

# The Trophy Case

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**SAMSON**

CHARGED THROUGH  
AND SINGLE HANDED  
WIPED OUT THE  
DEATH ...

**In This Issue:** Assault on a Nazi Slave Stockade  
Alternate Damage for Artillery  
Dicey Tales Review



## In the Hideout...

--Scott Casper--

The name of this column was Games by Scott Casper News, but "In the Hideout..." seems even more appropriate as we move from being

Games by Scott Casper to Great Scott! Games. The new company name isn't all that new; we had discussed it two years ago on the Google fan group. However, that was back when my work was the whole show and now H&H has other, regular contributors. The Great Scott! Games label, being broader in scope, will give us the option of even publishing other games by other people some day! Just imagine if Gerry Weinburger, Steve Lopez, or Walt Jilson submitted the next Empire of the Petal Throne...

As of now, Supplement III: Better Quality is about halfway done - and it already exceeds the word count for Supplement II! I'm excited about the ancient mythic trophies, like the Silver Bow of Apollo, and think players will be wishing to get their hands on them as soon as they read them. This supplement will take us through the first half of 1941 and I have a lot of research left to do for the historical appendices.

My original timeline would have seen this supplement done by last July, but my free time for writing H&H necessitates more flexibility in deadlines than that. At this rate, I'll be content if it's ready by winter! I have said before that this will be the last rules supplement for H&H and it's true, so that's another reason I'm determined to make this one as good as it can be no matter how long it takes to finish it. Hopefully everyone will find it worth the wait.

I have spoken in previous issues about some prominent H&H players, but thought I would briefly mention this time what a family effort H&H has been.

My son, Tyler, who has grown up around gaming, played D&D for the first time when he was four. At age nine, he became the second person beside myself to run H&H (for me, in a solo game). Currently, at age 11, he plays Steve the Nether-Keeper, a 1<sup>st</sup>-level Fighter/3<sup>rd</sup>-level Magic-User in my live session library campaign.

My girlfriend, Megan, was one of the original players of the first online and oldest continuing H&H campaign, (still being run on rpol.net). Her character, Alpha-Woman, has been played through three incarnations - the Rpol campaign version, a solo over-the-phone campaign (when we were still dating long distance), and a third version played in the live session library campaign since she moved in with me and Tyler. Although Alpha-Woman is currently retired (so Megan can play an alien fighter named Dream Woman),

Megan's perseverance with Alpha-Woman made her the first H&H character to reach 5<sup>th</sup> level from 1<sup>st</sup>.

Now Megan and Tyler have both helped with Supplement III, giving me suggestions for new powers and spells. Tyler, in particular, will be happy to hear if anyone ever casts the new spell Nightmares!

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### Assault on a Nazi Slave Stockade, Or, How Hard Can It Be to Shoot a Nazi?

Longtime members of the H&H Fan Club on Yahoo!Groups will know that I routinely write up what happens each session in the H&H campaign I run at my local library. So, while much of what I'm about to go over may be a familiar read to some, I plan on backing up and offering more analysis than usual.

#### Situation

The year is 1940 and your players decide to kill Hitler.

My solution has been to distract them with other missions along the way. Currently, they are rescuing British citizens kidnapped by Nazis and taken to occupied France to be experimented on. That quest has taken them to Chateau Cantigny. Players well versed in classic TSR modules might recognize which one I used. The risk, of course, in an ancient castle and dungeon, has been for the game to feel too swords and sorcery-like and not comic book-like enough.

#### Objective

For a group of players with an average age of 15, I was surprised how quickly they understood that their goal needed to be not just penetrating the castle, but holding it. Otherwise, reinforcements would simply fill in behind them and cut off the escape of the prisoners once they were found. This started out as a liability for them as they got hung up for the whole first session just holding the outer gatehouse, but it has definitely worked in their favor since reaching the castle proper. Normally splitting up the party works against you in a scenario like this, but placing some Heroes at key vantage points to watch for reinforcements was a smart move.

It wasn't all fighting Nazis (though the players sure enjoyed that part!). There was a sub-plot about aliens working with the Nazis from the previous scenario returned that returned here. I had some feedback after the game that the aliens were too D&D-ish. The same might have been said for the lycanthropes lurking among the Nazis in the castle. I left them in to beef up the troops, but they just felt curiously out of place for the players. At least they liked the trained gorillas with Nazi armbands!

Another smart move was capturing soldiers and questioning them. This is how they found out about the tank. It goes without saying that a smart move of theirs

was capturing the tank. I don't think I've ever seen Invisibility spells used more effectively. Once they had the tank, they were in a much better position to push on ahead instead of just holding ground they already held. Of course, they probably would have driven back and forth through the castle until they'd crushed everything inside if I'd let them. My friend, at that point, was the vulnerability of the tank treads to being stuck in rubble. After two times getting the tank stuck, they took the hint that they weren't meant to accomplish everything in the tank.

