depth character studies are pretty much right out. If the heroes need to find a clue to get to the next scene, leave it out on the table in plain view. Or have a mortally-injured NPC deliver it right into a PC's hands before he expires. Subtlety is the enemy most of the time.

VILLAINS

Along the same lines, there aren't a lot of villains in the *Lucha Libre* genre who aren't flamboyant, insane, and thoroughly evil, either for its own sake or because of a really easy-to-grasp motivation: revenge for real or perceived slights, unrequited love or lust, and greed tend to work pretty well. Speeches proclaiming the brilliance of the speaker, his plans, and/or his gadgets are always welcome.



Although the Three M's of Lucha Libre villainy (Monsters, Mobsters, and Mad Scientists) have no problem working with or for one another, a definite pecking order is seen in Lucha Libre films. Monsters are extremely open-minded; they have no problem working for or with anyone, including each other. Mobsters are more particular; they'll work for Monsters or Mad Scientists, but not each other. Because of their solitary and egomaniacal nature, Mad Scientists employ Monsters and Mobsters but generally won't work for anyone, including other Mad Scientists — if they do, a conflict will almost certainly break out between them, perhaps creating an opening the heroes can take advantage of.

LOCATIONS

Villains always build their bases with utter disregard for workplace safety, regularly including spike-filled pits, lava-filled chasms, a complete absence of railings in high places, and equipment that bursts into fire if anybody so much as spills a cup of coffee. Be sure to provide them with plenty of disposable henchman to fall prey to such OSHA violations before and during the climactic battle, until the main villain himself pays with his life for his efforts to cut corners.

THE 1960s

No matter what year a game actually takes place in, the fashions and technology of a Lucha Libre campaign are trapped in a mythical version of 1969. Men wear suitcoats over turtlenecks, are fond of medallions, and if not wearing masks tend to be pretty free with the facial hair and sideburns. Women's hairdos mostly go straight up, and their skirts are short with geometric patterns and bright colors. One can tell whether a device is high-tech by the amount of chrome it has. Walls are uniformly wood-paneled. And the music all swings, baby, whether it's rock 'n' roll or a bossa nova!

AT THE TABLE

Speaking of which, *Lucha Libre Hero* in general is only improved by the addition of out-of-game elements like appropriate music (played quietly in the background, of course, with maybe a bit more volume during the exciting fight or chase scenes). In fact, wherever possible *Lucha Libre Hero* should be played with props, whether miniatures, toys, or cutout paper lucha masks affixed to popsicle sticks to be held up in front of the player's face when his character speaks.



PLOT SEEDS



Sometimes all you need to create a great adventure is a paragraph of good ideas. The following plot seeds have been dredged from the depths of late night Santo films, dusty fotonovelas, and the decaying Lucha centers of our tiny brains (which, as of yet, have not been removed and placed into the heads of wrestling ape women). While those of a more critical mind set may argue against them being good ideas, we assure the reader that they are exceedingly authentic ones.

ADVENTURES OUT OF THE RING

Here are some things for the PCs to do when they're not wrestling in the ring.

ALIEN SPIDERS

Alien spiders invade Mexico City in search of the most nutritious female brains to feed their queen. These turn out to belong to attractive young women scientists who work at UNAM, one of Mexico City's most prestigious institutions of higher learning. The PCs are forced into a running battle along the streets, rooftops, and inside the laboratories of North America's oldest university.

ATTACK OF THE KARATE MASTERS

A baffling thing has been happening to the PCs lately: everywhere they go, ninjas attack them! It's gotten to the point where they can't even have breakfast without nunchaku-wielding martial artists leaping through the windows of their dining rooms. Unbeknownst to the PCs, a secretive cult of Asian karate masters has become obsessed with besting Mexico's greatest heroes. Unfortunately for the karate masters, the PCs just can't seem to figure out what's going on. Extreme measures may be called for.

CONTRA LOS MONSTRUOS

As part of his plot to conquer Mexico City (And Then The World!), the insane archaeologist Dr. Muerte revives four of history's greatest monsters: Vlad Dracul, Franquenstein's Monster, the Werewolf, and the Aztec Mummy. Using the powers of an ancient Incan crystal to bind them to his will, he sends them out on a murderous rampage designed to attract the attentions of the city's Tecnicos. Then, while the heroes are busy fighting monsters, he'll unleash his real plan!

THE DEVIL'S EXECUTIONER

Back in colonial-era Old Mexico, the PCs' ancestors helped to put an end to a serial killer known as the Devil's Executioner, a public servant who'd become addicted to killing. Now his ghost is back with axe in hand, teleporting around the city attacking the PCs when they least expect it: during matches; while eating dinner with lady friends; and even when taking showers (in their shower masks, of course). Obviously, this restless spirit has to be put down for the count, but how do you wrestle a ghost?

INFERNAL BRAINS

Foreign spies are removing the brains of Mexico's greatest scientists, then replacing them with the brains of highly trained saboteurs! Meanwhile, the original brains are kept alive in jars so they can be forced to divulge the nation's greatest scientific secrets. Can the PCs get past an army of miniskirted female androids to save them? Once they save them, what will they do with them?

INVASORAS

Venus needs men! Desperate to repopulate their planet using virile new stock, the Venusians dispatch a team of their most beautiful women warriors Earth. Once they arrive, these Amazonian beauties realize the most attractive men on earth are... professional wrestlers! With all of the wrestling men in Mexico City kidnapped, can the lovely luchadoras of the LLM rescue their friends from a fate worse than... well, actually, a fate considerably better than death?

INVASION OF THE DEAD

The dead are rising from their graves to feast upon the flesh of the living. Unfortunately, they don't seem to have gotten any slower — nor have they forgotten anything they knew in life. The plague of zombies is spreading, as the undead carjack, kidnap, and rob their way across Mexico City with only the heroic PCs standing between society and evil from beyond the grave.

KING OF THE ZOMBIES

Zombie attacks have become disturbingly common around the city, forcing the PCs to spend the vast majority of their Out Of The Ring time fighting them. In the midst of this crisis, a disgraced Tecnico and former friend of one of the PCs appears in town with a novelty act: he wrestles two tame zombies that he keeps in a cage. Although scientists at CINVESTAV are extremely insistent that these "wrestling zombies" be

destroyed, the PC's old friend insists they're innocent of wrongdoing. But if they are, who's responsible for the attacks around the city?

THE MANIACAL DR. CEREUS

In 1506 the Spanish Inquisition burned to death the "physician," cannibal, and serial murder Dr. Cereus for crimes against man and God. Five centuries later, as a previously undocumented comet soars in the evening skies above the earth, a faintly glowing creature crawls from a crater in the El Anillo district of Mexico City. Doctor Cereus has returned, and he's looking for revenge against those who condemned him — man and God alike! The PCs are drawn into a web of murder, arson, and cannibalism as the Doctor seeks ghastly vengeance on both the Church and the descendants of his executioners.

MYSTERY IN GRENADA

The heroic PCs take a well-earned vacation on the sun-drenched island nation of Grenada. Unfortunately, evil Lemurians are working with a local Mobster known as The Bishop to kidnap a visiting Jordanian princess. Fortunately for our heroes, the princess is an expert in Arabian Kung

Fu! Also, the goodly Atlanteans have agents on the island to help the PCs in their fight against the evil Lemurians and their allies.

REVENGE OF THE AZTEC MUMMIES

The evil Dr. Phelan has a bad heart (literally). Fortunately, he's been able to construct a new one with Mad Science and alchemy. Unfortunately, it's powered by torture. Using his powers of black magic, the bad Doctor raises an army of Aztec Mummies from the dead and has them kidnap innocent citizens for use in his torture dungeons. Unfortunately for him, the PCs can figure out where the dungeon is....

REVENGE OF VLAD DRACUL

Having slept for centuries in his tomb beneath Mexico City, the King of the Vampires is finally reawakened by the hunchback Carlos Renfield, a descendent of one of the monster's minions. Following the master's instructions to his ancestor, Renfield has awakened Dracul upon locating the descendant of the Vampire King's greatest nemesis: El Espectro, the Nightmare of Those Who Do Not Dream. Together the two villains rescue Frankenstein's Monster from a glacier in the Ajusco Mountains, then turn a group of nuns into vampires, and finally hire a gang of Thugs. With all of their preparations complete, they launch an attack upon La Arena LLM on a busy Friday night.

SEX MAFIA

The notorious King of Crime is using a burlesque show in Colonia Doctores to cover up his gunrunning and drug smuggling operations. When the heroic Tecnicos figure it out, they attack his Thugs at the theater. The action spills out onto the stage during a show, causing a spontaneous outbreak of toplessness.

SCIENTIFIC WEREWOLVES

Someone has been scientifically fabricating werewolves, then releasing them into the night to feed on living women! The police ask the PCs for assistance, but before the investigation can begin there is a wrestling match to attend to. In the middle of the fight, the Tecnicos' opponents shockingly tear away their masks and transform into... werewolves! The battle between Good and Evil is on, but who has been creating these monstrosities and why?

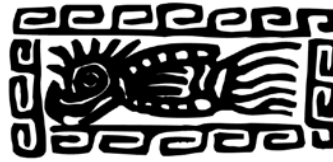
THE TREASURE OF VLAD DRACUL

One of the PCs has invented a time machine, and he intends to use it to travel back in time and steal the treasure of the Vampire Lord Vlad Dracul. Having already had his treasure stolen by the PC in the past, the modern day Vlad Dracul creates an army of vampires to attack our heroes' secret base before the PCs can travel back in time. That way, his treasure won't have been stolen back then. Or something.



ZOMBIE CANNIBAL HOOKERS OF BLOOD BEACH

The PCs have decided to go on vacation in sunny Miami Beach, Florida. Unfortunately, a local necromancer/pimp has taken to stealing the bodies of deceased supermodels so they can be revived as zombie prostitutes! Even more unfortunately, the process doesn't always work properly, and has resulted in several Johns getting eaten alive. The local police ask the PCs for help investigating this baffling case.



RANDOM PLOT GENERATOR

Sometimes you need a plot in a hurry. Other times you're just looking for some inspiration while creating a plot of your own. In either case, the *Lucha Libre Hero* Random Plot Generator comes in handy. Start by rolling a Hook, and then determine the Goal and the Obstaculo standing in the way. For more complex plots, roll for multiple Goals: the first is what the Technicos think they're doing, and then they discover their real goal later:

Hook (roll 1d6):

1. Cliente (Plucky Girlfriend or Professor asks the PCs to help them with something)
2. Pista (a message is delivered to the PCs' dressing room that causes them to act)
3. Enemigo (a Mobster, Monster, or Mad Scientist threatens the PCs or their friends)
4. Plunder (one of the PCs acquires an object of great importance to someone)
5. Patron (an NPC hires the PCs to do something)
6. Situacion (an event happens that causes to PCs to react)

Goal (roll 2d6)

First Die	Second Die	Result	Suggestions
1-3	1	Acquire Something	Ancient relic, experimental device
1-3	2	Capture Someone	Mobster, Monster, Mad Scientist, spy
1-3	3	Defeat an Enemy	Rudo, Mobster, Mad Scientist, spy
1-3	4	Destroy Something	A Monster, gang, experimental weapon, evil relic
1-3	5	Escape from a Place	Dungeon, laboratory, torture chamber, Aztec pyramid
1-3	6	Learn a Secret	Discover a lost treasure or civilization
4-6	1	Prevent a Disaster	Invasion of the dead, alien attack
4-6	2	Rescue a Captive	Plucky Girlfriend, Professor, Comic Sidekick
4-6	3	Solve a Mystery	Kidnapping, museum theft, brain removal
4-6	4	Survive the Environment	Desert, jungle, mountains, past life
4-6	5	Travel to a Place	Flying saucer, El Anillo, past incarnation
4-6	6	Win a Battle	In The Ring, against zombie army, monster mash

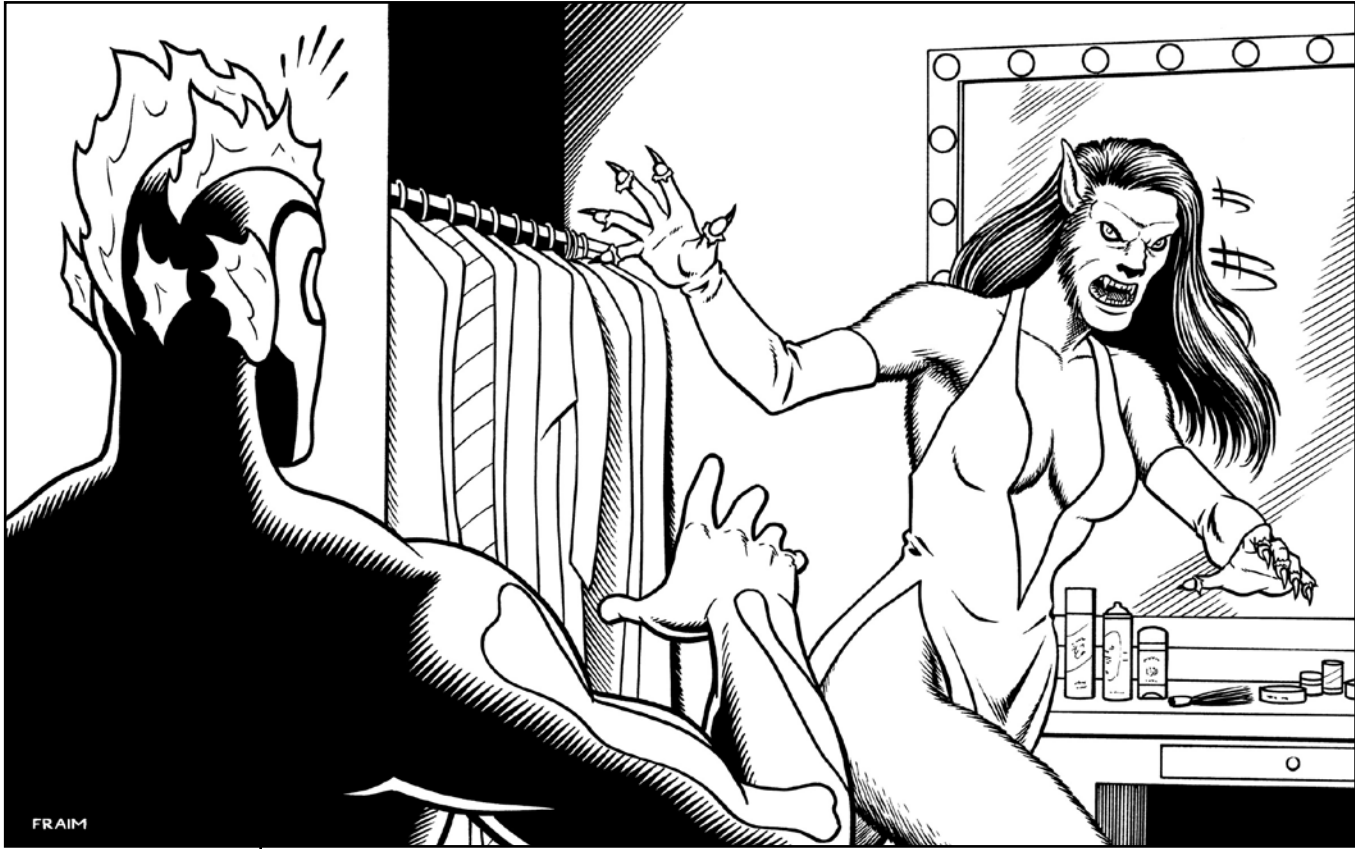
Obstaculo (roll 1d6 for the number of obstacles, then 1d6 to determine the nature of each):

- 1 Adversario (the goals of a Mobster, Monster, or Mad Scientist brings them into conflict with the PCs)
- 2 Amigo (for some reason a Plucky Girlfriend, Professor, or Comic Sidekick is opposed to the PCs' plans)
- 3 Naturaleza (the PCs are pitted against the desert, jungle, mountains, or some other hostile terrain)
- 4 Rival (the PCs' Rudo adversaries are after the same goal, though probably for a different reason)
- 5 El Sistema (the System — corrupt policemen, politicians, and so forth — is trying to keep the PCs from their goal)
- 6 Defecto (the PCs' Psychological Limitations are somehow keeping them from achieving their goals)

Example: Andy needs a plot idea for a *Lucha Libre Hero* adventure. He starts by rolling the Hook, and gets a 5: Cliente. For the Goal he decides to roll twice and gets 2,1: Acquire Something and 5,5: Travel to a Place. He rolls for the number of Obstaculos and gets 3; the specific numbers are 1: Adversario, 3: Naturaleza, and 4: Rival.

Now Andy has to put these pieces together. Looking them over, he decides that they form the basis of a classic *Lucha Libre* film plot. First, there's the Cliente — a scholar of ancient Mesoamerican civilizations named Professor Serrano who has recently discovered evidence that the ancient Olmec civilization had a system of writing. He wishes to launch an expedition to some primeval ruins in the jungles of Oaxaca to look for the fabled Zapotec Codex, which would allow him to translate Olmec into Spanish. To provide security in the dangerous jungle, he asks several of his wrestling friends to accompany him and his lovely assistant Flora. The Zapotec Codex is the "something" they must Acquire, while the Oaxaca jungle is the Place they must Travel to.

After a bit of thinking, Andy decides the evil archaeologist Dr. Muerte has gotten wind of the expedition and wants to sabotage it in the hopes of acquiring the Zapotec Codex for himself. He's the Adversario. To help in this endeavor, he hires a group of Rudos (the Rivals) and Thugs to track the expedition through the jungle (la Naturaleza) and ambush them after the Codex has already been retrieved (he hopes to raise an army of Olmec stone golems using it). Thus, the problems that Prof. Serrano, Flora, and their heroic Tecnico friends must overcome are manifold: they must hack their way through a jungle filled with jaguars and dangerous headhunters, retrieve the Codex from a ruined pyramid filled with traps, and then beat a small army of Rudos and Thugs before they can return to civilization.



FRAIM

ADVENTURES IN THE RING

Each of these plot seeds is specifically based around the PCs' lives as professional wrestlers, instead of their Out Of The Ring adventurous activities.

CHEATERS NEVER PROSPER

The championship title of the local promotion has recently been won by a particularly crafty Rudo, thanks to the assistance of a Rudo referee and the astounding nearsightedness of his Tecnico counterpart. Unfortunately for the Tecnicos, the promotion has a rule that titles cannot change hands in a match decided by a disqualification. The sneaky champ has been exploiting this loophole ruthlessly, getting himself disqualified for blatant violations whenever he's been in danger of losing and therefore retaining his title (and bringing shame to the promotion in general). Any Tecnico worth his salt will be eager to end this particular charade, but several have tried and failed. It will eventually become clear that the only way to defeat this scoundrel is by sinking to the Rudos' level and bribing the Tecnico referee to ignore any of the blatant rulesbreaking of the champ and allow the Tecnico a chance at a clear victory. Of course, once the champion discovers he can't get disqualified, he'll change tactics and take advantage of his undisqualifiable state, cheating with abandon and using foreign objects, unscrupulous ringside assistants, and anything else he can to attain victory. Can the virtuous PCs prevail anyway?

LEGION OF RUDOS

One of the promotion's craftier Rudos has begun to organize his fellow thugs into a more formidable fighting force, working together to sabotage the activities of the Tecnicos both in and out of the ring. Already their sneak attacks have incapacitated many of the Tecnico luchadores, who have been brought down by the Rudos' superior numbers and uncharacteristically clever tactics. But one Rudo has decided to rebel against the new boss. He comes to the Tecnicos with a clever plan to undo the wicked machinations and turn the Rudos against each other. Can the heroes overcome their natural distrust of their former enemy and complete his "face turn" to join the forces of good, or is this all part of the master Rudo's fiendish plan?

CHERCHEZ LA FEMME

One of the PCs has taken under his wing a very talented younger luchador who shows tremendous promise as a Tecnico. However, the impressionable lad has also caught the eye of one of the Rudo luchadoras, who has been whispering sweet nothings into his ear about how much more successful and wealthy he could become if he was only willing to, say, bend the rules a little to win. Can the PCs arrest the young luchador's slide to the dark side before the Rudos have recruited yet another young hopeful?



Chapter
5



Craneo Llameante Contra Escorpiónes Infernales
(Flaming Skull vs. the Infernal Scorpions, 1966)

A LUCHA LIBRE SOURCEBOOK

HEROES



"I know the wrestlers get all the fancy ladies, and the fancy clothes, and the fancy creams and lotions."

—Nacho, *Nacho Libre*

Here's a small assortment of heroic Luchadores built using the concepts outlined in this book. Three have been constructed as Standard characters, one as a Realistic, and another as Superheroic. (See page 156.) Several of them have been built using Package Deals. Others have been designed to illustrate the potential uses of the optional combat rules outlined in Chapter Three. Feel free to use them as examples of how a *Lucha Libre Hero* character might look, or as useful NPCs in your own campaign.

One thing you may notice as you read through this section is that the Background/History section of each character is sometimes short. This is because masked Mexican wrestlers don't have complex (or consistent) background stories. In the case of the big three figures in Lucha Libre cinema (El Santo, Blue Demon, and Mil Mascaras), only Mil Mascaras has a complete origin story (it's nearly identical to that of the pulp hero Doc Savage). Santo had three or four conflicting (and largely incomprehensible) origin stories, while the immortal Blue Demon simply appeared out of nowhere and began beating evil like an old rug. If the GM wishes to be even more true to the Lucha Libre cinema source material, he can require each player to submit a different one or two paragraph origin story for his characters at the start of each adventure!

It should be noted that fictional luchadores such as Rafael Navarro's Sonambulo and Christa Faust's X do have complex back-stories similar to those of more traditional comic book characters. Yet in both cases, their origin stories revolve around events that have already transpired in the ring after they became luchadores, rather than events that inspired or caused them to become masked wrestlers. Such stories are best told in actual play.

EL ESPECTRO (THE SPECTER)

Val	Char	Cost	Roll	Notes
20	STR	10	13-	Lift 400 kg; 4d6 [4]
20	DEX	30	13-	OCV: 7/DCV: 7
20	CON	20	13-	
18	BODY	16	13-	
13	INT	3	12-	PER Roll 12-
14	EGO	8	12-	ECV: 5
20	PRE	10	13-	PRE Attack: 4d6
10	COM	0	11-	
10	PD	8		Total: 16 PD (6 rPD)
10	ED	8		Total: 16 ED (6 rED)
5	SPD	30		Phases: 3, 5, 8, 10, 12
10	REC	4		
40	END	0		
40	STUN	2		Total Characteristic Cost: 149

Movement: Running: 6"/12"

Cost Powers END

	Martial Arts: <i>Lucha Libre</i>			
	Maneuver	OCV	DCV	Damage/Effect
	Mat Holds			
5	Ankle Lock	+0	+0	Grab One Limb; 45 STR to hold on; Prone
5	Chin Lock	-1	-1	Grab One Limb; 50 STR to hold on; Prone
4	El Cangrejo	+1	-1	Grab Two Limbs; +10 STR to hold on; Prone
5	STF	+1	+0	Grab Two Limbs; +10 STR to hold on; Prone; You Fall; Roll (PS: Luchador); Signature
7	Las Tijeras Del Muerte	+1	+0	Grab Two Limbs; +10 STR to hold on; Prone; Signature
	Takedown Holds			
5	La Guillotina	+0	+0	Grab One Limb; 45 STR to hold on; You Fall, Target Falls; Roll (Acrobatics)

Pressure Squeezes				
4	Basic Pressure Squeeze	+0	+0	10d6 Squeeze; Must Follow Grab; Roll (PS: Luchador)
4	Deadly Pressure Squeeze	+0	-1	HKA 1d6+1 (2½d6 with STR); Must Follow Grab; Roll (PS: Luchador)
4	Super Pressure Squeeze	+0	+1	3d6 NND (Spec); Must Follow Grab; Roll (PS: Luchador)
Takedowns				
4	Bodyslam	+2	+1	6d6 Strike; Target Falls
3	Facebuster	+0	+1	8d6 Strike; Target Falls; You Fall
5	Slingshot Backbreaker	-1	-1	3d6 NND(5); Target Falls
4	Slingshot Linebacker	+0	+0	6d6 +v/3 Strike; FMove; You Fall, Target Falls; Turn-buckle
Escapes				
5	Belly-To-Back Suplex	+0	-1	50 vs. Headlocks and Choke Holds; You Fall, Target Falls
4	Breakout	+0	+0	45 STR vs. Grabs
8	+2 Damage Classes (already added in)			
22	<i>Weapon Shot:</i> HA +6d6, Reduced Endurance (0 END; +½); OIF (objects of opportunity; -½), Hand-To-Hand Attack (-½)			0
5	<i>The Mask Of El Espectro:</i> Detect Supernatural Creatures 13- (no Sense Group), Sense; OIF (-½)			0
12	<i>Luchador's Toughness:</i> Armor (6 PD/6 ED); Requires A CON Roll (-½)			0
Perks				
1	Fringe Benefit: Member of LLM			
5	Money: Well Off			
Skills				
9	+3 with Lucha Libre			
3	Acrobatics 13-			
3	Acting 13-			
3	Breakfall 13-			
3	Contortionist 13-			
2	CK: Mexico City 11-			
3	KS: Lucha Libre 12-			
3	KS: Supernatural Monsters 12-			
3	Oratory 12-			
3	PS: Luchador 13-			

- 3 Teamwork 13-
- 2 WF: Lucha Libre Weapons

Total Powers & Skill Cost: 159

Total Cost: 308

200+ Disadvantages

- 15 Hunted: Mad Scientists/Monsters 11- (As Pow, Harshly Punish)
- 15 Psychological Limitation: Mexicanidad (Common, Strong)
- 5 Social Limitation: Luchador Identity (Occasionally, Minor)
- 73 Experience Points

Total Disadvantage Points: 308

Background/History: The name El Espectro strikes fear not only into the hearts of evil wrestlers, but supernatural Monsters, Mad Scientists, and Mobsters as well! Yet it is ancient, powerful creatures that most fear the man who wears the silver-and-gold mask with ghost-like features. Over the last 500 years, many of them have had their sinister schemes foiled by mortal men wearing the mask of the Nightmare of Those Who Do Not Dream. Forced back into the shadows of death for centuries, they've risen again in the modern era only to face him once more. Somehow, the mask of The Specter always finds another virtuous man to continue its timeless mission.

In 1948, the famous archaeologist Prof. Salvatore Salvaje discovered a strange silver mask while exploring ancient ruins in the Yucatan. Fascinated by the incongruous relic, he spent years working to unravel the mask's mysteries. But by the time he succeeded he'd grown far too old to don the mask, so he entrusted the sacred duty of wearing it to his youngest son. A lifelong Lucha Libre fan, the young Salvaje began combating supernatural evil in 1955 while also winning the EMLL heavyweight title. As a wrestler, he was soon the most famous and accomplished Tecnico in the nation. As El Espectro, he became embroiled in the eternal battle between Good and Evil, solving many strange cases with the help of the police and responsible men of science.

In 1957, while investigating reports of flying zombie barracuda, El Espectro adopted a young orphan, Pedro "Pepe" Guerrero. Pepe worked as El Espectro's valet for many years, driving his custom Chevy (with wood blocks strapped to his feet) and maintaining his vast wardrobe of stylish clothing. He also accompanied El Espectro and his wrestling associates on their many bizarre adventures, gaining a vast knowledge of supernatural monsters in the process.

When the original El Espectro died in 1982, Pepe assumed his mantle, becoming El Espectro in every meaningful way. He continues defending Mexico City from the Three Ms of Evil and has successfully protected his mentor's title in the ring. He also took over as the leader of *Los Misteriosos* (The Mysterious Ones), a loose association of crimefighting Tecnicos. Now a senior member of the LLM, El Espectro is Mexico's best known and most beloved wrestler, recognized from the Sea of



Cortez to the Gulf of Mexico as the very embodiment of Lucha Libre.

Personality/Motivation: Pepe is pretty much a memory, as El Espectro hasn't thought of himself as "Pepe" in almost a decade. This isn't a bad thing: young Salvaje stopped thinking of himself as anything but El Espectro well before men landed on the moon. The legacy and idea of El Espectro is a powerful one, demanding almost total commitment from the men who don the silver mask. At many times over the centuries, the only thing that has stood between mankind and eternal darkness is a ghostly mask, a Slingshot Backbreaker, and guts. El Espectro is painfully aware of his responsibilities, a fact that occasionally weighs heavily upon him. But most of the time he kills vampires with Mat Holds, then has dinner with beautiful young women half an hour later.

El Espectro is the "Luchador's Luchador," freely dispensing advice to less experienced Tecnicos on matters as diverse as monster fighting, women, and the proper use of an Ankle Lock. His

tone is invariably wise, reasoned, and patient. He's simultaneously paternal and smooth, like a cool dad capable of kicking all of your friends' dads' butts. If the Tecnicos of the LLM were the Rat Pack, El Espectro would be beyond the shadow of a doubt be Frank Sinatra.

Quote: "And now, Monster, you shall trouble the good people of this city no more!"

Powers/Tactics: El Espectro is a Lucha Libre performer extraordinaire, with a dozen different wrestling maneuvers to prove it. He's also fast, strong, and incredibly tough with a high PD and Luchador's Toughness. He's spent his entire life training to assume his father's mantle as both champion wrestler and heroic monster fighter. In this he's succeeded admirably; few people even remember that he's not the original masked hero of Lucha Libre's Golden Age.

A skilled Mat Technician, El Espectro has a fairly simple tactic for dealing with his adversaries both in and out of the ring: he gets them on the ground, then he gets his hands on them. Then... well, 9 out of 10 times there is no more "then." Once El Espectro has his enormously strong hands on a victim, that's pretty much the end of the story — the victim gets squeezed until he stops moving. In The Ring, El Espectro moves through a sequence of Mat Holds to impress the crowd before putting his victim down. Out Of The Ring, he simply puts them down fast, and when necessary, for good! His Finisher is *Las Tijeras del Muerte*: the Scissors of Death!

El Espectro's mask is something of an enigma. Seemingly its only power is the ability to detect supernatural creatures, a useful but minor ability. In actuality, the mask is a vastly powerful mystical artifact that exists only partially in Earth's dimension, which is why the original El Espectro was able to frighten Mictecacihuatl, the Aztec Lady of the Dead, back to her home dimension. Should the wearer of the mask actually travel to its home dimension, he would possess the powers of a god.

Besides his considerable wrestling skills and the ability to detect the supernatural, El Espectro is the most famous luchador in all of Mexico. He's recognized and well received by decent people wherever he goes. He also has many wrestling friends that he can rely upon to help him with his crimefighting work, including his tag team partner Craneo Llameante and the other members of Los Misteriosos.

Campaign Use: El Espectro is a highly-experienced Standard level *Lucha Libre Hero* character built with the Mat Technician Package Deal. Unlike Craneo Llameante or Supergran, he's constructed using the normal *HERO System* Martial Arts rules. Thus, he has an extraordinarily large number of Martial Maneuvers, especially Mat Holds. He is the champ, after all, and a luchador that doesn't have a wide variety of wrestling skills can't please his fans, let alone fight zombies!

El Espectro is the most experienced and respected Tecnico in Mexico City, and thus makes an excellent contact for PCs. Since membership

in Los Misteriosos is a very informal affair, having him as a Contact is pretty much the same thing as belonging to the group. El Espectro can be purchased as Contact: El Espectro 11- for 2 points.

To make El Espectro more powerful, give him the Action Stunts *No! Not My Laboratory!* and *Extended Fight Scene*. To make him less powerful, reduce his STR and BODY to 15.

Appearance: El Espectro is a powerful-looking, broad-shouldered man of medium height with tan skin. His chest is well-developed, his hands extremely large. He wears a silver mask with distinctive, ghost-like features that covers his entire face save for his mouth, eyes, and the end of his nose. His wrestling outfit consists of a silver and green cape, green tights with silver kneepads, and silver boots. When not in his wrestling clothes, El Espectro wears hand-tailored green double-breasted suits with silver ties.

SUPERGRAN, THE ATOMIC AZTEC

Val	Char	Cost	Roll	Notes
30	STR	20	15-	Lift 1,600 kg; 6d6 [3]
20	DEX	30	13-	OCV: 7/DCV: 7
20	CON	20	13-	
20	BODY	20	13-	
13	INT	3	12-	PER Roll 12-
14	EGO	8	12-	ECV: 5
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
15	PD	9		Total: 15 PD (0 rPD)
10	ED	6		Total: 10 ED (0 rED)
6	SPD	30		Phases: 2, 4, 6, 8, 10, 12
15	REC	10		
40	END	0		
50	STUN	5		Total Characteristic Cost: 166

Movement: Running: 6"/12"

Cost Powers **END**

10	<i>Lucha Libre Escapes:</i> +20 STR; Can Only Be Used To Escape From Grabs/Entangles (-1)	2
20	<i>Lucha Libre Grabs:</i> +40 STR; Can Only Be Used For Grabs (-1)	4
20	<i>Lucha Libre Strikes:</i> HA +6d6; Hand-To-Hand Attack (-½)	3
30	<i>Weapon Shot:</i> HA +8d6, Reduced Endurance (0 END; +½); OIF (objects of opportunity; -½), Hand-To-Hand Attack (-½)	0
3	<i>Ojos In The Back Of His Cabeza:</i> Increased Arc of Perception (360 Degrees) for Normal Sight; Requires An INT Roll (-½)	0
15	<i>Luck Of The Aztecs:</i> Luck 3d6	0

Perks

3	Contact: CINVESTAV 8-
1	Custom Perk: Member of LLM
5	Money: Well Off
29	Vehicle: Supercar

Talents

3	Environmental Movement: Ropemaster
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Skills

12	+4 with Lucha Libre Strikes and Grabs
3	Acrobatics 13-
3	Acting 12-
3	Breakfall 13-
3	Combat Driving 13-
3	Combat Piloting 13-
2	CK: Mexico City 11-
3	KS: Lucha Libre 12-
3	KS: Aztec Myths And Legends 12-
3	Language: Spanish (completely fluent; Nahuatl [Aztec] is Native)
3	Oratory 12-
3	PS: Luchador 13-
1	SS: Mad Science 8-
2	WF: Lucha Libre Weapons

Total Powers & Skill Cost: 186

Total Cost: 352

275+ Disadvantages

10	DNPC: Prof. Diego Oses 11- (Normal; Useful Skills)
20	Hunted: Huehucoyotl 11- (More Pow, Harshly Punish)
10	Physical Limitation: Doesn't Always Understand Modern World (Frequently, Slightly Impairing)
15	Psychological Limitation: Aztec Wrestler's Code Of Honor (Common, Strong)
5	Psychological Limitation: Luchador Humility (Uncommon, Moderate)
5	Social Limitation: Luchador Identity (Occasionally, Minor)
12	Experience Points

Total Disadvantage Points: 352

Background/History: It took quite some time for Popocatepetl to convince the princes of Tenochtitlan, Texcoco, and Tlacopan that the whole thing had been a ruse by the shapeshifting trickster god Huehucoyotl to destroy the Aztec Triple Alliance. The coyote-headed god had done such a superb job of pitting each allied city against the other that no one was willing to listen to reason. Because of this, many a good man's heart had been torn out to feed the gods, and many a warrior's skin had been made into a high priest's robes. Yet, in the end, after an ocean of blood had been spilled (not a little by Popocatepetl himself), the trickster god slipped up and revealed himself. The Alliance was put back together, and the most powerful nation on Earth restored to peace.

Popocatepetl should have been proud. Instead he was just tired, and not only physically. The blood of gods and heroes may have flowed through his veins, but he had seen enough horror for one lifetime. His people no longer needed him, though of course he would always return if that changed. So, after saying a tearful farewell to a grateful nation, he set aside his obsidian knife and war club, stripped off his armor of jade and human bones, and ascended the side of Mount Xitle alone. Reaching the top, he removed his sun-mask, walked into the lava pooled in the volcano's craterous peak, and vanished from the pages of history.

Five hundred years later, Prof. Diego Oses, a mechanical physicist working in conjunction with CINVESTAV (page 173), was researching the possibility of harnessing the might of Mount Xitle's dormant volcano to produce atomic power for Mexico City. After hooking up his experimental power plant to the volcano's core, he and his team of scientists decided to run an initial test to check the equipment. The resulting explosion destroyed the power plant and killed every scientist except Prof. Oses, who found himself being carried down the slope of the mountain by a mysterious man with bizarre symbols tattooed over much of his body. The man spoke a strange language with no resemblance to Spanish, but Oses quickly figured out that it was Nahuatl, the language of the ancient Aztecs. The only possible explanation was that his experimental machine had awakened a mythological figure from a deep slumber within the mountain!

Grateful for being saved but still a man of Science, Prof. Oses embarked upon an ambitious campaign of educating his rescuer using all of the resources available in his ancestral mansion. Although initially confused, the mysterious tattooed man quickly learned Spanish and explained his story. After some additional testing, Oses realized Popocatepetl was no ordinary human: he was faster, stronger, and tougher than any normal man could hope to be. He also learned and adapted very quickly, a trait the Professor tested by loaning him an experimental flying car developed by CINVESTAV.

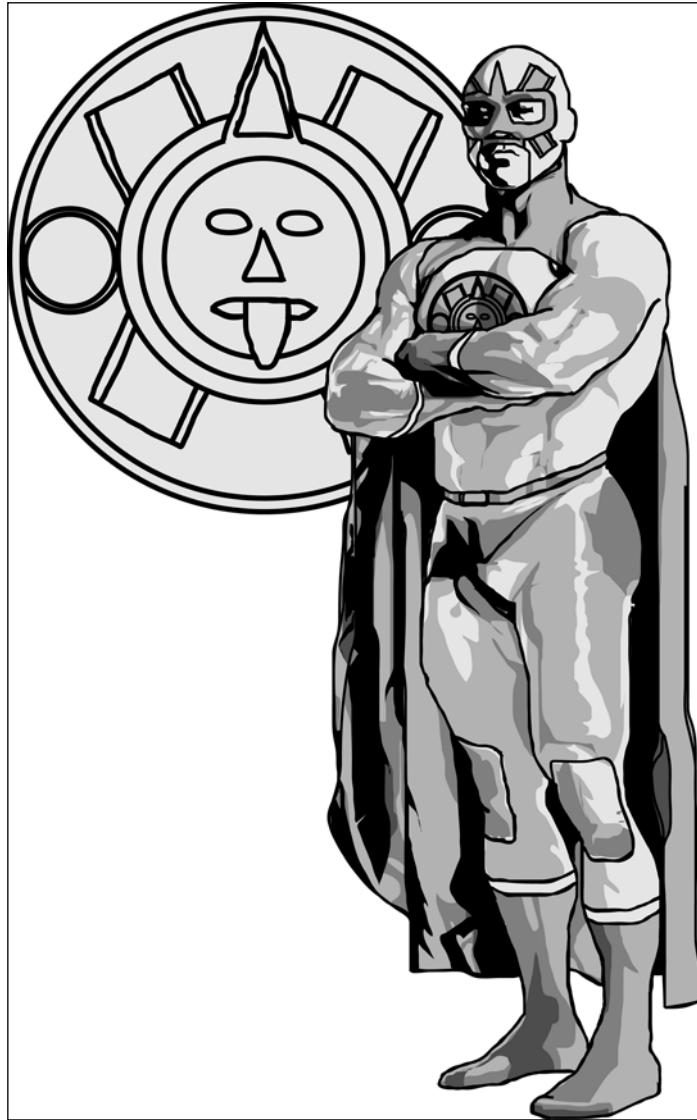
The ancient Aztec continued to learn voraciously by reading and watching television. One fateful Sunday afternoon, Popocatepetl was flipping through the channels when he happened upon a live Lucha Libre match. Fascinated, he demanded to know everything about these col-

orful modern combatants. After Oses explained, the reawakened warrior announced that, although he wasn't sure why the gods had revived him, his path definitely led to the four-sided circle. He too would become a Tecnico! Intrigued, the Professor called several of his wrestling friends, who brought Popocatepetl to their Box y Lucha club for a few practice rounds. After the first Luchador in the ring with him finally came to, the astounded wrestler nicknamed the ancient Aztec "Supergran," a play

on the words "super" and "great." The moniker stuck, and within a month Supergran found himself wrestling alongside such greats as El Espectro and Craneo Llameante for truth, justice, and the Mexican way.

**Personality/
Motivation:**

Popocatepetl is an intelligent, thoughtful, and inquisitive man — or perhaps demigod, which is probably why he's picked up modern Skills like driving so quickly. He has a highly developed (though some would say archaic) code of honor that informs most of his actions, which is why he gets along well with El Espectro and Craneo Llameante



in spite of having a somewhat different point of view. His code is remarkably similar to that of the medieval European knight: fights must be absolutely fair; treat your opponent with respect and dignity; self-sacrifice for others is the greatest virtue; women must be protected at all costs; and so forth. Occasionally this puts him at odds with his more "ethically spontaneous" colleagues, but more often it simply causes him to lose wrestling matches he could easily have won. He has far fewer scruples when combating the supernatural, however.

Supergran is a serious man of few words. When he does speak, it's often in the form grandiose pronouncements that would sound utterly ridiculous coming from anyone else. Coming from Supergran, they end up sounding like Zen koans. A veteran of countless bloody battles, he also has an extremely dark sense of humor. This sometimes comes out in the grave-sounding statements he makes at the end of his adventures. ("That, my friends, should be the last time Señor Guillotine tries to get ahead in this world.") When not wrestling, fighting crime, or flying around in his car (Supergran's one guilty pleasure), he spends much of his time studying the modern world from his secret base below Prof. Oses's El Anillo mansion in an attempt to discover why he's been reawakened.

Quote: "Monster, man, or myth — I care not. You have eaten your last human liver!"

Powers/Tactics: Due to the way Supergran has been built, In The Ring combat using him requires a bit more imagination on the part of the player. Because he has only a few simple abilities, you need to use a considerable amount of Flair to make him as entertaining as a standard *Lucha Libre Hero* character. Which doesn't mean that he can't be extremely devastating in combat: using his Lucha Libre Strikes, Supergran can deliver punches, elbow strikes, and kicks doing up to 12d6 damage. He can also escape from Submission Holds using his 50 STR Lucha Libre Escapes, clutch his victims in 70 STR Grabs using Lucha Libre Grabs), or whack them with folding metal chairs for 14d6 damage.

At over 350 points, Supergran is much closer to being a standard Champions superhero than most Luchadores. He has low-level super-strength, superhuman amounts of STUN, SPD, and PD, and a flying car. Additionally, fighting ancient demons has made Supergran inhumanly perceptive; sneaking up on him is next to impossible (his "Eyes In The Back Of His Head" ability). He also has a surprisingly large number of Skills considering that he only recently awoke from five centuries of slumber.

For Supergran's flying car, use the Jaguar XJS on page 242, but give it Flight 15" and the ability to generate a Force Wall (PD 8/ED 8) to protect itself and its passengers.

Campaign Use: Supergran, The Atomic Aztec is a Superheroic-level luchador built using Variation Tres: Beyond The Bone (see page 85). Although he wasn't constructed using any Martial Maneuvers, the same abilities are simulated using Action Stunts. He's been designed this way because players who are already familiar with Champions may enjoy playing a character built a bit more like a superhero, and Supergran provides them with an easy blueprint.

Technically speaking, Supergran is the most powerful wrestler in the LLM. With a bit of effort he could probably unseat El Espectro and become champion. Fortunately for all concerned, Supergran has no interest in either fighting another Tecnico or depriving his friend of that honor. So this genuinely super-powered wrestler "holds back" a bit for the sake of his friends, condemning himself to perpetual mid-card status.

Because he owns a flying car, Supergran makes an excellent "transportation" NPC should your PCs need someone to get them around Mexico City quickly. Additionally, his unique code of honor gives the GM an excellent explanation for why Supergran won't help the PCs (unless they get into real trouble) after he delivers them into the arms of danger: by helping them, he would impugn their abilities, and thus insult them. Supergran never insults his friends.

To make Supergran more powerful, give him the Action Stunts *Chokehold!* and *Luchador's Toughness*. To make him less powerful, reduce his STR, STUN, and take away his Supercar. He can also be made more "efficient" by folding most his Action Stunts into a Multipower.

Appearance: Supergran is a large (though not especially tall), powerful man with broad shoulders and an extremely deep voice. He wears a golden mask with the Aztec symbol of the sun on its forehead. Because he wishes to hide his intricate tattoos, Supergran's wrestling costume is a golden skintight suit that covers his entire body and has the same symbol on its chest. He wears russet red gloves, boots, belt, and a cape along with it. When not dressed for the ring, Supergran likes to wear pinstripe business suits accented with gold pinstripes, or golden track suits in more casual times. His supercar, a highly modified BMW Z4, has the same color scheme of gold and red.



CAVEMAN CORTEZ, THE WRESTLING DETECTIVE

Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
12	DEX	6	11-	OCV: 4/DCV: 4
15	CON	10	12-	
13	BODY	6	12-	
13	INT	3	12-	PER Roll 12-
14	EGO	8	12-	ECV: 5
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
6	PD	3		Total: 9 PD (3 rPD)
6	ED	3		Total: 9 ED (3 rED)
3	SPD	8		Phases: 4, 8, 12
7	REC	2		
30	END	0		
30	STUN	1		Total Characteristic Cost: 60

Movement: Running: 6"/12"

Cost Powers END

Martial Arts: *Lucha Libre*

Maneuver	OCV	DCV	Damage/Effect
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Grabs

4	Arm Drag	+1	+1	Grab One Limb; You Fall, Target Falls
5	Arm Triangle Choke	-2	-2	Grab Two Limbs; 2½d6 NND(2)
3	Bearhug	-1	-1	Grab Two Limbs; +10 STR to hold on

Pressure Squeeze

4	Crush	+0	+0	8d6 Crush; Must Follow Grab
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Strikes

3	Punetazo	+1	+0	6d6 Strike
3	Splash	+2	+1	7d6 Strike; Prone; You Fall; Turnbuckle

Takedowns

4	Body Press Suicida	+2	+1	4d6 Strike; Target Falls
4	Diving Bulldog	+2	+1	6d6 Strike; Target Falls; Turnbuckle

Escapes

4	Breakout	+0	+0	+35 STR vs. Grabs
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4 +1 Damage Class (already added in)

- 22 *Weapon Shot*: HA +6d6, Reduced Endurance (0 END; +½); OIF (objects of opportunity; -½), Hand-To-Hand Attack (-½) 0
- 6 *Luchador's Toughness*: Armor (3 PD/3 ED); Requires A CON Roll (-½) 0

Perks

- 3 *Contacts*: various members of the underworld
- 1 *Fringe Benefit*: Member of LLM
- 2 *Fringe Benefit*: Private Investigator's License
- 5 *Money*: Well Off

Skills

- 3 +1 with Lucha Libre
- 3 *Acrobatics* 11-
- 3 *Acting* 12-
- 3 *Concealment* 12-
- 3 *Conversation* 12-
- 3 *Deduction* 12-
- 2 *CK: Mexico City* 11-
- 3 *KS: Lucha Libre* 12-
- 3 *Persuasion* 12-
- 2 *PS: Luchador* 11-
- 3 *Shadowing* 12-
- 3 *Stealth* 11-
- 3 *Streetwise* 12-
- 2 *WF: Lucha Libre Weapons*

Total Powers & Skill Cost: 116

Total Cost: 176

100+ Disadvantages

- 20 *Hunted: Mobsters/Thugs* 11- (As Pow, NCI, Harshly Punish)
- 15 *Psychological Limitation: Private Eye's Code Of Honor* (Common, Strong)
- 5 *Social Limitation: Luchador Identity* (Occasionally, Minor)
- 36 *Experience Points*

Total Disadvantage Points: 176

Background/History: Caveman Cortez, the Wrestling Detective, is the son of the famous Golden Age luchador Caveman Carlos, so named because of his distinctive Neanderthal-like physique. Before his death from natural causes in the 1970s, Caveman was a member of La Sociedad De Los Hombres Del Misterio and a personal friend of the famous Tecnico El Campeador. Although his father was a well-respected heroic wrestler, he wasn't very good with money. Cortez grew up broke in the impoverished, crime-dominated colonia of Tepito, where his father did his best to keep the situation in their neighborhood from becoming completely out of control, while also wrestling for modest amounts of money in the Arena Mexico.

As he matured into an extraordinarily large young man, Caveman Jr. (as his friends called him) got to watch drugs, gang life, and prostitution drag down his childhood friends one at a time. Although determined to avoid the fates of both his friends and his father (who died penniless), Carlos still followed his father's example and went into the ring while studying criminal law at night school. After graduating, the young luchador

chose to apply for his private investigator's license rather than join the PFP, whom he believed to be corrupt as well as brutal. Caveman Carlos soon discovered that, in spite of the bizarre physique he inherited from his father, his dual professions of wrestler and private investigator made him almost irresistible to the opposite sex, who continually flock to his office with new cases.

Personality/Motivation: Unlike his fellow Tecnicos, Caveman Cortez is more of a private detective who wrestles than a wrestler who's also a detective. The fact that he considers his wrestling career of secondary importance has relegated him to semi-permanent curtain-jerker status, which he doesn't really seem to mind. To Cortez, wrestling in the LLM is like having somebody pay him to work out and keep in fighting shape for his detective career, which he's obsessive about. The Wrestling Detective always has one or two cases going on at any time.

Like most private detectives, Caveman Cortez is notoriously curious and nosy (especially by easygoing "live and let live" wrestler standards.) He also has a rather bleak outlook on his fellow man, a fact that often irritates more idealistic luchadores like El Espectro and Supergran. Still, Cortez is a funny, outgoing fellow with a great love of banter and an enthusiasm for women that is unusual even by Tecnico standards. He practices his own personal code of honor that revolves around being loyal to, and keeping quite about, his employers (at least until they prove themselves untrustworthy in some fashion), thumping on Mexico City's criminals, and helping out his fellow Tecnicos whenever he gets a chance.

Quote: "You've got a .38 special. I've got an Arm Triangle Choke. That means the smart money's on me, so you'd better tell me what I want to know."

Powers/Tactics: Most private detectives carry a gun when they're faced with danger. Caveman Cortez uses wrestling holds! Though his inventory of Lucha Libre maneuvers is far from the largest or most complex in the business, they're more than sufficient for handling the low-end Thugs and Mobsters he makes it his business to thwart. He's also more resilient than a normal man, with Luchador's Toughness that complement his Martial Arts abilities. Cortez also has the sorts of Skills and abilities one would expect a private investigator to have, such as Contacts, Deduction, Shadowing, and Streetwise.

Caveman Cortez is an excellent candidate for using Variation Uno of the optional combat rules (see page 84). Thus, the fact that he has the maneuver Arm Triangle Choke automatically gives him the ability to use other Martial Maneuvers that Grab one or two limbs and do up to $2\frac{1}{2}d6$ NND(2) damage.

Campaign Use: Caveman Cortez is a Realistic luchador built using the Lucha Noir Package Deal. He's more like a real-life professional wrestler: tough and skilled, but definitely not superhuman like El Espectro or Supergran. His second career as a private detective, and the accompanying pecu-

liarities it brings with it, also serve to make him a more interesting character than a powerful but conventional Realistic luchador.

Caveman Cortez is above all else a private investigator, a detective for hire who takes cases from those who won't (or often can't) go to the police for help. In Mexico, where the police sometimes work with kidnapers, drug smugglers, and other sorts of criminals, this makes him a respected figure. Cortez specializes in dealing with the sorts of gritty, street-level problems many other Tecnicos would prefer to avoid. As such, he makes a useful NPC for adventures that require the PCs to have a detailed grasp of, and contacts within, the Mexico City's criminal underworld.

To make Caveman Cortez more powerful, increase his STR, DEX, and STUN. To make him less powerful, remove his *Luchador's Toughness* ability.

Appearance:

Caveman Cortez is a tall, bulky man with long arms and stooped shoulders; basically, his physique is strongly reminiscent of a Neanderthal's. He has a distinctive "half" mask that is open around the mouth, chin, and hairline, which not only reveals more of his face than is normal for a luchador, but also allows his shock of curly brown hair to spill out of the top of his mask. Usually he shoves his unruly locks into a distinctive "Humphrey Bogart" style fedora, which he removes when he's thinking so that he can run his fingers through his hair. Out of the ring, Cortez wears a long, brown trench coat over his wrestling clothes: a ragged cheetah skin wrestler's unitard that's slung over one of his massive shoulders, caveman style. He dresses in this manner for every occasion.



CRANEO LLAMEANTE
(FLAMING SKULL)

Val	Char	Cost	Roll	Notes
18	STR	8	13-	Lift 400 kg; 3½d6 [4]
18	DEX	24	13-	OCV: 6/DCV: 6
19	CON	18	13-	
16	BODY	12	12-	
13	INT	3	12-	PER Roll 12-
14	EGO	8	12-	ECV: 5
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
10	PD	8		Total: 13 PD (3 rPD)
10	ED	8		Total: 13 ED (3 rED)
4	SPD	12		Phases: 3, 5, 9, 12
8	REC	0		
38	END	0		
35	STUN	0		Total Characteristic Cost: 106

Movement: Running: 6"/12"

Cost Powers **END**

Martial Arts: *Lucha Libre (Generic)*

	Maneuver	OCV	DCV	Damage/Effect	
4	Arm Strike	+0	+2	7½d6 Strike	
4	Choke Hold	-2	+0	Grab One Limb; 3d6 NND	
4	Eye Gouge	-1	-1	Flash 6d6 Sight	
3	Grab	-1	-1	Grab Two Limbs; 38 STR for holding on	
4	Head Butt	+2	+0	7½d6 Strike	
5	Leg Strike	-2	+1	9½d6 Strike	
3	Rana	+1	+0	8½d6 Strike; Target Must Be Prone, Must Follow Grab	
4	Reversal	-1	-1	43 STR to Escape; STR+2d6 Strike	
3	Shooter	-1	+1	3d6 NND; Must Follow Grab	
3	Splash	+2	+1	5½d6 Strike; You Fall, Target Falls	
3	Suplex	+1	+1	5½d6 Strike; Target Falls	
8	+2 Damage Classes (already added in)				
2	<i>Hates The Supernatural:</i> HA +1d6; Hand-To-Hand Attack (-½), Only Works Against Supernatural Creatures (-½)				1
6	<i>Luchador's Toughness:</i> Armor (3 PD/3 ED); Requires A CON Roll (-½)				0

Perks

- 1 Custom Perk: Member of LLM
- 5 Money: Well Off

Skills

- 6 +2 with Lucha Libre
- 3 Acrobatics 13-
- 3 Breakfall 13-
- 3 Acting 12-
- 3 Conversation 12-
- 3 Deduction 12-
- 2 CK: Mexico City 11-
- 5 KS: Arcane And Occult Lore 14-
- 3 KS: Lucha Libre 12-
- 2 KS: The Supernatural World 11-
- 3 PS: Luchador 13-
- 3 Shadowing 12-
- 3 Stealth 13-
- 3 Streetwise 12-
- 3 Teamwork 12-
- 2 WF: Lucha Libre Weapons

Total Powers & Skill Cost: 112

Total Cost: 218

200+ Disadvantages

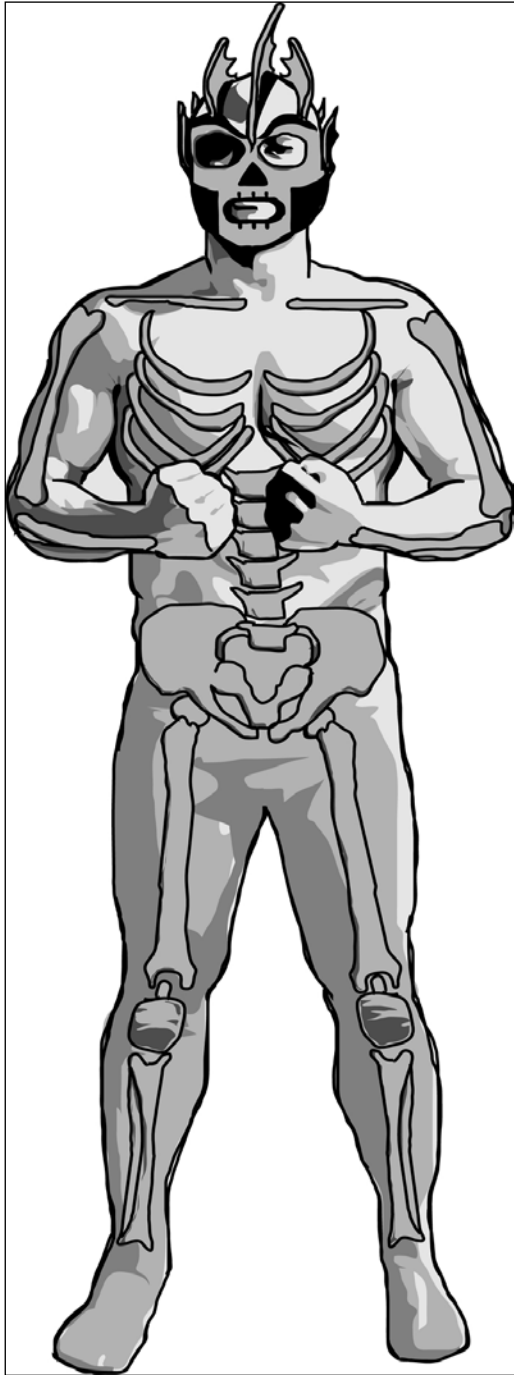
- 15 Hunted: Mad Scientists/Monsters 11- (As Pow, Harshly Punish)
- 15 Psychological Limitation: Mexicanidad (Common, Strong)
- 5 Social Limitation: Luchador Identity (Occasionally, Minor)

Total Disadvantage Points: 235

Background/History: Craneo Llameante graduated from the school of hard knocks. Actually, he had no choice: he was enrolled. His father, the Golden Age Craneo Llameante, required his son to work at every profession he himself had worked at before he would even consider passing the sacred mantle of Flaming Skull on to the younger generation. From his mid-teens onward, El Hijo del Craneo Llameante labored as a construction worker, merchant sailor, and finally for the Monterey railroad, where he acquired a nickname that has stuck with him ever since — *Manos de Pala*, or “Shovel Hands” — because of his oversized fists.

Like his father before him, these experiences not only toughened the young Skull up physically and emotionally, they also made him testy and short-tempered. By the time he'd returned from his 10-year manual labor “exile,” Flaming Skull Jr. had decided to beat his father in the Arena Mexico and take the family mask. Unfortunately for them both, Craneo Llameante Sr. was seriously injured in a battle with a satanic wrestling robot before he own son could challenge him, forcing him to turn his mantle over without a fight. This only served to make Craneo Llameante even more bitter.

Personality/Motivation: Simply put, Craneo Llameante is a grouch. Everything annoys him — especially things named El Espectro. Though technically the champ's best friend, Craneo Llameante deeply resents the fact that many people view him as El Espectro's sidekick. This is especially galling given the fact that Craneo Llameante is arguably a far better wrestler (or at least a lot more versatile). He's not about to turn Rudo over it — Flaming



Skull is way too much of a good guy for that — but he isn't about to put up with any guff from him, either. The fact that El Espectro is incredibly patient with his friend's moodiness infuriates Craneo Llameante even more.

Fortunately for the civilized world, Flaming Skull chooses to vent his grouchiness by mercilessly beating on every supernatural Monster he comes across. Not that he has any compunction about beating on any Mobsters, Mad Scientists, Thugs, or spies either, but he has a special hatred for lycanthropes and the undead. A man of few words, he's extremely businesslike about his work, throwing down Submission Holds and Arm Strikes without comment. This would normally make him less popular with wrestling fans, but

his grumpiness is so legendary that it's become an attraction in its own right. Craneo Llameante is very popular with the marks.

Quote: “Radioactive Aztec mummy? Right. Get out of my way.”

Powers/Tactics: Craneo Llameante is a versatile Occultist Luchador with an infamous hatred of supernatural creatures; in fact, he hates them so much that he gets a damage bonus every time he punches one! He's tough, strong, reasonably smart, and has a suite of Skills that reflect his obsession with tracking down and destroying the supernatural including Deduction, KS: Occult And Arcane Lore, KS: The Supernatural World, and Shadowing.

Campaign Use: Craneo Llameante is an example of a Standard luchador built with the Variation Dos optional rule for Lucha Libre as a Martial Art (see page 85). This makes him extremely versatile, but robs his maneuvers of a bit of the “punch” that El Espectro's have. He's also constructed with most of the Occultist Luchador Package Deal to reflect his extreme dislike of Monsters. He makes an excellent NPC Tecnico for situations where the PCs need a little more muscle added to their group, but don't want to be “mentored” (a la El Espectro) while getting it.

To make Craneo Llameante more powerful, increase his Luchador's Toughness to Armor (6 PD/6 ED) and give him the Action Stunts *Agile Haymaker*, *Flexibility*, and *Monster Hunter's Intuition*. To make him less powerful, lower his STR, DEX, and CON, and remove his Luchador's Toughness.

Appearance: Craneo Llameante is a short, extremely muscular man with deeply tanned skin and very large hands. He wears a distinct mask that depicts a scowling human skull with flames for hair (which matches his expression; The Flaming Skull scowls a lot). His wrestling outfit consists of tights that have red skeletal bones on a white background, kneepads designed to look like knee bones, and a white sequined cape. When dressed for a night on the town, Craneo Llameante likes to wear white chinos with stylish, tight red shirts that show off his physique.

Campaign Use:

Amazonia is a Standard luchadora built using the High Flyer Package Deal. This makes her fast and entertaining to watch, but vulnerable to Grabs. Players wishing to use the High Flyer Package Deal can look on her character sheet as a good example of that type of character.

Amazonia serves as a potential love interest for a PC — especially ones who constantly brag about their manliness (she finds this to be cute) and need to get humiliatingly rescued now and again. Also, as the champion of the LLM women's league, Amazonia can act as a mentor and confidante for female PCs trying to make it in a male-oriented sport.

To make Amazonia more powerful, increase her STR, END, and STUN, and then give her the Action Stunts Flexible, Tightened Muscles, and Sprinting. To make her less powerful, remove a couple of her Strikes and Take-downs.

AMAZONIA, THE JUNGLE PRINCESS**Val Char Cost Roll Notes**

15	STR	5	12-	Lift 200.0kg; 3d6 [1]
21	DEX	36	13-	OCV: 7/DCV: 7
15	CON	10	12-	
15	BODY	10	12-	
14	INT	4	12-	PER Roll 12-
13	EGO	6	12-	ECV: 4
13	PRE	3	12-	PRE Attack: 2½d6
18	COM	4	13-	
10	PD	9	Total: 13 PD (3 rPD)	
10	ED	9	Total: 13 ED (3 rED)	
5	SPD	29	Phases: 3, 5, 8, 10, 12	
6	REC	0		
30	END	0		
35	STUN	4	Total Characteristic Cost: 129	

Movement: Running: 9"/18"

Cost Powers**END**

Martial Arts: *Lucha Libre*

Maneuver OCV DCV Damage/Effect

Submission Holds

3	Bronco Buster	+2	+1	Grab One Limb; 40 STR to hold on; Prone; Roll (Acting); Turnbuckle
5	La Guillotina	+0	+0	Grab One Limb; 40 STR to hold on; You Fall, Target Falls; Roll (Acrobatics)
4	Huracanrana	-1	-2	Grab One Limb; 45 STR to hold on; You Fall; Target Falls; Roll (Acrobatics)
5	El Tornillo	-1	-1	Grab One Limb; 45 STR to hold on; Prone

Pressure Squeezes

4	Basic Pressure Squeeze	+0	+0	9d6 Squeeze; Must Follow Grab; Roll (PS: Luchador)
4	Super Pressure Squeeze	+0	+1	3d6 NND (Spec); Must Follow Grab; Roll (PS: Luchador)

Strikes

3	619	+2	+2	7d6 Strike; Roll (Acrobatics); Turnbuckle
3	Avalanche Lanza	+1	+1	9d6 Strike; Prone; You Fall; Turnbuckle

3	Diving Elbow Drop	+2	-1	8d6 Strike; Prone; You Fall
3	Moonsault	+2	+2	8d6 Strike; Prone; You Fall; Roll (Acrobatics); Turnbuckle
3	Off The Rope Drop Kick Suicida	+1	+1	5d6 + v/3; You Fall, Target Falls; Roll (Acrobatics); Turnbuckle
3	Tope de Cristo	+2	+0	9d6 Strike; Prone; You Fall; Take Half Damage; Turnbuckle

3	Diving Stomp	+1	+1	7d6 Strike; Target Falls, Turnbuckle
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Escapes

3	Defensive Throw	+1	+2	Block, You Fall, Target Falls
4	The Matrix	—	+5	Dodge, Affects All Attacks, Abort

8	+2 Damage Classes (already added in)			
22	<i>Weapon Shot:</i> HA +6d6, Reduced Endurance (0 END; +½); OIF (objects of opportunity; -½), Hand-To-Hand Attack (-½)			
6	<i>Luchador's Toughness:</i> Armor (3 PD/3 ED); Requires A CON Roll (-½)			
6	<i>Fast:</i> Running +3" (9" total)			

Perks

1	Fringe Benefit: Member of LLM
5	Money: Well Off

Talents

3	Environmental Movement: Ropemaster
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Skills

6	+2 with Lucha Libre
3	Breakfall 13-
3	Acrobatics 13-
3	Acting 12-
2	CK: Mexico City 11-
3	High Society 12-
3	KS: Lucha Libre 12-
3	Oratory 12-
3	PS: Luchador 13-

Total Powers & Skill Cost: 134

Total Cost: 263

200+ Disadvantages

15	Hunted: Mad Scientists/Monsters 11- (As Pow, Harshly Punish)
15	Psychological Limitation: Reckless; Will Endanger Her Life To Win (Common, Strong)
15	Social Limitation: Woman In A Man's World (Frequently, Major)

- 5 Social Limitation: Luchador Identity (Occasionally, Minor)
- 13 Experience Points

Total Disadvantage Points: 263

Background/History: Amazonia, The Jungle Princess, never even saw a man before her seventeenth birthday. Raised in the wild rainforests of Oaxaca by a tribe of woman warriors, her idyllic youth was spent leaping from tree to tree with her animal friends and learning exotic wrestling maneuvers from the tribe's elders. Her only dreams were to one day outrun the sleek jaguar, outwit the devious coyote, and out-sneak the tricky chupacabra. These dreams all ended when a man in a pith helmet, ghostly mask, and wrestling tights hacked his way through the jungle to ask for her help.

Shortly after her birth, the tribe's elders sent Amazonia's mother, The Jungle Queen, on a mission to combat evil in the outside world. According to this masked man who called himself El Espectro, her mother had been taken hostage by an evil and murderous creature known as La Llorona. According to legend, only another woman could hope to defeat La Llorona, so he'd come to find her tribe in the hopes that a new woman warrior would accompany him to the outside world to rescue the Queen. After seeking the advice of their wise female ancestors, the tribe's elders dispatched Amazonia to the outside world to free her mother. Reluctantly, the girl accepted their orders, and followed the mysterious masked man out of the jungles.

The world proved to be a large place, filled with many complex and wonderful things! Along with her new friend El Espectro and his companions Craneo Llameante and La Máscara Sagrada, she quickly freed her mother from La Llorona, destroying the ghostly child murderer in the process. Out of gratitude, her mother took her on a whirlwind tour of Mexico City, the greatest city on earth, while also introducing her to her numerous wrestling friends. It was all a little overwhelming, but also a lot more fun than living in the jungle. When Amazonia learned that her mother was already a famous luchadora also named Amazonia, she decided to follow in her footsteps as La Hija del Amazonia. A year later, when her mother retired, she assumed her mother's mask, becoming Amazonia in more than name.

Personality/Motivation: Raised from birth to live exclusively among women, Amazonia has nevertheless adapted surprisingly well to modern Mexican society. Having become moderately wealthy due to her wrestling career, she enjoys spending her newfound affluence on fashionable clothing, exciting vacations, and the odd amusing boyfriend. A well-liked and popular figure around Mexico City, she's witty, upbeat, and unusually pleasant to be around.

And yet, Amazonia is something of an enigma. While most of the time she's remarkably straightforward in her dealings with others, she can be crafty and oblique when a situation seems to warrant it. There's a definite edge to the Jungle Princess; it's almost as if she's trying to make up

for all the years she spent living in the wilderness by becoming overly urbane. She also has a terrible temper and, when provoked, will fight until she's panting and breathless (which is probably why she's Craneo Llameante's favorite wrestler). In The Ring, she's quite reckless about her personal safety, performing Topes de Cristo and other such dangerous moves out of the ring with utter abandon.

Quote: "I am more than a match for any female android yet created by science!"

Powers/Tactics: Simply put, Amazonia is a Lucha Libre speedster. She's fast and has a wide variety of offensive maneuvers, most of which involve Strikes or Takedowns. Although perfectly capable of executing Submission Holds, her comparatively low STR makes grappling with opponents a far less attractive option than using "hit and run" tactics. In The Ring, she'll spend most of her time executing diving attacks of various sorts from the ropes or turnbuckles. Out of The Ring, she'll use her jungle-honed abilities to strike a target as many times as she can before she exhausts her END. (When she's outside the ring, Amazonia's low END and STUN are her Achilles's heel; she often needs to bring combat to a conclusion as quickly as possible.)

Amazonia spends a lot of time in the male-dominated world of Lucha Libre, and sometimes this causes her difficulty. In situations where she's dealing with people who expect wrestlers to be men, or who look down upon women, she suffers a -2 (or greater) penalty on her Interaction Skill rolls.

Appearance: Amazonia is a tall, statuesque redhead with an extremely curvy, attractive figure. She wears a distinctive yellow, white, and black jaguar skin mask that allows her hair to tumble out of the back in a waist length ponytail. Her wrestling clothes are a sleeveless unitard of the same pattern and matching boots. Outside of the ring, Amazonia wears whatever clothing is fashionable for upscale women at the time.



VILLAINS



“Like the saying goes, you can only spot los Rudos by their dirty deeds, because their eyes are always hidden, never fixing on anything, like the eyes of zombies.”

—Superbarrio Gomez, luchador and activist

This handful of Lucha Libre villains were built using the concepts outlined in this book. Included are a couple of Rudos, some Mad Scientists, and a Mobster. (Because of their unique and supernatural nature, Monsters have their own section.) Villains have even less Background/History than the NPC heroes. In *Lucha Libre Hero*, if it takes more than a couple sentences for a villain to explain his motivations or personal history, he probably snuck into the film after taking a wrong turn from some other genre.

DOCTOR PERSHING II

Val	Char	Cost	Roll	Notes
18	STR	8	13-	Lift 300 kg; 3½d6 [4]
18	DEX	24	13-	OCV: 6/DCV: 6
19	CON	18	13-	
15	BODY	10	12-	
13	INT	3	12-	PER Roll 12-
14	EGO	8	12-	ECV: 5
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
9	PD	6		Total: 15 PD (6 rPD)
8	ED	4		Total: 14 ED (6 rED)
4	SPD	12		Phases: 3, 6, 9, 12
8	REC	0		
38	END	0		
40	STUN	6		Total Characteristic Cost: 104

Movement: Running: 6"/12"

Cost Powers **END**

Martial Arts: *Lucha Libre*

Maneuver OCV DCV Damage/Effect

Grabs

5	Avalanche Body Scissor Press	+0	+0	Grab One Limb; 43 STR to hold on; You Fall, Target Falls; Half Move Required
4	Corner Foot Choke	-1	-1	Grab One Limb; 3d6 NND(2); Turnbuckle

3	Half Bear-hug	-2	-2	Grab No Limbs; 38 STR to hold on
6	The Operation	-2	-2	Grab One Limb; 3d6 NND(2); Target Falls; Signature
5	Side Headlock	-1	-2	Grab One Limb, 48 STR to hold on
5	Testicular Claw	-1	+0	3d6 NND (see text)
Pressure Squeezes				
4	Crush	+0	+0	9½d6 Crush; Must Follow Grab

Strikes

5	Martinete	-2	+0	HKA 1d6 (2d6 with STR); Target Falls
3	Punetazo	+1	+0	7½d6 Strike

Takedowns

3	Inverted Atomic Drop	+0	+0	7½d6 Strike; Target Falls
3	El Pescado	+2	+1	7½d6 Strike; You Fall, Target Falls; Turnbuckle

Escapes

3	Arm Drag Reversal	+2	+2	5½d6 Strike, You Fall, Target Falls; Held
5	Belly-To-Back Suplex	+0	-1	48 STR vs. Headlocks and Choke Holds; You Fall, Target Falls
4	Breakout	+0	+0	43 STR vs. Grabs

Gimmicks

4	Eye Gouge	-1	-1	Sight Flash 5d6
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- 8 +2 Damage Classes (already added in)
- 22 *Weapon Shot*: HA +6d6, Reduced Endurance (0 END; +½); OIF (objects of opportunity; -½), Hand-To-Hand Attack (-½) 0
- 14 *Rudo Rant*: Aid STUN 4d6; Incantations (-¼), Once Per Match (-½), Requires An Oratory Roll (-½), Self Only (-½) 0
- 12 *Luchador's Toughness*: Armor (6 PD/6 ED); Requires A CON Roll (-½) 0

Perks

- 1 Fringe Benefit: Member of LLM

Talents

- 3 Environmental Movement: Ropemaster

Skills

- 6 +2 with Lucha Libre
- 8 +1 with All Noncombat Skills
- 3 Acrobatics 13-
- 3 Acting 12-
- 3 Breakfall 13-
- 3 Contortionist 13-
- 3 Concealment 13-
- 3 Disguise 12-
- 2 CK: Mexico City 11-
- 3 KS: Lucha Libre 12-
- 2 KS: The Three Ms 11-
- 3 Oratory 12-
- 1 PS: Doctor 8-
- 3 PS: Luchador 13-
- 3 Sleight Of Hand 13-
- 3 Teamwork 13-

Total Powers & Skill Cost: 172

Total Cost: 276

200+ Disadvantages

- 10 Watched: Tecnicos 11- (As Pow, Very Easy To Find)
- 15 Psychological Limitation: Overconfidence (Common, Strong)
- 15 Psychological Limitation: Hatred Of All Things Mexican (Very Common, Moderate)
- 10 Reputation: Evil Rudo, 11-
- 5 Social Limitation: Luchador Identity (Occasionally, Minor)
- 21 Experience Points

Total Disadvantage Points: 276

Description: Like his Golden Age father a descendant of the invading Anglo general "Black Jack" Pershing, Doctor Pershing II briefly attended medical school, but failed before completing his first year. He then joined the LLM, where he quickly rose to become one of the league's most notorious Rudos. His fondness for gimmicks, illegal maneuvers, and loud oratory has made him a particular favorite of the Rudo marks.

Personality/Motivation: Bitter at having failed medical school, Doctor Pershing vents his fury at the world by battering Tecnicos in the ring. Allegedly a descendent of General Pershing and a turncoat prostitute, he claims to have a deep hatred of all things Mexican (although he's obviously Mex-

ican himself, and only speaks Spanish). He greatly enjoys doing illegal, dishonorable things to Tecnicos in full view of the audience, making lengthy speeches about their "shortcomings," and publicly vowing revenge when he loses. Doctor Pershing is every bit as much of a villain outside of the ring as inside of it, constantly working with the Three Ms of Lucha Libre evil to undermine the heroic Tecnicos at every opportunity.

Quote: "You see that? You see that? They're not so tough, these Tecnicos! Let's hear it for Los Rudos!"

Powers/Tactics: Doctor Pershing is an extremely skilled Rudo who specializes in flashy illegal maneuvers. In The Ring he works hard to be as much of a showman as possible, constantly



throwing down amusing and prohibited maneuvers to delight or anger the marks. He especially enjoys using the Side Headlock, which gives him an opportunity to use his Rudo Rant while immobilizing a victim! His other favorite "low blows" include the painful Testicular Claw, the deadly Martinet, and the Inverted Atomic Drop. His Signature Move, The Operation, is a type of Sleeper Hold that forces the victim into unconsciousness by squeezing nerve clusters below the jaw.

Campaign Use: Doctor Pershing is a highly skilled Standard luchador built using the Sneaky Rudo Package Deal. Tricky and easy to hate, he's

suitable for use as an opponent both inside and outside the ring. He also makes a nice template for any additional NPC Sneaky Rudos the GM may wish to create. Simply exchange a few of his Lucha Libre Maneuvers for different ones, swap his doctor gimmick for a different one, and you've got an entirely new wrestler!

To make Doctor Pershing more powerful, increase his STR to 20 and give him another half dozen Martial Maneuvers. To make him less powerful, remove all of his Combat Skill Levels and reduce his STR to 15.

Appearance: Doctor Pershing is of medium height, with an extraordinarily muscular build and light brown skin. He wears a light green mask designed to resemble surgical garb along with matching tights and boots. He usually enters the Arena Mexico wearing a matching surgical "scrubs" shirt, which he dramatically tears off as he walks toward the ring. When not in the ring, he often wears this shirt or goes bare-chested in a laboratory coat.

