

The
Shadowrun
Supplemental
Issue #2
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| | |
|---|-----------|
| Editors Notes | 3 |
| Credits and Greets | 3 |
| Contacting the editor and Submissions | 3 |
| Legalities | 4 |
| Copyrights | 4 |
| Redistribution | 4 |
| A System of Martial Arts Concentration and Specializations | 5 |
| For Shadowrun 2nd Edition | 5 |
| Creating A Martial Arts Style | 6 |
| Martial Arts Techniques | 7 |
| Martial Arts Style Record Sheet | 13 |
| Babewatch, CAS Style | 14 |
| The Pit | 17 |
| Security, Staff, and layout | 17 |
| The Fights | 19 |
| Quicksilver Lightning Part 2 | 21 |
| Chapter 2 | 21 |
| Chapter 3 | 23 |
| Nostalgia Industries | 27 |
| Review: The Lucifer Deck | 31 |
| Credits | 32 |

Editors Notes

Welcome to the second issue of The Shadowrun Supplemental. I want to thank everyone who has read issue #1, and hopefully welcome some new readers.

I received a fair bit of feedback from issue #1, but, I want more! As long as you continue to write and tell me what you like and dislike, I'm sure I can keep the magazine up to your standards, and provide something that is both helpful and entertaining.

Not many serious changes from last issue, really. Most of the feedback was positive, so I have to assume I'm doing a relatively good job. Some people raised concerns about the formatting, and not being able to read it. I hope the PDF format will please you. I've taken the liberty of switching some of the fonts around, hopefully to make it easier to read and more creative. We all love fonts, don't we? The other big beef was 'white space'. I've tried to minimize the amount of dead space, but otherwise things tend to get cluttered together. In this issue, columns have been removed, which should make it more compatible with other word processors.

If you don't know who I am, don't worry about it, you're about to learn more than you care to know. Most people know me as Fro, but my full name is Adam Jury. I am Assistant Fearless Leader of the ShadowRN mailing list, channel manager of #Shadowrun on Undernet IRC, a member of the Internet Roleplaying Game Society, and a few million other things. I'm seventeen years old (As of the day I write this) and have been playing Shadowrun for just about 3 years now. If you want to know more, get to know me better. :)

Credits and Greets

Bull, Tinner, Gurth, Dvixen, Skye, Apryl, Adam Wise, everyone who submitted something, anyone that emailed me, and everyone I know. Does that cover everyone? :)

And of course special thanks to the members of ShadowRN and the regulars in Undernet #Shadowrun, who put up with my rambling.

Contacting the editor and Submissions

I can be reached at fro@lis.ab.ca and fro@sara.mmlc.nwu.edu, first address preferred, please. I can also be contacted on the ShadowRN mailing list. If you want submission guidelines or just to ask a simple question, don't be afraid, I don't bite.

My web page also has submission guidelines and back issues, and can be found at <http://shadowrun.home.ml.org>

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A System of Martial Arts Concentration and Specializations For Shadowrun 2nd Edition

P. Sean ONeal <woneal@infoave.com>

On page 70 of the Shadowrun 2nd Edition rule book, under **Unarmed Combat** it is stated that a character may take a Concentration in the Martial Arts, and specialization's in that style's techniques. Beyond this, nothing else was written or said within the Shadowrun game. Players and Game Master's alike were left on their own to develop Martial Art forms and to decide how these "special techniques" would be used. What follows is not a list of Martial Art forms themselves, but instead to a flexible system from which virtually any Martial Art style could be "built", complete with special techniques. These styles could then be added to individual games as the need arose.

There have been various attempts at creating martial arts styles for use with Shadowrun, some have been better than others. What these attempts generally lack are uniformity. There was no standard by which the various styles were measured, and no way to gauge how a style would affect game balance. This system allows the creation of uniform styles for use in the Shadowrun system, while providing a standard set of rules for special techniques and a means of keeping things balanced. Each style created with this system is considered a separate concentration of the Unarmed Combat skill. The special attack forms of each style may be learned as specialization's, should a player wish to focus a character on a single technique used by a known style. The various special attacks are based on the existing melee combat rules for unarmed combat. Also, any martial art form or special attack from this system may also be used with the Physical Adept Power of **Killing Hands**. Each style has a **Complexity Rating**, which indicates how difficult the style is to learn and increases the karma cost of improving the skill rating. This helps maintain game balance by discouraging the creation of "super" styles.

The Complexity Rating is a new game rule for use with this martial arts system. It can, as can this system, be applied to any existing martial style already being used in a campaign. The purpose of the complexity rating is to help balance the various martial arts styles. Those styles having many special forms of attack and defense will be harder to learn than simpler styles. This is an unabashed attempt to maintain game balance. When creating various styles (whether the style is player or GM created) total up the complexity modifiers for each special attack and defense form, special techniques, and so on. Add this number to a base of 1 and this is the style's Complexity Rating. When the character attempts to improve the skill rating, figure the karma costs normally, then multiply the karma cost by the Complexity Rating. The result is the actual amount of karma necessary for the character to improve the skill to the new rating.

There are literally hundreds of different martial arts forms worldwide, from the famous Japanese and Chinese forms, to lesser know African and Indian forms; not to mention such venerable forms as Boxing and Wrestling which also have a place in any treatment of the martial arts since they are, by definition, a form of martial art. Because of this variety, designing a system capable of realistically creating each style is impractical and beyond the scope of this system. Instead, realism was sacrificed in favor of play-ability. Each of the attack forms included in this system were based on the standard unarmed attack listed in the SRII rules. All damage codes were left at Moderate Stun (when using the Adept power of Killing Hands,

simply change the damage level), instead the Power of the attack and the Target Number modifiers were changed. Each technique was also given a complexity rating, indicating how difficult that technique is to learn and develop. Finally, this system does not include special training with weapons. Although many styles of martial arts do teach the use of weapons, and some (such as escrima) even make weapon use an integral part of the style, this system deals only with the unarmed combat skill. However, a second similar system is intended which will expand the armed combat skill in the same way.

Creating A Martial Arts Style

Creating a martial arts style with this system is a relatively quick and simple process, whether creating a style based on a real form, or creating a new fictional style. The entire process can be broken down to the following seven steps:

1. Decide style concept
2. Select basic techniques
3. Add advanced techniques
4. Decide how old and refined the style is.
5. Total complexity rating
6. Review and Adjust
7. Fill out record sheet

Step One: Decide on the basic concept of the style, that is “what does this style focus on?” Does it rely on punches or kicks? Does it use throws and/or wrestling techniques? Does it teach nerve strikes and pressure points? Deciding this in advance will make choosing appropriate techniques easier. If the style is based on a real form all that is needed is to decide what techniques best reflect what that form does. While this system is flexible, neither it nor the SRII game system are meant to be 100% realistic, so when modeling a martial art style, concentrate more on capturing the essence of the style than keeping every detail accurate.

Step Two: Choose the basic techniques taught by the style. Virtually any fighting style in the world relies on a few basic techniques which form the foundation of the entire style. Choose a 2-5 basic techniques with low complexity ratings. These can be any mixture of punches, kicks, throws, etc. desired, however keep the style’s focus in mind when choosing.

Step Three: Add advanced techniques. Most styles teach a few advanced techniques, sometimes called “finishing moves” that give it’s practitioners a special edge. These techniques are usually only available to those studying styles that teach the maneuver, and these techniques often have high complexity ratings. A style should never have more advanced techniques than it does basic techniques. Generally, there should only be a couple of advanced techniques, too many will cause a style to have a very high complexity rating, making it too difficult to learn.

Step Four: Over time, various martial arts styles have been refined and improved. This includes improvements in teaching techniques as well as refinements in the style itself. To reflect this, a special modifier is added to the style, chosen by the Game Master, based on the style’s age and level of refinement. In the case of ancient styles, this modifier will reduce the overall complexity of the style, while new styles have their complexity increased to reflect the lack of refinement.