Once the Heroes moved into the dungeon, another smart tactic they used was going without light (relying on a Superhero with Infra-vision to see for them) while moving through corridors. In this way they moved stealthily forward from room to room, only turning on lights once they were in a room and needed to see things. Or, at least, this idea would have worked for them had there not been two traps in the corridors...

Sending just two Heroes into the dungeon definitely hurt them, but they may have been playing without the preconceptions of D&D, where dungeons are huge, sprawling complexes. The first trap they encountered seemed tailor-made for the 8' tall armored android. A powerful magnet pulled him off his feet and slammed him into the far wall of the hallway. The other Hero, a Magic-User, heard a secret door open behind him, saw light flood out of a secret room, and then Nazi soldiers began spilling out into the hall and shooting.

Fortunately, the half-alien Magic-User had bulletproof skin, high dexterity, and smartly stayed back out of the light from the room and attacked with a bow and arrow rather than firearms to keep them from tracking him by muzzle flashes. So, while the M-U was consistently missed, he was able to also consistently pick off soldiers one-by-one. And it was a good thing he was holding his own, too, because the android Superhero was having terrible luck freeing himself from the magnet trap.

The android finally melted the brick wall enough that the huge electromagnet pulled right through it, with one end sticking to the side of the android's head. He had at least freed himself enough to aid in fighting the Nazis, melting a rifle in one of their hands. With two Heroes now to fight, the last two of the six Nazis fled back through the secret door. The android rocketed back down the hallway and used the huge magnet to hold the secret door open so they could pursue.

They found the last two Nazis backed into a corner in a guard room with no exits and the fighting continued - but not for long, with the Heroes both victorious. Knightmare even found a short-lived use for the magnet, pulling the rifle out of a soldier's hands, but found the magnet more of a nuisance than anything else discarded it as fast as he could.

After the Heroes took a break to go back upstairs and turn a prisoner over to the rest of the Heroes, they continued delving deeper into the dungeon. After two unoccupied side rooms, they came to a section of corridor blocked by what, by infra-vision, appeared to be a man-sized form just hanging motionless in the middle

of the hallway and barely registering any heat signature. The android decided to investigate it by touch and found it was a man wrapped in spider webs. That was when webs dropped from a recess in the ceiling. They both dodged, but the huge spiders that dropped them then dropped as well and landed on the Heroes. The android burned the spider off of him while the M-U (did I mention he was a Fighter/Magic-User?) blew them away with his rifles, but not before they had both been bitten by the spiders. The venom was affecting them both so fast, weakening them so they could no more than walk slow, that they would not both of them escape the dungeon alive. I broke character and talked to them as players about how their options were running out and that the only resource available to them was for one of the two to sacrifice himself for the other by sucking on the wound and drawing out the venom. The android's player was quick to volunteer, casting aside the synthetic life of his character to save a "real person". The F/M-U made the second saving throw this afforded him and survived!

### In Conclusion

Short of fudging dice rolls, there was little to do to make that spider encounter go better for them, as the surprise rolls and the saving throws went against them so badly.

What's hurt the Heroes the most is having to split their forces because they have no support staff to do things like serve as lookouts for them. This is the same group of players who, back when their Heroes were raiding hideouts in the states, delighted in recruiting mobsters to their side. Unfortunately, over time, the players got frustrated with having followers that missed morale saves and wouldn't always do what was asked of them and have been going it alone since.

Had I thought to do so, I could have broke character and told them, or had another character suggest to them, that they could have gone to find French resistance fighters before assaulting Chateau Cantigny. That could have got them the back-up they needed.

Lastly is the question, did I succeed in making this *not* feel like a D&D adventure? Placing hi-tech front and center, whether its Nazis armed with automatics or the tank in the inner bailey, was vital for maintaining that distinction, even if keeping some of the monsters from the original module wound up undermining that distinction. Oh well. Always learning!

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### Alternate Damage System: from Handguns to Heavy Artillery

One of the nice things about game rules is that they can always be tweaked. The current optional weapon damage system (replacing the "everything does 1d6" rule) does a good job of making guns dangerous, while keeping heavy artillery from being campaign-killers by toning down their damage. However, in a campaign where military hardware is more likely to come into play, maybe an Editor might want to put some "fear of God" into his players when the mortar shells start falling

around them. Or for going dinosaur hunting!  
 Conversely, some Editors might like how this system tones down the guns at the lower end of the scale.

The number of targets under Area of Effect replaces number of attacks per turn, restricting extra attacks to different targets. If there is a blast radius, no attack rolls are required; everyone in the area saves vs. missiles (if applicable) or takes damage.