EL MONSTRUO (THE MONSTER)

Val	Char	Cost	Roll	Notes
25	STR	20	14-	Lift 800 kg; 5d6 [5]
15	DEX	15	12-	OCV: 5/DCV: 5
20	CON	20	13-	
20	BODY	20	13-	
7	INT	-3	10-	PER Roll 10-
7	EGO	-6	10-	ECV: 2
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
10	PD	7		Total: 18 PD (8 rPD)
10	ED	8		Total: 18 ED (8 rED)
4	SPD	15		Phases: 3, 6, 9, 12
9	REC	0		
40	END	0		
43	STUN	0		Total Characteristic Cost: 101

Movement: Running: 7"/14"

Cost Powers END

Martial Arts: *Lucha Libre*

Maneuver OCV DCV **Damage/Effect**

Grabs

3	Bearhug	-1	-1	Grab Two Limbs; 45 STR to hold on
4	Hang-man's Tree	-2	-2	Grab One Limb; 3d6 NND(2)
6	Hang-man's Tree	-2	-2	Grab One Limb (head); 3d6 NND(2), Signature

Pressure Squeezes

4	Crush	+0	+0	11d6 Crush; Must Follow Grab
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Strikes

5	Double Axehandle	-2	+1	11d6 Strike
4	Mud Hole	+0	-1	11d6 Strike; Prone
4	Neck-breaker	+2	+0	9d6 Strike
3	Punetazo	+1	+0	9d6 Strike

Takedowns

3	Airplane Spin	-2	-1	3d6 NND (Spec); Target Falls; Stronger
3	Windmill	+0	+1	9d6 Strike; Target Falls; Stronger

Escapes

4	Breakout	+0	+0	50 STR vs. Grabs
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8	+2 Damage Classes (already added in)			
22	<i>Weapon Shot</i> : HA +6d6, Reduced Endurance (0 END; +½); OIF (objects of opportunity; -½), Hand-To-Hand Attack (-½)			0
7	<i>Ribcracker</i> : HA +4d6; Hand-To-Hand Attack (-½), Only Adds To Squeeze Damage Versus Grabbed Targets (-1½)			2
14	<i>Rudo Rant</i> : Aid STUN 4d6; Incantations (-¼), Once Per Match (-½), Requires An Oratory Roll (-½), Self Only (-½)			0
16	<i>Luchador's Toughness</i> : Armor (8 PD/8 ED); Requires A CON Roll (-½)			0
2	<i>Fast</i> : Running +1" (7" total)			1

Perks

1	Fringe Benefit: Member of LLM
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Skills

10	+2 HTH
6	+2 with Lucha Libre
3	Acrobatics 12-
3	Acting 12-
3	Breakfall 12-
3	Contortionist 12-
2	CK: Mexico City 11-
2	KS: Lucha Libre 11-
3	Oratory 12-
2	PS: Luchador 11-
3	Teamwork 12-

Total Powers & Skill Cost: 149

Total Cost: 250

200+ Disadvantages

15	Enraged: when insulted by Tecnicos (Common), go 8-, recover 11-
10	Hunted: Tecnicos 11- (As Pow, Easy To Find, Watching)
10	Reputation: evil rudo, 11-
5	Social Limitation: Luchador Identity (Occasionally, Minor)
10	Experience Points

Total Disadvantage Points: 250

Background/History: El Monstruo is the largest, strongest, and most feared Rudo in Mexico's professional lucha promotions. The none-too-bright son of the Golden Age Rudo Asesinato Rojo, he's the product of a genetics experiment conducted on the "Red Assassin's" pregnant wife by a Mad Scientist. Their goal was to create the ultimate Rudo, one capable of annihilating the Tecnicos once and for all. The experiment was a partial success: El Monstruo is enormous and tremendously strong... but at the sacrifice of much of his intelligence, drive, and willpower.

Personality/Motivation: El Monstruo's evil father deliberately made him an idiot giant, something the gigantic wrestler never forgave him for (Asesinato Rojo died many years ago). Well aware of both his intellectual shortcomings and lack of willpower (El Monstruo gets mind controlled by a Mad Scientist several times a year), yet unable to exact revenge upon his father, he vents his impotent rage by trying to rip every Tecnico he fights limb from limb. This has gotten him suspended from the LLM on several occasions, though the promotion always allows him back because he's a big draw.

In spite of all this, El Monstruo isn't really particularly evil, just angry, frustrated, and more than a little stupid. If he hadn't been mutated while in the womb, he probably would have become a Tecnico. And, if he weren't so amazingly easy to mind control, El Monstruo probably wouldn't confront Los Tecnicos outside of the ring. Unfortunately for all concerned, the Mad Scientists of El Anillo know exactly where to find the hapless Rudo, who often ends up committing terrible crimes with a glassy-eyed stare.

Quote: "You make fun of El Monstruo? I kill you dead!"

Powers/Tactics: El Monstruo is a giant, and most of his wrestling abilities spring from this fact. He's very strong, fairly fast for his size, and extremely difficult to injure. Besides his many Martial Maneuvers, he has several Action Stunts that further augment his awesome ability to dish out raw damage. For example, any Tecnico unlucky enough to be grabbed by El Monstruo can look forward to being crushed for a staggering 15d6!

Despite of being rather dumb, El Monstruo is still something of a showman. While fighting In The Ring, he tends to hold back for a bit, executing crowd-pleasing maneuvers that emphasize his large size such as a Bearhug or Airplane Spin, and then finishing with a Crush or Haymaker. Should a Tecnico insult him, however, he quickly loses control and forgets all about entertaining the marks. Out of the Ring, and generally under the influence of a Mad Scientist, he does his best to kill his victims as quickly as possible

Campaign Use: El Monstruo is a Standard luchador built using the Brawling Rudo Package Deal. Designed almost purely for combat, he can be used either as an opponent for several PCs at once



or to "teach a lesson" to any heroic PC who's gotten a little too big for his britches. Outside The Ring, El Monstruo often leads groups of Thugs or lower-level monsters, such as Zombies or Aztec Mummies, against Tecnicos at their master's command.

To make El Monstruo more powerful, increase his INT and remove his Enraged. To make him less powerful, lower his STR to 20 and remove or reduce the Action Stunt *Luchador's Toughness*.

Appearance: El Monstruo is a 7-foot tall, 400-pound man with huge arms. He wears a green mask that has a shock of black hair on top and red markings around the eyes and mouth. His wrestling garb includes a coyote-skin vest and long black pants, which El Monstruo never seems to take off. He doesn't wear shoes.

EL REY DEL CRIMEN (THE KING OF CRIME)

Val	Char	Cost	Roll	Notes
13	STR	3	12-	Lift 150 kg; 2½d6 [3]
15	DEX	15	12-	OCV: 5/DCV: 5
13	CON	6	12-	
14	BODY	8	12-	
18	INT	8	13-	PER Roll 13-
14	EGO	8	12-	ECV: 5
15	PRE	5	12-	PRE Attack: 3d6
13	COM	2	12-	
7	PD	4		Total: 13 PD (6 rPD)
5	ED	2		Total: 11 ED (6 rED)
3	SPD	5		Phases: 4, 8, 12
6	REC	0		
26	END	0		
30	STUN	2		Total Characteristic Cost: 68

Movement: Running: 7"/14"

Cost	Powers	END
7	<i>Everyman Lucha Libre</i> : HA +2d6; Hand-To-Hand Attack (-½)	1
12	<i>Can Take A Lot Of Punishment</i> : Armor (6 PD/6 ED); Requires A CON Roll (-½)	0
2	<i>Fast</i> : Running +1" (7" total)	1

Perks

30	Gang Leader: Followers: 16 Thugs built on 50 Base Points
10	Favors: 10 Character Points' worth, from various politicians, cops, and underworld figures
5	Fringe Benefit: Leader of El Reino
10	Money: Wealthy

Skills

3	+1 with Everyman Lucha
6	+2 with Firearms
3	Acting 12-
3	Bribery 12-
3	Bureaucratics 12-
3	Combat Driving 12-
3	Concealment 13-
3	Conversation 12-
8	Gambling (Card Games, Dice Games, Sports Betting, Roulette) 13-
3	High Society 12-
3	Interrogation 12-
3	CK: Mexico City 13-
3	KS: Mexico City Underworld 13-
3	Language: English (completely fluent; Spanish is Native)
3	Lockpicking 12-
3	Oratory 12-
3	Persuasion 12-
3	PS: Mobster 12-
3	Seduction 12-
3	Sleight Of Hand 12-
7	Streetwise 14-
3	Tactics 13-
2	WF: Small Arms

Total Powers & Skill Cost: 156

Total Cost: 224

200+ Disadvantages

15	Hunted: PFP 8- (Mo Pow, NCI, easy to find, Watching)
25	Hunted: Tecnicos 8- (Mo Pow, NCI, easy to find, Capture)
15	Psychological Limitation: Sociopath; Has Total Disregard For Human Life (Common, Strong)
15	Psychological Limitation: Wants To Rule The Mexico City Underworld (Common, Strong)
5	Rivalry: Professional (with other Mexico City Mobsters)
10	Social Limitation: Criminal Record (Frequently, Minor)

Total Disadvantage Points: 285

Background/History: The current Rey Del Crimen (The King of Crime) is one of Mexico City's most powerful Mobsters. Raised in the utter poverty of Colonia Doctores, he clawed his way up through the ranks of the City's petty crooks to rule an organization with interests in El Anillo, Colonia Roma, Tepito, and Tlatelolco. Although he only has a dozen or so Thugs with him at any one time, literally hundreds of men answer to The King in operations as diverse as counterfeiting, drug running, extortion, gambling, kidnapping, black marketeering, and prostitution. If it's criminal and in Mexico City, odds are El Rey takes a cut of it (or is competing with whoever does). His organization exists in a constant state of war with the PFP (more specifically, with those officers he hasn't corrupted), Tecnicos, and other Mobsters. Upon occasion he works with, or employs, Monsters and Rudos such as Doctor Pershing.

El Rey Del Crimen is a title, not a name; there've been almost a dozen Kings of Crime in Mexico City since the Thirties. Yet every King has several things in common with his predecessors: he was raised poor in Colonia Doctores; he worked his way up through *El Reino* (The Kingdom), the King's criminal family; he's tough as nails; and he has absolutely no regard for human life. As soon as one King is killed (none have ever died of old age), someone else quickly steps into his shoes (usually after a brief, bloody struggle with various rivals), ensuring the smooth continuation of the criminal empire.

Personality/Motivation: Pitiless and violent to the point of being a sociopath, the King of Crime's greedy hand grasps at everything within its reach. What he wants, he takes — and he has no compunctions about killing anyone who gets in his way, especially troublesome Tecnicos! The King's goals are simple: he wants more. More money, more power, more minions, more territory, more women, more control of the drug trade. It doesn't actually matter what IT is, he wants all of it. There's no room for compassion or generosity in El Rey's constant quest for MORE — he has no social conscience, nor any concern for his fellow man.

Quote: “You may be a hero to the rubes out there, but in The Kingdom you’re nothing but a peasant. Worse than that, you’re a peasant who’s gotten in my way... for the last time!”

Powers/Tactics: The King of Crime is a Mobster who leads a diverse, long-running criminal organization. As such, he doesn’t like to get involved in combat personally — that’s what Thugs, Monsters, and Rudos are for — but if forced into a confrontation, he usually has a large-caliber revolver concealed on his person and a submachine gun hidden somewhere nearby. If forced to fight hand-to-hand for some reason, he uses his Everyman Lucha, Armor, and general physical toughness to see him through until help comes or he can affect an escape.



Mostly, though, the King relies upon his intelligence, ruthlessness, and many personal abilities to run his empire. He’s a master of corruption (many different dishonest politicians and policemen owe him favors), and his knowledge of Mexico City’s underworld is extensive. Whenever possible, the King associates with respectable, wealthy people, relying on his Conversation, High Society, and Persuasion to disguise his true intentions and generate new business opportunities for his organization.

Campaign Use: The King of Crime is a Standard villain built using the Mobster Package Deal. He’s suitable as a villain in any *Lucha Libre Hero* campaign that involves (or is centered around) fighting organized crime. Odds are he won’t have anything to do with physically fighting the PCs (that’s somebody else’s job), but he’ll scheme and manipulate behind the scenes. Capturing or killing the King of Crime is usually the climax of this sort of adventure, or even an entire “story arc” within a campaign.

To make the King of Crime more powerful, increase his STUN dramatically and give him some offensive Action Stunts. To make him less powerful, lower his INT to 12 and remove his Armor.

Appearance: Although there have been exceptions, most of the Kings of Crime have been tall, muscular Mexican men in their 40s or 50s. Their dress has varied wildly: the 1950s King got thrown in federal prison so often that he never bothered to take off his prison clothes, while the 1970s El Rey dressed like a supervillain complete with a mask, crown, and cape. One thing they all had in common was a fondness for the color purple and the possession of the King of Crime’s signature signet ring, which features a large cursive “C” marked out in small diamonds.

**MS. DOCTOR FRANKENSTEIN,
LA HIJA DEL FRANKENSTEIN
(THE DAUGHTER OF FRANKENSTEIN)**

Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 100 kg; 2d6 [1]
14	DEX	12	12-	OCV: 5/DCV: 5
13	CON	6	12-	
13	BODY	6	12-	
23	INT	13	14-	PER Roll 14-
17	EGO	14	12-	ECV: 6
20	PRE	10	13-	PRE Attack: 4d6
30	COM	10	15-	
5	PD	3		Total: 5 PD (0 rPD)
4	ED	1		Total: 4 ED (0 rED)
5	SPD	26		Phases: 3, 5, 8, 10, 12
5	REC	0		
26	END	0		
35	STUN	10		Total Characteristic Cost: 111

Movement: Running: 6"/12"

Cost Powers **END**

3 *Frankenstein Legacy:* Life Support (Longevity: 800 year lifespan) 0

Perks

40 "*Franquestein*" Monsters: Two Followers built on 175 Base Points

2 Fringe Benefit: Leader of cult of love-struck midgets

10 Money: Wealthy

Skills

10 +2 with Science Skills

3 Computer Programming 14-

3 Electronics 14-

3 Inventor 14-

3 CK: Mexico City 14-

3 Mechanics 14-

3 Paramedics 14-

3 Persuasion 13-

3 PS: Mad Scientist 14-

3 PS: Surgeon 14-

3 SS: Anatomy 14-

3 SS: Biology 14-

3 SS: Chemistry 14-

3 SS: Medicine 14-

3 SS: Monster Sciences 14-

3 SS: Physics 14-

3 SS: Surgery 14-

3 Seduction 13-

3 Weaponsmith 14-

Total Powers & Skill Cost: 118

Total Cost: 229

275+ Disadvantages

5 Dependence: must kill a young and beautiful maiden at least once per month or take 3d6 damage and loses COM (Extremely Difficult To Obtain)

25 Hunted: Tecnicos 8- (Mo Pow, NCI, easy to find, Capture)

25 Psychological Limitation: Megalomaniac (Must Conquer World) (Very Common, Total)

25 Psychological Limitation: Frankenstein Family Madness (Very Common, Total)

Total Disadvantage Points: 355

Background/History: Ms. Doctor Frankenstein, also known as La Hija del Frankenstein (The Daughter of Frankenstein), is a Mad Scientist who lives in the El Anillo district of Mexico City. A constant foe of the city's Tecnicos since the 1950s, she's told so many different origin stories over the years that no Professor knows for certain which one is true. Several of her more "credible" ones include:

1) She is the literal daughter of the infamous mad scientist, kept alive and young using gruesome

techniques derived from his research.

2) She's actually the "bride" he created for his original monster, hiding from her grotesque "husband" in Mexico City.

3) She's a descendant of the infamous scientist who's used his research to keep herself young and beautiful.

4) She's the mummy of an Aztec princess who, once revived by another Mad Scientist, has kept herself young and alive using dark necromancy.



Whichever one is true, Ms. Doctor Frankenstein has been kidnapping and murdering people for generations. Every time the city's Tecnicos think they've destroyed her, a year or so later she pops up again, usually operating out of some abandoned asylum or hospital in El Anillo. El Espectro alone has thrown her off of a cliff, blown her up with dynamite, and burned her alive with kerosene. Yet each time she returns, more beautiful and deadly than before.

Personality/Motivation: Although Ms. Doctor Frankenstein has a different specific motivation for each new scheme she cooks up; she needs a constant flow of gorgeous young women to maintain her inhuman level of beauty. She drains their life force using her Terrible Transfer Machine (see below) and then injects it into herself. This requires approximately one woman with a COM of 15 or more per month. Should she fail to acquire one, Ms. Doctor Frankenstein quickly reverts into an undead creature so hideous that her reflection literally shatters mirrors.

In general, the Daughter of Frankenstein is a vain egomaniac bent on conquering the world (or at least Mexico) using one insane plan or another. Her main tools in this quest for power are her unquestionable brilliance (with which she builds her infernal devices), and her inhuman beauty (which she uses to bend men to her ends). She's particularly fond of midget henchmen, and generally has at least ten or so of them around her at any time.

Quote: "I shall power my army of monsters and zombie midgets with the distilled essences of the greatest wrestlers in all of Mexico! With your unconquerable machismo and technical abilities to power my minions, we shall sweep across the face of the earth, scattering man's armies before us!"

Powers/Tactics: The Daughter of Frankenstein is a top-notch Mad Scientist who can create any number of fantastic machines using her scientific skills. (These are "plot devices," not something she pays Character Points for, though she has 75 Character Points unspent if you want to give her a few "permanent" gadgets.) The two most common are:

- **The Terrible Transfer Machine:** Transfer 1d6 (any one Characteristic to another), from any one Characteristic at a time (+¼), to any one Characteristic at a time (+¼), Delayed Return Rate (points return at the rate of 5 per Month; +2); OAF Immobile (-2), 12 Charges (-¼). 52 Active Points; total cost 16 points.
- **The Monster Maker:** a large set of scientific equipment that allows her to create whatever sort of monster she wants, though the process is a complex one that takes a minimum of several hours, and often a week or more.

Both are huge, immobile devices she straps her victims into. Beyond that, she has plenty of servants at her beck and call: a pair of ready-made "Frankenstein" Monsters ready to fight masked wrestlers; a small army of Thugs and Mobsters; and a "cult" of midgets who indulge her every whim simply for the privilege of being near her (this is an effect of her wealth and incredible beauty; the GM should adjudicate it as desired). Seemingly immortal (though not invulnerable), she's used her mastery of dark science in conjunction with general villainous luck to come back from the dead every time El Espectro, Craneo Llameante, or Supergran has killed her.

Campaign Use: Ms. Doctor Frankenstein is a low-powered Superheroic villain built using the Mad Scientist Package Deal. A foe for generations of Tecnicos, she's suitable as a villain for any *Lucha Libre Hero* campaigns that might require thwarting the schemes of a Mad Scientist. But she's a femme fatale as well as an evil scientist, providing the GM with an opportunity to lure an unwitting PC into an affair with one of the most evil characters in the Lucha Libre Universe.

To make Ms. Doctor Frankenstein more powerful, give her additional STUN and gadgets. To make her less powerful, reduce her INT to 20.

Appearance: Ms. Doctor Frankenstein might be the most beautiful woman who ever lived. Her beauty is such that her appearance can be sort of shocking and off-putting, especially to women. She has the ideal hourglass figure, waist-length black hair, and flawless skin. Outside of her lab, she wears the most fashionable clothing currently available and a serene expression. Inside her lab, she wears blood-spattered surgical scrubs, a lab coat, and an insane grimace.

LUCHA LIBRE THUG

15 STR	11 DEX	13 CON	13 BODY	10 INT
10 EGO	13 PRE	10 COM	7 PD	4 ED
3 SPD	6 REC	26 END	31 STUN	

Abilities: Everyman Lucha Libre: HA +2d6; +1 with Everyman Lucha Libre; +1 with Small Arms; CK: Mexico City 11-; Combat Driving 11-; KS: The Mexico City Underworld 11-; KS: The Three Ms 11-; Lockpicking 11-; Shadowing 11-; Sleight Of Hand 11-; Streetwise 12-; Survival (Urban) 11-; Teamwork 11-; WF: Small Arms; Fringe Benefit: Gang/organized crime group member; Not Afraid Of Monsters

50+ Disadvantages: Psychological Limitation: Brutal, Violent, And Greedy (Common, Strong); Psychological Limitation: Loyal To The Mob (Common, Moderate); Social Limitation: Criminal Record (Frequently, Minor); Unluck: 2d6; Rivalry: Professional (Other Thugs)

Notes: This Character Brief represents a typical Thug from the universe of Lucha Libre cinema. He's unusually strong, tough, and fast (almost like an out of work wrestler!), has a selection of useful urban Skills, a personality based on comic book villainy, and is none-too-lucky to boot. The most unusual thing about the *Lucha Libre Hero* Thug is Not Afraid Of Monsters — basically a prerequisite for any career criminal who's expected to work for Dracula or drive Frankenstein's Monster around in a Karmann Ghia! (In game terms, he has +20 Presence, only to resister monsters' fear-based Presence Attacks and Interaction Skills.)

DOCTOR MUERTE

Val	Char	Cost	Roll	Notes
13	STR	3	12-	Lift 151.6kg; 2½d6 [1]
12	DEX	6	11-	OCV: 4/DCV: 4
13	CON	6	12-	
13	BODY	6	12-	
21	INT	11	13-	PER Roll 13-
21	EGO	22	13-	ECV: 7
20	PRE	10	13-	PRE Attack: 4d6
10	COM	0	11-	
10	PD	7		Total: 10 PD (0 rPD)
10	ED	7		Total: 10 ED (0 rED)
4	SPD	18		Phases: 3, 6, 9, 12
6	REC	0		
30	END	2		
40	STUN	13		Total Characteristic Cost: 111

Movement: Running: 7"/14"

Cost Powers **END**

22	<i>Mask Of Metztli — Weaken!</i> : Drain STR 4d6, Ranged (+½); OIF (-½), ED Reduces Effect (-1), Gestures (-¼)	6
30	<i>Mask Of Metztli — Obey!</i> : Mind Control 12d6; OIF (-½), Gestures (-¼)	6
	Does Not Provide Mental Awareness (-¼)	6
15	<i>Mask Of Metztli — Succumb!</i> : Ego Attack 2d6, Continuous (+1), Reduced Endurance (½ END; +¼); OIF (-½), PD Reduces Effect (-1), Gestures (-¼), Does Not Provide Mental Awareness (-¼)	2
20	<i>Mask Of Metztli — Communication:</i> Mind Link (with any four minds), No LOS Needed; OIF (-½), Gestures (-¼)	0
29	<i>Belt Buckle Of Tepeyolotl:</i> Multifform (change shape into a black jaguar built on 150 Character Points), Instant Change, Reversion (returns to Dr. Muerte form if Stunned or Knocked Out; +¼); OIF (-½)	0
2	<i>Fast:</i> Running +1" (7" total)	1

Perks

20	Followers: four Thugs built on 50 Base Points
45	Followers: four Aztec Mummies built on 175 Base Points
10	Money: Wealthy

Skills

3	Bribery 13-
2	Forgery (Art Objects) 13-
3	CK: Mexico City 13-
3	KS: Arcane And Occult Lore 13-
3	KS: Ancient Relics And Art Objects 13-
3	KS: Lucha Libre 13-
3	KS: Necromancy 13-
3	KS: Supernatural Beings 13-
3	KS: The Supernatural World 13-
3	Language: Ancient Mayan (completely fluent; Spanish is Native)
3	Language: Arabic (completely fluent)
3	Language: English (completely fluent)
3	Language: Latin (completely fluent)
3	Language: Nahuatl (Aztec) (completely fluent)
3	PS: Archaeologist 13-
3	PS: Mad Scientist 13-
3	PS: Surgeon 13-

3	SS: Monster Sciences 13-
3	Streetwise 13-
3	Teamwork 13-

Total Powers & Skill Cost: 249

Total Cost: 360

275+ Disadvantages

5	Hunted: PFP 8- (Mo Pow, NCI, Limited Area, Watching)
15	Hunted: Los Misteriosos 8- (As Pow, NCI, Capture)
25	Psychological Limitation: Must Acquire Powerful Artifacts (Very Common, Total)
15	Psychological Limitation: Sociopath; Has Total Disregard for Human Life (Common, Strong)
15	Psychological Limitation: Insatiable Fascination With The Supernatural (Common, Strong)
10	Experience Points

Total Disadvantage Points: 360



Background/History: As a young man working on an archaeological dig, Dr. Muerte discovered an amulet created by Teayaomqui, the ancient Aztec god of dead warriors. After using it to raise four Aztec mummies (who quickly ate his coworkers), he became obsessed with the idea of wielding other powerful artifacts.

For generations Dr. Muerte has been Los Misteriosos' most unswerving and hated Mad Scientist foe. More of an evil archaeologist and necromancer than an actual scientist, Dr. Muerte is obsessed with acquiring powerful arcane artifacts, especially those that enable him to create or control the undead. To this end he's constantly racing Mexico City's Professors to newly discovered sites in Hidalgo and Oaxaca, staging daylight robberies of museums, and assaulting mystic heroes in his never-ending pursuit of necromantic power. He also uses his unstoppable Aztec mummy and zombie minions to rob banks as a way of funding his research.

Like his "associate" Ms. Doctor Frankenstein (they hate each other, but sometimes cooperate nevertheless, all the while scheming to betray each other at the opportune moment), Dr. Muerte has been "killed" dozens of times by masked wrestlers over the years, only to return when it's time to reveal his next big scheme. Utterly ruthless, he's responsible not only for the death of hundreds of citizens of Mexico City, but at least two Tecnicos as well (Black Angel and Vengadorita). It's also strongly suspected that Dr. Muerte had something to do with the disappearance of the legendary hero El Campeador.

Personality/Motivation: On a personal level, Dr. Muerte is rather affable. He's usually very polite, is generous to his henchmen, and is interested in speaking with other academics on matters of common interest. But all that's just a front. He's a sociopath with no real feeling for living beings. Only undead and supernatural creatures interest him on a personal level, especially highly intelligent Monsters such as Vampires and Martians. On several occasions he's worked successfully with intelligent Monsters on matters of common interest.

Dr. Muerte absolutely hates El Espectro, Craneo Llameante, and the rest of Los Misteriosos. He'll go out of his way to harm them or disrupt their investigations, even assisting Mobsters and other Mad Scientists out of sheer spite.

Quote: "Death holds no terrors for me, Flaming Skull. Can you truly say the same?"

Powers/Tactics: A puppet master by inclination, Dr. Muerte usually operates through surrogates by dispatching mixed teams of Thugs and Aztec mummies to do his bidding while he sits in his comfortable study somewhere in El Anillo, monitoring their activities using the Mind Link power of the Mask Of Metztli (the Aztec moon god). The Mask also gives him the ability to weaken foes, take control of their minds, or inflict mental agony. To use it he need only grasp

both sides of the Mask and stare at his victim. The only drawback of this artifact is that it drains Dr. Muerte's END very quickly; he has to be careful when using it in combat. He also possesses the Belt Buckle Of Tepeyollotl (god of jaguars), which allows him to transform instantly into a black jaguar, and the Medallion Of Teayaomqui, which allows him to summon four Aztec Mummies (the latter is a plot device item to let him call his Aztec Mummy Followers to him; it's not listed on his character sheet).

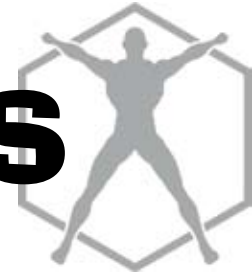
In combat Dr. Muerte is actually quite predictable (which doesn't make him any less dangerous, unfortunately). First he instructs his minions (Thugs, Aztec Mummies, and sometimes zombies or other undead) to brawl with any meddlesome luchadores that interfere in his affairs. If they fail, he uses his medallion to summon four more Mummies for more brawling. If they fail, he uses his Mask to beat down the weakened Tecnicos with Ego Attacks, Drain STR rays, and Mind Control. If that fails, he uses the Belt Buckle to turn into a jaguar and flees.

On top of his artifacts, you can consider Dr. Muerte to have mastered enough of the Dark Arts to perform various conjurations and rituals. Generally these simply allow him to cheat death, but they can serve as a "plot device" to drive a story or give the evil Doctor more abilities. Additionally, Dr. Muerte possesses an impressive array of Professional, Science, and Knowledge Skills, several Languages, and a smattering of other useful abilities such as Bribery, Forgery, and Streetwise.

Campaign Use: Like Ms. Doctor Frankenstein, Dr. Muerte is an experienced but low-powered Superheroic character built using the Mad Scientist Package Deal. Though he's also been a foe for generations of Tecnicos, his goals are significantly different from hers. He isn't interested in ruling the world, or even Mexico — that would be too much bother and valuable time taken away from his vital lab work! Doctor Muerte simply wants to become more knowledgeable and powerful by acquiring magical artifacts and deepening his magical lore. Also unlike many of his Mad Scientist colleagues, Dr. Muerte actually hates individual Tecnicos enough to seek out conflicts with them, rather than trying to run under their radar. Thus, he'll kidnap their DNPCs, launch Aztec mummy attacks on their wrestling matches, interfere with their cases, and generally make a nuisance of himself given even the slightest opportunity.

Appearance: Because he wears the Mask Of Metztli at all times, nobody knows exactly what Dr. Muerte looks like (or even what his real name is). The mask itself is an elaborate silver affair in the shape of a stylized moon. Behind the mask, Dr. Muerte is a tall, reasonably muscular man with black hair (it's visible behind the mask). Ready to go exploring at a moment's notice, he always wears tan safari-type clothing, knee-high brown hiking boots, and his magical artifacts.

MONSTERS



“Professor, Humanity is not prepared for such progress, and you know it.”

—El Santo, Santo vs. The Martian Invasion

Universal Studios-style monsters are an important part of the Lucha Libre genre. Even before the existence of Mexican wrestling cinema, major national studios such as Estudios America were eager to create their own unique versions of such iconic horrors as Dracula, the Wolfman, Frankenstein, and the Mummy (to name but a few). Popular examples include George Melford’s Spanish language *Dracula* (filmed at night on the same sets as Universal’s English-language picture), *El Monstruo Resucitado* (The Resuscitated Monster; a memorable Frankenstein effort), *Platillos Voladores* (Flying Saucers), *El Vampiro*, *La Momia Azteca*, and *El Castillo de los Monstruos* (The Castle of the Monsters), which featured Frankenstein, Dracula, a Wolf Man, a hunchback, a mummy, the Creature from the Black Lagoon, and a gorilla!

Monsters proved to be so popular with the Mexican movie-going public that they were added to Lucha Libre cinema with wondrous abandon, creating such psychotronic masterpieces as *Infernal Spiders*, *The Treasure of Dracula*, *The Mummies of Guanajuato*, *Santo and Blue Demon vs. Dracula and the Wolf Man*, and *Santo and Blue Demon vs. The Monsters*. Yet Lucha Libre Monsters differ from their Universal counterparts in many important respects. For example, while vampires are immune to bullets, they’re extremely vulnerable to a headbutt administered by a qualified masked wrestler! Frankenstein’s Monster (referred to as “Franquestein”) can drive a German sports car. Zombies not only move fast, they can fly helicopters! In addition, all supernatural creatures have incredibly well-developed physiques (almost as if they were, say, out of work wrestlers) and can throw down Atomic Piledrivers with the best of them.

AZTEC MUMMY

Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
13	DEX	9	12-	OCV: 4/DCV: 4
15	CON	10	12-	
15	BODY	10	12-	
5	INT	-5	10-	PER Roll 10-
10	EGO	0	11-	ECV: 3
15	PRE	5	12-	PRE Attack: 3d6
6	COM	-2	10-	
9	PD	7		Total: 9 PD (0 rPD)
9	ED	7		Total: 9 ED (0 rED)
4	SPD	17		Phases: 3, 6, 9, 12
6	REC	0		
30	END	0		
31	STUN	0		Total Characteristic Cost: 63

Movement: Running: 6”/12”

Cost Powers

END

	Monster Lucha			
	Maneuver	OCV	DCV	Damage/Effect
4	Choke!	-2	+0	Grab One Limb; 2½d6 NND
4	Crush!	+0	+0	8d6 Crush, Must Follow Grab
3	Grab!	-1	-1	Grab Two Limbs, 30 STR for holding on
3	Throw!	+1	+1	4d6 Strike; Target Falls
4	Reversal!	-1	-2	35 STR to Escape; Grab Two Limbs
4	+1 Damage Class (already added in)			
15	<i>Immunity To Bullets:</i> Armor (16 PD), Hardened (+¼); Only To Protect Against Bullets (-1) 0			
5	<i>Back From The Dead — Again!:</i> Healing BODY 1d6, Regeneration (1 BODY per Hour), Reduced Endurance (+½), Persistent (+½); Extra Time (1 Hour; -2¼), Self Only (-½) 0			
50	<i>Undead Body:</i> Life Support: Total (including Longevity: Immortality) 0			

Skills

6	+2 with Monster Lucha
3	Climbing 12-
2	KS: Lucha Libre 11-

- 3 Stealth 12-
- 3 Teamwork 12-

Total Powers & Skill Cost: 109

Total Cost: 172

175+ Disadvantages

- 25 Distinctive Features: Hideous Monster (Not Concealable; Extreme Reaction; Detectable By Commonly-Used Senses)
- 5 Physical Limitation: Limited Use Of Hands (Frequently, Slightly Impairing)
- 20 Psychological Limitation: Loyal to Necromancer (Very Common, Strong)
- 30 Vulnerability: 2 x Effect from Lucha Libre Attacks (Very Common)

Total Disadvantage Points: 235

Description: An Aztec Mummy is a dead Mesoamerican nobleman (he doesn't have to actually be Aztec) whose corpse was preserved by removing his organs, replacing them with special herbs, anointing his flesh with special oils, and then wrapping the body in linen bandages before entombment or burial. (The real Aztecs didn't do anything like this, of course, but never let history get in the way of a good story!) In most cases, his body remains peacefully in its crypt, bothering no one. But sometimes a powerful magical curse was placed upon the corpse before burial, "programming" it to arise under specific circumstances (typically the desecration of its burial place) and perform certain actions (for example, kill whoever was responsible for said desecration).

In recent years, Mad Scientists, Sorcerers, and Master Vampires have grown increasingly fond of using science or necromancy to animate Aztec Mummies for use as powerful servants or bodyguards. Having very little free will of their own, Aztec Mummies excel in these roles.

Personality/Motivation: An Aztec Mummy has very little personality. It exists to robotically perform whatever function it's programmed with as quickly as possible. Once it's completed its task, it goes either becomes inert or returns to its crypt as quickly as possible. It takes no great pleasure in, nor feels any particular shame for, any evil acts it may perform.

Powers/Tactics: Unlike their Egyptian counterparts, Aztec Mummies are not only strong and tough, but surprisingly fast and dexterous as well. They fight using Monster Lucha. They're immune to bullets (they hit the monster, and even leave marks, but they have no effect; in game terms the monster has enough Armor to prevent any ordinary bullet from doing BODY damage to it, and for the sake of drama the GM should rule that it takes no STUN damage either). However, other sorts of physical attacks work quite well — in fact, Aztec Mummies are extremely vulnerable to Lucha Libre techniques! Given a lot of time, it can recover from any sort of injury, as long as some portion of the monster remains. (In game terms, the GM should let the creature's Healing Regeneration apply even when it's dead.)

Campaign Use: As mentioned above, Aztec Mummies exist to perform their appointed tasks. The PCs will generally encounter them guarding an exotic location or working for a vampire or sorcerer, usually as the vanguard for a group of attacking Thugs or security for a lair. They're tough opponents (though not nearly as tough as a Frankenstein), but go down remarkably quickly when confronted by the awesome power of Lucha Libre.

Appearance: Aztec Mummies don't resemble their Egyptian (or, perhaps more accurately, Universal Studio) counterparts. Though their arms and legs are bandaged, they wear ragged Mesoamerican ceremonial garb including necklaces and bracelets. Their faces are desiccated and skull-like, with a wild shock of shaggy black hair sprouting from their heads.

ZOMBIES

Cerebros! Cerebros! Zombies are the corpses of dead people that have been reanimated through necromancy, Mad Science, or supernatural disease. Unlike American zombies, who tend to go on irresponsible cannibalism sprees, Mexican zombies are working class Monsters with jobs and responsibilities (though they might eat a brain or two, given a chance). PCs will usually encounter



Zombies working for a Mad Scientist, Sorcerer, or another Monster as henchmen, often under the direction of a Thug. Mexican Zombies often retain their full memories from their previous life (though no personality), enabling them to cook, fly helicopters, work as lab assistants, or perform whatever other profession they had before becoming undead.

To create a character sheet for a Mexican zombie, simply add some appropriate Background Skills to the Aztec Mummy's write up. Also, remove its Vulnerability: 2 x Effect from Lucha Libre Attacks. The working stiffs of the Lucha Libre world, zombies don't share the innate weakness of their more powerful brethren, as almost all of them were wrestling fans in their previous lives.

BLONDE MARTIAN

Val	Char	Cost	Roll	Notes
18	STR	8	13-	Lift 300 kg; 3½d6 [4]
18	DEX	24	13-	OCV: 6/DCV: 6
19	CON	18	13-	
16	BODY	12	12-	
13	INT	3	12-	PER Roll 12-
11	EGO	2	12-	ECV: 4
15	PRE	5	12-	PRE Attack: 3d6
14	COM	2	12-	
10	PD	8		Total: 16 PD (6 rPD)
10	ED	8		Total: 16 ED (6 rED)
4	SPD	12		Phases: 3, 5, 9, 12
8	REC	0		
38	END	0		
35	STUN	0		Total Characteristic Cost: 102

Movement: Running: 6"/12"

Cost Powers **END**

	Monster Lucha	Maneuver	OCV	DCV	Damage/Effect
4	Choke!	-2	+0		Grab One Limb; 2½d6 NND
4	Crush!	+0	+0		8d6 Crush, Must Follow Grab
3	Grab!	-1	-1		Grab Two Limbs, 30 STR for holding on
3	Throw!	+1	+1		4d6 Strike; Target Falls
4	Reversal!	-1	-2		35 STR to Escape; Grab Two Limbs
8	+2 Damage Classes (already added in)				
25	<i>Disintegrator Pistol:</i> RKA 5d6; OAF (-1), Does Not Work On Luchadores (-½), Limited Range (10"; -¼), 12 Charges (-¼) [12]				
43	<i>Translocation Belt:</i> Teleportation 20", x4 Increased Mass, MegaScale (1" = 10 km; +½); OIF (-½), 12 Charges (-¼) [12]				
9	<i>Protective Gold Lame Martian Space Costume:</i> Armor (6 PD/6 ED); Activation Roll 11- (-1) 0				

7 *Fishbowl Helmet:* Life Support (Self-Contained Breathing); OIF (-½) 0

Perks

1 Fringe Benefit: Membership: Martian Space Navy

Skills

- 6 +2 with Monster Lucha
- 3 Computer Programming 12-
- 3 Electronics 12-
- 3 KS: Martian Technology 12-
- 3 PS: Martial Invader 12-
- 3 SS: Physics 12-

Total Powers & Skill Cost: 132

Total Cost: 234

175+ Disadvantages

- 20 Distinctive Features: Blonde Martian (Concealable; Extreme Reaction)
- 15 Psychological Limitation: Must Conquer Earth (Common, Strong)
- 15 Psychological Limitation: Does Not Understand "Earth Creatures" (Common, Strong)
- 9 Experience Points

Total Disadvantage Points: 234

Description: Blonde Martians are extraterrestrial invaders who've come to Earth from a neighboring planet for the purpose of conquering Mexico. They possess advanced technology, god-like physiques, and an indomitable will to subjugate humanity for its own good. Fortunately for mankind, their Lucha is poor and their weapons are mysteriously ineffective against luchadores, so they fail every time.

Personality/Motivation: Human beings are weak, destructive, and arrogant. For their own good, as well as that of other civilizations in the Solar System, they must be brought to heel under the benevolent but firm rule of a superior race: the Blonde Martians (or Venusians, or Lunarians, or Uranians — they've all attacked Mexico at some point). Every decade or so, the blonde invaders make an announcement across all radio and television frequencies explaining the reasons for their attack: pollution in the atmosphere will soon make the world uninhabitable; nuclear war will soon destroy it; depletion of natural resources will soon make it barren; or some other hare-brained explanation. Then they land their saucer fleet in El Anillo, teleport a few dozen men to the Plaza of the Constitution, and promptly get beaten to a pulp by the city's Tecnicos. After that, they make a few halfhearted swipes at taking over the city, give up, and leave.

Most citizens agree that the Blonde Martians mean well — and in fact they do. As individuals, they're honest, honorable, and kind. Even though their invasions inevitably cause mayhem and death, the Blonde Martians actually abhor violence. They honestly feel they know what's best for Humanity and, once their leadership is accepted, they can dispense advanced technology to the entire world, triggering a golden age. Wise

Tecnicos like El Espectro know better: rapid technological advancement causes nothing but war, suffering, and chaos.

Powers/Tactics: Blonde Martians are powerful combatants who possess technology centuries ahead of Earth's. Their Translocation Belts allow them to teleport around Mexico City at will. (As a "plot device," the GM can let the belts Teleport them much longer distances than 20" when necessary.) Their Disintegration Pistols are far more powerful than even the most advanced firearms. Their Protective Gold Lamé Martian Space Costumes keep them safe from bullets. Unfortunately, these advanced weapons have absolutely no effect on masked wrestlers, forcing the extraterrestrials to pit their underdeveloped Monster Lucha against Los Misteriosos' highly advanced Lucha Libre skills. Needless to say, this seldom goes well for the Blonde Martians!

Campaign Use: An attack of Blonde Martians is always fun. Though incredibly advanced, they just don't have the *cojones* to successfully fight Mexican wrestlers. They should stumble around the game like sunburned Canadian *turistas* who've had a few too many shots of Jose Cuervo and are unsure of how to get back to the cruise ship. Have them promptly invade Mexico after the PCs have completed a particularly bloody, serious, and horrific monster-hunting adventure to add a little levity (not to mention a lot of psychotronicness) back into your campaign.

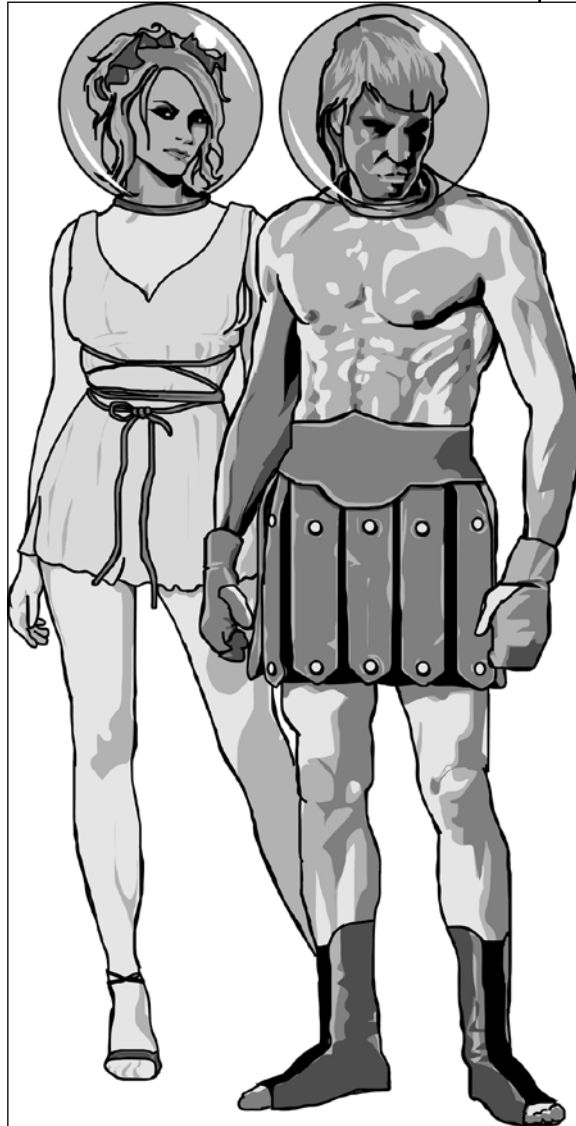
Typically, an incursion of Blonde Martians works like this: after they announce the invasion, a squad of them teleports to the Mexican capitol building. The Martian leader plants a flag emblazoned with a picture of Mars (or some other planet) on its steps, and then begins a lengthy speech. Before he can get through the first paragraph, Craneo Llameante lands a Flying Crossbody on him and all hell breaks loose. A short, brutal time later, the Blonde Martians retreat back to their saucers to plot strategy. They decide to kidnap someone or steal something to demonstrate their power. Once they do, El Espectro, Craneo Llameante, and Supergran break into their saucer and start smashing things. Soon after that, the Martians give up and go home.

Appearance: Blonde Martians have (naturally) blonde hair, which both genders wear in shoulder-length "pageboy" cuts. The males are ripped like bodybuilders and wear gold lamé, bare-chested gladiator outfits. The females possess a statuesque beauty and dress in golden Greco-Roman togas. Both sexes wear transparent fishbowl helmets to protect them from the Earth's polluted atmosphere.

"ATLANTEANS" (LEMURIANS)

The Atlanteans are a strange race of blonde humanoids who live in a domed city beneath the Caribbean Sea. Every decade or two they launch an invasion of Mexico, Belize, or an island nation such as Jamaica, citing the same reasons the Blonde Martians use (prevent atmospheric pol-

lution, put an end to war, blah blah blah). Fortunately, there have always been masked wrestlers available to stop them! Although referred to as "Atlanteans" by most luchadores, in reality they're a lost colony of Lemurians: the real Atlanteans have discreetly helped Los Misteriosos thwart their plans on several occasions. For all intents and purposes, Atlanteans are identical to Blonde Martians.

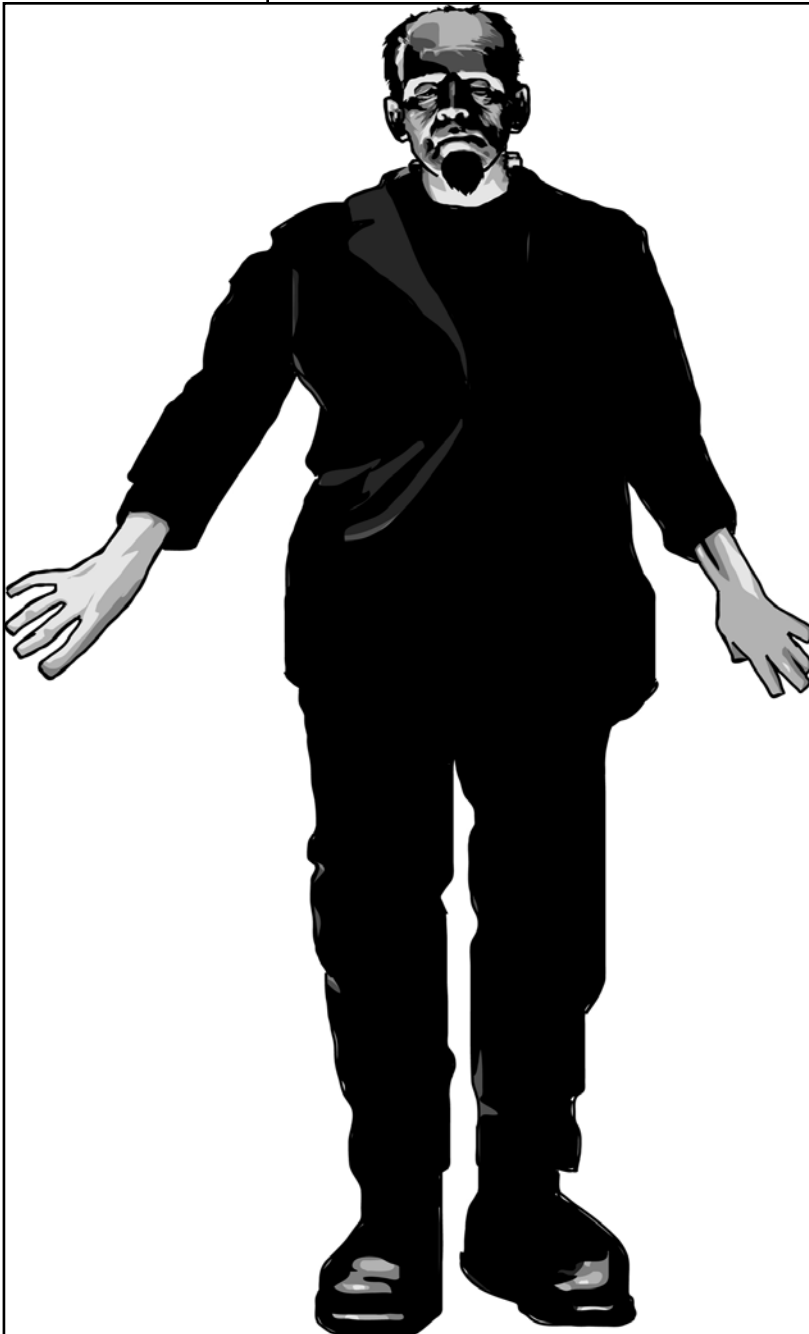


INFRATERRESTRIALS

Infraterrestrials are the remnants of a Blonde Martian colony that settled in Central America almost a thousand years ago. They live in a secret underground metropolis that can only be accessed by means of tunnels that connect it to Mexico City's sewer system. Using these tunnels, they periodically raid the surface world in search of technology, food, and women to breed with. Infraterrestrials are identical to Blonde Martians, although their motivations center on survival rather than conquest.

FRANQUESTEIN

Val	Char	Cost	Roll	Notes
20	STR	10	13-	Lift 400 kg; 4d6 [4]
13	DEX	9	12-	OCV: 4/DCV: 4
20	CON	20	13-	
20	BODY	20	13-	
5	INT	-5	10-	PER Roll 10-
10	EGO	0	11-	ECV: 3
20	PRE	10	13-	PRE Attack: 4d6
6	COM	-2	10-	
12	PD	12		Total: 12 PD (0 rPD)
12	ED	12		Total: 12 ED (0 rED)
4	SPD	17		Phases: 3, 6, 9, 12
8	REC	0		
40	END	0		
40	STUN	0		
Total Characteristic Cost: 103				
Movement:		Running:	6"/12"	

Cost Powers END

Monster Lucha				
	Maneuver	OCV	DCV	Damage/Effect
4	Choke!	-2	+0	Grab One Limb; 2½d6 NND
4	Crush!	+0	+0	8d6 Crush, Must Follow Grab
3	Grab!	-1	-1	Grab Two Limbs, 30 STR for holding on
3	Throw!	+1	+1	4d6 Strike; Target Falls
4	Reversal!	-1	-2	35 STR to Escape; Grab Two Limbs

- 8 +2 Damage Classes (already added in)
- 15 *Immunity To Bullets:* Armor (16 PD), Hardened (+¼); Only To Protect Against Bullets (-1) 0
- 5 *The Monster Lives!:* Healing BODY 1d6, Regeneration (1 BODY per Hour), Reduced Endurance (+½), Persistent (+½); Extra Time (1 Hour; -2¼), Self Only (-½) 0
- 50 *Monstrous Body:* Life Support: Total (including Longevity: Immortality) 0

Skills

- 6 +2 with Monster Lucha
- 3 Climbing 12-
- 3 Combat Driving 12-
- 2 KS: Lucha Libre 11-
- 3 Mechanics 11-
- 3 Stealth 12-
- 3 Survival 10-
- 3 Teamwork 12-

Total Powers & Skill Cost: 122**Total Cost: 225****175+ Disadvantages**

- 25 *Distinctive Features:* Hideous Monster (Not Concealable; Extreme Reaction; Detectable By Commonly-Used Senses)
- 15 *Psychological Limitation:* Frightened Of Fire (Uncommon, Total)
- 20 *Psychological Limitation:* Loyal To Creator/Rescuer (Very Common, Strong)
- 30 *Vulnerability:* 2 x Effect from Lucha Libre Attacks (Very Common)

Total Disadvantage Points: 225

Description: A Franqustein is an undead Monster created from sewn-together pieces of corpses. He's been animated by science, magic, or some combination of the two, generally using chemicals, electricity, and poorly-understood natural forces. When a Franqustein gets frozen in a block of ice, buried in a mountain cave, or immobilized in some other fashion, it goes to "sleep" until rescued and reanimated using magic or science.

Personality/Motivation: Knowing little more than a newborn when it's created, a Franquestein doesn't have a lot of individuality. It exists to serve its creator or rescuer as muscle, performing manual labor or other duties as the master sees fit. It isn't evil, however; if left to its own devices, a Franquestein often retreats to an isolated cave or abandoned castle to live peacefully, possibly with other outcasts.

The older a Franquestein gets, the more individuality it develops; both from learned experience and from the surfacing of old memories that belonged to its component parts' original owners. The oldest Franquesteins (such as the ones represented by this character sheet) can speak Spanish and know useful Skills, such as driving cars and repairing machinery.

Powers/Tactics: A Franquestein is very strong with lots of BODY. Like most other Monsters, it fights using the simple Martial Art Monster Lucha. It's extremely tough, and even immune to bullets (they hit the monster, and even leave marks, but they have no effect; in game terms the monster has enough Armor to prevent any ordinary bullet from doing BODY damage to it, and for the sake of drama the GM should rule that it takes no STUN damage either). However, other sorts of physical attacks work quite well — in fact, it's extremely vulnerable to Lucha Libre techniques! Given a lot of time, it can recover from any sort of injury, as long as some portion of the monster remains. (In game terms, the GM should let a Franquestein's Healing Regeneration apply even when it's dead.)

Campaign Use: Franquesteins exist to serve The Three Ms in their various criminal endeavors. The PCs will almost always encounter them working for someone else, usually as the vanguard of a group of attacking Thugs or as security for a Mad Scientist's lair. Though basically unstoppable when fighting normal human beings, they go down remarkably quickly when confronted by the awesome power of Lucha Libre.

Appearance: A Franquestein is a seven foot tall green-skinned man with a flat head, thin black hair, and bolts that come out of his neck. He's bulky, with immense strength and endurance, and wears ragged clothing made from materials like burlap and animal skins. Some Franquesteins sport elaborate mustachios or goatees.

CYCLOPS

Cyclopes are a large, subterranean race of creatures with a single eye in the center of their broad faces. Although generally quite content to avoid mankind, upon occasion a particularly inquisitive specimen travels to the surface world, where they have a tendency to get enslaved by Mad Scientists and vampires. Their powers and limitations are nearly identical to Franquesteins, save for the fact that they carry a club with they use as a Weapon Element with their Monster Lucha.

APE PEOPLE

Upon occasion, a particularly demented Mad Scientist captures a wrestler and replace his or her brain and heart with those of an ape, producing an Ape Man (or sometimes, an Ape Woman). The addition of these alien organs causes the unfortunate victim to grow to an enormous size and gain roughly simian features (plus a lot of body hair). It also makes them evil and murderous, with the tendency to go berserk at the sight of blood. Although often used in the same capacity as a Franquestein (use its character sheet), they lack that Monster's natural peacefulness and are truly wicked.

VAMPYRA

Val	Char	Cost	Roll	Notes
8	STR	-2	11-	Lift 75 kg; 1½d6 [2]
10	DEX	0	11-	OCV: 3/DCV: 3
13	CON	6	12-	
21	BODY	24	13-	
18	INT	8	13-	PER Roll 13-
20	EGO	20	13-	ECV: 7
20	PRE	10	13-	PRE Attack: 4d6
20	COM	5	13-	
2	PD	0		Total: 2 PD (2 rPD)
3	ED	0		Total: 3 ED (2 rED)
3	SPD	10		Phases: 4, 8, 12
5	REC	0		
26	END	0		
40	STUN	6		Total Characteristic Cost: 87

Movement: Running: 6"/12"

Cost Powers END

5	<i>Fangs:</i> HKA 1 point (½d6 with STR), Armor Piercing (+½); Does Not Work On Luchadores (-½)	1
26	<i>Drink Blood:</i> RKA 1d6, NND (defense is not having blood, protective equipment too thick to bite through, or being a luchador; +1), Does BODY (+1), Reduced Endurance (0 END; +½); No Range (-½), Fangs Must Do BODY First (-½)	0
50	<i>Hypnotic Gaze:</i> Mind Control 10d6, Reduced Endurance (0 END; +½); Eye Contact Required (-½)	0
64	<i>Create Vampire:</i> Major Transform 10d6 (humans into Lesser Vampires, heals back if the Vampyra is killed), Reduced Endurance (0 END; +½); No Range (-½), Must Drain All But 1 BODY Of Victim's Blood (-1), All Or Nothing (attack must succeed in full, or it has no effect at all; -½), Limited Target (humans; -½)	0
2	<i>Undead Body:</i> Damage Resistance (2 PD/2 ED)	0
47	<i>Undead Body:</i> Life Support: Total (except Diminished Eating; including Longevity: Immortality)	0
15	<i>Immunity To Bullets:</i> Armor (16 PD), Hardened (+¼); Only To Protect Against Bullets (-1)	0
5	<i>Vampire Eyes:</i> Nightvision	0

- 27 *Mist Form*: Desolidification (affected by wind, heat, or cold); Cannot Pass Through Solid Objects (-½) 0
- 30 *Wolf and Bat Forms*: Multiform (assume 125-point wolf or bat form) 0
- 5 *Back From The Dead — Again!*: Healing BODY 1d6, Regeneration (1 BODY per Hour), Reduced Endurance (+½), Persistent (+½); Extra Time (1 Hour; -2¼), Self Only (-½) 0

Skills

- 4 +2 OECV with Hypnotic Gaze
- 6 +2 with High Society, Persuasion, and Seduction
- 3 High Society 13-
- 2 CK: Mexico City 11-
- 3 KS: World of the Supernatural 13-
- 3 KS: Black Magic and Satanism 13-
- 3 Persuasion 13-
- 3 Seduction 13-
- 3 Shadowing 13-
- 3 Stealth 11-

Total Powers & Skill Cost: 304

Total Cost: 391

275+ Disadvantages

- 20 *Distinctive Features*: No Reflection (Not Concealable; Causes Major Reaction)
- 20 *Enraged*: at the sight or smell of blood (Common), go 11-, recover 11-

- 15 *Psychological Limitation*: Must Propagate Her “Race” (Common, Strong)
- 20 *Psychological Limitation*: Cannot Enter A Dwelling Without Invitation (Common, Total)
- 10 *Psychological Limitation*: Aversion To Garlic (Uncommon, Strong)
- 25 *Susceptibility*: to holy objects and places, takes 2d6 per Phase she’s in contact with them (Common)
- 25 *Susceptibility*: to direct sunlight, takes 1d6 per Segment (Common)
- 10 *Vulnerability*: 2 x Effect from Water Attacks (Uncommon)

Total Disadvantage Points: 420

Description: A Vampyra is a powerful, seductive undead creature created from a mortal woman through the spread of a supernatural disease. This occurs when a vampire drains almost all of her blood, and then forces her to drink some of its contaminated blood. The victim becomes a Lesser Vampire (see below), who eventually grows into an Vampyra by acquiring power or experience on her own, or sometimes upon the death of her vampiric “parent.”

Vampyras are utterly wicked creatures who crave human blood. They exist to gratify their own desires and to spread misery, havoc, and despair. They’re perhaps the most powerful and deadly foes a heroic masked wrestler can ever face.

Personality/Motivation: The Vampyra is a wholehearted follower of Satan, responding quickly to his demands and listening closely to his orders. Thus she works tirelessly not only to spread evil for its own sake, but also to fulfill various dark prophecies that are integral to his eventual domination of Earth. For example, if an ancient Olmec legend tells of a man with a ghostly mask defeating the Lord of the Underworld in a mask contra hair match, a Vampyra works tirelessly to murder El Espectro before he and Satan get into the ring.

Like the Werewolf, the Vampyra is driven to produce more members of her “race” and spends an inordinate amount of her time creating Lesser Vampires (see below) to serve as her minions. Unlike the Werewolf, she has rather poor control of her appetites; the sight of blood often drives her into a fury of hunger. She’s also a creature of seduction, using her incredible beauty to lure victims, both lustful men and trusting women, to their deaths for the sheer pleasure of killing.

A Vampyra typically dwells in rundown or abandoned El Anillo mansions and castles, emerging at night to work her lord’s evil schemes. Not exactly a team player, she will work with others only so long they obey her.

Powers/Tactics: A Vampyra’s role as a manipulator for the Devil is also essential to understanding her powers and schemes: she’s Satan’s left hand, a manipulator of others rather than a direct combatant. She’s not built for fighting. Though bulletproof, immortal, and gifted with a 21 BODY, she has almost no defenses when com-



pared to other Lucha Libre Monsters. Instead, her tactical abilities come from those she commands. Her main strengths are her Create Vampire Major Transform, which she uses to create vampire minions, and her Hypnotic Gaze Mind Control, with which she controls non-vampire subordinates. Franquesteins, Cyclopes, Aztec Mummies, and Werewolves are favorite targets of this power, as are useful human minions such as Mad Scientists, Professors, and Tecnicos.

If a Vampyra bites someone, she can then suck their blood. This is an RKA 1d6 attack, and the victim gets no defense against it, though certain conditions stop the power from working (see above). (In game terms, this is simulated with the Advantages *No Normal Defense* and *Does BODY*, which allows the NND attack to do BODY damage instead of its usual STUN damage only.)

Vampyras are masters of reconnaissance, easily moving about unobserved using their Mist Form power in conjunction with their Stealth and Shadowing Skills. If threatened, a Vampyra can quickly transform into a wolf, a bat, or a mist to escape.

Should a Vampyra be killed, like a Werewolf she immediately turns into a fleshless human skeleton. She then begins the slow, painful process of regenerating herself back to full health, which can take up to two years (although the process can be accelerated by sprinkling her skeletal remains with fresh human blood). The process is totally invisible: as far as the viewer's concerned — one moment the skeleton is simply a skeleton; the next moment it's a fully recovered vampire! Should she have reason to do so, the Vampyra can also voluntarily choose to remain a skeleton until such time as she wishes to regenerate. (In game terms, the GM should let the creature's Healing Regeneration apply even when she's dead.)

Campaign Use: Along with Mad Scientists, vampires are the master-level villains for heroic masked wrestlers to combat. Their complicated, often Byzantine plans are supervised by the Devil himself; combating them tends to involve an unusually large amount of detective work and investigation, spiced with intense amounts of wrestling mayhem. Adventures designed with vampires as protagonists should be lengthy affairs, with all sorts of monster mash chaos thrown into the mix for flavor. Defeating an opponent like a Vampyra should be one of the crowning achievements of a luchador's monster fighting career.

Appearance: The Vampyra resembles a beautiful mortal woman with pale skin and long, black hair. Her canine teeth are slightly larger than normal, but not abnormally so; she extends them a full inch when she feeds! In their lairs, Vampyras wear seductive lingerie; in public, they dress in attractive evening wear.

BRUJA (WITCH)

Brujas, or Witches, are extremely similar in their goals and methods to Vampyras. Although not undead, they are supernatural creatures who maintain a constant, ah, "intercourse" with Satan, performing his will in various ways. With the exception of not having pointed teeth, they physically resemble the Vampyra in every way. Though they don't drink blood, Brujas are tremendously fond of human sacrifice and have been known to practice cannibalism. They're also immortal; correspondingly, they can bring themselves back from death in the same manner as the Vampyra. They can cast powerful spells.

MASTER VAMPIRE

A Master Vampire is a dominant male vampire, such as Dracula, Vlad Dracul, and Baron Brakola. He has all of the charisma and irresistible sex appeal of a Vampyra, only he uses it against women. Unlike his female counterparts, the Master Vampire has a 25 STR and a 50 STUN. He also knows Monster Lucha and regularly throws down with Tecnicos. Master Vampires are less inclined to practice serious devil worshipping than Vampyras (though they always give Satan lip service), since they're far too egotistical to believe in any power greater than themselves. Master Vampires are often obsessed with seeking revenge on the last person to "kill" them, or his descendants if he is no longer available. (For a Master Vampire, either beef up the Vampyra character sheet considerably, or use the one on page 126 of *The HERO System Bestiary*.)

LESSER VAMPIRE

A Lesser Vampire is a new undead who was recently created by a Vampyra or Master Vampire. It exists totally under the thrall of its vampire "parent," obeying his every command without question (give the Lesser Vampire the 20-point Psychological Limitation *Loyal To Parent Vampire* (Very Common, Strong)). Though it has a 25 STR and knows Monster Lucha, when killed, a Lesser Vampire's material form disintegrates in a puff of white smoke.



WEREWOLF

Val	Char	Cost	Roll	Notes
20	STR	10	13-	Lift 400 kg; 4d6 [4]
20	DEX	30	13-	OCV: 7/DCV: 7
18	CON	16	13-	
16	BODY	12	12-	
10	INT	0	11-	PER Roll 11-
10	EGO	0	11-	ECV: 3
20	PRE	10	13-	PRE Attack: 4d6
14	COM	2	12-	
9	PD	6		Total: 9 PD (2 rPD)
6	ED	2		Total: 8 ED (2 rED)
4	SPD	10		Phases: 3, 6, 9, 12
8	REC	0		
36	END	0		
35	STUN	0		Total Characteristic Cost: 98

Movement:	Running:	9"/18"
	Leaping:	6"/12"

Cost Powers **END**

Monster Lucha				
	Maneuver	OCV	DCV	Damage/Effect
4	Choke!	-2	+0	Grab One Limb; 2½d6 NND
4	Crush!	+0	+0	8d6 Crush, Must Follow Grab
3	Grab!	-1	-1	Grab Two Limbs, 30 STR for holding on
3	Throw!	+1	+1	4d6 Strike; Target Falls
4	Reversal!	-1	-2	35 STR to Escape; Grab Two Limbs
8	+2 Damage Classes (already added in)			
13	<i>Fangs:</i> HKA 1d6+1 (2½d6 with STR); Does Not Work On Luchadores (-½)			
9	<i>Claws:</i> HKA 1d6 (2d6 with STR); Does Not Work On Luchadores (-½), Reduced Penetration (-¼)			
20	<i>Shapechanging:</i> Multiform (change shape into 150-point human or wolf; true form is half-wolf form); Extra Time (takes an Extra Phase to change shape; -¾)			
52	<i>Werewolf's Bite:</i> Major Transform 7d6 (non-luchador human into werewolf; heals back after werewolf's death), Reduced Endurance (0 END; +½); All Or Nothing (attack must succeed in full, or it has no effect at all; -½), Limited Target (non-luchador humans; -½), Fang Attack Must Do At Least Half Of Target's Positive BODY (-1)			
12	<i>Immunity To Bullets:</i> Armor (16 PD), Hardened (+¼); Only To Protect Against Bullets (but not silver bullets; -1½)			
2	<i>Werewolf's Resilience:</i> Damage Resistance (2 PD/2 ED)			

16	<i>Werewolf's Resilience:</i> Armor (8 PD/8 ED); Does Not Work Against Limited Type Of Attack (Silver- or fire-based attacks; -½)	0
6	<i>Werewolf's Legs:</i> Running +3" (9" total)	1
6	<i>Werewolf's Senses:</i> +2 PER with all Sense Groups	0
5	<i>Werewolf's Eyes:</i> Ultraviolet Perception (Sight Group)	0
5	<i>Werewolf's Nose:</i> Discriminatory for Normal Smell	0
5	<i>Werewolf's Nose:</i> Tracking for Normal Smell	0
2	<i>Wolf's Legs:</i> Leaping +2" (6" forward, 3" upward)	1
5	<i>Back From The Dead — Again!:</i> Healing BODY 1d6, Regeneration (1 BODY per Hour), Reduced Endurance (+½), Persistent (+½); Extra Time (1 Hour; -2¼), Self Only (-½)	0

Skills

15	+3 HTH
3	Animal Handler 13-
3	Concealment 11-
2	CK: Mexico City 11-
2	KS: Lucha Libre 11-
3	Seduction 13-
3	Stealth 13-

Total Powers & Skill Cost: 214**Total Cost: 312****175+ Disadvantages**

35	Enraged: Berserk in combat or when injured (Very Common), go 11-, recover 11-
15	Psychological Limitation: Must Propagate His "Race" (Common, Strong)
30	Vulnerability: 2 x Effect from Lucha Libre Attacks (Very Common)
20	Vulnerability: 2 x STUN from Silver Weapons (Common)
20	Vulnerability: 2 x BODY from Silver Weapons (Common)
18	Experience Points

Total Disadvantage Points: 313

Description: A werewolf is a human who's been infected with a supernatural disease that transforms him into a humanoid half-wolf creature with ravenous appetites. This new creature is able to change back into its previous human form or into that of a large wolf. It is frightening, aggressive, and possesses a variety of natural weapons.

Personality/Motivation: For the most part, Lucha Libre Werewolves have very good control over both their physical forms and their hungers. They are unaffected by changes in the moon, the smell of blood, and the sight of naked female flesh. Unfortunately, the transformation of a man into a werewolf forever warps his soul, making him eternally evil and cruel. The Werewolf often doesn't want to control itself, even though it can.

Like the vampire, a Werewolf takes great pleasure from games of seduction and deception, often luring his prey to its doom using romantic

means. The Werewolf also possesses an overwhelming desire to produce more members of its “race” through its contaminating bite, and spends an inordinate amount of time selecting ideal victims to attack. These new Lesser Werewolves (see below) then become loyal members of the Werewolf’s pack, subservient to their lycanthropic “parent” in every way. Unforgiving creatures, Werewolves are often obsessed with seeking revenge on the last person to “kill” them, or his descendants if he’s no longer available.

Werewolves like to dwell in well-apportioned El Anillo mansions so they can live a wealthy, comfortable lifestyle in their human form. They’re comfortable working with other Monsters, Mobsters, or Mad Scientists to achieve their threefold goal of reproduction, rapine, and revenge.

Powers/Tactics: Though surprisingly easy to Stun, the Werewolf is a shockingly hard opponent to kill. It’s immune to gunfire, and its Werewolf

Resilience makes it difficult to harm with other weapons. It’s got sharp claws and fangs, and can infect opponents with lycanthropy, immediately turning them into its allies. Unfortunately for the Werewolf, neither its Killing Attacks nor its contaminating bite have any effect on luchadores, who appear to be completely immune to the effects of both. Thus, all Werewolves know Monster Lucha, which they use to battle Tecnicos with considerable gusto.

Should a Werewolf be killed, it immediately turns into a fleshless human skeleton (suitable for mounting in a Professor’s study). The Werewolf then begins the slow, painful process of regenerating itself back to full health, which can take up to two years (although the process can be accelerated by sprinkling its skeletal remains with fresh human blood). The process is totally invisible — as far as the viewer is concerned, one moment the skeleton is simply a skeleton; the next moment it’s a fully recovered Werewolf! Should it have reason to do so, the Werewolf can also voluntarily choose to remain a skeleton until such time as it wishes to regenerate. It is not, however, immortal. (In game terms, the GM should let the Werewolf’s Healing Regeneration apply even when it’s dead.)

Campaign Use: Werewolves are master-level Monsters with powerful followers. Though not extraordinarily intelligent, they are smart enough to plan and execute complicated schemes that will have to be thwarted by the PCs. These will usually revolve around their basic needs: namely, creating more werewolves, viciously killing people, and getting even with anyone who tries to stop them. If left unchecked, a pack of werewolves can quickly devastate a colonia. As has been mentioned before, a Werewolf has no problem cooperating with a more powerful and intelligent villain such as a vampire or Mad Scientist, and will happily use their plans to advance its own.

Appearance: A Werewolf has three different physical forms: wolf; human; and his true half-human, half-wolf shape. In wolf form, it looks like a grey-furred Siberian wolf that has grown to twice its normal size (see page 129 of *The HERO System*



Bestiary for a “Giant Wolf” character sheet, if you need one). In human form, it’s an unusually attractive and healthy man or woman. In its true form, it resembles a fur-covered humanoid with frightening canine facial features, fangs, and claws.

LESSER WEREWOLF

A Lesser Werewolf is a young, recently-infected lycanthrope. It exists totally under the thrall of its werewolf “parent,” obeying its every command without question (give the Lesser Werewolf the 20-point Psychological Limitation *Loyal To Parent Werewolf* (Very Common, Strong)). When killed, Lesser Werewolves’ material forms disintegrate in a puff of white smoke.

MEXICO CITY



“Poor Mexico! So far from God and so close to the United States!”

—Porfirio Diaz, president and dictator of Mexico

The world of *Lucha Libre Hero* exists almost entirely within the confines of Mexico City, one of the largest metropolises on Earth. It is also the capital of the nation of Mexico, and is sometimes referred to “the D.F.” because much of the city exists within a special municipal district known as the Distrito Federal (locals are known as “defenos”). It is located in the Valley of Mexico, a large basin in a high plateau at the center of Mexico. The city is surrounded on almost all sides by immense volcanoes that tower up to between 4,000 and 5,500 meters (13,000 to 18,000 feet) above sea level. An economic and cultural center of international importance, it has an estimated 8.8 million inhabitants as of 2009.

HISTORY AND DEMOGRAPHICS

While now a modern, industrialized metropolis, Mexico City lies upon the ruins of the ancient Aztec capital of Tenochtitlan, the largest pre-Columbian city in the New World. (With an estimated population of over 200,000 people, it was one of the largest cities in the world period at the time of its discovery by the Spanish in 1519; in Europe, only Paris, Venice, and Constantinople were larger.) Originally built in 1325 by the Mexica (Aztecs), it was constructed on an island in the center of the now-vanished Lake Texcoco. The city was surprisingly advanced, with indoor bathrooms, organized sanitation, public buildings, and sophisticated urban planning handled by a public official. At the same time, it was by modern standards a barbaric place in some respects. For example, according to some accounts, to reconsecrate the Templo Mayor (Grand Temple) in 1487, Aztec priests sacrificed 84,400 victims — working 24 hours a day over a period of three days, they averaged a staggering 15 human sacrifices a minute!

No matter. Barbaric or civilized, the mighty Aztec civilization was brought to ruin when conquistador Hernan Cortes destroyed most of the city during a 79-day siege in 1521. He then founded modern Mexico City on the same spot, making it the capital of the viceroyalty of New Spain. A new city quickly rose from the ashes of the old, becoming the political and cultural center not only of Mexico, but large portions of

the Spanish-speaking world (Guatemala, Cuba, Florida, and the Philippines were all administered from there). After the War of Independence in 1810, Mexico City became the capital of the newborn Mexican nation. In 1824, the Mexican Federal District (or D.F.) was established under the Mexican constitution to resemble the United States’s District of Columbia, thus freeing it from potential political interference by any neighboring Mexican state.

THE PEOPLE

After the city suffered near-total destruction during the Mexican Revolution of 1910, the post-revolutionary government embarked upon an ambitious rebuilding program that encouraged immigration into Mexico City. This included not only citizens from other parts of the country, but people from around the world. Modern-day Mexico City has large populations of Jews, Arabs (especially Lebanese), and East Asians. There are also millions of immigrants from the Caribbean and Central/South America, as well as a sizable immigrant population from Europe (especially Spain). The city is also home to an estimated half-million expatriate Americans who’ve fled southward in search of more civilized climes.

The vast majority of the inhabitants of Mexico City are, of course, Spanish-speaking native Mexicans who fall into one of four ethnic categories: European (or White), Mestizo (mixed European and Amerindian), Amerindian, or Afro-Mexican (mixed African and Mexican). The Mestizos comprise by far the largest segment of the population (60%). By the standards of the rest of the world, relations between these groups are quite good (though naturally not perfect). There’s little overt racism in modern Mexico, and even less in cosmopolitan Mexico City, a fact in which most defenos take justifiable pride.