Refinement Modifiers

| | | |
|----------------------------|----|-------------------------------|
| Ancient Style/Very Refined | -2 | Styles 1,000+ yr. old |
| Established Style/Standard | 0 | Styles At least 100 years old |
| New Style/No Refinement | +1 | |

Step Five: Add up all the complexity ratings of the various techniques and maneuvers taught by the style, including modifiers for refinement, and add 1 to this number. The result is the style's complexity rating. If the number is higher than 3 it probably needs to be adjusted, which usually means dropping a few techniques from the list of those taught by the style.

Step Six: Review the style and all the selected techniques to make sure the focus of the style has been kept, making any necessary changes. Double check the complexity rating, making sure everything adds up properly.

Step Seven: Finally fill out the Martial Arts Record Sheet and you are done. You may wish to add a brief description of the style, telling a little something about the style. This isn't necessary but it adds color to the game.

Martial Arts Techniques

Strikes

Strikes include any technique using the hand or the arm. They are generally among the quickest of techniques and the easiest to learn and use. As such they are also among the most common techniques taught by various styles. Virtually all styles teach the basic punch, many also include the jab and elbow smash. The following is a brief description of each:

Backfist: The backfist uses the knuckles and back of the hand as a striking surface. This tends to cause more damage and pain than a straightforward punch. The strike is slightly more difficult to use, however.

Elbow Strike: The elbow strike is a close range attack, driving the elbow into the opponent. Elbow strikes have the additional advantage of being the only strike technique usable while the martial artist is holding an object in hand. This technique includes forearm smashes as well.

Jab: A fast attack, the Jab can be difficult to block. Its drawback being that it does less damage than any other attack form.

Punch: This is the basic attack form, a simple, straightforward blow with the fist.

Lunge Punch: Essentially a single blow in which the entire body is used to deliver higher than normal force. It is slightly more difficult to land than a standard punch because of the body extension required, and can make the martial artist somewhat vulnerable.

Spinning Backfist *: The spinning backfist is a more spectacular form of the basic backfist strike. Rotating the entire body 360 degrees, the martial artist strikes out with a backfist in a whip-like motion, using the momentum of their body to dramatically increase the damage potential. This technique can be difficult to use as the martial artist is briefly forced to lose sight of their opponent as they spin around. Spinning backfists are often aimed at the upper body and head. Those that strike the head can knock an opponent unconscious with a single attack.

Vital Strike *: Potentially one of the most dangerous strikes, Vital Strikes relies on the skill of the martial artist rather than strength. Vital Strike attacks vulnerable parts of the body, such as the kidneys or temples. Vital Strike is usable only by martial artist who's style teaches the technique.

Kicks

Kicks are slightly less common than strikes. While kicks are more powerful than strikes, they are also slower making them harder to use. Despite this, kicks remain a popular attack form among martial arts styles. The following are the descriptions of the types of kicks used in this system:

Circle Kick: This kicking technique includes any kick that uses a circular motion to build up momentum, such as "round-house" kicks, crescent kicks, etc. Because it is slower, it can be harder to use, but it also does more damage than a snap kick.

Jump Kick: The jump kick is often as fast a kick as the snap kick, and in many regards it is a form of snap kick. However, the martial artist must first jump into the air and then unleash the kick. While the jump adds to the kick's power, it also makes it tricky to learn and use.

Knee Strike: The knee strike is a close range attack, and while capable of doing as much damage as a snap kick, it has a shorter range. It is also relatively simple to learn and execute.

Snap Kick: This is the basic kick, a simple, fast kick to the front or side.

Flying Jump Kick *: Among the special kicking techniques, the flying jump kick is an advanced form of the jump kick. The martial artist must leap high into the air, and as their momentum carries them forward they strike out with a powerful kick. This gives the flying jump kick increased reach and damage potential, however, it is difficult to learn and use.

Jumping Knee Strike *: Though a specialized technique, the jumping knee strike is essentially the knee strike equivalent of the jump kick. The martial artist jumps into the air and strikes at the upper body of their opponent (often the head) with their knee. The technique is not extremely difficult, but has a short reach and is only taught by a few styles.

Spinning Jump Kick *: The most powerful and difficult of all the kicks, the spinning jump kick requires the martial artist to leap into the air, do a full 360 degree rotation and land a devastating kick that combines momentum, strength and body mass for power. Taught by only a few styles, it is a very difficult technique to use or learn, but can often end a fight quickly when successfully executed.

Holds

Holds are popular with less aggressive styles. They are also popular with martial artists that prefer finesse to strength. All Holds rely on the skill of the martial artist rather than the strength. The more advanced techniques can be just as effective as the various strikes and kicks, but are also just as hard to learn and use.

Choke Hold: The choke hold is a basic technique used to restrain an opponent. In simplest terms a choke hold is any hold that restricts the flow of blood to the brain and/or restricts the targets ability to breath.

Lock: Locks are designed to restrain an opponent without causing injury. In combat, if the martial artist achieves more net success than their opponent, they have placed that opponent in a lock. Only one opponent may be held in a lock at a time. The defender must make an Opposed Strength or Quickness test to escape the lock (with the martial artist's Strength or Quickness as the TN whichever is higher). The martial artist uses their Martial Arts skill (or their Locks Specialization) and any remaining combat pool dice to oppose this test. The martial artist may on their next attack use any Strike, Hold, or Throw or a Knee Strike against the locked opponent and receives a -4 to their TN for the attack so long as the opponent

Lock (cont'd) remains in the lock. Any attack on another opponent is at a +2 for as long as the martial artist holds an opponent in a lock.

Disable *: Disable is often used after a lock has been achieved, but can be used as a sort of “strike”. Using pressure points and nerve pinches, the martial artist seeks to disable or render unconscious an opponent with minimum violence. Like all holds, the Disable technique relies on the skill of the martial artist rather than the strength.

Disarm *: The Disarm technique attempts to remove a weapon from an opponent, as such it is considered an “attack”. The martial artists may use this technique against any object held by an opponent, whether it be a knife, a sword, a pistol, or a book. The martial artist makes their attack normally, the defender resists using their unarmed, armed combat or firearms skill as appropriate. If the martial artist generates more successes, the defender makes a Strength or Quickness test against the Strength or Quickness (whichever is higher) of the martial artist. If the martial artist has at least one net success left, they have disarmed the defender and now possess the weapon or object. If the defender generates more net successes in the initial test, not only has the martial artist failed to gain control of the weapon, but has allowed the defender to attack them with that weapon! The defender is considered to have made an automatic attack with the weapon and has a number of success equal to those generated in the initial test. The martial artist must now make a Damage Resistance test to reduce the damage done. Thus in the case of a pistol, a defender using their firearms skill gets three net success. The martial artist would then make a Damage Resistance test against a pistol shot with three net successes!

Locking Block *: Locking Block is a defensive maneuver rather than an attack used in place of Block/Parry or Full defense. The martial artist can only declare using this technique when attacked. As with full defense, the martial artist may not add any Combat Pool dice to their **Defender's Success Test**, but may use all available Combat Pool dice for their **Damage Resistance Test**. If martial artist gets more success with their Combat Pool dice than the Attacker's Net Successes, rather than a clean miss the martial artist has trapped an arm or leg of the their opponents, placing them in a Lock. Note that Locking Block cannot be used against melee attacks made with weapons.

Throws

Throws include any of the various techniques for bodily moving an opponent. It also includes training in Break Falls to prepare the martial artist for those times when they themselves are thrown. Note that all throws result in the opponent being throw to the ground, and therefore they must spend a simple action if they wish to stand back up.

Break Fall: This is not so much a technique as a form of defensive training. The martial artist practices tucking and rolling when thrown to reduce the damage. Break Fall can be taken as a specialization. It is used only when the martial artist falls or is thrown. The martial artist's Skill Rating in Break Fall is used instead of the Body Attribute when making Damage Resistance tests due to any fall or throw. Combat Pool dice are used normally.