Weapon	Damage	Area of Effect
Pistol	1d8	1 target
Auto. Pistol	1d10	1-3 targets
Rifle	1d8	1 target
Semi-Auto. Rifle	1d8+1	1-2 targets
Sub-Mach. Gun	2d6	1-6 targets
Lgt. Mach. Gun	1d12+1	1-8 targets
Med. Mach. Gun	1d8+1d6	1-10 targets
Hvy. Mach. Gun.	1d8+1d6+1	1-8 targets
20 mm Auto Cannon	3d6	1-8 targets
37 mm Anti-Tank Gun	4d6	5 ft.
50 mm Anti-Tank Gun	5d6	10 ft.
75 mm Tank Gun	7d6	15 ft.
90 mm Anti-Tank Gun	7d8	25 ft.
105 mm Field Gun	8d8	25 ft.
120 mm Anti-Air. Gun	8d10	30 ft.
150 mm Field Gun	9d10	40 ft.
Flamethrower	3d6 (1-3 turns)	1-4 targets
Hand Grenade	3d6+1	5 ft.
Rifle Grenade	4d4	5 ft.
60 mm Mortar	4d6	10 ft.
81 mm Mortar	5d8	15 ft.

Subtract 10 damage for beings hit only by silver weapons and subtract 20 damage for beings hit only by magic weapons. Every 10 points of damage wrecks as if a level of Superhero, so if 75 mm tank gun hits a building for 36 damage, it wrecks as if a 3<sup>rd</sup>-level Superhero.

Any weapon larger than a sub-machine gun has to be anchored to one spot, unless held by a Superhero. It takes a 4<sup>th</sup>-level or higher Superhero to hold a 20 mm autocannon as a handheld weapon and each successively larger gun requires one more level to hold and fire.

### Special Effects in Unarmed Combat

There are bound to be times when a Hero will wish to do something other than damage to his opponent. Optionally, the Editor may wish to allow mobsters to use the same techniques (though it is not recommended against low-level Heroes). The following offers some guidelines:

**Stun/Trip:** The Hero needs to hit his opponent at least 3+ more than needed to hit the target's AC. The victim saves against science or cannot act for the rest of that turn and loses initiative automatically on the following turn.

**Disarm:** The Hero needs to hit his opponent at least 4+ more than needed to hit the target's AC. The victim saves against science or loses a weapon in hand, which flies 1d10 ft. away. The Hero may or may not choose to do damage as well with the disarming move.

**Hold:** The Hero needs to hit his opponent at least 4+ more than needed to hit the target's AC. In this case, both the attacker and defender make saves against science. The attacker has a hold on the defender only if the attacker makes his save and the victim misses his. The victim may try to escape the hold by making a saving throw each turn. Each turn the victim is held, he will have a -4 penalty to attack rolls, -1 penalty to damage rolls, and -1 penalty to saves until the hold is escaped.

**Overbear:** The Hero needs to hit his opponent at least 7+ more than needed to hit the target's AC. This move functions just like the hold, except that the victim cannot attack at all until he makes a saving throw and escapes the overbearing.

**Knock Senseless:** The Hero needs to hit his opponent at least 10+ more than needed to hit the target's AC. The victim must make a save against science or be stunned for 1d6 turns.



## Mapping the Hideouts Special 1: Reviewing Dicey Tales #1

I've been aware of several games that have come out in the last few years that have wandered into H&H territory, either by their emphasis on being Old School or by the 1930s-1940s time period. In this case, the ever-alert and professional game lurker Darci386 sent me an e-mail letting me know about [Dicey Tales](#). [Dicey Tales](#) author Jeff Mejia has since been kind enough to not only trade a bunch of e-mails with me, but also to extend me a free copy of his first issue for review.

Issue one came out in mid-2011 with plans to make this quarterly magazine and, if that's not ambitious enough, each "issue" is actually a book at least as long as my H&H Supplements (No, Jeff doesn't right *that* fast! He has contributors). The sub-title of the first issue is "A Pulp Era supplement for the Barbarians of Lemuria and other Role Playing Games." While other RPGs might be the focus down the road, this first issue is all about adapting [Barbarians of Lemuria](#) - a swords & sorcery RPG - into a 1930s-style pulp fiction game. Not unlike how H&H adapted [Swords & Wizardry](#) - a swords & sorcery RPG - into a pulp/Golden Age comic book game! Though the similarities were surely unintentional, I find it impossible to review [Dicey Tales](#) on its own merits without comparing and contrasting to H&H.

The first and easiest comparison is that Jeff and I both apparently like playful titles. Just as [Hideouts & Hoodlums](#) is an obvious play on another well-known name, [Dicey Tales](#) is a playful pun on both danger-filled adventures and the fact that we play these games with dice.

The first and easiest contrast is that H&H is a self-contained game with the S&W rules embedded. [Dicey Tales](#) refers to the [Barbarians of Lemuria](#) rules often, but those rules are separate. A full and complete review of [Dicey Tales](#) might require a review of the [Barbarians of Lemuria](#) rules too, but I've only got so much time and that rulebook looks awful thick...

Something else H&H and [Dicey Tales](#) have in common is tone. Though the tone of pulp fiction in the '30s ranged from gritty to lurid to humorous, the tone [Dicey](#) goes for is light and breezy, not unlike H&H. Note the obvious Gilligan's Island references in the "Professor" boon.