CITY GOVERNMENT

In *Lucha Libre Hero*, the D.F. and Mexico City are considered to be one in the same. Traditionally, Mexico City had mayors (known as presidentes municipales) until 1928, when the Federal Government disbanded the municipality’s city hall in favor of ruling the area directly. The municipality has never been officially recreated, although in 1987 the Federal Government began devolving powers back into the hands of the D.F.’s citizens. In 1997 the city’s inhabitants were allowed to elect a Head of Government of the Federal District (basically, a mayor) for the first time in almost 70 years. As of early 2009, the current (and sixth) Head of

Boroughs

1. Azcapótzalco
2. Gustavo A. Madero
3. Miguel Hidalgo
4. Cuauhtémoc
5. Venustiano Carranza
6. Cuajimalpa
7. Álvaro Obregón
8. Benito Juárez
9. Iztacalco
10. Coyoacán
11. Iztapalapa
12. Magdalena Contreras
13. Tlalpan
14. Xochimilco
15. Tláhuac
16. Milpa Alta

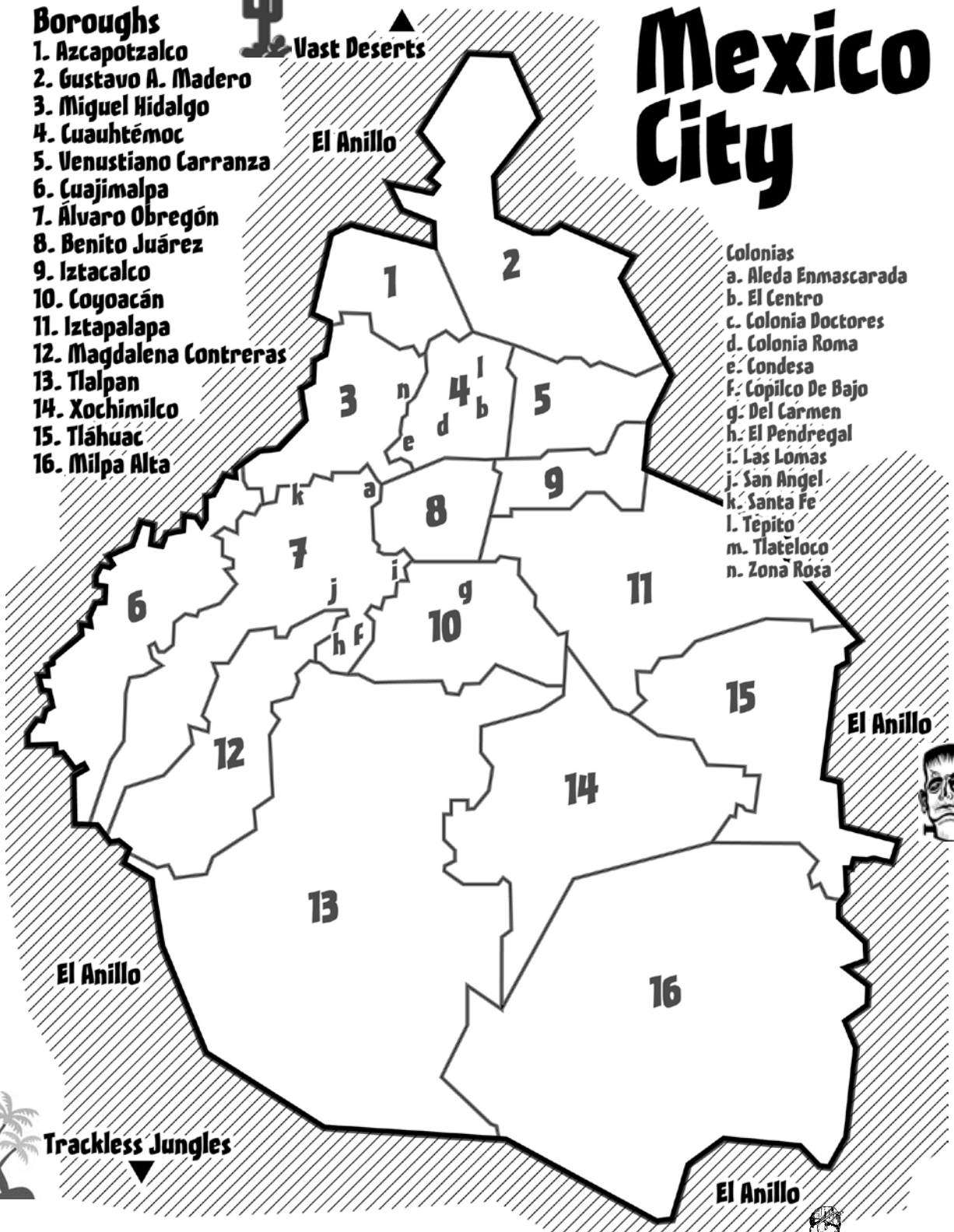


Vast Deserts

Mexico City

Colonias

- a. Aleda Enmascarada
- b. El Centro
- c. Colonia Doctores
- d. Colonia Roma
- e. Condesa
- f. Copilco De Bajo
- g. Del Carmen
- h. El Pendregal
- i. Las Lomas
- j. San Angel
- k. Santa Fe
- l. Tépito
- m. Tlateloco
- n. Zona Rosa



Trackless Jungles



Government is 47-year-old Marcelo Ebrard Casaubon, a member of the PRD (Party of the Democratic Revolution) and husband of the actress, painter, and sculptor Mariagna Pratts.

The Mayor of Mexico City shares power with an elected local legislative assembly, though both still have limited powers that are strongly dependent on the federal congress and president. Mexico City is further divided into 16 boroughs (or *delegaciones*) for local government and administrative purposes. The head of a borough is called a *jefe delegacional* (a loose translation would be “Borough Mayor”), who’s an elected official. The Borough Mayor doesn’t have any regulatory powers, however, as these are reserved for the D.F.’s government.

Like their counterparts in large American cities, the politicians of Mexico City tend to be liberals backed by powerful party machines and populist support. They also spend an inordinate amount of their time embroiled in controversies of one sort or another. While the Federal Government doesn’t take accusations of corruption or incompetence levied against D.F. politicians particularly seriously, refusal to obey its orders is another matter. Lopez Obrador, fourth mayor of Mexico City, was impeached for failing to obey a federal judge.

In the world of *Lucha Libre Hero*, though, this rarely matters. Government officials tend to be benevolent and non-corrupt (outside of Lucha Noir stories anyway), though they’re unable to cope with Monsters and weird crime. When such matters rear their ugly heads, the government quickly turns to luchadores, whom it respects and has no trouble working with.

POLICE

In general, Mexican policemen receive very low salaries (one-quarter of what their American counterparts are paid), poor training and equipment, and little popular support in their efforts to protect their fellow citizens from common criminals. To a certain extent the latter is their own fault — the nation’s law enforcement officials have a well-earned reputation for both brutality and bribe-taking — but even a well-intentioned policemen can expect basically no help from civilians. To make life even more difficult, an officer must contend with high-level corruption, drug wars waged between rival gangs, terrorist acts perpetrated by revolutionary groups, and the constant danger of being blamed by one’s superiors when things (rather inevitably) go wrong.

The situation in Mexico City is somewhat better. Although the city’s police are split into several poorly-coordinated forces, the PFP, or Federal Preventative Police, have a reputation for being (relatively) honest, tough, and efficient. They’ve also been very active in Mexican-US criminal issues such as cross-border drug trafficking, kidnappings, and other related issues. Distinctively attired in gray uniforms and equipped with black and white police cars and motorcycles, the PFP

has a better-than-average relationship with the people of the City.

As of early 2009, Mexico City’s police chief (his official title is Chief of Preventative Police) is Joel Ortega Cuevas. A former Transport and Traffic Secretary for the D.F., Chief Ortega is a tough, no nonsense lawman who professes a great respect for former New York Mayor Rudolph Giuliani’s “zero tolerance” style of police work. Mexico City is currently working with the Giuliani Group, a consultancy firm formed by the former mayor, to improve its professionalism and effectiveness.

Again, in the world of *Lucha Libre Hero*, this level of reality doesn’t intrude too much. Cops tend to be more competent and more respected than their real-life brethren, but still of little use against the Three Ms. When dangers like those arise, the police gladly step aside and let luchadores handle things.

TRANSPORTATION

Mexico City possesses one of the largest metropolitan railway systems in the world. With 207 km of rail, it’s the largest in Latin America — and with four million customers every day, one of busiest in the world (only Moscow’s, Tokyo’s, and New York City’s are more traveled). Heavily subsidized, it’s also one of the cheapest on Earth (an average trip costs about 19 cents American!). However, the Metro only reaches a fraction of the area’s inhabitants, so an extensive network of bus routes exists. Private companies under contract from the City operate most of the buses. There are also trolley-buses, light rail, and a bus rapid transit line.

COLONIAS

The basic geographical unit in Mexico City is the *colonia*, or neighborhood (literally “colony”). It’s the most socially important division — while generally indifferent to their borough, defenos are often quite proud of what colonia they reside in. This is reflected in the fact that a person’s colonia is included in his address, while his borough is not. However, colonias do not have any administrative functions or political offices.

There’s no standard for size, population, or basic infrastructure to qualify a colonia. To complicate matters even further, defenos sometimes identify different colonias by different names, or collections of colonias by the name of the one they like best. Some of the most notable colonias include:

ALDEA ENMASCARADA

Located in the Alvaro Obregon borough close to the center of Mexico City, this tiny eight-block neighborhood was originally known for its elaborate Day of the Dead and Aztec cultural festivities. Later it became the home of most of the city’s costume makers (hence its name “masked village.”) Then, in the Fifties, the colonia underwent a unique transformation: the city’s population of masked wrestlers began to move there, bringing their friends and families with them. That trickle

soon became a flood. Now the vast majority of the nation's enmascarados call this small area home. It's a strange colonia in which small mansions, seedy hotels, gyms, sports masseuses, hip night-clubs, Box y Lucha schools, and mask makers are all pressed together in a lively riot of poor urban planning. The colonia is self-policing, with neither law enforcement nor the criminal element showing any particular desire to go there. It's also the location in Mexico City where one is most likely to see people going about their daily business masked; about 10% of the colonia's inhabitants are or were masked wrestlers. It's also the best place to see a "Tecnico contra Rudo" fight for free, as battles spontaneously erupt in the streets several times a week.

EL CENTRO

The Centro or Centro Historico is the original downtown of Mexico City. It's home to some of the City's finest buildings, including the National Palace, the Metropolitan Cathedral, the Templo Mayor archaeological site, and the two main buildings of the Mexico City government. At its dead center lies the Plaza of the Constitution, more popularly known as the Zocalo (or "plinth"). Sadly, although this colonia was once the vibrant center of Mexican culture, urban sprawl has caused the vast majority of government and corporate offices to move to other parts of the city, leading to its decline. A combination of public money and private philanthropy is currently being used to restore it.

COLONIA DOCTORES

All of the streets of this colonia are named in honor of famous doctors, which is amusing for several reasons. First, it's one of the city's most dangerous neighborhoods. Cars (and tourists) avoid stopping there at all costs. Hubcap ownership is nonexistent and people have been killed for their gold fillings in its back alleys. The one thing that keeps the neighborhood from becoming even worse is that Colonia Doctores is home to the La Arena LLM, a huge imposing indoors stadium dedicated exclusively to Lucha Libre.

LA ARENA LLM

The headquarters of Lucha Libre Mundial (see below), La Arena LLM, is located in Colonia Doctores. It is the biggest and best wrestling stadium in Mexico City: which is to say, the biggest and best in the world! Heroic Tecnicos need do no more than stand outside for five minutes if they wish to brush up on their crimefighting skills, which is most convenient.

Though it's occasionally used for other events (like boxing, rodeos, and concerts), it's primarily dedicated to Lucha Libre cards held at least twice a week. It seats 20,000 when arranged for lucha, including five hundred "floor seats" close to the action on the same level as the ring. La Arena serves a variety of tasty fast-food style meals, including a famous burrito de carnitas, along with greasy chips and sodas.

LUCHA LIBRE MUNDIAL

Lucha Libre Mundial, or "LLM," is the largest and most famous lucha libre promotion in Mexico, and most likely the one that will employ professional luchador PCs. Its primary cards are held at its proprietary arena in Mexico City, but LLM also promotes cards in cities and even small towns across Mexico, so professional luchadores may find themselves booked pretty much anywhere the GM wants to send them. The twice-weekly Mexico City cards are televised across the country, as are occasional matches from other large cities. The LLM has several title belts, including Heavyweight, Middleweight, and Lightweight divisional championships, as well as Three-Man Tag Team, Women's Division, and Minis Division titles. (Only the Heavyweight title holder is considered "world champion," since anyone is allowed to compete in the Heavyweight division regardless of his actual size.)

Employment by the LLM is a 1-point Fringe Benefit, since it offers both regular gainful employment and training facilities as well as a convenient gathering place for Tecnicos to meet and work together (and Rudos to plot various no-good schemes!). Player Characters who are considered "successful" luchadores (those who, for example, are regular contenders for the various belts and generally win more often than they lose), should also probably take at least 5 Character Points' worth of Money to reflect their status and ample paychecks.

COLONIA ROMA

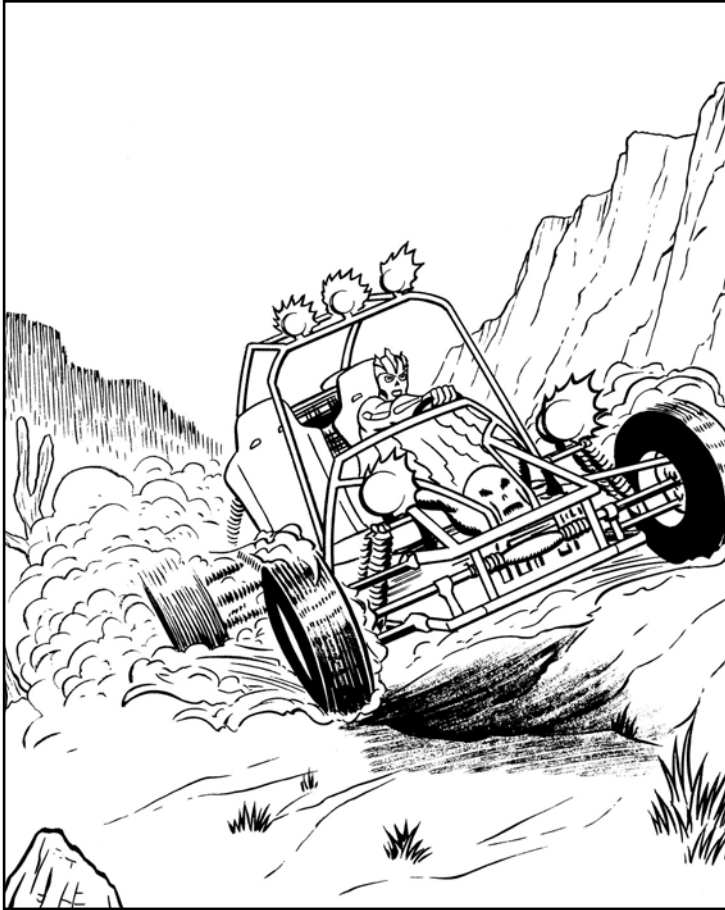
This stylish neighborhood borders Condesa, which it resembles in the sense that it possesses a large number of art galleries and cafes. Yet, where Condesa attracts older, more established defenos, Roma draws younger ones. Formally a combination industrial/residential district, the colonia's abundant supply of old warehouses has attracted artists and nightclub managers looking to try their hand at urban renovation.

CONDESA

This neighborhood is really three different colonias (Condesa, Hipodromo, and Hipodromo-Condesa), all of which are referred to as a single unit because of their common Art Deco architecture. The neighborhood gets its name from the fact that it was constructed on the grounds of the old Hacienda of the Countess of Miravalle (which now houses the Russian embassy). It's the site of an exceptional number of small art galleries, as well as many restaurants, bars, and sidewalk cafes.

COPILCO DE BAJO

Known to its inhabitants as *El Pueblito* ("The Little Town"), Copilco de Bajo is a neighborhood in southern Mexico City made up of just a few cobblestones blocks veined with narrow alleys. Although known for its distinctive murals and as a hangout for college intellectuals, this working class colonia is home to thousands of particularly fervent lucha libre fans. During the last weekend of



every June, Copilco de Bajo suspends its everyday activities for three days of partying centered on the Sacred Heart feast day. But the high point of this holiday occurs at the intersection where Victoria Street meets Mirasol Alley. There, in a glorious display of dedicated athletic enthusiasm, a lucha libre ring is set up right in the middle of the street and the biggest names in the sport gather to perform for their biggest fans.

DEL CARMEN

Located in the Coyoacan (“Place of the Coyotes”) borough near the center of the city, Del Carmen is a bohemian yet middle class neighborhood famous for being home to the artists Frida Kahlo and Diego Rivera, and the revolutionary Leon Trotsky. All three have museums dedicated to their memories there.

EL PENDREGAL

Formally known as *Jardines del Pendregal* (“Gardens of Pendregal”), El Pendregal is an upscale residential neighborhood in southern Mexico City. Originally it was a series of lava beds created by the eruption of Mount Xitle. Visionary modernist architect Luis Barragan designed the colonia as an experiment in promoting harmony between structure and landscape. El Pendregal’s homes, schools, and businesses were built around the existing rocks and vegetation. Crevices between lava formations were transformed into paths that lead to fountains, gardens, and luxury homes carved directly into the living rock.

LAS LOMAS

More of a collection of neighborhoods than a single colonia, “The Hills” includes some of the most exclusive locations in Mexico City. It’s home to some of the biggest mansions and wealthiest people in the city, and has been compared by many to Beverly Hills. Many Mexican politicians reside there, as do some of the nation’s richest businessmen. Las Lomas also houses most of the city’s embassies.

SAN ANGEL

A neighborhood of brightly painted colonial-era homes, mansions, and haciendas, San Angel seems almost immune to modernity. It’s shaded plazas, narrow winding streets, and ancient stone walls are pleasant relics leftover from Old Mexico. Although it’s now somewhat gentrified, the artist Diego Rivera once maintained a studio there. It’s also the location of one of Mexico’s best universities: the ITAM, which specializes in economics and business administration.

SANTA FE

One of Mexico City’s major central business districts, Santa Fe consists of high-rises built around an enormous shopping mall (Centro Comercial Santa Fe). It also has a residential district as well as four college campuses. Yet this planned city-within-the-city has some very real problems: severe traffic jams, no public transportation, and being ringed by rough neighborhoods of cinder-block apartments. Although successful, its huge shopping mall has never been as popular as traditional markets in the older neighborhoods.

TEPITO

Located dead in the heart of Mexico City, Tepito is often referred to as el barrio bravo de Tepito, or “the wild neighborhood of Tepito.” The birthplace of many of the most famous boxes and wrestlers in the nation (Caveman Cortez and Craneo Llameante are both from Tepito), it also contains its most famous flea market. Almost anything can be bought in Tepito, from pirated CDs to military weapons, which is probably why it is also home to some of the city’s most notorious Mobsters. El Pilon (The Pylon), The King of Crime, and the Los Zetas gang all jockey for position behind the scenes in Tepito.

TLATLOLCO

A neighborhood known for its enormous population density and pyramid-shaped office buildings, Tlatelolco was the location of the now-infamous Tlatelolco Massacre in which 300 student protesters were killed by the military and police in 1968. It’s thought of by many as “Mexico’s Tiananmen Square.” Members of various left-wing political parties treat sections of the colonia as shrines.

ZONA ROSA

So named because many of its buildings are painted a distinctive shade of pink, the “Pink

Zone” is home to fine hotels, antique stores, and vivacious nightclubs. It also contains a selection of distinctive mansions built in the Beaux-Arts style. Ironically enough, Zona Rosa is also home to a large portion of Mexico City’s gay and lesbian population.

El Anillo

Everybody wants to live somewhere safe, somewhere they can go about their daily business with as little interference from others as possible. Mad Scientists and Monsters are no exception, though they don’t exactly form the sort of tightly knit communities that most defenos enjoy dwelling in. Mobsters and Thugs have Colonia Doctores and Tepito, luchadores have Aldea Enmascarada and Copilco, and Mad Scientists, Monsters, and Professors have El Anillo: the Ring. More of an ill-defined geographical region than a colonia or delegacion, El Anillo doesn’t exist on any map (although mail must still be labeled “El Anillo” to get there) and enjoys no official recognition of any sort — though many people in the city’s government are aware of it. The city’s Tecnicos are also very much aware of it, since a disproportionate number of their adventures take place there.

El Anillo is an amorphous ring of land that stretches around the foothills that circle the Valley of Mexico. Some parts of it exist side-by-side with the city’s boroughs, while other portions stretch right up the sides of nearby volcanoes. Much of the Ring is outside of the limits of Mexico City, putting it hypothetically beyond of the jurisdiction of the PFP (though individual officers may not care very much). Most of the district (for lack of a better word) is within the boundaries of the Estado de Mexico; unfortunately, law enforcement officials from that state largely choose to ignore the area. Whether this is because of corruption, negligence, fear, or some combination of the three is unknown.

El Anillo didn’t enjoy a particularly sinister reputation until modern times. Originally it served as a burial place for the highest-ranking members of the Mesoamerican civilizations native to the valley: the Teotihuacanos, Toltecs, and Aztecs. Many of the sacred pyramids they built as monuments to their dead have survived into the modern era and have been converted in residential dwellings. Under the Spanish, the region was turned over to the Church, which built a number of monasteries and nunneries there. These too were later converted into residential housing. The short and brutal rule of the French Emperor Maximilian saw the construction of a wide variety of stone castles in the area as byproduct of his dividing El Anillo up into European-style fiefdoms. After his execution the area remained fashionable, with wealthy residents constructing manors and haciendas in all sorts of architectural styles including Gothic, Beaux-Arts, and Baroque.

The mass immigration of American Mad Scientists to Mexico in the late Thirties brought serious changes to El Anillo. Eager to blend in (and

acquire a ready supply of victims), many Mad Scientists established seemingly legitimate hospitals, lunatic asylums, and research laboratories in the area, hoping to capitalize on its relative remoteness from the rest of Mexico City. Their immoral experiments created a variety of monstrosities, adding to the sudden upswing in the supernatural generated by the reawakening of Mexico’s ancient horrors in 1936. Many of these manmade and ancient creatures chose to live within El Anillo, often making their homes in tumbledown castles and caves high in the Ajusco Mountains. Subsequent waves of Mad Scientist emigration reinforced this trend, with Mad Scientists grabbing most of the better locations closer to the city and Monsters dwelling in ruins farther back in the hills.

With the disbanding of La Sociedad De Los Hombres Del Misterio in the early Fifties, the various evil schemes of the inhabitants of El Anillo were left unchecked for the first time in a decade. Incidents of vampire attacks, kidnappings, brain theft, and cannibalism skyrocketed in Mexico City. Concerned for the welfare of their fellow citizens, scientists and scholars working for CINVESTAV (the Center for Research and Advanced Studies) began to voluntarily move to the region, restoring many of the manor houses constructed there in the late 1800s. These Professors soon forged close friendships with the city’s remaining heroic masked wrestlers, all of whom remained keenly interested in combating supernatural evil. A young enmascarado named El Espectro in particular seemed to be a potent adversary of wickedness, placing himself almost totally at the disposal of the district’s more virtuous residents.

Things remain little changed to this day. The twin evils of futuristic science and ancient supernatural evil constantly menace the city from the relative security of El Anillo, requiring constant vigilance by Professors and Tecnicos. The area still enjoys a nasty reputation among defenos. Hardened men who wouldn’t think twice about walking the streets of Colonia Doctores at two in the morning avoid El Anillo like the plague, without knowing exactly why.

The Wilderness

Mexico City is not only the spiritual and economic heart of Mexico, but its literal heart as well. Lying in the center of the nation, it enjoys moderate temperatures due to its high altitude and the close proximity of towering mountain ranges. However, these same factors also serve to isolate the capital from the rest of the country: only two roads lead in and out of the city through the mountains that surround it. The first runs north into the high deserts of Hidalgo, which are largely devoid of human habitation. The second runs south into vast, wet jungles of Oaxaca. Little explored even today, they stretch all the way to distant Guatemala. Thus, leaving Mexico City is an arduous task. Most defenos simply don’t bother: why work so hard to go out into the world, when the world works so hard at coming to you?

Chapter 6

Contra Todo Mal (Against All Evil, 1970)



CONTRA TODA MAL:
A LUCHA LIBRE HERO ADVENTURE

CONTRA TODO MAL



A small group of figures hack their way through the depths of a green jungle hell. They're lead by an Amerindian guide who vigorously chops his way through the brush with a machete, pausing only occasionally to glance over his shoulder at his companions. Behind him two large men dressed in soiled camouflage hold AK-47 assault weapons in their meaty fists. They glare suspiciously about, as if they expect trouble to erupt from the foliage at any moment. Both have small, purple crowns tattooed on their necks.

Behind the gun-toting men two incongruous figures argue loudly with one another. One is a tall, muscular man dressed in a purple business suit, a regal cape, and a golden crown. He's gesticulating wildly and appears extremely agitated. Beside him strides a calmer man in a silver, moon-shaped mask. Behind them two more ragged figures shuffle along silently, carrying what seems like hundreds of pounds of gear. They wear straw hats low over their brows.

"You said it would be right here!" shouts the man in the crown. "We've been wandering around this wilderness for days and we haven't found anything!"

"I said no such thing!" the masked man replies loudly but calmly. "Magic is an inexact science. It cannot pinpoint locations like some sort of machine! The location is nearby. The native people know of its existence from their legends. If we continue to search this valley, we will find it. It's only a matter of time."

"I don't have time! I have an organization to run!" the other man snaps back. "I cannot afford to stay away from the city for another week!"

"You won't have to," interrupts their guide with a flourish as he pushes aside a pair of thick bushes. "Behold! The lost temple of the vampires!"

The sight before them shocks the two men into silence. A massive step pyramid dominates the clearing before them. Ancient beyond measure, its granite blocks are cracked and covered in vines as thick as bridge cables. The men begin to walk toward its cavernous entrance, pausing periodically to look up at row after row of half-crumbled statuary that surrounds them on all sides. The statues depict naked women with long, razor-sharp canines devouring children.

"Fascinating," murmurs the man in the mask. His companion merely grunts in reply.

The group enters the pyramid, which turns out to be hollow. The interior is a single massive cavern dominated by an enormous stone sarcophagus in the center. A beam of light shines down upon its surface from somewhere far above, illu-

minating the image carved into its surface — an elegantly-dressed man with pronounced canines. The man in the mask eagerly rushes up to the side of the coffin and begins running his hands over its surface lovingly, almost sensually.

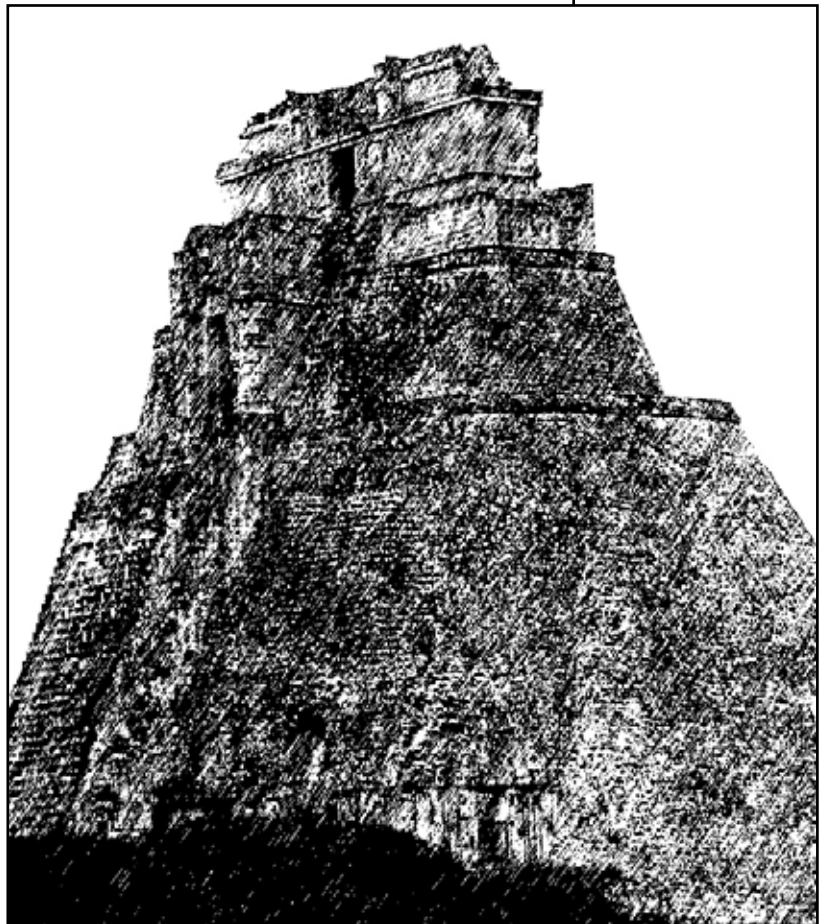
"It's his tomb. I'm certain!" he hisses. "This is where that damn El Espectro hid him all those years ago!"

He companion looks considerably less impressed. He pauses to light a long, thin cigar.

"So? Now what?"

The masked man ignores his companion for a moment and continues stroking the stone sarcophagus. Then he regains his composure, stands upright, and snaps his fingers. The shambling figures drop their enormous packs and, with surprising speed, grab the guide. Their hats fall away, revealing the rotten, revolting features of zombies. The man begins to scream.

"No! I helped you! I helped you find the temple!"



Apathetic, the masked man motions to the two men with guns.

“Push the lid aside.”

They glance at the other man, who nods slowly in assent. The two men set down their weapons, grasp the top of the coffin, and with great effort shove it until it falls to the ground with an enormous crash.

Inside is a skeleton, yellowed with age. The zombies pull the struggling, screaming guide over the coffin, baring his neck. Almost casually, the masked man draws an ornate dagger from a sheath on his belt. He slashes the guide’s throat with a single quick motion and watches with bemused interest as the man’s blood spills onto the bones. Mist begins to swirl within the coffin.

“Captivating,” the man with the mask hisses. The zombies cast the lifeless body of the guide aside as all four living men peer downward into the swirling smoke, which soon congeals on the bones, creating the form of a handsome man with pale skin and black hair. He’s dressed in formal eveningwear typical of a gentleman from the Victorian period.

He opens his eyes.

INTRODUCTION

Contra Todo Mal (“Against All Evil”) is a *Lucha Libre Hero* adventure designed for four to six PCs constructed as standard 250 Character Point luchadores. The GM can scale the adventure up or down as necessary by adding or subtracting adversaries. If he has *The HERO System Resource Kit*, the sample maps from that product will prove very useful in running the adventure.

It’s important to remember while playing *Contra Todo Mal* that the humor of a *Lucha Libre Hero* game comes from the deadly seriousness with which the protagonists confront absurd and horrific situations. The GM should resist the temptation to allow the game to slide into slapstick or some other kind of inappropriate absurdity. It’s not that the idea of Count Dracula, a mob boss, and a renegade archaeologist teaming up with evil wrestlers to take over Mexico City isn’t funny. Actually, it’s ridiculous — which is why it’s funnier if everyone involved plays the entire scenario with a straight face.

ADVENTURE SUMMARY

Tired of having their evil schemes constantly thwarted by Mexico City’s *Técnicos*, the infamous King of Crime has teamed up with mad scientist Dr. Muerte in the hopes of putting an end to their mutual enemies once and for all. The not-so-good Doctor convinced his partner that their chances of beating the wrestling heroes would be greatly increased with the assistance of the infamous monster-prince Dracula. Traveling to the vast southern jungles of Oaxaca, they uncovered Dracula’s grave and revived him using the blood of a living human victim.

Dracula agreed to help the two mortal criminals with their plans, but only if they revived his old friends the Wolfman, the Aztec Mummy, and Franquenstein (use the character sheets in Chapter Five). He assured them that with the help of his monster companions he’d be able to smash the heroes once and for all!

The Aztec Mummy is currently in a crate located in the basement of the National Museum of Mexican History. The Wolfman’s body is suspended in a barrel of silver dust stored beneath a bakery filled with similar containers. Franquenstein is frozen in the walk-in freezer of an ice factory. The villains have to free each of them before they can launch their plan to ambush and overwhelm the *Técnicos* in Dr. Muerte’s. Theoretically the heroes might have an opportunity to stop them... but you probably shouldn’t let them. After all, that would deprive your PCs of the pleasure of throwing down with Dracula’s monster squad!

Scene One: La Arena LLM

La Arena LLM: the holy cathedral of *Lucha Libre*, a piece of sweat-stained heaven buried within the blood-soaked hell of Colonia Doctores. With a seating capacity of almost 20,000, it’s the largest venue in the world dedicated completely to Mexican wrestling. It’s been open since 1933, and all of the greatest luchadores in history have wrestled within its ring. So have your PCs. In fact, they are doing so right now!

Two of the PCs are in a *dos de tres caidas* (two out of three fall) match with the infamous rudos Doctor Pershing II and El Monstruo (see Chapter Five for their character sheets). So far the match is a draw, with El Monstruo having already pinned one of the heroic PCs and the other having already pinned Doctor Pershing. The crowd is nearly rioting with excitement and the announcer’s enthusiasm has driven him to near unintelligibility. The other PCs didn’t have matches scheduled for the evening, so they’re dressed in their “civilian” clothing in the front row along with their dates.

At this point a *Lucha Libre* match ensues. Doctor Pershing alternately cheats and rants entertainingly at the audience (he has his own evil fans to impress, after all). El Monstruo bellows and strikes out with terrifying fury at any *Técnico* foolish enough to come within his reach. Yet the referee is a fair one and the fans are quite knowledgeable. Everyone knows that El Monstruo is truly a monster. The PCs should feel free to double-team the massive Rudo; no one will consider this dishonorable. And if the PCs in the audience can no longer contain their rage at Doctor Pershing’s cheating ways or El Monstruo’s brutish behavior, they can loosen their ties and leap into the ring at any time to help their friends. The fans will definitely appreciate it!

When the match is over and the Rudos have been defeated, El Monstruo rages impotently to the crowd. Doctor Pershing dramatically vows revenge on Our Heroes for their “dishonorable”

behavior and “cheating” maneuvers. He even accuses them of “rigging” the match using a crooked ref! This won’t strike the heroic PCs as particularly unusual — Pershing vows revenge on a weekly basis. Unfortunately, this time he actually means it!

Upon leaving the Arena, Doctor Pershing and El Monstruo head directly to the hideout of the King of Crime in Tepito and make themselves available to the infamous crime lord. They don’t even want payment, just a chance to take a crack at the Tecnicos outside of the ring.

Scene Two: The National Museum Of Mexican History

For this scene please use the street intersection map from the *Resource Kit*, if you have it, using the corner marked “National Bank” as the doorway for the Museum. If you don’t have it, just sketch out a street intersection with a museum entrance at one corner and various shops and businesses along the streets.

After their match, the PCs decide to go out to dinner with their attractive lady friends and then to a nightclub in Colonia Roma. After retreating to their dressing room to shower, change into their eveningwear, and don their dinner masks, the characters begin an evening of dining and dancing. At first the night goes rather well. Numerous fans ask the brave luchadores for their autographs, but otherwise they’re left alone to enjoy themselves.

At roughly 10:00 PM one of the PCs receives a call from the Chief of Preventative Police on his watch phone. (Or on his cell phone. Or perhaps the PCs simply look into the air while the Chief speaks to them through a mysterious device.)

“Los Misteriosos [or whatever the group calls itself]! Scientific zombies immune to the effects of bullets are robbing the National Museum of Mexican History! I have been forced to pull my men back to a position of safety. Please help!”

The heroic Tecnicos leave the nightclub and travel to the National Museum in the El Centro colonia. They can get there in one of the character’s automobiles (or even flying cars), or they can simply step “off frame” and turn up “on frame” in El Centro near the museum. They arrive to find that the huge doors of the National Museum have been dramatically ripped from their hinges and its ornate stained glass windows have been knocked out. The police have barricaded the streets to prevent the public from being harmed by the scientific zombies.

“Los Misteriosos!” exclaims the Chief when they arrive. “Thank goodness you’re here! Twenty minutes ago four scientific zombies came from nowhere and attacked the museum. We fired numerous bullets into them but they had no effect. Only the power of wrestling has any chance of stopping them!”

As he finishes his soliloquy four scientific zombies emerge from the doorway of the museum. The PCs can easily tell that they’re “scientific” because they’re covered in blinking mechanical devices and have “Frankenstein”-type bolts in their necks. Two sneering men dressed in purple zoot suits walk behind them. One holds a remote control of some sort in his hands, while the other clutches a wooden chest overflowing with jade Aztec necklaces, golden Spanish doubloons, and other invaluable treasures. The police open fire with their pistols to no effect. The scientific zombies are immune to bullets and serve as an effective shield for the men behind them.

Presumably, the heroes spring into action!

The “scientific” zombies are simply normal zombies (see page 121) with props attached to them. Doctor Muerte is actually controlling the undead creatures using his sinister Medallion of Teayaomqui; the “remote control” held by the thug in purple is also a fake. The Doctor’s sitting in an innocuous white van parked across the street from the museum. He’s drilled a couple of holes in the side of the vehicle so he can monitor the proceedings anonymously. When he’s certain the heroes are occupied fighting the zombies and Thugs, he instructs his minion at the driver’s wheel to quietly pull away, leaving them all to their fate. Muerte doesn’t care about their fate or that of their mortal companions, who work for the King of Crime (not that he cares, either).

In game terms, this means that the zombies and Thugs (see page 117) will fight hand-to-hand until they’re knocked unconscious. As far as the King of Crime’s men know, they’re actually in control of the zombies and have been dispatched by their boss with supernatural muscle to rob the museum. In fact, the real crime is taking place unnoticed in the back of the museum while the Tecnicos and authorities are otherwise occupied. The crime in front is merely a distraction. A second group of a dozen Thugs have quietly broken into the basement to retrieve the inanimate body of Aztec prince Seven Jaguar so that Dracula’s magic can revive him as an Aztec Mummy. Unless it occurs to the PCs to look behind the building (see below), the Thugs quietly load the prince into another anonymous white van and drive away. Outside of a broken lock there’s little evidence that this crime has occurred; it will be several days until the curator of the National Museum discovers that the Aztec Mummy is missing.

Once the heroes Knock Out the zombies by reducing them to 0 STUN, the undead creatures become just dead. At this point it becomes obvious to the PCs that the “scientific zombies” are, in fact, ordinary zombies, not automatons with the extraordinary powers of animated creatures manufactured by the mysterious wonders of Mad Science... if, in fact, they haven’t made a roll with KS: Lucha Libre or a similar Skill to figure this before. Other than that, it will appear to the players that this has been a straightforward attempt by the King of Crime to rob the museum with some supernatural help — though a KS: Lucha Libre

or KS: Supernatural Monsters will quickly reveal that he isn't capable of creating pseudo-scientific zombies on his own. The man best suited to doing such a depraved thing is their old nemesis, the evil archaeologist Dr. Muerte. Unfortunately (or perhaps fortunately), several years ago he was eaten alive before their eyes by magically-powered clockwork crocodiles of his own creation. Surely he is dead.

TROUBLESHOOTING: THE HEROES STOP THE CRIME

If the PCs do, in fact, reconnoiter the whole building, discover the real crime in progress, and stop it, the villains will have to look elsewhere to obtain their Aztec Mummy. In this case, later in the adventure the PCs get a call from a Professor friend in El Anillo saying that he's being robbed! By the time the heroes get there, all they can do is fight a few Thugs that stayed behind to loot the rest of the place — most of the gang has gotten away clean with the Professor's prized possession, a genuine mummy from ancient times reputed to be the body of an Aztec prince....

Scene Three: Copilco de Bajo

For this scene please use the medieval street map from the *Resource Kit*, if you have it. The building in the lower right hand corner is a bakery. The map represents the intersection where Victoria Street meets Mirasol Alley — the exact spot where the PCs wrestle every Sacred Heart feast day. If you don't have that map, just sketch one out.

Two days after the events at the National Museum, the PCs gather to judge a look-alike contest in Copilco de Bajo, the most Lucha-passionate neighborhood in all of Mexico City. There are literally hundreds of fans gathered at the intersection. The fans are dressed like luchadores, many with costumes matching those of the PCs, who are standing on a raised platform along with the Colonia's Borough Mayor, Lope Lozada. This is an extraordinary event for the citizens of El Pueblito. It recognizes the absolute devotion of the inhabitants of that neighborhood to the great sport of Lucha Libre. Their enthusiasm cannot be understated.

Lozada gives a rousing speech. "Ladies and gentlemen of El Pueblito," begins the Borough Mayor, "we are gathered today to honor lucha libre with our very own costume contest. Out of respect for the neighborhood's legendary devotion to the sport of wrestling, Mexico City's greatest wrestlers have agreed to judge our humble competition! Ladies and gentlemen, I present to you [the GM reads the PCs names along with any titles, catch phrases, or honorifics they might possess]!"

The crowd goes wild at the mention of the character's names, but their excited cheers are quickly replaced by shouts of anger and pain. From seemingly every direction at once large men dressed in identical purple business suits attack the crowd with their fists. They emerge from beneath

the stage, from the doorways of buildings, plain white vans parked inconspicuously near the event, and even from beneath manhole covers. But the inhabitants of the El Pueblito are no pushovers, either. They fight back with extreme vigor! Within moments the streets are filled with hundreds of struggling figures, two-thirds of whom are dressed identically to the PCs.

If the heroic Tecnicos move in any direction, they're immediately attacked by purple-clad Thugs at a ratio of two per character (use the Thug character sheet from page 117). Once he defeats these men, each character is immediately attacked by two more, and then two more, and so forth, making movement through the crowd extraordinarily difficult. (To save time, only conduct the first battle using the combat rules. Just narrate the rest, giving the players a chance to say what they want to do and then describing the results in a heroic, and perhaps humorous, fashion.)

The Thugs' only purpose is to slow Our Heroes down and create confusion. Should the PCs leave the stage and venture out into the crowd, they'll quickly find it impossible to tell friend from foe and become hopelessly separated in a sea of battling lookalikes. Then, as suddenly as the conflict began, those attackers still standing suddenly break off their assault and flee to getaway vehicles. The PCs can probably catch a few of them, but the majority still escape. Should a particularly enterprising character manage to follow them, he discovers they've fled to Tepito — well-known as the center of the King of Crime's operations. Once safely in the neighborhood, the Thugs quickly shed their purple suits and vanish into the crowds of that busy shopping district.

The men in purple business suits are, of course, in the employ of the King of Crime. They have his distinctive symbol tattooed on their necks and his blood money is in their wallets, and they take orders from his lieutenants. However, none of these petty hoodlums are privy to their boss's master plan. All they know is that they were instructed to attack the costume contest for a few short minutes and then flee. They have no idea why they were told to do this.

Of course, the entire attack is a diversion. As in the case of the "robbery" of the National Museum, the assault upon the competition was designed to distract the heroes and the citizens of El Pueblito so the King of Crime's men could rescue the Wolfman from his "tomb" in the basement of the neighborhood bakery. Many years before, one of the PCs' predecessors defeated and entombed the villainous lycanthrope in a sealed keg of silver powder. With the help of the now retired owner of the bakery — a virtuous man whose wife had been slain by the evil creature — he hid it beneath the floorboards of the establishment in the hopes that it would forever vanish from the memories of men. Unfortunately, Dracula is mystically aware of the location of his former henchman and was able to direct the King of Crime's men to his position. While the thugs, bakery employees, heroes, and their lookalikes



were battling it out in the streets of Copilco de Bajo, a group of six men dressed like city workers let themselves into the basement of the bakery through a sidewalk service elevator. One inside they used crowbars to pull up the floorboards, hoisted the keg out, rolled it outside into a nondescript utility truck, and drove slowly away.

It's unlikely that the PCs will witness the recovery of the immobile Wolfman. One or more of them will have to specifically state that they want to look behind the bakery while the Thug versus fan riot is going on. Even then, the men will appear for all intents and purposes to be city workers going about their business. However, two days after the incident in El Pueblito, a worker at the bakery notices the hole and the floor. He reports the matter to the bakery's owner, who in turn mentions the odd incident to his father, the retired former owner. Horrified, the aged baker contacts the descendant of his old luchador friend, and tells him the secret of the Wolfman.

Meanwhile Dr. Iago Moyano, the curator of the National Museum of Mexican History, has discovered that the body of Prince Seven Jaguar is missing. After contacting the PCs via their preferred method of communication, he explains that the Aztec mummy must have been stolen on the very night the heroes thwarted the scientific zombie robbery! He further explains the particular historical significance of Prince Seven Jaguar. According to ancient legend, the prince was one of the most bloodthirsty monarchs in all of Mesoamerica, conducting thousands of human sacrifices with his own hands. Eventually even his own people grew tired of Seven Jaguar's cruelty

and turned on him, burying the ancient king alive in his pyramid.

By this point the PCs should have figured out that something is going on.

Scene Four: The Ice Factory

For this scene please use the warehouse interior map from the *Resource Kit*, if you have it, using the enclosed office in the upper left hand corner for the walk-in freezer. If you don't have it, you can easily sketch out a warehouse map.

For the next three days Mexico City is relatively quiet. By now it should be painfully obvious to the PCs that the King of Crime is somehow involved in a scheme involving ancient and monstrous evil. But if they attempt to use their various contacts in and knowledge of Tepito, they'll find that the colonia's most infamous villain has gone to ground, vanishing from his usual haunts. There are still plenty of his men around conducting the day-to-day criminal activities of his nefarious El Reino organization, but all they know is that their boss is "up to something big." They have no idea he's holed up with Dracula and Dr. Muerte in the mad scientist's secret laboratory in El Anillo.

Given the use of zombies and the fact that El Rey Del Crimen has been stealing the bodies of infamous monsters, it may even occur to the PCs that the evil Dr. Muerte is somehow involved. But the last time they saw the legendary necromancer, he was being consumed alive by an army of giant clockwork crocodiles deep in the jungles of Oaxaca. No one — not even the ingenious aca-

demics of CINVESTAV — has heard anything about him since.

The final and greatest of all of Dracula's monster-servants to be rescued is Franquenstein, an undead horror crafted from the sewn-together pieces of corpses. The monster's frozen in a large block of ice in a factory located in the warehouse district of Colonia Roma. He was placed there in the Seventies after the original El Espectro lured him to the factory and used a Powerbomb to knock the creature into a large freezing machine. The factory creates ice for use in the city's restaurants and is owned by a family eternally loyal to The Nightmare of Those Who Do Not Dream. They guard Franquenstein to this day, keeping his frozen body hidden the back of their walk-in freezer.

Unfortunately, Dracula is aware of this secret. Not willing to reveal Franquenstein's existence to the PCs just yet, the vampire has the King of Crime dispatch Doctor Pershing and El Monstruo along with two to four zombies (depending on the number of PCs) to attack the ice factory with the goal of kidnapping Marina de Mena, the owner's attractive daughter and the factory's foreman. It's left to the GM to decide how she fits into the game. Possibly the lovely Señorita de Mena is a love interest of one of the PCs. Or, since she comes from a family loyal to El Espectro, they may have met her on a previous adventure. It doesn't really matter, as long as one of the PCs has a personal stake in her welfare.

The evil Rudos have no idea what's going on, of course. They've been told that they're pretending to kidnap Marina de Mena so the PCs come to rescue her, at which point they'll overcome their enemies by combining their wrestling talents with the undead powers of the zombies assigned to assist them. Doctor Pershing and El Monstruo don't have any plans past that, any desire to harm Marina, or a yearning to kill the PCs. The kidnapping is a ruse; they just want to beat their hated wrestling foes in a fight. However, the Rudos and zombies themselves are a decoy so the King of Crime's men can retrieve Franquenstein. Using the factory's connection to Mexico City's water drainage system, the King's men have spent the last week burrowing up into the walk-in from below. They just need the factory workers to become distracted so they can push aside the floor tiles and lower Franquenstein's frozen body down onto a cart they've parked in the tunnel below.

Late in the afternoon three days after the chaotic brawl in El Pueblito, the PCs are toning their already perfect physiques when the gym phone rings. A muffled voice demands to speak to the PC who has a relationship with Marina de Mena (if several of the PCs know her, pick one).

"Luchador, if you ever want to see the de Mena woman alive again, you and your friends will come to the ice factory in Colonia Roma." Says the voice, "You have 15 minutes!" Then he hangs up.

The PCs don't have a lot of time to get to the factory. Colonia Roma is roughly 15 minutes from their gym; they must hurry if they're going to get there on time! They may try to gain information by making calls using their cell phones while they speed to the rescue, but this proves unsuccessful. Marina's father is out of town, CINVESTAV knows nothing about the ice factory, and it will take the current El Espectro time to go through his predecessor's files in search of information (he'll get done by the time the action is over with). When they arrive, nothing seems out of the ordinary... other than that the factory's front entrance is mysteriously open. (This is the rollup door on the lower left side of the map. There's a second door in back on the upper right-hand side that's unlocked.) When the PCs enter, they see Marina gagged and tied to a chair in the center of the warehouse, while her three loyal employees are similarly gagged and tied up on a bench on the far side of the warehouse. The young businesswoman's eyes dart from side to side but she's otherwise unable to tell the heroes anything. Nobody else appears to be in the establishment.

Before the PCs can remove Marina's gag, Doctor Pershing, El Monstruo, and the zombies leap out from the crates in which they've been hiding and attack. Wrestling ensues, with a heavy dose of crate-throwing, chain-swinging, and the use of objects one expects in a warehouse fight. But since Doctor Pershing doesn't really have any sort of plan outside of leaping out of crates and attacking, and planning isn't really El Monstruo or the zombie's strong point, the PCs inevitably triumph over evil and free Señorita de Mena.

"Quickly!" she cries. "To the walk-in freezer! I fear that this entire attack has been a ruse designed to distract you brave luchadores while someone frees Franquenstein from his frozen tomb!"

Rushing to the walk-in freezer, our heroes find to their dismay that the body of the infamous monster has indeed been removed. There's now an empty space where the huge block of ice he was entombed in has been removed, and a large hole in the floor it was removed through. Franquenstein and his mobster "rescuers" are long gone, vanished into the damp maze of drainage tunnels beneath Mexico City, but it seems that one of them accidentally left a clue behind: a wadded up piece of notebook paper with an address scribbled on it. It reads "71 Federico Curiel Road, El Anillo."

Scene Five: Dr. Muerte's Secret Lab

For this scene please use the starship bridge map from the *Resource Kit*, if you have it. It represents Dr. Muerte's mad science lab. If that's not available, sketch out a lab filled with weird devices, computer banks, operating tables, and other such paraphernalia — all great stuff for luchadores to smash, or that can blow up in a shower of deadly sparks!

The “clue” was deliberately left for the PCs to find, of course. The entire point of the adventure has been to first free Dracula’s monstrous servants, and then to lure the Tecnicos to a location where the combined might of Mobster, Mad Scientist, and Monster can fall upon them with devastating force. With the meddlesome wrestlers out of the way at last, the King of Crime, Dr. Muerte, and Dracula will be free to rule Mexico City as they see fit.

Doctor Muerte’s secret laboratory is rather unsurprisingly located in El Anillo. 71 Frederico Curiel Road turns out to be a rather modest ancient Aztec pyramid surrounded by well-kept gardens. It’s covered in engravings of the sort one might expect on the outside of such a structure: scenes of strange Aztec gods, priests ripping the hearts out of human sacrifices, masked men wrestling bizarre-looking demons, and the like. A cobblestone walkway lined with burning torches leads up to a pair of massive stone doors. Though imposing, they’re balanced with the extreme precision typical of ancient Mesoamerican civilization (in Lucha Libre movies, anyway). Any two of the PCs can push them inward with a bit of effort, giving them an opportunity to once again display their magnificent physiques.

Once inside, the PCs find that they’re standing in a long hallway lined with statues and more burning torches. There do not seem to be any visible doorways. Oddly, the statues aren’t of Aztec gods or heroes. Instead, they depict modern male figures holding a variety of curious instruments: shovels, pickaxes, maps, skulls, and notebooks to name but a few. One curious figure even holds a whip. Though the statues are dressed in a generally “outdoorsy” manner, it’s hard to say who they are, since they’ve been violently defaced by someone using a chisel. (The statues depict various rival archaeologists whom Dr. Muerte is jealous of. Disfiguring them is one of his pastimes.)

As the heroic Tecnicos watch, a door slides open in the wall between two of the mutilated statues. A small figure carrying a tray laden with cups silently exits this hidden doorway, which instantly closes behind him. He’s horrifying to behold. Standing no more than four feet tall, he has enormous unblinking eyes, a massive exposed brain, and no visible mouth or nose. He’s dressed in a miniature lab coat and wears rubber gloves.

As soon as the mini-monster spots the PCs, he throws his hands up in the air in a silent gesture of panic, sending the contents of the tray spilling to the ground. Then he runs with surprising speed to the end of the hallway, where another, much larger doorway opens, allowing him to escape. The door quickly closes behind him.

If the PCs examine the spilled and shattered former contents of the tray, they find that one was a simple mug containing black coffee. The second was an elaborate china teacup filled with a mixture of tea and milk. The third was a wineglass filled with human blood! These things are obvious to the PCs’ enhanced luchador senses even though the liquids are now little more than puddles on the stone floor.

Should the PCs examine the hallway, they find themselves unable to open any of its many hidden sliding doors (there’s one between each statue), except for the large sliding door through which the monstrous midget disappeared. It opens noiselessly as soon as they touch it, giving them access to Dr. Muerte’s mad science laboratory.

It’s dark inside, but the PCs can see that the room is filled with the usual equipment: Sixties-style refrigerator-sized mainframe computers with blinking, impossible to comprehend lights; tables covered with glass chemistry equipment through which mysterious fluids pulse and bubble; stained operating tables; an enormous Jacob’s Ladder; and the like. But the walls of his lab are covered with archaeological memorabilia including primitive masks, spears, stone statues, antique Victorian shovels, and pictures of Muerte heroically hacking his way through jungles. All of this gear has been pushed up against the walls, leaving most of the room open — though it’s still impossible to see what lurks in the shadows on the far side of the room.

Three swiveling chairs have been placed in the middle of the room. Three figures are seated in them with their backs to the heroes. The one on the left swivels his chair to face them.

“So — we meet at last again!” exclaims a figure dressed in a purple business suit wearing a leopard skin cape and golden crown. It’s not the same King of Crime the PCs fought on previous occasions — but it is undoubtedly El Rey Del Crimen. “And this time for the last time!”

The figure on the right then turns in his chair. It’s the infamous Dr. Muerte! “Thought I was dead, did you?” sneers the man in the moon mask. “Well, no one kills Dr. Muerte until he’s good and ready to be killed!” But then he frowns petulantly behind his mask. “Curse you! I would have liked to have had my tea before we destroyed you all.”

“Yes... that would have been nice,” comments the mobster-lord.

The third figure turns in his chair. He nods sympathetically at Dr. Muerte. He’s a tall, handsome man with pale European features. He wears a black evening suit complete with a cape. He smiles, revealing abnormally long, sharp canines.

“Good evening... luchadores, he says in archaic Spanish. “I am Count Dracula, Prince of all Vampires. I hope you’ve been enjoying our little game of cat-and-mouse, yes?”

Dracula is polite. He gives the PCs an opportunity to answer.

“Well, that is fortunate/unfortunate [depending on their answer], because it is now over. You’ve found my colleagues and myself — exactly as we intended from the beginning! And now, before you are forever crushed by the awesome power of our Triumvirate, I will reveal to you my ingenious plan for ruling Mexico City!”

Dracula motions with his left hand. Three figures slowly emerge from the shadows at the far end of the room, one after the other.

“The Wolfman. The King Of Crime has promised him all of the victims he needs to restart his

lycanthropic race. Together with his newly-created children, the Wolfman shall rule the night!”

“Prince Seven Jaguar, better known as the Aztec Mummy. Doctor Muerte has agreed to help him locate and revive his fellow Aztec nobles. Together they will form a new royal aristocracy for all of Mexico!”

“Franquenstein. I shall craft a bride for him from the corpses of Mexico’s most beautiful women. Together they will be unstoppable!”

Dracula laughs maniacally. The King of Crime and Dr. Muerte quickly follow with their own evil cackles.

“And now,” the vampire-lord concludes, “as much as I’ve enjoyed sharing my plans with such outstanding men, it’s time we brought down the curtain upon this drama. Kill them, my followers! Destroy them!”

The Wolfman, Aztec Mummy, and Franquenstein lumber forward to engage the PCs in combat. It isn’t a particularly equal match. Not only do all three monsters suffer from the Limitation Vulnerability: 2 x Effect from Lucha Libre Attacks, but odds are the PCs are faster and tougher as well. Oddly, none of the Triumvirate takes any action other than motioning excitedly with their fists in

the manner of wrestling fans. Only when the last monster falls defeated to the ground (or is thrown into a mainframe in a shower of sparks) do Dracula and his two evil companions rise to their feet.

“Bah! It appears that your deaths are a matter we will have to attend to ourselves. Come, my companions! Let us, as you say, ‘finish them off!’”

The vampire prince rises to his feet and rushes forward to engage the PCs... revealing some fundamental flaws in his plan: a) he also suffer from Vulnerability to Lucha Libre; and b) the King of Crime is pretty much useless in a fight. The mobster’s first action is to run for the entrance to the pyramid’s secret escape tunnel on the far side of the laboratory. Doctor Muerte assists Dracula using the powers of the Mask Of Metztli... but soon follows the King’s lead by making a run for the exit. Left alone to confront the Tecnicos (and assuming he’s still standing), Dracula has to shift to his Mist Form and follow his erstwhile companions into the passageway.

The escape tunnel leads indirectly to the gardens outside. Unfortunately, for reasons known only to Dr. Muerte, the tunnel contains a pit lined with wooden stakes some thirty feet below. The only way to cross it is by walking over a narrow, lightweight beam running from one side to the other — meaning the PCs can only cross it one at a time. It’s here that Dracula plans to make his last stand. Of course, it’s possible one or more of the PCs have already decided to follow the King of Crime or Dr. Muerte down the tunnel, in which case they may be on both sides at once.

Either way it’s fine. This is where Dracula will make his last stand.

CONCLUSION

With Dracula turned safely back into a skeleton lying impaled on a bed of wooden stakes and his companions either dead, captured, or fled, the PCs can congratulate themselves on a job well done. They’ll have to decide how to end the adventure. A soliloquy about the inability of ancient evil to triumph over a modern, scientific civilization is always genre-appropriate. But so is a final scene with the PCs at a nightclub accompanied by lovely women (many Lucha films have musical numbers featuring the director’s musician friends). Or they might be back in the wrestling ring, gleefully battling Doctor Pershing and El Monstruo as if nothing ever happened.



Chapter
7



Los Misteriosos
(The Mysterious Ones, 1970)

THE HERO SYSTEM RULES

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INTRODUCTION



Lucha Libre Hero uses the *HERO System*, a generic set of roleplaying game rules first created for the Champions superhero roleplaying game back in 1981, and modified through multiple editions since then, most notably *The HERO System 5th Edition* released in 2002 and revised in 2004. This chapter includes rules for all the situations and circumstances that might come up in your *Lucha Libre Hero* games.

However, these rules are a simplified, pared-down version of the full *HERO System* rules, which you can find in *The HERO System 5th Edition, Revised* core rulebook if you're interested. The 5th Edition, Revised contains hundreds more pages of rules covering every conceivable sort of character, ability, gadget, vehicle, or power you can imagine. Most of those rules have been left out of this book because they're not needed for *Lucha Libre Hero* games. But if you want to expand the scope of your campaign, play with more detailed rules, or have your luchadores meet characters from other genres, settings, or time periods, you can obtain a copy of the 5th Edition, Revised at the Online Store at www.herogames.com or from your Friendly Local Game Store. You can also find dozens of books with information and resources for using the *HERO System* to play any type of game you can imagine: Superheroes, Fantasy, Science Fiction, Martial Arts, and much, much more. *Lucha Libre Hero* can be your first step into an entire world of *HERO System* products detailing how to create precisely the game that you want to play!

Throughout this chapter individual characters are referred to sometimes simply as "characters," but typically as "luchadores." Don't take this to mean that non-luchador characters, such as brilliant scientists, beautiful girlfriends, dimwitted reporters, and horrible monsters aren't also included in these rules — it's just that usually those parts are Non-Player Characters (NPCs) and are usually played by the Gamemaster (GM).



Where Can I Get Some Help?

If *The HERO System 5th Edition, Revised* doesn't have the answers you seek, the best place to turn for help is the message boards at the Hero Games website, www.herogames.com. The boards have hundreds of registered fans, many of whom post every day. They're one of the friendliest, most enthusiastic communities in gaming, and if you ask a question they'll answer it quickly. The authors and editor of this book read and post on these boards as well and can answer your specific questions if necessary.

If you like to create characters using your computer, Hero Games sells a special program designed to do that for you. *Hero Designer* automates the *HERO System* character creation process, allowing you to create a character by clicking your mouse and typing a few words instead of putting pen to paper. You can even buy a "Character Pack" that includes pre-built versions of all the characters and abilities in this book so you can easily "drag-and-drop" them to create your luchadores!



BASIC RULES & CONCEPTS

STANDARD HEIGHT AND WEIGHT

For *Lucha Libre Hero* purposes, all characters are 1" (2 meters) tall and weigh 100 kilograms (220 pounds). Powers, Disadvantages, or other abilities they buy may change this, but that's the defined "norm" for the game.

Before you proceed to the meat of the *Lucha Libre Hero* rules, you should familiarize yourself with some of the basic concepts of the game. The text below also includes a short summary of the rules that you can refer to during the game.

GAME BASICS

DICE

Lucha Libre Hero uses six-sided dice (d6) to resolve combat, the use of Skills, and similar situations. The number before the "d6" notation indicates how many dice to roll; for example, 12d6 means 12 dice; 2d6+1 means roll two dice and add one point to the total.

Most dice-rolling in *Lucha Libre Hero* requires you to roll 3d6 and get a result equal to or less than some number. This is written in the text by a minus sign (-) following the number. Thus, a Skill which your character can perform successfully on an 11 or less roll is written 11-.

Whenever you attempt any 3d6 roll — whether an Attack Roll, Skill Roll, Characteristic Roll, Perception Roll, or other roll — a result of 3 (three ones) always hits or succeeds; a result of 18 (three sixes) always misses or fails.

CALCULATIONS AND ROUNDING

In *Lucha Libre Hero*, you use Character Points (see page 156) to purchase all of your luchador's abilities and powers. Sometimes this requires calculations involving division or multiplication. When calculating the cost of something using multiplication or division, always round off to the next whole number in favor of the player character. Numbers from .1 to .4 round down; numbers from .6 to .9 round up; and .5 rounds up or down depending upon what's best for the character.

The only exception is calculating SPD — SPD always rounds down. A SPD of 2.9 is still a SPD of 2, not a SPD of 3.

If a calculation involves two or more separate parts (such as REC, which is STR/5 plus CON/5), round at each separate step of the calculation. Thus, a character with BODY 10, STR 15, and CON 15 has a STUN of 26 (BODY 10; plus STR/2 = 7.5, rounds to 8; plus CON/2 = 7.5, rounds to 8; 10+8+8 = 26).

Despite the rounding rules, the minimum cost of anything is 1 point.

GAME SCALE AND MOVEMENT

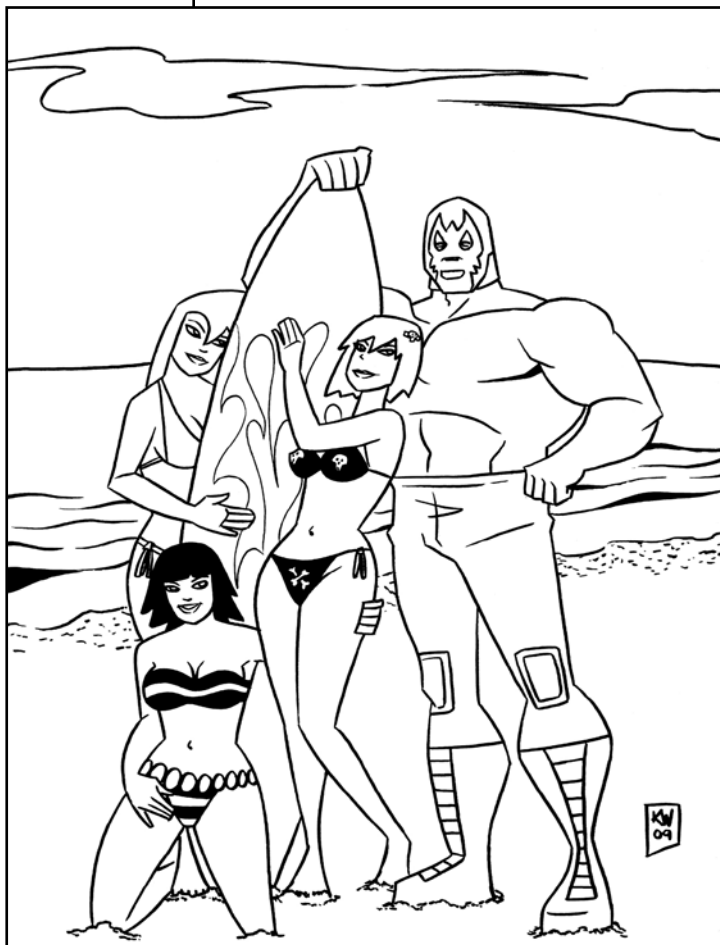
Movement and maps in *Lucha Libre Hero* use hex-shaped inches which, in game terms, are 2 meters (approximately 6.5 feet) wide. The text often refers to "hexes" or "inches" interchangeably; inches are written 1", 2", and so forth. Despite this terminology, you don't need a map to play; you can keep track of characters' movement and positioning in your head if you prefer.

CHARACTER CREATION

The heart of the *HERO System* is its rules for character creation. Using them, you can create any type of character, power, gadget, or ability you want, subject to the GM's campaign restrictions.

You build *Lucha Libre Hero* characters with Character Points (page 156). A character purchases everything he can do, from his ability to lift heavy objects to his ability to use magic or superpowers, with Character Points.

Your GM will tell you how many points you have to build your character with — the more points he gives you, the more powerful your character is. Some of your Character Points are "free"



(given to you by the GM); you acquire others by taking Disadvantages — complications, hindrances, or flaws — for your character. The main purpose of Disadvantages is to simulate character conception, but they're also worth extra Character Points. For example, your character might have an old enemy who Hunts him, or adhere to a Code Of Honor, or be missing one eye. Each of these Disadvantages gives you extra Character Points to build your character with.

Lucha Libre Hero doesn't impose any restrictions on how you spend your Character Points. There's no rule that says you have to spend a certain percentage of a luchador's points on Skills, or that you can only spend 10 points on a particular Characteristic. In *Lucha Libre Hero*, you have the freedom to design your luchador the way you want him — and the responsibility to create a fair, fun, and reasonable character that accompanies that freedom.

There are five things a luchador can buy with Character Points: Characteristics, Skills, Perks, Talents, and Powers.

CHARACTERISTICS (PAGE 159)

All luchadores have eight Primary Characteristics (such as Strength and Intelligence), which represent physical and mental capabilities; and six Figured Characteristics (such as Physical Defense or Stun), which are mainly used in combat. An average human has Primary Characteristics of about 8-10 — and luchadores, being above average individuals, often have Primary Characteristics that are much higher!

Primary Characteristics all have Characteristic Rolls equal to 9 + (Characteristic/5) or less. For example, a character with a DEX of 20 has a DEX Roll of 13- ($9 + (20/5) = 13$). When the GM asks you to make a Characteristic Roll (such as a DEX Roll to walk along a narrow beam), you roll 3d6 like normal. The more you make (or fail) the roll by, the greater your degree of success (or failure). The GM imposes negative modifiers on the Characteristic Roll when you attempt particularly difficult feats, making it harder to succeed.

SKILLS (PAGE 163)

A luchador's Skills represent specialized knowledge or training he possesses. This includes such things as knowing how to fly a plane, investigate a crime scene, or fire a pistol, or the character's in-depth knowledge about any subject you can think of (physics, werewolves, Mexico City, alien races...). Luchadores rely heavily on Skills; their *Lucha Libre Martial Maneuvers* are a type of Skill, for example (see page 169).

A character can try to get information, perform a task, or gain other benefits from knowing a Skill by making a Skill Roll. Each Skill has a Skill Roll, typically between 8- and 18- (the higher, the better). Most Skills are based on a Characteristic, just like Characteristic Rolls, and you roll all of them the same way: roll 3d6; if the total on the dice is less than or equal to your Skill Roll, your character succeeds; if it is higher than the Skill Roll, he fails.

PERKS (PAGE 173)

Perks are special resources a character has access to — money, contacts, permits or licenses, and the like.

TALENTS (PAGE 175)

Talents are unusual abilities or attributes a character possesses. They are usually better than Skills, but not quite as powerful as Powers — in fact, they're sort of a cross or "middle ground" between the two. They include things like a natural sense of direction, having extremely fast reflexes, or being able to speed read. Some of them involve rolls similar to Skill Rolls; others function automatically.

POWERS (PAGE 177)

In most genres, such as Superheroes or Fantasy, Powers are abilities "beyond those of normal men," such as being able to fly, cast spells, or fire energy beams from your hands. However, *Lucha Libre Hero* doesn't generally feature that sort of thing. A few Mad Scientists may have strange devices built using Powers, an evil magic amulet found in an archaeological dig might be as well, and some Monsters have Powers. But although he's an extraordinary human being, a luchador is just that, a human being, without special powers. His abilities come from training, practice, and experience.

Thus, the list of Powers in *Lucha Libre Hero* is fairly short and simple compared to other Hero Games products. It focuses on Powers you can use to represent special abilities a human being might possess (such as being able to run faster than normal) or that are used to build weapons and gadgets (like guns).

Each Power costs a certain amount of Character Points, depending upon how powerful or useful it tends to be. Often the cost is incremental, such as 5 Character Points per 1d6 of effect.

Advantages And Limitations (Page 204)

Luchadores sometimes apply Advantages to make a power better, or Limitations to restrict its use. Advantages increase a Power's cost, while Limitations reduce it. See pages 204, 208.

COMBAT

Lucha Libre Hero combat is simple, but flexible. You can use the combat rules to perform just about any action or attack you can think of.

INITIATIVE (PAGE 224)

Two of a luchador's Characteristics — Dexterity (DEX) and Speed (SPD) — determine when he acts in combat, and how often. The rules divide combat time into 12-second Turns; each of those seconds is a Segment. The luchador's SPD indicates which Segments he can take an Action in; these Segments are his Phases. Thus, a character with 5 SPD has 5 Phases — five times each Turn when he can act. The Speed Chart (page 222) indicates the Phases for each SPD.

In each Segment, several characters may have a Phase — for example, luchadores with SPD 3 and SPD 6 both act in Segment 4. All luchadores who can act in a Phase do so in order of DEX, from highest to lowest. Thus, a character with DEX 20 acts before one with DEX 18; however, a character may Hold his Action and act later in the Phase if he wants.

ACTIONS (PAGE 223)

A character may take an Action in each of his Phases. His Actions may include Full Phase Actions (which require his entire Phase) or Half Phase Actions, which require only half of his Phase (in other words, he can perform two Half Phase Actions per Phase). Full Phase Actions include using more than half of your inches of movement (a “Full Move”) or recovering from being Stunned. Half Phase Actions include using up to half your inches of movement (a “Half Move”).

Attacks are a special type of Action. A character may make a Half Move and then attack; in that case, the attack is considered a Half Move, too. But if a character makes an attack before making any Half Moves, the attack is considered a Full Move. In other words, once a character makes an attack, that’s all he can do that Phase.

Some Actions take so little time to perform that they are Zero-Phase Actions. A luchador can perform one or more Zero Phase Actions at the beginning of his Phase or after making a Half Phase Action, but not after making an attack. Zero Phase Actions include turning a Power on or off.

Some Actions take no time at all. A luchador can perform them whenever he wishes, even if he doesn’t have a Phase or has already acted in a Phase. No time Actions include making a Presence Attack, speaking, or making a roll when the GM asks you to.

ATTACKS (PAGE 225)

A luchador’s Combat Value, or CV, determines his chance to hit targets in combat, and to avoid being hit. A luchador’s CV is equal to his (DEX/3). Thus, a character with DEX 20 has a CV of 7 ($20/3 = 7$).

CV is divided into two subcategories, Offensive Combat Value (OCV) and Defensive Combat Value (DCV). OCV and DCV are both equal to CV. Thus, a character with a CV of 7 has OCV 7 and DCV 7. Combat Maneuvers, Combat Skill Levels, and other factors may modify a character’s OCV or DCV.

To attack, a luchador makes an Attack Roll. Think of this as being sort of like a Skill Roll. The character’s “attack skill” equals his OCV plus 11. Roll 3d6 as normal. The number of points you make the roll by indicates the DCV you can hit. If that’s equal to or greater than the target’s DCV, you’ve hit him; otherwise, you miss. For example, if El Espectro has OCV 8, his “attack skill” is 19 ($8 + 11$). If he rolls 11 on his Attack Roll, he can hit the target if the target’s DCV is 8 or lower ($19 - 11 = 8$). If the target has DCV 9 or higher, El Espectro misses.

DOING AND TAKING DAMAGE (PAGE 232)

If your character hits his target with an attack, the attack does damage.

STUN And BODY Damage

There are two basic types of damage in *Lucha Libre Hero*: STUN damage and BODY damage. Taking STUN damage decreases a luchador’s STUN and can knock him out; taking BODY damage decreases a luchador’s BODY, which causes injuries and can kill him. Almost all types of attacks cause one or both types of damage. Some, such as choke holds, only cause STUN damage. Most, such as punches, guns, and knives, cause both STUN and BODY.

Normal And Killing Damage

Another important distinction is between Normal Damage attacks and Killing Damage attacks. Most attacks do Normal Damage, but Killing Attacks do Killing Damage (which, as its name implies, is deadlier). Normal Damage and Killing Damage are calculated differently and applied to defenses differently. See page 232 for more information.

Defenses Against Damage

Luchadores have defenses which protect them against damage. All luchadores have Physical Defense, or PD (which protects against physical attacks like punches and clubs) and Energy Defense, or ED (which protects against energy attacks like laser beams or fire). PD tends to be much more important in the world of *Lucha Libre Hero*, since few attacks involve Energy. PD and ED are Normal Defenses; they protect against Normal Damage. The luchador subtracts his defenses from the STUN and BODY damage done to him, and applies the remainder (if any) to his STUN and BODY. If a luchador who’s hit with a 22 STUN, 6 BODY physical attack has 10 PD, he takes 12 STUN ($22-10$) and 0 BODY ($6-10$).

Normal Defenses offer no protection against Killing Damage. For that, characters need Resistant Defenses, such as Armor or a Force Field. See page 232 for more information.

THE EFFECTS OF DAMAGE (PAGE 234)

If a character loses more STUN from a single attack than he has points of CON, he becomes Stunned (dazed and unable to act). In the above example, if the character has a CON of 12 or higher, he won’t be Stunned by that attack; if his CON is 11 or less, he’s Stunned. A Stunned character must use a Full Phase Action to recover from being Stunned before he can act again.

If a character loses all of his STUN from one or more attacks, he’s Knocked Out (unconscious) and completely unable to act. However, he wakes up when he regains STUN. Characters regain lost STUN by taking Recoveries. For each Recovery taken, the character gets back his Recovery Characteristic (REC) worth of STUN and END.

If a character loses BODY, he’s injured — he suffers burns, cuts, bleeding wounds, broken bones, and so forth. If he loses all of his BODY

(down to 0 BODY), he begins to bleed to death. When he reaches his negative BODY (for example, -10 BODY for someone who normally has 10 BODY), he dies. Characters heal BODY damage at the rate of REC in BODY per month.

LUCHA LIBRE HERO CHARACTER SHEET

Many gamers who play in *HERO System* games like to use the official character sheet to keep track of their characters. At the back of this book you'll find a character sheet that's specifically tailored for *Lucha Libre Hero*; it doesn't have quite as much information as a normal Hero character sheet. (You can download a copy of the full character sheet at www.herogames.com if you want one.)

Front Side

1. BASIC CHARACTER INFORMATION

The first part of the character sheet contains basic information about the character — his name (and alternate identities, if any) and the name of the player. This part of the character sheet continues onto the back, where there's room to note the character's vital statistics (height, hair color, and so on) and information about the campaign the character plays in.

2. CHARACTERISTICS BLOCK

The next part of the character sheet lets you write down your character's Characteristics. You put the value (the character's rating in each Characteristic, such as 20 STR or 18 INT) in the "Val" column, and how many Character Points you spent on each Characteristic in the "Points" column. The "Base" column lists the rating the character starts with for free, and the "Cost" column summarizes how much additional points of each Characteristic cost. You can read more about Characteristics and their costs on pages 159-162.

Primary Characteristics also have a "Roll" column. You calculate each Characteristic's roll as $9 + (\text{CHAR}/5)$ or less; see page 159.

Notes

The "Notes" section of the Characteristics Block summarizes some of the crucial information you derive from each Characteristic. Next to STR you list the damage your character can do in Hand-To-Hand Combat, how much he can lift (see page 160), and the Endurance (END) cost of his STR (1 END per 5 STR in most *Lucha Libre Hero* games).

Next to DEX, list the character's base OCV and DCV (each DEX/3; see page 160). For example, El Ostentoso has DEX 20, so his OCV and DCV are both 7.

Next to INT, list the character's PER Roll, which you calculate as $9 + (\text{INT}/5)$ or less (see page 161).

Next to EGO, list the character's base ECV (EGO/3; see page 161).

Next to PRE, list the character's dice in Presence Attacks — 1d6 for every 5 points of PRE, as explained on page 161.

Next to PD and ED, there are spaces to list the character's Resistant defenses, and his total PD and ED. See page 232 for more about Resistant defenses and applying them to damage.

Next to SPD is a list of numbers, 1 to 12, representing the twelve Segments in a Turn. Circle the Segments in which your character has a Phase (see page 222) so you don't forget them.

At the bottom of the Notes section is a space where you can write in the total amount of Character Points you spent on Characteristics. That way you know how much you have left to spend on Skills, Powers, and the like.

3. ATTACKS BLOCK

The Attacks Block lets you summarize the powers or weapons you consider to be the character's main forms of attack, so you can reference them quickly without having to look at the back of your sheet. You can also list the attacks' special effects ("SFX"), if appropriate.

4. DEFENSES BLOCK

You also need to keep track of your character's defenses, and the Defenses Block lets you do that. In addition to listing total PD and ED and Resistant PD and ED (the same as you wrote in the Characteristics Block), it has space for more exotic defenses like Mental Defense and Power Defense. There's also a column for special effects ("SFX"), so that you don't forget the source/nature of your character's defense powers.

5. MOVEMENT BLOCK

In this section you write down how your character moves around; this way you can easily calculate Half Moves and things like that. "Type" lists the form of movement, including the inches the character gets for free for running, swimming, and his horizontal and vertical leap. The "Combat" column is for the character's inches of Combat Movement, while "NonCom" is for his Noncombat Movement (usually two times the inches of movement he paid for, but sometimes more). See page 159 regarding movement. There's also room to list movement special effects ("SFX"), if appropriate.

6. NOTES

Here's a blank space for you to write down notes about your character. You may want to jot down some information about his background or personality, or maybe save the space for notes you take during the game. Some gamers like to use this space to include a picture of their character.

7. EXPERIENCE POINTS

As the campaign progresses, your character earns Experience Points (page 219) he can spend to improve his abilities and learn new ones. Write them down here, including not just the total but how many are spent and unspent.

PERMISSION TO PHOTOCOPY

You have the permission of Hero Games to make photocopies of the blank character sheet at the end of this chapter for your personal use.