Hip Toss: The simplest and most common of throws, the Hip Toss uses the martial artist's hip as a fulcrum when throwing their opponent. It is otherwise treated as a normal attack. Note that Hip Toss has a very limited reach and requires the martial artist to be very close to their opponent to use.

Takedown: This classic move forces the defender to the ground, often via a hip toss, and places the defender in a Lock. Like Hip Toss, it has a limited reach. Not designed to do damage, it's main advantage is that when used successfully it leaves the defender at the mercy of the martial artist.

Shoulder Throw *: This technique works in much the same way as Hip Toss, except the martial artist uses his/her shoulder as the fulcrum, rather than their hip. As a result the defender is thrown to the ground with greater force, doing more damage.

Hurl *: The hardest throw to use, Hurl is also capable of the most impressive results. Using this technique, the martial artist literally lifts and throws the defender, usually using the defender's own movements and momentum against them, but not always. In addition to the damage done, and the fact that the defender is left prone, the martial artist is able to throw the defender a number of meters equal to half the martial artist's strength, plus 1 meter per two successes. Successes allocated for distance thrown do not contribute to damage done.

Special Maneuvers

All special maneuvers may be taken as specialization's. They include miscellaneous techniques and attack forms that do not fit into any other group, as well as various defensive forms.

Block/Parry: This technique works in exactly the same manner as Full Defense described in SR II p103. This simply allows the martial artist to specialize in this defensive technique if s/he so chooses.

Feint: This technique is used to deceive an opponent as to the martial artist's intent; for example tricking the opponent into believing the martial artist is going to use a kick, when in reality the martial artist intends to use a strike. The martial artist may perform a Feint as their one Free Action (SR II p81) before making their actual strike. The martial artist makes an opposed Success Test using their Feint or Martial Arts skill with all applicable combat modifiers. The opponent makes a Perception test also using any appropriate combat modifiers. For every two net successes the martial artist generates, the martial artist gains 1 bonus die for their next attack against that opponent. This bonus must be used immediately or is lost and is only good for the next attack against that specific target.

Head Butt: It isn't pretty, it isn't glamorous, but when the martial artist cannot attack with their hands or feet, it may be the only option. The martial artist slams his/her head into their opponents, attempting to strike the temples, nose or some other vulnerable region.

Leg Sweep: Frequently used by styles that also teach weapon use, the Leg Sweep can be lethal when followed by another powerful attack. The martial artist executing a leg sweep makes a normal attack, and if s/he generates more net successes the defender is knocked prone and must spend an action getting up. No damage is caused by this attack.

Special Training

This group of skills are special forms of training taught by various styles. What sets this group apart is that none of these skills have ratings, and they may not be taken as specialization's. These techniques are part of the training received in the style itself. In addition, these special skills are never attack forms themselves, although they may augment other attacks.

Balance *: This form of training improves the martial artist's sense of balance. Any time the martial artist is required to make a check to avoid being knocked over (i.e., Leg Sweep, Takedown, Knock-back/down rules, etc.) the martial artist may add 1/2 their Quickness to their dice for the resistance test. This technique is useful as a defense against all throws. It's hard to hurt someone by throwing them when they always land on their feet!

Blind Fighting *: Anytime the martial artist must fight in conditions where visibility is impaired, the martial artist reduces the TN penalty by 2. This bonus is cumulative with vision enhancements, and the physical adept ability of Blind Fighting.

Cyber spur: A new technique, some martial arts have adapted to include cyber weapons. Those styles teaching this technique allow a martial artist to use Spurs as part of their martial art style rather than requiring them as a separate concentration. When using Spurs with Strikes, use the modifiers for power appropriate to that technique, but damage is a base Moderate Physical damage rather than stun.

Hand Razors: As with Cyber Spurs, except the damage is a base Light Physical instead of Moderate.

Immovability *: Immovability teaches the martial artist to take a firm stance that makes them very difficult to move (i.e. a saddle stance). The martial artist may add 1/2 their Strength to their dice anytime they are required to make a test to resist being knocked off their feet or thrown.

Iron Skin *: This technique actually takes many forms, all of which serve to make the martial artist resistant to damage. A martial artist trained in this discipline may add 1/2 their Strength to their Body rating when resisting damage.

Flowing Water *: Similar in effect to Iron Skin, this technique improves the martial artist's ability to avoid damage rather than resist it. Having developed great flexibility, the martial artist learns to redirect attacks or bend around them. The result in game terms is that the martial artist may add 1/2 their Quickness to their Body rating when resisting damage.

It is possible to use some martial arts techniques with no specialized training beyond what Unarmed Combat provides. Others maybe used, but at a penalty, and there are some they are usable only by those studying a style teaching the technique. Those using only the general skill of Unarmed Combat may use any of the following attack forms at no penalty: Punch, Snap Kick, Choke Hold & Block/Parry. In addition, the following techniques may be used by those using Unarmed Combat, but at an additional +1 TN penalty: Backfist, Elbow Strike, Jab, Lunge Punch, Circle Kick, Jump Kick, Knee Strike, Lock, Break Fall, Hip Toss, Takedown, Feint, Head Butt, & Leg Sweep. Those attacks marked with an asterisk may only be used by those specially trained to do so.

When using these various forms of attack, Physical Adepts may use the powers of Killing Hands, Distance Strike, Delay Damage, and Nerve Strike in combination with any technique (excluding weapon techniques) that cause damage.

Some modern adaptations of various styles have begun teaching the use of cyber weapons in combination with the style's various attack forms. These styles will include the Special Training in Hand Razors and/or Cyber Spurs as part of the style. Cyber weapons may only be used with those techniques the GM deems appropriate. For example, a street samurai with spurs mounted in his/her wrists could not use them for kicks or elbow strikes.

| Summary of Martial Art Techniques | | | | |
|-----------------------------------|-------------|-----------------------|-------|------------|
| Technique | TN Modifier | Damage | Reach | Complexity |
| Strikes | | | | |
| Backfist | +1 | (Str + 1) M stun | +0 | 0.2 |
| Elbow Strike | +0 | (Str + 1) M stun | -1 | 0.1 |
| Jab | -2 | (Str -2) M stun | +0 | 0.1 |
| Punch | +0 | (Str) M stun | +0 | 0 |
| Lunge Punch | +2 | (Str + 2) M stun | +1 | 0.2 |
| Spinning Backfist * | +3 | (Str + 4) M stun | +0 | 0.3 |
| Vital Strike * | +2 | (Skill) M stun | +0 | 0.5 |
| Kicks | | | | |
| Circle Kick | +2 | (Str + 3) M stun | +1 | 0.1 |
| Jump Kick | +3 | (Str + 4) M stun | +1 | 0.2 |
| Knee Strike | +0 | (Str + 2) M stun | +0 | 0.1 |
| Snap Kick | +1 | (Str + 2) M stun M | +1 | 0 |
| Flying Jump Kick * | +4 | (Str + 6) M stun | +2 | 0.3 |
| Jumping Knee Strike * | +3 | (Str + 4) M stun | +1 | 0.3 |
| Spinning Jump Kick * | +5 | (Str + 8) M stun | +2 | 0.5 |
| Holds | | | | |
| Choke Hold | +0 | (Skill) M stun | +0 | 0 |
| Lock | +0 | None | +0 | 0.1 |
| Disable * | +2 | (Skill + 4) M stun | +0 | 0.2 |
| Disarm * | +1 | None | +0 | 0.2 |
| Locking Block * | +2 | None | +0 | 0.3 |
| Throws | | | | |
| Break Fall | +0 | None | -- | 0 |
| Hip Toss | +0 | (Str) M stun | -1 | 0.1 |
| Takedown | +1 | (Str -1) M stun | -1 | 0.1 |
| Shoulder Throw * | +2 | (Str + 2) M stun | +0 | 0.2 |
| Hurl * | +3 | (Str + 4) M stun | +0 | 0.3 |
| Special Maneuvers | | | | |
| Block/Parry | +0 | None | +0 | 0 |
| Feint | +0 | None | -- | 0.1 |
| Head Butt | +0 | (Str) M | -1 | 0.1 |
| Leg Sweep | +1 | None | +1 | 0.1 |
| Special Training | | | | |
| Balance * | -- | None | -- | 0.2 |
| Blind Fighting * | +0 | None | -- | 0.3 |
| Cyber Spur * | +0 | M Physical | +0 | 0.1 |
| Hand Razors * | +0 | L Physical | +0 | 0.1 |
| Immovability * | -- | None | -- | 0.2 |
| Iron Skin/Flowing Water * | -- | None | -- | 0.3 |

Martial Arts Style Record Sheet

| Style | | | | Complexity Rating | |
|------------------------|-------------|-------------|----------------|-------------------|--|
| Primary form of Attack | | | | | |
| Technique | TN Modifier | Damage Code | Reach Modifier | Complexity | |
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Babewatch, CAS Style

Thomas Deeny <thomas@cooper8.com>

My campaign is set in Dallas/Fort Worth, CAS. Modify all locations as need be.