While the original H&H book had only three character classes, [Dicey Tales](#) has twenty-four careers! However, unless I'm missing something from [Barbarians of Lemuria](#), it seems like careers don't really affect game mechanics (with a few exceptions, like the mystic and, optionally, the priest), but are there to add flavor text and to make role-playing suggestions for your characters. I suppose this could be useful for a player unable to come up with a character concept, but does not seem very useful beyond that. However, I will have to check to make sure H&H has all of these archetypes represented as Supporting Cast Members...

If I had to pick just one thing to swipe from [Dicey Tales](#) for character creation, it would be boons and

flaws. Every character gets two boons and can take as many flaws as desired, but can only gain up to two more boons by taking flaws. This is an area the H&H rules don't touch on much. Many boons resemble skills and feats from a certain other rule set, like "leap" and "ambidexterity", though much simplified. Some assume your character has, during his backstory, already acquired some supporting cast members, like an "animal buddy" or "mentor".

I would not take the boon system and use it without picking it apart for game balance first. Maybe in this game it all balances out, but I literally did a double take when I saw the "magical immunity" boon. Sure enough, magic is capped at low-level stuff here, so it's a much less powerful boon that it would be in H&H, but there is also a "cast iron guts" boon that makes characters immune to poison and I find it hard to believe there is some sort of cap on poison in the game that somehow balances this out. And how this poison immunity boon only costs one slot while "combat reflexes" - which only gives you an initiative bonus - is worth two, is beyond me. Conversely, there are a few boons that are surely only there for comprehensiveness, such as "paper pusher", that only gives you a bonus when dealing with bureaucracy (and I can't imagine any player taking it!).

My reservations aside, most of the boons are well thought-out, like "trick shot" that gives you a bonus to hit, but only when it's for show and not for causing damage. I think most of my experienced H&H players would take "fast healing", to heal twice as fast, in a heartbeat.

The flaws play a little differently, being more rules-lite than the boons. Most of them just say, in any situation where this flaw would come up, there will be a penalty on your roll. This leaves a lot of latitude for the one running the game, while still being more concrete than the character concept ideas under careers. One fun flaw, "deadly enemy", I've used before in other games, but I think it would be fun to play with "compulsive gambler" sometime.

Like H&H, character deaths are largely avoidable in [Dicey Tales](#). In H&H this is accomplished by making it hard for characters to be rendered anything but unconscious and (from Supplement II) the option of taking a disability in exchange for death. In [Dicey](#), a character can spend a Hero Point to explain away their apparent death thanks to the "mostly dead" rule (surely a winking nod to the Princess Bride). I also like that the player has to come up with an explanation for how the character really survived. I would have to review [Barbarians of Lemuria](#) to see how common it is for characters to have Hero Points, but hopefully they are not so common that characters could play recklessly, knowing that they can just burn their Hero Points willy-nilly as needed. I suspect I would place a limit on how many times a single character could use the "mostly dead" rule per scenario and force them to come up with a different explanation each time.

Next is a magic spell section. The selection of 14 spells would be considered small for a fantasy campaign, but since magic-users in this game have to

use up their boons to be able to work magic, and then are capped at first level spells, there probably won't be a rush on spellcasting in most Dicey campaigns. The rules-lite spells, with generic names like "calm" and "disguise", should look familiar to most D&D players. Indeed, I could identify every spell's equivalent from the 1<sup>st</sup> ed. AD&D Players Handbook, with the exception of "discern" which, I suppose, is a weaker version of Legend Lore (and, personally, I like the name "phantom lanterns" more than Dancing Lights). Several spells, like "noxious haze" and "open" would be identifiable as 2<sup>nd</sup>-level spells in D&D.

It is worth pointing out that eight out of the fourteen spells are not represented in H&H yet, making this section, with a little rules tweaking, a valuable supplement for H&H.

Instead of pages and pages of h-tech trophies, Dicey Tales gives seven examples of what a "Scientific Wizard" character can create (the rules for creating them are unchanged from the magic item creation rules in Barbarians of Lemuria, similar to how magic item and hi-tech item creation in the H&H core rules were the same). Three should seem familiar to any D&D player, three should seem familiar to H&H players (not all the same three either), and one, the "thunder armor", is particularly inventive.

Psychic abilities are part of the "core rules" for Dicey Tales, which H&H players could rely on while waiting for the psionic rules in Supplement III. The GameMaster is strongly encouraged to use psychic ability only for "tricks", with most of the suggestions amounting to little more than flavor text or cantrip-level distractions. However, subject to "GM approval", there is a selection of 11 psychic spells that players may have. Most of them have spell equivalents in AD&D, though only five of them have equivalent psionic powers. Only the most detailed of the psychic abilities would count as rules-lite; most of them are no more than one-sentence descriptions devoid of rule suggestions.