Character Name: _____

Alternate Identities: _____

Player Name: _____



CHARACTERISTICS

Val	Char	Base	Cost	Points	Roll	Notes
___	STR	10	x1	___	___	HTH damage ___d6 Lift ___ END (___)
___	DEX	10	x3	___	___	OCV _____ DCV _____
___	CON	10	x2	___	___	
___	BODY	10	x2	___	___	
___	INT	10	x1	___	___	Perception Roll _____
___	EGO	10	x2	___	___	Base ECV _____
___	PRE	10	x1	___	___	Base Presence Attack _____d6
___	COM	10	x1/2	___	___	

___ PD (STR/5) x1 ___ Resistant PD _____ Total PD _____

___ ED (CON/5) x1 ___ Resistant ED _____ Total ED _____

___ SPD 1+(DEX/10) x10 ___ Phases: 1 2 3 4 5 6 7 8 9 10 11 12

___ REC (STR/5)+(CON/5) x2 ___

___ END (CON x 2) x1/2 ___

___ STUN_{BODY+(STR/2)+(CON/2)} x1 ___ **Total Characteristics Points**

ATTACKS

Primary attack power _____ d6

Secondary attack power _____ d6

Tertiary attack power _____ d6

Attack SFX _____

Other attack SFX _____

DEFENSES

Physical Defense _____ Amount _____ Defense SFX _____

Resistant Physical Defense _____

Energy Defense _____

Resistant Energy Defense _____

Mental Defense _____

Flash Defense (_____) _____

Power Defense _____

Other: _____

Other: _____

Other: _____

NOTES

EXPERIENCE POINTS

Total earned _____

Spent _____

Unspent _____

Base points _____

Disad points _____

MOVEMENT

Type _____ Combat _____ NonCom _____

Run (6") _____

Swim (2") _____

H. Leap (___") _____

V. Leap (___") _____

Movement SFX _____

Movement SFX _____

COMBAT INFORMATION

Base OCV ___ Base DCV ___

Adjustments +/- Adjustment +/-

Total OCV ___ Total DCV ___

Combat Skill Levels _____

COMBAT MANEUVERS

Maneuver	Phase	OCV	DCV	Effect
Block	½	+0	+0	Block, abort
Brace	0	+2	1/2	+2 vs. Range Mod.
Disarm	½	-2	+0	Can disarm
Dodge attacks	½	-	+3	Abort, vs. all
Grab	½	-1	-2	Grab two limbs
Grab By	½	-3	-4	Move and Grab
Haymaker	½	+0	-5	+4DC
Move By	½	-2	-2	STR /2 + v/5
Move Through	½	-v/5	-3	STR + v/3
Set	1	+1	+0	Ranged attacks only
Strike	½	+0	+0	STR or weapon

RANGE MODIFIERS

Range 0-4 5-8 9-16 17-32 33-64 65-128

RMOD 0 -2 -4 -6 -8 -10

Additionally, this section is where you should make note of your Base Points (the points the GM gives you for free to start the campaign) and points obtained from taking Disadvantages (page 213). At the start of the game, the Total Characteristics Points (1), Total Skills, Perks, & Talents Cost (10), and Total Powers/Equipment Cost (11), added together, should be equal to or less than the Base Points plus Disadvantage points. After you earn and spend Experience Points, the total points spent on the character should be equal to or less than Base Points + Disadvantages + Experience Points.

8. COMBAT BLOCK

The right-hand column of the front of the character sheet contains useful combat information in quick-reference form. At the top of the block, write down your character's Base OCV and Base DCV (which are also listed in the Characteristics Block (2)). Right below that, make note of any standard adjustments to OCV or DCV, such as Combat Skill Levels (page 167) the character has. There's also space to list the Total OCV and DCV — the base plus all relevant adjustments.

Below the "Combat Information" section is a summary chart listing the Combat Maneuvers. Beneath the standard Maneuvers that all characters now for free are blank lines where you can write in your character's Lucha Libre techniques. If you need more room, use the Powers And Equipment block on the back side.

Back Side

10. SKILLS, PERKS, AND TALENTS BLOCK

If your character has purchased any Skills (page 163), Perks (page 173), or Talents (page 175), write them down here. The first column lists the Cost in Character Points, and the second the Name of the ability. If the ability has a roll (like most Skills), write it down in the third column.

At the bottom of this block, make note of the total Character Points you've spent on Skills, Perks, and Talents.

11. POWERS AND EQUIPMENT BLOCK

If your character has abilities built with Powers (page 177) — which typically means Action Stunts (page 36) in a *Lucha Libre Hero* game — write them down here. If he carries equipment (weapons, armor, and so on), write that down here, too. You can also use this space to write down more Martial Maneuvers, if you run out of room on the front of the sheet.

The first column, "Cost," is where you note the Character Point cost of the ability. (If it's something the character gets for free, like equipment in Heroic games, just leave this column blank.) The second column is the Name of the ability, if you want to give it one.

The "Power/Equipment" column is where you write down the game notation for the ability — the Powers, Advantages, and Limitations it's built with. Some complex powers may need more space; use multiple lines if necessary. If the ability costs Endurance (END), list it in the "END" column. (For guns and other equipment with Charges [page 209], you can list that here instead — just put a parentheses or brackets around the number to distinguish it from a normal END cost.)

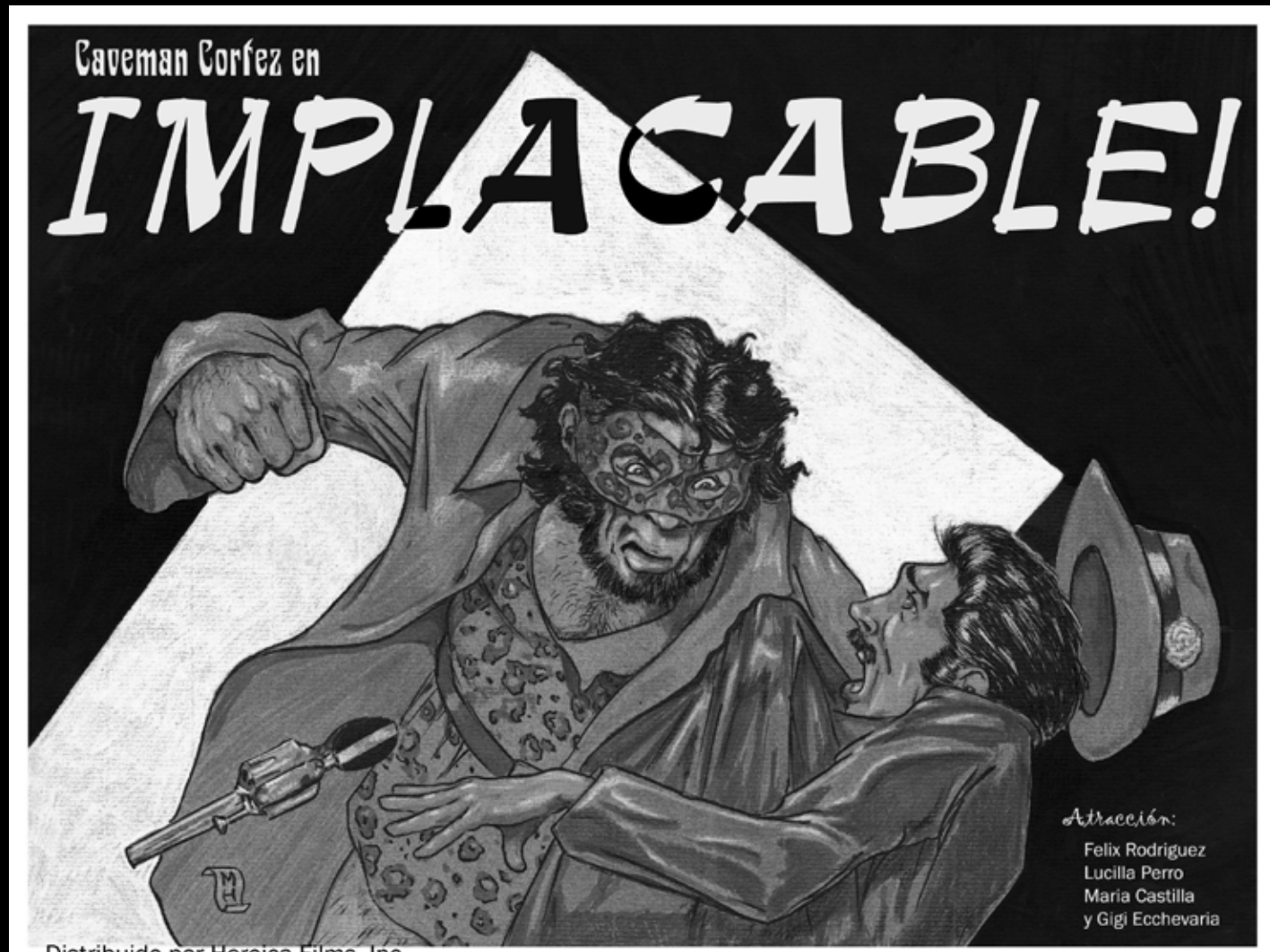
At the bottom of this block, make note of the total Character Points you've spent on Powers and/or Equipment.

12. DISADVANTAGES BLOCK

Lastly, you need to make note of the Disadvantages (page 213) your character has. The Value column contains the number of points you get from the Disadvantage. Under "Disadvantage," list the Disadvantage itself by name and description, including any other information you consider relevant. If the Disadvantage requires a roll of some sort, you can note that in the "Roll" column. At the bottom of this block, make note of how many Character Points you get from Disadvantages.



Caveman Cortez En Implacable
(Caveman Cortez in Remorseless, 1970)



CHARACTER CREATION

CHARACTER POINTS



In *Lucha Libre Hero*, you create a luchador character by spending Character Points to buy the various abilities and attributes a character has — everything from how strong and agile he is, to what he knows how to do (and how well he can do it), to unusual powers or abilities he may have (like a vampire's ability to turn into a bat, or a luchador's magical evil-detecting mask).

Character Points come from two sources. The first is Base Points. These are Character Points you get for free from the GM when you start to design a character. The second is points from Disadvantages. If the Base Points aren't enough for you to create the character you have in mind, you can take Disadvantages, which are complications, hindrances, or flaws your character suffers from (see page 213). Each Disadvantage you take is worth a certain number of additional Character Points — the more severe the Disadvantage, the more Character Points it's worth to your character (but the more it handicaps him).

CHARACTER POWER LEVELS

There are three main "power levels" or types of *Lucha Libre Hero* characters: Standard; Realistic; and Superheroic. The GM decides which type of character you can create based on the sort of campaign he plans to run. (Note that some NPCs, such as Thugs and Master Villains, are often built on much smaller or larger Character Point totals than the ones described below.)

Realistic Lucha Characters

Realistic luchadores receive 100 Base Points to start, and they may supplement them with up to 50 Character Points' worth of Disadvantages. Thus, Standard luchadores are typically built on up to $100 + 50 = 150$ Character Points.

While Standard and Superheroic *Lucha Libre Hero* characters either straddle or cross the line from the possible to the impossible, Realistic luchadores are built much more like real life professional wrestlers: tough and skilled to be sure, but definitely not superhuman.

Suggested Subgenres For Realistic Heroes: *Lucha Noir*; *Sexo y Violencia*; *Attack Of The Blonde Venusians*; *The Mask*, *The Stars*; *Una Rosa Sobre el Ring*

Standard Lucha Characters

Standard luchadores receive 200 Base Points to start, and they may supplement them with up to 50 Character Points' worth of Disadvantages. Thus, Standard luchadores are typically built on up to $200 + 50 = 250$ Character Points.

Typically, Standard luchadores spend roughly 100 to 130 points on Characteristics, 70 to 120 points on Perks and Skills (including their Martial Arts), and 20 to 30 points on Powers and Talents. They're much more powerful and skilled than Realistic luchadores, but fall short of the high-superhuman nature of their Superheroic brethren.

Suggested Subgenres For Standard Heroes: *Crimebusters*; *Secret Plan 69*; *Heroes de La Iglesia*; *House of a Thousand Luchas*; *Monster Hunters*; *Cyber Luchador*; *Revolution: The Last Heroes in Mexico*

Superheroic Lucha Characters

Superheroic luchadores receive 275 Base Points to start, and they may supplement them with up to 75 Character Points' worth of Disadvantages. Thus, Standard luchadores are typically built on up to $275 + 75 = 350$ Character Points.

Typically, Superheroic luchadores spend roughly 125 to 175 points on Characteristics, 125 to 150 points on Perks and Skills (including their Martial Arts), and 30 to 50 points on Powers and Talents (though some tend to downplay Skills in favor of more Powers). Superheroic luchadores represent the pinnacle that *Lucha Libre Hero* characters and campaigns can reach while remaining part of the genre. They're almost as powerful as Champions superheroes, and could easily take on many Champions supervillains. However, they don't have true "superpowers" in the Comic Book sense of the term — they can't fly, fire energy beams from their eyes, walk through walls, or hurl buildings around. They're still enmascarados, and should be built accordingly. Appropriate abilities for them include:

- low-level "superstrength" (no more than STR 40)
- the ability to deflect bullets using his sequined cape (Armor with an Activation Roll)
- other abilities similar to the Action Stunts in Chapter Two

In general, powers that would tend to destroy the “feel” of the Lucha Libre genre (for example, most uses of Teleportation, Flight, Growth, or Multiform) should be rigorously avoided. Some further suggestions:

Gadgets Rather Than Superpowers

It’s a well-established trope in the Lucha Libre genre that masked wrestlers have access to the kinds of spy gadgets that one might find in a James Bond film. Therefore, supertechnology that bends the laws of nature is vastly preferable to superpowers that break them. For example, while it would be outside of the genre for Supergran, the Atomic Aztec, to be able to fly or generate a force field, the fact that his flying sportscar convertible can do both of these things is completely acceptable. In the El Santo cartoon, our hero is outfitted with wrist-mounted lasers for several scenes.

Powers That Increase Abilities GOOD, Powers That Change The Body BAD

Powers that cause the transformation of a luchador’s already perfect body usually aren’t appropriate for *Lucha Libre Hero*. On the other hand, powers that increase a luchador’s natural abilities, or represent an enhancement or effect of those abilities, are appropriate. For example, Desolidification, Invisibility, Growth, Shrinking, or the ability to transform into animals or monsters don’t fit the genre, but Enhanced Senses, Luck, and Running could all be the foundation of appropriate luchador powers.

Similarly, spectacular mental powers like Telekinesis or Ego Attack are generally inappropriate, but less flashy abilities might fit (after all, Sonambulo has precognitive dreams!). A luchador with the power to “cloud men’s minds” like the Shadow for battling street crime, but who would never use such a dishonorable tactic in the ring, might be just fine. As always, the GM is the final arbiter of whether a power is appropriate.

Restrictions On Spending Points

Lucha Libre Hero doesn’t establish any restrictions on what you can spend Character Points on. If you want to spend most of them on Characteristics and just a few on Skills, you can; if you want

to buy a lot of powers for your character but leave him with more or less ordinary Characteristics, you can. Establishing artificial restrictions would make it harder for you to build the character you want, and that’s contrary to the spirit of the *HERO System*.

To guide your decisionmaking and help you create a fun, balanced character, the Luchador Ability Guidelines Table indicates the “average” ranges of characters’ abilities in most games. Additionally, some GMs establish limits or guidelines for spending points to ensure you create luchadores appropriate for their campaigns — so check with your GM before you start building a character for his game.

What all this means is that it’s your responsibility to learn about the different things you can spend points on — Skills, Powers, Talents, and so on. Unless you know what’s available to buy, you’re going to have a little trouble creating the character you want. But it’s not difficult to gain enough familiarity with *Lucha Libre Hero* to start the character creation process. Just skim over pages 159 to 218 to learn what the different game elements and options are, then come up with an idea for a luchador and focus in on the elements most appropriate for it. As you expand your character concept and create other characters, you can study other game elements more closely and learn about them.

WHAT NOT TO SPEND POINTS ON

Just because the *HERO System* uses Character Points to determine what your luchador can do (based on what he spend them on) doesn’t mean that everything in the game has to cost Character Points. Character Points are used as a way to make sure that all Player Characters are designed in a reasonably fair manner, and that each one is roughly equal in power to the others (in gaming terminology, that they’re “balanced” compared to one another).

That means PCs should spend Character Points on anything that’s likely to have an effect during the game. This includes Martial Maneuvers and other combat abilities, their Characteristics, Skills and powers that help them to conduct investigations and fight evil, and so forth. On the other hand, there’s no reason for the GM to make them

LUCHADOR ABILITY GUIDELINES TABLE

This table provides *guidelines* regarding the building of *Lucha Libre Hero* characters: the range of their Primary Characteristics, SPDs, CVs, and DCs in their main attacks; the typical range of Active Points in powers and similar abilities; the overall amount of Character Points spent on Skills (and the average rolls for Skills); and typical ranges for Normal Defenses and Resistant Defenses.

Character Type	Char	SPD	CV	DC	Active Points	Skill Points	Skill Roll	Def/rDef
Realistic	10-20	3-5	4-7	3-8	15-50	30-75	8- to 13-	8/4
Standard	10-25	2-4	5-8	5-9	20-60	70-120	8- to 14-	10/6
Superheroic	10-40	5-8	7-13	8-14	40-80	125-150	11- to 15-	18/10



spend Character Points on things that have no real effect on the game. For example, if a character wants to be an expert on, say, Italian Literature, the GM should just let him write down KS: Italian Literature 14- on his character sheet for no Character Points. Unless the GM has a lot of adventures planned that involve interpreting Dante's *Divine Comedy* or Boccaccio's *Decameron*, KS: Italian Literature is just "flavor" to help make a character distinctive; there's no reason for the character to have to spend even a single Character Point on it.

Of course, the GM has the final say on what characters do and do not have to spend Character Points on, but in most *Lucha Libre Hero* campaigns, characters generally do not have to spend Character Points on:

- anything the GM agrees probably won't ever have an affect on the game (like the aforementioned KS: Italian Literature).
- anything the GM wants to use to get the PCs involved in an adventure. For example, if an adventure involves a kindly old Professor, and the GM wants one of the PCs to be an old friend of the Professor's, it doesn't matter that none of the PCs have paid Character Points to have the Professor as a Contact — just assume they know him and keep playing. The

Professor's really just a one-time plot hook, so there's no reason to depend on the PCs to pay points for him. (On the other hand, if the GM wants to use him repeatedly, or the PCs want to call on him for help occasionally, maybe one of them should buy him as a Contact after the adventure ends; the GM might even award them an extra Experience Point or two to allow for this.)

- mundane, everyday equipment that anyone could easily buy, such as ordinary flashlights and cell phones, that has no significant effect in combat or other adventure situations. If all the PCs can easily have these things, there's no reason not to let them all have them for free. However, any such "free" equipment can be taken away by the GM at any time (damaged in a fight, stolen by an enemy, lost in the confusion...). Equipment that characters pay Character Points for is harder to "lose" (though certainly not impossible). And generally speaking characters should always pay Character Points for weapons, armor, and other combat gear... but since luchadores never use weapons or armor, that's not an issue in *Lucha Libre Hero*.



CHARACTERISTICS

Characteristics represent a luchador’s natural attributes (such as physical strength, intellect, and willpower). The higher a Characteristic, the better a character is at whatever that Characteristic represents. A character with Strength 20 is stronger than one with Strength 15.

Luchadores have two types of Characteristics: Primary and Figured.

Primary Characteristics

Primary Characteristics represent a character’s physical and mental capabilities. All luchadores start with a value of 10 in each of their Primary Characteristics. The accompanying table lists the Primary Characteristics and how many Character Points it costs to raise each one’s value by 1.

PRIMARY CHARACTERISTICS TABLE

Base Value	Primary Characteristic	Cost Per Point	Heroic Maximum
10	Strength (STR)	1	20
10	Dexterity (DEX)	3	20
10	Constitution (CON)	2	20
10	Body (BODY)	2	20
10	Intelligence (INT)	1	20
10	Ego (EGO)	2	20
10	Presence (PRE)	1	20
10	Comeliness (COM)	½	20

Figured Characteristics

The second type of Characteristic is Figured Characteristics, so called because you derive their values from a luchador’s Primary Characteristics. Figured Characteristics mainly represent various combat capabilities. You can raise or lower Figured Characteristics independently of the Primary Characteristics by spending Character Points.

THE DOUBLING POINT

In Realistic and Standard *Lucha Libre Hero* campaigns, Characteristics suffer from a restriction: beyond a certain level, they cost double the number of Character Points per point. (The standard *HERO System* rules refer to this as “Normal

Characteristic Maxima.”) This means that if a luchador wants to buy a Characteristic above the Doubling Point indicated in the two Characteristics Tables, he must pay double the cost. For example, if the Durango Fireball wants to have STR 25, it costs him 10 (to buy his STR to 20 at the normal cost of 1 Character Point per point of STR) + 10 (5 more points of STR at double cost, or 2 Character Points per point) = 20 points.

The Doubling Point does not apply in Superheroic *Lucha Libre Hero* campaigns. In a Superheroic campaign, the cost remains the same no matter how much of a Characteristic a luchador buys. For example, STR 25 costs 15 Character Points.

FIGURED CHARACTERISTICS TABLE

Base Value	Figured Characteristic	Formula	Cost Per Point	Heroic Maximum
(2)	Physical Defense (PD)	STR/5	1	8
(2)	Energy Defense (ED)	CON/5	1	8
(2)	Speed (SPD)	1 + (DEX/10)	10	4
(4)	Recovery (REC)	(STR/5) + (CON/5)	2	10
(20)	Endurance (END)	2 x CON	½	50
(20)	Stun (STUN)	BODY+(STR/2)+(CON/2)	1	50

If the numbers on a Figured Characteristic don’t come out even, use the rounding rules described on page 6. For example, a character with STR 15, CON 15, and BODY 10 has 26 points of STUN: 10 (from BODY) + 8 (STR/2 = 7.5, rounds up to 8) + 8 (CON/2 = 7.5, rounds up to 8). Remember, SPD only rounds down, as explained in the text.

Movement

Related to Characteristics are a luchador’s ability to move. All luchadores can run, leap, and swim at a base level indicated in the accompanying table. They can buy more Running, Leaping, or Swimming if they want, but the Doubling Point rules (see above) apply in Realistic and Standard campaigns.

MOVEMENT TABLE

Base Value	Movement Mode	Cost per +1”	Heroic Maximum
6”	Running	2	10”
2”	Swimming	1	5”
2” (STR/5)	Leaping	1	5”

CHARACTERISTIC ROLLS

In some situations, it may not be clear whether a character can perform a particular action. For example, Andarra falls out of a building and tries to grab a ledge as she passes it — will she succeed? In this sort of situation, where no Skill applies, the GM can ask a character to make a *Characteristic Roll* based on the most relevant Characteristic (DEX, in this case). Characteristic Rolls equal 9 plus the Characteristic divided by 5:

**9 +
(Characteristic/5)
or less**

Thus, a DEX Roll is 9 + (DEX/5) or less. Andarra (DEX 17) has a DEX Roll of 12- (9+(17/5)). She grabs the ledge if she rolls 12 or less on 3d6.

Don't use Characteristic Rolls too much, since they can slow down play and may rob the player of control over his character.

The Skill Roll Table, page 22, lists the rolls for Characteristics of various ranges.

EXPLANATION OF CHARACTERISTICS

The following descriptions give some idea of the use and effects of each Characteristic in the game. See Characteristics For Luchadores, below, for some advice on how much to spend on each Characteristic.

Primary Characteristics

STRENGTH (STR)

Strength represents the luchador's raw physical power: how much damage he does in HTH Combat; how much he can lift, carry, and throw; and so forth. The Strength Table indicates the effects of various levels of STR; as you can see, every +5 STR adds +1d6 to the luchador's HTH damage and doubles his lifting capacity.

STR costs Endurance to use — 1 END per 5 points of STR in Realistic and Standard *Lucha Libre Hero* campaigns, and 1 END per 10 points in Superheroic games. See page 179 for more information regarding spending END.

1 point of STR costs 1 Character Point.

Throwing Things

Luchadores use STR to throw things. To calculate throwing distance, use the Strength Table to determine how much STR it takes to lift the object. Then subtract that STR from the luchador's STR. If the result is zero or less, he cannot throw the object. If the result is more than zero, that's the "Extra Strength" the character has to throw with. Consult the Throwing Table to determine how far he can throw the object.

The Normal Damage done by a thrown object equals the luchador's dice of STR damage, or the DEF+BODY of the object, whichever is less. Thus, a STR 20 character (4d6 damage) throwing a glass bottle (DEF 1, BODY 1) does only 2d6 Normal Damage. If he threw a steel ladder (DEF 5, BODY 5), he'd do 4d6 Normal Damage.

DEXTERITY (DEX)

Dexterity represents a luchador's agility and reaction time. It also represents accuracy: a character's Combat Value (CV) is his DEX/3.

1 point of DEX costs 3 Character Points.

STRENGTH TABLE

Strength	Lift (kg)	Damage	Leap (hexes)	Example
-25	.8	—	—	Grenade, Football
-23	1.0	—	—	
-20	1.6	—	—	Pineapple
-18	2.0	—	—	
-15	3.2	—	—	One-Handed Sword
-13	4.0	—	—	Rifle
-10	6.4	—	—	
-8	8.0	—	—	Shotput
-5	12.5	—	—	
-3	16.0	—	—	
0	25.0	—	—	Full suitcase, Small Missile, TV set
3	37.0	½d6	½"	
5	50.0	1d6	1"	
8	75.0	1½d6	1½"	
10	100.0	2d6	2"	Man
13	150.0	2½d6	2½"	
15	200.0	3d6	3"	Two men, piano
18	300.0	3½d6	3½"	
20	400.0	4d6	4"	Motorcycle
23	600.0	4½d6	4½"	Sailboat
25	800.00	5d6	5"	Small Trailer
28	1,200.0	5½d6	5½"	Medium Missile
30	1,600.0	6d6	6"	Small Car, Large Missile
35	3,200.0	7d6	7"	Truck
40	6,400.0	8d6	8"	Small Jet, Combat Helicopter
45	12.5 tons	9d6	9"	Jet Fighter, Subway Car
50	25.0 tons	10d6	10"	Infantry Fighting Vehicle
55	50.0 tons	11d6	11"	Tank
60	100.0 tons	12d6	12"	Space Shuttle
65	200.0 tons	13d6	13"	Large Plane, Titan II Rocket
70	400.0 tons	14d6	14"	Trawler
75	800.0 tons	15d6	15"	Drilling Rig
80	1.6 ktons	16d6	16"	Small Bridge
85	3.2 ktons	17d6	17"	Military Tugboat
90	6.4 ktons	18d6	18"	Destroyer, Large Submarine
95	12.5 ktons	19d6	19"	Freighter (unloaded)
100	25.0 ktons	20d6	20"	Cruiser, freighter (loaded), large bridge

Lift: The maximum amount of weight the character can usually just manage to lift off the ground, stagger with for a step or two, then drop, in kilograms (1 kg = 2.2 pounds). This assumes a solid lifting surface.

Damage: Normal Damage in HTH Combat.

Leap: Running broad jump forward, distance in hexes. Running jumps upward and standing jumps are half this distance; standing jumps upward are one-fourth this distance.

CONSTITUTION (CON)

Constitution represents a luchador's health and hardiness. A luchador's CON determines how easily he's Stunned in combat (see page 234).

1 point of CON costs 2 Character Points.

BODY (BODY)

Body represents how much damage a character can take before dying (see page 234).

1 point of BODY costs 2 Character Points.

INTELLIGENCE (INT)

Intelligence represents a luchador's ability to take in and process information quickly. It does not necessarily reflect knowledge or lack thereof (a character could be ignorant or a genius, but still have an INT of 10). INT has more to do with processing and reacting to information than with raw learning. INT serves as the basis for Perception Rolls and many important Skills.

1 point of INT costs 1 Character Point.

EGO (EGO)

Ego represents a luchador's mental strength and strength of will. EGO helps a character when he undergoes a test of willpower, becomes wounded, resists interrogation or Mental Powers like a mad scientist's mind control ray, or tries to overcome his Psychological Limitations.

1 point of EGO costs 2 Character Points.

PRESENCE (PRE)

Presence represents the luchador's forcefulness, charisma, bravery, and leadership qualities — in short, his impressiveness. PRE allows luchadores to impress or awe others and to resist the effects of other characters' high PRE. (See Presence Attacks, page 236) In *Lucha Libre Hero*, Presence is very important for impressing crowds or bamboozling the referee.

1 point of PRE costs 1 Character Point.

COMELINESS (COM)

Comeliness reflects the luchador's beauty or handsomeness.

1 point of COM costs ½ Character Point.

Figured Characteristics

PHYSICAL DEFENSE (PD)

Physical Defense represents a luchador's ability to withstand damage from physical attacks, such as punches. (See page 232.)

PD has a base value of (STR/5); increasing it costs 1 Character Point per 1 point.

ENERGY DEFENSE (ED)

Energy Defense represents a luchador's ability to withstand damage from energy attacks, such as electricity or fire. (See page 232.)

ED has a base value of (CON/5); increasing it costs 1 Character Point per 1 point.

SPEED (SPD)

Speed represents how many Phases a character has in a Turn, and when they occur (see page 222).

Speed has a base value of 1 + (DEX/10).

Each additional 1 point of SPD costs 10 Character Points.

SPD is the only Figured Characteristic that doesn't round in favor of the character. To increase SPD after rounding off, luchadores must buy the remaining fraction of a SPD point. Each 1/10 of a SPD point costs 1 Character Point.

Example: A luchador with a DEX of 18 has a base speed of $1 + (18/10) = 2.8$, which rounds down to 2, so the luchador is SPD 2. If the luchador wanted to be SPD 3, that would cost 2 Character Points. If the luchador wanted to be SPD 4, it would cost 12 Character Points.

A character with SPD 0 can't move; he's frozen in place.

RECOVERY (REC)

Recovery represents how fast a luchador recovers from being exhausted or knocked out; it also allows the character to heal more quickly. Each point of REC allows a character to regain 1 point of lost STUN and 1 point of spent END each Post-Segment 12 Recovery and each Phase in which the character takes a Recovery (see page 235).

Recovery has a base value of (STR/5) + (CON/5). Each additional 1 point of REC costs 2 Character Points.

ENDURANCE (END)

Endurance represents the energy a character expends to act or exert himself. A character who uses a Power, moves, or uses STR expends END (unless the GM ignores this rule to make the game go more quickly; see page 179).

END has a base value of 2 x CON. Each additional 1 point of END costs ½ Character Point.

STUN (STUN)

Stun represents how much damage a character can take before being Knocked Out (see page 234).

STUN has a base value of BODY + (STR/2) + (CON/2). Each additional 1 point of STUN costs 1 Character Point.

DEFENSE (DEF)

"Characters" like vehicles, bases, and inanimate objects use this Characteristic. DEF represents an object's protection against damage (both physical and energy). DEF is Resistant.

1 point of DEF costs 3 Character Points.

THROWING TABLE

Extra Strength	Throwing Distance
0 or less	0"
3	1"
5	2"
8	3"
10	4"
13	5"
15	6"
18	7"
20	8"
23	9"
25	10"
28	11"
30	12"
35	14"
40	16"
45	18"
50	20"
55	22"
60	24"
65	26"
70	28"
75	30"
80	32"
85	34"
90	36"
95	38"
100	40"

COMBAT VALUE TABLE

Here's a quick-reference table to help you calculate your character's CV. Substitute "EGO" for "DEX" and it tells you your character's ECV, too.

DEX	CV
0, 1, 2, 3, 4	1
5, 6, 7	2
8, 9, 10	3
11, 12, 13	4
14, 15, 16	5
17, 18, 19	6
20, 21, 22	7
23, 24, 25	8
26, 27, 28	9
29, 30, 31	10
...and so on	

Characteristics For Luchadores

Luchadores are physical heroes, with mighty physiques, fast reflexes, and the ability to endure physical punishment that would surely kill lesser men. In the *HERO System*, these qualities are primarily defined with Characteristics, so you should pay careful attention to your luchador's Characteristics as you create him — make sure he's not too puny or slow to be a wrestler!

Strength, Dexterity, Constitution, And Body

Lucha Libre Hero characters are above all else strong, agile, and tough. Conditioned body-builders and athletes, they excel at many physical endeavors. In game terms, a luchador built at any Power Level besides Realistic will rarely have less than a 15 STR, DEX, CON, or BODY, and may have considerably higher scores.

Intelligence and Ego

While Intelligence scores vary from luchador to luchador, relatively few *Lucha Libre Hero* PCs will have an INT higher than 15. This is isn't because masked wrestlers are stupid or lack Intellect Skills. Few of them have an INT of less than 10, after all, putting them at least at the top end of average. But if the PCs have high INTs and lots of Science Skills, it eliminates the need for the kind of specialized NPCs that are such an important part of the genre. So, while one member of the PCs team might be the "Science Guy," he shouldn't be too good at his job or it tends to ruin the plot.

EGO is a different matter. While it isn't unusual for a luchador to have a 15 EGO or higher, some will simply have the basic 10. When designing your luchador, ask yourself a simple question: do I want to be the guy who gets mind controlled or not? More than a few villains in *Lucha Libre Hero* have mind control abilities, so the PCs with lower EGO scores are going to spend a certain amount of his time beating up on their friends. This isn't necessarily a bad thing, as it's both fun and helps the plot along, but it's not for every player.

Presence And Comeliness

Masked Wrestlers are big (meaning wide), impressive guys with lots of charisma and confidence. They're also difficult to intimidate, so it's rare for a *Lucha Libre Hero* PC to have a PRE of less than 15. But few PCs spend Character Points to improve their COM, since they wear masks that cover up their faces (although they're presumed to be handsome). However, there's an entire subgroup of *Tecnicos* who don't wear masks specifically so female fans can enjoy their dashing good looks, and there's no reason one of them couldn't decide to fight monsters alongside his masked brethren. (Latin Lover-style luchadores tend to favor long dark hair, and cowboy hats and chaps over briefs. *Rudos* in the same style usually carry a hand mirror so they can admire themselves whenever possible.)

Figured Characteristics

Figured Characteristics for *Lucha Libre Hero* characters tend to be somewhat uniform, depending on the Power Level of the campaign. Standard and Realistic characters have a PD and ED of about 7-10, while Superheroic characters might have defenses as high as 20. They don't really need to be higher, as most luchadores have some form of the Power Lucha Toughness (see page 42).

SPD scores average 3 for Realistic, 4 to 5 for Standard, and 5 or 6 for Superheroic.

REC is generally between 6 and 10 for Standard and Realistic characters and as high as 15 for Superheroic ones.

Thirty to forty points of END should be fine for most luchadores. Multiply the END cost of the character's STR by his SPD to determine roughly how much END he's likely to use in a typical Turn. If he doesn't already have that much, or he's close, buy a little more to give him a margin of safety.

Most Realistic level PCs have about 25-30 STUN; Standard ones have roughly 30-40 STUN, while Superheroic ones might have as much as 60 STUN.

REDUCING CHARACTERISTICS

Characters may reduce (or "sell back") Characteristics below beginning values. The points gained are the same as the price for raising the Characteristic by a corresponding amount.

Example: Jason wants his luchador to be less healthy than normal — in game terms, to start the campaign with a Constitution of 7 instead of 10. If he decides to do this, he gains the Character Points appropriate to the loss. Since his luchador lost 3 points of CON, and CON is worth 2 Character Points per point, the luchador gains 6 Character Points to buy other Characteristics or Skills. However, the loss of CON affects the character's ED, REC, END, and STUN. Moreover, he's rather frail.

A character may sell back each and every Primary Characteristic below the listed value, but only one Figured Characteristic, and may not reduce any Primary Characteristic below 5 without the GM's permission.

Although it's possible for a luchador PC to sell back Characteristics, luchadores rarely do so. They're paragons of physicality and athletic skill, so the odds of them having any Primary Characteristics below 10 are low.



SKILLS

Skills are abilities luchadores have learned or are trained to perform. Examples of Skills include lockpicking, speedboat piloting, knowing all about the history of Lucha Libre, and fencing. This section describes the different Skills available in *Lucha Libre Hero*, their point cost, and how Skills affect the game. Generally, Skills tend to be very important in *Lucha Libre Hero* campaigns; they're the abilities characters tend to rely the most on.

BUYING SKILLS

A character learns a Skill by paying the Character Point cost listed (usually 3 points). Once a character buys a Skill, he may use it as much as he wants without paying more points. However, improving his ability with a Skill costs more Character Points.

Lucha Libre Hero groups Skills into five categories for ease of reference when creating luchadores. The categories are: Agility Skills; Background Skills; Combat Skills; Intellect Skills;

and Interaction Skills. Luchadores may have Skills from any or all categories.

SKILL ROLLS

Most Skills are rated with a number that indicates how well the character knows the Skill — the higher the number, the better he is at the Skill. In general, a character with an 11- is fairly good at a Skill, while any Skill over 14- is remarkable.

The base Skill Roll for most Intellect, Agility, or Interaction Skills, and some Background Skills, is calculated by the following formula:

$$\text{Skill Roll} = 9 + (\text{Characteristic}/5) \text{ or less}$$

Thus, the base Skill Roll for an Intellect Skill is $9 + (\text{INT}/5)$ or less (round in favor of the character). The Skill Roll Table lists the rolls for Skills based on different Characteristic values.

Most Background Skills have a base 11- roll. Some Skills, such as Martial Arts, Transport Familiarity, and Weapon Familiarity, don't involve a roll at all.

SKILL ROLL TABLE

Characteristic	Skill Roll	Description
N/A	8-	<i>A Familiarity</i> — very basic knowledge. This costs 1 Character Point, and characters cannot apply Skill Levels to the roll.
2 or less	9-	
3, 4, 5, 6, 7	10-	
8, 9, 10, 11, 12	11-	<i>Competent</i> : The character can perform routine tasks easily, and difficult tasks with a little effort. He is qualified to get a job using the Skill.
13, 14, 15, 16, 17	12-	<i>Skilled</i> : The character is well-versed in the Skill; he can perform even difficult tasks without too much effort. He is qualified to manage or assist less-skilled workers as they use the Skill.
18, 19, 20, 21, 22	13-	
23, 24, 25, 26, 27	14-	<i>Very Skilled</i> : The character is a master with the Skill. He can perform more difficult or unusual tasks without too much trouble.
28, 29, 30, 31, 32	15-	
33, 34, 35, 36, 37	16-	<i>Highly Skilled</i> : The character is one of the very best people in the world with that Skill. He often works on cutting-edge applications of the Skill.
38, 39, 40, 41, 42	17-	
43, 44, 45, 46, 47	18-	<i>Extremely Skilled</i> : The character is one of the greatest masters of the Skill in history. He develops new uses for the Skill and "pushes the envelope" of what it can do.
48, 49, 50, 51, 52	19-	
53, 54, 55, 56, 57	20-	<i>Incredibly Skilled</i> : The character amazes even other skilled practitioners. He's perhaps the greatest master of the Skill in history.
...and so on.		

Characters can also improve a Skill Roll by paying more Character Points for the Skill or buying Skill Levels, as described in the text. Having a high Characteristic isn't the only way to get a high Skill roll.

EVERYMAN SKILLS

All luchadores have some ability in a few Skills to reflect the fact that everybody knows how to do these things to some extent. These are called Everyman Skills, and a luchador has an 8-roll in each of them for free (in other words, he doesn't pay any Character Points for them).

In *Lucha Libre Hero*, the Everyman Skills are: Acting, Climbing, Concealment, Conversation, Deduction, one Area Knowledge, one Language (4 points' worth of fluency; typically this is Spanish), Paramedics, Persuasion, Shadowing, Stealth, and one 1-point Transport Familiarity. (If a luchador wants to buy one of these Skills, he must pay full price; having it as an Everyman Skill doesn't reduce the Skill's cost.)

However, in some ways the concept of Everyman Skills can go even further in *Lucha Libre Hero*. One of the oddest tropes of Lucha Libre cinema is the idea that Tecnicos somehow know a little bit about everything. Ancient Greek? El Santo knows how to read that. Spaceship repair? No problem, Blue Demon can fix it. Marine Biology? Did Mil Mascaras mention that he minored in that at the university? Somehow within the context of these films, the awesome powers bestowed on masked wrestlers include a vast knowledge of every possible INT Skill from SS: Particle Physics to CK: Luxembourg City. If you want to incorporate this trope idea into your campaign, give each PC an 8- (or perhaps even 11-) roll with every Intellect Skill, including all possible Knowledge Skills, Science Skills, and INT-based Profes-

(Continued on next page)

Improving the Skill Roll for standard Characteristic-Based Skills by +1 costs 2 Character Points. Background and Combat Skills have different costs, explained in their individual descriptions. Luchadores can also improve Skill Rolls by purchasing Skill Levels (see page 170).

USING SKILLS

The following rules pertain to the use of Skills generally. Each Skill's description may have additional rules.

SUCCESS AND FAILURE

Characters make Skill Rolls using 3d6.

If a character rolls less than or equal to his Skill Roll, taking all modifiers into account, he has succeeded. The more he makes the roll by, the greater his degree of success.

If a character rolls greater than his Skill Roll, taking all modifiers into account, he has failed. This means he can't perform the chosen action or receives no benefit from the Skill until the situation changes in his favor — in other words, until he somehow gets at least a +1 modifier to the Skill Roll. Obtaining a +1 to a Skill Roll can be as simple as taking more time (see Taking Extra Time).

Bonuses And Penalties

In *Lucha Libre Hero*, bonuses and penalties to a Skill Roll apply to the Skill's rating, not to the number rolled on the dice. Thus, a positive modifier — like +1 or +3 — is good, because it improves the character's chance to succeed; a negative modifier — like -2 or -5 — is bad, because it decreases the chance of success.

For example, if a character has Lockpicking 13- and he uses tools that provide a +2 bonus, he

has Lockpicking 15-. If he rolls a 12, he makes the roll by 3.

SKILL VERSUS SKILL CONTESTS

Sometimes luchadores use their Skills in opposition, such as when one luchador tries to conceal a foreign object in his tights while a referee tries to spot it. This is a Skill Versus Skill Contest.

In a Skill Versus Skill Contest, the character taking action makes his roll first. If he fails, the other character automatically wins the contest. If he succeeds, the other character must make his Skill Roll at a penalty of -1 for every 1 point by which the first character makes his Skill Roll. In other words, the second character must succeed by the same or a greater margin as the first.

For example, La Tigresa uses her Concealment 12- to hide some secret documents in her dressing room. She rolls a 9, so she succeeded by 3. Anyone who searches her room for the documents must make a Concealment roll at a -3 penalty to find them.

TAKING EXTRA TIME: THE TIME CHART

If a character takes extra time to perform a Skill, he receives a bonus. The accompanying Time Chart indicates various units of time. The GM consults the Time Chart and decides how long it takes to perform a Skill. For example, picking a lock might take 1 Turn, while using Paramedics on someone could take 1 Minute.

For each step down the Time Chart a character takes to perform a Skill, he receives a +1 bonus. For example, if a character takes 1 Minute to perform a task requiring only 1 Turn, he gets a +1 bonus.

SKILL MODIFIERS TABLE

The GM can apply the following general modifiers to Skill Rolls, based on the situation.

Modifier	Circumstance
+3 to +5	Routine
+1 to +3	Easy
-1 to -3	Difficult
-3 to -5	Extremely Difficult
-5 or more	Sheer Folly
See text	Preparing for extra time
+1 to +3	Character has extensive knowledge of the object of the Skill Roll
+1 to +3	Character roleplays the use of the Skill well
+1 to +3	Character uses good equipment in connection with the Skill Roll
+1 to +3	Excellent conditions for performing the Skill
-1 to -5	Poor conditions for performing the Skill
-1 to -5	Extremely strange or weird object to perform the Skill on
-1 to -5	Character uses poor equipment, or lacks the proper equipment (if appropriate)
-1 to -3	Combat conditions, for Skills not normally used in combat

TIME CHART

Time Period/Duration

1 Segment
 1 Phase
 1 Turn (Post-Segment 12)
 1 Minute
 5 Minutes
 20 Minutes
 1 Hour
 6 Hours
 1 Day
 1 Week
 1 Month
 1 Season (3 months)
 1 Year
 5 Years
 25 Years
 1 Century

If a character tries to perform a task too quickly, a penalty applies. For each step up the Time Chart from the time required to use a Skill, he suffers a -3 penalty. For example, if a character tries to finish a 1 Minute-long task in just 1 Phase, he suffers a -6 penalty.



THE SKILL LIST

All Skills are listed here alphabetically, with the Type of Skill, the Base Roll on 3d6, the Base Cost in Character Points, and the cost of a +1 to the Skill Roll. The GM can create other Skills or let characters buy Skills not on the list. General categories such as Professional Skills and Knowledge Skills cover Skills not listed; refer to the text for further information.

Skill	Type	Base Roll	Base/+ 1 Cost
Acrobatics	Agility	9+(DEX/5)	3/2
Acting	Interaction	9+(PRE/5)	3/2
Animal Handler	Interaction	9+(PRE/5)	3/2
Breakfall	Agility	9+(DEX/5)	3/2
Bribery	Interaction	9+(PRE/5)	3/2
Bugging	Intellect	9+(INT/5)	3/2
Bureaucrats	Interaction	9+(PRE/5)	3/2
Climbing	Agility	9+(DEX/5)	3/2
Combat Driving	Agility	9+(DEX/5)	3/2
Combat Piloting	Agility	9+(DEX/5)	3/2
Combat Skill Levels	Combat	—	Varies
Computer Programming	Intellect	9+(INT/5)	3/2
Concealment	Intellect	9+(INT/5)	3/2
Contortionist	Agility	9+(DEX/5)	3/2
Conversation	Interaction	9+(PRE/5)	3/2
Criminology	Intellect	9+(INT/5)	3/2
Cryptography	Intellect	9+(INT/5)	3/2
Deduction	Intellect	9+(INT/5)	3/2
Demolitions	Intellect	9+(INT/5)	3/2
Disguise	Intellect	9+(INT/5)	3/2
Electronics	Intellect	9+(INT/5)	3/2
Fast Draw	Agility	9+(DEX/5)	3/2
Forensic Medicine	Intellect	9+(INT/5)	3/2
Forgery	Intellect	9+(INT/5)	3/2
Gambling	Intellect	9+(INT/5)	3/2
High Society	Interaction	9+(PRE/5)	3/2
Interrogation	Interaction	9+(PRE/5)	3/2
Inventor	Intellect	9+(INT/5)	3/2
Knowledge Skill	Background	11*	2/1*
Language	Background	—	1/1
Lipreading	Intellect	9+(INT/5)	3/2
Lockpicking	Agility	9+(DEX/5)	3/2
Martial Arts	Combat	Varies	Varies
Mechanics	Intellect	9+(INT/5)	3/2
Mimicry	Intellect	9+(INT/5)	3/2
Navigation	Intellect	9+(INT/5)	3/2
Oratory	Interaction	9+(PRE/5)	3/2
Paramedics	Intellect	9+(INT/5)	3/2
Persuasion	Interaction	9+(PRE/5)	3/2
Power	Varies	9+(CHAR/5)	3/2
Professional Skill	Background	11*	2/1*
Range Skill Levels	Combat	—	Varies
Riding	Agility	9+(DEX/5)	3/2
Science Skill	Background	11*	2/1*
Security Systems	Intellect	9+(INT/5)	3/2
Seduction	Interaction	9+(PRE/5)	3/2
Shadowing	Intellect	9+(INT/5)	3/2
Skill Levels	—	—	Varies
Sleight of Hand	Agility	9+(DEX/5)	3/2
Stealth	Agility	9+(DEX/5)	3/2
Streetwise	Interaction	9+(PRE/5)	3/2
Survival	Intellect	9+(INT/5)	3/2
Systems Operation	Intellect	9+(INT/5)	3/2
Tactics	Intellect	9+(INT/5)	3/2
Tracking	Intellect	9+(INT/5)	3/2
Trading	Interaction	9+(PRE/5)	3/2
Transport Familiarity	Background	—	Varies
Ventriloquism	Intellect	9+(INT/5)	3/2
Weapon Familiarity	Combat	—	Varies
Weaponsmith	Intellect	9+(INT/5)	3/2

*: Luchadores can base these Skills on a Characteristic (usually INT).

sional Skills. While this can cause real problems for the GM, it's also extremely entertaining (which is the entire point of playing a role-playing game, anyhow).

SKILL DESCRIPTIONS

For Characteristic-Based Skills, the Characteristic listed in parentheses after the name of the Skill is the Characteristic it's based on.

ACROBATICS (DEX)

Acrobatics lets a luchador perform flips, jumps, and rolls like a circus acrobat. It enables the luchador to jump from one moving vehicle to another safely, swing from flagpoles, bounce off the top rope in a ring, and execute other tricky moves. He can also maintain his balance on narrow or difficult surfaces. At the GM's option, he may sometimes be able to obtain Surprise Move (page 228) bonuses when using Acrobatics in combat.

ACTING (PRE)

Acting enables a character to alter his physical mannerisms and speech patterns to seem to be another person, to fool someone, or to fake moods and emotions. A luchador might use it to feign outrage over a Rudo's sneaky move, convince a referee he didn't break a rule, or play up to the crowd to enhance his Flair (see page 80). To detect that a character is acting, use Acting versus an INT Roll in a Skill Versus Skill Contest.

Being a professional wrestler requires not only athletic skill, but dramatic ability as well. In

many ways the type of acting a luchador engages in is reminiscent of ancient Greek theater. Without amplification and far from the back seats of the arena, he has to use exaggerated movements, scream his lines, and engage in dramatic acrobatics to entertain the entire audience. Should he do anything illegal, he'll also need Acting to fool the referee!

ANIMAL HANDLER

Animal Handler lets a character train animals to do his bidding. He can teach an animal tricks, calm down a ferocious or enraged animal, make a trained attack animal attack a specific person in a crowd, or the like.

BREAKFALL (DEX)

Breakfall allows a luchador to roll out from a fall and stand up without taking a Half Phase. A successful roll also means the character takes only half damage from the fall. Each 2" the character falls imposes a -1 penalty on the roll. If the character makes his Breakfall Roll by half (after applying the height modifier), he takes no damage from the fall at all. Luchadores can also use Breakfall to resist damage from Throws (see page 231); a successful roll (at -1 for every 2d6 in the Throw attack) halves the damage taken.

A luchador cannot use Breakfall to land on his feet if he suffers Knockdown (see page 234) or to avoid damage from Takedowns and similar maneuvers. However, a successful Breakfall roll after he's been Knocked Down allows him to stand up as a Zero Phase Action, rather than having to spend a Half Phase standing up.

BRIBERY (PRE)

A luchador with Bribery knows when to bribe someone, how to approach him, and how much to offer. If a Bribery attempt fails badly, or if the character attempts to bribe an incorruptible target, the potential bribee may call his superior or the police, arrest the character, or threaten him with a weapon. Also, just because a character has bribed someone doesn't mean he'll stay bribed. This skill is most useful for Rudos, or for luchadores in a noir setting — most upright Tecnicos would never consider bribing anybody.

BUGGING (INT)

Luchadores with Bugging can plant and operate listening, visual, or other sensing devices ("bugs") properly, and "sweep" (search physically or with detectors) for bugs. A successful roll lets a character find an existing bug, or correctly place one. The GM should assume luchadores with Bugging have a small supply of average-quality bugging equipment.

BUREAUCRATICS (PRE)

A character with Bureaucratrics can deal with bureaucrats, cut through red tape, and extract information from bureaucracies. He also knows the right people to talk to (for just about anything) and how to reach them. This isn't a common Skill



for luchadores, though — they rarely become snarled in red tape because their fans among the ranks of bureaucrats help them out.

CLIMBING (DEX)

Climbing allows a character to climb unusually difficult walls, trees, and buildings, as long as handholds exist. Climbing speed varies according to the structure being climbed, but the base speed is 1" per Phase. Climbing equipment (such as rope, grapnels, pitons, or special shoes) may provide bonuses to the roll or speed the pace of climbing.

A climbing character's OCV and DCV are halved, and may be 0 if the character is in a really difficult position. An unsuccessful Climbing roll usually means the character cannot climb that area, but sometimes means a fall if the roll was spectacularly bad.

COMBAT DRIVING (DEX)

Luchadores with Combat Driving can drive and control vehicles that operate in two dimensions (like chariots, cars, and speedboats) in difficult situations.

To use Combat Driving, the character must know how to operate the vehicle (see Transport Familiarity, page 172). A character with Combat Driving gets one 1-point TF from the Ground Vehicles category for free.

COMBAT PILOTING (DEX)

Luchadores with Combat Piloting can pilot and control vehicles that operate in three dimensions (everything from airplanes, to submarines, to spaceships) in difficult situations (primarily combat).

To use Combat Piloting, the character must know how to operate the vehicle (see Transport Familiarity, page 172). A character with Combat Piloting gets one 1-point TF from the Air Vehicles category for free.

COMBAT SKILL LEVELS

Once a character knows how to use an attack, he can improve his skill with it by buying Combat Skill Levels (CSLs). The applicability and uses of a CSL depend on what types of attacks it works with. There are four categories of CSL, each described below. A character must define what attacks a Combat Skill Level works with when he buys it, and cannot change it thereafter.

2-Point Combat Skill Levels

A 2-point Combat Skill Level adds +1 to a luchador's OCV when he uses one single type of attack. Two-point CSLs can never apply to DCV. Examples of attacks a 2-point CSL could be bought for include Punches, Pistols, or Claws.

3-Point Combat Skill Levels

A 3-point Combat Skill Level can add +1 to a luchador's OCV or +1 to his DCV with a related group of attacks or maneuvers (usually no more than three) or a tightly-defined group of weapons. Examples of attacks a 3-point CSL could be bought for include all of a character's Martial Maneuvers (no matter how many he has), any three Combat

Maneuvers (such as Punch, Grab, and Move By), All Swords, All Pistols, or All Natural Weapons (claws, fangs, tail, and so on).

A Combat Skill Level with all of a character's Lucha Libre maneuvers is a 3-point CSL.

5-Point Combat Skill Levels

A 5-point Combat Skill Level can add +1 to a luchador's OCV or +1 to his DCV with all HTH Combat attacks or all Ranged Combat attacks.

8-Point Combat Skill Levels

An 8-point Combat Skill Level can add +1 to a luchador's OCV or +1 to his DCV with All Combat — HTH or Ranged.

Allocating Combat Skill Levels

A single 2-point Combat Skill Level can only improve a luchador's OCV. It adds to the attack it was bought for whenever the character uses that attack.

A Combat Skill Level costing 3, 5, or 8 points can improve either a luchador's OCV or his DCV when the character uses the attacks it was bought for. The character has to choose which one it improves, though he can change the assignment of his CSLs from Phase to Phase. Changing the assignment of CSLs is a Zero Phase Action, but a luchador can only do it once per Phase. After he attacks, his CSLs stay as they are until his next Phase begins or he Aborts to a defensive Action.

Combat Skill Levels On Foci

Luchadores sometimes want to buy Combat Skill Levels with the Limitation Focus (page 210) to create targeting scopes for guns and the like. Luchadores may only buy 5-point and 8-point Combat Skill Levels with Focus. However, CSLs bought as Foci can only improve a luchador's OCV; they have no effect on DCV.

COMPUTER PROGRAMMING (INT)

A character with Computer Programming can program and operate computers. This includes knowledge of, and the ability to use, hardware, software, operating systems, and the like, both for routine uses and unusual ones (such as hacking, searching for information, or defeating computer-assisted security devices).

CONCEALMENT (INT)

Concealment represents a luchador's ability to hide things and to find things which others have hidden — important papers, weapons, jewels, artifacts, drugs, and so forth.

CONTORTIONIST (DEX)

Contortionist gives a character the ability to manipulate his body to get out of ropes and other bonds (or to fit into tiny spaces he's normally too big for). An attempt to escape from normal ropes would incur a -0 or -1 modifier, wires would be -2 or -3, and handcuffs would be -3 or -4.

A character can use Contortionist to escape from Grabs (page 230), including Grab-based Martial Maneuvers. If he succeeds with a roll exactly, he can add 1d6 to his STR; for every additional point by which the roll was made, he can add +1d6 more.

CONVERSATION (PRE)

Conversation allows a character to extract information from people with careful conversation, and/or to be an entertaining conversationalist. If Conversation is performed correctly, the victim won't even realize he's divulged anything.

CRIMINOLOGY (INT)

A character with Criminology knows how to look for clues, dust for fingerprints, analyze evidence, examine criminal records and files, do ballistics tests, and so on.

CRYPTOGRAPHY (INT)

Cryptography allows a character to solve ciphers and codes, encrypt or encode messages, and hide messages in ordinary text. In modern settings it may require the use of a computer.

DEDUCTION (INT)

Deduction is the ability to take several facts and leap to an inobvious conclusion — the classic detective's skill. A failed Deduction roll usually indicates the character can't think of an answer, but it may mean an incorrect deduction.

DEMOLITIONS (INT)

A character with Demolitions can use explosives properly. He knows about different types of explosives, how to handle and set them off, and how to defuse explosive devices.

DISGUISE (INT)

Disguise allows a character to change his (or another character's) appearance with makeup, costumes, body language, and facial expression (though acting like another person requires Acting). He can alter his appearance, or disguise himself to look like a specific person (though this usually involves a -1 to -3 penalty). To spot someone wearing a disguise, an onlooker must make a PER Roll in a Skill Versus Skill Contest against the character's Disguise.

ELECTRONICS (INT)

Electronics allows a character to identify, understand, analyze, build, repair, disable, and rewire electronic devices. The character usually needs tools to use Electronics, and often lots of time.

FAST DRAW (DEX)

Fast Draw is the ability to ready and use a weapon quickly. A character with Fast Draw can draw a weapon as a Zero Phase Action instead of the usual Half Phase Action (see page 223), and can change Clips (page 209) as a Half Phase Action.

FORENSIC MEDICINE (INT)

Luchadores with Forensic Medicine can study a corpse (or even perform an autopsy) to learn about the cause of death, how long the individual has been dead, if the corpse was moved after death, and so forth.

FORGERY (INT)

Forgery is the ability to duplicate documents, objects, and money. It usually requires time and specialized equipment (especially for highly technical forgeries), but duplicating a signature by hand only takes a few seconds.

GAMBLING (INT)

Gambling represents a luchador's ability to win gambling games that require some skill (blackjack, poker, and so forth). Additionally, Gambling lets a character cheat (some forms of cheating also require Sleight Of Hand). A successful roll means the character won (or cheated successfully) — the more he makes it by, the more he wins. Failing the roll means he lost or his cheating failed.

HIGH SOCIETY (PRE)

Luchadores with High Society know about upper-class culture and how to interact with it: what clothes to wear, which fork to use for shrimp, who's who, the gossip and "court politics" applicable to the situation, and so forth.

INTERROGATION (PRE)

A character with Interrogation can extract information from people, either forcibly or through psychological manipulation. He knows how to avoid leaving marks, can judge how close a victim is to death or breaking, and is an expert at manipulating subjects into revealing information. Interrogation works against an EGO Roll in a Skill Versus Skill Contest; the Talent Resistance helps victims resist Interrogation.

INVENTOR (INT)

Inventor allows a character to design and construct new devices. It does not grant a character any scientific or technical knowledge; to use it, he needs related Skills (for instance, Weaponsmith to invent new weapons, or Electronics and SS: Physics to design a satellite).

KNOWLEDGE SKILL

This general and flexible Background Skill includes knowledge of certain groups, places, people and things — any subject the character wishes to have knowledge of. For 2 Character Points, the character has an 11- roll to perform a given Knowledge Skill (KS). Alternately, luchadores can base the Skill upon a Characteristic (typically INT) for 3 Character Points, giving a base $(9 + (\text{CHAR}/5))$ roll. In either case, each +1 to the Skill Roll costs 1 Character Point.

The character must define the subject when he purchases the KS, and it can be virtually anything he can think of. Examples include: Arcane And Occult Lore; British Literature; Demons; The Local Wrestling Promotion; Horse Racing; The Mafia; Mexico City; Rock Music; and Zulu Culture. Luchadores may not take KSs for scientific subjects, like Astronomy, Biology, or Physics; those require Science Skills (page 170).

Some common KSs for luchadores include:

CK: Mexico City: As there is only one primary location in a standard *Lucha Libre Hero* campaign (see Chapter Five), this Intellect Skill covers most of the character's entire universe. Characters who are based out of other locations should substitute in the appropriate city.

KS: Lucha Libre: The character knows all about the history, culture, and terminology of Lucha Libre. He has a good understanding of kayfabe (if it's relevant to the setting) and can recognize most wrestlers by their mask or shtick. It doesn't give him the ability to actually be a luchador, however (that's PS: Luchador). "Marks" have this KS at high levels. Especially knowledgeable characters can buy KSs for more specialized subjects, such as KS: Famous Luchadores or KS: Lucha Libre Holds And Takedowns.

KS: Supernatural Monsters: The character knows all about vampires, werewolves, Aztec mummies, la Llorona, and the other sorts of supernatural monsters that inhabit his world. He knows their habits, weaknesses, and often their background stories.

LANGUAGES

This Background Skill represents a level of fluency in, and knowledge of, a language — the more points spent, the greater the luchador's fluency.

Every character knows his native language for free at the "Idiomatic" level. For most luchadores this means Spanish. Other languages luchadores often learn include English, French, Portuguese, Romanian, and Nahuatl (the language of the Aztecs).

FLUENCY TABLE

Fluency Points	Character
Basic Conversation	1
Fluent Conversation	2
Completely Fluent, with accent	3
Idiomatic, native accent	4
Imitate dialects	5
Literacy (if not standard for society)	+1 point

LIPREADING (INT)

Lipreading allows a character to read someone's lips to tell what that person's saying (if he knows the language that person's speaking).

LOCKPICKING (DEX)

Lockpicking let a character open locks using special tools instead of keys. It does not allow the character to detect or bypass security devices; that requires Security Systems.

MARTIAL ARTS

Martial Arts represents enhanced HTH Combat fighting ability, whether derived from intense training, innate ability, or hard-won experience. The accompanying table lists the costs of

some "basic" Martial Maneuvers that you can use for fighting styles like Karate, Kung Fu, and Boxing; see page 231 for more information. For information about, and costs of, the special Martial Maneuvers used in Lucha Libre, see pages 50-74 (particularly the Master Lucha Maneuvers Table on pages 52-55). (And don't forget that a Signature Move costs +2 Character Points; see page 75.)

MECHANICS (INT)

A character with Mechanics can use the proper tools to repair, replace, modify, and build mechanical devices, such as cars or construction equipment.

MIMICRY (INT)

Mimicry allows a character to imitate someone else's voice, or certain other sounds, perfectly. Others can detect Mimicry with a Skill Versus Skill Contest pitting the listener's Hearing PER Roll against the Mimicry roll.

ORATORY (PRE)

Oratory represents the ability to speak to an audience and deliver a convincing presentation. It's most commonly used by politicians, clergymen, speechmakers, and the like, but more than a few luchadores have Oratory as well because they're so good at addressing the arena crowds. They use it to generate Heat in the ring before, during or after a match; see page 77.

PARAMEDICS (INT)

A character with Paramedics knows how to perform first aid, stop bleeding, repair damage, and generally keep someone alive. He can prevent someone from bleeding to death (page 234); a successful roll (with a penalty of -1 per 2 BODY of damage sustained) stops the victim from losing any more BODY due to bleeding. Advanced medical care, such as surgery, requires a hospital and Skills such as Science Skill: Medicine.

PERSUASION (PRE)

Luchadores with Persuasion can convince, persuade, or influence individuals, or tell believable lies. Persuasion is normally only used on NPCs; PCs are usually allowed more latitude with their decisions. However, a successful Persuasion roll should make a PC much more inclined to believe the speaker or do as he requests.

PROFESSIONAL SKILL

This general and very flexible Background Skill gives a character the ability to perform certain professions, crafts, tasks, and the like. For 2 Character Points, the character has an 11- roll to perform a given Professional Skill (PS). Alternately, luchadores can base the Skill upon a Characteristic for 3 Character Points, giving a base (9 + (CHAR/5)) roll. In either case, each +1 to the Skill Roll costs 1 Character Point.

The character must define the job, craft, or task when he purchases the PS, and it can be virtually anything he can think of. Examples include: Accountant; Carpenter; Goldsmith; Lawyer; Mad

MARTIAL MANEUVERS COSTS

Maneuver	Cost
Choke Hold	4
Defensive Strike	5
Killing Strike	4
Legsweep	3
Martial Block	4
Martial Disarm	4
Martial Dodge	4
Martial Escape	4
Martial Grab	3
Martial Strike	4
Martial Throw	3
Nerve Strike	4
Offensive Strike	5
Sacrifice Throw	3
+1 Damage Class	4
Weapon Element	1

Scientist; Singer; Singing; or Teacher. As the names indicate, PSs often represent a character's employment, but can also indicate hobbies, interests, and other abilities.

PS: Luchador

In *Lucha Libre Hero*, all professional luchadores have the Skill PS: Luchador. It includes knowledge about promotions (who runs or works for them, what terms they offer, and so on), the rules of Lucha Libre, how to work with other wrestlers to put on a convincing performance, the locations of arenas, basic human anatomy as it's exploited by Lucha Libre maneuvers, how to perform in a way that pleases the fans, and so on. If purchased as a Characteristic-based Skill, it should be based on DEX.

PS: Mad Scientist

PS: Mad Scientist gives a Mad Scientist villain the ability to perform experiments that simply wouldn't work for a normal, sane scientist. These could include turning normal people into wax monsters, creating a super-beast out of a goldfish and a G.I. Joe doll, or manufacturing a torture-powered artificial heart. In and of itself, PS: Mad Scientist doesn't convey any particular scientific knowledge; the character must still have the relevant Science Skills to actually perform the experiment (particularly SS: Mad Science; see below).

RANGE SKILL LEVELS

Range Skill Levels (RSLs) are similar to Combat Skill Levels (page 167). However, they only increase a luchador's OCV, and only for purposes of overcoming the Range Modifier (page 226). The accompanying Range Skill Levels Table lists the cost per +1 OCV, based on how many different types of attacks the RSL applies to.

The smallest RSL which can be bought as a Focus is a 3-point Level.

RANGE SKILL LEVEL TABLE

Cost	Application
1½	+1 OCV to offset the Range Modifier with any single attack
2	+1 OCV to offset the Range Modifier with any three maneuvers or tight group (e.g., +1 vs. Range With Pistols)
3	+1 OCV to offset the Range Modifier with all attacks

RIDING (DEX)

Luchadores with Riding can ride a living creature under difficult circumstances, including fighting while mounted, leaping obstacles, and the like. To use Riding, the character must know how to handle the animal (see Transport Familiarity, page 172). A character with Riding gets one 1-point TF from the Riding Animals category for free.

SCIENCE SKILL

This general and very flexible Background Skill gives a character a solid grasp of and working knowledge of a particular field of science (whether a physical science, like Chemistry, or a social science, like Anthropology). For 2 Character Points, the character has an 11- roll to perform a given Science Skill (SS). Alternately, luchadores can base the Skill upon a Characteristic (usually INT) for 3 Character Points, giving a base (9 + (CHAR/5)) roll. In either case, each +1 to the Skill Roll costs 1 Character Point.

The character must define the science when he purchases the SS, and it can be virtually any scientific subject he can think of. Examples include: Accounting; Anatomy; Anthropology; Archaeology; Biology; Chemistry; Genetics; Mathematics; Medicine; Physics; Sociology; Surgery; and Zoology.

In *Lucha Libre Hero* campaigns, Science Skills tend to be the province of Mad Scientists and Professors. The former often take SS: Mad Science (among many other SSs), which covers instantaneous cloning, torture-powered artificial organs, time travel, or any other subject that caused fools to laugh at you back at the academy. Similarly, most Mad Scientists have SS: Monster Creation, reflecting their working knowledge of how to create or breed Monsters such as Ape Men, Franksteins, Zombies, and their fiendish brethren.

SECURITY SYSTEMS (INT)

A character with Security Systems can locate, recognize, evade, and build various types of alarms and traps. This usually requires the proper equipment, and often a lot of time (one Turn or longer) as well.

SEDUCTION (PRE)

Seduction is the ability to gain others' trust (and perhaps even friendship) by offering companionship or favors. This Skill is normally only for use on NPCs; a player should have more control over his character's actions. The GM may rule that Seduction can be used on a PC when it fits his Disadvantages or personality.

SHADOWING (INT)

A character with Shadowing can follow or watch someone subtly (either on foot or in a vehicle), establish static surveillance without being detected, and so forth.

SKILL LEVELS

Once a character knows a Skill, he can improve his ability to use it by buying Skill Levels. The applicability and uses of a Skill Level depend on what types of Skills it works with; there are five categories of Skill Levels, each described in the accompanying Skill Levels Table. A character must define what Skills a Skill Level works with when he buys it, and cannot change them thereafter.

Allocating Skill Levels

A character can only apply a Skill Level to one task at a time. He must choose which Skill a Skill Level applies to, though he can change the assignment of his Skill Levels from Phase to Phase. Changing the assignment of Skill Levels constitutes a Zero Phase Action, but a character can only do it once per Phase. After he performs the task, his Skill Levels stay as they are until his next Phase begins.

Skill Levels On Foci

Luchadores sometimes want to buy Skill Levels with the Limitation Focus (page 210), such as advanced lockpicking tools that make Lockpick-

SKILL LEVELS TABLE

Cost	Type of Level
2 points	+1 with one Characteristic Roll
3 points	+1 with any three related Skills (e.g., +1 with Conversation, High Society, and Seduction; +1 with Mechanics, Security Systems, and Lockpicking)
5 points	+1 with All Agility Skills, All Intellect Skills or All Interaction Skills (or any other group of similar Skills the GM is willing to permit)
8 points	+1 with all non-combat Skills
10 points	+1 Overall Level (applies to any roll; characters can also use it as an 8-point Combat Skill Level)

ing easier, or a magic amulet that enhances a character's Oratory. Luchadores may only buy 3-point and more expensive Skill Levels with Focus.

SLEIGHT OF HAND (DEX)

Sleight Of Hand is the ability to palm items, fool the eye, perform certain magic tricks, and so forth. Large objects (anything bigger than a small pistol) are, of course, more difficult to palm (-1 to -5). Luchadores can also use Sleight Of Hand to pick pockets in a Skill Versus Skill Contest against the victim's PER Roll. Rudos frequently use this Skill to sneak foreign objects into the ring to use against their opponents when the referee isn't looking.

STEALTH (DEX)

Luchadores with Stealth can hide in shadows, move silently, and/or avoid detection in combat conditions. When a character wants to be stealthy, use his Stealth roll versus the PER Rolls of anyone attempting to find him (or who might perceive him) in a Skill Versus Skill Contest.

STREETWISE (PRE)

Streetwise gives a character knowledge of the seamy side of civilization. He knows how to find the black market, talk to thugs and criminals, gain information, deal with organized (and not so organized) crime figures, and so on.



SURVIVAL (INT)

Luchadores with Survival can live off the land, find food and water, locate or build crude shelters, identify dangerous plants and animals, and the like.

SYSTEMS OPERATION (INT)

Luchadores with Systems Operation know how to operate sensing and communication devices properly. It does not cover navigational equipment (that's Navigation) or encoding transmissions (that's Cryptography).

TACTICS (INT)

A character with Tactics knows how to fight effectively and efficiently in discrete battles and small units — how to position (and best use) a small force, when it's time to retreat, and so forth.

TEAMWORK (DEX)

Luchadores with Teamwork know how to fight well as part of a group (such as a tag team). They need it to perform Double Team Maneuvers (on page 80). Characters do not have to buy Teamwork separately for each person or group they want to Coordinate with; it simulates a character's general ability to work as a "team" with any other character in combat.



TRACKING (INT)

Luchadores with Tracking can follow a trail by observing tracks, marks, broken twigs and so forth, and also know how to hide tracks.

TRANSPORT FAMILIARITY

This Background Skill allows luchadores to drive or pilot specific types of vehicles, or ride a living mount, under routine conditions (combat or crisis conditions require other Skills listed above).

Each Transport Familiarity (TF) costs 2 Character Points. The character must select one of the following groups of vehicles:

- Riding Animals (horses, camels, elephants, and so on)
- Ground Vehicles (cars, trucks, trains, motorcycles, sleds, snowmobiles)
- Water Vehicles (rowed boats, sailed boats, motorized boats)
- Air Vehicles (airplanes, helicopters, flying cars)
- Space Vehicles (starships and spacecraft)

Luchadores can purchase a TF with a single specific type of vehicle for 1 Character Point. This includes not only individual vehicles (Karmann Ghia, Lear Jet) but recreational “vehicles” (such as SCUBA, Parachuting, Snow Skiing, or the like).

WEAPON FAMILIARITY

Weapon Familiarity represents the knowledge of how to use specific weapons. A character fights

at -3 OCV when using a weapon for which he does not know the WF.

Each Weapon Familiarity (WF) costs 2 Character Points. The character must select one of the following groups of weapons:

- Common Melee Weapons (axes, hammers, knives, maces, swords, spears, polearms, clubs)
- Common Missile Weapons (bows, crossbows, thrown weapons)
- Small Arms (pistols, rifles, shotguns, submachine guns, assault rifles, grenades)
- Uncommon Modern Weapons (flamethrowers, machine guns, shoulder-fired weapons)
- Lucha Libre Weapons (anything typically found in or near the ring that can be used as an improvised weapon; see page 244)

Luchadores can purchase a WF with a single specific type of weapon for 1 Character Point. This includes not only individual weapons (greatswords, longbows, submachine guns), but “unusual” weapons not covered by the categories listed above (staves, slings, whips, garrotes, nets, flails, and so on).

WEAPONSMITH (INT)

Luchadores with Weaponsmith can make, maintain, and repair any type of weapon. They can also identify the origin, uses, and effects of any weapon they are familiar with or have time to analyze.

PERQUISITES (PERKS)

Perquisites (or Perks) are useful resources, items, privileges, and benefits a character has. Unlike Skills, Perks tend to be transitory in nature. A character can easily gain Perks during the course of the campaign — and later lose them just as easily.

PERK DESCRIPTIONS

CONTACT

Cost: 2 Character Points; +1 to roll per +1 point

A character with this Perk knows someone who can occasionally help him out, usually because that person has a job, position, or other resources useful to the character. A character can buy this Perk many times; in each case, it represents a different person he knows. Typical useful contacts might include professors in various fields, the Chief of Police, or one of the local promoters.

A Contact costs 2 Character Points for an 11-roll. Each +1 to the roll costs +1 Character Point. (At the GM's option, a character can buy a Contact with an entire organization, such as the PFP, for triple the cost of an ordinary Contact.)

When a character wants to use his Contact, he must make his roll. If the roll fails, the Contact is of no use to him — either the character can't get in touch with his Contact, or the Contact can't help. If the roll succeeds, the Contact helps the character as best he can, though he probably won't risk his life, job, or anything else really important.

Two particularly appropriate Contacts for luchador PCs are:

- **CINVESTAV (an organization):** The character works closely with CINVESTAV, the Center for Research and Advanced Studies. CINVESTAV is Mexico's premier organization for Professors who've dedicated their lives to combating superscientific and supernatural threats to the nation. Through his cooperation with CINVESTAV, the character gains access to skilled academics and equipment he might not otherwise have.
- **Sons Of The Church (an organization):** The character is a trusted agent of the Catholic Church and an honorary member of its secret trans-national monster fighting agency, El Diaconate. Through his contacts with Mexico City's clergy, the character receives communications from El Cardenal Ocultado, the Hidden Cardinal who directs the Holy See's never-ending battle against vampires, werewolves, Aztec Mum-

mies, and other creatures of darkness. He also knows the secret handshake which members of El Diaconate (mostly wrestlers, priests, and wrestling priests) use to identify one another.

FOLLOWER

Cost: 1 point per 5 Character Points in Follower

This Perk means the character has a Follower of some kind — a person loyal to him and willing to do what he asks. Examples of Followers include human agents, familiars, golems, robots, and kid sidekicks.

You build Followers with the same Base Points as any other character in the campaign. They may also have points from Disadvantages. However, the Follower must be built on fewer Character Points, total, than the character who buys him.

The cost to buy a Follower is his Base Points divided by 5. In other words, the character doesn't pay for any points gained from Disadvantages. For example, suppose the famous luchador Super Pheemy wants a kid sidekick, El Hijo De Pheemy. Super Pheemy is built on 350 points (275 Base Points, plus 75 points from Disadvantages). El Hijo De Pheemy is built on 250 Base Points, too, but since he has to be built on fewer Character Points than Super Pheemy, the luchador only gives him 25 Disadvantage points. El Hijo De Pheemy costs Super Pheemy $(250/5 =) 50$ Character Points.

FRINGE BENEFIT

Cost: Varies

A Fringe Benefit is a Perquisite the character acquires from his job or background — a “perk” in the classic sense. The Fringe Benefits Table lists the cost for some common Fringe Benefits in various campaigns.

In *Lucha Libre Hero*, one common Fringe Benefit is a 1 Character Point Membership in a lucha libre promotion, most often Lucha Libre Mundial (see page 133). A promotion performs many useful functions such as booking venues, advertising matches, and (perhaps most importantly) paying its fighters! “LLM” is the most prestigious promotion in all of Mexico, so naturally it's the one the PCs should belong to.