The Miss World contest is taking place in the runner's town. For the finals, there have been ten women chosen by their respective countries to participate. It's a point based system, so good money is on either Miss CFS, Miss UCAS, or Miss Caribbean League winning. The local Mafia group has a sizable amount riding on Miss Caribbean League, and they want to take care of the competition. Don Tubbs has his boys hire two running teams, our PCs are members of one of those teams. Our PC's job: Kidnap Miss CFS and hold her until after the competition.

Complication #1:

After winning Miss CFS, Jenna Holiday (Simsense Star contact) went on a tour of CFS. Her last stop was the Renraku Arcology where a corporate spy ("Bob"), desperate to get his stolen goods out of the Arcology, planted a datachip in Jenna's bag, hoping to retrieve it later. Unfortunately, Bob gets caught after Jenna leaves and before he can tell his employers what happened to the chip. Renraku discovers the missing chip's location after the PCs somehow manage to capture Jenna.

Complication #2:

The Sons of Sauron, a metahuman activist/terrorist group (depends on who you ask), are miffed at the Miss World Contest promoters. Not a single contestant is an ork or troll. They're going to do something about it. That's right, a general diversion/prank turns into a spur of the moment attempted kidnapping of the Miss World finalists. They'll bungle it, but in those rare coincidences found only on television and in role-playing games, the Sons will strike at the exact same time the PCs make their grab for Miss CFS.

Complication #3:

The local Yakuza (or perhaps another Mafia family) have money riding on Miss CFS. They're secretly augmenting Knight Errant's security for the event. During the PC/Sons of Sauron grab on Jenna, a Yakuza guy will step in the fight at the furthest point from the PCs as possible to assist the PCs (if they are having trouble). The Yak has a monowhip and should be able to escape the fight alive. The PCs should be able to kidnap Jenna. He'll identify the PCs to his superiors.

Now the PCs have Miss CFS, and they should have no problem with her. After all, she's a nice girl. Mafia is happy, the Yakuza is looking for them, and the Renraku Red Samurai forces are bursting through the walls. Soup up the Renraku forces. They're going to use every trick to get her, and they should succeed. Unfortunately, they leave her purse which contains the chips Renraku wants.

The Yakuza (somehow) track down the runners. They want Jenna back and on stage in order to win the Miss World crown. They'll threaten the PCs with ritual sorcery or somehow otherwise coerce the runners into breaking into the unfinished Renraku arcology (it's unfinished in D/FW) and getting Jenna to the auditorium by 6:30 pm for the contest.

That morning, Miss UCAS is found and rescued by a joint effort of Knight Errant and the CBI (Confederate Bureau of Investigation). Miss CFS's whereabouts are still unknown to the officials.

By 2:10 pm, the Renraku forces discover that the chips are in the bag and the runners have the chips. They'll attempt to track down the runners and contact them at 2:10. They'll offer a trade, the girl for the chips, 4:15 pm, Stuffer Shack at the intersection of X and Y. Keep in mind the 2:10 time. It'll be very unfortunate if the characters were in the midst of breaking in to the arcology when one of the runner's wrist phone starts ringing.

For the break-in to the Samurai holding area, I'd just run part of DNA/DOA. For the meet, I'd use the Stuffer Shack "Food Fight" section from the first Shadowrun rulebook.

Food Fight: In the middle of the store are two plainclothed Red Samurai guarding Jenna. There are two other undercover RS posing as shoppers. There are six civilian/by-standers in the store. Once one of the Red Samurai verifies the correct chip, one of the other Renraku will cast Analyze Truth 4 on the runners. The one with the chipreader will ask the runners if any of them viewed the chip. The two with Jenna will then hand over the girl and leave, warning the runners to wait three minutes before leaving.

If the characters didn't view the chip or did and beat the spell, they'll be able to leave. If they lied and were caught (or were stupid enough to say "Yes, I read the chip."), the other plainclothed Renraku will open fire on the runners as they leave the store, as will the sniper on the rooftop of the building across the street.

The PCs should be able to get to the contest, where the Pageant Security will be worried sick about putting on the show. Right before they get there, Miss CFS is returned by Knight Errant. This woman isn't the real Jenna Holiday, she's a plant by the Mafia. Yes, the Mafia arranged for her to be rescued at the last minute so there will be a rush to get their Jenna on the stage. She'll pass for Miss CFS, but not to intense scrutiny. This Faux Beauty is to go on and flub her chances of winning, ensuring Miss Caribbean League's victory.

Endgame as I see it:

The Yakuza politely invite the runners to a press box to watch the pageant. If Miss CFS loses, the Yak promises something bad for the runner's short future. But half-way up to the booth, they run into the Mafia boys. To the Mafia, the runners look like traitors. From the darkness come some more Yakuza boys to surround the Mafia boys. Behind the first group of Yaks comes some Mafia boys to surround them. The leaders of the two groups call a truce for the pageant. Everyone goes to the press box to watch the show.

During the course of the pageant, the runners should get some idea that there is a lot of nuyen riding on this contest. "If Miss Caribbean League wins because Miss CFS is here," warns the Mafia Boss, "you're going to owe me a few million nuyen." "And if Miss CFS loses because of your inept handling of her these last few days," the Yakuza Boss says, "you're going to owe me a few million nuyen as well."

It's a close contest, boy-o.

Third place: Miss Caribbean League ("What?" cries Mafia Boss)

Second place: Miss CFS ("What?" cries Yakuza Boss)

First place: Miss UCAS.

The Mafia boss starts laughing. "Ha, ha, ha. Kill them," he points at the runners.

"No," says the Yakuza boss. "Even if Miss CFS wasn't here, you still would have lost. You have no cause to kill them." He looks at the runners and back at the Mafia Boss. "Although I lost some money tonight, you've lost more. These people are under my protection for a time. Kill them and you cross me."

The Mafia Boss exhales. "Fine, there's always the Super Brawl," he says looking out the window at the newly crowned Miss World walking down the runway. He turns back at the runners. "Well, what the hell are you still doing here?" he screams. The runners should leave.

Aftermath:

Three weeks later, Miss UCAS/World is kidnapped while in Imperial Japan and held for ransom. Two days later, the rescue team bungles an attempt at rescuing her and she dies. Jenna Holiday becomes Miss World '56 and becomes geared up for MegaMedia's new sim, Roman Holiday. She's an average to pretty good simsense star.

The Mafia soon recoups their losses and gears towards the Super Brawl. The Yakuza's warning is enough to keep them safe for a while, and eventually the Mafia loses interest in exacting immediate revenge.

The Pit

Adam Jury <fro@lis.ab.ca>

The Pit / Dance Club and Bar-Restaurant / 142nd Street East & 212th Ave East / Owner: Ernest Straub / No racial Bias / LTG# 4206 (32-5609)

The Pit is a place of both ill repute and great fame in Puyallup. Parents dread their child's first visit to the club, while the kids eagerly pack the place the day they turn 18.

What is so special about the club, deep in the urban hell that is Puyallup? For starters, it's massive. An old supermarket and lot, bought cheaply during a rough time in the early 1040's, over 2 city blocks long has been converted. The result, a 2 level club, hot music, hot dancers... and something you won't find anywhere else in the sprawl.