One thing I really like about Dicey Tales is that you're discouraged from having to keep track of money. If there was one thing I wish I could change about H&H (but can't, because XP is awarded for money earned) is to get rid of this bookkeeping hassle, or "bean counting" as it's called in Dicey. Right on, Jeff! He writes, "Any time there is a question as to whether the characters can afford something or not, bring other factors into play such as NPC contacts or pure coincidence." Though not expressly spelled out, the rule here seems to be to allow anything that "keeps the story moving." If your players start asking to buy thunder armor for every character...well, maybe that's when it's time to start saying no...

Combat rules are little changed from Barbarians of Lemuria, though there are a few modifications here. One is related to gun ammo, a bookkeeping chore so odious that I've made several options for getting around it in H&H. In Dicey Tales, your gun runs out of ammo on a "calamitous failure" (most gamers would know this as a fumble roll). Also, if you want to pick up a new gun

with the same ammo off a fallen bad guy, that will cost you a Hero Point. Now, I was fine with the first rule, but this one seems awful harsh, especially when that Hero Point is probably going to be needed down the road for a "mostly dead" situation. Of course, H&H is based on the assumption that Editors can keep track of things like what kind of guns the mobsters are shooting (though, admittedly, I treat all bullets as universally usable so I don't have to deal with that particular hassle).

The mechanic is slightly different for cover, but the results are practically the same in both Dicey Tales and H&H. There is another instance of going different routes for the same effect under "firing bursts or full auto". The rule here is that, when firing at multiple targets, the good guys always have to shoot underlings ("rabble") first before boss villains. H&H also recognizes this trope of pulp fiction and tries to enforce it by making a good guy save against plot to shoot a boss villain first.

There is a *very* nice mechanic for suppression & covering fire that H&H doesn't touch on at all that I wish I could swipe. Similarly, I'm impressed by the guns section that includes pictures of eight different kinds of guns. I always wondered if H&H should have illustrations for equipment that most readers might have trouble distinguishing from each other, but opted against it. Gun damage is lower than in the optional weapon damage for H&H, though higher than the original core rule of universal 1d6 damage. The extra rules for bolos and whips are nice and I also wish I could swipe those.

H&H Book III devotes half a page to vehicular combat. Dicey Tales devotes six whole pages to vehicle chases, that includes vehicular combat, without duplicating anything touched on in H&H. Each round of a chase, the lead car chooses a difficulty level, representing "tricks and maneuvers", to try to shake the pursuing car, while the distance between the cars determines the difficulty level for the pursuer trying to "close the distance". While H&H concentrated on cars being used as ramming weapons, Dicey focuses on cars being used to force each other to crash. All of which H&H needs. Unfortunately, the task resolution system, as I understand it so far, from Barbarians of Lemuria, has no equivalent in H&H, so adapting these vehicle chase rules would require major tweaking or the adoption of this task resolution system chiefly for car chases.

Both systems have attack modifiers for vehicle combat, but while H&H concentrates on the speed of the vehicles, Dicey Tales focuses on targeting parts of the car. I have reservations about allowing that in H&H, where combat vs. persons is meant to be too abstract to target specific parts, but I also must admit that the "big boom" effect of hitting a gas tank sounds like a lot of fun...

Following the vehicle chase rules are lite stats for 18 types of vehicles (as opposed to only 12 in H&H Book II), including planes and ships. Presumably the planes and ships are here because the vehicle chase rules also apply to them, though the "force the other vehicle" rules

seem like they would be shaky for aerial dogfights and shakier applicability to naval warfare.

Dicey Tales includes, not one, but two short introductory scenarios, something H&H didn't offer until Supplement II. Both emphasize story over exploration, without a single map in sight.

The first, "A Horror in Jade" starts in a museum (kudos to the period detail of a "brontosaurus" skeleton in the museum). From my experience, most of the first act is going to have to be summarized for the players so they don't mess up the story. The story requires the characters to show up at the museum right before closing and (again, my experience) players hate showing up exactly when you expect them to in a scenario. What if they decide to wait outside for their curator friend to leave or, worse, decide to skip the museum entirely and wait at his home? The NPC (Supporting Cast Member) of the curator's pretty daughter is spot-on for this type of story. When the savages show up and combat is ready to begin, there is no indication of how many there are except for the vague "there are enough...to give the PCs a run for their money". Is that one per character? Two? Since this is an introductory scenario, I'm not sure how I would know.

Curiously, the text refers to sidebars, but the formatting does not allow for sidebars. Rather, this information is in boxed text sitting horizontally across the page, more like footnotes. Granted, this is probably just a minor mistake, but it looks glaring only because the text is usually impeccable throughout this book. Indeed, I only spotted one typo while perusing it.