MONEY TABLE

Value	Annual Income
-10	<i>Disadvantage:</i> Destitute (\$3,000)
-5	<i>Disadvantage:</i> Poor (\$10,000)
0	Middle Class: \$75,000
5	Well Off: \$500,000
10	Wealthy: \$5,000,000
15	Filthy Rich: unlimited income

FRINGE BENEFITS

Cost	Notes
1 point	License to practice a profession
1 point	Passport
1 point	Press Pass
1 point	Weapon Permit (where appropriate)
1-10 points	Membership*
2 points	Concealed Weapon Permit (where appropriate)
2 points	Local Police Powers
2 points	Private Investigator License
3 points	Federal/National Police Powers
5 points	International Police Powers
5 points	Diplomatic Immunity
10 points	Head of State (with GM's permission; may cost more)

*: This means the character is a member of an important organization or group. The cost depends on how beneficial being a member is to the character, and his rank and powers within the organization. For example, Membership in LLM or another Lucha Libre promotion costs 1 Character Point, since all it provides is a place to work and opportunities to make contacts. However, membership in a secret Vatican monster-hunting organization that provided resources, equipment, and cover stories might cost 5 or 10 points.

MONEY

Cost: Varies

Money may not make the world go round, but it can help motivate PCs — and having a lot of it can make accomplishing many things much easier for a luchador. (However, the GM should never let characters just buy their way out of trouble, unless doing so somehow contributes to the story and the fun of the game.) The accompanying table gives the point cost for various levels of annual income in a typical *Lucha Libre Hero* campaign.

Most masked wrestling characters enjoy a fairly luxurious lifestyle filled with nice clothes, fast cars, and beautiful women. But Money for luchadores involves certain restrictions that don't apply to most people. Wealthy or not, the character still has a job (wrestling) that requires constant attention. He can't miss his matches, he has to practice his fighting skills, and he must maintain a rigorous, daily exercise regimen to keep his physique in top shape. Within these restrictions he still has a pretty swinging time, though!



TALENTS



Talents are unusual abilities some characters possess. They include weird or unique attributes, bizarre skills, and a variety of effects which are not common among normal folk, but that heroes and their enemies sometimes possess. Think of them as a sort of “halfway step” between Skills and Powers. They do not cost END to use. The GM may wish to forbid luchadores to buy some of them, or may wish to limit each Talent to just one character in the campaign.

TALENT DESCRIPTIONS

AMBIDEXTERITY

Cost: 9 Character Points

Ambidexterity allows a luchador to eliminate the Off Hand penalty (page 228) when performing tasks or using a weapon. This does not allow a character to attack more than once per Phase.

BUMP OF DIRECTION

Cost: 3 Character Points

A luchador with this Talent has an innate sense of direction. He can always tell direction without reference to visual clues, and can also tell if he is above or below the local ground level.

COMBAT SENSE

Cost: 15 Character Points for a base 9 + (INT/5) roll; +1 to roll for +1 Character Point

Combat Sense gives a luchador the innate ability to fight effectively in HTH Combat even while in darkness or blinded.

A successful Combat Sense roll allows a luchador to make, or defend himself against, HTH Combat attacks without suffering a penalty to his OCV or DCV because he cannot perceive his opponent with a Targeting Sense. The character must roll each Phase to keep track of his opponents; this takes a Half Phase. If the roll fails, he suffers normal nonperception penalties (page 86) that Phase.

Combat Sense has no effect on Ranged combat.

DANGER SENSE

Cost: 15 Character Points for a base 9 + (INT/5) roll; +1 to roll for +1 Character Point

Danger Sense gives a character a “sixth sense” about things and situations dangerous to him. The character makes a Danger Sense roll whenever told to by the GM, though he may request a roll if he suspects something. If the roll fails, he does not sense any danger. If the roll succeeds, the character

is not Surprised by the danger (*i.e.*, he gets his full DCV against the attack). If he makes the roll by half or less, he knows the true location and type of danger threatening him; if appropriate and he has a Phase to use, he can make an attack against the danger at his normal OCV.

DOUBLE JOINTED

Cost: 4 Character Points

A Double Jointed character has unusually flexible joints. He receives a bonus of +1 to +3 to Contortionist rolls (and sometimes Breakfall rolls too). The GM determines the amount of the bonus based on the circumstances.

EIDETIC MEMORY

Cost: 5 Character Points

The luchador has a photographic memory. He can remember images and other sensations which he’s studied (including written pages) with near-photographic exactness.

Eidetic Memory doesn’t teach a character any Skills, even though he can recall facts from books he’s read. A character must spend Experience Points to retain any information he studies as permanent KSs or SSs.

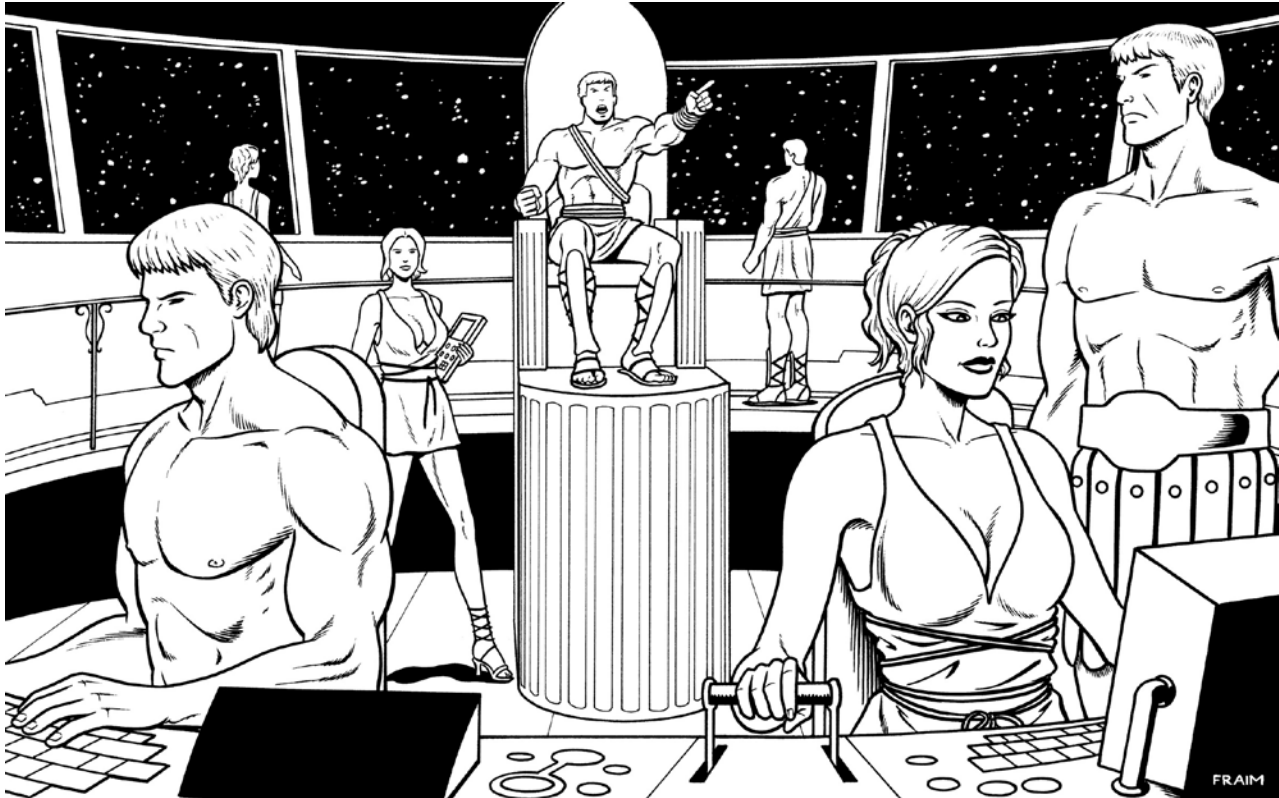
ENVIRONMENTAL MOVEMENT

Cost: Varies

A character with Environmental Movement can move without restrictions in environments that hamper most characters (see Environmental Conditions, page 228). He typically suffers no penalty to OCV, DCV, Skill Rolls, or movement based on being in those environments. The accompanying table lists the costs for different types of environments.

ENVIRONMENTAL MOVEMENT

Cost	Type
3	Aquatic Movement (no penalties while in water)
3	I Can Drunk Just As Good Fight! (no penalties for intoxication)
1	Icewalking (no penalties on ice, mud, or other slippery surfaces)
3	Ropemaster (no penalties for standing on the ropes or turnbuckle)
3	Supreme Balance (no penalties on narrow surfaces)



RESISTANCE

Cost: 1 Character Point per +1 to EGO Roll

Resistance represents a luchador's ability to resist the use of the Interrogation Skill (it's also useful for withstanding the pain of certain types of NND-based Martial Maneuvers). It costs 1 Character Point for each +1 to the character's EGO Roll for the purpose of resisting Interrogation. This also applies to the EGO Roll luchadores have to make to avoid tapping out (see page 81), so GMs should be wary about letting PCs buy too many points of Resistance.

SPEED READING

Cost: 4 Character Points

This Talent allows a character to read books and documents up to ten times faster than normal.



PERKS AND TALENTS SUMMARY TABLE

Perk Name	Description
Contact	Character knows someone who sometimes helps him
Follower	Character has a loyal servant or helper
Fringe Benefit	Character has some influence or authority based on his job or position in society
Money	Character is wealthier than normal

Talent Name	Description
Absolute Time Sense	Character can gauge the passage of time accurately
Ambidexterity	Character doesn't suffer Off Hand penalties
Bump Of Direction	Character has an innate sense of direction
Combat Sense	Character can fight effectively in HTH Combat even while blinded
Danger Sense	Character has a special "sixth sense" for danger
Double Jointed	Character has unusually flexible joints, giving him Skill bonuses
Eidetic Memory	Character has a photographic memory
Environmental Movement	Character can move and act without restriction in an unusual environment
Resistance	Character can withstand interrogation better than normal
Speed Reading	Character can read ten times faster than normal

POWERS



Powers are, typically, abilities far beyond those of mortal men — for example, flying or firing energy bolts. They represent the superpowers of a superhero, the spells of a sorcerer, or the abilities of an alien. You can also use Powers to simulate a wide variety of abilities and skills common to characters from many genres of fiction, but which don't fit the standard definition of "superpowers" (such as the ability to run faster than most people or punch harder than normal).

Luchadores in most typical *Lucha Libre Hero* campaigns don't actually have superhuman powers, but they frequently have exceptional abilities that are most easily described in the *HERO System* as Powers. (See Action Stunts, page 36, for many examples.) Also, of course, many monsters and aliens have abilities well beyond those of ordinary men, including superpowers that would not be out of place in a comic book (like a vampire's ability to turn into a bat).

Equipment, particularly weapons, is often built using Powers. For example, a gun is a Ranged Killing Attack with the Focus and Charges Limitations. Most of the devices in a Mad Scientist's lab are also best represented with Powers.

The rules for each Power define the basic structure of an ability built with that Power. For example, when a character buys an Energy Blast, the rules define the amount of damage the attack does, how to perform the Attack Roll, and the maximum Range of the power.

You can create most characters' abilities by purchasing the appropriate Power. However, if an ability requires more than a Power by itself, you can apply Advantages (page 204) and Limitations (page 208) to improve or restrict the Power.

BUYING POWERS

Characters purchase Powers by paying the Character Point cost listed under each Power. These are the same Character Points used to buy Characteristics and Skills. The minimum cost for any Power, even one with Limitations, is 1 Character Point.

SPECIAL EFFECTS

One of the most important things to remember when you use *Lucha Libre Hero*, particularly for creating powers, spells, and other abilities, is the concept of special effects.

The *HERO System* explains Powers in game terms: a certain number of Character Points buys so many dice of Energy Blast; a 20-point Force Field always has 20 points of defense; and so forth.

But the Power descriptions don't explain what Powers look like, or what they're made of. For example, the text of Energy Blast just describes it as a way to inflict damage at range. It doesn't mention whether the energy beam is made of fire, lightning, magic, "pulsion particles," rubber bullets, plasma, or something else. A Power's descriptions simply explain what it does in rules terms. It's up to you to provide the exact definition for what the power is and what it looks like — in other words, you decide what its special effect is.


If you read through *Lucha Libre Hero*, you won't find any specific rules for things like "fire blasts" or "lightning bolts" or "magic." Fire, lightning, and magic are all special effects, and the *HERO System* rules let you pick the special effect you want. So, if you want your character to have the power to project a lightning bolt, you might spend 40 Character Points to buy him an Energy Blast 8d6, then label that Energy Blast "Lightning Bolt." Later on, if you design a monster who's a fiery corpse, you might want him to have the power to shoot a blast of fire at his enemies. You could spend 40 Character Points on an Energy Blast 8d6 and call it "Fire Blast." Both characters have an Energy Blast 8d6, but for one character the special effect is "lightning," while for the other the special effect is "fire."

There are no restrictions on what might make an acceptable special effect beyond what's appropriate for your individual game. Most powers and abilities that *Lucha Libre Hero* PCs possess have the special effect of "advanced wrestling training," "supreme fighting skills," "I'm highly athletic," or "gadgets," but those aren't the only possibilities. Monsters and villains may have abilities defined as "magic" or "mad science devices," for example.

THE EFFECT OF SPECIAL EFFECTS

The special effects of a Power define exactly how it works, what it looks like, and any other incidental effects associated with it. Sometimes a Power receives minor benefits and drawbacks because of its special effects. These minor modifiers don't change the cost of the Power. However, if the special effect provides a major benefit you have to pay Character Points for that to buy an Advantage (page 204). If the special effect significantly restricts an ability, you can save Character Points by taking a Limitation (page 208) for it. In *Lucha Libre Hero*, you have to pay Character Points for things that help your character, but you save points if something hinders your character — in short, you get what you pay for.

STOP SIGNS

Each Power's point cost serves to balance it against the other Powers. But some Powers can alter a GM's storyline substantially. These are marked with a . The GM should carefully consider the impact of these Powers before permitting them in a scenario.

For example, a character with Fire powers can help keep his friends warm if they're trapped in a freezer. While the character could buy this (as Life Support [Safe Environment: Intense Cold, Usable Simultaneously]), the effect is so minor the GM should allow him to do it without paying Character Points for it — it's just an "indirect benefit" of his chosen special effect. Only if this effect becomes useful in the game on a frequent basis, or the character tries to exploit it in combat, should the GM make him pay points for it. Once the benefits or drawbacks of the Power become significant, the cost of the Power should reflect them.

Often, a specific set of special effects provides inspiration for the design for a PC or NPC. A character who glides through the air with a parawing differs from a ghost who glides by being lighter than air, even though both buy the Power Gliding. Extra Running bought through a skateboard has some inherent Limitations and Advantages which simple sprinting wouldn't have to deal with (a skateboard doesn't work well offroad, but gets velocity bonuses going downhill). The better you know your character's special effects, the more fun you'll have with the character.

REASONING FROM SPECIAL EFFECTS

Most roleplaying games don't work the way *Lucha Libre Hero* does. Instead of letting you choose the special effects of a power and create the power the way you want, they give you a list of powers and abilities, and you have to pick from what they offer. For example, in some games you might find "Lightning Bolt" and "Fire Shield" listed among the powers you can choose from. You won't find that in *Lucha Libre Hero*; instead, you'll find generic Powers like Energy Blast and Force Field from which you could create your own "lightning bolt" or "fire shield."

This has important ramifications for how you create your luchador and his abilities. To get the most enjoyment out of the *HERO System* — to take advantage of the enormous creative freedom it offers you — you have to reason from special effects. In other words, you have to do three things:

1. Decide what sort of power you want to create by choosing the power's special effect.

At this step, don't think about the rules. Instead, focus on what you want the power to be and to do: "I want my mad scientist to have a device that controls the weather"; "I want my character to have the power to hypnotize people by looking directly into their eyes."

2. Once you've chosen a special effect for a power, decide what game effect you want that power to have.

Think about what you expect the character to do with the power in the game. Does he use it to hurt people? To move around the wrestling ring? To make another luchador tired and weak? To protect himself from electricity?

At this step, you need to think in rules terms. Remember, the *HERO System* rules are "generic." You won't find a rule or a Power called "laser bolts." You have to think about what a laser bolt power does generically: it causes damage to people and objects. What types of powers in *Lucha Libre Hero* cause damage? The Attack Powers. Therefore you want to use the rules for one of the Attack Powers to create a laser bolt.

3. Last but not least, you have to put 1 and 2 together, combining your power idea with your knowledge of the rules to build the power you want.

All you have to do is decide which Power (and possibly which Advantages and Limitations) works best for the effect you have in mind. Think of the *HERO System* rules as a set of building blocks, then choose the right ones to build what you have in mind.

This may sound a little complicated, but it's really pretty simple. The more you do it, the easier it becomes. Here are a couple of examples:

Weather Powers

Suppose you want to create a mad scientist villain who's built a device that can control the weather and generate various weather-based effects. As with any *Lucha Libre Hero* ability, step back from the idea for a minute. You've done the first step — you've decided on a special effect, "weather control." But there's no Power in the book called "Weather Control." You have to build your character's weather control powers yourself.

So, you proceed to the second step and decide what weather control can do for your luchador in game terms. In other words, what game effect does "weather control" have?

First, there's the simple effect of "changing the weather." Looking through the Powers, you decide Change Environment seems like the best way to alter the local weather — and you're right, that's one of the classic uses of that Power. So you buy some Change Environment defined as "changing the weather." For the basic combat effect which comes with the power, you choose -1 to PER Rolls — blinding rain, snow, fog, or distorting heat waves, things like that.

But you have some other weather-based effects in mind, too. Change Environment just lets you alter the local weather; it doesn't let you blast people with lightning bolts or use the wind to blow trees over. So you've got some more powers to build. You decide you want three more powers: the ability to call down lightning bolts from the sky; the ability to create areas of intense cold; and the power to create winds powerful enough to move objects and people around.

Step two recommends that you determine a power's game effect and use that to tell you how to build a power. For the Lightning Bolt, the power's game effect is "it causes electrical damage at range." That definitely sounds like an Attack Power (page 181) of some sort. After you look through the list of Attack Powers, you decide either Energy Blast and Ranged Killing Attack would work for your Lightning Bolt. You choose Energy Blast.

For the area of intense cold, once again the effect of the power is to hurt people — by freezing them so quickly, you can make them pass out. Only people who can keep themselves warm somehow can resist the attack. Once again it seems like an Attack Power is in order, but none of the basic Powers seems quite right. You decide to look at the Advantages to see if you can use one of them to make the power work in game terms like you envision. Sure enough, there's an Advantage called No Normal Defense. By applying that to Energy Blast, you can create a pocket of cold so intense that it knocks out anyone who doesn't have fire powers or the Power Life Support (Safe Environment: Intense Cold).

Blowing people and things around also seems like an Attack Power. Telekinesis lets you move things around at a distance. You want to be able to move anything in the wind's path, so you use the Advantage Area Of Effect and select an option that seems appropriate.

GENERAL RULES

The text fully describes each Power, including examples. For easy reference, each Power's description includes: the Power's category(ies), duration, Range (if applicable), END cost, cost in Character Points, special rules, and any other important facts.

POWER CATEGORY

The *HERO System* groups Powers into 11 categories, based on how they're used or special rules that apply to them. See Power Categories, below, for more information.

DURATION

The *HERO System* classifies all Powers as Instant, Constant, or Persistent. You can change a Power's duration with an Advantage or Limitation.

Instant: An Instant Power lasts just long enough for the character using it to make an Attack Roll. Examples include Energy Blast and Flash. Although an Instant Power lasts for just a second (at most), its effects may linger; the damage from an Energy Blast could last for minutes, or even days.

Constant: A character can maintain a Constant Power over time. Once a character has turned a Constant Power on, all he has to do is spend END each Phase to keep it activated, and it remains in effect. Constant Powers include Force Field, Flight, and Invisibility. A character doesn't have to make a new Attack Roll or use a Half Phase Action to maintain a Constant Power; once he's set it up, he can perform other Actions freely.

If a Constant Power works against a target, the character must make an Attack Roll on the Phase he activates the Power. If he succeeds, the target takes the damage (or is affected by the Power) normally in the Phase when the attack occurred, and on every one of the character's Phases (on the character's DEX) thereafter until the Power turns off.

If a Constant Power affects an area, the Power remains in effect in the Segments between the attacker's Phases. Any target who enters the area takes damage or is affected in the Segment he enters and every time the attacker's Phase occurs while the target remains within the area.

If a character loses Line Of Sight to the target/ location of a Constant Power, stops paying END for it, or is Stunned or Knocked Out, it turns off at the end of the Segment.

Persistent: A Persistent Power stays activated unless the character deliberately turns it off — it even remains active if he's Knocked Out or goes to sleep. It's presumed to be activate at all times unless the character indicates otherwise. Persistent Powers include Mental Defense, Armor, and Enhanced Senses.

RANGE

Many Powers work at Range. Typically the Range of a Power equals 5" times the Active Points in the Power. For example, an Energy Blast 10d6 (50 Active Points) has a Range of 250"; an Energy Blast 10d6, Armor Piercing (75 Active Points) has a Range of 375". Mental Powers have a Range defined as "Line Of Sight"; see page 183.

Some Powers have "No Range." This means they can only affect targets within HTH Combat range — in the same hex as the character, or an adjacent hex. "Self Only" Powers only work on/for the character who possesses them.

ENDURANCE

Most Powers cost Endurance (END) to use. Every Phase such a Power is turned on, it costs the character 1 END for every 10 Active Points of Power used. If a character is Stunned or Knocked Out, these Powers stop working at the end of the Segment. Powers cost END even if the character's attack misses or the Power fails to affect the target — just activating them incurs the END cost.

You can change the END cost of a Power with the Advantage Reduced Endurance (page 206) or the Limitation Increased Endurance Cost (page 210).

Visibility

If a Power costs END to use, then when a character activates or uses that Power, other characters can see it, hear it, and perceive it with any other appropriate senses. The player decides what the Power looks like (see Special Effects, above), but it must be obvious a Power is being used and where it comes from.

If a Power inherently does not cost END to use (such as Armor or Power Defense), other characters cannot see or otherwise perceive the Power when it's in use, unless some Limitation (such as Focus [page 210] or Visible [page 212]) changes the Power so they can.

Removing END

To simplify a *Lucha Libre Hero* game, the GM may want to ignore END altogether. Doing so speeds up the game and reduces bookkeeping because the players don't have to keep track of END costs for powers and Actions.

WHAT POWERS DO

Here's a quick list of the primary Power categories and what the Powers in them allow a character to do, to help you when conceptualizing an ability.

Power Category	What These Powers Do
Adjustment Powers	Raise or lower the power of Characteristics or Powers
Attack Powers	Hurt or hinder another character
Body-Affecting Powers	Alter or improve the character's body
Defense Powers	Protect the character
Mental Powers	Attack or affect another character mentally
Movement Powers	Move the character
Sense-Affecting Powers	Blind or fool another character's senses
Sensory Powers	Improve the character's senses
Size Powers	Increases or decreases a character's size

USING POWERS

As a general rule, a character may use as many Powers as he wants to in the same Phase, provided he (a) has the time to activate all of them, and (b) can afford to pay END for all of them. For example, a character could run at top speed while operating his Force Field and firing an Energy Blast at a target.

Activating or "turning on" a Power is a Zero Phase Action; so is turning a Power off.

CATEGORIES OF POWERS

The *HERO System* organizes Powers into eleven categories: Adjustment Powers, Attack Powers, Body-Affecting Powers, Defense Powers, Mental Powers, Movement Powers, Sense-Affecting Powers, Sensory Powers, Size Powers, Special Powers, and Standard Powers. Each category of Powers has certain special rules that apply to all Powers in that category. Some Powers belong to multiple categories, since some categories are functional, and others depend primarily on game rules.

Adjustment Powers

Adjustment Powers temporarily add to or subtract from the value of a character's Characteristics or Powers. The Adjustment Powers are:

- Aid
- Drain
- Healing
- Suppress
- Transfer

BUYING ADJUSTMENT POWERS

The costs for the various Adjustment Powers are listed in their descriptions. You define which Characteristic or Power an Adjustment Power affects when you buy it. For example, you could buy an Aid STR (to increase your Strength) or Suppress Energy Blast (to reduce the effectiveness of an enemy's Energy Blast).

Adjustment Powers tend to be fairly complicated compared to many other types of Powers. The GM may want to forbid characters to buy them in his *Lucha Libre Hero* campaign, at least until all the players are familiar with the rules.

Adjusting Multiple Characteristics Or Powers: Variable Effect

Sometimes you want an Adjustment Power to affect more than one Characteristic or Power at once. For this, you need an Advantage called Variable Effect, which has four different applications. (See page 204 regarding Advantages in general.)

For a +¼ Advantage, you can apply an Adjustment Power to any Characteristic or Power within a related group of special effects, one Power at a time. For example, you could have a Drain that works against any one fire-based Power. When attacking a target with more than one fire-based Power, you decide which fire-based Power to Drain each time you use the Drain. One Phase you might Drain the target's Fire Bolt (Energy Blast), and the next Phase his Fireball (Ranged Killing Attack, Explosion), Fire Shield (Force Field), or Fiery Wings (Flight).

For a +½ Advantage, you can apply an Adjustment Power to any two Characteristics or Powers with related special effects simultaneously. For example, you could Drain his Fire Bolt and Fireball both at the same time.

For a +1 Advantage, you can apply an Adjustment Power to any four Characteristics or Powers with related special effects simultaneously. For example, you could Drain all four of the Fire powers listed above at the same time.

For a +2 Advantage, you can apply an Adjustment Power to all Characteristics and Powers with related special effects simultaneously.

USING ADJUSTMENT POWERS

When you use an Adjustment Power, roll the dice and add up the total. The total indicates the number of Character Points added to (or subtracted from) the target Characteristic or Power. Since you're adding Character Points, you have to pay the same cost as you would if you were buying the ability directly.

For example, suppose you have a Drain DEX 3d6 and you hit an enemy with it. You roll 13 on the dice. That doesn't mean the enemy loses 13 points of DEX, because you're Draining the Character Points. Since DEX costs 3 Character Points per point, a 13-point Drain removes 4 points of DEX (4 points at 3 Character Points each = 12 points; the remaining point of effect does nothing).

If you use an Adjustment Power to affect a Primary Characteristic, it has no effect on any Figured Characteristics. For example, the Drain DEX described above doesn't lower the target's SPD at all, no matter how many points of DEX it Drains.

Maximum Effect

Aid and Transfer have a defined maximum effect. They can adjust a maximum amount of points equal to the maximum amount you can roll on the dice — for example, Aid STR 2d6 could add a maximum of 12 Character Points to a character's STR. A character may achieve this maximum with one or more rolls. For example, that Aid 2d6 could roll 8 points of effect one time, and 7 points of effect the next, but it only adds 12 points to STR (even though the two rolls total 15). The "left over" 3 points from the second roll don't affect the character at all.

Regaining Lost Points; Losing Gained Points

The Character Points gained from an Adjustment Power like Aid fade at the rate of 5 Character Points per Turn. (This does not apply to Healing; the points it adds are permanent, because they only heal damage.)

Similarly, the points removed from a character with an Adjustment Power like Drain return to the victim at the rate of 5 Character Points per Turn.

In both cases, the points fade/return at the end of Segment 12, when the character takes his Post-Segment 12 Recovery (see page 235).

Example: The mad scientist Dr. Diabolico uses his Phase in Segment 5 to apply an Aid STR 3d6 (his Strength-Enhancer Ray, of course) to one of his chinchilla-man servants. He rolls 12 on the dice, so he adds 12 points of STR to the horrible little monster. In the next Post-Segment 12 period, 5 of those points fade; after that the chinchilla-man only has +7 STR.

If you want to delay the rate at which points fade/return, you can apply a special Advantage, Delayed Return Rate. For each +¼ Advantage you apply, the fade/return rate takes one step down the Time Chart (page 164) below 1 Turn. For example, if you pay the Character Points for Delayed Return Rate (+¼) for an Aid STR 3d6, the points added to STR fade at the rate of 5 per 1 Minute. If you pay for Delayed Return Rate (+¾), they fade at the rate of 5 per 20 Minutes.

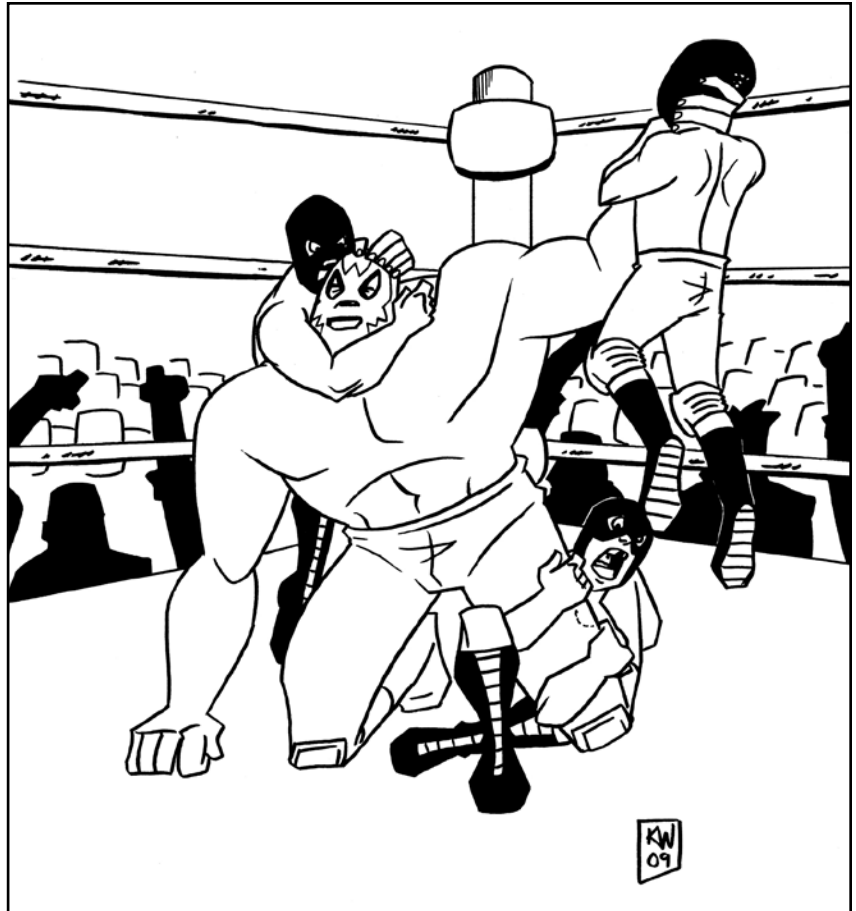
Defense Powers

When a character applies an Adjustment Power to PD, ED, or any Defense Power, the effect of the roll is halved. For example, a roll of 12 on an Aid PD 3d6 only adds 6 points to PD.

Attack Powers

Attack Powers are Powers characters primarily use in an offensive manner in combat to hurt or hinder an opponent. The Attack Powers are:

- Characteristics (STR only)
- Darkness



- Drain
- Ego Attack
- Energy Blast (EB)
- Entangle
- Flash
- Hand-To-Hand Attack (HA)
- Images
- Killing Attack, Hand-To-Hand (HKA)
- Killing Attack, Ranged (RKA)
- Mental Illusions
- Mind Control
- Suppress
- Telekinesis
- Transfer
- Transform

Attack Powers typically require an Attack Roll or ECV Attack Roll to use. If the roll indicates a hit, you have to make another roll to determine the effects of the power — how much damage it does or the like. See the rules under each Attack Power's description for specifics.

Body-Affecting Powers

Body-Affecting Powers alter a character's physical form or nature in some way. They may change a character's shape (Shape Shift, Stretching), size (Growth, Shrinking), or other properties (Desolidification). The Body-Affecting Powers are:

- Desolidification
- Extra Limbs
- Growth
- Multiform
- Shrinking
- Stretching

No special rules apply to buying or using Body-Affecting Powers in general. See each Power's description for specifics.

Defense Powers

Defense Powers protect the character from damage or harm in some way. The Defense Powers are:

- Armor
- Characteristics (PD and ED only)
- Damage Resistance
- Flash Defense
- Force Field
- Force Wall
- Mental Defense
- Power Defense

Characters sometimes buy Defense Powers with a special Advantage, *Hardened* (+¼). This Advantage counteracts the effects of the Advantage *Armor Piercing*. *Armor Piercing* attacks with apply against *Hardened* Defenses as if the attack didn't have *Armor Piercing*.

Similarly, some Defense Powers take a Limitation, *Only Works Against Limited Type Of Attack*, because they only protect against certain types of attacks. If a Defense Power only applies against a Limited type of attack (such as Fire or Sonic attacks), the Limitation is worth -½. If it only protects against a Very Limited class of attacks or type of damage (such as Magical Fire attacks or Sonic Killing Attacks), the Limitation is worth -1.

Some Defense Powers have the Advantage *Hardened* (+¼). This means they work normally against *Armor Piercing* attacks; they aren't halved.

Mental Powers

Mental Powers define a character's mental, rather than physical, abilities. They directly affect the target's mind, ignoring conventional defenses. The Mental Powers are:

- Ego Attack
- Mental Illusions
- Mind Control
- Mind Link
- Mind Scan
- Telepathy

A character who buys any of these Powers receives the *Enhanced Sense Mental Awareness* (page 190) for free.

BUYING MENTAL POWERS

The costs for the various Mental Powers are listed in their descriptions. However, some special Limitations sometimes apply to them.

First, if a Mental Power always has a specific effect — such as *Mind Control* that can only make targets angry, or *Mental Illusions* that can only show a target his greatest fear — then it takes the *Limitation Set Effect*, worth -½ or -1 (depending on how restrictive the specific effect is).

Second, you can use Mental Powers to create some drugs or other physical effects, such as a truth serum or a hallucinatory drug. To do this you apply the *Limitation Based On CON* (-1). This means the Mental Power affects the target through his CON instead of his EGO. The power also has a standard range (5" x Active Points) instead of *Line Of Sight*, uses an *OCV-based Attack Roll* instead of an *ECV Attack Roll*, is visible, and does not provide *Mental Awareness*.

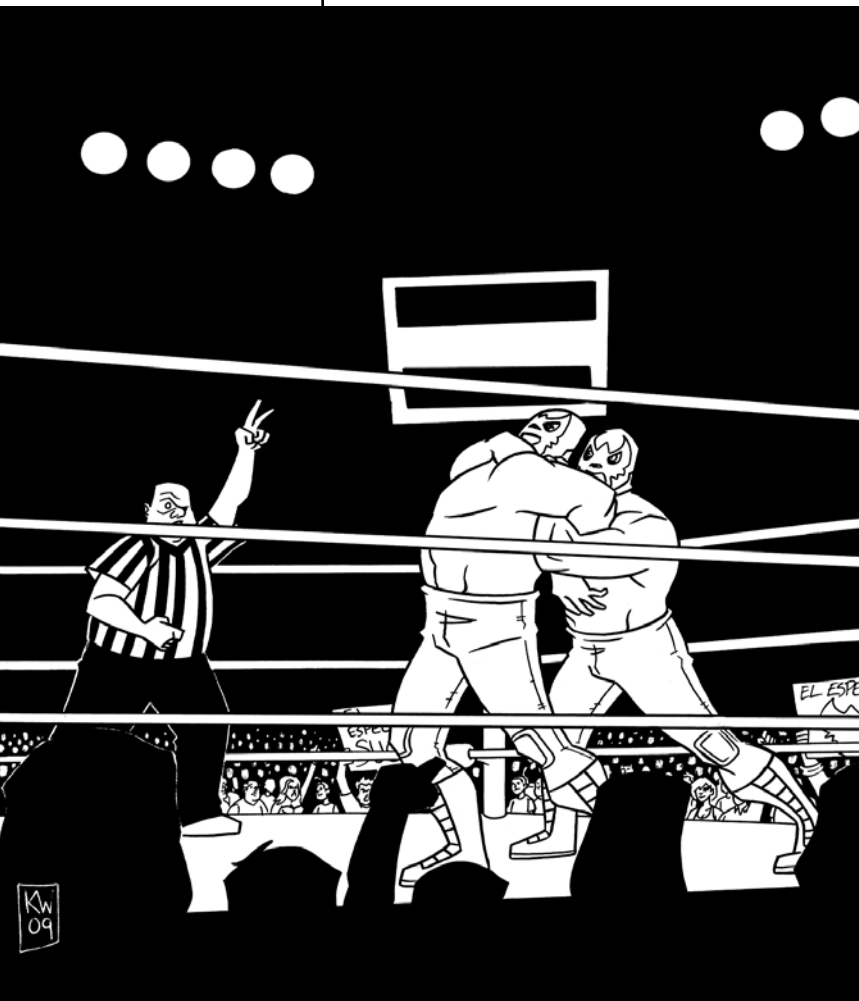
USING MENTAL POWERS

Characters target Mental Powers with *EGO Combat Value (ECV)*, using an *ECV Attack Roll*:

ECV Attack Roll: Attacker's ECV + 11 - 3d6 roll = the ECV the attacker can hit

The character must roll equal to or less than this number on 3d6 to hit a target with a Mental Power. A sleeping or unconscious mind has an ECV of 0.

All Mental Powers are invisible to characters who do not themselves have a Mental Power or *Mental Awareness*. However, the target of a mental attack can sense the source of the attack and





knows what Power he's been attacked with (though with Mental Illusions, he only realizes this after he breaks free from the illusion).

Line Of Sight

Mental Powers use special rules for Range. Instead of having a normal Range (5" x Active Points), they have a Line Of Sight Range ("LOS"). This means the character can use them on anyone he can see with the naked eye, and the Range Modifier does not apply to his attack.

If a Mental Power has a continuing effect (such as Mind Control and Mental Illusions), the character only needs LOS to attack the target. After that, he doesn't need LOS to maintain the power.

Effect Rolls And Breakout Rolls

Once a character makes a successful ECV Attack Roll, he makes an Effect Roll using the dice he bought for the Power (Mind Link, which doesn't involve dice, doesn't require an Effect Roll).

For Ego Attacks, the total rolled on the Effect Roll minus the target's Mental Defense equals the STUN damage inflicted on the target.

For continuing-effect Mental Powers — Mental Illusions, Mind Control, Mind Scan, and Telepathy — the attacker declares the effect he wants to cause (such as "I want to make him cluck like a chicken" or "I want to pinpoint his mind precisely enough to attack him with my Ego Attack"). Then he makes his Effect Roll. The GM compares the roll to the target's EGO on the Effects Table for each Power. If the Effect Roll equals or exceeds the target's EGO plus a modifier based on the desired effect, the attack succeeds. If it is less than the target's EGO plus the modifier, the attack fails and has no effect.

Resisting And Breaking Free From Mental Powers

If a character successfully uses Mental Illusions, Mind Control, Mind Scan, or Telepathy on someone, the target gets a chance to break free from the attack with a modified EGO Roll called a Breakout Roll. Breakout Rolls are subconscious; making one takes no time.

A character makes his first Breakout Roll on his next Phase after being successfully attacked with a Mental Power. This occurs before he takes any actions or has to react to the Mental Power. Thus, a character always gets at least one Breakout Roll before he suffers the effects of a Mental Power.

A character's Breakout Roll is his EGO Roll (9 + (EGO/5)). The Breakout Roll suffers a penalty of -1 for every 5 points rolled over the minimum needed to achieve the desired level of effect on the Effects Table. For example, if a mentalist tries to achieve an EGO+20 effect and rolls EGO+30 for his Effect Roll, the Breakout Roll is at -2.

After the initial attempt to break free, the victim can re-attempt the modified EGO Roll at +1 for each step on the Time Chart (page 164). The character thus gets to roll at +1 after one Turn has passed, +2 after one Minute has passed, and so forth. This means continuing-effect Mental Powers get weaker over time until the victim breaks free.

The Duration Of Mental Powers

Ego Attack, Mental Illusions, Mind Control, and Telepathy are Instant Powers. When a character attacks someone with one, he pays END for it when he makes the attack. He doesn't have to pay END for it after that, even if its effects last for a long time.

If a character wants to change a Mental Illusion, give a new order with Mind Control, or communicate on a different Telepathic level, he must make a new ECV Attack Roll and pay END for the power again. If he hits, he makes a new Effect Roll based on the new effect he desires. If the Effect Roll succeeds, he makes the change he wanted; if it fails the target automatically breaks free from the effect of the Power.

Mind Scan works a little differently. Characters only pay END for it when they attack with it, as described above. However, if something cuts off the Mind Scan it stops working. The character has to go through the whole process of activating it and attacking with it all over again.

Movement Powers

Movement Powers allow a character to move from place to place. Some are extensions of existing abilities, like Running or Swimming; others are completely new modes of movement, such as Teleportation or FTL Movement. The Movement Powers are:

- Flight
- Gliding
- Leaping
- Running
- Swimming
- Swinging
- Teleportation
- Tunneling

BUYING MOVEMENT POWERS

All characters begin the game with 6" Running, 2" Swimming, and a running Leap of 1" per 5 STR. The costs for additional Running, Swimming, or Leaping, as well as the cost for more exotic Movement Powers, are listed in the individual Power descriptions.

USING MOVEMENT POWERS

All Movement Powers have a Noncombat velocity mode. When moving at Noncombat speeds, a character moves twice as fast — in other words, he moves two times as many inches as he has in the power. However, this speed comes at a price: the character is at ½ DCV and 0 OCV. Moving at Noncombat velocity does not change the END cost of a Movement Power.

A character can improve his Noncombat velocity. For every +5 Character Points he spends on a Movement Power, he doubles his Noncombat velocity (to x4 for +5 points, x8 for +10 points, and so forth).

Accelerating And Decelerating

A character can't instantly go from standing still to moving at full speed, or vice-versa. He has to accelerate or decelerate at the rate of 5" per hex. Thus, a character moving with Flight 20" needs 4" to come to a complete stop, or to get up to a full speed of 20" from standing still.

Accelerating or decelerating is a Zero Phase Action, but characters can do it only once per Phase. A character can also Abort (page 224) to decelerate if necessary.

Sense-Affecting Powers

Sense-Affecting Powers are Powers that limit, hinder, or trick a character's Senses. The Sense-Affecting Powers are:

- Darkness
- Flash
- Images
- Invisibility

Refer to Enhanced Senses (page 190) and Senses And Perception (page 221) for more information on Senses.

BUYING SENSE-AFFECTING POWERS

The cost for various Sense-Affecting Powers are listed in the individual Power descriptions. They have different costs depending on whether they affect Targeting or Nontargeting Sense Groups. Targeting refers to the Sight Group. All other Sense Groups are Nontargeting (meaning a character cannot normally use them to acquire a target in combat).

Sensory Powers

Sensory Powers heighten or improve a character's Senses, or provide him with Senses most characters lack. The Sensory Powers are:

- Clairsentience
- Enhanced Senses
- Mind Scan

The cost for various Sensory Powers are listed in the individual Power descriptions.

Size Powers

Size Powers enable a character to change his size. The Size Powers are:

- Growth
- Shrinking

See the descriptions of those Powers for costs, and for information on the effects of being taller or shorter than normal.

Special Powers

The Special Powers are:

- Enhanced Senses
- Extra Limbs
- Flash Defense
- Luck
- Mental Defense
- Mind Link
- Power Defense
- Skills

Standard Powers

"Standard Powers" is a catch-all designation for any Power that's not an Adjustment, Mental, Movement, Size, or Special Power. The Standard Powers are:




- Armor
- Characteristics
- Clairsentience
- Clinging
- Change Environment
- Damage Resistance
- Darkness
- Desolidification
- Dispel
- Energy Blast
- Entangle
- Flash
- Force Field (FF)
- Force Wall (FW)
- Hand-to-Hand Attack (HA)
- Images
- Invisibility
- Killing Attack — Hand-to-Hand (HKA)
- Killing Attack — Ranged (RKA)
- Life Support (LS)
- Multiform
- Stretching
- Telekinesis
- Transform

Each Power's description mentions any special rules pertaining to it.





POWERS TABLE

Power Name	Power Category	Duration	Target	Range	END
Aid	Adjustment	Instant	Target's DCV	No	N
Armor	Standard/Defense	Persistent	Self Only	Self	N
Change Environment	Standard	Constant	Hex	Yes/x5"	Y
Characteristics	Standard	Persistent	Self Only	Self	Varies
Clairsentience 	Standard/Sensory	Constant	Hex	Yes/x5"	Y
Clinging	Standard	Constant	Self Only	Self	N
Damage Resistance	Standard/Defense	Persistent	Self Only	Self	N
Darkness	Standard/Attack/Sense-Affecting	Constant	Hex	Yes/x5"	Y
Desolidification 	Standard/Body	Constant	Self Only	Self	Y
Drain	Adjustment/Attack	Instant	Target's DCV	No	Y
Ego Attack	Mental/Attack	Instant	Target's ECV	Yes/LOS	Y
Energy Blast	Standard/Attack	Instant	Target's DCV	Yes/LOS	Y
Enhanced Senses	Special/Sensory	Persistent	Self Only	Self	N
Entangle	Standard/Attack	Instant	Target's DCV	Yes/x5"	Y
Extra Limbs	Special/Body	Persistent	Self Only	Self	N
Flash	Standard/Attack/Sense-Affecting	Instant	Target's DCV	Yes/x5"	Y
Flash Defense	Special/Defense	Persistent	Self Only	Self	N
Flight	Movement	Constant	Self Only	Self	Y
Force Field	Standard/Defense	Constant	Self Only	Self	Y
Force Wall	Standard/Defense	Constant	Hex	Yes/x5"	Y
Gliding	Movement	Constant	Self Only	Self	N
Growth	Size/Body	Constant	Self Only	Self	Y
Hand-to-Hand Attack (HA)	Standard/Attack	Instant	Target's DCV	No	Y
Healing	Adjustment	Instant	Target's DCV	No	Y
Images	Standard/Attack/Sense-Affecting	Constant	Hex	Yes/x5"	Y
Invisibility	Standard/Sense-Affecting	Constant	Self Only	Self	Y
Killing Attack (Hand-To-Hand)	Standard/Attack	Instant	Target's DCV	No	Y
Killing Attack (Ranged)	Standard/Attack	Instant	Target's DCV	Yes/x5"	Y
Leaping	Movement	Constant	Self Only	Self	Y
Life Support	Standard	Persistent	Self Only	Self	N
Luck	Special	Persistent	Self Only	Self	N
Mental Defense	Special/Defense	Persistent	Self Only	Self	N
Mental Illusions	Mental	Instant	Target's ECV	Yes/LOS	Y
Mind Control	Mental	Instant	Target's ECV	Yes/LOS	Y
Mind Link	Mental	Persistent	Target's ECV	Yes/LOS	N
M ind Scan	Mental/Sensory	Constant	Target's ECV	Yes	Y
Multiform	Standard/Body	Persistent	Self Only	Self	N
Power Defense	Special/Defense	Persistent	Self Only	Self	N
Running	Movement	Constant	Self Only	Self	Y
Shrinking	Size/Body	Constant	Self Only	Self	Y
Skills	Special	Constant	Self Only	Self	N
Stretching	Standard/Body	Constant	Self Only	Self	Y
Suppress	Adjustment/Attack	Constant	Target's DCV	Yes/x5"	Y
Swimming	Movement	Constant	Self Only	Self	Y
Swinging	Movement	Constant	Self Only	Self	Y
Telekinesis	Standard/Attack	Constant	Target's DCV	Yes/x5"	Y
Telepathy	Mental	Instant	Target's ECV	Yes/LOS	Y
Teleportation	Movement	Instant	Self Only	Self	Y
Transfer	Adjustment/Attack	Instant	Target's DCV	No	Y
Transform 	Standard/Attack	Instant	Target's DCV	Yes/x5"	Y
Tunneling	Movement	Constant	Self Only	Self	Y

POWERS SUMMARY TABLE

Power Name	Description
Aid	Temporarily increases the power of a Characteristic or Power
Armor	Provides points of Resistant Defense
Change Environment	Alters an area in ways that hinder, harm, or inconvenience characters
Characteristics	Allows character to buy Characteristics with Advantages or Limitations
Clairsentience 	Character can perceive at a distance despite obstacles, corners, and the like
Clinging	Character can walk on walls and similar surfaces
Damage Resistance	Converts some of the character's PD or ED into Resistant Defense
Darkness	Creates an area that blocks Sight (or some other sense)
Desolidification 	Character can become intangible, walk through walls, and ignore most attacks
Drain	Temporarily decreases the power of a Characteristic or Power
Ego Attack	Lets character make a mental attack at Range to inflict STUN damage
Energy Blast	Lets character make a Normal Damage attack at Range
Enhanced Senses	Improves the character's normal senses, or gives him unusual new senses
Entangle	Restrains, immobilizes, or paralyzes another character
Extra Limbs	Gives character one or more additional limbs
Flash	Temporarily blinds a character's Sight (or some other sense)
Flash Defense	Protects one of a character's senses from Flashes
Flight	Allows character to fly
Force Field	Provides points of Resistant Defense
Force Wall	Creates a "wall" or barrier that provides Resistant Defense
Gliding	Allows character to glide through the air
Growth	Makes character taller, stronger, and tougher
Hand-to-Hand Attack (HA)	Improves the character's ability to do Normal Damage in HTH Combat
Healing	Heals injuries
Images	Creates an image perceivable by other characters
Invisibility	Renders character imperceptible by Sight (or some other sense)
Killing Attack (Hand-To-Hand)	Lets character make a Killing Damage attack in HTH Combat
Killing Attack (Ranged)	Lets character make a Killing Damage attack at Range
Leaping	Lets character leap further than normal
Life Support	Protects character from environmental dangers, such as lack of oxygen
Luck	Character is exceptionally lucky
Mental Defense	Protects a character from the effects of Mental Powers
Mental Illusions	Creates an illusion in a character's mind that only he can perceive
Mind Control	Allows character to take control of another character's mind
Mind Link	Establishes mental communication between two or more characters
Mind Scan	Allows character to mentally search for another character's mind
Multiform	Allows character to change shape or form
Power Defense	Protects a character from Drain, Transform, and similar attacks
Running	Lets character run faster than normal
Shrinking	Makes character smaller, and thus harder to see and hit
Skills	Allows character to buy Skills with Advantages or Limitations
Stretching	Lets character elongate his body and make HTH attacks at "range"
Suppress	Temporarily neutralizes another character's power
Swimming	Lets character swim faster than normal
Swinging	Lets character swing great distances on a line
Telekinesis	Lets character move or affect objects at range, without touching them
Telepathy	Character can read other characters' minds and communicate mentally
Teleportation	Character can move without crossing the intervening physical space
Transfer	Character temporarily decreases another character's Characteristic or Power and increases his own
Transform 	Allows character to impose a lasting change on a person or object
Tunneling	Character can move by making a tunnel in the ground

POWER DESCRIPTIONS

AID

Type: Adjustment Power
Duration: Instant
Range: No Range
Costs END: No
Cost: 10 Character Points per 1d6 of Aid

A character with Aid may increase one of his or someone else's Characteristics or Powers. Some examples of Aid include the power-transmitting bracelets used by the midget henchmen in Los Campeones Justicieros (which temporarily boosted their STR) or a "Rudo Rant" (see page 41).

A character must define what Characteristic or Power his Aid can increase when he buys it. Aid cannot give a character abilities he does not have; it can only improve abilities a character already possesses.

To use Aid, the character makes an Attack Roll (he automatically hits if he uses Aid on himself or a willing target, but still must make an Attack Action). If he succeeds, he rolls his Aid dice. The total rolled represents the number of Character Points added directly to the Active Points of the Characteristic or Power being Aided (see page 156).

The points gained from an Aid fade at the rate of 5 Active Points per Turn (see page 181).

ARMOR

Type: Standard Power/Defense Power
Duration: Persistent
Range: Self Only
Costs END: No
Cost: Each 2 points of fully Resistant Defense (either PD or ED) costs 3 Character Points.

Armor provides a character with Resistant Defense. Characters can only buy Armor for PD or ED. They must specify the type and amount of Armor defense (PD or ED) when they buy the Armor, and cannot change it thereafter. For instance, if a character spent 21 Character Points he could buy 14 PD, 0 ED Armor, or 7 PD, 7 ED Armor, or any other combination totalling 14 points of PD and ED.

CHANGE ENVIRONMENT

Type: Standard Power
Duration: Constant
Range: Range (5" x Active Points)
Costs END: Yes
Cost: 5 Character Points to change the environment in a 1" radius area; you can double the area for every +5 Character Points.

A character with Change Environment can cause changes to his environment. The character could, for example, create an intense magnetic field, change the weather, or cause all plants in the area to bloom. A character must specify the effect he can create when buying Change Environment; this cannot be changed thereafter.

Change Environment can have minor negative effects on combat or Skills, or cause minor amounts of damage or related combat effects. However, it cannot provide combat bonuses or other beneficial effects to characters. The Combat Effects Table lists the different types of combat effects Change Environment can have. When a character purchases Change Environment, he receives for free a single -1 combat effect (such as -1 to Sight Group PER Rolls or -1" of Running). If he wants the Change Environment to have a greater effect, he can increase it by paying the Character Point cost listed in the table. For example, the power to create an 8" radius sheet of ice imposing a -3 penalty to DEX Rolls costs 26 Character Points (5 points for the base -1 in a 1" radius, +15 points to increase the radius, +6 points for the additional -2 penalty to DEX Rolls).

To use Change Environment, a character makes an Attack Roll against a target hex (DCV 3) to place the Change Environment field where he wants it. If the roll succeeds, the character has placed the center hex of his Change Environment field on the target hex; after he does that, he can't move the field.

COMBAT EFFECTS TABLE

Cost Per Additional -1	Effect
2	PER Roll for one Sense
3	PER Roll for one Sense Group
3	Characteristic Roll <i>or</i> Skill Roll
3	Inch of any one mode of Movement
4	Characteristic Roll and all Skill Rolls based on same Characteristic
5	CV (OCV or DCV)
5	Point of damage (player specifies type of damage and may, at the GM's option, include appropriate Advantages; otherwise Advantages may be purchased for the damage)
5	Point of Telekinesis STR

CHARACTERISTICS

Type: Standard Power
Duration: Persistent
Range: Self Only
Costs END: Varies
Cost: Varies

Characters can purchase Characteristics as Powers, with Limitations and Advantages and in Power Frameworks. Examples include a "super-speed drug" that increases a character's DEX for a few minutes, or extra STR only for the purposes of lifting objects.

The Characteristic costs the same amount of Character Points described on pages 159-161. If using the Characteristic normally costs END, then the Characteristic bought as a Power also costs END.

Primary Characteristics purchased with Advantages add to Figured Characteristics as normal. Primary Characteristics purchased with Limitations do not add to Figured Characteristics at all unless the Limitation also affects the Figured Characteristics. For example, STR bought with the Limitation Focus would add to Figured Characteristics normally, since taking away the Focus would affect them. But STR bought with the Limitation Increased Endurance Cost would not add to any Figured Characteristics, since PD, REC, and STUN do not cost END to use. Characteristics bought as Powers which would normally add to Figured Characteristics may take the Limitation No Figured Characteristics (-½), in which case they do not add.

CLAIRSENTIENCE

Type: Standard Power/Sensory Power
Duration: Constant
Range: 5" x Active Points
Costs END: Yes
Cost: 20 Character Points for a PER Roll with one Sense Group. For each additional Sense Group, +10 Character Points. For each x2 Range, +5 Character Points.

A character with Clairsentience can use one or more of his Sense Groups (usually Sight) at a distance. Examples of Clairsentience include mystic scrying spells, borescopes used to see through walls and around corners, and closed-circuit television systems.

When a character uses Clairsentience, it's as if he were standing some distance away from his current position, trying to perceive something. He designates a "perception point" from which his Clairsentience works. He can change this perception point from use to use, and can put it anywhere within the range of his Clairsentience, but he cannot move it once he creates it. It lets him perceive in any direction from the perception point just as if he were standing there himself. Calculate the Range Modifier for PER Rolls made via Clairsentience from the perception point, not from where the character actually is.

Clairsentience is not a Targeting Sense and cannot establish Line Of Sight for Mental Powers.

CLINGING

Type: Standard Power
Duration: Constant
Range: Self Only
Costs END: No
Cost: 10 Character Points for ability to exert character's normal STR; +3 Clinging STR for +1 Character Point.



A character with Clinging may cling to walls and sheer surfaces and move on them as if they were level. Some examples of Clinging include high-tech cling-grips used by climbers or insect-based wall-crawling powers.

Movement along a surface (like running along a wall) is the same as normal ground movement. If an opponent wants to pull a Clinging character from a surface, he must exceed the character's total Clinging STR in a STR Versus STR Contest; otherwise the character remains stuck.

DAMAGE RESISTANCE

Type: Standard Power/Defense Power
Duration: Persistent
Range: Self Only
Costs END: No
Cost: 1 Character Point to convert 2 points of Normal Defense to Resistant Defense

A character with Damage Resistance may apply some or all of his normal PD or ED against Killing Attacks. Damage Resistance doesn't add to the character's defenses, it just converts some of a character's Normal Defenses into Resistant Defenses.

If a character's Normal Defenses converted with Damage Resistance have any Advantages (such as Hardened), he must also buy those Advantages for his Damage Resistance.

DARKNESS

Type: Standard Power/Attack Power/Sense-Affecting Power
Duration: Constant
Range: 5" x Active Points
Costs END: Yes
Cost: See Darkness Table

A character with Darkness can create a field which is impervious to one Sense Group (usually the Sight Group). The character must choose this Sense Group when he buys Darkness, and cannot change it thereafter. Some examples of Darkness include smoke grenades and mystic spells of silence.

To use Darkness, a character makes an Attack Roll against a target hex (DCV 3) to place the Darkness field where he wants it. If the roll succeeds, the character has placed his the center hex of his Darkness field on the target hex; after he does that, he can't move the field.

Darkness makes the covered area impenetrable by the Sense Group it affects — characters using Senses in that group cannot perceive into,

DARKNESS TABLE

Sense Group	Cost To Fill One Hex
Targeting (Sight)	10 Character Points
Nontargeting (all others)	5 Character Points
Extra Radius	Cost per +1" Radius
Targeting Sense	+10 Character Points
Nontargeting Sense	+5 Character Points

out of, or through the Darkness, nor perceive sensory effects generated within the Darkness. A character in a Darkness field who cannot perceive his opponent(s) with a Targeting Sense usually suffers penalties to his DCV and OCV (see page 221).

DESOLIDIFICATION

Type: Standard Power/Body-Affecting Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: 40 Character Points

A character with Desolidification can become intangible, allowing him to walk through walls and ignore attacks. Some examples of Desolidification include the intangible body of a ghost or a vampire who can transform himself into a mist.

A Desolidified character is immune to most physical and energy attacks. Mental Powers, Flashes, and Presence Attacks can still affect him. Additionally, he must define the special effects of a reasonably common group of attacks that can affect him while he's Desolidified. For example, Desolidification defined as "turning to mist" could still be affected by wind and heat attacks; one defined as "mystic intangibility" could still be affected by magic.

While Desolidified, a character cannot touch objects or affect the physical world in any way. His attacks against the physical world have no effect; he cannot even use Mental Powers against solid targets. If a character wants to use a power against a solid target while Desolidified, he must apply the Advantage Affects Physical World (+2) to that power.

DRAIN

Type: Adjustment Power/Attack Power
Duration: Instant
Range: No Range
Costs END: Yes
Cost: 10 Character Points for 1d6 of Drain

A character with Drain can temporarily lower the value of one of an opponent's Characteristics or Powers. The character must specify which Power or Characteristic he can Drain when he purchases Drain. Examples might include a mad scientist's Strength-Sapping Ray or a master hypnotist weakening his opponent's willpower by Draining his EGO.

To use Drain, a character must make an Attack Roll. If successful, he rolls and totals the Drain dice, then subtracts the target's Power Defense (if any). The total remaining is the number of Active Points lost from the affected Power or Characteristic.

Drained Character Points return at the rate of 5 Active Points per Turn (see page 181).

EGO ATTACK

Type: Mental Power/Attack Power
Duration: Instant
Range: Line Of Sight
Costs END: Yes
Cost: 10 Character Points for 1d6 of Ego Attack

A character with Ego Attack can directly attack another character's mind to cause STUN damage. Some examples of Ego Attack include hypnotically making a luchador feel incredibly sleepy, or psychically inflicting intense mental agony on an opponent.

To use Ego Attack, the character makes an ECV Attack Roll. If successful, he rolls his Ego Attack dice. The target subtracts his Mental Defense (if any) and takes the remaining damage as STUN. Ego Attacks only do STUN damage, have no effect on inanimate objects, and do no Knockdown.

ENERGY BLAST

Type: Standard Power/Attack Power
Duration: Instant
Range: 5" x Active Points
Costs END: Yes
Cost: 5 Character Points for 1d6 of Energy Blast

A character with Energy Blast can attack at Range, doing Normal Damage. Examples of Energy Blasts (EBs) include many types of blunt throwing weapons, rubber bullets, or an Blonde Martian's blaster rifle.

To use Energy Blast, a character states his target and makes an Attack Roll. If he succeeds, he rolls his dice to determine the Normal Damage done (see page 232).

An Energy Blast can apply against Physical Defense instead of Energy Defense (for example, rubber bullets or thrown chunks of rock), but the character must specify this when he buys the Power.

ENHANCED SENSES

Type: Special Power/Sensory Power
Duration: Persistent
Range: Self Only
Costs END: No
Cost: Varies (see text)

These Sensory Powers allow a character to sense things beyond the capacity of normal human Senses. Characters may buy several Enhanced Senses to reflect a wide array of sensory abilities.

The *HERO System* rules organize senses into six Sense Groups: Hearing; Mental; Radio; Sight; Smell/Taste; and Touch. All Enhanced Senses fall into one of these Sense Groups, though one, Detect, has no set Group (it falls into whichever one you define it as belonging to when you buy the Power). Additionally, there are Sense Modifiers you can buy for any Sense or Sense Group.

See page 221 for more information about Senses in the *HERO System*.

Hearing Sense Group

In addition to Normal Hearing, which every character has for free, the Hearing Group includes:

Active Sonar: A character with Active Sonar can sense nearby objects by emitting high-frequency sound which bounces off those objects and returns to him. Active Sonar cannot perceive fine detail (such as colors, print on paper, or fine textures). Ultrasonic Hearing or Active Sonar can detect the use of Active Sonar.

Active Sonar is a Targeting Sense. It can only perceive objects in front of the character.

Cost: 15 Character Points

Enhanced Hearing: The character can hear better than normal.

Cost: +1 to Hearing Group PER Rolls for 2 Character Points

Ultrasonic Hearing: The character can perceive very high and very low frequency sounds, such as dog whistles or Active Sonar.

Cost: 3 Character Points

Mental Sense Group

Mental Awareness: The character can perceive the use of Mental Powers within his Line Of Sight. He can perceive the user and target of a Mental Power, but not the type of Mental Power (that requires Discriminatory).

Cost: 5 Character Points

Radio Sense Group

All Radio Sense Group Senses except for Radar have a 360 Degree arc of perception — a character can use them to perceive radio signals coming from any direction.

Enhanced Radio: The character can perceive radio signals better than normal.

Cost: +1 to Radio Group PER Rolls for 2 Character Points

Radar: A character with Radar can sense nearby objects by emitting radio waves which bounce off those objects and return to him. Radar cannot perceive fine detail (such as colors, print on paper, or fine textures). HRRP or Radar can detect the use of Radar.

Cost: 15 Character Points

Radio Perception/Transmission: The character can perceive and transmit local AM, FM, and police-band radio signals.

Cost: 10 Character Points

High Range Radio Perception ("HRRP"): The character can perceive and transmit along the entire broadcast spectrum, from radio to television to cellular telephone transmissions. Characters with HRRP may locate a specific frequency or channel by succeeding with an INT Roll.

Cost: 12 Character Points

Sight Sense Group

The Sight Group senses are the ones most commonly used by humans and most other characters. Normal Sight is the only Targeting Sense

humans naturally possess. In addition to Normal Sight, which every character has for free, the Sight Group includes:

Enhanced Sight: The character can see better than normal.

Cost: +1 to Sight Group PER Rolls for 2 Character Points

Infrared Vision: The character can see heat patterns and traces, but can only perceive the outlines of people and objects (unless there is a source of infrared light available). Cold objects are perceived as “dark,” while hot objects may be blindingly “bright.”

Cost: 5 Character Points

Miscroscopic Vision: The character can see objects in quantities so small Normal Sight cannot perceive them. Microscopic Vision allows a character to see objects at 10x magnification. A character can buy it multiple times, increasing the magnification by 10x for each +5 Character Points (x100 for +5 points, x1,000 for +10 points, and so forth).

Cost: 5 Character Points per level of magnification for the Sight Group

Nightvision: The character can see in total darkness (not including the Power Darkness, but including some forms of Change Environment which obscure vision) as though it were normal daylight.

Cost: 5 Character Points

X-Ray Vision: The character can make normal PER Rolls through materials which block ordinary sight (such as walls). However, he cannot perceive through Force Fields, lead, or gold.

Cost: 10 Character Points

Ultraviolet Vision: The character can see ultraviolet (UV) light. He perceives as well at night as he can during the day, provided there’s a source of UV light such as the moon or stars.

Cost: 5 Character Points

Smell/Taste Sense Group

In addition to Normal Smell and Normal Taste, which every character has for free, the Smell/Taste Group includes:

Tracking Smell: The character can use his sense of smell to identify and track a person or object if the character makes a PER Roll. Modifiers for time and circumstances can affect the PER Roll tremendously.

Cost: 10 Character Points

Touch Group

The Touch Group includes Normal Touch. No Enhanced Senses belong to it, but characters can buy Sense Modifiers for Normal Touch if they wish.

Detect

Detect allows a character to perceive whatever he defines as its subject — Detect Gold, Detect Minds, Detect Aliens, whatever he can think of and the GM allows. The basic cost of a Detect depends upon how broad a category of things the Power can detect (see accompanying table).

A basic Detect requires a Half Phase to use



and has no Range. The PER Roll with the Detect can be increased by +1 for every +1 Character Point. Characters may apply Sense Modifiers like Sense or Discriminatory to make a Detect better or easier to use.

If the character succeeds with a PER Roll, a Detect provides two basic types of information. The first is that the object or phenomenon exists, or does not exist, at the character’s current location. Second, it tells the character what the perceived object or phenomenon’s “intensity” is.

When a character buys a Detect, he must assign it to one of the Sense Groups described above. It gains all the benefits of that Sense Group (it functions as a Targeting Sense if that group does, it has the same Range as that Sense Group does), but is affected by Sense-Affecting Powers used versus that group. A character may define his Detect as belonging to “no Sense Group,” but

then he must buy Sense Modifiers like Range and Targeting for it individually, making it quite expensive.

Sense Modifiers

Characters can apply Sense Modifiers to any Sense or Sense Group, as appropriate.

Enhanced Perception: The character has better perception than normal.

Cost: +1 to PER Roll for all Sense Groups for 3 Character Points

Discriminatory: Discriminatory allows a Sense to perceive a greater range of information about an object or phenomena. A Sense with Discriminatory can identify, distinguish, and analyze an object if the character makes a PER Roll. Normal humans have this Sense Modifier for Normal Sight and Normal Hearing automatically, but not for other Senses.

Cost: 5 Character Points for a single Sense; 10 Character Points for an entire Sense Group.

Increased Arc Of Perception: Most Senses function in a 120-degree arc in front of the user. This Sense Modifier allows them to function in a 360-degree arc. A Sense with 360-Degree Perception operates all around the character, making it much more difficult to surprise him.

Cost: 5 Character Points for a single Sense; 10 Character Points for a single Sense Group; 25 Character Points for all of the character's Sense Groups at once.

Range: A nonranged Sense (such as Touch or Detect) with this Sense Modifier can perceive at Range in a 120-degree arc with the usual Range Modifier (just like, for example, Normal Sight).

Cost: 5 Character Points for a single Sense; 10 Character Points for a single Sense Group.

Sense: A Detect (or other Enhanced Senses, at the GM's option) may be turned into a Sense for 2 Character Points. Characters can use a Sense without a Half Phase Action — it can be set off by contact at any time.

Cost: 2 Character Points.

DETECT TABLE

Cost	Detect Category
3	A single thing (an uncommon object or phenomena, one which has little or no effect on combat; examples include Necromantic Magic, Denebians, or Gold).
5	A class of things (a common object or phenomena, or any object or phenomena which significantly affects combat; examples include Magic, Aliens, Metals, or Minds)
10	A large class of things (very common or abstract objects or phenomena; examples include Life Energy, Physical Objects, or Enemies)
+5	Each extra thing or class of things

Targeting Sense: A Nontargeting Sense (such as Normal Hearing) with this Sense Modifier can be used as a Targeting Sense to locate targets in combat. See page 221.

Cost: 10 Character Points for a single Sense; 20 Character Points for one Sense Group.

Telescopic: A Sense with this Sense Modifier works more accurately over longer distances than an ordinary Sense — it provides PER Roll bonuses that only counteract the Range Modifier (page 226-227).

Cost: 3 Character Points for +2 PER, only to offset the Range Modifier with a single Sense Group.

ENTANGLE

Type: Standard Power/Attack Power
Duration: Instant
Range: 5" x Active Points
Costs END: Yes
Cost: 10 Character Points for 1d6 BODY, 1 DEF of Entangle

A character with Entangle can restrain, immobilize, or paralyze another character. Some examples of Entangles include handcuffs, glue bombs, or a mad scientist's "paralyzer ray."

To use Entangle, a character must make an Attack Roll. If successful, he rolls his Entangle dice and counts the Normal Damage BODY. The BODY of the Entangle is the BODY rolled; the Entangle has 1 DEF (PD and ED, Resistant) for each 1d6 of Entangle. When a character is Entangled, his arms and legs are restrained, giving him a DCV of 0. An Entangle completely immobilizes a character, making it impossible for him to move.

To escape an Entangle, an Entangled character must either do sufficient BODY damage to exceed the Entangle's DEF and destroy its BODY, use a Power that allows him to overcome the Entangle's effects (such as Desolidification or Teleportation), or find some other appropriate method of escape based on the special effect of the Entangle (like using Contortionist). No Attack Roll is necessary for an Entangled character to hit or do damage to the Entangle restraining him. When the Entangle's BODY is reduced to 0, he is free.

Characters with abilities that cause BODY damage and are innate or bought through Inaccessible Foci can use those powers to try to break free. Characters with abilities bought through Accessible Foci normally cannot use those powers to break free from an Entangle.

If an Entangled character is attacked, the Entangle takes damage from the attack first. After the attack does damage equal to the Entangle's DEF+BODY, the Entangle is destroyed and the Entangled character takes the remaining damage (if any) normally. Attacks which do not cause BODY damage (such as most NNDs or Drains) are not affected by an Entangle in this way; the damage injures the Entangled character directly.

Characters other than the Entangled character can try to damage the Entangle without hurting the person trapped inside it. They must make their Attack Roll at a -3 OCV penalty. If they

succeed, they damage the Entangle but not the victim; if they fail, they may attack the Entangle normally (see above), or just miss altogether. For a +½ Advantage, Takes No Damage From Attacks, a character may create an Entangle that's normally "transparent" to damage — attacks against the victim don't hurt the Entangle at all, just the victim. The only way to damage the Entangle from outside it is to target it specifically at -3 OCV, as described above.

EXTRA LIMBS

Type: Special Power/Body-Affecting Power
Duration: Persistent
Range: Self Only
Costs END: Yes
Cost: 5 Character Points to have any number of Extra Limbs

A character with Extra Limbs has one or more usable extra limbs. Some examples of Extra Limbs include a prehensile tail, extra arms, or a group of tentacles. For 5 Character Points, the character can have as many Extra Limbs as he wants, be it 1 or 100. Extra Limbs provide no OCV bonus, and don't allow a character to make any extra attacks, but characters can use them to perform maneuvers not possible to bipedal humans (like holding someone with both hands and then punching him, or hanging from the ceiling by a tail).

FLASH

Type: Standard Power/Attack Power/Sense-Affecting Power
Duration: Instant
Range: 5" x Active Points
Costs END: Yes
Cost: See Flash Table

A character with Flash can temporarily disable or "blind" one of an opponent's Sense Groups — typically his Sight Group. The character must choose this Sense Group when he buys Flash, and cannot change it thereafter. The cost of the power depends on whether the Sense Group the Flash affects is a Targeting or Nontargeting Sense Group. Some examples of Flash include blinding bursts of light, deafening shrieks of sound, pepper spray, or poking someone in the eyes.

To use Flash, a character must make an Attack Roll. If successful, he rolls the Flash dice and counts the Normal Damage BODY. The total number of BODY rolled, minus the target's Flash Defense (if any), is the number of Segments (beginning in the Segment in which the character uses the attack) which the target's Sense(s) is (are) disabled. A Flashed character who cannot perceive his opponent(s) with a Targeting Sense suffers penalties to his DCV and OCV (see page 221).

FLASH TABLE

Sense Group	Cost per 1d6
Targeting (Sight)	5 Character Points
Nontargeting (all others)	3 Character Points

FLASH DEFENSE

Type: Special Power/Defense Power
Duration: Persistent
Range: Self Only
Costs END: No
Cost: 1 Character Point for 1 point of Flash Defense to protect a single Sense Group

A character with Flash Defense suffers less effect from Flashes. Examples include sunglasses or earplugs. Each point of Flash Defense reduces the length of a Flash attack by 1 Segment. The character must choose which Sense Group his Flash Defense protects when he buys the Power, and cannot change it thereafter.

FLIGHT

Type: Movement Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: 2 Character Points for every 1" of Flight

A character with Flight can fly through the air. Some examples of Flight include wings, jet-packs, and planes. With Flight, the character can move, hover in place, gain altitude, and so forth.

FORCE FIELD

Type: Standard Power/Defense Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: 1 Character Point for every 1 point of Resistant Defense

This power allows a character to create a field around himself which provides Resistant Defense against damage. Some examples of Force Fields include a spell of protection against fire or a Blonde Martian's force screen belt.

A Force Field can provide Resistant PD, Resistant ED, or both. The character must define how the points of defense are allocated when he buys the power, and cannot change it thereafter. For example, a character who spent 20 Character Points on Force Field could buy a 10 PD/10 ED Force Field, or an 8 PD/12 ED Force Field, or a 15 PD/5 ED Force Field — but once he defines the points of defense, he cannot change them. A Force Field only protects the character with the Power and his Foci (if any), not anyone else or any other objects he carries.

FORCE WALL

Type: Standard Power/Defense Power
Duration: Constant
Range: 5" x Active Points
Costs END: Yes
Cost: 5 Character Points for every 2 points of Resistant Defense; +1" width or height costs 2 Character Points

A character with Force Wall can create a "wall" that provides Resistant Defense. Some examples of Force Walls include protective screens of energy, force domes, or walls of enchanted fire.

Unlike a Force Field, which only protects the character, a Force Wall can protect multiple characters at once — it depends on how big the Wall is, where it's located, and so forth. A character can create a Force Wall at Range, making it a useful tool for protecting his friends, sealing off an open door, and the like.

A Force Wall can provide Resistant PD, Resistant ED, or both. The character must define how the points of defense are allocated when he buys the power, and cannot change it thereafter. For example, a character who spent 40 Character Points on Force Wall could buy an 8 PD/8 ED Force Wall, or a 4 PD/12 ED Force Wall, or a 10 PD/6 ED Force Wall — but once he defines the points of defense, he cannot change them.

A standard Force Wall is 1" (three hex sides) long and 1" high. A character can make his Force Wall larger or taller by spending more Character Points on it.

Attacks treat Force Walls like real walls which have 0 BODY (see Breaking Things, page 239). An attack (whether from the inside or the outside) must penetrate the Force Wall to continue to its target. Compare the BODY damage rolled by the attack to the appropriate defense of the Force Wall:

- If the BODY of the attack is equal to or less than the Force Wall's appropriate defense, the attack doesn't break through the Force Wall and no STUN or BODY gets through at all.
- If the BODY of the attack is greater than the Force Wall's appropriate defense, it breaks down the Wall; subtract the Wall's appropriate defense from the BODY and STUN of the attack and apply the remaining damage to the target normally. The Force Wall collapses and no longer provides any defense, but the character can create it again by re-activating the power (a Zero Phase Action).

A Force Wall acts like a real wall — attacks won't penetrate in either direction until the attack's BODY damage exceeds the Force Wall's appropriate defense. This means a character can't effectively shoot through his own Force Wall with attacks that do BODY damage unless he wants to break the Wall. Alternately, the GM can allow the character to buy an attack with the Advantage Indirect (+¼) so that it bypasses the Force Wall.

Force Walls are usually immobile: once set up they stay in place. However, a character can make himself the "center" of his Force Wall; the Force Wall then moves with him as he moves. Moving Force Walls have 0 STR — characters cannot use them to push people aside or perform Move Throughs.

GLIDING

Type: Movement Power
Duration: Constant
Range: Self Only
Costs END: No
Cost: 1 Character Point for 1" Gliding

A character with Gliding can glide through the air. Some examples of Gliding include hang-gliders, a Superheroic luchador's glider-cape, or a spell which makes a character lighter than air.

From the ground, a character starts Gliding with a velocity and altitude equal to his upward leap in inches. Gaining altitude is up to the GM; doing it slowly by using thermal updrafts is usually easy. While in the air, a character must drop 1" per Phase to maintain his forward Gliding velocity (and may, at the GM's option, have to make a DEX Roll to go precisely where he wants). Gliding does not use normal acceleration rules; instead, acceleration is +1" velocity per 1" of altitude lost.

GROWTH

Type: Size Power/Body-Affecting Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: See Growth Table

A character with this Size Power can increase his size, making himself taller, heavier, stronger, and tougher. The accompanying table describes the effects of Growth; additionally, a character using Growth may have trouble fitting into cars or buildings.