The owner of the The Pit, Ernest Straub, has endeavored to keep it as legitimate as possible. Although it is on the fringes of both Mafia and Yakuza territory, neither owns it or has control. It does provide a good neutral meeting ground for both syndicates, who seem to have an odd amount of respect for the owner. The last big push was by the Yakuza, who attempted to buy it out in late 2054. Both have apparently given up though, and Ernest seems intent on keeping the club under his control.

- ⊗ Bulldrek! Ernest has and still is taking hand-outs and protection from the rings, in exchange for info. Word is they're looking at making a huge push through the barrens
- ⊗ Informer

- ⊗ If the Rings did want to get some power, The Pit would be a good place to start.
- ⊗ Thinking, always Thinking

- ⊗ I know for damned sure that the upstairs restaurant is heavily wired. High powered listening devices and camera's watch and hear everything. I wouldn't be surprised if he was feeding a syndicate.. or the cops
- ⊗ Chromium

- ⊗ Anyone want to investigate this? Leave something in my voice mail; LTG: 4207 (Go-NoW!)
- ⊗ Shreeker

The Pits main claim to fame is it's sanctioned fighting pit, in which 2 or more combatants go head to head to see who's the real man (or woman)

Security, Staff, and layout

Security at the club is extremely tight. Due to the nature of the fighting and the presence of alcohol nobody under the age of 18 is allowed in. And the bouncers check each and every one of you at the door. Great effort is made so that few spectators can get in with a weapon, and cyber-restraints are always available and are often used by the guards. The less damage a person can do, the less likely he's going to try to do any.

Sneaking in? Don't even try it. Everyone entering the club gets a tag around his or her wrist, and if you're found without one, you're out the closest door. The exit doors always have someone nearby, so pulling the old trick of going in the out door isn't an option. Maybe the 5 Nuyen cover charge is worth it.

The security is everywhere here, and not always easy to spot. Sure, the 3 big guys near the door are guards, but so could that funny guy with a cane sipping coffee upstairs. No bright yellow shirts with the bars logo here, they dress to fit in. And they are certainly capable of putting some hurt on you.

- ⊗ Speaking of the funny guy with the cane. There's one dwarf that's always hanging around near the bottom, playing pool. He's a great player, but almost always loses, never gets mad, and is a real nice guy. Several times I've seen staff slipping him money near the end of the night though. Is he a guard, or is it common practice for them to 'plant' people around, spying on the patrons?
- ⊗ Red Dwarf

- ⊗ Maybe he won a bet? Happens to those pool sharks, you know.
- ⊗ Blitzen

Despite the outward appearance of being somewhat run down, the inside of the pit is well maintained and clean. The top floor, which overlooks the actual fighting pit, is a medium class restaurant. The food here is extremely good, and probably deserving of a better restaurant. As one critic said: "Sometimes its hard to enjoy food when you're watching some guy downstairs lose his." The best seats are right on the edge and give a clear view of the pit through a 3cm thick glass pane.

For those not fortunate to have a birds eye view of the action, 152 trid screens are placed around the entire club. These screens pipe the live feed of 8 camera's in the pit, right to your seat. Even upstairs, the tables all have a vid-screen built in, so you can chomp on a steak and watch some poor elf get his hoop kicked. Right above the actual pit, 8 giant screens like those at a sports arena provide the biggest and best view of the action.

- ⊗ The lag, or rather lack of it, is rather good, considering the conditions. I would guess the owner keeps the places wiring and electronics in tip to condition, or the clarity wouldn't be possible. I'd like to be his electrician.
- ⊗ Chromium

The bottom floor of the pit, underneath the overhanging second floor is where all the unofficial action takes place. This is where the drinks fly, the gangers play pool, and the bouncers keep a watchful eye over it all. If you're looking to score something, anything, this is the place to do it.

Smoking, in both the lower and upper areas, is not allowed. Ernest Straub, the owner, feels it is harmful to the fighters, and he's probably right. This is probably the patrons biggest beef with the club.

The food and drink down here is also good, but in a different style. Burgers and fries, with a beer, but still tasty. Its not soy either, chum. Real meat, real prices. Its common for more formal gang meets to be held here, since its a little bit fancier than most places.

- ⊗ Humph...Not anymore. You snoop people really have a way of ruining good things.
- ⊗ McAllister

The Fights

It's not hard to find a decent seat Sunday through Wednesday, but Thursday, Friday, and Saturday, its standing room only, and the line wraps around the block.

The fighting is officially sanctioned by the EWG society, which is nothing more than a fancy front set up by the club owner. There's no official betting, but hundreds of Nuyen changes hands each night.

The fights are divided up into classes, although there are no hard and fast rules. In the early rounds, you will probably fight in your own weight class, but later in the week you could be up against anyone. Any offensive cyber, especially spurs, expressly forbidden. Magic is discouraged, but adepts regularly take home the prize money.

A fight goes until one person cannot continue or both fighters agree to a draw, but that rarely happens. To date, nobody has died in a fight, although rumors of several people dying of skull injuries fly around.

- ⊗ Several? I know of 4 people myself that have been seriously hurt in that hellhole. Sure, they give you basic medical aid, but after a couple hours they toss you out onto the street, and unless you have some good friends with you, you're meat for the urban predators.
- ⊗ Jeopardy
- ⊗ Bulldrek. I got my ass kicked in that pit, and they held me overnight, until I felt well enough to leave on my own. Nothing but first class, even for the losers.
- ⊗ G. James

The majority of competitors are orks, and dwarves are in the minority. Until two years ago most 'oddball' races, such as sasquatches were forbidden, but eventually the owner relented and allowed them in. The few that have competed usually retired undefeated, and none have returned to the club to fight, although one is now a bouncer.

- ⊗ Don't cross Scrag, that bouncer. I'm telling you, he could kick you hoop 10 ways to hell and back before you know it. I'm not sure he's entirely normal, if you know what I mean.
- ⊗ Waster
- ⊗ Of course I'm not normal. I'm a sasquatch, you fool.
- ⊗ Scrag.

The pit itself is about 8 x 10 metres across, and 4 ½ deep. The walls are re-enforced chainlink, designed to give under the weight of a fighter, but not too much. Before the fight, it its checked carefully for nicks and open ends, and often replaced. Then, the fighters enter the pit. The camera's turn on, the lights dim, spotlights and trid-screens on, and they fight. Most last under ten minutes, and the duelist who gets off on the right foot usually wins.

Thursday and Friday nights are generally the standard matches. Further into the week, the oddball fights; this is where a stocky dwarf takes on a troll, or the female ganger against the ork. A standard Thursday and Friday night has 4 fights, and Saturday has 2 4way fights, with the winners from Thursday and Friday. The winners of the 4way dance show down for the big prize money of the week.

The 4way fights are usually the ones that draw all the head from the crowd. No friends, only one winner. These fights have gone for over an hour, with often strange results. They are often horrific, and the owner gave serious thoughts to disbanding them after the 'human club' incident. Spaz, a troll ganger won that nights fight, after clubbing his opponent unconscious, using an already unconscious opponent! Surprisingly, the club sustained no permanent damage, although he did go into shock immediately following the incident.

- ⊗ And got basic first aid, and dumped onto the street. Typical.
- ⊗ Jeopardy

- ⊗ Kid, you just jealous because your fake ID isn't good enough to get in, or what?
- ⊗ Smacker

TPHRG, The Puyallup Human-Rights Group, filed official complaints, and the club owner took them seriously. For two weeks no fights were held, until some rules and security precautions came into play. The pit was made wider by approximately one meter, and guards given more extensive medical training. The original sheet metal walls gave way to the chain link, which was easier on both guards and fighters, plus allowed for greater camera coverage.

The main rule change was a '30 second breather' after a fighter quits or is rendered unconscious. Security removes him or her quickly and gives basic first aid to stabilize them.