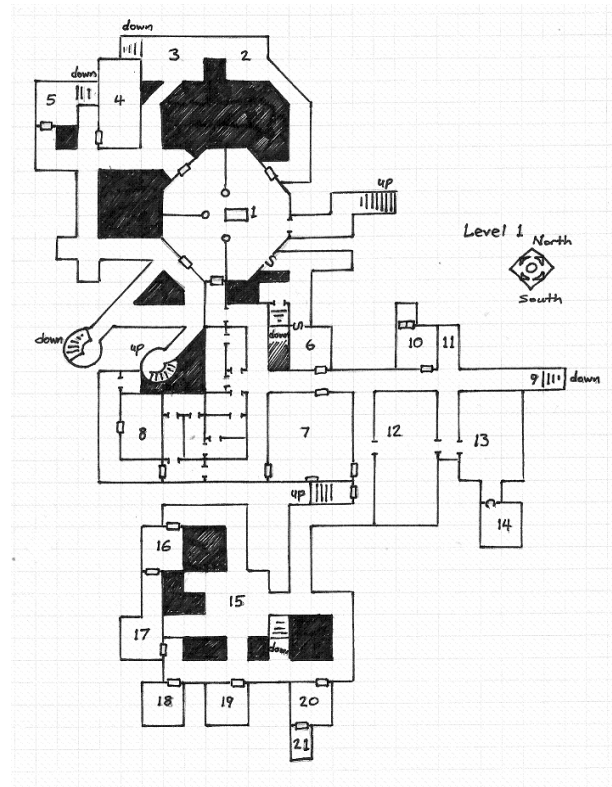
Getting from Act I to Act III will either require the characters to do some Call of Cthuluy-like research, get lucky and find a magic item in the museum, or be spoofed the information they need. The final fight in Act III is less explained as it is discussed, with the GM to figure out what will happen after answering six questions about how he would like the scene to play out.

The second adventure is "The Perils of Bonaga Bay" and it's a South Seas pirate adventure. Rrrrr! Again, the period detail is good (kudos this time for knowing what an 85' ketch is), with a much better job done on describing locales, with Gamboa Station getting a whole page of description and Bonaga Bay itself gets three pages (counting stats for three natives). The obligatory pirates get just one page. Only then, with all the pieces introduced, is the GM set loose on combining them. There is no tight story this time (to this scenario's benefit), but there are options for treasure hunting (including a pretty cool aquatic creature), advice on when to have the obligatory pirate attack take place, and - perhaps most importantly -- story hooks for continuing adventures in Bonaga Bay.

Dicey Tales provides a complete guide for running pulp fiction campaigns using Barbarians of Lemuria and *almost* succeeds at making me want to play Barbarians of Lemuria. More importantly, there is enough good stuff in Dicey to make me want to adopt it to whatever game system I would be using. Most importantly of all, Dicey could serve as an excellent supplement to H&H!

## Mapping the Hideouts Special 2: Map

Yep, it's a map! If you follow the rpol campaign, you should even recognize it...



## PUBLISHER'S STATEMENT

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## Mythic Trophies Preview

One of the new things you'll be seeing in [Supplement III: Better Quality](#) is the concept of mythic trophies - similar, but distinct from magic trophies. But, rather than explain them more, here is an example:

**Golden Armor of Varuna:** This suit of +6 Scale Armor (AC 0 [19]) is said to be hidden away in a remote temple in the Himalayas. It glows with the light of a continual Light spell and allows the wearer to both levitate and walk on water at will.

Only someone who is Lawful can wear the golden armor. If a Neutral person dons it, he will become helplessly weak with fever (no save) until someone else removes the armor from him. If a Chaotic person dons it, he will immediately be inflicted with a horrible wasting disease (again, no save) that will claim the wearer's life after 1d10 painful days.

The golden armor can only be crushed by a column, said to come from Varuna's celestial palace, which can be found in the same temple.

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## Sixteen Adventure Seeds

By Steve Lopez (from Steve Lopez's

Big Blog o' Fun)

Late yesterday I was looking at the search terms people used to find this blog, and one of them instantly caught my eye - "ww2 super hero adventure seeds" -- and I thought, "That would make a dang good subject for a blog post!" So thinking of that anonymous Web searcher, and mindful of the media attention being lavished on the new Captain America movie, I sat down with a legal pad and pencil last night and started scribbling. Within an hour I had a list of sixteen adventure seeds for superhero RPGs set during the late 1930's and early 1940's:

1. Mobsters kidnap a star college quarterback before a big game in an attempt to influence the outcome and make a killing by betting on the underdog opposition. The heroes are tasked with rescuing the athlete and apprehending the kidnapers.
2. The characters are assigned to guard an important atomic physicist on a cross-country rail journey from New York to New Mexico. The physicist is terrified of flying and thus insists on traveling by rail.
3. Local law enforcement learns some sketchy details of a Bund plot to sabotage a factory engaged in military manufacturing. The heroes must prevent the catastrophe and arrest the would-be saboteurs.
4. The heroes are inserted behind enemy lines to aid freedom fighters and partisans who are

fighting Axis occupation forces.