HAND-TO-HAND ATTACK

Type: Standard Power/Attack Power
Duration: Instant
Range: No Range
Costs END: Yes
Cost: +1d6 Hand-To-Hand Combat damage for 5 Active Points with a mandatory-½ Limitation

GROWTH TABLE

Points Of Growth	Height (hexes)	Width (hexes)	Mass (KG)	BODY & STUN	DCV	PER Rolls Against	Additional Reach	STR	KB
0	2m (1")	up to 1m (½")	up to 100	+0	-0	+0	+0	+0	-0
15	4m (2")	2m (1")	800	+3	-2	+2	+1"	+15	-3
30	8m (4")	4m (2")	6,400	+6	-4	+4	+2"	+30	-6
45	16m (8")	8m (4")	50,000	+9	-6	+6	+4"	+45	-9
60	32m (16")	16m (8")	400,000	+12	-8	+8	+8"	+60	-12
75	64m (32")	32m (16")	3,200,000	+15	-10	+10	+16"	+75	-15

...and so on

A character with Hand-To-Hand Attack (HA) does increased damage in HTH combat. Some examples of HA include clubs, especially powerful (or enhanced) punches, or “electrified gauntlets” invented by a mad scientist for his midjet henchmen.

Each die of HA adds directly to a character’s dice of Normal Damage from his STR (see page 232). To buy an HA, a character spends 5 Active Points per 1d6, and applies any Advantages to derive an Active Point total. He then applies a mandatory -½ Limitation, Hand-To-Hand Attack (plus any other Limitations taken for the Power) to derive a Real Cost. This Limitation signifies that the HA damage only works if it adds to a character’s damage dice based on STR. It cannot function on its own, does not add to any other attacks, and does not add to a character’s STR in any other way.

HEALING

Type: Adjustment Power
Duration: Instant
Range: No Range
Costs END: Yes
Cost: 10 Character Points for 1d6 of Healing

A character with Healing can heal the injuries suffered by himself or another character. Examples of Healing include a wizard’s spell that heals wounds from sword-blows or a werewolf’s ability to regenerate from harm.

To use Healing, roll the dice and count the STUN and BODY rolled. The character to whom Healing was applied regains that much BODY and STUN. However, Healing can only restore BODY and STUN lost to an injury; it can’t give a character “extra” STUN or BODY beyond that, no matter how high the roll is.

Healing can only be applied to a given injury or wound once per day. If a second character tries to apply Healing to the same wound, he must exceed the amount rolled by the first application to have any effect, and the second application of Healing only affects the subject to the extent it exceeds the first use.

Regeneration: Some characters or creatures, such as vampires and werewolves, have the ability to rapidly heal any injuries done to them — a power known as Regeneration. To buy Regeneration, a character buys dice of Healing with the Advantages Reduced Endurance (0 END; +½) and Persistent (+½), and the Limitations Self Only (-½) and Extra Time (1 Turn; -1¼). This means every time the character takes a Post-Segment 12 Recovery (page 235), he also automatically heals 1 BODY of damage done to him per die of Healing purchased (thus, Regeneration with Healing 3d6 automatically heals 3 BODY per Turn). He does not heal any STUN damage. However, Regeneration works again and again, every Post-Segment 12; it doesn’t have to wait a day to apply again to the same wound.

IMAGES

Type: Standard Power/Attack Power/
Sense-Affecting Power
Duration: Constant
Range: 5” x Active Points
Costs END: Yes
Cost: See Images Table

A character with Images can create images which other characters can perceive with their appropriate Sense Group (usually the Sight Sense Group). Some examples of Images include holograms and spells of illusion. When a character purchases Images, he pays for three things: the Sense Group the Images can affect; the size of the Images (how large they can be); and, if desired, penalties to onlookers’ PER Rolls (making it harder to discover the Images aren’t real).

To project an Image, the character decides what Image to produce, where to produce it, and what actions (if any) the Image performs. He makes an Attack Roll (against DCV 3) to place the center of the Image in the target hex. If he succeeds, all characters with Line Of Sight notice the Image and may make a PER Roll (with the modifiers listed on the Images Table and Perception Modifiers Table). The more complex the Image, the easier it is to recognize as a fake.

If an observer misses his modified PER Roll, he believes the Image is real. If an observer makes his modified PER Roll, he perceives the Image but knows it’s not real.

Images cannot cause any physical effects, are intangible (unless they affect the Touch Sense Group), and can never cause damage or hold objects off the ground.

IMAGES SUMMARY TABLE

Sense Group	Cost To Fill One Hex
Targeting (Sight)	10 Character Points
Nontargeting (all others)	5 Character Points
Extra Radius	Cost per +1” Radius
Any type of Sense	+¼ Advantage
Decreased PER Roll	Cost
-1 to target’s PER Rolls	3 Character Points

PERCEPTION MODIFIERS TABLE

PER Roll Bonus	Image
+0	Very Simple Image: an unmoving object; a single odor or musical note
+2	Simple Image: a ball rolling, a simple melody
+4	Complex Image: a man walking, a conversation, the smells of a hamburger
+6	Multiple Complex Images: a football team in action, an orchestral symphony, the smells of Thanksgiving dinner

INVISIBILITY

Type:	Standard Power/Sense-Affecting Power
Duration:	Constant
Range:	Self Only
Costs END:	Yes
Cost:	See Invisibility Table

A character with Invisibility can become invisible to one Sense Group (usually the Sight Sense Group). Some examples of Invisibility include a “stealth plane” that’s Invisible to radar or a magic ring that lets the wearer fade from sight.

An Invisible character has a “fringe” around himself. Others may perceive the fringe with a normal PER Roll at a range of 1” or less. The character can pay +10 Character Points to have no fringe.

In combat, Invisibility often makes the character harder to hit, and can make it much easier for him to obtain bonuses for Surprise attacks (see page 228). However, Invisibility does not automatically make a character’s attacks or other Powers Invisible as well (that requires the Advantage Invisible Power Effects; see page 206).

INVISIBILITY SUMMARY TABLE

Sense Group	Cost
Targeting (Sight)	20 Character Points
Nontargeting (all others)	10 Character Points
Modifiers	Cost
No Fringe	+10 Character Points

KILLING ATTACK — HAND-TO-HAND

Type:	Standard Power/Attack Power
Duration:	Instant
Range:	No Range
Costs END:	Yes
Cost:	15 Character Points for 1d6 Killing Attack

A character with Hand-To-Hand Killing Attack (HKA) can make an attack in HTH Combat which causes Killing Damage (see page 232). Some examples of HKA include claws and knives.

To use HKA, a character states his target and makes an Attack Roll. If he succeeds, he rolls his dice to determine the damage done (see page 232). He gets +1d6 to his HKA for every 15 points of STR used with it, to a maximum of double the number of dice he bought. For example, a character who buys HKA 2d6 could increase it to as much as HKA 4d6 with STR (if he had 30 STR or more), but could not increase it to more than HKA 4d6 no matter how much STR he has.

KILLING ATTACK — RANGED

Type:	Standard Power/Attack Power
Duration:	Instant
Range:	5” x Active Points
Costs END:	Yes
Cost:	15 Character Points for 1d6 Killing Attack

A character with Ranged Killing Attack (RKA) can make an attack in Ranged Combat which causes Killing Damage (see page 232). Some examples of RKA include bullets, arrows, lasers, and throwing knives.

To use RKA, a character states his target and makes an Attack Roll. If he succeeds, he rolls his dice to determine the damage done (see page 232).

LIFE SUPPORT TABLE

Cost	Effect
5	<i>Breathe Underwater:</i> The character can breathe normally underwater.
10	<i>Self-Contained Breathing:</i> The character’s breathing is self-contained (he doesn’t need to breathe at all).
3	<i>Diminished Eating:</i> The character does not have to eat or drink.
3	<i>Diminished Sleep:</i> The character does not have to sleep.
1-2	<i>Safe Environment:</i> The character is safe in the following environments:
	Cost Environment
	2 Character is safe in Low Pressure/Vacuum
	1 Character is safe in High Pressure
	2 Character is safe in High Radiation
	2 Character is safe in Intense Cold
	2 Character is safe in Intense Heat
1-5	<i>Longevity:</i> All characters have a base lifespan of 100 years. For every point of Longevity, double that lifespan (200 years, 400 years, and so on). For 5 points, a character is Immortal.
3, 10	<i>Immunity:</i> The character is immune to the effects of a particular drug, poison, disease, or similar substance. For 3 points, he’s immune to any one poison, venom, gas, biowarfare agent, or the like. For 10 points, he’s immune to <i>all</i> substances in one of the following categories: terrestrial diseases and biowarfare agents; terrestrial poisons and chemical warfare agents.

A character can buy whichever forms of Life Support he wants; he does not have to purchase some as a condition for purchasing others.



LEAPING

Type: Movement Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: 1 Character Points for every +1" Leap

A character with Leaping can leap great distances. Examples of Leaping include characters with super-strong leg muscles, a martial artist's phenomenal leaping ability, or spring-boots.

Purchased inches of Leaping add to a character's base inches of leaping from STR (1" forward for every 5 STR [and half distance upward]; see page 160). In combat, leaps are identical to Flight, except the character must indicate the target hex for his leap when he begins his leap, and he cannot change direction in mid-leap.

LIFE SUPPORT

Type: Standard Power
Duration: Persistent
Range: Self Only
Costs END: No
Cost: See Life Support Table

A character with Life Support can operate in unfriendly or deadly environments without harm, and/or needs reduced resources to maintain his health and life. Examples of Life Support include gas masks, SCUBA gear, elixirs of eternal youth, and taking tiny doses of a poison to build up an immunity to its effects. The Life Support Table shows the Character Point cost for various types of Life Support.

A character with a Safe Environment Life Support does not take damage from that type of environmental condition, or from a Change Environment which creates that condition. However, he still takes damage from attacks with that special effect, due to the sudden system shock.

LUCK

Type: Special Power
Duration: Persistent
Range: Self Only
Costs END: No
Cost: 5 Character Points per 1d6 of Luck

This Power represents a quality of fate that helps events turn out in a character's favor. The GM indicates when a character with Luck should make a Luck Roll. Each "6" rolled on the Luck dice counts as 1 point of Luck. The GM then decides what (if any) lucky event happens to a character. The more points of Luck the character rolled, the luckier he should be. One point of Luck means something minor but helpful (like finding a previously-overlooked clue); three or more points of Luck could lead to incredible coincidences and high-miraculous defiance of probability.

MENTAL DEFENSE

Type: Special Power/Defense Power
Duration: Persistent
Range: Self Only
Costs END: No
Cost: 1 Character Point for 1 point of Mental Defense (the character may also add a number of points equal to his EGO/5 to those purchased)

A character with Mental Defense is resistant to mental attacks — he can withstand some of the effects of Mental Powers (such as Ego Attack, Mind Control, or many Powers bought Based On ECV). Some examples of Mental Defense include psionic shields or extremely strong willpower.

Each point of Mental Defense is subtracted from the total rolled on the Effect Roll for Mental Powers before those Powers are applied to the character.

MENTAL ILLUSIONS

Type: Mental Power/Attack Power
Duration: Instant
Range: Line Of Sight
Costs END: Yes
Cost: 5 Character Points for 1d6 Mental Illusions

A character with this Mental Power can project illusions directly into an opponent's mind. Some examples of Mental Illusions include psionic illusion powers and hallucination-inducing drugs.

To use Mental Illusions, the character makes an ECV Attack Roll. If successful, he defines the illusion he wants the target to perceive, and the GM determines what level of effect he needs on the Mental Illusions Effects Table to create that illusion. The character then makes a standard Effect Roll (page 183), subtracts the target's Mental Defense (if any), and compares the result to the Mental Illusions Effects Table. If the Effect Roll is not sufficient to reach the desired level, the attack has no effect, but it does alert the target. If the Effect Roll is high enough to achieve the desired

MENTAL ILLUSIONS EFFECTS TABLE

Total rolled on Mental Illusion dice - Mental DEF is:	Effect
Greater than EGO	Cosmetic changes to setting
EGO + 10	Major changes to setting
EGO + 20	Completely alters setting
EGO + 30	Character no longer interacts with real environment
Modifiers (can be applied at any level)	
-10	Illusion matches target's Psychological Limitations
+10	Illusion contradicts target's Psychological Limitations

effect, the illusion is established in the target's mind; the target won't know he's experiencing an illusion until he succeeds with a Breakout Roll.

On the target's first Phase after a Mental Illusion is established, he may attempt to see through or "disbelieve" the illusion by making a Breakout Roll (page 183). The target remains under the influence of the illusion (at the given level) until he succeeds with a Breakout Roll — but since he gets a Breakout Roll on his first Phase after being affected, he always gets one attempt to shake off the Illusion's effects before he can take any actions based on it.

The target of a Mental Illusion receives a chance to make another Breakout Roll (with a bonus to the roll) if the illusion performs in a way which does not meet his expectations (for example, if an illusory loved one does not recognize him). At the GM's discretion, he receives additional bonuses to his roll if other persons try to "snap him out of it."

MIND CONTROL

Type:	Mental Power/Attack Power
Duration:	Instant
Range:	Line Of Sight
Costs END:	Yes
Cost:	5 Character Points for 1d6 Mind Control

A character with this Mental Power can take control of another character's mind, and thus of his actions. Examples of Mind Control include psionic domination powers, some forms of brainwashing, and hypnosis.

MIND CONTROL EFFECTS TABLE

Total rolled on Mind Control dice

- Mental Defense:	Effect
Greater than EGO	Target will perform actions he is inclined to perform anyway
EGO +10	Target will perform actions he wouldn't mind doing
EGO +20	Target will perform actions he is normally against doing
EGO +30	Target will perform actions he is violently opposed to doing

Modifiers (can be applied at any level)

-5	Order is worded in an exceptionally convincing manner
+5	Order is poorly conceived or contradictory
-10	Order matches target's Psychological Limitations
+10	Order contradicts target's Psychological Limitations
+10	Target will not remember actions
+20	Target will remember actions and think they were natural

To use Mind Control, the character makes an ECV Attack Roll. If successful, he gives the target an order (the character must have some way to communicate the order to his target, such as his voice or Telepathy; otherwise, he cannot establish Mind Control). The GM determines what level of effect the character needs on the Mind Control Effects Table to establish that control, based on how agreeable the target is to the command. The character then makes a standard Effect Roll (page 183), subtracts the target's Mental Defense (if any), and compares the result to the Mind Control Effects Table. If the Effect Roll is insufficient to reach the desired level, the attack has no effect, but it does alert the target. If the Effect Roll is sufficient to achieve the desired effect, the character establishes control over the target's mind; the target will not be aware that he is experiencing Mind Control until he succeeds with a Breakout Roll.

On the target's first Phase after Mind Control is established, he may attempt to break free from the control by making a Breakout Roll (page 183). He remains under the influence of the control (at the given level) until he succeeds with a Breakout Roll. However, since he gets a Breakout Roll on his first Phase after being affected, he always gets one attempt to shake off the Mind Control's effects before he can take any actions based on it.

If a character is put under Mind Control at a given level, and the situation later changes to require a higher level of Mind Control, then he gets to make another Breakout Roll with a +2 bonus to his EGO Roll per level of change on the table. Thus, if a character was given an EGO +10 command, and the situation changed to require an EGO+30 effect, the character would receive a +4 bonus to his EGO Roll.

MIND LINK

Type:	Mental Power
Duration:	Persistent
Range:	Line Of Sight
Costs END:	No
Cost:	See Mind Link Table

A character with Mind Link, a variation of Telepathy, can set up a specific link with a willing mind for instant mental communication. The cost of Mind Link depends on three factors: the group of minds within which the character's Mind Link works; the number of minds the character can Link to at one time; and miscellaneous modifiers pertaining to range and related factors (see accompanying table).

To establish a Mind Link, the character must have Line Of Sight to the target and must make an ECV Attack Roll to set up the Link. The target must be completely willing (ECV 0), otherwise the Link fails. Once established, Mind Link does not require Line Of Sight, and only ends when either party wants to "hang up." Characters can use Mental Powers through a Mind Link; such attacks hit automatically (they don't require an ECV Attack Roll).

MIND LINK TABLE

Cost	Number Of Minds
5	Character can Link with a single mind, defined when he buys the power
10	Character can Link with any one mind in a group of minds, defined when he buys the power (e.g., everyone in a family; everyone on a superteam)
15	Character can Link with any one mind
Cost	Number Of Minds In Link At Once
+5	Character can Link with two minds at once
+10	Character can Link with four minds at once
+15	Character can Link with eight minds at once
...and so forth (+5 points per x2 minds)	
Cost	Modifiers
+0	Mind Link has a planetary range
+5	Mind Link has unlimited range in this dimension
+5	Mind Link can reach into other dimensions
+10	Character can establish Mind Link without Line Of Sight

MIND SCAN

Type:	Mental Power/Sensory Power
Duration:	Constant
Range:	Planetary (can be used to find a mind anywhere on the same planet)
Costs END:	Yes
Cost:	5 Character Points for 1d6 Mind Scan; +1 ECV with Mind Scan for +2 Character Points

A character with this Mental Power can mentally search an area to find another mind.

To use Mind Scan, the character defines the area (of any size) he wishes to scan. He makes an ECV Attack Roll versus the DECV of the target mind. However, his OECV suffers a penalty based on the number of minds in the search area, as indicated on the Mind Scan Modifiers Table.

If the ECV Attack Roll fails, the character cannot make contact with the target. If the roll succeeds, he determines the general location and presence of the target.

After a successful ECV Attack Roll, the character declares the desired Mind Scan level and makes a standard Effect Roll (page 183) using the Mind Scan Effects Table. If the Effect Roll is not enough to reach the desired level, the Mind Scan has no effect — the target cannot be contacted mentally, and no “lock-on” is established, but the target knows someone is mentally scanning for him. If the Effect Roll is enough to achieve the desired effect, the character has “locked on” to the target with Mind Scan. The target can make Breakout Rolls (page 183) in the usual manner. Whether the Breakout Roll succeeds, the target knows someone is searching for him with Mind Scan.

MIND SCAN MODIFIERS TABLE

Number Of People	Modifier
1 (Freelance Game Designer)	0
10 (Small Gaming Company)	-2
100 (Theater)	-4
1,000 (Apartment Building)	-6
10,000 (Small Town)	-8
100,000 (Large Town; Super Bowl)	-10
1,000,000 (Major Metropolis)	-12
10,000,000 (State)	-14
100,000,000 (Large Country)	-16
1,000,000,000 (Continent)	-18
10,000,000,000 (Large Planet)	-20
...and so forth	
Nature Of Minds	
Familiar mind	+1 to +5
Unfamiliar mind	-1 to -5
Strange, unique, or powerful mind	+1 or more

MIND SCAN EFFECTS TABLE

Total rolled on Mind Scan dice - Mental DEF is:	Effect
Greater than EGO	Mentalist can establish Mind Link or use first level of Telepathy (communication). He also knows in which direction the target is located.
EGO +10	Mentalist can use all Mental Powers on target, and can estimate the general distance to the target.
EGO +20	Mentalist knows the exact location of the target. He can attack with all attacks. If he wishes to attack the target with a non-Mental Power, the attack must be able to reach the target.
Modifiers (can be applied at any level)	
+20	Mind Scan is undetectable by target

Once established, a Mind Scan lock-on is a two-way circuit. If the character can mentally attack his target, then his target can mentally attack him; if he knows where his target is, his target knows where he is. Two characters can carry on a long-distance mental duel through Mind Scan.

MULTIFORM

Type: Standard Power/Body-Affecting Power
Duration: Persistent
Range: Self Only
Costs END: No
Cost: 1 Character Point for every 5 Character Points in the most expensive form; 2x the number of forms for +5 Character Points

A character with this Standard Power can change his original form into one or more other forms, each with its own abilities, personality, and Characteristics. Examples include a werewolf's power to switch between human and lupine forms, or an undead Aztec sorcerer's ability to take on the shape of a jaguar.

The player must choose one of the character's forms to be the "true form." The true form can be any of the character's forms, depending upon character conception. The cost for Multiform, which only the true form pays for, is 1 Character Point for every 5 Character Points the most expensive form is built with (including points from Disadvantages), +5 Character Points for every 2x the number of forms of equal or lesser cost.

Each form a character can change into is as free-willed as the original character. The player must have a complete character sheet for each form. Forms may have different abilities, personalities, or Disadvantages than the true form or each other, if the player so desires. A character's forms are built on the same Base Points as the true form (or fewer points, if the player so desires). Each form must take sufficient Disadvantages to balance out its cost (just like building any other character).

Changing from one form to another requires a Half Phase. When a character shifts forms, the STUN and BODY damage he has taken and the END he has used do not disappear — they carry over to the next form.

SHAPE SHIFT

At the GM's option, a character can buy a special version of Multiform called *Shape Shift*. Shape Shift allows a character to change his form — the way he looks, feels, sounds, smells, and so forth — but not change his powers, Characteristics, or the like.

Shape Shift costs 20 Character Points for the ability to shift shape into a single alternate form, defined when the character purchases the power. For +10 Character Points, the character can shift shape into a Limited Group of forms, defined when the character purchases the power. For +20 Character Points (a total cost of 40 points), the character can shift shape into any form. In all cases, forms must be no more than +/-10% of the character's height and mass.

Shape Shift does not allow characters to imitate other persons or objects unless the character pays an additional +10 Character Points.

Unlike normal Multiform, Shape Shift costs END.

POWER DEFENSE

Type: Special Power/Defense Power
Duration: Persistent
Range: Self Only
Costs END: No
Cost: 1 point of Power Defense for 1 Character Point

A character with Power Defense is especially resistant to Drains, Transfers, Transforms, and related attacks (and to some NND-based Lucha Libre techniques). When an attack against which Power Defense applies is used on the character, he subtracts his Power Defense from the attack. Any remaining points of effect in the attack apply normally to him.

RUNNING

Type: Movement Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: 2 Character Points for every +1" of Running

A character with Running can run faster than normal. Each +1" of Running purchased adds to the character's normal 6" of Running.

SHRINKING

Type: Size Power/Body-Affecting Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: See Shrinking Table

A character with Shrinking can decrease in size, making it more difficult for other characters to see or attack him. See the accompanying table for the effects. Shrinking does not affect a character's STR, movement, or other abilities; they are just as powerful when he is Shrunk as when he is normal height.

SHRINKING TABLE

Points of Shrink- ing	Height	Mass	PER Rolls		
			Against	DCV	KB
0	2m	100 kg	0	+0	+0
10	1m	12.5 kg	-2	+2	+3
20	.5m	1.6 kg	-4	+4	+6
30	.25m	.2 kg	-6	+6	+9
40	.125m	.025 kg	-8	+8	+12
50	.064m	.0032 kg	-10	+10	+15
60	.032m	.0004 kg	-12	+12	+18

SKILLS

Type: Special Power
Duration: Constant
Range: Self Only
Costs END: No
Cost: As per the Skill

With GM's permission, a character can purchase Skills as Powers, with Power Modifiers. The cost is computed as if the Skill were a Power.

If a character buys a Characteristic-Based Skill through a Focus, then the appropriate Characteristic is assumed to be 0. Thus an enchanted glove with the Skill Sleight Of Hand would have a 0 DEX, and the base Skill Roll would be 9 + CHAR/5 = 9-.

STRETCHING

Type: Standard Power/Body-Affecting Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: 5 Character Points for 1” Stretching

A character with Stretching can stretch his body, make HTH attacks at Range, and reach for things that are a long distance away from him. Some examples of Stretching include a character with an elastic body or a robot with mechanical servos that let it elongate its arms.

Attacks made at Range with Stretching suffer no Range Modifier — the character is always considered to be in HTH Combat. Stretching allows a character to reach around walls or obstacles, reach over or around a target to hit it from behind even though the character is standing in front of him, and so forth.

Stretching does not allow a character to run faster or squeeze under doors. To simulate those abilities, the character should buy Running and/or Desolidification with appropriate Limitations.

SUPPRESS

Type: Adjustment Power/Attack Power
Duration: Constant
Range: 5” x Active Points
Costs END: Yes
Cost: 5 Character Points for 1d6 of Suppress

A character with Suppress can partially or wholly neutralize another character’s Powers. Some examples of Suppress include a mystic spell that interferes with a character’s ability to move, or a neuro-energy field preventing the use of all wrestling powers.

To use Suppress, a character makes an Attack Roll. If he succeeds, he rolls and totals the Suppress dice, then subtracts the target’s Power Defense (if any). The remaining total is the number of Active Points of the target’s Power which stop working. A Suppress remains in effect as long as the attacker pays END. When the character stops paying END, all points which have been Suppressed immediately “return” to the affected character.

SWIMMING

Type: Movement Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: 1 Character Point for every 1” of Swimming

A character with Swimming can swim on or through water and other liquids. Each +1”

of Swimming purchased adds to the character’s normal 2” of Swimming.

SWINGING

Type: Movement Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: 1 Character Point for 1” of Swinging

A character with Swinging can swing great distances from a line (assuming he has an appropriately tall structure or object to attach his swingline to). The character can also move upwards by climbing or pulling himself up a swingline. Some examples of Swinging include jungle characters who cross the jungle by swinging from vines, or a crimefighting luchador with a “line gun” that lets him swing between tall buildings.

TELEKINESIS

Type: Standard Power/Attack Power
Duration: Constant
Range: 5” x Active Points
Costs END: Yes
Cost: 3 Character Points for 2 points of Telekinetic STR

A character with Telekinesis (“TK”) can manipulate objects at a distance. Some examples of TK include psychokinesis (manipulating objects with mental force) and magical spells that allow wizards to move huge blocks of stone effortlessly.

A character can use Telekinetic STR any way which normal STR can — it can pick things up, Grab characters, “squeeze” something, throw things, or “punch” an opponent. (Normal rules for these actions, including the Range Modifier, apply unless the GM rules otherwise.) Telekinesis can move an object a number of inches per Phase equal to the number of inches which the Telekinetic could throw the object (see page 161). However, a character can’t pick himself up with Telekinesis or grab a flying character and be dragged along.

The GM may require a character with Telekinesis to make a DEX Roll to perform fine work (such as typing, threading a needle, or using Lock-picking), or may forbid it entirely unless the character pays +10 Character Points for his Telekinesis.

TELEPATHY

Type: Mental Power
Duration: Instant
Range: Line Of Sight
Costs END: Yes
Cost: 5 Character Points for 1d6 of Telepathy

A character with Telepathy can read or send thoughts. Some examples of Telepathy include classic mind-reading abilities and some truth drugs.

To use Telepathy, the character makes an ECV Attack Roll. If successful, he declares the desired Telepathy level, makes a standard Effect Roll (page 183), subtracts the target’s Mental Defense (if any), and compares the result to the Telepathy Effects Table. If the Effect Roll isn’t sufficient to reach the

desired level, the attack has no effect, but it does alert the target. If the Effect Roll is sufficient to achieve the desired effect, mental contact has been established with the target, who may make a standard Breakout Roll (page 183). If the Breakout Roll is made, the Telepathy fails, but the target is aware of the attempt to read his mind. If the Breakout Roll is not made, each Phase thereafter the telepath can search for one fact, or get the answer to one question; the target will be aware of the fact that his mind is being read with Telepathy.

Telepathy cannot be used to alter or remove another character's memories or Psychological Limitations. Doing that requires Mind Control (for short-term effects) or Transform (for long-term or permanent effects).

TELEPATHY TABLE

**Total rolled
on Telepathy
dice - Mental
DEF is:**

Greater than EGO	Effect The telepath can read or send surface thoughts
EGO +10	The telepath can read deep, hidden thoughts
EGO +20	The telepath can read into the target's memory
EGO +30	The telepath can read into the target's subconscious

Modifiers (can be applied at any level)

+20	Telepathy cannot be detected by target
-----	--

TELEPORTATION

Type:	Movement Power
Duration:	Instant
Range:	Self Only
Costs END:	Yes
Cost:	2 Character Points for 1" Teleportation; 2x mass for +5 Character Points

A character with this Movement Power can move from one point to another without physically traveling through the space in between the two points (typically the character "disappears" at the first point and "reappears" at his desired destination).

Normally a character can only Teleport himself, his clothes, and his personal effects (including Foci). This is assumed to be a total weight of 100 kilograms. For each +5 Character Points, the character can double the amount of weight he can carry (200 kg, 400 kg, and so forth), thus allowing him to take his friends along when he Teleports.

Teleportation has a Noncombat Movement mode like all other Movement Powers; Noncombat Teleportation takes one extra Phase, regardless of how far the character Teleports. Characters cannot use Teleportation to perform Move Throughs or Move Bys.



TRANSFER

Type: Adjustment Power/Attack Power
Duration: Instant
Range: No Range
Costs END: Yes
Cost: 15 Character Points for 1d6 Transferred Active Points

A character with Transfer can temporarily take points from an opponent's Characteristic or Power and add those points to one of his own Characteristics or Powers. Examples include a mad scientist's torture device that converts the victim's pain into "cerebral energy" (Transfer victim's STUN to mad scientist's INT) or a spell to weaken luchadores while strengthening the sorcerer (Transfer STR to STR).

To use Transfer, the character makes an Attack Roll. If successful, he rolls his Transfer dice. The total on the dice, minus the target's Power Defense (if any), is the number of Active Points of an opponent's Characteristic or Power which are Transferred.

When the character purchases Transfer, he specifies what Characteristic(s) or Power(s) it drains Character Points from and which Characteristic(s) or Power(s) receive the Transferred points. The character may choose to set up a ratio of Character Points between different Characteristics or Powers (for example, half the points go to END, half to STR). He may Transfer the Character Points to a different Characteristic or Power than they were taken from — for example, a character could Transfer points from an opponent's STR to his own STUN.

TRANSFORM

Type: Standard Power/Attack Power
Duration: Instant
Range: 5" x Active Points
Costs END: Yes
Cost: 5 Character Points for 1d6 Cosmetic Transform; 10 Character Points for 1d6 Minor Transform; 15 Character Points for 1d6 Major Transform

A character with Transform can change a target into something else or impose a lasting change on it. Some examples of Transform include spells that turn princes into toads, the ability to permanently blind people, or a vampire's ability to turn a person into a vampire by biting him and sucking his blood. You can use Transform to simulate any attack which has a long-term or permanent effect (other than injury or death) on the target, or to create objects out of thin air. The cost of Transform depends on how radical the Transformation is (see accompanying table).

To use Transform, the character makes an Attack Roll. If successful, he rolls the Transform dice, counts the total, and subtracts the target's Power Defense (if any). If the remaining total is equal to or greater than twice the target's normal full BODY, the target is Transformed. If the total is less than twice the target's normal full BODY, he suffers no ill effects from the Transform (though his appearance may alter slightly, which

TRANSFORM

Type	Cost for every 1d6	Examples
Cosmetic	5 Character Points	Changes object's appearance only, not its function: changing someone's hair color, making passable food into better fare
Minor	10 Character Points	Minor changes in the target's functions: rendering inedible food edible, turning a dagger into a sword
Major	15 Character Points	Major changes in the target's functions, or completely and fundamentally altering the target: turning base metals into gold, transforming a living being into a stone statue, rendering a person blind or permanently paralyzed, turning a handsome prince into a frog.

alerts him to what's happening to him). However, the target must keep track of the "damage" he has taken from that Transform. If he is later attacked with the same Transform, the additional Transform "damage" is added to the previous "damage" to determine whether a Transformation has occurred. When the accumulated Transform damage equals twice the target's normal full BODY, the Transformation takes place. Transform "damage" from different Transforms is not added together; you must keep track of "damage" from each Transform separately.

Transform ordinarily only affects a character's body, not his mind. To Transform his mind — for example, to implant or remove memories, or make someone a willing slave — the Transform must have the Based On EGO Combat Value Advantage (page 205). In this case the Transform works against EGO, not BODY.

When a character buys Transform, he must define a way for the target to regain its normal form; he may not change this method later. A Transform could heal as if it were BODY damage, through a second application of the same or similar power, or when some special action is taken (such as getting a princess to kiss the victim, or taking the victim to a particular location).

TUNNELING

Type: Movement Power
Duration: Constant
Range: Self Only
Costs END: Yes
Cost: 5 Character Points for 1" Tunneling through 1 DEF material per Phase; +3 Character Points for +1 DEF

A character with Tunneling can move through the ground or other substances by creating a tunnel roughly his own size. Some examples of Tunneling include the ability to burrow through the ground rapidly, or a gigantic drilling vehicle. Each 1" of Tunneling through 1 DEF material costs 5 Character Points (thus, for 25 points a character can Tunnel 5" through DEF 5 material); the ability to Tunnel through every +1 DEF costs 3 Character Points.

Characters cannot use Tunneling on living creatures to cause damage. A character trapped in an Entangle cannot use Tunneling to escape from it.

ADVANTAGES



Sometimes you want to make a power or ability better than what you can create with just Powers. In that case, you should consider applying an Advantage to a Power.

Advantages modify ordinary Powers to make them more useful and effective — but since they make a Power better, they also increase its Active Point cost. For example, to build a grenade, you might buy a Ranged Killing Attack 2d6 with the Explosion Advantage. But while you'd only pay 30 Character Points for an ordinary RKA 2d6, one with Explosion costs 45 Character Points.

Buying Advantages

Each Advantage has a multiplier value which you use to figure the Active Cost of a Power plus Advantage. The Active Point cost of a Power with Advantages equals:

$$\text{Active Cost} = \text{Base Cost} \times (1 + \text{Advantages})$$

Example: *El Hijo De Pheemy* wants to buy an RKA 2d6 with the +½ Advantage Armor Piercing for his Flamethrower Gun. *El Hijo De Pheemy's* RKA has an Active Cost of $30 \times (1 + \frac{1}{2}) = 45$ Points.

You apply Advantages to Powers after applying any other modifier that increases the Power's cost. For example, suppose a character has Teleportation 10" and can carry x4 mass (which costs +10 Character Points). Now he wants to make the Power Reduced Endurance (0 END; +½). You apply the Advantage after adding the +10 points, so the final cost is: $((20 + 10) \times 1\frac{1}{2}) = 45$ Character Points.

Using Advantages

If a character buys an Advantage for a Power, he must always use that Advantage when using that Power. He can't "turn off" the Advantage.

Adding an Advantage increases a Power's END cost, since it increases the Power's Active Points. In the example above about *El Hijo De Pheemy's* RKA, ordinarily an RKA 2d6 would cost 3 END ($30/10 = 3$). But an RKA 2d6, Armor Piercing (+½) costs 4 END ($45/10 = 4$).



ADVANTAGE DESCRIPTIONS

AFFECTS DESOLIDIFIED

Value: +½

A Power with Affects Desolidified can affect a character or object who is Desolidified just as if he were solid.

AREA OF EFFECT

Value: Varies

Powers with Area Of Effect affect all targets in an area. Areas Of Effect come in different sizes and shapes; a character must choose which shape Area Of Effect his power has when he buys it, and cannot change it thereafter.

One Hex (+½): An Area Of Effect (One Hex) fills one single hex (an area 2 meters wide and broad).

Radius (+1): An Area Of Effect (Radius) is a circle. The circle has a diameter in hexes equal to the Active Points in the Power divided by 10.

Cone (+1): An Area Of Effect (Cone) is triangular. The triangle has sides which are each $1 +$ (the Active Points in the Power divided by 5) hexes long.

Line (+1): An Area Of Effect (Line) is a 1" wide line with a length in hexes equal to 2 times (the Active Points in the Power divided by 5).

You can double the size of an Area Of Effect of any type for an additional +¼ Advantage (thus, +¼ for x2 size, +½ for x4 size, and so on).

When calculating the size of an Area Of Effect, do not use the Active Points provided by the Area Of Effect Advantage itself — just the Active Points from the Power and any other Advantages it has.

Using An Area Of Effect Attack

When a character uses an Area Of Effect attack, he chooses a hex to target. He makes an Attack Roll against that hex, which has DCV 3. The DCVs of the characters caught in the Area Of Effect don't matter — if the character's Attack Roll hits DCV 3, he hits everyone covered by the Area Of Effect.

If the Area Of Effect attack succeeds, you have to place the Area over the target zone properly. For a Radius, place the center hex of the Radius on the hex that was hit. For a Cone, place the hex at the "point" toward the character on the hex that was hit. For a Line, place the first hex in the Line on the hex that was hit, with the rest of the Line projecting away from the character.



An Area Of Effect affects everyone within the “footprint” of the Area Of Effect takes damage from the attack (roll damage once and apply it in full to everyone in the Area). Targets in the area cannot Dodge or Block the attack. If an Area Of Effect attack misses, it misses entirely and has no effect on anyone.

If an Area Of Effect attack has No Range (see pages 179, 212), then the target hex is automatically the hex the character is standing in (he takes the damage unless the attack also has Hole In The Middle or Personal Immunity). However, for a Cone or Line, the character may define the target hex as the hex immediately in front of him (this is a good way to build abilities like a dragon’s breath or a wide laser beam).

ARMOR PIERCING

Value: + $\frac{1}{2}$

Armor Piercing (“AP”) allows an attack to cut through defenses more easily: it reduces the target’s defenses by half. For example, if a character takes 28 STUN from an AP attack, and he has 20 points of defense, he only applies half his defenses — 10 — to the attack, so he takes 18 STUN.

To counteract Armor Piercing, characters can buy defenses with the *Hardened* Advantage (page 182).

AUTOFIRE

Value: + $\frac{1}{2}$

A character can use a Power with Autofire to hit a target more than once in a single Phase, or to hit multiple targets with the same attack. He can fire up to five shots. See page 227 for Autofire rules.

A character using an Autofire attack must pay END for each separate shot (if he applies the Reduced Endurance Advantage to an Autofire attack, the cost of Reduced Endurance is doubled — + $\frac{1}{2}$ for $\frac{1}{4}$ END, or +1 for 0 END). Each hit from a Autofire attack applies separately against the target’s defenses.

If a character buys Autofire for an attack that doesn’t require a normal Attack Roll or isn’t applied against standard defenses (PD and ED) — including all Mental Powers, Darkness, Drain, Suppress, Transfer, Transform, or attacks with the Advantages Area Of Effect, Explosion, or No Normal Defense — then he must pay an additional +1 for Autofire.

BASED ON EGO COMBAT VALUE

Value: +1

Powers with Based On ECV (“BOECV”) function mostly like Mental Powers (page 182). They use an ECV Attack Roll rather than one based on normal Combat Value. They have a range of Line Of Sight, and can affect Desolidified characters. Mental Defense applies against them, rather than the standard defense. However, BOECV powers are visible and do not provide the character with Mental Awareness.

CHARGES

Value: *Varies*

Because a Power with Charges uses no END, a Power with a lot of Charges is actually better than a normal Power, and must be bought with an Advantage. See Charges, page 209.

DAMAGE SHIELD

Value: + $\frac{1}{2}$

This Advantage allows a character to set up a field around himself which causes damage to any target that contacts it.

A Damage Shield inflicts damage on anyone who makes a successful Attack Roll in HTH Combat to hit or Grab the character. It also inflicts damage on anyone whom the character Grabs, but not on someone he simply hits. The Damage Shield does not prevent the character from taking damage when hit or Grabbed (it’s not a defense).

To create a Damage Shield, a character buys any Attack Power and applies this Advantage to it. The Power must be Constant (either inherently or because he has purchased Continuous for it). If the Attack Power is normally Ranged, it automatically becomes a No Range Power when the character purchases Damage Shield for it (the character gets no Limitation for this).

DURATION ADVANTAGES

These Advantages improve a Power’s duration.

Continuous

Value: +1

This Advantage converts an Instant Power into a Constant Power (see page 179).

Persistent

Value: + $\frac{1}{2}$

This Advantage converts an Instant or Constant Power into a Persistent Power (see page 179). The Power must cost 0 END, either inherently or because the character applies the Advantage Reduced Endurance (0 END; + $\frac{1}{2}$) to it.

EXPLOSION

Value: + $\frac{1}{2}$

This Advantage is similar to Area Of Effect (Radius), but the Power loses effectiveness as it spreads out from the center — it has an “explosive” effect, in other words.

To use an Explosion attack, make an Attack Roll against a target hex (which has DCV 3). If the attack hits, roll the damage. The full damage applies to the hex in the center of the Explosion. For each hex out from there, subtract one die of damage (highest die first) until no more are left. The amount of damage someone within the “blast radius” takes depends on how close they are to the center — one in the center takes the full damage; one 3” away from the center takes the full damage minus the three highest dice.

INVISIBLE POWER EFFECTS

Value: Varies

Most Powers and/or their sources can be perceived (see page 179). This Advantage makes them invisible. To make a Power invisible to the Sight Group is a +½ Advantage. To make a Power invisible to any other Sense Group is a +¼ Advantage. For a flat +1 Advantage, a Power is invisible to all of the Sense Groups.

NO NORMAL DEFENSE

Value: +1

A Power with No Normal Defense (“NND”) ignores conventional defenses. For example, if a character applies NND to Energy Blast, the EB ignores the usual PD, ED, Force Field, or Armor — the target takes the full damage rolled on the dice. NND attacks do STUN damage only; they cannot do BODY damage.

A character who buys an NND attack must define a reasonably common Power or circumstance, or a set of uncommon Powers or circumstances, as a valid defense against it. If the target has this defense, he totally ignores the attack — it does no damage to him at all.

Some examples of NNDs include knock-out poisons and drugs (defense is Life Support (Immunity)), sonic attacks (defense is Hearing Group Flash Defense, covering one’s ears, or being deaf), and tasers (the defense is any form of Resistant ED).

PERSONAL IMMUNITY

Value: +¼

This Advantage prevents the character from being affected by his own power. If bought for an attack (such as an Area Of Effect attack with No

Range), that attack can’t harm the character; if bought for Darkness, the character can perceive through it normally. This has no effect on other characters’ similar powers, however.

RANGE ADVANTAGES

These Advantages affect how a Power works at range.

Increased Maximum Range

Value: +¼

This Advantage increases a Power’s maximum range. For every +¼ Advantage, multiply the maximum range of the Power by five (don’t include this Advantage when calculating the Active Points upon which the Power’s range is based). The Power still suffers the standard Range Modifier, however.

No Range Modifier

Value: +½

A character using a Power with this +½ Advantage ignores the Range Modifier (page 226). The Power has as good a chance to hit at its maximum range as at point blank range.

RANGED

Value: +½

Powers which ordinarily have No Range (such as Aid, Drain, or Transfer) can be used at Range if a character purchases this Advantage for them. The Power gains a range of 5” x Active Points and suffers the standard Range Modifier.

REDUCED ENDURANCE

Value: +¼ or +½

This Advantage reduces the normal END cost of a Power. For a +¼ Advantage, reduce the Power’s END cost by half; for a +½ Advantage, reduce the Power’s END cost to 0. Do not include the Character Points added by this Advantage when calculating a Power’s END cost.

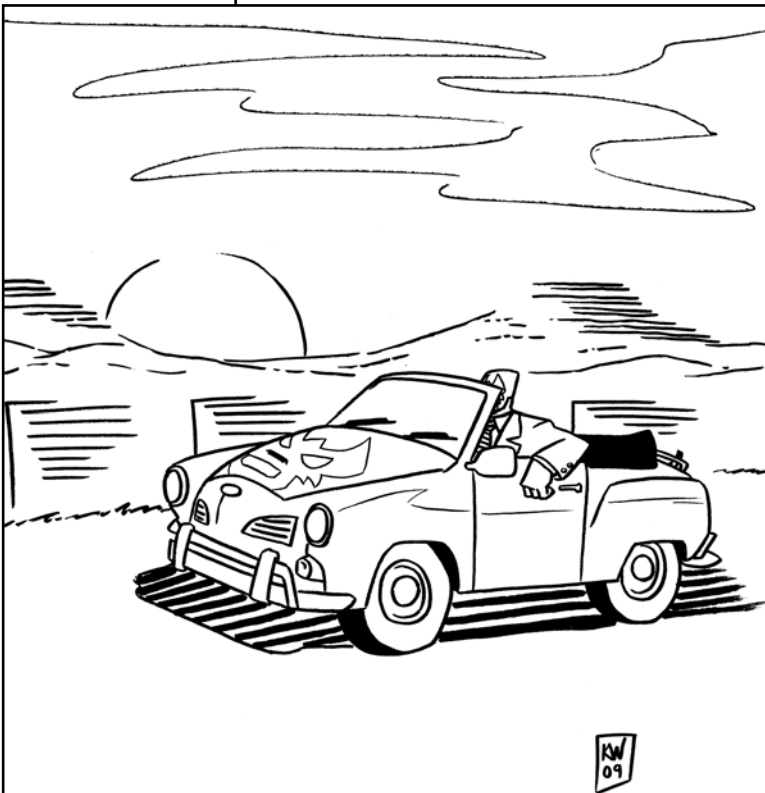
UNCONTROLLED

Value: +½

A Constant Power with this Advantage can maintain itself without conscious thought from its user.

To set up an Uncontrolled power, the character must activate and use the Power as normal (including succeeding with an Attack Roll, if necessary). If he succeeds, he feeds as much END as he desires into the power to create a pool of END to fuel it. The Uncontrolled power runs for as long as there is END to power it. However, any power bought with this Advantage must have a reasonably common and obvious set of circumstances which turns it off.

Once a character has set up an Uncontrolled power, he’s not restricted in any way. He can, for example, make more attacks or move away from the Uncontrolled power without affecting it at all. Even if he’s Stunned or Knocked Out, the Uncontrolled power keeps working until it runs out of END.



ADVANTAGES AND LIMITATIONS CALCULATIONS TABLES

These tables are a quick-reference for calculating the effects of Advantages and Limitations when you don't have a calculator handy. To determine the Active Cost of a power with Advantages, find the base cost of the power in Character Points across the top, then cross-reference with the total value of all Advantages applied in the left-hand column (the value listed is before the base 1 is added). To determine the Real Cost of a power with Limitations, find the Active Cost of the power in Character Points across the top, then cross-reference with the total value of all Limitations applied in the left-hand column (the value listed is before the base 1 is added).

ADVANTAGES CALCULATION TABLE

Val	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
+¼	6	12	19	25	31	37	44	50	56	62	69	75	81	87	94	100	106	112	119	125
+½	7	15	22	30	37	45	52	60	67	75	82	90	97	105	112	120	127	135	142	150
+¾	9	17	26	35	44	52	61	70	79	87	96	105	114	122	131	140	149	157	166	175
+1	10	20	30	40	50	60	70	80	90	100	110	120	130	140	150	160	170	180	190	200
+1¼	11	22	34	45	56	67	79	90	101	112	124	135	146	157	169	180	191	202	214	225
+1½	12	25	37	50	62	75	87	100	112	125	137	150	162	175	187	200	212	225	237	250
+1¾	14	27	41	55	69	82	96	110	124	137	151	165	179	192	206	220	234	247	261	275
+2	15	30	45	60	75	90	105	120	135	150	165	180	195	210	225	240	255	270	285	300
+2¼	16	32	49	65	81	97	114	130	146	162	179	195	211	227	244	260	276	292	309	325
+2½	17	35	52	70	87	105	122	140	157	175	192	210	227	245	262	280	297	315	332	350
+2¾	19	37	56	75	94	112	131	150	169	187	206	225	244	262	281	300	319	337	356	375
+3	20	40	60	80	100	120	140	160	180	200	220	240	260	280	300	320	340	360	380	400

LIMITATIONS CALCULATION TABLE

Val	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
-¼	4	8	12	16	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80
-½	3	7	10	13	17	20	23	27	30	33	37	40	43	47	50	53	57	60	63	67
-¾	3	6	9	11	14	17	20	23	26	29	31	34	37	40	43	46	48	51	54	57
-1	2	5	7	10	12	15	17	20	22	25	27	30	32	35	37	40	42	45	47	50
-1¼	2	4	7	9	11	13	16	18	20	22	24	27	29	31	33	36	38	40	42	44
-1½	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40
-1¾	2	4	5	7	9	11	13	15	16	18	20	22	24	25	27	29	31	33	34	36
-2	2	3	5	7	8	10	12	13	15	17	18	20	22	23	25	27	28	30	32	33
-2¼	1	3	5	6	8	9	11	12	14	15	17	18	20	22	23	25	26	28	29	31
-2½	1	3	4	6	7	9	10	11	13	14	16	17	19	20	21	23	24	26	27	28
-2¾	1	3	4	5	7	8	9	11	12	13	15	16	17	19	20	21	23	24	25	27
-3	1	2	4	5	6	7	9	10	11	12	14	15	16	17	19	20	21	22	24	25



LIMITATIONS



APPLYING ADVANTAGES AND LIMITATIONS TO THE SAME POWER

Although Advantages and Limitations are listed with a plus and a minus, don't add the Advantages and subtract the Limitations to get a total. Apply the total Advantages and total Limitations separately to the cost of a power.

Example: *Lisa creates a throwing knife for a Mobster villain. She wants to buy an HKA 1d6 with the Advantage Ranged (+½) and the Limitation Obvious Accessible Focus (-1). She cannot subtract the Advantage from the Limitation to get a total -½ Limitation (which would make the knife cost 10 points). Instead, she must first apply the Advantage (for an Active Point cost of 22) and then the Limitation (for a Real Point cost of 11).*

Sometimes you have an idea for a power or ability that's not quite as good as normal. Maybe it only works a few times a day, or it takes a long time to turn on, or it doesn't always work. In *Lucha Libre Hero*, you represent this by applying a Limitation to the power.

A Limitation describes situations or conditions in which a Power does not function, functions less effectively, or suffers some other restriction. Because they make a Power less useful, Limitations lower its cost. Most importantly, though, Limitations help you develop your character's conception and background. Many backgrounds automatically suggest particular Limitations, and vice versa. Be careful not to take too many Limitations on a single power, though — the GM will use those weaknesses against your character.

THE UNIVERSAL RULE OF LIMITATIONS

A very simple rule governs all Limitations:

A Limitation that doesn't limit the character isn't worth any bonus!

A Limitation has to actually restrict, hinder, or otherwise cause problems for a character, or it's not legitimate. For example, in many campaigns the Limitation Does Not Work Against Magic would be valid, because magic exists. But if you're in a game where magic doesn't exist, this isn't a legitimate Limitation — it doesn't restrict the character because he's never going to encounter magic. The GM must approve all Limitations before allowing them in play.

Taking Limitations

Each Limitation has a divisor value that you use to determine the Real Cost of the power. Add up the total value of all Limitations on a power (treat them as positive numbers even though they're listed with a minus sign), and then use this formula:

$$\text{Real Cost} = \text{Active Cost} / (1 + \text{Total Bonus from all Limitations})$$

The Real Cost is the number of Character Points the character must spend to buy the power. The Active Cost is the number of Character Points the power has when figuring its effect and END cost — the power plus all Advantages (page 204). The Total Bonus is the total of the listed values for the Limitations the power has.

Example: *Lorena buys 15 Character Points in HKA with the Limitation Obvious Inaccessible Focus (Machete). This Limitation is worth -½.*

That means the Real Cost is $(15 / (1 + ½)) = 10$. She pays 10 Character Points for 15 Active Points of HKA.

Example: *El Hijo De Pheemy wants to build an Flamethrower Pistol which does RKA 3d6, Armor Piercing damage; that's $(45 \times (1 + ½)) = 67.5$ (rounds to 67) Active Points. The pistol only has 12 Charges (-¼) and it's an Obvious Accessible Focus (-1). Thus, the Real Cost is $(67 / (1 + ¼ + 1)) = 29.78$, which rounds to 30 Character Points. El Hijo De Pheemy pays 30 Character Points for his 67 Active Point pistol.*

LIMITATION DESCRIPTIONS

ACTIVATION ROLL

Value: Varies (see table)

A Power with this Limitation only works some of the time — it's unreliable. Examples include armor that covers only part of the body, or complicated gadgets that don't always work. The Activation Roll table shows the Activation Roll and the Limitation value.

To use a Power with an Activation Roll, the character must roll the Activation Roll number or less on 3d6 each Phase he wants to use or maintain it (even if the Power is Constant). If the roll succeeds, he can use the power; if it fails, he cannot use the power that Phase.

Characters make Activation Rolls after all other preparations: they must spend the END for the power regardless of whether the Activation Roll succeeds. If using the power is an Attack Power, attempting to use it is an Attack Action even if the power fails to activate.

ACTIVATION ROLL

Roll	Value
8-	-2
9-	-1½
10-	-1¼
11-	-1
12-, 13-	-¾
14-	-½
15-	-¼

ALWAYS ON

Value: -1/2

If a character can never turn off a power, and this restricts and hinders him, he may take the Limitation Always On for that power. Before a power can take Always On, it must first have the Advantages Reduced Endurance (0 END) and Persistent (unless it's naturally Persistent).

CHARGES

Value: Varies (see table)

A character can only use a Power with this Limitation a limited number of times per day. Examples include a gun with just ten shots or a magic ritual that only works once a night. The number of uses determines the value of the Limitation.

A power which has Charges does not cost END to use. Since that is useful in some ways, if a power has a lot of Charges (more than 16), Charges becomes an Advantage instead. However, as an Advantage it can never be worth more than +1, no matter how many Charges the power has.

CHARGES TABLE		
Number Of Uses	Charges Value	Recoverable Charges Value
1	-2	-1¼
2	-1½	-1
3	-1¼	-¾
4	-1	-½
5-6	-¾	-¼
7-8	-½	0
9-12	-¼	+¼
13-16	0	+½
17-32	+¼	+¾
33-64	+½	+1
65-125	+¾	+1¼
126-250	+1	+1½
251-500	+1	+1¾
...and so forth.		

Charges Options

Here are a few ways to change or increase the effectiveness of Charges:

Clips: A character can split a power's Charges up into clips having fewer Charges than his overall total. If a character takes a Limitation value one step down the Charges Table, he can have two times the number of clips of those Charges.

For example, normally a character who has 8 Charges gets a -½ value for the Limitation. If he reduces the value one step down the table (to -¾), he can have two clips, each with 8 Charges. Thus, he's got 16 Charges overall, but they're split into two clips of 8.

Changing Clips takes a Full Phase (but see Fast Draw, see page 168).

Continuing Charges: Charges normally last for, at most, a character's Phase, which means they're not efficient for Constant Powers like Flight or Darkness. Characters can make Charges last longer by converting them into Continuing Charges.

Continuing Charges only apply to Constant or Persistent Powers. A Continuing Charge functions like a Constant Power (page 179) in terms of when and how it affects targets. However, all powers bought with Continuing Charges must include a reasonably common way to turn the power off. If the power turns off for any reason, the Charge is consumed; the character must use another Charge to reactivate the power.

Converting a Charge into a Continuing Charge reduces the value of the Limitation (and may even turn it into an Advantage). See the Continuing Charges Table.

CONTINUING CHARGES TABLE

Duration	Change in Charge Limitation
Full Phase	No change
Extra Phase	-1 level on Charges table
1 Turn	-2 levels on Charges table
1 Minute	-3 levels on Charges table
5 Minutes	-4 levels on Charges table
20 Minutes	-5 levels on Charges table
...and so forth	

Recoverable Charges: Sometimes characters can quickly recover a Charge after using it. Examples include a knife the character throws, or arrows he shoots — after the battle's over, he can recover them and use them again. These are called Recoverable Charges, and they have a value listed on the Charges Table.

Charges Never Recover: Charges which Never Recover — such as a magic wand with a limited supply of arcane "energy" — are worth an additional -2 Limitation.

CONCENTRATION

Value: Varies (see table)

This Limitation requires the character to concentrate while activating or using a Power, making him less able to defend himself or take notice of events occurring around him.

If a Concentrating character is at ½ DCV and -3 to PER Rolls while activating and using a power, this Limitation is worth -¼.

If a Concentrating character is at 0 DCV and -3 to PER Rolls while activating and using a power, this Limitation is worth -½.

If a character applies Concentration to a Constant Power and has to Concentrate as long as the power remains in effect (instead of just in the Phase when he activates it), double the value of Concentration.

A character can only use one power requiring Concentration at a time.

ENDURANCE LIMITATIONS

These Limitations affect the END cost of a power.

Costs Endurance

Value: $-\frac{1}{4}$ or $-\frac{1}{2}$

This Limitation makes a Power that doesn't ordinarily cost END (like Armor or Power Defense) cost END at the normal rate (Active Points/10 per Phase) and turn off if the character is Stunned or Knocked Out.

If the Power only costs END to activate, this Limitation is worth $-\frac{1}{4}$. If the Power costs END every Phase the character uses it, the value is $-\frac{1}{2}$.

Increased Endurance Cost

Value: **Varies** (see table)

A Power with this Limitation costs a character more END than normal (see accompanying table).

INCREASED ENDURANCE TABLE

Endurance Multiple	Limitation
x 2	$-\frac{1}{2}$
x 3	-1
x 4	$-1\frac{1}{2}$
x 5	-2
x 6	$-2\frac{1}{2}$
x 7	-3
x 8, x9	$-3\frac{1}{2}$
x 10	-4

EXTRA TIME

Value: **Varies** (see table)

A Power with this Limitation takes longer than usual to activate and/or use. Normally it requires a Zero Phase Action to activate a Power, and for attacks a minimum of a Half Phase Action to use the Power. A character must take longer than that to activate and/or use a Power with this Limitation. See the Extra Time Table for times and values.

While a character activates a Power with Extra Time, he may take other actions. However, the Power only activates once the proper amount of time passes. Attacks are an exception: if the character takes this Limitation for a Power requiring an Attack Roll, he cannot make another attack until the Power has been used (unless the GM gives permission otherwise).

A character can stop activating his Power at any time simply by stopping his preparations. At the GM's discretion, if the character is interrupted while activating the Power — for example, if he takes damage — it may stop activating. A character must pay the full END cost for a Power with this Limitation when he begins activating it, so he loses the END even if he stops activating it or is interrupted.

EXTRA TIME TABLE

Time Period/Duration	Value
Full Phase	$-\frac{1}{2}$
1 Turn (Post-Segment 12)	$-1\frac{1}{4}$
1 Minute	$-1\frac{1}{2}$
5 Minutes	-2
20 Minutes	$-2\frac{1}{2}$
1 Hour	-3
6 Hours	$-3\frac{1}{2}$
1 Day	-4
1 Week	$-4\frac{1}{2}$
1 Month	-5
...and so forth	

If a Constant or Persistent Power only requires Extra Time to activate (but not to maintain every Phase), halve the value of Extra Time.

FOCUS

Value: **Varies** (see table)

A Power with this Limitation works through some sort of object or device. This is a very common Limitation; for example, guns, clubs, magic rings, and rocket launchers are all Foci (the plural of Focus).

There are four types of Focus Limitation:

Obvious, Accessible Focus (-1): Anyone looking at the character knows the power comes from the Focus, and it can easily be taken away from the character (another character can Grab it or attack it). Examples include guns (and most other weapons), shields, and magic wands.

Obvious, Inaccessible Focus ($-\frac{1}{2}$): Anyone looking at the character knows the power comes from the Focus, but taking it away from him requires 1 Turn out of combat. Examples include armor, rings, and clothing.

Inobvious, Accessible Focus ($-\frac{1}{2}$): It's not immediately clear where the Power comes from, but another character can easily take it away from the character (another character can Grab it, or attack it) once he figures out what it is. Examples include disguised weapons (such as cane-swords) or a magic hat that gives no indication it's the source of the character's spells.

Inobvious, Inaccessible Focus ($-\frac{1}{4}$): It's not immediately clear where the Power comes from, and even after another character figures it out, taking the Focus away from him requires 1 Turn out of combat. Examples include magic rings that don't obviously grant powers to a character.

Most Foci are Breakable — they have a DEF equal to the (Active Points/5) of the largest power bought through the Focus (minimum of 3), and lose one power every time an attack does BODY damage to them. However, some Foci are Unbreakable, meaning they cannot be damaged or destroyed in any way. This is appropriate for some magical or unique items.

Most Foci are Universal, meaning anyone can use them. A gun, for example, can be used not only by the character who buys it, but by anyone else. But some Foci are Personal, meaning only the character who buys them can use them. Enchanted items “keyed” to a single person are examples of Personal Foci.

Other Modifiers For Focus

There are two other ways to customize Focus to create specific types of objects.

Expendability: If a character uses up a Focus every time he activates the power, and must then replace the Focus before he can use the power again, it’s worth an additional -¼ Limitation (or more, for particularly rare or expensive Foci). Examples include the “material components” used to cast spells in some Fantasy worlds.

Size And Mobility: If a Focus is Bulky (moving or using it reduces the character to ½ DCV), it’s worth an additional -½ Limitation. If it’s Immobile (it must always remain in the same place), it’s worth an additional -1 Limitation. Examples include large, difficult-to-handle weapons, magic circles, and the like.

GESTURES

Value: -¼ or -½

A character can use a Power with this Limitation only if he makes gestures that are clearly visible at a distance, obviously out of the ordinary, and not usable for anything else (such as attacking with a weapon). He must be able to move freely; if he is encumbered or in a confined space, the power doesn’t work. If he is restrained or Grabbed, he cannot activate and/or use the Power.

Gestures is worth -¼ in most cases, or -½ if the character must Gesture continuously while he activates and maintains a Constant Power. While Gesturing, a character cannot activate any other powers that require Gestures.

INCANTATIONS

Value: -¼ or -½

A character can use a Power with this Limitation only if he speaks loud phrases that are clearly audible at a distance, obviously out of the ordinary, and not usable for anything else (such as communicating with a comrade). He must be able to speak freely and clearly; if he is gagged or has his mouth full, the power doesn’t work.

Incantations is worth -¼ in most cases, or -½ if the character must Incant continuously while he activates and maintains a Constant Power. While Incanting, a character cannot activate any other powers that require Incantations.

LIMITED POWER

Value: Varies (see table)

You can use this catch-all Limitation to construct your own Limitations if you can’t find one that does what you want elsewhere in this book. The Limited Power Guidelines Table provides some suggestions for determining the value of a new Limitation, and the Limited Power Examples Table provides some example. The GM must approve all such Limitations, of course.

LIMITED POWER GUIDELINES TABLE

Value	Effect On Power
-0	Power loses less than a fourth of its effectiveness, or condition is Very Uncommon (character will rarely, if ever, be limited)
-¼	Power loses about a fourth of its effectiveness, or condition is Uncommon (character will be limited about a fourth of the time)
-½	Power loses about a third of its effectiveness, or condition is Common (character will be limited about a third of the time)
-1	Power loses about half its effectiveness, or condition is Very Common (character will be limited about half the time)
-1½	Power loses about two-thirds of its effectiveness, or condition is Extremely Common (character will be limited over half the time)
-2	Power loses almost all of its effectiveness, or condition is Ubiquitous (character will almost never get to use power)

LIMITED POWER EXAMPLES TABLE

Bonus	Limitation
-1	Power Only Works On Women
-¾	Power Does No STUN (only works for attacks which normally do STUN)
-¼ or -½	Power Does Not Work On Vampires (exact value depends upon how common dwarves are in the campaign)
-¼	Power Only Works In Daylight
-¼	Power Only Works While Character Is Touching The Ground
-½	Power Only Works In Darkness
-1	Power Only Works In Twilight
-1½	Power Only Works In Water
-1½	Power Only Works During Natural Rainstorms
-2	Power Only Works In Tornadoes
-2	Power Only Works In Intense Magnetic Fields
-2	Power Only Works Under A Full Moon
-½	Power Does Not Work In Darkness
-¼	Power Does Not Work In Water

LINKED

Value: -½

A power with this Limitation may only be used with another power. If the other power (the “greater power”) isn’t being used, the character can’t use the power with the Linked Limitation (the “lesser power”). The lesser power must be the one with the lower Active Point cost; if they

have the same Active Point cost, pick one to be the “lesser power.”

Linked only applies to and affects the lesser power. The character can use the greater power without using the lesser power if he wants; Linked doesn't restrict the greater power at all. However, he can only use the lesser power when he uses the greater power.

When a character uses Linked powers, he activates and uses both of them at the same time, as a single Action. If one of the powers would reduce the target's defenses or DCV, it applies last.

ONLY IN HEROIC IDENTITY

Value: -1/4

A character can only use a Power with “OIHID” while he's in his heroic or alternate identity. Obviously, only characters who maintain two distinct identities (for example, a superhero who maintains a secret identity, or some characters with shapechanging powers) can use this Limitation. Since most luchadores are luchadores all the time, they can't use this Limitation even though they use masks to hide their real identities; on the other hand, a Mad Scientist who masquerades as a benevolent professor could, if for some reason one of his fiendish devices wouldn't work for him when he was in disguise.

For this Limitation to be valid, the character must have some difficulty changing forms — the change must take at least a Full Phase, if not longer, and/or there must be other difficulties or ways to prevent him from changing identities.

Typically a power cannot take both OIHID and the Focus Limitation.

RANGE LIMITATIONS

This suite of Limitations affects how Ranged powers works at Range.

No Range

Value: -1/2

This Limitation means a Ranged Power does not work at Range. The character can only use it at HTH Combat range.

Limited Range

Value: -1/4

This Limitation means a Ranged Power has less Range than normal. The GM determines the exact Range based on special effects, input from the player, and so forth.

Range Based On Strength

Value: -1/4

This Limitation means the power's range depends on the STR used to throw it (see page 160). It's often used for grenades, throwing knives, and similar weapons.

REQUIRES A SKILL ROLL

Value: -1/2

A Power with Requires A Skill Roll (“RSR”) does not work automatically or infallibly — the character must make a Skill Roll to activate it. The character must specify the Skill he uses to activate the power when he takes the Limitation, and he cannot change it thereafter. It must be a Skill that

costs 3 Character Points for a Characteristic-Based Roll and +2 Character Points for each +1 to the roll. It can be a standard Skill (like Stealth or Computer Programming) or some form of the Power Skill (such as Magic or Speedster Tricks).

To activate the Power, the character must make a successful Skill Roll with a penalty of -1 per 10 Active Points in the Power. Making this roll is a Zero Phase Action.

SIDE EFFECTS

Value: Varies (see table)

This Limitation means disadvantageous or harmful things happen to the character when he fails to use his Power properly. The value depends on the strength of the Side Effect.

Side Effects is usually taken for a Power which has some chance of failure — one with the Limitations Requires A Skill Roll or Activation Roll. Each time the character's attempt to activate or use the Power fails, he suffers the penalty for the Side Effect. The exact nature of the Side Effect is up to the player (with the GM's approval), but it must always be disadvantageous or harmful. Examples include the character taking half damage due to a “backlash” from the power, the character losing extra END, or the character becoming momentarily blind (Flashed).

A Side Effect automatically affects the character — no Attack Roll is necessary, and the character gets no defense against it.

SIDE EFFECTS

Value	Side Effect
-1/4	Minor Side Effect: 15 Active Points, or some other minor or trivial effect
-1/2	Major Side Effect: 30 Active Points
-1	Extreme Side Effect: 60 Active Points

Modifiers

x2 value	Side Effect occurs automatically whenever Power is used (or is bought for a Power which always works)
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VISIBLE

Value: -1/4

If a Power is normally invisible (such as Armor, Density Increase, or Mental Powers), applying this Limitation to it makes it visible per the normal rules (page 179).



DISADVANTAGES



Characters have weaknesses as well as strengths; you need both to create an interesting, well-rounded individual. In *Lucha Libre Hero*, you represent a character's weaknesses with Disadvantages. Disadvantages help develop a character's background and personality, and provide the GM with interesting ideas for adventures. To encourage characters to take them, Disadvantages give the character more Character Points to spend. The amount of Character Points' worth of Disadvantages a luchador can take is discussed on page 156. However, a character doesn't have to take the full amount of Disadvantages available to him — or any Disadvantages at all, for that matter.

All Disadvantages are subject to the Basic Law of Disadvantages:

A Disadvantage which isn't a Disadvantage isn't worth any bonus!

None! For example, if a PC takes Physical Limitation: No Legs, and then buys Extra Limbs (legs), he doesn't get the Disadvantage points. Similarly, if a character takes Hunted: Trolls 11-, it's not worth any points because there are no trolls in the world of Lucha Libre. The GM has to approve all Disadvantages.

You cannot reduce the value of a Disadvantage below 0, even if it has negative modifiers.

DISADVANTAGE DESCRIPTIONS

ACCIDENTAL CHANGE

A character with this Disadvantage has at least two forms or identities and sometimes accidentally or involuntarily changes between them. Examples include a character who's a werewolf and changes to wolfman form during the full moon. The value depends on how frequently the phenomenon that triggers the change occurs, and the chance (expressed as a 3d6 roll) that the change occurs (see the accompanying table).

Every Phase a character is exposed to the circumstances that cause his change, he rolls 3d6. If he rolls less than the listed number, he changes. He cannot change back until the circumstances which caused the change have altered.

DEPENDENCE

A character with this Disadvantage is dependent on a certain substance or item. If he cannot get it, he suffers negative effects, possibly even injury or death. Examples include a character with

ACCIDENTAL CHANGE

Value	Circumstances
5	Uncommon Circumstance
10	Common Circumstance
15	Very Common Circumstances

Value	Chance To Change
+0	Infrequently (8-)
+5	Frequently (11-)
+10	Very Frequently (14-)
+15	Always

Examples

Accidental Change 14- when character sees or smells blood (Uncommon): 15 Character Points.

Accidental Change Always when character experiences stress under a full moon (Uncommon): 20 Character Points.

a drug addiction or a monster who needs a jolt of electricity every hour.

The value of Dependence depends on three things. The first is the commonality of the substance the character needs is. The rarer the substance, the more the Disadvantage is worth.

The second is what effect being deprived of the substance has. It could inflict damage, cause the character's powers to function poorly, or make the character incompetent or weak.

The third is how long the character can remain away from the substance before he suffers the effects of deprivation. The longer he can go without it, the less his Dependence is worth.

DEPENDENT NON-PLAYER CHARACTER

A character with this Disadvantage has a non-PC friend, companion, or associate who often gets into trouble, requiring the character to protect or save him. Examples include a "significant other" who always seems to get into trouble, a weak, elderly relative the character looks out for, or an inquisitive pet.

The value of this Disadvantage depends upon two factors: first, how competent the DNPC is in relation to the character; second, how often the DNPC becomes involved in the character's adventures.

A DNPC is a Disadvantage. He might help the character once in a while, but mostly he causes trouble. If a "DNPC" is too helpful, the character should buy him as a Contact or Follower instead (see Perks, page 173).

DISTINCTIVE FEATURES

A character with this Disadvantage has some easily recognizable feature(s) which are difficult to conceal. Examples include distinctive appearances (bright red hair, a facial scar, unusual height, a strange voice), an aura of mystic power, a uniform, or the like.

The value of Distinctive Features depends on three factors: how easy the feature is to conceal; how strong a reaction the feature tends to provoke in others; and senses can detect the feature.

Distinctive Features is a Disadvantage. If having a distinctive appearance doesn't inconvenience or hinder the character somehow, it's not worth any points. For example, luchadores cannot take this Disadvantage just because they wear masks all the time. In the world of Lucha Libre, wearing a mask is a common and unremarkable thing; it doesn't surprise anyone at all, or attract any significant unwanted attention. (Obviously the GM can change this rule if wearing a mask is disadvantageous for luchadores in his campaign for some reason.)

ENRAGED/BERSERK

A character with this Disadvantage loses control of himself when confronted by certain situations or stimuli. The value depends on three factors: the commonality of the phenomena that triggers the character's rage; how easily the character becomes Enraged/Berserk; and how easily the character "snaps out of it" and returns to his senses.

When a character encounters the phenomenon that Enrages him (or makes him Berserk), roll 3d6. If the roll is less than his chance to become Enraged/Berserk, the Disadvantage takes effect. He can roll to return to his senses whenever he

DISTINCTIVE FEATURES

Value	Concealability
5	Easily Concealed
10	Concealable (with Disguise Skill or major effort)
15	Not Concealable
Value	Reaction
+0	Feature is Noticed and Recognizable
+5	Feature is Always Noticed and Causes Major Reaction or Prejudice
+10	Feature Causes Extreme Reaction (abject fear, unabiding lust, utter disgust)
Value	Sensing
-0	Feature Detectable By Commonly-Used Senses (Sight, Hearing) and/or By Virtually Everyone
-5	Feature Detectable By Uncommonly-Used Senses (Smell, Touch, Taste) and/or By Large Group and/or By Simple Tests
-10	Feature Detectable Only By Unusual Senses (Detects) and/or Only By A Small Group and/or Only By Technology Or Major Effort
-5	Distinctive Feature Is Not Distinctive In Some Cultures Or Societies

Examples

Mystic Aura: Not Concealable (Always Noticed; Detectable Only With Unusual Senses): 10 Character Points.

Uniform: Easily Concealed (Noticed and Recognizable): 5 Character Points

Hideously Scarred: Concealable With Effort (Always Noticed): 15 Character Points

DEPENDENCE

Value	Dependent Substance is
5	Very Common/Easy To Obtain
10	Common/Difficult To Obtain
15	Uncommon/Extremely Difficult To Obtain
Value	Effect
	Damage: The character takes damage per time increment
+5	1d6
+10	2d6
+15	3d6
+5	Character's powers acquire 14- Activation Roll
+10	Character's powers acquire 11- Activation Roll
+5	Incompetence: -1 to all Skill Rolls and related rolls per time increment
+5	Weakness: -3 to all Characteristics per time increment
Value	Time Before Suffering Effects
+25	Segment
+20	Phase
+15	Turn
+10	1 Minute
+5	5 Minutes
+0	20 Minutes
-5	1 Hour
-10	6 Hours
-15	1 Day

...and so forth (see Time Chart, page 164)

Examples

Spare Parts (character must replace the rare high-tech parts in his robot body with new ones every day, or it begins to suffer malfunctions resulting in an 11- Activation Roll for Powers derived from the armor) (Uncommon): 10 Character Points.

Recharging (character must recharge his powers with his "mystic battery" every day or suffer Weakness) (Very Common): 0 Character Points.

DEPENDENT NPC

Value	The DNPC is
10	Incompetent (-20 points or lower)
5	Normal
0	Slightly Less Powerful than the PC
-5	As powerful as the PC
-5	DNPC has useful noncombat position or skills
+5	DNPC is unaware of character's adventuring career/Social Limitation: Secret Identity
Value	Appearance
+5	8- (Infrequently)
+10	11- (Occasionally)
+15	14- (Frequently)

Examples

Nosy Old Sra. Santiago: DNPC 11- (character's landlord), Incompetent, Unaware of character's Social Limitation (Secret Identity): 25 Character Points

Maria Rodriguez: DNPC 14-, Normal, Useful Noncombat Position (Professor Rodriguez's lovely young daughter with a knack for getting into trouble): 15 Character Points

ENRAGED/BERSERK

Value	Circumstances
5	Uncommon circumstance
10	Common Circumstances
15	Very Common Circumstances
+10	Berserk

Value	Chance to Become Enraged
+0	8-
+5	11-
+10	14-

Value	Chance to Recover
+0	14-
+5	11-
+10	8-

Examples

Enraged: in combat (Very Common), go 11-, recover 11-: 25 Character Points

Berserk: when defeated in the ring (Common), go 11-, recover 8-: 35 Character Points

defeats a foe, runs out of END, or someone tries to snap him out of it. If he rolls less than or equal to his chance to recover, he's back to his normal self; otherwise, he remains Enraged/Berserk.

An Enraged character mindlessly attacks the individual (or object) that Enrages him. He cannot try to defend himself, take any defensive actions, or do anything other than attack that person (or object). Furthermore, he must use his most familiar or often used offensive power at full strength against the target.

A Berserk character is like an Enraged character, but with one important difference: he attacks the nearest target, not necessarily the one that angers him. This makes him a danger to his friends and teammates.

In *Lucha Libre Hero*, Enraged and Berserk are primarily taken by Monsters and the occasional brutish Rudo. A good Tecnico rarely loses his cool.

HUNTED

A character with Hunted is pursued by some person or group. His Hunter may show up during adventures and try to harm or hinder him.

One of the problems with being a masked Mexican wrestler is the common perception that your body has intense value. Thus, Mad Scientists are always trying to kidnap you, evil sorceresses are always trying to seduce you, and ancient vampires are eternally trying to hypnotize you. The plot of many of your adventures revolves around some evil genius's plan to power a death ray with your machismo, stick an ape's brain into your head, or use your cells to clone an army of wrestling androids. Whatever his enemies' crackpot motivations, a PC with a Hunted is often the focus of attentions from some sinister mastermind.

The value of a Hunted depends on three factors. The first is how capable, competent, and dangerous the Hunter is relative to the character (this includes not just combat abilities, but the Hunter's power to investigate the character or otherwise

HUNTED

Value	Capabilities
5	Hunter is Less Powerful than PC
10	Hunter is As Powerful as PC
15	Hunter is More Powerful than PC
+5	Hunter has extensive Non-Combat Influence (NCI)
-5	Hunter is limited to a certain geographical area
+5	PC has a Social Limitation: Public Identity or is otherwise very easy to find

Value	Appearance
+0	8- (Occasionally)
+5	11- (Frequently)
+10	14- (Very Frequently)

Value	Motivation
-10	<i>Watched:</i> Hunter is only Watching the character
-5	Hunter desires to Mildly Punish the character (deportation, fining, question, theft of possessions)
-0	Hunter desires to Harshly Punish the character (imprison, enslave, kill)

Examples

Hunted: The Police 11- (More Powerful, NCI, Limited Geographical Area, Imprison): 20 Character Points

Hunted: A Rival Luchador 11- (As Powerful, Mildly Punish (Usually to defeat in the ring)): 10 points, or 15 if the PC in question also has a Public Identity or comes to the same promotion every week.

