



ASSASSINS NIGHT





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CREDITS

Writing: Lars Blumenstein, Jason M. Hardy, J. Keith Henry, Adam Large, Romain Pelisse, Grant Robinson, Niklas Stratmann, Malik Toms

Editing: Aaron J. Webber, Jason M. Hardy

Cover Art: Tyler Clark

Illustrations: Christopher Balaskas, Bruno Balixa, Brent Chumley, Tyler Clark, David Hueso, Marco Pennacchietti, Júlio Rocha, Rob Ruffolo, Marc Sintes

Design & Production: MatTTTT "With Six Ts" HeerdT

Senior Art Director: Brent Evans

Art Direction: Ian King

Shadowrun Line Developer: Jason M. Hardy

Proofing: Jean-Marc Comeau, Jim Greene, Mason Hart, J. Keith Henry, Louis Ray, Jeremy Weyand

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7108 S Pheasant Ridge Dr
Spokane, WA 99224

FIND US ONLINE:

Shadowrun questions: info@shadowruntabletop.com
Catalyst Shadowrun website: shadowruntabletop.com
Catalyst Game Labs: catalystgamelabs.com
Catalyst/Shadowrun orders: store.catalystgamelabs.com



INTRODUCTION

Assassins Night is a campaign that goes beyond a whodunnit. The work the shadowrunners have to tackle in this campaign is not just finding out who is behind the nefarious scheme they are looking into, but what that scheme is and who it is targeting. That's a lot to investigate, and it's going to take a lot of time to figure it all out—and then decide what to do about it.

Assassins Night somewhat follows the format of *30 Nights*, the previous campaign for *Shadowrun*, *Sixth World*, while also twisting the form. Like the previous campaign, it focuses on a single setting—this time, it's the city of Barcelona. The initial chapter, *The Wild Coast*, provides setting information, and a fold-out map of the city is available at the end of the book. The previous campaign was designed to take place over thirty days, with each mission taking a single night. *Assassins Night* is a similar collection of dozens of shorter missions that cohere into a greater whole, but the timeframe is less constrained than the previous campaign. Some missions may take more than a day (in in-game time), and the specific end date to work toward can be fudged by the gamemaster as necessary. Gamemasters can set the time for concluding sequence that works with the pace that their players are making their way through the plot.

The initial issue the PCs are asked to investigate is open-ended, which means it isn't easy for them to find a clear direction for it. They should have false starts and hit dead ends, and the flow of the missions allows for that while also making sure they keep getting information that helps them move forward instead of stalling out the campaign. Teams that play through the full campaign will go through a lot of twists and turns, but that will bring them to the final climax and the hidden information at the core of the story. All of that effort and perseverance should help the finale be especially satisfying.

Some gamemasters, however, may prefer a more streamlined effort to get to the heart of the story at the center of this campaign. Some adaptation in individual missions would be needed by the gamemaster, but the first three missions (1. *A Lethal Assembly*, 2. *Plugging In*, and 3. *No Color*) would get them started. From there, they should do 14. *Dress Rehearsal*, 22. *Mental Gymnastics*, 23. *Planting the Past*, and then the last ten missions, starting with 26. *Drips and Drabs*. Certain groups of missions carry out specific subplots, such as missions 6 through 13, which involve the Mob and a company called Zeik Weisz, missions 16 and 17, which involve a small digression with Mediterranean pirates, and missions 18 through 21, which involve some actions by foreign intelligence. These subplots add elements to the overall story, help the PCs learn more about the Barcelona setting, and make the whole experience richer, but gamemasters can decide how they want to use them in their game.

Two other parts of the book should be noted. First, the final mission, 35. *The Path of the Bullet*, contains a full synopsis of the behind-the-scenes element of the plot driving this book, as well as a section on the aftermath of these events. Some world-shaking events happen in the course of this story, but the PCs might make decisions that make them play out in a way different from how the canonical metaplot will move forward. The note at the end provides guidance on how to respect their actions and make the PCs' choices matter in the ongoing *Sixth World* plot. After the final mission is the *Character Trove*, which holds character stats for some notable characters, especially ones that show up in multiple missions. Other characters have their stats in the mission where they appear.

With the preliminaries out of the way, it's time to find out who is descending on Barcelona, and why!



PATIENT 42375

BY JASON M. HARDY

Patient 42375 was no one. They wore a nondescript red gown. They weren't sure why it was red. They didn't like that it was. It made it seem like you could be bleeding and no one would notice.

But there wasn't supposed to be any bleeding from the body. Just the head. If their head was bleeding, someone would probably notice. That was small comfort, perhaps.

The whole building made them nervous, so any small comfort was welcome.

Cayman really, really missed being the person who knew stuff.

"A taxi?" X-Prime said. "Did you start running in the twentieth century?"

Cayman leaned ahead to get a better look at oncoming traffic, hoping for a glimpse of yellow. "I don't trust ride shares. You don't know the driver."

"And you know every taxi driver?"

"Of course not. But you know they have a certain level of commitment, some dedication to their craft. They're not just doing it in their spare time. That means something."

"You don't know how to call a Jitnee, do you?"

Cayman shuffled his feet a little. "I haven't cared enough to learn."

"Such an old person line. I'll get one." He stared at an ARO for a minute. "Where are we going?"

"Fishing."

"More specific?"

He shared an address. "We're going to see if, by chance, anything is still there."

"We will call you Patient 42375 the entire time you are here. We may shorten that to 42 for convenience. I know it sounds impersonal. It's designed to be."

Patient 42375 nodded.

"You have access to a number of programs here that will show you soothing, calming images. If you recognize any of them, we recommend you don't use it. For best results, you should stay away from things you know. Please take some time to clear your mind before we start the procedure."

42 scanned through a number of options before settling on a rainforest scene right after a deluge, with water dripping off broad leaves in heavy thunks. They could see five thousand colors, and most of them were varieties of green. They could feel part of their brain relaxing.

But not enough. There was still an edge of worry lodged near the back of their skull. A silent hiss that surfaced questions they didn't want to think about.

Who would they be when they woke up? They had