- ⊗ TPHRG was dead serious. They had Ernest in the courts almost every day for a week, throwing everything they could at him. Finally he relented to avoid heavy fines. The surprising thing was, the club attendance didn't wane during the two weeks, quite the opposite. Actually, it seemed to increase, although the clientele wasn't the usual. More upper class people, probably because of the media attention. All in all, I think TPHRG helped the club more than it hurt them.
- ⊗ Watcher from afar

The area around The Pit is fairly desolate. Nothing very special, the odd stuffer shack, but The Pit, despite everything surrounding it, is a bright spot in the sprawl.

Quicksilver Lightning Part 2

by Steven "Bull" Ratkovich <chaos@ncweb.com>

Chapter 2

A sharp pain lanced through my head, and that was the first indication to tell me that I'd survived. God, I hate dump shock. The fraggin' trid shows make it look so painless and easy. The decker gets in trouble, his bud pulls the plug, and off they waltz into the night with the goods, a jazzy theme song playing in the background. The only theme song playing here, though, was the pounding of my head and a slight hiss of static in the back of my head, where the datajack feeds info into my brain. That would clear up in a minute. the pounding would last the rest of the day.

With a groan, I sat up and looked around, trying to clear my head and remember what the frag had happened.

"So what happened this time, Bull?" Johnny asked. He had a slight smirk on his face, and I grimaced. He'd seen this happen before, and always gave me a hard time about it.

"Got hit with some nasty Black IC, a couple different flavors." I replied, my voice still a bit shaky. Between the Black IC and the dump shock, I think that was the worst I'd ever gotten hit. "Al got the files, though. But it'll probably take some time to decrypt 'em all and sort through 'em to get rid of all the junk."

Johnny nodded. "You got till tomorrow night. That's when we're supposed to meet Johnson with the data."

I sighed. "All right, done. But first, let's grab a bite to eat. Have you gotten anything on Serrento or Quicksilver?"

"Nada." The Amerind said with a shake of his head. "No one's heard a thing, but I think Fast Eddie might have something for me later tonight. He said to check in with him." Fast Eddie was an old contact of Johnny's, a snitch. He specialized in collecting information. In this day and age, information of any kind can be worth a great deal of cred, and Eddie was one of the best at his job.

"All right. Let's go see what that great smell is coming outta the kitchen, then we hit the street." With a big grin, Johnny followed me out of the rec room, and into the Kitchen.

My wife, Marie, is a wonderful cook. And a wonderful woman. She's a human, and while that always causes some head turning, as well as the occasional trouble from Humanis policlub and their ilk, I don't care. I love her anyways. She's one of the reasons I want to get outta this biz someday soon. Problem is, it pays so damn well! And the fact that your enemies don't seem to care about the concept of retirement.

I've been married to Marie for four years now, and have two wonderful children, Reba and Billy. I'm really proud of those kids. They're really smart, too, despite their ork heritage. Billy's starting to show signs of being extremely talented with electronic equipment, and Reba's definitely magically active. In fact, she already knows a spell. It's extremely low powered, but it's still a pain. "Suburban Removal" she calls it. Johnny says it's a tooled down version of a spell he knows, Urban Renewal, but it still drills little holes in the walls, among other things.

Anyways, Johnny and I grabbed a bite to eat. Marie made a delicious Lasagna, then we went to work. Johnny hit the streets, to check with fast Eddie and a couple other chummers we know. I hit the computer, intending to find out what was on that chip that Al pulled for me.

I knew the data was going to be heavily encrypted. I hated digging drek out of the major corps matrix systems for just that reason. Everything from toilet supplies to the latest high tech toy was always heavily encrypted. Made it harder to determine the drek from the gold, I guess. Oh well, nothing to do but dive right in.

I jacked back into the computer once more, but this time I didn't log into the matrix. No real need to, and the headache that I still had, despite a half dozen painkillers would distract me if I did. Anyways, I didn't need to. All I needed was some space to work, and a few top notch decoding programs that I had designed for just such occasions. I pulled out my code can opener and got to work.

A light tap on my shoulder brought my attentions out of my virtual computer world, and back to the real world. I opened my meatbod eyes and looked up to see a pair of dark, beautiful eyes and a mass of long, dark curls smiling down at me.

"Honey," Marie murmured quietly. "Are you going to come to bed?"

"What time is it?" I asked quietly, keeping my voice down since the kids would have been in bed long ago.

"After 4 in the morning. You've been decking all night." She smiled a little wider, and I knew that despite her annoyance that I spent hours on end hunched over a work station in the corner of the room comatose to the real world, she was also amused by the whole thing. I'd taken her for a ride through the 'trix a few times using a VR feedback helmet, but she usually stayed out, and settled for hassling me a little when I stayed on too long.

"Hmmm." I mumbled noncommittally. No need to get myself in trouble. "What time did Johnny get home? He should have let me know what he found out."

She kind of frowned slightly. "He hasn't come back yet. Xuxa went over to Tailspin's to see if he's heard anything. That's why I'm awake. She got worried and woke me to see if you had mentioned anything to me. When I told her you hadn't said anything, she went over to Tailspin and Penth's place."

Tailspin and Penthisil were a couple friends and sometime allies of ours. Tailspin is an Amerind Coyote Shaman, like Johnny. He helped train Johnny in the so-called "mystic arts". He's getting up there in age, though, so he's pretty much retired from the biz, though occasionally gets involved out of necessary.

Penthisil, on the other hand, is a little harder to describe. He was a combat mage, and a chummer of Tailspin's. He started heading down the road of the burn-out, though. According to Johnny, Burn-Out is when a mage starts losing his magic for one reason or another, and makes up with it by going with cyberware. This of course weakens his magic further, and it's a slowly tightening circle that inevitable leaves the mage dead, or powerless. Penth, however, had sacrificed his life for us a couple years ago. That's when things get strange.

We used to live in Chicago. In fact, we lived there until about a year and a half ago. Unfortunately, we were living there when *they* came. The bugs. At one point, we had to fight our way through a nasty beetle hive, and in the end, Penth sacrificed himself to buy us the time we needed to get out.

Not long after we got out and moved to Cleveland, we ran into him again. Or rather, his ghost. Penth is now a wraith, a spirit, whatever. Call it what you will, I sure as hell can't explain it. But, we got a ghost on our side.

So anyways, where was I? Oh yeah, Marie was talking to me. Sorry about that, I tend to ramble a bit when I'm telling a story.

I nodded to Marie, then jacked out of the computer. I started packing up my deck, and Marie sighed.

"You're going out to check on him, aren't you?"

"I have to, hon. He's my partner." I told her, giving her my best smile (The toothless one. My toothy ork grin can be kind of gruesome). "He could be in trouble."

"He's a big boy." She said, sighing again. "But I understand. I know I'd want you coming after me if I ever turned up missing."

"I have, remember?" I said with a forced grin. I didn't like thinking about the couple times she'd disappeared or been kidnapped. My shadow life didn't always stay in the shadows.

I kissed her on the cheek, grabbed my jacket, and headed out the door, pausing long enough to grab my gun belt and promise my wife that I'd be careful.

I climbed into my modified GMC Bulldog and jacked in. Yeah, I know I said I was a decker. But, I can also rig vehicles occasionally. What can I say? Everyone needs a hobby. I opened the garage doors and gunned the Bulldog, and headed out into the night, praying that Johnny was ok.

Chapter 3

The first place I headed was to Shark and Spill's place. They were a couple chummers of Johnny and I, though they were a little rowdy at times. They're a couple ganger brothers. They're also two of the biggest trolls I've ever met. They run the local chapter of the Trawgs, and claimed the Flats as their turf. The Trawgs were a go-gang consisting almost entirely of Trolls and Orks. Me and Johnny were honorary members, although I doubt we ever get invited back for a rumble. We're a little too violent. The Flats, for those of you not familiar with the Cleveland Sprawl, is a large section consisting mostly of clubs, bars, and warehouses.

While Shark and Spill weren't necessarily the brightest pair of trolls to ever be born, they have plenty of street smarts and know just about everything that goes on in this part of town.