Hunted: Private Detective 11- (Less Powerful, Watching): 0 Character Points

interfere with his life). The second factor is how often the Hunter tends to show up (based on a 3d6 roll made by the GM at the beginning of each adventure). The third factor is what the Hunter intends to do to the character — watch him, mildly punish him, or harshly punish him.

Additionally, some Hunteds get extra points for having extensive "Non-Combat Influence" (such as the ability to make the Tax Department audit the character). This most often applies to the police and like organizations. Some Hunters are worth fewer points because they only operate in a certain geographic area; the character can avoid them by avoiding that area. (In a *Lucha Libre Hero* campaign, "Mexico City" or "Mexico" don't count as Limited Geographical Areas, since nearly every adventure in the campaign takes place there.)

PHYSICAL LIMITATION

A character with this Disadvantage has a physical problem which hampers him, such as blindness, a weak leg, or being so large and heavy he can't ride in cars. The value depends on how often and to what extent the problem hinders or impairs the character in the game. This Disadvantage doesn't apply much in *Lucha Libre Hero*, since the characters tend to be paragons of physical perfection, but some Monsters or twisted Mad Scientists have it.

PHYSICAL LIMITATION

Value Limitation Occurs

5	Infrequently
10	Frequently
15	All the Time

Value Limitation Impairs

+0	Slightly
+5	Greatly
+10	Fully

Examples

No Hands (All The Time, Fully Impairing): 25 Character Points.

Unable To Walk (Frequently, Fully Impairing): 20 Character Points.

Missing One Eye — lacks depth perception (½ OCV with all Ranged Attacks), no peripheral vision on one side (Infrequently, Greatly Limiting): 10 Character Points.

PSYCHOLOGICAL LIMITATION

A character with this Disadvantage has a mental quirk or impairment of some sort. The value depends on how often the condition affects the character, and how much it impairs or affects him. Types of Psychological Limitations include:

- Codes of conduct, such as following a code of honor (e.g., chivalry, bushido, or always keeping one's word) or refusing to kill opponents
- Fears and hatreds, such as a character who's afraid of heights, or one who has a burning hatred of dwarves
- Personality traits or compulsions, a large category of negative behaviors including overconfidence, arrogance, being in love with someone, or the like.

Common Lucha Libre Psychological Limitations

In *Lucha Libre Hero*, certain Psychological Limitations tend to show up frequently, particularly among PCs. They include:

Luchador Humility (Uncommon, Moderate; 5 points): The Luchadore exhibits a quirky, all-in-a-day's-work sense of humility that causes him to simply shrug off thanks after he saves humanity (well, Mexico) from Blonde Martians, Aztec Mummies, and the like. While praise and flattery are his due, they annoy rather than please him. He refuses to accept rewards or other compensation for his work, preferring to earn his daily bread in the ring or by acting in movies that simulate his real world exploits. If given the keys to Mexico City after saving it from certain destruction at the hands of Dr. Jeckyl's demon bats, he must publicly play down his role in the adventure by giving the police more credit than they really deserve. In a way his Luchador Humility counterbalances the strength of his personal reputation — the man on the street knows he's a hero, but not exactly how much of one.

Mexicanidad (Common, Strong; 15

points): A sort of Mexican patriotism, a belief that Mexico's culture and heritage are important, that all Mexicans are "brothers" no matter where they live, and that the Mexican way of life is worth preserving. A luchador with Psychological Limitation: Mexicanidad works and fights to uphold these values, and may be tempted from other duties to do so. For example, a Mobster might decoy a luchador away from the scene of the real crime by staging a crime at a museum where treasured Mexican artifacts and works of art could get damaged or stolen.

Tecnico Code Of Honor (Common, Strong; 15 points):

A classic Psychological Limitation for noble-hearted luchadores, the Tecnico Code Of Honor is elegantly described in the movie *Santo Vs. The King Of Crime*: "...never do evil to anyone, never deceive your fellow man, dedicate yourself body and soul to defending the weak, implacably punish evil." Thus, a luchador who follows this Code goes out of his way to protect and help the weak and downtrodden, to fight crime and evil, and to avoid lies and deception. One who's truly dedicated to it (*i.e.*, who has it at the "Total" level) won't even ambush or sneak attack his enemies; he prefers to openly confront them and declare his intention to attack and defeat them before launching a Takedown Hold or bodyslam.

PSYCHOLOGICAL LIMITATION

Value Situation Is

5	Uncommon
10	Common
15	Very Common

Value Intensity

+0	<i>Moderate:</i> Decides character's choice of targets and reaction to situations; character may only change actions if he makes an EGO Roll at +5.
+5	<i>Strong:</i> Character takes irrational actions concerning the situation, may only change actions if he makes an EGO Roll.
+10	<i>Total:</i> Character becomes totally useless or completely irrational in the situation, and will not change his mind for any reason; EGO Roll at -5 (minimum) required to change actions (if the GM allows such a roll at all)

Examples

Code Of Chivalry (Common, Total): 20 Character Points

Code Versus Killing (Common, Total): 20 Character Points

Claustrophobia (Uncommon, Total): 15 Character Points

Overconfidence (Very Common, Moderate): 15 Character Points

Coward (Common, Total): 20 Character Points

Vengeful (Uncommon, Strong): 10 Character Points

In Love With X (Common, Strong): 15 Character Points

REPUTATION

A character with the Reputation Disadvantage (different from the Perk of the same name) is viewed in an unfavorable light. For example, he could be considered dangerous, violent, a racist, or easily tricked or fooled. The value depends on how often other people recognize or remember the character based on his negative Reputation.

REPUTATION

Value	Recognized
5	Sometimes (8-)
10	Frequently (11-)
15	Almost always (14-)
-5	Reputation Is Known Only To A Small Or Limited Group

Examples
 Reputation: Racist, 11-: 10 Character Points
 Reputation: Untrustworthy, 14-: 15 Character Points

RIVALRY

A character with this Disadvantage is engaged in a not-so-friendly rivalry with another character. A Rivalry may be Professional, Romantic, or both. If it's one or the other, it's worth 5 Character Points; if it's both, it's worth 10 Character Points. If the Rival is a fellow PC, the Rivalry is worth +5 Character Points.

SOCIAL LIMITATION

This Disadvantage means the character's ability to interact with society and/or other people is somehow limited, restricted, more difficult than usual, or dangerous to him. Examples include keeping an important secret (such as a secret identity), being well-known or famous, or belonging to a disfavored minority. The value depends upon how often the restrictive circumstances occur and their effects on the character.

Social Limitation: Secret Identity is common in some genres (such as Superheroes), but it doesn't apply in *Lucha Libre Hero* as often as you might think. It's true that luchadores conceal their true identities behind masks, but this doesn't hinder or inconvenience them in any way. They don't have to maintain two separate lives, masked and unmasked, like a superhero does; they're always masked, and this is socially acceptable. People can find them, call them, or send mail to them in their luchador identities. Thus, they usually can't take Secret Identity as a Social Limitation.

Luchador Identity

A common Social Limitation among luchadores is Luchador Identity. It's an Occasionally, Minor one, worth 5 Character Points.

Though masked, luchadores don't have secret identities in the same way American superheroes do. Many superheroes suffer from personality difficulties, social alienation, and angst about their

private lives. Luchadores do not. Superman keeps up his identity as Clark Kent as a way of maintaining contact with the frail — but ultimately alien — mortals he's sworn to protect. Bruce Wayne is unsure whether he's pretending to be the dark vigilante Batman, or Batman is pretending to be him. Peter Parker wears his costume as a way of protecting his aged aunt and girlfriend from Spider-Man's enemies. El Santo doesn't face any such obstacles. Personality problems, social dysfunction, and angst are unmanly and, besides, El Santo is always El Santo. His personality is fully integrated; he doesn't become someone else by putting a mask or taking one off.

Luchadores almost always have their masks on. They wear them to work, to fight crime, and when they socialize in public. They have special masks for eating. They even wear them when they sleep! (For example, watch *Campeones Justiceros*, in which La Sombra Vengadora is awoken by a phone call while dressed in his mask and striped pajamas.) Yet, if a villain were to remove that mask, it would do him little good. The person beneath is an anonymous everyman — the sort of person one sees washing dishes, fixing railroads, and driving taxis throughout Mexico City. He'll never be a famous millionaire like Bryce Wayne, or even a moderately well-known newspaper reporter like Clark Kent.

SOCIAL LIMITATION

Value	Circumstances Occur
5	Occasionally (8-)
10	Frequently (11-)
15	Very Frequently (14-)

Value	Effects Of Restrictions
+0	Minor (inconvenience but little danger; that which is taken away can, eventually, be recovered or restored) (character may be fired, disowned, or suffer other minor problems)
+5	Major (there is a risk of potential injury or extreme inconvenience; that which is taken away can only be restored with great difficulty) (character may suffer imprisonment, be required to undertake dangerous tasks, and so forth)
+10	Severe (extreme risk of death or injury; that which is taken away cannot be restored)
-5	Social Limitation Is Not Limiting In Some Cultures Or Societies

Examples
 Secret Identity (Frequently, Major): 15 points
 Public Identity (Frequently, Major): 15 points
 Subject To Orders (Very Frequently, Major): 20 points
 Slave (Very Frequently, Major): 20 points.

However, Luchador Identity comes with its own set of problems. The first is that luchadores do like to remove their masks upon very special occasions, such when their privately socializing with old friends or taking a shower at the gym. This can lead to some tricky situations, as second generation wrestler Eddie Guerrero notes in his auto-

biography *Cheating Death, Stealing Life*: “It was like a presidential visit. There was an enormous amount of intrigue just to get Santo to the house. Precautions had to be made so that no one saw him with my dad. Santo and dad were such good friends, but they could never hang out together in public... there was always the chance someone might put two and two together.” All of this just so El Santo could have a quite lunch with Gory Guerrero!

The second problem is an existential one. In a very real way a luchador is his mask, the mortal man beneath existing as a vehicle for the mask's heroism and valor. If that mere man is publicly revealed, the mask loses all of its power and personality. So, in essence, while having his masked removed by a Mad Scientist in a secret lab doesn't seriously harm a luchador (which is probably why Lucha Libre villains so seldom try to remove a wrestler's mask), having it removed by an opponent in the ring effectively kills the character. This is permanent — there can be no resurrection for that character, no heir. The wrestler beneath can go on to create a new masked persona, but it is effectively a new character.

SUSCEPTIBILITY

A character with Susceptibility takes damage from objects or effects which are harmless to most people. Examples include demons and undead suffering damage from sunlight or holy objects. The value of a Susceptibility depends on three factors: how frequently the character tends to encounter the object or effect; how much damage he takes from it; and how quickly he takes damage.

SUSCEPTIBILITY

Value	Condition Is
5	Uncommon
10	Common
15	Very Common

Value	Take Damage Every
+0	Effect is instant (it only occurs or exists for an instant, such as many Instant Powers)
+15	Segment
+10	Phase
+5	Turn
0	Minute
-5	5 minutes
...and so forth	

Value	Number Of Dice
+0	1d6
+5	2d6
+10	3d6

Examples

Susceptibility To Holy Ground: suffer Drain STR 2d6 + Drain CON 1d6 every Turn character is on holy or sacred ground (Uncommon): 20 Character Points

Susceptibility To Green Argonite: 3d6 damage per Phase (Uncommon): 25 Character Points

Susceptibility To Being Teleported: 3d6 damage, Instant Effect (Uncommon): 15 Character Points

A Susceptible character takes STUN damage with no defense immediately when exposed to the object or effect to which he is Susceptible. Thereafter, he takes damage at the time increments defined by the Disadvantage. Once he's unconscious, he also begins to take Normal Damage BODY from the attack until he dies or is removed from the object or effect. He does not stop taking damage, and may not Recover from the damage, until the object or effect is removed.

UNLUCK

Improbable and unlucky things happen to a character who has Unluck. Unluck is worth 5 points per 1d6 and functions like the opposite of the Luck Power (page 197). Whenever the GM thinks it's appropriate, he has the character make an Unluck roll. Every “1” that comes up on the dice equals one level of Unluck. The more levels the character gets, the worse the fate that befalls him.

VULNERABILITY

A character with Vulnerability takes extra damage from a particular attack form. For example, an ice elemental might be Vulnerable to fire, while a character suffering from a curse might be Vulnerable to magic. The value depends on two factors: how common or frequent the attack form is; and the multiplier applied to the damage (x1½ or x2). The multiplier applies to either the STUN and BODY of the attack; the character chooses which one when he takes the Disadvantage (he can have it apply to both by taking Vulnerability twice). The multiplier increases the attack's damage before the character applies his defenses to reduce the damage.

VULNERABILITY

Value	The Attack is
5	Uncommon
10	Common (a group of Uncommon attacks, or a single Common attack)
15	Very Common (a group of Common attacks).

Value	Vulnerability Multiplier
+0	x 1½ (Target takes 1½x damage)
x2	x2 (Target takes 2x damage)

Examples

Vulnerable To Lucha Libre Attacks (Very Common, 2x BODY): 30 Character Points

Vulnerable To Fire Attacks (Common, 1½x BODY): 10 Character Points

Vulnerable To Physical Killing Attacks (Very Common, 1½x STUN): 15 Character Points



EXPERIENCE POINTS

As characters play in a campaign, they learn from things they do, mistakes they make, and people they encounter. To reflect this process of learning and development, the GM should give each character Experience Points between adventures. Experience Points work like Character Points in all ways, they're just obtained in a different way. Characters spend them to improve their existing Characteristics, Skills, and other abilities, or to buy new Skills and abilities.

The accompanying table provides guidelines for how many Experience Points to give to characters. Don't take it as an absolute; every adventure and group of characters is different, so sometimes you need to adjust the guidelines.

EXPERIENCE POINTS

Situation	Experience
Base experience points for being in a scenario	1 point
Characters were on a very long, involved adventure	2 points
Adventure ran more than one session	+1 point/session
The adventure was difficult	+1 point
Characters heavily outnumbered	+1 point
Optional Guidelines	
Characters were clever, inventive, subtle, or roleplayed well	+1 point
Characters solved a mystery	+1 point
The adventure was a resounding success	+1 point
Characters roleplayed very poorly	-1 point
The adventure was a terrible failure	-1 point



Caveman Cortez En Asesinato, Mi Amigo
(Caveman Cortez in Murder, My Friend)

Caveman Cortez
en



ASESINATO, MI AMIGO

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COMBAT & ADVENTURING

SENSES AND PERCEPTION



Characters in *Lucha Libre Hero* constantly perceive things — they see, hear, and smell the world around them. In some games, they may even have exotic Senses such as “x-ray vision” or the ability to detect monsters. Here’s how they use those Senses.

Perception Rolls

Characters aren’t always aware of everything going on around them, especially during combat. If something isn’t obvious, the GM can have characters make a Perception Roll (“PER Roll”). Every character’s base PER Roll is equal to 9 plus his Intelligence divided by 5.

**Perception Roll = (9 + (INT/5))
or less**

To succeed with a PER Roll, the character must roll this number or less on 3d6. The GM should apply modifiers to this roll depending on the circumstances. For example, a bright object, a loud noise, or a strong odor would provide the character with a bonus to his PER Roll, while trying to overhear a whisper or see something dark at night would probably involve a penalty.

Targeting And Nontargeting Senses

Not all Senses are equal — a luchador can learn a lot more about someone by looking at him than by smelling him. To reflect this difference, all Senses are divided into two categories: Targeting and Nontargeting.

Characters can use Targeting Senses to determine the exact location of a target in combat. For most luchadores, Normal Sight is the only Targeting Sense, but characters sometimes buy the Targeting Sense Modifier for other senses, or have unusual senses like Radar that are Targeting Senses (see pages 190-192).

Nontargeting Senses include all senses other than Normal Sight. A Nontargeting Sense only allows a character to sense the general location of a target in combat.

LACK OF SENSES IN COMBAT

If a character can use a Targeting Sense to perceive his target, he can attack with his normal OCV and DCV.

However, characters can’t always perceive their opponents with Targeting Senses. For

example, a character may have been blinded by a Flash, or his opponent could be Invisible. When a character cannot perceive his opponent with any Targeting Sense, he suffers modifiers to his OCV and DCV:

- In HTH Combat, the character is at ½ OCV and ½ DCV.
- In Ranged Combat, the character is at 0 OCV and ½ DCV.

Sense Groups

Lucha Libre Hero organizes senses into six Sense Groups: Hearing; Mental; Radio; Sight; Smell/Taste; and Touch. Characters have the regular five senses humans have (Normal Hearing, Normal Sight, Normal Smell, Normal Taste, and Normal Touch), plus any Enhanced Senses they buy (see pages 190-192). Sense Groups matter primarily when Sense-Affecting Powers (page 184) are used in the game.

BLINDNESS AND OTHER MISSING SENSES

If a character lacks some of the normal senses people have, he can take a Physical Limitation (page 215) to reflect that:

Blindness (All The Time, Fully Impairing): 25 Character Points

Deafness (All The Time, Greatly Impairing): 20 Character Points

No Sense Of Smell (Frequently, Greatly Impairing): 15 Character Points

No Sense Of Taste (Infrequently, Slightly Impairing): 5 Character Points

No Sense Of Touch (character suffers -3 OCV with weapons, and -3 on all Skill Rolls involving handling or manipulating physical objects) (Frequently, Greatly Impairing); 15 Character Points



ENTERING COMBAT



Once the GM decides to begin combat, matters like scale and time become very important.

COMBAT BASICS

Game Scale

Lucha Libre Hero uses an increment of measurement called inches (or sometimes “hexes”). Each inch represents 2 meters (approximately 6.5 feet) in the game setting (thus, 1” = 2m).

One game inch (hex) = 2 meters = 6.5 feet

Combat Time

Lucha Libre Hero divides combat time into three separate time increments: Turn, Segment, and Phase.

TURN

The basic time frame of combat is called a Turn. Each Turn equals 12 seconds of time. Each Turn a character gets to perform a number of Actions equal to his Speed, as described below.

SEGMENT

A Turn consists of 12 Segments, each 1 second long. After every Segment 12, before the next Turn begins, there is a Post-Segment 12 period which takes no time. At this time most characters automatically get to take a Recovery (see page 235).

Who Acts First

Characters who can perform an Action in a Segment (*i.e.*, who have a Phase; see below) do so in order of their DEX values. The character with the highest DEX score goes first, the second highest goes next, and so on. Two or more characters with the same DEX who act in the same Segment should each roll 1d6; the one with the highest roll acts first. Ties should roll again.

PHASE

A Segment on which a character can act is one of his Phases. Each character has a number of Phases in each Turn equal to his SPD. For instance, a Speed 5 character has five Phases; the character can perform an Action in each Phase. The Speed Chart tells you which Segments a character’s Phases occur in. Find the character’s SPD on the left-hand side of the table, then read across. Each column represents one of the Segments in a Turn; the character has a Phase in each Segment

marked with an X. For example, a character with a SPD of 4 has Phases in Segments 3, 6, 9, and 12.

A character’s Phase begins on his DEX in each of the indicated Segments. For example, if a character has SPD 5, DEX 20, his first Phase in a Turn begins in Segment 3 on DEX 20.

In a combat featuring many characters, GMs may wish to ignore the SPD Chart to make combat go more quickly and smoothly. Simply allow each character to act once per “combat round.”

THE SPEED CHART

		Segments											
		1	2	3	4	5	6	7	8	9	10	11	12
Character's Speed	1	-	-	-	-	-	-	X	-	-	-	-	-
	2	-	-	-	-	-	X	-	-	-	-	-	X
	3	-	-	-	X	-	-	-	X	-	-	-	X
	4	-	-	X	-	-	X	-	-	X	-	-	X
	5	-	-	X	-	X	-	-	X	-	X	-	X
	6	-	X	-	X	-	X	-	X	-	X	-	X
	7	-	X	-	X	-	X	X	-	X	-	X	X
	8	-	X	X	-	X	X	-	X	X	-	X	X
	9	-	X	X	X	-	X	X	X	-	X	X	X
	10	-	X	X	X	X	X	-	X	X	X	X	X
	11	-	X	X	X	X	X	X	X	X	X	X	X
	12	X	X	X	X	X	X	X	X	X	X	X	X

SPEED QUICK-REFERENCE TABLE

If Your SPD Is	You Have Phases In Segments
1	12
2	6, 12
3	4, 8, 12
4	3, 6, 9, 12
5	3, 5, 8, 10, 12
6	2, 4, 6, 8, 10, 12
7	2, 4, 6, 7, 9, 11, 12
8	2, 3, 5, 6, 8, 9, 11, 12
9	2, 3, 4, 6, 7, 8, 10, 11, 12
10	2, 3, 4, 5, 6, 8, 9, 10, 11, 12
11	2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
12	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12



ACTIONS TABLE

Action	Time Required	Move Required
Brace	0 Phase	—
Grab	½ Phase \$*	—
Haymaker	½ Phase #*	—
Move By	1 Phase %	1"
Move Through	1 Phase %	1"
Set	1 Phase	—
Set and Brace	1 Phase	—
Other Combat Maneuvers		
Any action which requires an Attack Roll	½ Phase *	—
Accelerating/decelerating	0 Phase	—
Change clothes	1 Phase	—
Draw a weapon	½ Phase	—
Make a Presence Attack	No Time	—
Make a roll at the GM's request	No Time	—
Make a Skill Roll	Variable	—
Open a door	½ Phase	—
Get to one's feet	½ Phase	—
Recover from being Stunned	1 Phase	—
Shift Skill Levels	0 Phase &	—
Speaking (conversation)	Variable	—
Speaking (soliloquy)	No Time	—
Start a vehicle	½ Phase	—
Take a Recovery	1 Phase	—
Turn on a Power	0 Phase	—
Turn off a Power	0 Phase	—
Use more than half of your inches of movement	1 Phase	Full Move
Use up to half of your inches of movement	½ Phase	Half Move

#	Action takes place at the very end of the next Segment
\$	A character who has made a successful Grab can squeeze the target for his normal STR damage or Throw him.
*	Attack Action — the character may not perform another Action after these Actions, but may perform a Half Phase Action before these Actions.
%	Move By and Move Through are usually performed at the end of a Full Move, and thus take a Full Phase. However, a character could perform one after taking a Half Phase Action such as opening a door.
&	Even though they are Zero-Phase Actions, a character can only perform these Actions once per Segment.

BEGINNING COMBAT

Combat always begins on Segment 12. This gives everyone a chance to act and then take a Post-Segment 12 Recovery. If combat begins with a Surprise attack (page 228), the targets don't get to act on Segment 12 — the attackers get a free Action.

As in any other Segment, the character with the highest DEX goes first in Segment 12, and the GM then counts down the DEXs until no one else has a Phase. For example, if the Durango Demon has a DEX of 15, GM the would say "DEX 19, 18, 17, 16, 15... okay, DD, your Action"). This is typically referred to as a having a character's DEX "come up" or "occur."

ACTIONS

As discussed above, a Phase is a Segment in which a character can act — in which he can perform an Action. During a Phase, a character may perform one or more Actions, depending upon the nature of those Actions and the order in which they're performed.

There are four basic types of Actions: Full Phase; Half Phase; Zero Phase; and Actions which take no time. Attack Actions are a special type of Half Phase Action.

Full Phase Actions

Full Phase Actions take a character's entire Phase; he can do nothing else and take no other Actions that Phase. Examples of Full Phase Actions include a character using more than half of his inches of movement, taking a Recovery, recovering from being Stunned, or changing a Clip.

Half Phase Actions

Second are Half Phase Actions. These only require half a Phase to perform (in other words, a character can perform two Half Phase Actions per Phase). Half Phase Actions include a character using up to half of his inches of movement, opening a door, or making most PER Rolls or Skill Rolls (though the time on the latter can vary, depending on the Skill and the circumstances). Attack Actions are a special type of Half Phase Action (see below).

Zero Phase Actions

A character may perform as many Zero Phase Actions as he wishes at the beginning of a Phase or after performing a Half Phase Action, but not after performing an Attack Action or a Full Phase Action. Examples include activating a Power, turning off a Power, or allocating Skill Levels.

Actions Which Take No Time

As the term implies, these Actions take no time to perform — a character may perform them whenever he wishes (even on a Segment in which he doesn't have a Phase) and as often as he wishes. Examples including making a Presence Attack, making a soliloquy, or making a roll at the GM's request.

Attack Actions

Attack Actions — Actions requiring or involving any kind of Attack Roll, such as using Mind Control, using a Combat Maneuver, projecting an Energy Blast, punching, or Blocking — are a special case. Attack Actions only take a Half Phase, but must be the last action the character performs in the Phase. A character can Half Move and then attack, but can't attack and then Half Move. Performing an Attack Action brings a character's Phase to an end — he can perform no other Actions after performing an Attack Action.

If a character performs a Combat Maneuver or other maneuver which modifies his OCV, DCV, damage done, or other factors, any modifiers from the Maneuver remain in effect from when the character performs the Maneuver until the beginning of his next Phase. Thus, a SPD 3 character who Dodges on his Phase in Segment 4 retains the Maneuver's +3 DCV bonus until the beginning of his next Phase in Segment 8.

WHO GOES FIRST?

If there's some question as to the exact timing of Actions (other than two characters having the same DEX, which is discussed above), here's how to resolve it:

1. In most situations, resolve the problem with DEX Rolls — the character who makes his DEX Roll by the most gets to act first; if both characters make the roll by the same amount, the Actions go off simultaneously.
2. If a character is Holding An Action (see below) and chooses to make a defensive action, his Action automatically occurs first, before the Action of the character attacking him.
3. If a character Aborts his Phase (see below), his defensive Action automatically occurs first, before the Action of the character attacking him.

HOLDING AN ACTION

A character may choose not to act when his DEX indicates his Phase begins. He may wait until a lower DEX or until some event occurs ("I wait until he strikes"; "I wait until he comes around the corner"). This is known as Holding an Action (or delaying or reserving a Phase).

A character may Hold his Action until a later DEX in one of his Phases or until a later Segment. However, he can never use a Held Action to take two Actions in one Segment — he loses any Held Action when the next Segment in which he has a Phase begins, because he can only have one Phase at a time. A character who waits a whole Turn without taking an Action still has only one Phase saved.

A character may perform a Half Phase Action and then Hold a Half Phase so he can perform a Half Phase Action later.

A character can usually use a Held Action at any time. If two characters want to perform an Action at the same time, see Who Goes First?, above.

ABORTING AN ACTION

Sometimes a character can act first to protect himself by Aborting an Action. An Action that's Aborted to always "goes first," even if an opponent is already attacking or has a higher DEX.

A character can only Abort his next Action to perform one or more of the following defensive Actions:

- Block
- Dodge
- Activating a Defense Power or any Power that provides some significant form of protection
- Switching forms, shapes, or identities to obtain more defense or protection
- Decelerating or turning while moving
- Any other Action deemed by the GM to be primarily for purposes of defending or protecting the character.

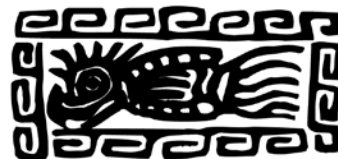
Aborting an Action requires the character's next full Phase to perform (unless the character is Holding An Action, in which case Aborting uses the Held Action). Characters who are Surprised (page 228) ordinarily cannot Abort, but the GM may allow this.

Once a character performs an Attack Action or uses his full Phase in a particular Segment, he cannot Abort to any action until the next Segment.

Example: *El Gato Negro has DEX 20 and SPD 5. Because he has SPD 5, he has Phases in Segments 3, 5, 8, 10, and 12. His nemesis El Maestro De Tortura (The Torturemaster) attacks him in Segment 6, so he decides to Abort to Dodge. This uses up his next full Phase, the one in Segment 8 — when Segment 8 rolls around, El Gato can do nothing (but at least he still has the extra DCV from the Dodge).*

If El Gato was attacked in Segment 5 before DEX 20 occurred in the initiative order, he could still choose to Abort to Dodge. This would cost him his Phase in Segment 5, since he hadn't yet acted in Segment 5. If El Gato was attacked in Segment 5 after he made a Half Move and was Holding his remaining Half Phase Action, he could Abort to Dodge and sacrifice his Held Half Phase; he would not have to use up a full Phase.

If El Gato made an attack on Segment 5, and El Maestro attacked him after he used up his full Phase with his Attack Action, he could not Abort to Dodge — he would have to wait until the next Segment, Segment 6, since he's already used up his full Phase in Segment 5.



FIGHTING



Although combat in *Lucha Libre Hero* involves a lot of rules and options, it's really quite simple. Here's the basic procedure:

1. The player decides what Action his character will perform in the character's Phase.
2. If the character attacks a target, he must make an Attack Roll to hit.
 - a. If the Attack Roll fails, the attack misses and the character's Phase ends; the GM moves on to the next character who has a Phase in that Segment.
 - b. If the Attack Roll succeeds, the character determines how much damage the attack does and/or its effect. The character's Phase then ends, and the GM goes on to the next character who has a Phase in that Segment.

All combat can be divided into two types: Hand-To-Hand Combat (HTH) and Ranged Combat. HTH Combat is combat between characters standing in the same or adjacent hexes (*i.e.*, who are more or less within arm's reach of each other); typically it involves punching or melee

weapons such as swords. Ranged Combat is any combat between characters who are not in HTH distance of each other; it requires weapons such as guns or bows, or Ranged Powers such as Energy Blasts or RKAs.

ATTACK ROLLS AND COMBAT VALUE

The first step in combat is to determine whether an attack hits its intended target. To do that, you need to know the attacker's OCV, the target's DCV, and the results of the attacker's Attack Roll.

The Attack Roll

To determine if an attack hits its target, you make an Attack Roll using 3d6. You determine the outcome of the Attack Roll this way:

Attack Roll: Attacker's OCV + 11 - 3d6 roll = the DCV the attacker can hit

ATTACK ROLL QUICK-REFERENCE TABLE																
		Target's DCV														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
OCV	1	11	10	9	8	7	6	5	4	3	3	3	3	3	3	3
	2	12	11	10	9	8	7	6	5	4	3	3	3	3	3	3
	3	13	12	11	10	9	8	7	6	5	4	3	3	3	3	3
	4	14	13	12	11	10	9	8	7	6	5	4	3	3	3	3
	5	15	14	13	12	11	10	9	8	7	6	5	4	3	3	3
	6	16	15	14	13	12	11	10	9	8	7	6	5	4	3	3
	7	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3
	8	17	17	16	15	14	13	12	11	10	9	8	7	6	5	4
	9	17	17	17	16	15	14	13	12	11	10	9	8	7	6	5
	10	17	17	17	17	16	15	14	13	12	11	10	9	8	7	6
	11	17	17	17	17	17	16	15	14	13	12	11	10	9	8	7
	12	17	17	17	17	17	17	16	15	14	13	12	11	10	9	8
	13	17	17	17	17	17	17	17	16	15	14	13	12	11	10	9
	14	17	17	17	17	17	17	17	17	16	15	14	13	12	11	10
	15	17	17	17	17	17	17	17	17	17	16	15	14	13	12	11

Example: If the attacker's OCV is 8 and he rolls a 9, he can hit DCV 10 or less ($8 + 11 - 9 = 10$).

If the attacker's OCV is 7 and he rolls a 13, he can hit DCV 5 or less ($7 + 11 - 13 = 5$).

To put it another way, think of the Attack Roll as if it were a Skill Roll using the character's "attack skill" (OCV +11 or less). The amount the character makes the roll by indicates the DCV he can hit.

A result of 3 on an Attack Roll always succeeds; a result of 18 always fails.

To speed play, use the accompanying chart to determine the Attack Roll.

Calculating OCV And DCV

Obviously, the key factors in figuring out whether an Attack Roll succeeds are the OCV and DCV involved. Base OCV and DCV are figured as follows:

Base OCV = Attacker's DEX/3

Base DCV = Target's DEX/3

It's called base OCV and DCV because many things can modify OCV and DCV. The accompanying checklists and the DCV Modifiers Table help you determine a character's final OCV and DCV in any situation.

OCV CHECKLIST

- 1) Determine base OCV (character's DEX/3).
- 2) Add any applicable Combat Skill Levels which the character wishes to use to increase his OCV.
- 3) Apply any modifiers for the particular weapon or armor being used.
- 4) Apply any modifiers for the particular Combat Maneuver or Martial Maneuver being used.
- 5) Apply any Combat Modifiers.
- 6) Apply the Range Modifier (if applicable).
- 7) Apply any other modifiers.
- 8) Apply any modifiers which halve OCV (or otherwise reduce it by a fraction or percentage).

DCV CHECKLIST

- 1) Determine base DCV (character's DEX/3).
- 2) Add any applicable Combat Skill Levels which the character wishes to use to increase his DCV.
- 3) Apply any modifiers for the particular weapon, armor, or shield being used.
- 4) Apply any modifiers for the particular Combat Maneuver or Martial Maneuver being used.
- 5) Apply any Combat Modifiers.
- 6) Apply any other modifiers.
- 7) Apply any modifiers which halve DCV (or otherwise reduce it by a fraction or percentage).
- 8) A character's minimum DCV is 0, regardless of modifiers. Any modifiers affect a character's DCV versus both HTH and Ranged attacks.

RANGE MODIFIER

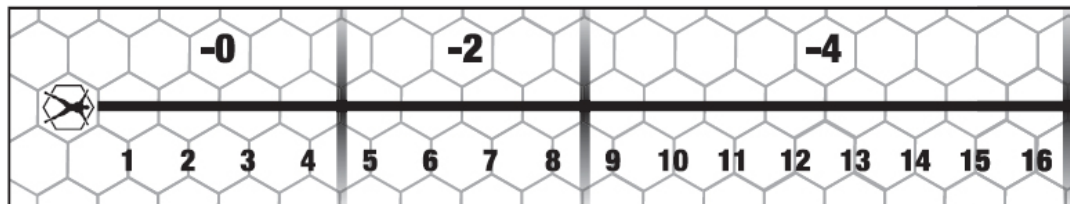
When a character attacks a target at Range, the attack is subject to the Range Modifier, since it's harder to hit far-away targets. The Range Modifier Table lists the OCV penalties for different ranges.

COMBAT SEQUENCE CHECKLIST

- 1) Determine the attacker's Offensive Combat Value (OCV). Base OCV is DEX/3.
- 2) Determine the target's Defensive Combat Value (DCV). Base DCV is DEX/3 for characters, and depends on size for objects.
- 3) Attacker makes an Attack Roll (3d6). To hit the target, the attacker must roll less than or equal to $(11 + \text{attacker's OCV} - \text{target's DCV})$.
- 4) If the Attack Roll fails, the attack misses, and the attacker's Phase ends. The GM moves on to the next character who has a Phase in that Segment.
- 5) If the Attack Roll succeeds, the attacker hits; determine the damage and its effects, or any other effect of the attack. The attacker's Phase ends; the GM moves on to the next character who has a Phase in that Segment.

DCV MODIFIERS TABLE

Character Is	DCV
Affected by EGO +30 Mental Illusion	½
Affected by PRE/EGO +20 Presence Attack	½
Affected by PRE/EGO +30 Presence Attack	0
Attacked from behind out of combat	½
Attacked from behind in combat	½
Braced	½
Bulky Focus, character is carrying	½
Climbing	½
Encumbered (depending on degree)	-0 to -5
Entangled	0
Fighting in a cluttered or cramped area	-2
Flash/Darkness/Invisibility, affected by	½
Grabbed by another character	½
Grabbing another character	½
In the water	-2
Intoxicated	-2
In zero gravity	½
Knocked Out	0
On a narrow surface (tightrope, ledge)	-2
On ice, mud, or other slippery surfaces	-1
Prone	½
Recovering from being Stunned	½
Sleeping	0
Stunned	½
Surprised (in combat)	½
Surprised (out of combat)	½
Taking a Recovery	½
Underwater	-2
Using Noncombat Movement	½
Using a Power with Concentration	½



RANGE MODIFIER TABLE

Range	OCV Modifier
0-4"	-0
5-8"	-2
9-16"	-4
17-32"	-6
33-64"	-8
65-128"	-10
...and so forth	

MENTAL COMBAT

Almost all attacks use the ordinary Attack Rolls and CV already described. However, Mental Powers use Ego Combat Value (ECV) instead of the normal Combat Value. You can divide ECV into Offensive ECV (OECV) and Defensive ECV (DECV), just like CV. The Powers which use ECV are Ego Attack, Mental Illusions, Mind Control, Mind Link, Mind Scan, Telepathy, and Powers bought with the Advantage Based On ECV.

A character's base ECV is:

$$\text{Base ECV} = \text{EGO}/3$$

Substituting ECV for CV, Mental Combat works just the same as normal combat. The attacker's "ECV attack skill" is OECV +11, then you subtract the amount rolled on the 3d6 to determine the DECV the attacker can hit. Apply appropriate modifiers (but not the Range Modifier, since Mental Powers work on a Line Of Sight basis [page 183]).

A character using a Mental Power uses EGO instead of DEX to determine when he acts in the Phase. If he wants to take any physical actions (such as making a Half Move) first, he must wait until his DEX comes up, move, and then use his Mental Power.

COMBAT MODIFIERS

The following situations, circumstances, and actions can affect characters' Attack Rolls.

AREA OF EFFECT ATTACK

If a character uses an Area Of Effect attack, or a Power that inherently affects an area (such as Change Environment, Darkness, or Images), he targets a hex with it rather than a character. A hex has a DCV of 3 (meaning it's usually easy to hit for most characters). If the attack hits, it automatically hits everyone in the area. If it misses, it's so far off target it hurts no one (though the GM may have it cause some collateral damage to the environment).

Characters attack with Explosions (page 205) the same way.

AUTOFIRE

Automatic weapons and Powers bought with the Advantage Autofire can fire more than one attack with a single Attack Roll. Thus, they can hit one target several times or several targets with one attack. The character declares how many shots he wants to fire, up to the maximum of five.

If a character makes an Autofire attack against a single target, he hits with one attack if he makes his Attack Roll exactly. For every full 2 points by

COMBAT MODIFIERS TABLE

Modifier	Notes	OCV	DCV
Area Of Effect Attack	Must hit hex's DCV (3; 0 if adjacent)	—	—
Autofire	More than one shot; 1 hit/2 points roll is made by	+0	-0
Concealment	Target half hidden	-2	—
	Only target's head and shoulders visible	-4	—
Encumbrance	Attacker is weighed down	—	-0 to -5
Environmental Conditions	Various ambient conditions or situations	Varies	Varies
Explosions	Treat like Area Of Effect	—	—
Off Hand	Using off hand	-3	—
Surprised	In combat	—	x½
	Out of combat, take x2 Stun	—	x½
Surprise Move	GM decides	+1 to +3	—
Target Prone	May also have Concealment	—	x½
Target Size	Fills 1 hex/2x human sized	+2	—
	Fills 2 hexes/4x human	+4	—
	Fills 4 hexes/8x human sized	+6	—
	½ human sized	-2	—
	¼ human sized	-4	—
	1/8 human sized	-6	—
Unfamiliar Weapon	Character lacks appropriate Weapon Familiarity	-3	—

AUTOFIRE EXAMPLE

Inspector Villalobos fires at three Thugs creatures in a 5 hex continuous line. He takes a -5 on his OCV for firing at each target (-1 for each hex in the line). Inspector Villalobos has an OCV of 6, so his “attack skill” is 12 (11 + 6, then -5 for the penalty). Each Thug has a DCV of 4. Inspector Villalobos’s first Attack Roll is a 4, so he can hit DCV 8 or less (12-4), so he easily hits the first Thug. His second roll is a 9, so he can hit DCV 3 or lower, meaning he misses. His roll against the final target is a 6, so he can hit DCV 6 or lower and again hits.

ENVIRONMENTAL CONDITIONS TABLE

Condition	Problem; Modifiers
Climbing	Depending on the difficulty of the climb, reduce DCV by up to half.
Cluttered, Cramped	-2 DCV, -1 OCV (or worse) unless character succeeds with an Acrobatics roll.
Intoxication	-2 OCV, -2 DCV.
Narrow Surfaces	-2 DCV and -2 DC to all attacks unless character succeeds with an Acrobatics roll.
Poor Footing	-1 DCV and -1 DC to all attacks unless character succeeds with a Breakfall roll.
Water	Underwater: -2 DCV and -2 DC to all attacks unless character has TF: SCUBA. Standing in water: -2 DCV unless character succeeds with a Breakfall roll.
Zero-Gravity	-3 OCV, ½ DCV, and -3 DCs unless character makes a PS: Zero-G Operations roll.

which he makes the Attack Roll, he hits the target an additional time (to a maximum of the number of shots fired). For example, if he needed a 13- to hit his target, and rolled a 9, he would hit his target 3 times (once at 13, once at 11, and once at 9).

If a character makes an Autofire attack against multiple targets, he must declare the targets and counts a line of continuous hexes that includes all the targets. The character suffers a -1 OCV penalty for each hex in the line; he must make a separate Attack Roll for each target fired at. Each target can only get hit one time. The character must fire a minimum of one shot into each hex, even if no target occupies it (thus, a character with an Autofire weapon can affect a maximum of 5 hexes, and, at most, 5 separate targets). If the character misses one of the targets, he may continue down the line of hexes attempting to hit other targets.

CONCEALMENT

Targets that are partly Concealed or “behind cover” are harder to hit. If a target is half Concealed (like a person behind a table or leaning around a corner), the attacker suffers a -2 OCV. If only a person’s head is showing (like someone peering out of a door), the attacker suffers a -4 OCV.

ENCUMBRANCE

A character who carries around heavy equipment may become encumbered, and therefore not able to fight as well. As indicated on the accompanying table, Encumbrance can affect the character’s DEX-based rolls, DCV, and rate of movement, and may tire him out quickly.

ENVIRONMENTAL CONDITIONS

The Environmental Conditions Table lists some typical environmental conditions and the problems they can cause in combat. Characters can eliminate these penalties using the listed Skills or by buying the Talent Environmental Movement (page 175).

OFF HAND

A weapon used in the character’s “off” hand suffers a -3 OCV penalty. The Talent Ambidexterity eliminates this penalty.

SURPRISED

This Combat Modifier applies when a luchador is attacked from behind, above, by an invisible attacker, from ambush, or any other situation where he’s surprised by the attack. The GM decides whether a character is “surprised” based on the circumstances.

A character Surprised while out of combat is at ½ DCV and takes 2x STUN from the attack (multiply the STUN before the character applies his defenses). This includes attacks against sleeping or Knocked Out characters.

A character Surprised while in combat is at ½ DCV, but the STUN damage remains normal.

SURPRISE MOVE

A Surprise Move is any maneuver a character makes which startles an opponent, tricks an enemy (or takes advantage of his unperceptiveness), or involves an unexpected action which provides the attacker with a new angle of attack. The GM should reward this sort of inventiveness on the part of the player with an OCV bonus of +1 to +3 for that attack.

TARGET SIZE

Inanimate objects larger or smaller than normal human size (1” tall) are easier or harder to hit: a target 2x human size is +2 to an attacker’s OCV, a target 4x human size is +4, and so on; a target ½ human size is -2 to an attacker’s OCV, one ¼ human size is -4, and so forth.

ENCUMBRANCE TABLE

Total Weight Carried	DCV/DEX Roll	Movement	END Cost per Turn
Up to 10%	-0	—	0
10-24%	-1	—	0
25-49%	-2	-1”	1
50-74%	-3	-2”	2
75-89%	-4	-4”	3
90-100%	-5	-8”	4

Notes

Total Weight Carried: A percentage of the total weight a character can lift, as indicated by the Strength Table (page 160).

END Cost Per Turn: When Encumbered in combat, the character uses this much END per Turn, in addition to any other END used for STR, Powers, and the like.

These same modifiers apply to PER Rolls made to perceive large or small objects.

UNFAMILIAR WEAPON

A character must have Weapon Familiarity with a weapon, or have paid Character Points for it, to use it properly. Otherwise, he suffers a -3 OCV penalty.

COMBAT MANEUVERS

Although the number of different ways one character can strike another in combat is nearly infinite, the differences between the vast majority of these maneuvers — in game terms — are mini-

mal. Therefore, the *Lucha Libre Hero* rules define fighting with several Combat Maneuvers that cover most of the possibilities. Any character can use the standard Combat Maneuvers, but Martial Maneuvers cost Character Points (see Martial Arts, below).

Combat Maneuvers can modify the character's OCV, DCV, damage done, and/or other factors. Any modifiers from the Maneuver remain in effect from when the character performs the Maneuver until the beginning of his next Phase. Thus, a SPD 3 character who Dodges on his Phase in Segment 4 retains the Maneuver's +3 DCV bonus until the beginning of his next Phase in Segment 8.

COMBAT MANEUVERS TABLE

STANDARD MANEUVERS

Maneuver	Phase	OCV	DCV	Effects
Block	½	+0	+0	Block HTH attacks, Abort
Brace	0	+2	½	+2 OCV only to offset Range Modifier
Disarm	½	-2	0	Disarm target, requires STR vs. STR Roll
Dodge	½	—	+3	Dodge all attacks, Abort
Grab	½	-1	-2	Grab Two Limbs; can squeeze or throw
Haymaker	½*	0	-5	+4 Damage Classes to any attack
Move By	½	-2	-2	((STR/2) + (v/5))d6; attacker takes ½ damage
Move Through	½	-v/5	-3	(STR + (v/3))d6; attacker takes ½ or full damage
Set	1	+1	+0	
Strike	½	+0	+0	STR damage or by weapon type

MARTIAL MANEUVERS

Maneuver	Phase	OCV	DCV	Effects
Choke Hold	½	-2	+0	Grab, 2d6 NND
Defensive Strike	½	+1	+3	STR Strike
Killing Strike	½	-2	+0	½d6 HKA
Legsweep	½	+2	-1	STR +1d6 Strike; Target Falls
Martial Block	½	+2	+2	Block, Abort
Martial Disarm	½	-1	+1	Disarm, +10 STR to Roll
Martial Dodge	½	—	+5	Dodge, affects all attacks, Abort
Martial Escape	var	+0	+0	+15 STR versus Grabs
Martial Grab	½	-1	-1	Grab Two Limbs, +10 STR for holding on
Martial Strike	½	+0	+2	STR +2d6 Strike
Martial Throw	½	+0	+1	STR + v/5 Strike; Target Falls
Nerve Strike	½	-1	+1	2d6 NND
Offensive Strike	½	-2	+1	STR +4d6 Strike
Sacrifice Throw	½	+2	+1	STR; You Fall, Target Falls
+1 Damage Class				Adds to all Martial Maneuvers
Weapon Element				Allows use of Martial Arts with weapons

* This maneuver takes one extra Segment to perform

EXPLANATION OF TERMS:

Phase: How long it takes to perform the Maneuver.

OCV: The Maneuver's modification to OCV.

Dash ("—"): Not applicable.

DCV: The maneuver's modification to the attacker's DCV.

Effects: The damage or other effect done by the Maneuver. STR means the Maneuver does STR/5 in d6 of Normal Damage.

Abort: A character can Abort to this Maneuver (see page 224).

EXPLANATION OF STANDARD MANEUVERS

BLOCK

Block allows a character to block an opponent's HTH attack and set himself up to deliver the next blow. Blocks do not affect Ranged attacks. Using a Block is an Attack Action.

A character must declare his intention to Block before his attacker makes an Attack Roll. To attempt a Block, he makes an Attack Roll against his opponent's OCV (not DCV). If successful, he Blocks the attack and takes no damage. Furthermore, if these two characters both have their next Phases in the same Segment, the character who Blocked automatically gets to act first, regardless of relative DEX (the Blocking character's opponent is delayed until after the Blocking character's DEX).

If a Block misses, the attacker still has to hit the Blocking character's DCV to successfully strike him.

A character who's successfully Blocked one attack can Block additional attacks made against him in that Segment or later Segments. Each additional roll is made at a cumulative -2 penalty (second Block -2, third Block -4, and so on). If the character misses any of his Blocks, or takes any Action besides Blocking, he cannot Block further attacks.

BRACE

Brace allows a character to brace himself to steady his aim and improve his accuracy at range. To Brace, a character must take a Zero Phase Action to steady himself; this gives him +2 OCV only to offset the Range Modifier, but halves his DCV. Characters can combine Brace with Set.

DISARM

Disarm allows a character to knock a weapon or hand-held object out of another character's grasp. If the Attack Roll succeeds, the characters engage in a STR Versus STR Contest — each rolls 1d6 per 5 points of STR and counts the Normal Damage BODY. If the attacker's BODY total is higher or the rolls tie, the Disarm succeeds and the target's weapon or object goes flying ½d6 hexes in the direction of the strike. If the defender's BODY total is higher, he retains his grip on his weapon.

DODGE

Dodge improves a character's chances to avoid an attack by giving him +3 DCV against all attacks. Characters can Abort to Dodge. Using Dodge counts as an Attack Action.

GRAB

This Maneuver allows a character to get a hold on another character or object. As you can see from the discussion on pages 60-66, much of Lucha Libre fighting involves Grabbing and grappling with an opponent. (Luchadores use the Grab-based Martial Maneuvers they buy for this, of course, but the rules about how Grabs work are the same regardless of which Maneuver's used.)

If the Attack Roll succeeds, the character has Grabbed his opponent. He can then do the following in the same Phase without making another Attack Roll:

- Squeeze the target, or smash him against something. This does the character's STR damage to the victim.
- Throw the target against something. This does the character's STR damage to the victim, and subjects him to the effects of a Throw (see Martial Throw, below), but means the character has to let the victim go.

If the character squeezes or smashes the victim, he can do the same thing in later Phases, but this requires an Attack Action and an Attack Roll.

Before the character can squeeze, smash, or throw the victim, the victim gets a chance to break free. This requires a STR Versus STR Roll — each character rolls 1d6 per 5 points of STR and counts the Normal Damage BODY. If the attacker's BODY total is higher or the rolls tie, the victim remains Grabbed; if the victim's roll is higher, he breaks free. Attempting to break free when first Grabbed is an Action that takes no time; in later Phases, it's an Attack Action.

A Grabbed character's two arms are immobilized. He can't use most handheld weapons and Accessible Foci. If a Grabbed character has more than two manipulatory limbs (because he bought Extra Limbs), he can use the rest of them normally.

A Grabbed character has ½ DCV against all attacks. If he has a free limb or another way to make an attack, he's at -3 OCV to attack the character Grabbing him, and is at ½ OCV when attacking other characters.

A character performing a Grab is at ½ DCV against all attacks. He has his full OCV when attacking the Grabbed character, and is at ½ OCV if he can somehow attack other characters while maintaining the Grab.

HAYMAKER

A Haymaker is basically an all-out attack — the character takes extra time to “wind up” a punch, aim carefully to hit a vital spot, or otherwise attack the target powerfully. It takes one extra Segment to execute — the character spends his Phase preparing, then launches the attack at the very end of the next Segment. If the target moves during that time, or the character suffers Knock-down, the Haymaker automatically fails.

A Haymaker adds +4 Damage Classes (page 232) to an attack. It cannot add to other Combat Maneuvers (except for Strike), so a luchador cannot, for example, Haymaker his Punetazo.

MOVE BY

This Maneuver allows a character to attack while doing a Full Move past his target with Running, Leaping, Swimming, Flight, Gliding, or Swinging. If a Move By hits, it does half of the character's regular STR damage plus (Velocity/5) d6 Normal Damage to the target (round down



when dividing velocity; characters can't add partial Damage Classes this way). The character takes one-third of this damage himself (but may apply his defenses to it). If a Move By misses, the character keeps moving past the target to the end of his Full Move.

MOVE THROUGH

Move Through allows a character to attack at the end of a Full Move with Running, Leaping, Swimming, Flight, Gliding, or Swinging — he runs right into his opponent. This simulates ramming attacks, tackles, and many similar actions. If the attack hits, it does the character's regular STR damage + (Velocity/3)d6 in Normal Damage (round down when dividing velocity; characters can't add partial Damage Classes this way). The character takes half of this damage himself (but may apply his defenses to it). If a Move Through misses, the character keeps moving past the target to the end of his Full Move.

SET

This Combat Maneuver represents the effects of taking extra time to aim at a specific target, thereby improving one's accuracy. It requires a Full Phase to establish, and provides a +1 OCV bonus to all attacks against that target until the character ends the Set (which occurs if the character does anything other than aim at or attack the target, gets Stunned or Knocked Out, and so forth). A character can Set and Brace in a single Phase to get both bonuses (he also suffers both penalties).

STRIKE

This is the basic attack Maneuver. It includes attacks such as punches, kicks, elbow smashes, headbutts, attacks with weapons, firing a gun, using Attack Powers (such as Drain, Energy Blast, Entangle, or any other power requiring an Attack Roll), and just about any other way a character can hit another character.

MARTIAL ARTS

Any character can use the basic Combat Maneuvers, but only those who have received special training, or have a particular aptitude for HTH combat, know Martial Arts. Martial Arts is a Skill characters have to purchase; see page 169.

Defensive Strike, Martial Block, Martial Disarm, Martial Dodge, Martial Grab, Martial Strike, and Offensive Strike are similar to various Combat Maneuvers, but provide modifiers to OCV, DCV, damage done, or the like. The other Martial Maneuvers are explained below.

Choke Hold: This maneuver allows the character to Grab an opponent's head and neck and inflict NND damage (he can also keep the victim from speaking). The defense against this NND is having rigid armor on the neck, a PD Force Field, or Life Support (Self-Contained Breathing).

Killing Strike: This Maneuver allows the character to do Killing Damage to the target without using a weapon. It includes things like throat

punches, breaking bones, snapping a victim's neck, and so on. Standard rules for HKAs and Killing Damage apply.

Legsweep: This Maneuver knocks an opponent's legs out from under him, dashing him painfully to the ground. See Martial Throw, below, for details on the effects of Throws.

Martial Escape: This Maneuver grants a character extra STR only for breaking free from Grabs.

Martial Throw: This Maneuver allows an attacker to throw an opponent weighing no more than he can lift with his STR to the ground. This has several effects.

First, the Thrower does his STR damage to the Thrown character, plus 1d6 for every 5" of velocity the target had. If the Thrown character succeeds with a Breakfall roll at -1 for every 2d6 of damage, he only takes half damage. In either case, the target ends up prone in an adjacent hex (and being prone means he's at ½ DCV).

Second, if the Thrower and Thrown character both have their next Phases in the same Segment, the Thrower automatically gets to act first, regardless of relative DEX (just like with a Block).

Nerve Strike: This maneuver allows a character to do NND damage by striking particularly vulnerable or sensitive parts of a target's body. The defense to the NND is rigid armor protecting the target's vulnerable spots or a PD Force Field.

Sacrifice Throw: Identical to Martial Throw, but the character performing the throw also ends up prone in his own hex.

Weapon Element: A character must define his Martial Arts as Barehanded or using a particular weapon. For example, Fencing is defined as using swords. Defining Martial Arts as requiring a weapon costs nothing, but the character cannot use his Martial Arts with his bare hands.

If a character defines his Martial Arts as Barehanded, he can buy Weapon Elements to allow him to also use weapons with it. A Weapon Element with a 1-point Weapon Familiarity category (page 172) costs 1 point.

When a character uses a Martial Maneuver with a weapon, substitute the weapon's damage for "STR" listed in the Damage/Effects column. If the weapon does Normal Damage, any damage bonuses from the Maneuver add to the weapon's damage directly; if the weapon does Killing Damage, add half the weapon's damage bonus dice as Damage Classes (page 232). For example, if a sword does HKA 1d6, and a character uses it with a Martial Maneuver that does +4d6 damage, the sword does (1d6 + 2 DCs =) 1½d6 damage.

+1 Damage Class: Extra Damage Classes increase the damage done with Martial Maneuvers. Each one purchased applies to all of a character's Martial Maneuvers. It adds +1d6 of damage, or +5 STR, depending on the type of Maneuver.

MARTIAL ARTS STYLES

Here are the Martial Maneuvers to buy if you want your character to know a particular style of martial arts. A character only has to buy at least 10 Character Points' worth of the maneuvers listed to practice that style.

Boxing: Martial Block, Martial Grab, Martial Strike, Offensive Strike

Fencing: (requires a sword; each +2d6 of damage added by a Maneuver adds +1 Damage Class to the weapon's damage): Defensive Strike, Martial Block, Martial Disarm, Martial Strike, Offensive Strike.

Generic Martial Arts: Martial Block, Martial Dodge, Martial Strike, Martial Throw, Offensive Strike.

Jujutsu: Choke Hold, Martial Block, Martial Disarm, Martial Escape, Martial Grab, Martial Strike, Martial Throw, Sacrifice Throw.

Karate: Killing Strike, Martial Block, Martial Disarm, Martial Dodge, Martial Strike, Offensive Strike.

Kung Fu: Killing Strike, Legsweep, Martial Block, Martial Disarm, Martial Dodge, Martial Escape, Martial Grab, Martial Strike, Martial Throw, Nerve Strike, Offensive Strike.

Wrestling: Choke Hold, Martial Escape, Martial Grab, Martial Throw, Sacrifice Throw.



DETERMINING DAMAGE

If an attack hits, you must determine how much damage it does. This involves rolling dice. The description of the Power, maneuver, or weapon used indicates the number of dice to roll.

Most damage in *Lucha Libre Hero* is one of two types: Normal Damage or Killing Damage. Normal Damage is caused by things like punches, clubs, and Energy Blasts; it's intended primarily to Stun the target. Killing Damage is done by things like bullets, knives, and claws; it's intended to injure or kill the target.

Damage Class

To make it easy to compare different types of damage, *Lucha Libre Hero* uses Damage Classes, or "DCs." The accompanying table lists the DCs for Normal and Killing Damage.

Damage Classes become important when you add damage to an attack via Martial Maneuvers or Haymaker. A Maneuver that adds +2 DCs to a weapon adds +2d6 to a Normal Damage weapon, but doesn't add that much to a Killing Damage weapon.

No matter how a character adds damage to an attack, he cannot do more than double the base DCs of the attack. For example, if a character has a sword that does HKA 1d6+1 damage (4 DCs), the most damage he can do with that sword is HKA 2½d6 (8 DCs), no matter how strong or skilled he is.

DAMAGE CLASS TABLE

DC	Killing	Normal
1	1 point	1d6
2	½d6	2d6
3	1d6	3d6
4	1d6+1	4d6
5	1½d6	5d6
6	2d6	6d6
7	2d6+1	7d6
8	2½d6	8d6
9	3d6	9d6
10	3d6+1	10d6
11	3½d6	11d6
12	4d6	12d6
13	4d6+1	13d6
14	4½d6	14d6
15	5d6	15d6
16	5d6+1	16d6
17	5½d6	17d6
18	6d6	18d6
19	6d6+1	19d6
20	6½d6	20d6
...and so forth.		

Normal Damage Attacks

Punches, blunt weapons like clubs, Energy Blasts, and concussion explosions are Normal Damage attacks. This type of damage tends to knock an opponent out (by causing STUN damage) rather than kill him (by causing BODY damage).

For Normal Damage, the total on the dice is the amount of STUN damage the attack does. To determine how much BODY damage it does, look at the numbers rolled on the dice: a 1 is 0 BODY; a 2-5 is 1 BODY, and a 6 is 2 BODY. Thus, a 6d6 Normal Damage attack which rolls 6, 5, 4, 4, 2, and 1 does 22 STUN and 6 BODY. The number of BODY done is usually close to the number of dice rolled.

NORMAL DAMAGE

Each die for Normal Attack	BODY done
1	0 (zero)
2-5	1
6	2

Killing Damage Attacks

Claws, knives, bullets, and similar attacks do Killing Damage. This type of damage is more likely than Normal Damage to kill an opponent.

For Killing Damage, the total on the dice is the amount of BODY the attack does. To determine the STUN done, the character rolls a STUN Multiplier — 1d6-1 (minimum of 1) — and multiplies the result by the amount of BODY done. For example, suppose an RKA 3d6 rolls 3 + 4 + 5 = 12. That's 12 BODY damage. Then you roll another die for the STUN Multiplier. If it comes up 5, the Multiplier is (5 - 1 =) 4, so the attack does 48 STUN (4 x 12).

TAKING DAMAGE

Now that you know how to dish out damage, here's how to take it.

Lucha Libre Hero distinguishes between two types of defenses: Normal (which only apply against Normal Damage) and Resistant (which apply against Normal and Killing Damage).



Normal Defenses include a character's natural PD and ED; Resistant Defenses include Armor, Force Fields, and PD and ED for which a character has bought Damage Resistance.

Lucha Libre Hero also distinguishes between physical damage (such as punches, bullets, swords, falling, clubs, and so forth) and energy damage (such as fire, lasers, Energy Blasts, and the like). Defenses usually only protect against one type of damage or the other — for example, a character's Physical Defense (PD) only works against physical attacks, and his Energy Defense (ED) against energy attacks.

In *Lucha Libre Hero* campaigns, Resistant Defense usually indicates some form of body armor, or special abilities like Luchador's Toughness (page 42). On the other hand, most Monsters' Killing Damage attacks (such as claws) come with a Limitation that they can't actually affect luchadores (see page 122 for example), so having little or no Resistant Defense usually isn't too much of a problem for a PC. The most common Killing Damage threats most luchadores face are the guns and knives wielded by Mobsters. The GM should keep this in mind when designing encounters with such villains, so that the bad guys don't cut them to pieces too easily and ruin the adventure.

1. If the attack does Normal Damage (fists, clubs, Energy Blasts):

- a. Add all applicable forms of Defense — both Normal and Resistant — together to determine the character's total Defense.
- b. Subtract the character's total Defense from the STUN damage done by the attack. The

remainder is how much STUN damage he suffers.

c. Subtract the character's total Defense from the BODY damage done by the attack. The remainder is how much BODY damage he suffers.

2. If the attack does Killing Damage (claws, blades, guns):

a. Determine how much of the character's Defense is Resistant (meaning it protects against Killing Damage). Armor, Damage Resistance, Force Field, and Force Wall provide Resistant Defense; so does armor the character wears (a bulletproof vest, for example).

b. Subtract the character's Resistant Defense from the BODY damage done by the attack. The remainder is how much BODY damage he suffers.

i. A character's Normal Defenses, including his PD and ED (unless modified by Damage Resistance), do not reduce the BODY from Killing Damage, even if he has Resistant Defenses.

c. If the character has no Resistant Defenses, he takes all the STUN damage done by the attack.

d. If the character has any Resistant Defenses, add all applicable forms of Defense — both Normal and Resistant — together to determine his total Defense. Subtract his total Defense from the STUN damage done by the attack. The remainder is how much STUN damage he suffers.

3. If the attack does No Normal Defense (NND) damage:
- If the character has the applicable defense, he takes no damage at all.
 - If the character does not have the applicable defense, he takes all the damage.
- Some Advantages, such as Armor Piercing or Hardened, may affect how damage applies to defenses.

EFFECTS OF DAMAGE

There are four major effects of damage: Stunning; Knockout; Injury; and Death.

Stunning

If the amount of STUN damage a character suffers from a single attack (after subtracting his defenses) is equal to or less than his CON, he suffers no additional effect — he just loses the STUN.

If the amount of STUN damage a character suffers from a single attack (after subtracting his defenses) is greater than his CON, he loses the STUN and is Stunned. A Stunned character's DCV instantly drops to ½. At the end of the Segment, any of his Powers that aren't Persistent, and any Skill Levels of any type, turn off. The character can do nothing until he recovers from being Stunned (though he still gets his free Post-Segment 12 Recovery).

Recovering From Being Stunned

A Stunned character must take a moment to clear his head. This is called recovering from being Stunned.

Recovering from being Stunned requires a Full Phase, and is the only thing a character can do during that Phase. A character can recover from being Stunned in the Segment in which he was Stunned if he had a Phase in that Segment and had not yet acted. When he recovers from being Stunned, the character's DCV returns to normal, but he doesn't gain back any of his lost STUN.

If a character has to recover from being Stunned in his Phase, but takes damage in that Segment prior to when his Phase begins, he cannot recover from being Stunned that Phase. He must try to do so on his next Phase instead.

Knockout

If the amount of STUN damage a character suffers from a single attack or multiple attacks (after subtracting his defenses) is greater than his

STUN, he is Knocked Out. A character who is Knocked Out has OCV 0, DCV 0, and ECV 0, and any attack that hits him does 2x STUN. At the end of the Segment, any of his Powers which are not Persistent turn off.

To regain consciousness, a Knocked Out character must take Recoveries (page 235) — in fact, that's all he can do until he wakes up (though he cannot take a Recovery in the same Segment when he was Knocked Out, even if he has a Phase). But if he's deeply unconscious, he may not get to take a Recovery every Phase (see accompanying table). When the character's Recoveries make his STUN total positive, he wakes up and can take whatever Actions he wants to. However, his END total in this situation equals his current STUN total; he's put all of his energy into waking up.

Injury

Characters who take BODY damage suffer appropriate injuries based on the attack being used — cuts, broken bones, wounds, burns, and other such unpleasanties.

Death

A character at or below 0 BODY is dying. He loses 1 BODY each Turn (at the end of Segment 12). Death occurs when, either due to attacks or to loss of BODY per Turn, he has lost twice his original BODY (*i.e.*, when he reaches a negative BODY score equal to his starting positive BODY).

KNOCKDOWN

Lucha Libre attacks are so powerful that they often bowl the target over, smash him to the ground, or otherwise knock him off his feet. In *HERO System* terms, this is referred to as Knockdown.

To determine if a character suffers Knockdown from being hit, the attacker rolls 2d6 (+1d6 if the attack is Armor Piercing, does Killing Damage, uses Martial Arts [including Lucha Libre maneuvers], or the target uses Clinging; -1d6 if the target is in the air or in zero gravity). He subtracts the total rolled from the amount of BODY rolled on the attack dice.

If the result is negative, no Knockdown occurs; the target remains standing.

If the result is 0 or positive, the target is Knocked Down and is considered prone. He must spend a Half Phase in his next Phase getting to his feet or reorienting himself. (He can use Breakfall to stand back up more quickly; see page 166.)

RECOVERY TIME

STUN Total Recovers	How Often Character
-0 to -10	Every Phase and Post-Segment 12
-11 to -20	Post-Segment 12 only
-21 to -30	Once a minute only
-31 or more	GM's option (a long time)



RECOVERY



During combat, a character may temporarily lose both STUN and END. To reflect the body's recuperative capacity, each character has a Recovery (REC) Characteristic.

Characters use REC to regain STUN and END. This is known as "Recovering" or "taking a Recovery." When a character Recovers, add his REC to his current STUN and END totals.

Characters get to Recover in two situations. First, after Segment 12 each Turn, all characters (even Stunned ones) get a free Post-Segment 12 Recovery. This Recovery occurs automatically (unless the character is holding his breath or is deeply unconscious).

Second, a character may choose to take a Recovery as his Action in any of his Phases. Taking a Recovery is a Full Phase Action, reduces the character's DCV by half, and occurs at the end of the Segment (after all other characters who have a Phase that Segment have acted). If a character takes any damage from an attack in the Segment in which he takes a Recovery, the Recovery fails; he gets no STUN or END back and has wasted his Phase.

Holding Breath And Drowning

A character who holds his breath does not get to Recover, even on Post-Segment 12. He also expends a minimum of 1 END per Phase. If he runs out of END, he can spend STUN as END at the rate of 1d6 STUN per "2 END" used. If he runs out of STUN, he starts to lose BODY at the rate of -1 BODY per Phase until he dies.

Recovering BODY

Injured characters Recover their REC in BODY per month. The GM can proportion this BODY over the course of the month if desired. Hospital care or advanced medicine may as much as double the healing rate; poor or unsanitary conditions may as much as halve it.



PRESENCE ATTACKS



Powerful individuals are impressive — impressive enough to make others stop and listen, or even obey commands. *Lucha Libre Hero* simulates this with Presence Attacks.

A Presence Attack is an attempt to influence one or more targets. It affects everyone who can hear it, provided it's intended for them. It can make an opponent hesitate or surrender, convince a bystander to offer assistance, intimidate a prisoner into confessing, or make someone run away in fear.

To perform a Presence Attack, a character rolls 1d6 for every 5 points of PRE he has (plus any dice added or subtracted by modifiers). Compare the total on the Presence Attack dice to the defender's PRE or EGO (whichever is higher) using the Presence Attack Table.

PRESENCE ATTACK TABLE

Presence Attack is	Effect of Attack
Target's PRE or EGO	Target is impressed. He hesitates enough so that the attacker may act before him this Phase, or receives +5 PRE only for purposes of resisting contrary Presence Attacks made that Phase.
Target's PRE or EGO +10	Target is very impressed. He hesitates as above, and only performs a Half Phase Action during his next Phase. He considers very deeply what the attacker says, and may comply with requests or obey orders which seem worthwhile to him. He receives +5 PRE only for purposes of resisting contrary Presence Attacks made that Turn.
Target's PRE or EGO +20	Target is awed. He will not act for 1 Full Phase, is at ½ DCV, and possibly will do as the attacker commands. If he is friendly, he is inspired and may follow the character into danger; he will comply with most requests and obey most orders. He receives +10 PRE only for purposes of resisting contrary Presence Attacks made that Turn.
Target's PRE or EGO +30	Target is cowed. He may surrender, run away, or faint. He is at 0 DCV, and will nearly always follow commands. If he is friendly, he becomes inflamed, and will follow character into any danger, comply with virtually any request, or obey virtually any order.

PRESENCE ATTACK MODIFIERS

Modifier	Situation or Character's Action
-1-2d6	Inappropriate setting
-1d6	In combat
-1d6	At a disadvantage (e.g., captured)
	Presence Attack conflicts with target's Psychological Limitation
-1d6	Moderate Psychological Limitation
-2d6	Strong Psychological Limitation
-3d6	Total Psychological Limitation
	Reputation Disadvantage contrary to Presence Attack
-1d6	8- Reputation
-2d6	11- Reputation
-3d6	14- Reputation
-4d6	Extreme Reputation
	Presence Attack agrees with target's Psychological Limitation
+1d6	Moderate Psychological Limitation
+2d6	Strong Psychological Limitation
+3d6	Total Psychological Limitation
+1d6	Exhibiting a Power or superior technology
+1-3d6	Violent action
+1-3d6	Good soliloquy
+1-2d6	Appropriate setting
+2d6	Target is in partial retreat
+4d6	Target is in full retreat/has been captured



A 3D Super Mexicolor!



Noche
de Las
Serpientes
del Vuelo

Con:
¡El Espectro!
¡Supergran!
¡Craneo Llameante!
¡Amazonia!
y ¡Caveman Cortez!

Noche de Las Serpientes del Vuelo
(Night of the Flying Snakes, 1970)

**THE
ENVIRONMENT**

LIVING IN A DANGEROUS WORLD

The environment is often a source of danger for daring characters. They can fall off cliffs, be struck by lightning, or get mauled by wild animals. However, characters can affect the environment, too — primarily by breaking and smashing things that get in their way.

The following tables and text describe a few common circumstances and the damage (or other effects) characters might suffer from them.

ELECTRICITY

Power Type	Insulated	Poorly Grounded	Well Grounded
Household Current	1d6 S	2d6	1d6 K
Heavy Household Current	3d6 S	5d6	2d6 K
Light Industrial Current	5d6 S	8d6	3d6 K
Heavy Industrial Current	7d6	11d6	4d6 K
High Tension Line	9d6	14d6	5d6 K
Automobile Spark Plug	2d6 S	5d6	2d6 K
Lightning Bolt	5d6 S	10d6	4d6 K+

S: STUN only damage

K: Killing Damage

Well Grounded includes standing in water or holding onto a metal pipe stuck into the ground. Insulated includes flying, standing on a rubber mat, or wearing a special insulating suit. The rest of the time, the character is probably Poorly Grounded.

FIRE TABLE

Fire Type	Heat Damage	Other Damage
Torch	1 pip — 1d6 K	+2d6 HA
Lantern, Flaming Oil	1 pip — 1d6+1 K	
Wood or House Fire	1 pip — 2d6 K	0-2d6 NND (Smoke)
Oil or Chemical Fire	1 pip — 3d6 K	0-3d6 NND (Smoke)
Electric Burner/Heater	½-1d6 K	
Superheated Steam	2-3d6 K	10d6 Normal (physical), if in blast
Boiling Oil or Tar	2-4d6 K	May have Sticky effect
Molten Metal	4d6 K	14d6 Normal (physical)
Blast Furnace	6d6 K	12d6 Normal (physical), if in furnace
Rocket Exhaust	6-8d6 K	18d6 Normal (physical)
Acetylene Torch	2d6 K AP	
Oxy-Hydrogen Torch	2½d6 K AP	
Laser Torch	3d6+1 K AP	
Plasma Torch	4d6 K AP	

AP: Armor Piercing

K: Killing Damage

NND: No Normal Defense (STUN only)

CHEMICALS

Type Of Chemicals	Damage
Diluted, Weak	½d6 per Segment
Diluted, Strong	2d6 per Segment
Concentrated, Weak	1d6 per Segment
Concentrated, Strong	4d6 per Segment

The damage indicated on the table is Normal Damage, NND, but it does BODY. The defenses are to be covered by a substance which the chemicals will not affect (like a chemical-proof sealed suit) or to have a PD Force Field (or other Power that keeps the chemicals from touching the character).

FALLING

On planets with a gravity similar to Earth's, an object's velocity increases by +5" each Segment due to the acceleration of gravity. The additional acceleration is applied before the character moves. Thus, when an object begins to fall, it starts with a velocity of 5". An object that is beginning its fifth Segment of falling will have a velocity of 25" (the 20" from the fourth Segment, plus an additional 5"). The maximum velocity based on gravity is 30"/Segment.

Segments Since Fall Began	Total Current Velocity	Distance Fallen
1	5"	5"
2	10"	15"
3	15"	30"
4	20"	50"
5	25"	75"
6	30"	105"
7	30"	135"
8	30"	165"

...and so forth

Falling Damage: Short falls (10" or less) cause 1d6 Normal Damage per 1" fallen. A character who falls 10" or more takes 1d6 Normal Damage for every 1"/Segment of velocity he has at the time he strikes the ground (the "Current Velocity" listed in the Falling Table). A successful Breakfall roll halves falling damage, but don't forget the standard -1 per 2" fallen penalty to the roll.

Dropped Objects: Determine how many dice of damage a dropped object would take if it fell to the character's position. The character takes that many dice of damage, to a maximum of the object's DEF+BODY.

BREAKING THINGS



Many fights inevitably involve property damage. What would a barroom brawl be without smashed chairs?

In *Lucha Libre Hero*, every object has a Defense (DEF) value and a BODY total. The object's DEF works like a character's PD and ED, and is Resistant. The BODY an object has depends on its size, shape, weight, and durability. Objects

don't have STUN; only the BODY damage they take matters. The Object Table lists the DEF and BODY for some common objects.

If a character uses an object as a weapon, the maximum amount of damage he can do with it equals its combined DEF+BODY — if he tries to do additional damage, the object simply breaks.

Material or Object	DEF	BODY	Material or Object	DEF	BODY
Doors			Trees (cont.)		
Airlock door	8	7	Medium tree (less than 5")	5	8
City gates, small	5	10	Large tree (5" or more)	5	11
City gates, large/heavy	8	20+	Vehicles		
Interior wood door	2	3	Armored car	8	18
Interior spaceship door	6	4	Automobile	3	15
Exterior wood door	4	3	Bicycle	3	2
Metal fire door	5	5	Cart, small	3	8
Safe door	10	9	Cart, large	4	12
Large vault door	16	9	Chariot	4	8
Furniture			Helicopter	3	14
Chamber pot	2	2	Hovercraft	5	14
Computer, personal	2	2	Jetpack	4	4
Furniture, light wood	3	3	Motorcycle	3	11
Furniture, heavy wood	4	5	Plane, Light	3	13
Furniture, plastic	2	3	Plane, Twin engine	3	15
Furniture, steel-reinforced	5	5	Plane, Multi-engine	3	19
Glass	1	1	Railroad car	6	15
Glass, reinforced	2	1	Spaceship, small	10	10
Hearth/fireplace	5	10	Spaceship, medium	10	20-40
Lamp post (breakaway)	5	3	Spaceship, large	15	30-80
Lantern	1-2	2	Submarine	10	20
Locks			Tank (front armor)	20	
House door lock	3	2	Tank (side, top, rear, bottom)	16	19
Magnetic lock	5	3	Truck or bus	4	17
Padlock	4	3	Wagon, covered	3	12
Machinery			Walls		
Light machinery	5	4	Armored wall	13	7
Medium machinery	7	6	Brick wall	5	3
Heavy machinery	9	8	Concrete wall	6	5
Spacesuit	2	3	Home inside wall	3	3
Outdoor Items, Misc.			Home outside wall	4	3
Awning	3	1	Reinforced concrete wall	8	5
Boulder (single)	5	13	Spaceship interior wall	8	6
Bushes	2	2	Wooden wall	4	3
Cobblestone, single	4	4	Weapons		
Dirt (per hex)	0	10	Heavy weapon	6	8-9
Flagpole (breakaway)	4	2	Pistol	4	3-4
I Beam (per 2m length)	9	8	Rifle	4	5-7
Manhole cover	9	5	Sword	4	4-6
Railroad tracks	4	5	Very large heavy weapon	6	12
Roadway (.5m thick)	5	11	Miscellaneous		
Stone (per hex)	5	19	Barrel	3	6
Telephone pole	5	5	Control console (per hex)	4	4
Trees			Drum, 55-gallon, steel	4	6
Small tree (less than 1")	4	5	Wooden crate (1" square)	4	7



Contra Los Martian Rubios
(Against the Blond Martians, 1967)

EQUIPMENT

VEHICLES



As indicated in the accompanying table, Vehicles have the following Characteristics and attributes:

Size: The length and width of the Vehicle for game purposes. This does not include the wings on airplanes or the rotors of helicopters, nor indicate precise real-world measurements. It's mainly used to determine the DCV modifier and the like.