5. Plans for a new top secret jet engine are stolen by Axis supervillains. The player characters must defeat the villains and either retrieve the plans or destroy them to prevent their use by the enemy.

6. Entire railroad trains carrying vital defense materials and munitions are vanishing without a trace. The heroes must solve the mystery and halt the disappearances.

7. After a sudden wave of highly successful torpedo attacks against Allied shipping (in which no submarines were detected), a porpoise is discovered carrying a torpedo strapped to its back. Could this be an Axis program to train marine animals to act as living bombs?

8. Ordinary citizens are attacking city government officials, seemingly at random and without remembering later what they'd done. Are they under some sort of sinister hypnosis or mind control?

9. Axis supervillains attack the 1943 conference in Tehran, the first meeting between FDR, Churchill, and Stalin.

10. Several rare flytraps and other carnivorous plants are missing from the state botanical gardens. Soon after, numerous thefts are reported from chemical companies. It's discovered that the chemicals can be combined to produce a "super fertilizer" to accelerate the growth of plants to monstrous proportions.

11. In 1938 Egypt, teams of archaeologists from England, Italy, Germany, and the United States, each bolstered by 2-3 metahumans each, are searching the Valley of the Kings for a lost gem called the Eye of Horus, said to possess mystical occult powers.

12. A common link connects the sudden unexplained deaths of several famous artists, writers, dancers, and musicians: each of the victims was found with a strange luminous green diamond-shaped mark on the side of their faces.

13. Four airplanes and an autogyro have crashed mysteriously within the last two weeks, all within a 2.5 mile diameter area in a desolate part of Arizona, with literally nothing but sand, scrub, and rock in the vicinity.

14. A powerhouse Axis supervillain challenges one of the player characters to a battle - on the Mall between the Capitol and Washington Monument in Washington DC.

15. [This one could be a fun "one shot" session] A mad scientist demands a payment of \$20 million from the U.S. Government. If the ransom is not paid, the scientist will use his Destructo-ray cannon to permanently burn a "Hitler mustache" on each of the faces carved on Mount Rushmore.



16. "Lend-Lease Heroes". In 1940-41, the U.S. loans the player character heroes to Great Britain to help fight off the German attacks on England.

Have fun! - Steve

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## COMIC BOOK WORLD



### More Golden Age

#### Captain America Reviewed

(Continued from last issue)

And we're back, looking in-depth at the rest of Captain America Comics #3 by Joe Simon and Jack Kirby. The second adventure is "The Hunchback of Hollywood and the Movie Murder." It's the first Cap story yet to start with a full-page splash page, something that will become common practice in comics only in the years to come. The story begins with a quick explanation of the story's patriotism; the movie about to be made might take place in the Middle Ages, but the theme is to be deliberately anti-Nazi. Coincidentally, the movie is going to be filmed on location in an old castle near Fort Lehigh.

Previous stories had suggested Fort Lehigh was close to Manhattan, but here Fort Lehigh is clearly up in the mountains. Although the elevation suggested in some pictures might suggest the Adirondack Mountains, the possibility closer to Manhattan is the Hudson Highlands, which also happen to be home to West Point. Is "Camp Lehigh" then just a code name for West Point? It's an intriguing possibility and actually makes more sense for Private Steve Rogers to be at a military academy instead of an actual army camp; after all, in real time he's only been in the service for three months.

The producer of the film is murdered in the dungeon of the castle and, although a caption tells us that the producer has set up his office there, this seems unlikely. More likely, the producer is just there helping to scout the

location. Luckily, the shooting of the film continues without him (the producer must have already done all his work, or perhaps a new producer was hired but is never shown) and soldiers are invited to serve as extras in the movie. Steve (smoking his pipe, as he is often shown doing when off-duty), Bucky, and even their Sergeant (now finally named Duffy) are recruited. Bucky spots "Marie Deterle", the movie's star, on set. Marie Deterle sounds a lot like Marlene Dietrich. Interestingly, Marlene Dietrich was not under exclusive contract in 1941, appearing in both Universal's The Flame of New Orleans and Warner's Manpower that same year, so if "Marie" is code for Marlene, that doesn't tell us anything about what "Superstar Pictures" is code for.

In true Hollywood fashion, this version of the Middle Ages is highly anachronistic. Steve is given the role of a knight and wears plate armor reminiscent of the 14<sup>th</sup> century. Bucky's heavily-padded hose suggests a courtesan of the 16<sup>th</sup> century. Steve's jousting scene (it seems that Steve is a stuntman instead of an extra) is interrupted by murder and he and Bucky switch into their own costumes in record time (granted, the jousters were only wearing prop armor, or an arrow to the chest would likely not have killed Steve's opponent). The caption reading that Steve "hits the archer with the force of a five ton meteor" is surely hyperbole, especially since the archer is still conscious and about to confess after being hit that hard. This is not the first time it has been suggested that Cap has superhuman strength, however.