I pulled my van up to the abandoned warehouse where they made their headquarters, and looked up and down the long rows of motorcycles parked outside, looking for Johnny's modified Rapier. I didn't see it, but

I climbed out of the van anyways, hoping that maybe Johnny had stopped by earlier, and maybe the troll brothers knew where he was.

I headed up to a large steel door that was the only visible entrance to the warehouse. There was a hidden back door that Shark had shown me once, but this was the only entrance that could be found from the outside. This came in very helpful when the rival gangs tried to raid the Trawgs HQ. They could only come in one way, and when you have to come in one at a time into a room full of Trolls and Orks, you're in very big trouble.

I knocked on the door, and a small peep slot opened up, and a pair of pretty blue eyes looked out at me. I outwardly grinned, but inside I was grimacing. It was Thery, Shark's human girlfriend. How she survived that relationship is beyond me, but she loved to tease me. She delighted in sleeping with every new member of the gang, and after Johnny and I had helped the gang out and were made members, she tried her best to seduce me. Unfortunately for Thery, I love my wife and am devoted to her, and I'm the only member of the gang that's turned her down. Now she sees it as something of a challenge to try and get me into bed.

"Bull!" She squealed, throwing open the door. She was wearing only a pair of blue silk panties and her black leather Trawgs jacket. The jacket didn't conceal her rather ample bosom in the least. "How ya been, big guy? Finally changed your mind?"

"Sorry Thery," I replied with a grin. "I'm still very happily married. I'm looking for Johnny. Has he been by tonight?"

"No idea, Bully. Let's go see if Shark's seen him."

I followed Thery into the back sections of the warehouse, where the sleeping quarters were. Actually, sleeping quarters was a generous term for it. Shark and Spill had their own rooms, and Thery slept in Shark's room. But the rest of the gang, at least the ones that didn't have a home, slept in a large common room, either on cots or on blankets thrown across the floor. I stepped over a couple of the gangers that were sprawled across the room.

We approached Shark's door, and Thery knocked. We could hear loud music blasting thru the door, and after a moment, Thery shrugged and opened the door. We walked in, and I suppressed a smile as I beheld Shark playing air guitar in a pair of boxer shorts covered in hearts. That was not a sight I ever expected to see from one of the trolls.

He looked up as we walked in, then clicked off the stereo. "Hoi there, Bull. Wazzup?"

"Looking for Johnny. He been around tonight?" I said.

"Yeah..." Shark said, his brow wrinkling up as he thought. "He was by earlier asking 'bout some dude named... Ummm... Kano, I think."

"Oh yeah? What'd you tell him?"

"I told him to check with Schmoove." was the reply.

Schmoove was a bartender at the Trolls favorite hang-out, The Gojira. Good guy, but a little bizarre. Also one of my better contacts here in Cleveland. I looked at my watch, and sighed as I saw that the display read after five in the morning. I wouldn't be able to contact Schmoove till after noon.

I nodded to Spill. "Thanks, man. If Johnny comes back this way for anything, make sure he calls me."

Spill nodded. "No probs, Bull. Will do."

With that he clicked the speakers back on, and started jamming on his air guitar once more. I shook my head and chuckled, then turned and headed out.

"Hey Bully!" I could here They shout out after me as I headed toward the front door.

I turned and They ran up and grabbed me, pressing her large breasts against me. She reached up to kiss me, and I jerked my head back and pushed the girl away. "They, no. None of that now. You know how I feel."

They pouted a moment, then laughed. "Go on, get outta here, ya big dumb Ork. You'll give in one of these days."

I grinned at her, then got out while I could. That girl was damned persistent if she wanted to be, and I didn't need trouble of that sort. Besides the fact that the Troll brothers frowned upon anyone making time with the girl, I really am happily married to Marie.

I sighed as I climbed into the cab of my Bulldog. Well, not much more I could do tonight, so I wanted to head home and catch a few more hours of sleep before noon, then I'd check with Schmoove and see where Johnny went from there. I started up the van, and pulled out into the night traffic as a light drizzle came down.

I drove along for about five minutes, lost in my thoughts, when a small light started flashing on the dashboard. I hadn't bothered to jack in to the van this time around, wanting to drive myself, and started cursing myself. I looked up at the Heads Up Display that flashed up onto the middle of my windshield, and saw that there was some sort of projectile heading at the van at high speeds.

"Drek!" I roared, and cut the wheel to the left, hard. The projectile, a missile of some sort, narrowly missed the van and sped by me as I turned down a side street. The radar scanner picked up what appeared to be a car or small truck following me, and a large explosion down the street I'd just turned off of as the missile struck a building. I hoped that the building was empty, but this was a nice part of town. Chances were good that it wasn't.

I looked into the rearview mirror to see what looked like an armored Dodge Ram with a pop-up missile rack following me. I increased my speed, and cut a corner as tightly as I could. I wished that I could jack into the van's piloting system, as I was much better rigging than straight driving, but that would be suicide, as it takes a few critical seconds to orient yourself to the systems, and jacking in at high speeds was more than likely to get me killed, especially if the bastards following me took that moment to fire off another rocket.

I was coming up at an intersection, and two large Honda Vikings driven by a couple massive trolls pulled out in front of me, heading toward my van. They both had machine guns of some kind mounted on the front

bumpers of the cycles. Both opened fire as they came to bear on my van. Bullets bounced off the armor plating of my van, and I gunned the motor and cut left, smashing into one of the cycles. The van shuddered as it crushed the smaller vehicle and tossed it and the troll aside, but didn't slow down.

I reached over to the dash board, and flipped on the automated defense system, targeting the Dodge. The turret gun popped up, and the auto-cannon spewed bullets as the Dodge swerved to avoid getting shot up. My warning system beeped again as another rocket was fired, and I swerved to the side again, hoping to avoid the missile again. This time, though, the rocket slammed into the back end of the van, rocking the vehicle with a massive explosion.

I screamed as the van flipped over onto its side and slid into the side of a building. Despite crash bars and airbags, I slammed into the dash board rather hard, and stars flashed through my head. I could feel blood gushing from my nose and from a gash on my forehead.

I crawled through the shattered windshield, feeling for my Ruger Warhawk as I did so, but the gun was gone, tossed from the holster in the crash. I looked up to see a large pair of combat boots standing in front of me, worn by the Troll that I hadn't crushed during the chase. One of the boots was pulled back, poised to kick, then everything went mercifully black.

TO BE CONTINUED....

Nostalgia Industries

By Negative Pulse <laymance@brightok.net>

For all of you who have ever wanted to own a muzzle loading rifle, but thought it was too impractical, here is the rifle for you. The Nostalgia Industries production line of 2058 offers the hand-crafted look of the old muzzle loaders, without the cost of loading time, ammo capacity, and potential lives. With new techniques for storing ammunition there has been little change to their original designs. The Nostalgia series offers you many choices, from light pistol to SMG. The choice is yours.