DCV: The DCV modifier for the Vehicle. The larger a Vehicle is, the easier it is to hit.

Mass (KB): The mass of the Vehicle when empty.

STR: The maximum lifting Strength of the Vehicle. The Vehicle can lift this much in addition to itself; its Mass does not count against its lifting total (use the Encumbrance rules, page 228, to determine if a vehicle is too overloaded to move at full speed). Vehicles' STR does not cost END to use.

DEF: The DEF of the Vehicle. If the defense is listed as #/#, the first number is the defense from the front, the second number is the defense from the sides, bottom, top, and rear. If the defense is in brackets, it is Hardened.

BODY: The amount of BODY the Vehicle can take before it stops running. To destroy a Vehicle completely, you must do two times the listed BODY.

DEX: The maximum effective DEX a character can use when driving the Vehicle (see Using Vehicles).

SPD: The maximum effective SPD a character can use when driving the Vehicle (see Using Vehicles).

MOVE: The Vehicle's inches of movement and its Noncombat velocity multiple. For example, a Vehicle with a Move of 25"x4 can move at 25" and has a x4 Noncombat velocity multiplier. Vehicles' movement does not cost END to use.

A Vehicle has the mode(s) of movement appropriate for its type: cars and other ground vehicles have Running; air vehicles have Flight; and so forth.

MAX: The maximum amount of inches the Vehicle can travel in one full Turn at Noncombat Movement velocities.

EQUIPMENT

This section provides rules for vehicles and weapons in *Lucha Libre Hero*. Characters who need a fancy gun or a cool car can find it here — and if they can't find what they're looking for, they can build their own.

Equipment is built with Character Points, using the rules for each particular type of equipment as described below. However, luchadores usually don't pay Character Points for equipment; they buy it with money in the game.



VEHICLE TABLE

Name	Size	DCV	Mass (KB)	STR	DEF	BODY	DEX	SPD	Move	MAX	Cost	Notes
Miscellaneous Cars												
Compact	2.5"x1.25"	-2	1.6t (-4)	30	3	14	15	3	24"x4	288"	84/17	
Midsized	2.5"x1.25"	-2	1.6t (-4)	30	3	14	15	3	25"x4	300"	86/17	
Full-Size	3.2"x1.6"	-3	3.2t (-5)	35	3	15	10	2	36"x4	288"	93/19	
Limousine	3.2"x1.6"	-3	3.2t (-5)	35	3	15	10	2	34"x4	272"	89/18	
Pickup Truck	2.5"x1.25"	-2	1.6t (-4)	40	3	16	15	3	25"x4	300"	98/20	
Sports Utility Vehicle	2.5"x1.25"	-2	1.6t (-4)	35	4	15	15	3	23"x4	276"	94/19	1
Van	3.2"x1.6"	-3	3.2t (-5)	35	3	15	10	2	30"x4	240"	81/16	
Small Truck	4"x2"	-4	6.4t (-6)	40	4	16	10	2	15"x8	240"	58/12	
Semi (w/o trailer)	5"x2.5"	-4	12.5t (-7)	45	4	17	10	2	14"x8	224"	62/13	
Tractor-Trailer	8"x4"	-6	50t (-9)	55	4	18	10	2	15"x8	240"	73/15	
Armored Car	4"x2"	-4	6.4t (-6)	45	8	18	10	2	14"x8	224"	76/15	
Police Car	2.5"x1.25"	-2	1.6t (-4)	30	3	14	15	3	27"x4	324"	101/19	2
Sportscars												
Chevrolet Corvette ZR-1	2"x1"	-2	800kg (-3)	25	3	13	20	4	31"x4	496"	117/20	3
Jaguar XJS	2"x1"	-2	800kg (-3)	25	3	13	22	4	24"x4	384"	107/18	
Porsche 928S	2"x1"	-2	800kg (-3)	25	3	13	23	4	28"x4	448"	119/21	
Motorcycles												
Harley-Davidson	1.25"x.64"	-0	200kg (-1)	15	4	13	18	4	27"x4	432"	100/20	4
Kawasaki ZX-11 C Ninja	1.25"x.64"	-0	200kg (-1)	15	3	11	23	4	30"x4	480"	112/22	
Military Land Vehicles												
HMMWV "Humvee"	2.5"x1.25"	-2	1.6t (-4)	35	4	15	15	3	15"x4	180"	67/13	5
M1 Abrams MBT	8"x4"	-6	50t (-9)	55	[20/16]	19	10	2	9"x8	144"	463/88	6
M113A2 APC	5"x2.5"	-4	12.5t (-7)	45	9/6	17	10	2	7"x8"	112"	163/28	7
Civilian Air Vehicles												
Boeing 747	8"x4"	-6	50t (-9)	55	3	19	15	3	50"x8	1200"	14½8	
Gen. Aviation Aircraft	2"x1"	-2	800kg (-3)	25	3	13	15	3	34"x4	408"	87/17	
Helicopter	2.5"x1.25"	-2	1.6t (-4)	30	3	14	15	3	27"x4	324"	90/18	
Learjet Century III	4"x2"	-4	6.4t (-6)	40	3	16	20	4	48"x8	1536"	144/29	
Military Air Vehicles												
F-15E Eagle	8"x4"	-6	50t (-9)	55	3	19	25	5	100"x50	5000"	468/89	8
AH-1S HueyCobra	4"x2"	-4	6.4t (-6)	40	9	16	20	4	24"x4	384"	316/58	9
AH-64 Apache	4"x2"	-4	6.4t (-6)	40	15	16	23	4	33"x4	528"	363/68	10
Boats												
Speedboat, medium	3.2"x1.6"	-3	3.2t (-5)	35	3	15	17	3	27"x2	162"	58/12	
Yacht, medium	6.4"x3.2"	-5	25t (-8)	50	3	18	10	2	24"x2	96"	47/9	

NOTES

1. Sports Utility Vehicles have +2 to Combat Driving, Only To Counteract Terrain Modifiers (-1) (costs 3 points).

2. Police Cars include Radio, Siren/Light Bar, and possibly various police weapons.

3. All Sportscars have Distinctive Features.

4. A Motorcycle's DEF is bought with the Limitation *Does Not Protect Rider* (-½). All Motorcycles have three Skill Levels with their Ground Movement (costs 6 points) to reflect their excellent handling.

5. The HMMWV (High Mobility Multipurpose Wheeled Vehicle; "Humvee") is the U.S. Army's modern all-purpose vehicle. Depending on its equipment, it can function as an ambulance, communications center, cargo transport, and so forth. It can also be equipped to carry weapons (the listed Humvee has none).

6. This M1 Abrams Main Battle Tank has a crew of four. It has Distinctive Features. It is armed and equipped with a main gun (105mm cannon, RKA 8d6, Explosion, 55 Charges), two 7.62mm machine guns (RKA 2d6+1, Autofire (10), +1 STUN Multiplier; 11,400 Charges), one 12.7mm machine gun (RKA 3d6, Autofire (10), +1 STUN Multiplier; 1,000 Charges), smoke generators, NBC protection, and a nightvision system.

7. The M113A2 APC (Armored Personnel Carrier) has a crew of 2 and can carry up to 11 soldiers. It is amphibious. It has Distinctive Features. The standard model is equipped with a .50 machine gun (RKA 3d6, Auto-

fire (10), +1 STUN Multiplier; 2,000 Charges); the M113A2 can be reconfigured for many different types of missions and weapons.

8. Military planes have Distinctive Features. Most have common equipment including an ECM system (+4 DCV), ejection seat, infrared sensors, life support, 360-Degree Radar with +10 versus Range Modifiers, and HRRP.

Military helicopters have Distinctive Features. If the moving rotors hit something, they will do ½d6 Killing Damage for every 10" of Flight.

9. The F-15E Eagle jet fighter flies at about Mach 2.5. It has Distinctive Features. It is equipped with Sidewinder and Sparrow missiles and a 20mm machine gun (RKA 4d6 Autofire (10), +1 STUN Multiplier; 940 Charges); they can carry an additional 16,000 pounds of ordinance (such as about four more Sparrow missiles).

10. The AH-1S HueyCobra is equipped with eight TOW missiles, a 7.62mm minigun (RKA 2d6+1, Autofire (10), +1 STUN Multiplier; 500 Charges), a 40mm grenade launcher (RKA 2½d6, Explosion, 300 Charges), and can carry a variety of other weapons. It also has IR sensors, radar, and HRRP.

11. The AH-64 Apache has four hardpoints. This allows it to carry four pods of four Hellfire missiles, four 19-tube 2.76-inch rocket launchers, or some combination of the two. It also has a 30mm (RKA 4½d6, Autofire (10), AP, 1,200 Charges). It also has IR sensors, radar, and HRRP.

USING VEHICLES

Vehicles move just like characters: they have a SPD, Combat Movement velocity, and Noncombat Movement velocity. However, some special rules apply.

Vehicles have a base movement in inches. This movement is the number of inches the vehicle can move at Combat Movement velocity in a single Phase; a vehicle can travel more quickly if it moves at Noncombat velocity (which of course reduces the vehicle's OCV to 0 and halves its DCV). A vehicle's Phases derive from its SPD, just like a character. A vehicle with a SPD 4 moves on Segments 3, 6, 9, 12.

A vehicle can only be driven on the lower of its SPD or the driver's SPD. If the Vehicle has a higher SPD than its driver, it's too responsive for him to use to its full potential; if his SPD is higher, the vehicle simply can't keep up with his reaction time. In either case, either the driver or the vehicle has to Hold its Actions as appropriate to keep the vehicle moving properly.

Vehicles In Combat

A vehicle must use the lower of its DEX or its driver's DEX to determine its base CV.

VEHICULAR DCV

After determining a vehicle's CV from its DEX, apply its DCV Modifier from size to determine its final DCV.

In most cases, vehicles are driven at Noncombat velocity, so they have half their DCV. They only have their full DCV when driven at Combat velocities.

The driver's skill (or lack thereof) may also modify a vehicle's DCV. If the driver does not have Combat Driving (or Piloting for aircraft), the vehicle is at $\frac{1}{2}$ DCV regardless of velocity (however, you can only halve the vehicle's DCV once, so an untrained driver driving at Noncombat velocity still only halves the vehicle's DCV).

Damage To Vehicles

Vehicles which take damage slowly fall apart. Each time a vehicle takes BODY from an attack, the GM should roll on the Vehicle Damage Table to determine the effects:

When a vehicle has lost all of its BODY it falls apart or otherwise becomes inoperable. If a vehicle takes twice its BODY, it's completely destroyed.

VEHICLE DAMAGE TABLE

d6	Vehicle Loses
1	One 2x Noncombat Movement multiplier
2	5" of Combat Movement
3	Vehicle's largest Power
4	10 STR
5	5 DEX
6	1 SPD

VEHICLE AND PASSENGER ATTACKS

Determine a vehicle's OCV from the DEX it can use, just like its DCV. If the driver has Combat Driving (or Piloting), the vehicle has its full OCV; if he does not have Combat Driving, halve the vehicle's OCV.

Use the vehicle's OCV for attacks with weapons built into the vehicle, and for ramming (Move Through) and sideswipe (Move By) attacks.

The driver or passengers may make their own attacks with their own weapons or Powers; they act on their own Phases and DEXs. All such attacks suffer an automatic -2 OCV penalty — it's hard to aim in a moving vehicle. The driver suffers an additional -1, since he has to devote some of his attention to controlling the vehicle. If the driver has made any Combat Driving (or Piloting) rolls at more than a -1 modifier that Segment to control or maneuver his vehicle, all attacks he or his passengers make suffer an additional -1 modifier.



WEAPONS



Weapons can improve a character's accuracy, his ability to do damage, or both. Luchadores don't pay Character Points for ordinary weapons, but they suffer a -3 OCV nonproficiency penalty if they don't have a *Weapon Familiarity* Skill for the weapon (page 172). (See also *Weapon Shot* on page 74.)

Wielding weapons costs Endurance, but the END cost depends on the STR used with the weapon (if any). For example, if a character has 20 STR and wields a broadsword, he spends 4 END every Phase he uses it.

WEAPONS TABLE

The accompanying tables, and the notes which follow, describe a wide variety of weapons in *Lucha Libre Hero* terms. Most of them are weapons that might appear in a Lucha Libre adventure, but there's a small selection of general weapons in case you want to arm your zombies with battle axes.

By far the most common weapons in *Lucha Libre Hero* adventures are improvised ones: pool cues, fire extinguishers, wooden chairs, and so forth. These fall into two broad categories: In The

LUCHA LIBRE HERO WEAPONS TABLE

Weapon	OCV	Damage	STUNx	STR Min	Notes
Medieval Weapons					
Axe, Battle	+0	2d6	+0	13	1½H
Club	+0	4d6N	—	10	
Dagger	+0	1d6-1	+0	6	Can Be Thrown
Mace	+0	1d6+1	+0	10	
Spear	+0	1½d6	+0	10	Can Be Thrown
Sword	+0	1d6+1	+0	12	
Firearms					
Revolver (.38)	+0	1d6+1	+0	7	6 shots
Handgun (.45)	+1	2d6-1	+1	9	7 shots
Submachine Gun (9mm)	+2	1d6+1	+0	12	AF5, 30 shots
Rifle	+1	2d6+1	+1	15	2H, 8 shots
Shotgun (12ga)	+1	2½d6	+1	10	2H, 5 shots
Grenades					
Concussion	—	6d6N EX	—	—	RBS
Fragmentation	—	2d6 EX	+0	—	RBS
Improvvised Lucha Libre Weapons					
Audience Member	-1	4d6N	—	15	
Barbed Wire Mounted to a Board	+0	1d6	+0	8	
Brass Knuckles	+0	2d6N	—	5	
Broomstick	+0	2d6N	—	7	
Crutch	+0	2d6N	—	8	
Folding Chair	+0	3d6N	—	9	
Folding Table	+0	3d6N	—	10	
Ladder	+0	3d6N	—	11	
Lead Pipe	+0	3d6N	—	8	
Pool Cue	+0	2d6N	—	7	
Referee	-1	4d6N	—	15	
Sap	+0	2d6N	—	5	
Steel Ring Step	+0	3d6N	—	9	
Street Sign	+0	3d6N	—	9	
Taser	+0	8d6NND	—	6	Range 8", 1 RC
Weed Whacker	+0	3d6N	—	10	
Wooden Kendo Stick	0	5d6N	—	10	1½H, Can Be Thrown
Metal Trashcan	+0	3d6N	—	10	
Metal Trashcan Lid	+0	1d6N	—	7	

Ring weapons and Out Of The Ring weapons. In The Ring weapons are either props that have been left around by the promotion for the wrestlers to use (these are known as “plunder”), actual pieces of equipment used to put on a match, or small fist-loads smuggled into the ring by the wrestlers themselves. Out Of The Ring weapons are literally any objects a character could use to bludgeon or impale an opponent.

Key And Notes For Weapons Tables

1½H, 2H: One-And-A-Half-Handed Weapon and Two-Handed Weapon. Most weapons only require one hand; some require two. A One-And-A-Half-Handed Weapon ordinarily requires two hands, but a character can wield it in one hand by increasing its STR Min (see below) by +2.

AF5: Autofire up to 5 shots

EX: Explosion

N: Normal Damage (all other weapons do Killing Damage)

NND: No Normal Defense (the defense for the taser is insulated ED)

RBS: Range Based On STR (use the Throwing Table on page 161 to determine how far the character can throw the weapon)

RC: Recoverable Charges

OCV

A modifier to the character’s OCV when he uses the weapon.

DAMAGE

The damage done by the weapon. Unless the damage has the N (Normal Damage) notation, the weapon does Killing Damage.

STUNX

The STUN Multiplier for Killing Damage weapons. A “+0” indicates no modifier, meaning a normal 1d6-1 STUN Multiplier.

STR MIN

The Strength Minimum for the weapon. A weapon’s STR Min indicates the STR required to use it effectively (not to just pick it up).

For every 5 points (or fraction thereof) of STR a character is below a weapon’s STR Min, he suffers a -1 OCV and -1 Damage Class penalty when using the weapon.

For every full 5 points by which a character’s STR exceeds a weapon’s STR Minimum, he can add +1 Damage Class to the weapon (but he cannot more than double the weapon’s listed base damage; see page 232). Some weapons, such as bows and firearms, do not add damage from STR, no matter how much the character’s STR exceeds the weapon’s STR Minimum (for such weapons, the STR Minimum indicates the STR needed to hold, draw, and/or cock the weapon).

For firearms and grenades, STR Min doesn’t add to damage at all, it just imposes a penalty if the character’s not strong enough.

EXPLOSIVES

Explosive	Damage	Notes
Fragmentation Grenade	2d6 EX	Thrown; Range Based On STR
Concussion Grenade	6d6 N EX	Thrown; Range Based On STR
Dynamite (1 stick)	5d6 N EX	
Dynamite (2 sticks)	6d6 N EX	
Dynamite (4 sticks)	8d6 N EX	
Nitroglycerine (1 Liter)	12d6 N EX	
Gas Tank (12 Liters)	15d6 N EX	
Plastic Explosive (1 block)	15d6 N EX	
Mortar Round	4d6 EX	
Howitzer Round	5d6 EX	Loses 1 DC per 2 hexes
Heavy Bomb	6d6 EX	Loses 1 DC per 3 hexes

SHOTS

The number of rounds of ammunition the weapon typically comes with. Characters can usually acquire more ammo if necessary. Only one round of ammunition can be shot in a Phase; when the weapon runs out, the character must reload.

NOTES

This catch-all category includes any information not listed elsewhere.

ARMOR

Although luchadores need nothing but their own skill and bravery to protect themselves from harm, other characters may want to wear armor. Armor functions as both PD and ED Armor, meaning it’s Resistant Defense.

ARMOR TYPES TABLE

Medieval Armor	Defense
Leather	2-3
Chain	6
Plate	8
Modern Armor	Defense
Light Kevlar	5
Kevlar	9
Heavy Kevlar	11

The Defense provided by armor works like the Power Armor, and adds to both PD and ED.



HERO SYSTEM GLOSSARY

Here's a quick reference to common rules terms used in this chapter. For a glossary of Lucha Libre wrestling terms, please see page 258.

Aborting An Action: Taking an Action early to do something defensive. See page 224.

Action: Any act a character can perform during a Phase (q.v.).

Active Points: The total cost of a power after all Adders and Advantages are applied (without reducing the cost via Limitations or other modifiers). For example, an Energy Blast 8d6 has 40 Active Points (8 x (5 points per d6)); an Energy Blast 8d6, AP has 60 Active Points ((8 x (5 points per d6)) x 1.5). Also referred to as Active Cost.

Adder: An improvement to a Power which costs a flat amount of points, rather than multiplying the cost like an Advantage does. For example, doubling the Noncombat velocity of a Movement Power costs +5 Character Points.

Advantage: A modifier applied to a Power to make that Power more useful or effective. This increases the cost of the Power.

AP: Armor Piercing, an Advantage.

Attack Action: An Action requiring or involving an Attack Roll (q.v.). See page 224.

Attack Roll: The roll made to determine if an attack hits the target. The player adds his OCV to 11 to determine his "attack skill." He then rolls 3d6, and the number of points he makes the roll by indicates the DCV he can hit. See page 225.

Base: Refers to a Characteristic, Skill, or Power at its lowest or most primary level, without any additional modifiers, bonuses, Adders, Advantages, and so forth. For example, "base CV" means CV calculated by dividing DEX by 3, without adding any bonuses from Combat Skill Levels or other sources. "Base Points" means the Character Points each character receives "for free" at the beginning of the game, which he supplements by taking Disadvantages.

BODY:

(1) A Characteristic representing how much injury a character can withstand before dying.

(2) See Count The BODY.

BOECV: Based On Ego Combat Value, an Advantage.

Breakout Roll: The roll made by the victim of certain Mental Powers to resist or break free from the effects of those Powers. See page 183.

Characteristic: One of a character's innate physical or mental capabilities, such as Strength, Intelligence, or Speed. See page 159.

Characteristic Roll: A roll, similar to a Skill Roll, derived from a Characteristic using the formula (9+(CHAR/5)), used to determine whether a character can accomplish certain tasks.

Character Points: The points used to create a character by purchasing Characteristics, Skills, Perks, Talents, and Powers. See page 156.

Combat Movement: Moving while trying to present a difficult target and seeking out targets to attack. A character using Combat Movement gets his full OCV and DCV, but moves more slowly than one using Noncombat Movement (q.v.).

Combat Value: See CV.

CSL: Combat Skill Level.

CV: Combat Value, determined by dividing your DEX by 3 and applying any modifiers from Combat Maneuvers, equipment, surprise, and the like. For Mental Powers, use Ego Combat Value (ECV), calculated by dividing your EGO by 3 and applying any modifiers.

CV is divided into Offensive Combat Value (OCV) and Defensive Combat Value (DCV). OCV and DCV both equal to CV, but modifiers may affect them differently. Similarly, ECV is divided into Offensive ECV (OECV) and Defensive ECV (DECV), which equal ECV.

For more information on calculating CVs, see page 226.

d6: A six-sided die.

DC: Damage Class, a rating of an attack's effectiveness. See page 232.

DCV: Defensive Combat Value. See CV.

DECV: Defensive Ego Combat Value. See CV.

DEF: Defense, meaning both Physical Defense (PD) and Energy Defense (ED). Commonly used to refer to the Defense value of things like walls, vehicles, Entangles, inanimate objects in general, and the like. DEF is Resistant.

Delay An Action: See Held Action.

Disadvantage: A drawback, complication, or ongoing problem a character suffers from. Taking Disadvantages (such as having a Social Limitation or a DNPC) hinders a character in some ways, but also fleshes him out and makes him more fun to play. Furthermore, Disadvantages provide more Character Points to build the character with.

DNPC: Dependent Non-Player Character, a Disadvantage.

EB: Energy Blast, a Power.

ECV: Ego Combat Value. See CV.

ECV Attack Roll: The roll made to determine if a mental attack hits the target. It works just like an Attack Roll, but you use OECV and DECV instead of OCV and DCV. See page 182.

ED: Energy Defense.

Effect Roll: The roll made to determine the effect of a Mental Power on a target. See page 183. In a more generic sense, it can also mean the roll made to determine the effect of any Power.

Experience Points: Character Points awarded during a campaign to reflect characters' accomplishments and players' roleplaying skills. Experience Points are spent to improve existing abilities and learn new ones.

Extra Damage Classes (Extra DCs): Additional damage bought for a character's Martial Maneuvers; see page 231.

Figured Characteristics: See Characteristics

Full Move: Moving more than half of your inches of movement.

Full Phase: An Action that requires a character's entire Phase to perform. The character may take no other Actions that Phase. Examples of Full Phase Actions include using more than half of your inches of movement, taking a Recovery, recovering from being Stunned, changing a Clip of ammunition, or attacking before making a Half Phase Action.

GM: Gamemaster — the director, referee, and arbiter of a roleplaying game session.

HA: Hand-To-Hand Attack (a Power).

Half Move: Moving up to half of your inches of movement.

Half Phase, Half Phase Action: An Action that only requires half a Phase to perform (in other words, a character can perform two Half Phase Actions per Phase). Half Phase Actions include using up to half of your inches of movement, or opening a door. Attack Actions (q.v.) only take a Half Phase if you make them after performing any other type of Half Phase Action.

Hand-To-Hand Combat (HTH): Combat between luchadores who are standing in the same or adjacent hexes. Usually HTH Combat involves punching or melee weapons such as swords, not attacks which work at range (such as guns).

Held Action: An Action not taken on the character's DEX in a Phase, but instead "held" or delayed until a later DEX or Segment for some reason. See page 224.

Hex: A standard unit of measurement in the game — a six-sided area one inch (25mm) across on a map, representing an area 2 meters across



(approximately 6.5 feet). Hexes are used to measure range, movement, and areas in *Lucha Libre Hero*.

HKA: Hand-To-Hand Killing Attack (a Power).

Holding An Action: See Held Action.

HRRP: High Range Radio Perception, an Enhanced Sense.

HTH: Hand-To-Hand Combat (q.v.)

IAF: Inobvious Accessible Focus, a type of Limitation.

IIF: Inobvious Inaccessible Focus, a type of Limitation.

Inch: A standard unit of measurement in the game, also called a Hex (q.v.).

IPE: Invisible Power Effects, an Advantage (see page 206).

KA: Killing Attack.

Killing Damage: The damage done by Killing Attacks, such as bullets, knives, claws, and the like. To determine it, roll the dice. The total on the dice is the amount of BODY the target takes. To determine the STUN damage done, roll 1d6-1 (minimum of 1) and multiply the BODY done by the number rolled. Only Resistant Defense protects against Killing Damage. For complete information, see page 232.



Knocked Out: Unconscious. A character is Knocked Out when he loses all of his STUN due to damage from attacks. See page 234.

KS: Knowledge Skill.

Limitation: A modifier applied to a Power which makes that Power less useful, or restricts its use in some way. This reduces the cost of the Power. A Power with a Limitation has been “Limited.”

Line Of Sight: The method by which characters target Mental Powers. See Mental Powers, page 183.

LOS: Line Of Sight (q.v.).

NCI: Noncombat Influence. See Hunted, page 215.

NND: A No Normal Defense attack; an attack with that Advantage (see page 206).

Noncombat Movement: Moving without trying to present a difficult target or seeking targets to attack, so that you can achieve higher speeds. Luchadores using Noncombat Movement are at $\frac{1}{2}$ DCV, 0 OCV.

Nonplayer Character: A character played by the GM, with whom Player Characters interact.

Nonresistant: Normal Defenses (q.v.) — defenses which do not protect against Killing Damage.

Nontargeting Sense: A Sense which a character cannot use to locate targets in combat. Nontargeting Senses include Hearing, Smell, and Taste. See Targeting Sense.

Normal Damage: The damage done by most attacks, including fists, clubs, and the like. To determine it, roll the dice. The total on the dice is the amount of STUN the target takes. The BODY is determined by looking at the numbers rolled: every 1 rolled does 0 BODY, every 2-5 rolled does 1 BODY, and every 6 rolled does 2 BODY. (Thus, the number of BODY done is usually close to the number of dice rolled.) Normal Damage is affected by both Normal and Resistant Defenses. See page 232.

Normal Defenses: Defenses which protect against Normal Damage, but not against Killing Damage. See page 232.

NPC: Nonplayer Character. See Character.

OAF: Obvious Accessible Focus, a type of Limitation.

OCV: Offensive Combat Value. See CV.

OECV: Offensive Ego Combat Value. See CV.

OIF: Obvious Inaccessible Focus, a type of Limitation.

PC: Player Character (q.v.).

PD: Physical Defense.

PER Roll: Perception Roll, a roll made to see if a character perceives something with one of his Senses. A character's base PER Roll is $(9+(\text{INT}/5))$ or less.

Phase: A Segment (q.v.) on which a character can perform an Action. A character's SPD determines his Phases. See also Full Phase, Half Phase, and Zero Phase Action.

Player Character: A character created by, and whose actions are controlled by, one of the players.

Post-Segment 12: A period between Turns which takes no time. After each Segment 12, a Turn ends, and in the Post-Segment 12 period before the next Turn begins, a luchador automatically gets to take a Recovery.

Power: When capitalized (Power), this term signifies a game element described on pages 177-203. Luchadores purchase Powers with Character Points and use them to build powers (not capitalized) — any superhuman or unusual ability a character may possess. Luchadores also use Powers to build equipment and minor special abilities.

Primary Characteristics: See Characteristics.

PS: Professional Skill.

Ranged Combat: Combat which takes place at any distance beyond HTH Combat range and involves the use of ranged attacks such as firearms, arrows, or thrown knives.

Range Modifier: A penalty to an Attack Roll which represents how much more difficult it is to hit targets far away from you. The further away you are from a target, the greater the Range Modifier (and thus the worse the penalty). The Range Modifier also applies to PER Rolls.

Real Points: The final cost of a power after all Advantages and Limitations are applied — the actual number of points the character spends to buy the power. For example, an Energy Blast 8d6 bought with the Limitation OAF costs 20 Real Points (a base of 40 Active Points, subject to a -1 Limitation). Also referred to as Real Cost.

Recovery:

1. A Characteristic (REC) which measures how fast a character Recovers from taking damage.
2. An Action in which a character gets back his REC worth of STUN and END. All luchadores get an automatic Recovery in Post-Segment 12. This is also called "taking a Recovery."

Resistant Defenses: Defenses which protect against Killing Damage. See Killing Damage, Normal Defenses.

RKA: Ranged Killing Attack.

RSL: Range Skill Levels. See page 170.

Segment: The smallest unit of time in the game, equal to 1 second. There are 12 Segments in a Turn. A Segment on which a character can act is one of that character's Phases (q.v.).

Skill: A learned ability or body of knowledge which the character possesses. Examples include the ability to pick locks, drive a car, or know all about literature. Luchadores purchase Skills with Character Points.

Skill Versus Skill Contest: A method for resolving competing actions. The character taking action makes a Skill Roll, and if he succeeds, the character opposing him has a -1 to his Skill Roll for every 1 point the first character made his roll by.

Special Effects: The defining features of a power or maneuver, chosen by the player. Special effects determine how a power or maneuver is used, what Advantages and Limitations it has, and so forth. Examples of special effects include Fire, Weather, Sound, Gadget, Mutant Powers, Cosmic Energy, or Electricity. An Energy Blast defined as projecting a bolt of flame at the target would have a Fire special effect. See page 177.

SS: Science Skill.

Stunned: A character becomes Stunned when he takes more STUN damage from a single attack than he has points of CON. See page 234.

Taking A Recovery: See Recovery.

Talents: Weird and unusual abilities which some luchadores possess. Examples include Ambidexterity, Eidetic Memory, and Lightning Reflexes.

Targeting Sense: A Sense that a character can use to detect the exact location of targets in combat (and therefore attack them at no penalty). For normal humans, Sight is the only Targeting Sense. See page 221.

TF: Transport Familiarity, the Skill of driving or piloting various types of vehicles. See page 172.

Time Chart: A chart in the game used to determine the effects of powers and abilities which work over long periods of time. See page 164.

Turn: A unit of time in the game equal to 12 seconds. Each second is called a Segment.

Value: The number defining a Characteristic or Advantage.

WF: Weapon Familiarity, the Skill of using various types of weapons. See page 172.

Zero-Phase Action: An Action which takes so little time that it can be performed at the beginning a Phase or after a character makes a Half Phase Action, but not after performing a Full Move or making an attack. Zero Phase Actions include turning a Power on or off.



Appendix

El Espectro Contra Asesinos Demoniaco
(El Espectro vs. the Demonic Assassins, 1966)



SOURCE MATERIAL

SOURCE MATERIAL



CHRONOLOGICAL LUCHA LIBRE FILMOGRAPHY

- | | |
|---|--|
| <p>1952 El Enmascarado de Plata (The Silver-Masked Man)</p> <p>1952 Huracan Ramirez (Hurricane Ramirez)</p> <p>1952 El Luchador Fenomeno (The Phenomenal Wrestler)</p> <p>1952 La Bestia Magnifica (The Magnificent Beast)</p> <p>1954 La Sombra Vengadora (The Avenging Shadow)</p> <p>1954 La Sombra Vengadora contra la Mano Negra (The Avenging Shadow vs. the Black Hand)</p> <p>1954 El Tesoro de Pancho Villa (The Treasure of Pancho Villa)</p> <p>1954 El Secreto de Pancho Villa (The Secret of Pancho Villa)</p> <p>1956 Ladron de Cadaveres (Body Snatcher)</p> <p>1957 La Maldicion de la Momia Azteca (The Curse of the Aztec Mummy)</p> <p>1958 Cerebro del Mal (Brain of Evil)</p> <p>1958 Santo vs. Hombres Infernales (Santo vs. The Infernal Men)</p> <p>1960 Neutron, el Enmascarado Negro (Neutron, the Black Mask)</p> <p>1960 Neutron vs. el Doctor Caronte (Neutron vs. the Amazing Doctor Caronte)</p> <p>1960 Neutron contra los Automatas de la Muerte (Neutron vs. the Death Robots)</p> <p>1961 Santo contra los Zombies (Santo vs. the Zombies, also known as Invasion of the Zombies)</p> <p>1961 Santo contra el Rey Del Crimen (Santo vs. the King of Crime)</p> <p>1961 Santo en el Hotel de la Muerte (Santo in the Hotel of Death)</p> <p>1961 Santo contra el Cerebro Diabolico (Santo vs. the Diabolical Brain)</p> <p>1962 El Misterio de Huracan Ramirez (The Mystery of Huracan Ramirez)</p> | <p>1962 Santo contra las Mujeres Vampiras (Santo vs. the Vampire Women)</p> <p>1962 Las Luchadoras contra el Medico Asesino (The Wrestling Women vs. the Killer Doctor)</p> <p>1963 Santo en el Museo de Cera (Santo in the Wax Museum)</p> <p>1963 Santo contra el Estrangulador (Santo vs. the Strangler)</p> <p>1963 La Sombra Blanca (The White Shadow)</p> <p>1963 El Espectro del Estrangulador (The Specter of the Strangler)</p> <p>1963 El Senor Tormenta (Mister Storm)</p> <p>1964 Los Endemonadios del Ring (The Demons of the Ring)</p> <p>1964 La Mano Que Aprieta (The Clutching Hand)</p> <p>1964 El Asesino Invisible (The Invisible Killer)</p> <p>1964 Neutron contra el Criminal Sadico (Neutron vs. the Maniac)</p> <p>1964 Neutron contra los Asesinos del Karate (Neutron vs. the Karate Killers)</p> <p>1964 Las Luchadoras contra la Momia (The Wrestling Women vs. the Aztec Mummy)</p> <p>1964 El Poder Satanico (The Satanic Power)</p> <p>1964 Atacan las Brujas (The Witches Attack)</p> <p>1964 El Hacha Diabolica (The Diabolical Axe)</p> <p>1965 El Hijo de Huracan Ramirez (The Son of Huracan Ramirez)</p> <p>1965 Las Lobas del Ring (She-Wolves of the Ring)</p> <p>1965 El Demonio Azul (Blue Demon)</p> <p>1965 Blue Demon Contra El Poder Satanico (Blue Demon vs. The Satanic Power)</p> <p>1965 Profanadores De Tumbas (The Grave Robbers)</p> <p>1965 El Baron Brakola (Baron Brakola)</p> <p>1966 Santo el Enmascarado de Plata vs. la Invasion de los Marcianos (Santo the Silver Masked vs. the Martian Invasion)</p> |
|---|--|

- | | | | |
|------|---|------|--|
| 1966 | Santo el Enmascarado del Plata vs. los Villanos del Ring (Santo the Silver Masked vs. the Villains of the Ring) | 1970 | Las Venganza de las Mujeres Vampiro (The Vengeance of the Vampire Women) |
| 1966 | Operacion 67 (Operation 67) | 1970 | Santo Contra la Mafia del Vicio (Santo vs. the Vice Mafia) |
| 1966 | El Tesoro de Moctezuma (The Treasure of Montezuma) | 1970 | Santo en la Venganza de la Momia (Santo in the Vengeance of the Mummy) |
| 1966 | La Sombra del Murcielago (Shadow of The Bat) | 1970 | Las Momias de Guanajuato (The Mummies of Guanajuato) |
| 1966 | Aranas Infernales (Infernal Spiders) | 1970 | Los Campeones Justicieros (The Champions of Justice) |
| 1966 | Blue Demon Contra las Diabolicas (Blue Demon vs. the Diabolical Women) | 1971 | Superzan el Invencible (Superzan the Invincible) |
| 1966 | Blue Demon contra Cerebros Infernales (Blue Demon vs. the Infernal Brains) | 1971 | La Invasion de los Muertos (The Invasion of the Dead) |
| 1966 | Mil Mascaras (Man of a Thousand Masks) | 1971 | Mision Secreta en el Caribe (Secret Caribbean Mission) |
| 1966 | Los Canallas (The Evil Ones) | 1971 | Santo contra la Hija De Frankenstein (Santo vs. the Daughter of Frankenstein) |
| 1967 | Las Mujeres Panteras (The Panther Women) | 1971 | Mision Suicida (Suicide Mission) |
| 1967 | La Mujer Murcielago (Bat Woman) | 1971 | Asesinos de Otros Mundos (Killers from Other Worlds) |
| 1967 | Blue Demon, Destructor de Espias (Blue Demon, Spy Smasher) | 1971 | El Aguila Real (The Royal Eagle) |
| 1967 | Pasaporte a la Muerte (Passport To Death) | 1972 | Campeones del Ring (Champions of the Ring) |
| 1968 | Las Luchadoras contra el Robot Asesino (The Wrestling Women vs. the Killer Robot) | 1972 | Superzan y el Nino de Espacio (Superzan and the Space Boy) |
| 1968 | La Horripilante Bestia Humana (The Horrible Human Beast) | 1972 | Huracan Ramirez y la Monjita Negra (Huracan Ramirez and the Black Nun) |
| 1968 | Blue Demon y las Invasoras (Blue Demon and the Woman Invaders) | 1972 | La Mafia Amarilla (The Yellow Mafia) |
| 1968 | Santo en el Tesoro de Dracula (Santo in the Treasure of Dracula) | 1972 | Santo Y Blue Demon contra Dracula y el Hombre Lobo (Santo and Blue Demon vs. Dracula and the Wolf Man) |
| 1968 | Santo Contra Capulina (Santo vs. Capulina) | 1972 | Santo Contra los Secuestradores (Santo vs. the Kidnapers) |
| 1968 | Las Vampiras (The Vampire Women) | 1972 | Santo Contra la Magia Negra (Santo vs. Black Magic) |
| 1968 | Enigma de Muerte (Enigma of Death) | 1972 | Las Bestias del Terror (The Beasts of Terror) |
| 1968 | La Mujer Murcielago (The Bat Woman) | 1972 | Santo vs. las Lobas (Santo vs. the She-Wolves) |
| 1969 | Santo Contra Blue Demon en la Atlantida (Santo vs. Blue Demon in Atlantis) | 1972 | Anonimo Mortal (Anonymous Death Threat) |
| 1969 | Santo y Blue Demon Contra los Monstruos (Santo and Blue Demon vs. the Monsters) | 1972 | Noche de Muerte (Night of Death) |
| 1969 | El Mundo de los Muertos (The World of the Dead) | 1972 | Vuelven los Campeones Justicieros (The Champions of Justice Return) |
| 1969 | Santo Contra los Cazadores de Cabezas (Santo vs. the Head Hunters) | 1972 | El Robo de las Momias De Guanajuato (The Theft of The Mummies of Guanajuato) |
| 1969 | Santo Frente a la Muerte (Santo Faces Death) | 1972 | El Castillo de las Momias de Guanajuato (The Castle of the Mummies of Guanajuato) |
| 1970 | Santo Contra los Jinetes del Terror (Santo vs. the Riders of Terror) | | |

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|------|--|-------|---|
| 1972 | Una Rosa Sobre el Ring (A Rose in the Ring) | 1983 | Frontera Sin Ley (Frontier Without Law) |
| 1973 | Karla contra los Jaguares (Karla vs. the Jaguars; Columbian) | 1988 | La Verdad De La Lucha (The Truth About Wrestling) |
| 1973 | Los Jaguares contra el Invasores Misteriosos (The Jaguars vs. the Mysterious Invaders; Columbian) | 1989 | Blue Demon, El Campeon (Blue Demon, The Champion)* |
| 1973 | El Investigador Capulina (Capulina the Detective) | 1989 | La Leyenda de Una Mascara (The Legend of the Masked One) |
| 1973 | De Sangre Chicana (Of Chicana Blood) | 1989 | Atomic Blue: Mexican Wrestler (American) |
| 1973 | Triunfo de los Campeones Justicieros (Triumph of The Champions of Justice) | 1990 | La Llava Mortal (The Deadly Wrestling Hold) |
| 1973 | Santo y Blue Demon contra Dr. Frankenstein (Santo and Blue Demon vs. Dr. Frankenstein) | 1992 | Santo, La Leyenda del Enmascarado De Plata (Santo, The Legend of the Silver-Masked One) |
| 1973 | Santo contra el Doctor Muerte (Santo vs. Dr. Death) | 1996 | The Saturn Avenger vs. The Terror Robot (American) |
| 1973 | 3 Dev Adam (Three Mighty Men; Turkish) | 2000 | Santo, El Enmascarado de Plata: Infraterrestre (Santo, the Silver-Masked Man: Infraterrestrial) |
| 1973 | Leyendas Macabras de la Colonia (Macabre Legends of the Colony) | 2000 | Foul King (Korean) |
| 1973 | Los Vampiros de Coyoacan (The Vampires of Coyoacan) | 2001 | Jesus Christ: Vampire Hunter (Canadian) |
| 1973 | Las Momias de San Angel (The Mummies of San Angel) | 2003 | WWE — Rey Mysterio 619* |
| 1973 | El Poder Negro (Black Power) | 2004 | Enter... Zombie King! (Canadian) |
| 1974 | Los Leones del Ring (Lions of the Ring) | 2005 | La Lucha: The Struggle* |
| 1974 | Los Leones del Ring contra la Casa Nostra (Lions of the Ring vs. the Mafia) | 2006 | Nacho Libre (American) |
| 1974 | El Hijo de Alma Grande (The Son of Alma Grande) | 2007 | Viva La Lucha Libre (Canadian)* |
| 1974 | Santo en el Misterio De La Perla Negra (Santo in the Mystery of the Black Pearl) | 2007 | Los Campeones de la Lucha Libre (Champions of Lucha Libre) |
| 1974 | La Venganza De La Llorona (The Vengeance of the Crying Woman) | 2007 | Mil Mascaras vs. the Aztec Mummy (also known as "Mil Mascaras: Resurrection") |
| 1974 | Santo en Oro Negro (Santo in Black Gold) | 2007 | Academy of Doom (formerly called "Wrestling Women vs. the Brainiac") |
| 1975 | La Mansion de las Siete Momias (The Mansion of the Seven Mummies) | 2008 | Mil Mascaras: Heroe (Mil Mascaras, Hero; live-action/animation hybrid) |
| 1977 | Misterio en las Bermudas (Mystery in Bermuda) | 2009? | The Haunted World of El Superbeasto (American) |
| 1979 | Santo en la Frontera Del Terror (Santo on the Border of Terror) | | *documentary |
| 1981 | Santo Contra el Asesino de la T.V. (Santo vs. the Television Killer) | | |
| 1981 | Chanoc y el Hijo del Santo vs. los Vampiros Asesinos (Chanoc and The Son of Santo vs. the Killer Vampires) | | |
| 1981 | El Puno de la Muerte (The Fist of Death) | | |
| 1981 | La Furia de las Karatecas (The Fury of the Karate Experts) | | |

The Authors' Favorite Lucha Films

Though there are many fine Lucha Libre films in existence, authors Darren Watts and Jason Walters recommend that you rent or purchase the following movies as indispensable parts of your personal collection. They've been selected based on strict criteria of strangeness, violence, mad science, monstrousness, and overall Mexicanidad. These ten pictures are by no means the only great Mexican wrestling films produced during the genre's Golden Age of 1957 to 1977, but they represent some of the very best and most psychotronic!



JASON'S PICKS

The Castle Of The Mummies of Guanajuato

The third installment in the Las Momias de Guanajuato series is a forgotten Lucha Libre cinema classic, probably because it lacks any of the “big three” of the genre (El Santo, Blue Demon, and Mil Mascaras). But it’s still a very entertaining film, even without their remarkable screen presence. While driving between matches, Blue Angel, Tinieblas the Space Giant, and Superzan pull over to help two women having car trouble. They soon find themselves embroiled in a mysterious case of mass kidnapping: the evil Dr. Tanner, whose artificial heart is powered by torture, has been using his gang of midgets and Aztec Mummies to abduct an entire town for his sadistic dungeon. The evil doctor captures Superzan and forces him to witness scenes of depraved suffering. Fortunately, our hero escapes and, with the help of his wrestling friends, throws down with the Aztec Mummies in a battle royale before burning Dr. Tanner’s castle to the ground.

The Champions Of Justice Return

In the second installment in the great Los Campeones Justicieros trilogy, the Justice League of Mexican wrestling (this time comprised of Blue Demon, Mil Mascaras, El Rayo de Jalisco, El Fantasma Blanco, and El Avispon Escarlata) must

defeat an army of rat-midgets led by a beautiful supervillainess! Called together by Blue Demon to investigate the disappearance of a famous psychic, the Champions of Justice desperately attempt to foil the kidnappings of a starlet and a lounge singer, only to find themselves outwitted by thugs, rat-midgets, and the infamous rudo Blue Panther at every turn. Finally, having tracked their arch nemesis to her lair, the heroic Tecnicos find themselves battling not only to save the kidnapped celebrities, but the future of Mexico as well!

El Santo In The Wax Museum

El Santo is up against the mad Doctor Carroll, a concentration camp survivor who hates all things beautiful. The nefarious physician has been turning unfortunate citizens of Mexico City into wax statues for years — in fact, he has an entire museum filled with them! He also commands a small army of monstrous wax creatures created from human beings. After Carroll captures an attractive female reporter, whom he plans on turning into a panther/human hybrid, Santo arrives just in time to foil his evil plans. Using the power of wrestling, Our Hero battles Carroll’s army of wax monstrosities to a standstill. Unable to defeat the world’s greatest luchador, they turn on their creator. After the creatures kill Carroll, El Santo topples a vat of molten wax over them, ending their evil forever. Then he drives off in his sports-car.

El Santo vs. The Invasion Of The Martians

Blonde Martians dressed like gladiators have decided to invade Earth. For their first conquest, the Martians choose the most civilized and cultured nation on the planet: Mexico. Unfortunately for humanity's would-be masters, they haven't counted on the awesome power of El Santo! After the aliens brutally attack an athletic event, the Silver Masked One throws down with the invaders in a masterful display of Lucha Libre. Frustrated, they launch a series of kidnappings, repeatedly (and unsuccessfully) attacking Santo along the way. Finally, our hero tracks them to their flying saucer and obliterates it by throwing its convenient self-destruct switch.

Wrestling Women vs. The Aztec Mummy

The evil Asian (their exact ethnicity is extremely unclear) Black Dragon gang is out to steal the treasure of the ancient Aztecs! But first they have to locate the treasure map, and to do that they have to acquire a codex that was recently discovered by a group of scientists. After systematically capturing, torturing, and killing the unfortunate archaeologists one by one, they run afoul of las luchadoras Loreta Venus and The Golden Rubi, and their nitwit detective boyfriends. The wrestling women decide to stop the Black Dragon's nefarious plot, only to inadvertently awake the ancient Aztec witchdoctor Tutomec, who not only can transform into a bat, but also slaughter a dozen gangsters at once!

DARREN'S PICKS

Santo vs. The Vampire Women

Got to give it up for the classic, here. This is probably the most well-known lucha film in America, thanks to its fairly regular appearances on local stations' monster movie shows throughout the Seventies and Eighties as well as having received the Mystery Science Theater 3000 treatment in 1995. Some female vampires are pursuing the lovely Diana on Satan's orders to make her their new queen, but her kindly professor father calls in El Santo to protect her when it becomes clear the cops aren't up to the task. Things look bleak for our hero when he's captured, but the vampires lose track of time and are surprised by the sunrise, allowing El Santo to escape and torch the place. This was the first lucha flick I ever saw, and it's pretty much responsible for everything you've read in this book.

Santo And Blue Demon vs. The Monsters

As usual, Blue Demon takes it on the chin in this all-star classic. He's captured while on vacation by a mad scientist, who creates an evil duplicate to lead his gang of Thugs. Not satisfied with this, the scientist then recruits pretty much every other monster the filmmakers could find makeup or costumes for, building an army consisting of a giant

cyclops, a wolfman, a mummy, a "Frankenstein" (who is clearly Manuel "Tinieblas" Leal wearing a store-bought rubber mask and bushy mustache), and a vampire who looks kind of like Joel Grey in *Cabaret*. This massive army of evil attacks El Santo, first in the ring and later at a nightclub (interrupting an hysterically bad musical number stolen wholesale from another movie). Finally El Santo, his girlfriend, and another scientist are able to make it to the bad doctor's lab, free the real Blue Demon (and throw the imposter over a cliff) and have a massive free-for-all that destroys the set. Oh, and the mad scientist has a weird little grey-alien servant whose brain is exposed and glowing at the top of his skull, but is never explained or even commented on by anyone, and never says anything but just keeps handing his boss instruments and flasks and following him around the room while he speechifies. I love that little guy!

Santo And Blue Demon vs. Dracula And The Wolf Man

This one will actually startle you with some genuinely scary, or at least suspenseful, sequences, sprinkled in around the standard lucha lunacy. Eric the hunchback revives Dracula and a werewolf named Rufus to get revenge on the professor who killed them both some time ago using a magic dagger. Rufus seduces the professor's daughter Laura (intending to sacrifice her next), while El Santo and Blue Demon investigate the professor's death and play a mean game of chess. No, really. Then Dracula turns Laura into a vampire, hypnotizes El Santo's girlfriend, and a whole lot of other stuff happens in no particular order. However, there's a great fight sequence around a pit full of spikes, a creepy old house, and a surprisingly effective scene where Laura's little daughter Rosita finally finds her missing mother, not realizing it's too late to save her, and slowly takes her hand....

Operation 67

Santo becomes a James Bond-esque spy for the first time in this breezy spy flick, teaming with actor Jorge Rivero to battle an international ring of counterfeiters. Radio watches that electrocute their wearers, hot Japanese female spies in bikinis, car-mounted flamethrowers, and a surprisingly handy bazooka all figure in an insanely complicated plot only marred by Rivero not actually being a luchador.

The Mummies Of Guanajuato

The city of Guanajuato in Mexico is famous for its museum of mummies, citizens who were literally dug up from their graves when their relatives failed to pay the "grave tax" on their burial sites in the nineteenth century (this is true!). In this bizarre story, one of the mummies was once an opponent of El Santo's ancestor, who made a deal with the Devil to come back a hundred years after his death to revenge himself on his enemy's descendant. Several of the mummies go on a rampage in the city, which Santo and his buddies Blue Demon and Mil Mascaras are unable to stop until they finally bust out flamethrower pistols to

turn the tide of battle. The story makes no sense whatsoever, but Blue Demon gets his usual shoddy treatment (one of the mummies steals his mask and goes on a rampage, framing him for murder), El Santo drives a gold sports car and Mil a bright green dune buggy, the girls are hot, and Mil and Blue get to fight a tag team match against “Los Hippies.” What more could you ask for?

BIBLIOGRAPHY

Barthes, Roland. *Mythologies*

It isn't easy to find French-Maoist analyses of professional wrestling, but we're fairly certain that Roland Barthes's essay “The World of Wrestling” is the very best of the lot. Much as Mao (extremely hypothetically) struggled to push China's Mandarin ruling class to the fringes of society while pulling marginalized farm laborers to its center, Roland seeks to trivialize the traditional center of Western society while pushing fringe entertainments such as pro wrestling to its center. Sadly, though it makes for a fascinating read (it's as if the WWE hired Joseph Campbell as a color announcer), the author's basic premise is flawed: wrestling has always been near the heart of Western culture, and thus can never be considered “fringe.”

Cotter, Robert Michael. *The Mexican Masked Wrestler And Monster Filmography*

This book is the bible for fans of masked wrestling films! “Bobb” Cotter's writing style is informal and fun to read, yet highly informative. His book is literally crammed with every possible tidbit of information on the wrestlers, directors, producers, actors, and actresses that made the golden age of Mexican psychotronicness possible. If you're only going to buy a single book on the topic, make it this one.

Faust, Christina. *Hoodtown*

Set in an alternate reality that mixes elements of Lucha Libre, film noir, pornography, and Ralph Ellison's *Invisible Man*, *Hoodtown* chronicles the misadventures of X, a fallen middle-aged Ruda eking out a living as a specialty dominatrix and leg breaker in the luchador ghetto of *Hoodtown*. X has a checkered past, a bad knee, and a serial killer to bring to justice — assuming he doesn't get her first! Written by the talented and versatile Christina Faust, this book contains a dozen quality illustrations by Rafael Navarro.

Greene, Doyle. *Mexploitation Cinema: A Critical History Of Mexican Vampire, Wrestler, Ape-Man, And Similar Films, 1957-1977*

This scholarly work examines in great detail the social implications of Lucha Libre movies for Mexican society and their greater influence on world pop culture and art. Although his use of academic jargon occasionally makes for slow reading, Greene obviously loves classic Mexican horror

cinema and it shows. A must for anyone interested the philosophical importance of Lucha Libre films and their historical metacontext.

Grobet, Lourdes. *Lucha Libre: Masked Superstars Of Mexican Wrestling*

A visually stunning, warmly heartfelt, emotionally powerful pictorial history of Lucha Libre compiled by the genre's most talented and prolific photographer. Miss Grobet can only be thought of as the high priestess of the “theater of headbutt theology,” as she so amusingly puts it. *Lucha Libre* shows a side of wrestling life unavailable anywhere else. There are luchadoras feeding their babies, enmascarados helping their wives with the dishes, and space giants hanging out with their diminutive furry alien pals — to name but a few images. The book is annotated with captions in both Spanish as well as glorious, unpretentious Spanglanese.

Guerrero, Eddie. *Cheating Death, Stealing Life: The Eddie Guerrero Story*

Before his tragic death in 2005, professional wrestler Eddie Guerrero had a distinguished but controversial career working for nearly every major promotion in the world. Loved by fans for his treacherous heel persona and “Cheat To Win” motto, Eddie had a troubled personal life that sprung partially from his perceived inability to live up to the legacy of his father “Gory” Guerrero, the famed tag team partner of El Santo. Movingly penned by Guerrero himself, the book gives fascinating glimpses into the golden age of Lucha Libre, the modern world of Mexican, Japanese, and American pro wrestling, and the psychology of kayfabe.

Navarro, Rafael. *Sonambulo: Sleep of the Just*

Sleep Of The Just is a collection of three of the outstanding *Sonambulo* comic books. Rafael Navarro's character *Sonambulo* (“the Sleepwalker”) is probably the most compelling and fascinating of all fictional luchadores. In this adventure, the former-champ-turned-private-detective is hired to rescue the kidnapped daughter of a congressman... only to find himself caught in a tangled web of deceptions that lands him in the clutches of a Hollywood cult of personality gone terribly wrong! Drawn with great skill and written with considerable wit, *Sonambulo* combines Navarro's love of Lucha Libre with his passion for Pulp detective stories to create a unique Lucha/Film Noir setting that is as believable as it is bizarre.



GAMEOGRAPHY

Kayfabe

This narrativist RPG from Errant Knight Games was designed by Matt Gwinn. In it, players design and manage entire stables of wrestlers, who then compete both in the ring and backstage for the approval of the crowds and the eyes of the bookers by wagering the Heat they generate in their (entirely staged) matches. *Kayfabe* is an excellent game for serious fans, who care as much or more about the bookers, the promotions, and the business of wrestling as about the individual matches and wrestlers themselves, and includes a lot of great “local color” about the bizarre behind-the-curtain antics of its insular little world. On the other hand, there’s not a lot of meat on the bones of the actual matches themselves.

Know Your Role!

Published by Comic Images, *Know Your Role!* is the official WWE (World Wrestling Entertainment) RPG and, until the publication of this book, the definitive wrestling contribution to the world of roleplaying games. Players use multiple characters to form a “troupe” of wrestlers what pursues all of the wacky hijinks one expects from live WWE shows — basically, it’s a violent soap opera for men. *Know Your Role!* is a OGL/D20 System game, and it takes that the system in amusingly bizarre directions: Paul Heyman is an 11th level Manager, Big Show’s “racial package” is Ultra-Heavyweight, Rey Misterio’s “class” is Aerial, and

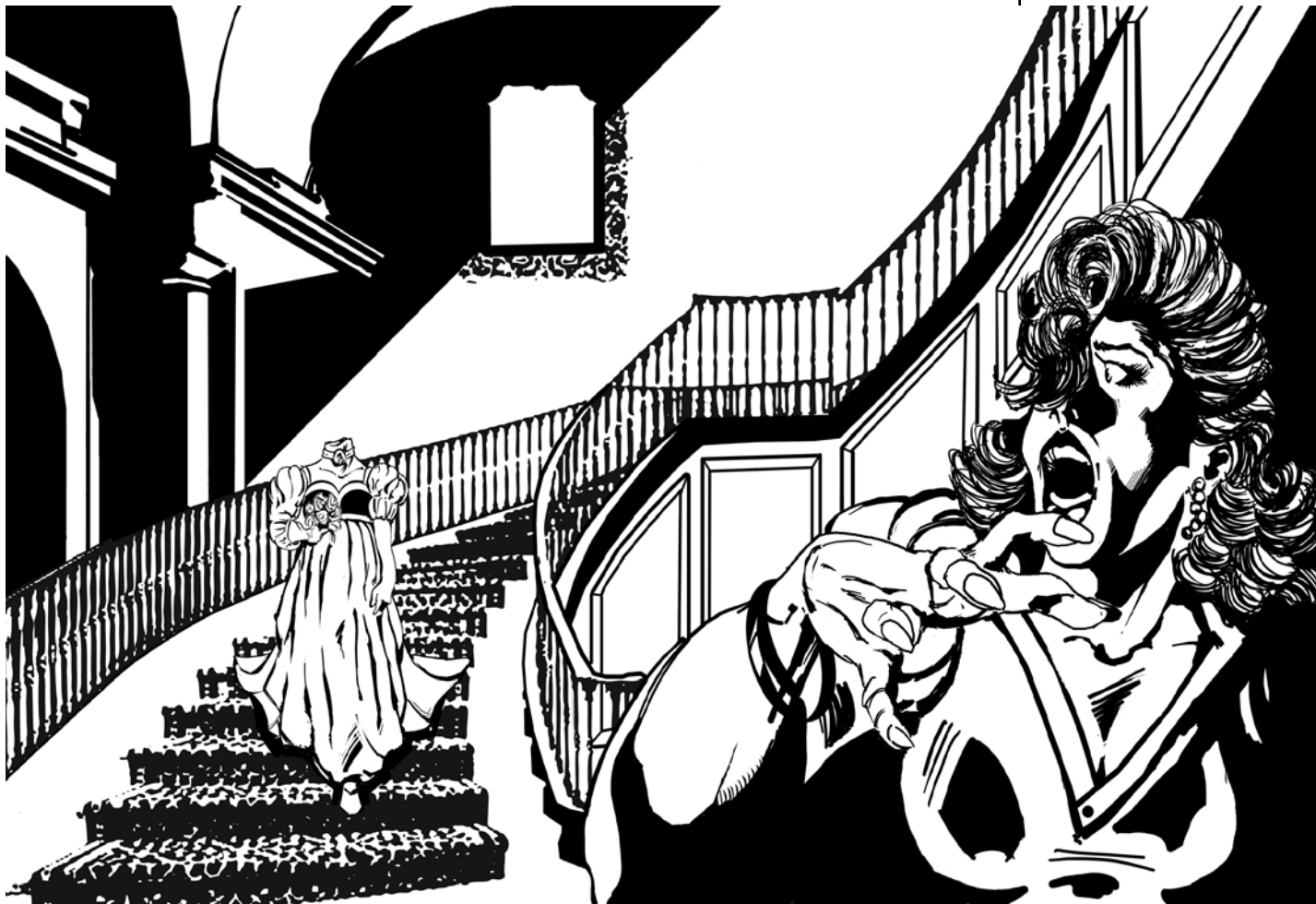
so forth. The book’s sections on combat and wrestling maneuvers are especially good.

OctaNe

Set in a post-apocalyptic fantasy Southwest, *OctaNe* is an idiosyncratic roleplaying game designed by Jared A. Sorensen and published by Memento Mori. It’s a “rules light” game that’s fast, stylish, and absolutely loaded with unique atmosphere. Picture Elvis starring in a Mad Max film directed by Federico Fellini. And, oh yeah, you can play a masked wrestler — arguably the most important aspect of any RPG. Even more importantly, *OctaNe* captures the Psychotronic feel of a good Blue Demon film like *Infernal Spiders* or *The Champions of Justice*.

Secret Tijuana Deathmatch

We can’t even think about this game without laughing. Created by James Ernest and published by the late lamented Cheapass Games using tiles from an overprinting of the Atlas Games’ product Spammers, *Secret Tijuana Deathmatch* is a card game in which the players are wrestling promoters from Tijuana who make an annual pilgrimage to Los Estados Unidos in search of bankrupt businessmen. They then transform these hapless ex-executives into masked wrestlers doomed to battle to the death in south-of-the-border midnight matches, which are resolved by bidding up their stats from the random tiles in your hand. This game is highly recommended for those nights when your *Lucha Libre Hero* gaming group can’t quite get its act together.



GLOSSARY



ENGLISH WRESTLING TERMS AND SLANG

Angle: An extended storyline for wrestlers, usually running for several months' worth of matches.

Blade, to: To cut oneself intentionally, usually with a hidden razor or similar sharp object and usually on the forehead, to appear severely injured. See also Juice.

Blown: Missed, as in a failed wrestling maneuver. Usually used outside of kayfabe and referring to a wrestler messing up a planned move, as in a blown spot.

Booking: The act of writing the storylines for wrestling matches and angles. Most promotions have one or more professional bookers, though some influential and popular wrestlers can book their own matches.

Bump: An impressive fall, one that really looks dangerous, frequently from a great height.

Card: The collection of fights in a given show, or the poster advertising said show. Usually a card consists of several early matches between lesser-known fighters (the undercard), with the more popular fighters toward the end of the show.

Cheap (Heat or Pop): Heat or pop gotten by a wrestler when he either insults or compliments something important to the local crowd, like their sports team, local politicians, or celebrities (as opposed to the heat or pop they get from the quality of their wrestling).

Curtain Jerker: A wrestler who appears in the early matches to warm up the crowd. Frequently a local performer.

Dark: Not televised, as in the early matches of a card that warm up the crowd.

Face: A good guy wrestler, one the crowd's expected to cheer for — the English equivalent of tecnico. From "babyface."

Feud: One of the most basic and popular types of angles, based around personal animosity between two wrestlers or stables of wrestlers.

Finisher: A Signature Move that generally results in a win for the attacker.

Heat: Strong crowd reaction, whether positive or negative. Cheers for faces and boos for heels are both Heat.

Heel: A villainous wrestler, one the crowd is expected to boo. The lucha equivalent is rudo.

ISW: Incredibly Strange Wrestling. A minor but highly entertaining San Francisco-based wrestling promotion that borrowed most of its ideas (loosely) from Lucha Libre. Crass and vulgar, its stable of wrestlers included a variety of punk musicians, bouncers, and comedians. Sadly it's now defunct.

Job: To lose a wrestling match on purpose. A jobber is a lower-tier wrestler whose job it is to lose to a more popular wrestler as part of an angle. Many wrestlers make a career out of this.

Juice: Blood. "Juicing" may be intentional or not (see blade).

Kayfabe: The illusion that everything that occurs in professional wrestling is real and unscripted. Also, the efforts to maintain that illusion.

Light: When a maneuver is poorly faked, disrupting the illusion for the audience. Usually used in descriptions of punches or kicks ("I saw light in that dropkick").

LVV: Lucha VaVoom — translate that any way you like! A unique and popular Los Angeles-based show that's part burlesque, part wrestling promotion and features a unique combination of wrestling, rock and roll, and old-fashioned striptease. It seems to function in cooperation with both Mexican and American promotions rather than fielding its own luchadores.

Mark: A fan who believes some or all wrestling isn't faked. Also, a derogatory term for excessively adoring fans in general. To "mark out" for something, therefore, is to succumb to the appeal of something you know is fake, stupid, or otherwise unworthy, but you love it anyway.

Over: Popular with the crowd, receiving lots of heat.

Pop: A sudden crowd reaction, usually either to a wrestler's entrance or to a spectacular maneuver.

Put Over: To allow oneself to be defeated to help build the popularity, or heat, of another wrestler.

Rest Hold: A hold applied lightly in a match to allow both wrestlers to recover and save energy. Too many of these in a match annoys the smarks.

Run-In: When wrestlers not scheduled to be part of a match interfere, usually by dashing out of the locker rooms.

Sell: To act as though a maneuver or blow has caused pain or injury. A no-sell is the opposite,

done either in kayfabe (to establish one's toughness) or out (because of poor acting skills).

Shine: The early dominance of a fight by a face to establish his skills, before the heel reverses that advantage, usually by cheating.

Shoot: Any event, such as a particular maneuver, fight, or interview, that's real as opposed to part of kayfabe. Shoot fighting is wrestling performed for real. Occasionally wrestlers who don't like each other personally have wound up in a shoot fight. Sometimes, angles include events that are in fact staged but designed to appear that kayfabe has been broken — this bit of metafiction is known as a worked shoot.

Shooting Star: Any maneuver that involves the wrestler executing a backflip from an elevated position.

Signature Move: A “gimmick” move invented by a wrestler to enhance his reputation. Usually this is either a modified version of an existing maneuver or an elaborate Routine designed to end in an existing maneuver. For example, El Ostentoso's Signature Move, the Bombtastic, is an inverted Fireman's Carry Slam. Generally each luchador has only one Signature Move that's exclusively his personal “property” within the context of the wrestling promotion. Tag teams often develop two man Signature Moves as well.

Smark: A fan who knows wrestling is staged, but enjoys it anyway on both a kayfabe and “staged entertainment” level. From “smart mark.”

Smart: Someone who knows that wrestling is staged, or more commonly today someone who works for a particular promotion and has “inside information” about the business.

Spot: A particularly interesting or spectacular move, usually at or near the climax of a fight and frequently involving acrobatic maneuvers and dangerous-looking falls. A well-fought match between acrobatic wrestlers is sometimes referred to as a spotfest, though among some wrestling fans that term has acquired a negative connotation as a fight that includes several spectacular moves but no good “story.” A wrestler who does spectacular moves but isn't otherwise a good worker is called a “Spot Monkey.”

Springboard: Any maneuver in which the wrestler bounces off the ropes to gain momentum. Maneuvers that involve bounding off of multiple sets of ropes are known as Double Springboards.

Squash: To defeat someone thoroughly, or a mismatch. Usually done as part of an angle to establish a wrestler's qualifications or dangerousness for a later fight.

Stiff: Using more force than necessary to sell a move. Some wrestlers are known for “working stiff,” meaning that even though the match is faked their opponents can expect a severe and painful workout.

Stretch: To apply holds with more force than necessary, similar to stiff. Carries a connotation

that the stiffness is being applied by a more experienced wrestler on a younger one to teach him proper respect or otherwise punish bad behavior outside of kayfabe — this is often part of a worked shoot.

Super: A maneuver executed from an elevated position, such as on top of the turnbuckle or the top rope, can be termed Super. The term “avalanche” is often used interchangeably for Super in wrestling maneuver names (especially in Japan), as is the term “flying.”

Swerve: Part of an angle designed to particularly surprise the audience — an unexpected plot twist.

Tapout: To surrender a match by tapping one's hand on the mat, usually while in a submission hold.

Turn: To change from a heel to a face, or vice versa, as part of an angle.

Tweener: A wrestler who occupies the “moral grey area” between face and heel.

Work: A staged event (see worked shoot). Also, the amount of actual wrestling done in a match, as in work rate. Smarks consider a high work rate to be a sign of a wrestler's quality.

LUCHA TERMS AND SLANG

The following terms are either Spanish or “Spanglish.”

AAA: This is the second largest Lucha Libre promotion in Mexico. Its specialty is putting on cards in more suburban areas of Mexico that the CMLL ignores or cannot service. Founded by former EMLL booker Antonio Pena, it's known for outlandish characters, over-the-top gimmicks, and using a six-sided ring. Also called Promociones Antonio Pena (PAP).

Apuesta: “Stipulation.” Any set of unusual rules for a specific match. Most commonly, this refers to challenge matches where wrestlers wager either their masks (unmasking if they lose) or their hair (if they aren't masked) to be shaven. Either loss is the greatest humiliation a luchador can face.

Atómico: In general, “atomic,” an all-purpose intensive qualifier. In regard to tag-team matches specifically, an eight-man match.

Batalla: A “battle” or match.

Boxers: Brass knuckles.

Cabellera: A “hair” match, in which the loser must suffer the public humiliation of having his head shaved.

Caida: A fall — the “rounds” in a standard lucha match. In a best-of-three falls match, the rounds are “primera,” “segunda,” and “tercera” (first, second, and third).

Campeon: Champion.

Campeonato: Championship.

Candado: A headlock.

Cangrejo: Any of a set of submission holds similar to the Boston Crab.

Capitan: Team Captain. In many three-man tag team matches, each team has a single captain. To win, luchadores must either pin the opposing captain or both of his partners to win the fall.

Centon: A backwards splash.

CMLL: Consejo Mundial de Lucha Libre, or World Council of Lucha Libre. This is the largest real-life Lucha Libre promotion. It has its own successful weekly television show and sports the most impressive roster of luchadores in the world, though AAA is always nipping at its heels.

Con Giro: “With a Twist.” A modification to any airborne maneuver.

Cruceta: A figure-four leglock, where one leg is bent at the knee so the ankle touches the other knee. This is usually a submission hold, and is banned in some promotions.

Cuadrilatero: The ring, at least when it has four sides. Some promotions use a six-sided ring.

Desnucadora: A “Power Bomb.”

EMLL: Empresa Mejicana de Lucha Libre, or Mexican Company of Lucha Libre. This is the original classic promotion created by legendary promoter Salvador Lutteroth. It became the CMLL in the Eighties, although the latter is sometimes still referred to as the EMLL, especially by old-school fans.

Enmascarado: A masked person.

Equipo: A team.

Espanos planes: Flat on one’s back, or pinned.

Faulta: A foul or a low blow.

Ganador: Winner.

Guillotina: A leg drop.

Huracarrana: A pin resulting from a headscissors takedown. The signature move of Huracan Ramirez and frequently used by Rey Misterio Jr.

Jaula: A cage.

Jefe: “Chief” or “boss.” The leader of a tag team or stable.

Limpio: Literally, “clean.” Another term for tecnico.

Lucha Libre: Wrestling. Although Lucha means “fight” and Libre means “free” the term is generally translated as “wrestling” rather than “free fighting.”

Luchadora: A female wrestler (plural luchadoras).

Luchador: Wrestler (plural luchadores).

LLM: Lucha Libre Mexicana, or Mexican Lucha Libre. This is the CMLL’s traveling promotion for matches that take place outside of Mexico.

Martinete: Any head-first throw or slam (such as a piledriver or Tombstone). These are banned in many promotions for being genuinely dangerous. Others claim to ban them, but rudos use them at will when the ref is distracted.

Mascara: Mask, or a wrestler wearing one.

Mexicanidad: The concept of Mexican national identity. Luchadores are said by some academics to embody certain important aspects of Mexicanidad.

Mini: A midget wrestler.

Mortal: Literally, “deadly.” In lucha slang, any flying flip or move that involves at least a 180-degree turn in midair (and preferably a 360-degree turn to truly earn the name).

Nudo: “Knot.” Any of a set of moves that tie or immobilize an opponent with his own limbs.

Palanca: An armbar.

Pareja: Literally, “pair,” therefore, a tag team.

Pareja Atomica: “The Atomic Duo,” the famous tag team of El Santo and Gory Guerrero.

Parejas Increibles: “Incredible tag teams,” which are apuestas that pair rudos with tecnicos on the same side.

Patada voladora: A drop kick.

Pelea: A fight.

Perdedor: Loser.

Plancha: A body press.

Puno: A fist.

Quebradora: A backbreaker.

Rana: Literally, “frog.” Any cradle or otherwise complicated pin, usually involving holding the opponent’s shoulders down with your own legs. The pinning part — just the pinning part — of any Submission Hold or Takedown is a Rana, not to be confused with the Transition Hold of the same name. Rana can be considered Spanglanese for “Pin” and is also a suffix in that language. For example, the Takedown Hold known as Huracarrana is a blend of the words Hurricane and Rana.

Referi: The referee. As in English, also called “Ref” for short.

Relevo: A tag team.

Relevo AAA: A tag team match with each team consisting of one luchador, one luchadora, and one mini.

Retador: A challenger.

Rudo: Literally, “rude one.” A heel, or bad guy.

Sangre: Blood. Therefore, an apuesta of “primer sangre” means “first blood.”

Silla: Chair. A popular weapon in many matches.

Sin referi: “Without referee.” Therefore, no holds barred and no disqualifications.

Spanglanese: A slang language that blends Spanish words with English grammar and has a light seasoning of Japanese nouns. It is primarily spoken by wrestling fans in Mexico, the United



States, and Japan. Many wrestling maneuvers (and wrestlers) used in all three nations have Spanglinese names.

Suicida: Literally, “suicidal.” In Lucha slang, any dangerous-looking move that begins inside the ring and ends outside, like a Tope Suicida. A relevo suicida is a special kind of apuesta for a tag-team match, in which the losers of a four-man tag match then have to fight each other with hair or masks on the line.

Tecnico: “Technician.” A babyface or good guy.

Torneo: A tournament.

Tornillo: Literally, “screw.” A plancha with a full twist, delivered from the top turnbuckle. The signature move of Hector Garza, among others.

Tope: A flying headbutt, frequently delivered through the ropes to an opponent standing on the floor. El Santo’s version was known as the “Tope Atomico.”

TYPES OF LUCHA LIBRE MATCHES

Bull Terrier Match: Two luchadores are chained or roped together at their wrists. The match then either follows normal rules or has a special victory condition requiring the victor to touch all four corners to win.

Cuadrangular: A four-way match.

Cuadrangular de la Muerte: A four-way match in which all the luchadores are in the ring at the same time. The first two to be pinned have to face one another in a Lucha de Apuestas.

Lucha de Apuestas: A match in which both luchadores must gamble either their mask or their hair.

Lucha en Jaula: A cage match (the luchadores fight in a large cage).

Lucha en Super Libre: A “no disqualification” match in which the referee’s only purpose is to count to three or make sure the victim submits. Basically, an “anything goes” match.

Mano a Mano: Literally “Hand to hand.” A singles match.

Relevos Atomicos: “Atomic Tag Match.” An eight-man tag team match.

Relevos Australianos: “Australian Tag Match.” A six-man tag team match, though the exact reason for Australia’s involvement is rather unclear, like “French toast.”

Relevos Increibles: “Incredible Teams Match.” A tag team match in which both teams are comprised of mixed tecnicos and rudos or other bitter enemies.

Relevos Sencillos: “Simple Tag Match.” The basic tag team match.

Relevos Suicidas: “Suicide Tag Match.” A tag team match in which the losers must face one another in a Lucha de Apuestas.

Ruleta de la Muerte: Literally “Roulette of Death.” An extended tournament in which the losers must face one another in a Lucha de Apuestas.

Torneo Cibernetico: Literally “Cybernetic Tournament.” An elimination match in which two teams wrestle one another until all the members from one team have been defeated.

Torneo Cibernetico de la Muerte: Literally “Cybernetic Tournament of Death.” An elimination tournament in which the winners are “eliminated” by successfully executing a single Caida, leaving the final two wrestlers to fight it out in a Lucha de Apuestas — even if they’re on the same team!

Triangular: A three-way match.

Triangular de la Muerte: A three-way match where all three luchadores bet their mask or hair. First the three of them fight an elimination match, the winner of which saves his mask or hair. The two losers must then confront one another in a Lucha de Apuestas.



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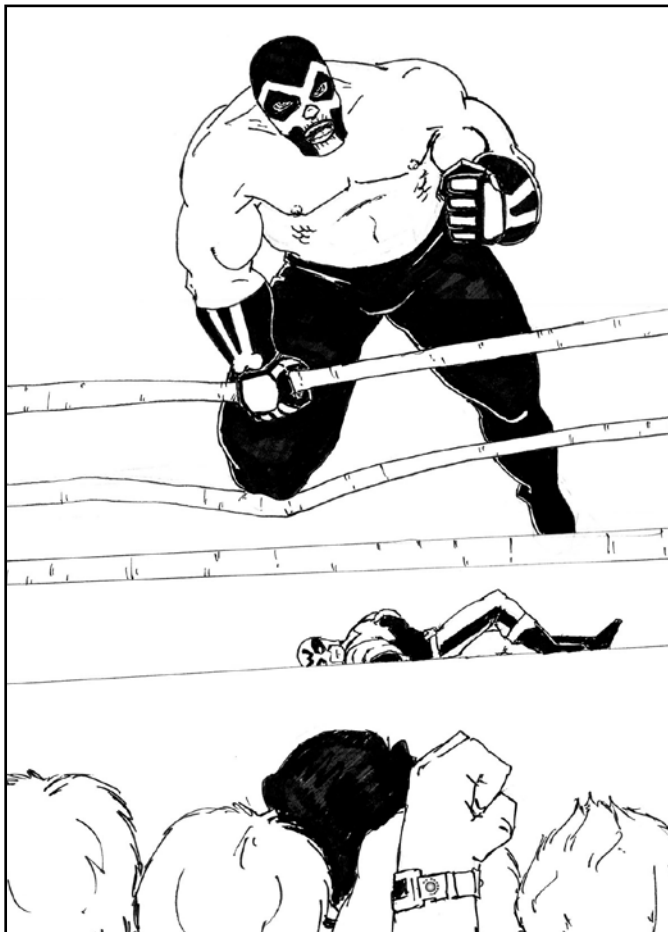
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