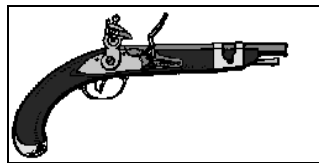
The Gentleman

| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
|--------------|---------|----------|------|--------|--------|--------------|------|--------------|
| Light Pistol | 7 | 8 (clip) | SS | 6L | 2.5KG | 8/48hr | 250Y | 2.5 |

The Southerner

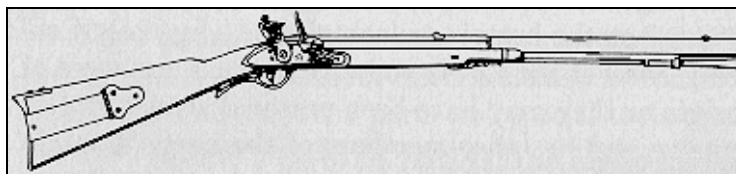
| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
|---------------|---------|-----------|------|--------|--------|--------------|------|--------------|
| Medium Pistol | 5 | 10 (clip) | SS | 3M | 3.5KG | 9/50hr | 300Y | 2.5 |

The Yankee



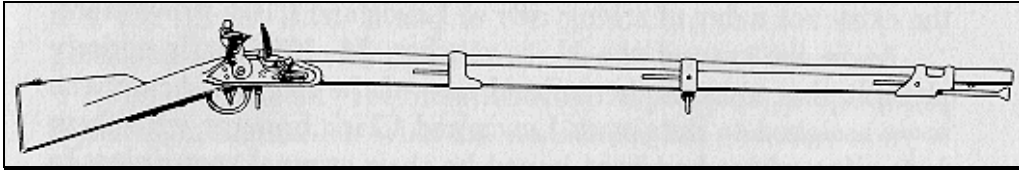
| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
|--------|---------|-----------|------|--------|--------|--------------|------|--------------|
| Medium | 4 | 13 (clip) | SS | 7M | 4KG | 8/48hr | 375Y | 2.5 |

Nostalgia Scattergun



| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
|---------|---------|----------|------|--------|--------|--------------|------|--------------|
| Shotgun | None | 3 (clip) | SS | 10S[f] | 5KG | 8/48hr | 280Y | 2.75 |

Nostalgia Long Gun



| | | | | | | | | |
|----------|---------|----------|------|--------|--------|--------------|------|--------------|
| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
| Sporting | None | 5 (clip) | SS | 10M | 5KG | 6/24hr | 400Y | 2 |

Nostalgia Big Bore

| | | | | | | | | |
|------|---------|-----------|-------|--------|--------|--------------|------|--------------|
| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
| SMG | None | 20 (clip) | SS/BF | 8M | 4.5KG | 4/24hr | 500Y | 3 |

Police PM-5



New! Just Arrived! Italian Made! Unique pump shotgun versatile enough to use for sporting, competition, or defense. The reliable pump action provides consistent functioning. The special alloy frame features an anti-oxidizing finish and matte, non-reflective surfaces. The 20", 12 gauge, 3" magnum barrel is chrome lined and cylinder choked. The muzzle of the barrel is threaded on the outside to receive external chokes (non available) and the threads are protected by an external screw-on thread protector. Complete with 7 round Detachable Magazine!!!

| | | | | | | | | |
|---------|---------|----------|------|--------|--------|--------------|------|--------------|
| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
| Shotgun | 1 | 7 (clip) | Sa | 9S (f) | 5KG | 5/72hr | 650Y | 2.5 |

Extra 7 round Magazine for PM-5 50Y

NeoStead Combat Shotgun

This ancient breakthrough in shotgun technologies has just been authorized to be released for use by the common security worker. Although civilian models with six round capacity's are available the 12 shot version is not allowed out into the general public. With its dual cylinders two different types of ammunition and can toggle between the two* six round cylinders with ease.

NeoStead HD Pump Shotgun (Home Defense)

| | | | | | | | | |
|---------|---------|----------|------|---------|--------|--------------|------|--------------|
| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
| Shotgun | 8 | 6 (clip) | SS | 11S (f) | 3.25KG | 3/6 days | 850Y | 1.75 |

NeoStead Combat Shotgun

| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
|---------|---------|----------|------|---------|--------|--------------|-------|--------------|
| Shotgun | 8 | 12(clip) | SS | 12S (f) | 3.5KG | 8/10 days | 1450Y | 3 |

*Note: HD model only has one cylinder on its top while the Combat version of the shotgun has two cylinders on its top side, allowing the user to toggle between ammo types.

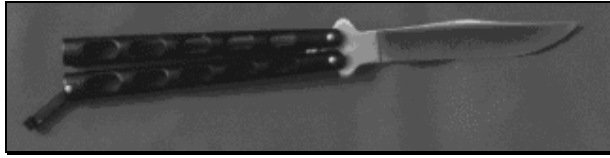
- ⊗ Don't trust the "HD" model as far as you can drop kick it, the one cylinder on top really throws off the balance of the whole shotgun, but the combat model is worth the nuyen.
- ⊗ Bali

FN Five-sevenN

| Type | Conceal | Ammo | Mode | Damage | Weight | Availability | Cost | Street Index |
|--------------|---------|-----------|------|--------|--------|--------------|------|--------------|
| Heavy Pistol | 5 | 20 (clip) | SS | 8M | 2.5KG | 2/3 weeks | 800Y | 3 |

- ⊗ Nice gun if you can lay your hands on it. Its very easy to strip and clean and put back together, easy as 1.2.3. FN only made so many of these until the old UN said their specialized caliber was too lethal on the battlefield, I haven't met the gun that is too lethal.
- ⊗ HerstalPhreak
- ⊗ Not yet, that is.
- ⊗ Gomer
- ⊗ I remember that, they said it could penetrate 48 layers of kevlar at ranges out to, oh, I think it was 200 meters, and that pretty much means any body armor that allows for any freedom of movement, Nice gun, very nice gun.
- ⊗ Historian

Black Whistle Butterfly Knife



For all of you renaissance men out there who have looked everywhere for this piece of craftsmanship. Here it is. The Black Whistle Butterfly Knife, available in a variety of colors as far as the handle goes and two colors for the blade, matte black or chromed. No matter which choice you make you'll have made the right one, because when you buy Black Whistle, expect the best performance, and the keenest blade.

| Conceal | Reach | Damage | Weight | Availability | Cost | Street Index |
|---------|-------|------------|--------|--------------|------|--------------|
| 3 / 4 * | -- | (Str + 2)L | .75KG | 7/65 days | 350Y | 1.5 |

* represents conceal closed and then conceal when open.
(25% discount when purchasing two at the same time.)

- ⊗ Overall a nice knife to have, and if you can work the knife right you can dazzle your opponent before you strike. The correct use of a butterfly knife is a lost art in most places, but this may just bring it back. If you need instruction on how to use a butterfly knife correctly just contact me at

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I'm always willing to help out any runner that needs some training.

- ⊗ Bali
- ⊗ Try not to advertise so flagrantly Bali, and I won't have to cut it out
- ⊗ Sysop

Review: The Lucifer Deck

Adam Jury <fro@lis.ab.ca>

There's bound to be a few spoilers here, incase you don't like hearing about a book before you read it, rip this page out and trash it, or delete the text.

Vital Stats:

Title: The Lucifer Deck

Author: Lisa Smedman

Publisher: Roc, January 1997

ISBN: 0-451-45377-8

Pages: 279

A most excellent book, in my opinion. The cover art was good, but since when has Seattle had those funky shaped buildings? Looks more like my mental image of Chiba. Also, there was no art inside the book, but with the cost of art, that's to be expected.

Mainly sort of a lower level street type book, which is more up my alley than the heavily corp type ones. It had a good mix of characters, corrupt cops, an emerging shaman, devious mage, gay reporter, and some pirate trid guys. It shed some more light on the Ork Underground, and both regular and pirate media. Certainly parts of this book could be integrated into a Shadowrun campaign.

The story involved a 'light' spirit that can access the matrix, the problems Mitsuhamas has in controlling it, and a reporter's attempts to document it and air a big story. Throw in a few corrupt Lone Star officers, rioting Orks, and you have a good book. I'm not going to go into tons of specifics, because you probably don't want me to spoil the story, and I did read it in under three hours, so I was bound to miss some details.

It was a good read however, nothing earth shaking, and a nice mix of tech and magic. Gave a little more insight into the workings of a news station. The Lucifer Deck seems to have taken place in 2054 or 2055. This threw me for a loop, because I was under the impression all FASA literature was published in order. I discussed this briefly with Mike Mulvihill, and have been assured that writers are free to flesh out aspects of the game world that have already passed. All in all, a very good book, although I think the ending sort of came suddenly.

Credits

Layout and Design:

Adam Jury

Editing:

Adam Jury

Dvixen

Writing:

Steven "Bull" Ratkovich

Thomas Deeny

Adam Jury

P. Sean O'Neal

Negative Pulse

Artwork:

Negative Pulse

-- Fin --