Also in true Hollywood fashion, Cap's prisoner is murdered just before he can confess – though not with a bullet in the back, but with a big, grisly spear chucked straight through him. Steve sees a hunchback fleeing the scene on the castle wall and, knowing that "Goris Barloff" plays the Hunchback in the movie, immediately assumes that Goris is the killer. Of course, Goris Barloff is intentionally close to Boris Karloff. Boris was not doing movies in 1941, though, but acting on Broadway in Arsenic & Old Lace. Maybe Boris owed the producer a favor?

Cap rushes after the killer and meets the Hunchback on a staircase, but the staircase is only a prop and it collapses under the strain of all their fighting. When Bucky picks himself out of the wreckage, he gets in a funny, topical reference to the Blitz and Cap gets told the Hunchback was headed to Goris Barloff's

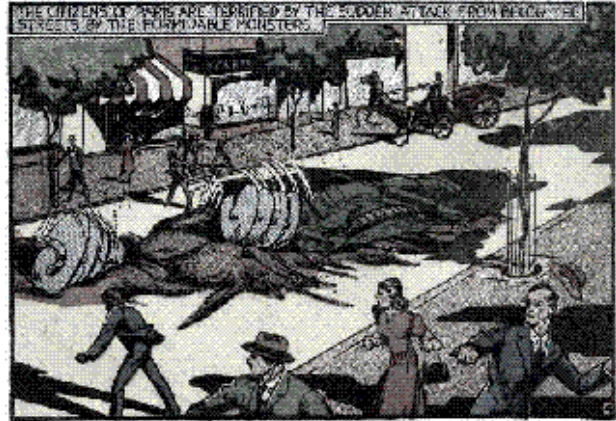
dressing room. Instead of rushing after the killer, though, Cap goes to change out of his costume with the strange notion that someone might recognize him as Steve Rogers if he doesn't climb back into his prop armor first. It would have made more sense just to say that Steve was hurt in the fall and needs a few minutes to recover (maybe Steve's pride can't take that and he needs another excuse?). The real purpose of this seems to be to leave Bucky in charge of confronting Barloff at his dressing room so he can bungle the job and let Barloff get away. When the Hunchback shows up again, this time trying to kill an actress, Steve can't win the fight because of the "cumbersome" armor he's wearing (but it's prop armor – how cumbersome can it be?) and the Hunchback gets away again.

In fact, the Hunchback takes over the whole castle and the only way for Cap to get in is to be catapulted over the wall. This scene looks great, with modern searchlights beaming onto the walls of an ancient castle, and it also establishes who isn't the Hunchback by showing most of our suspects watching out front. When Cap only finds someone else inside and it is the same actor who earlier told Cap that the Hunchback went to Goris' dressing room, he realizes he was wrong about Goris. Cap and the actor then have a zinger of a two-page swordfight where Kirby really gets to cut loose, complete with them kicking over props at each other, before Cap wins. Note, though, that this guy is either an amazing fighter or maybe Cap was hurt much worse in the staircase collapse than he's been letting on (or maybe he was coming down with a cold?).

Two nice bits at the end is the actor being forced to write out a confession (many superhero stories skip concerns past defeating the bad guy) and, once back at camp, Steve and Bucky getting in trouble for sarcastically mocking their alter egos (the irony being more amusing than the typical ending of Steve and Bucky getting in trouble for being AWOL).

Lastly, compare this story to the earlier debut of Clayface, who was also based on Boris Karloff, in Detective Comics.

The last, and slightest, story in #3 is "The Queer Case of the Murdering Butterfly and the Ancient Mummies." The title is richly evocative of comic books' pulp roots, but the Butterfly is more typical of the colorful villain *du jour* of comic books.



The story opens with Steve and Bucky in camp and Steve making a comment about Bucky getting to West Point someday, which seems to counter my earlier suggestion that Camp Lehigh is West Point, unless Steve just means Bucky will get to enroll someday and not just be the campus mascot anymore. The action picks up when Steve reads a newspaper article about the "notorious killer" The Butterfly boasting of his own plan to steal ancient Egyptian relics from a nearby museum (it would be interesting to know how a reporter got that scoop).

The Butterfly has got to be one of the most garish villains ever, wearing head-to-toe green striped tights, big red and orange wings that somehow allow him to fly, and a helmet with big, red, multifaceted eye covers, antennae, and a three-foot long blood red proboscis that it uses to impale and kill museum guards. And, one of those things that just made sense in a Golden Age comic, the Butterfly uses no gloves, so he can leave fingerprints all around the museum that the cops apparently never check for.

The Butterfly kills twice at the museum before Bucky comes to investigate and finds a secret passageway, by pure chance, that leads to the Butterfly's secret room where his costume is hanging (a nice touch) on the wall as if pinned there. But Bucky is discovered by the Butterfly's henchman, a big, strong, dumb brute named Lenny (an obvious reference to Of Mice and Men) we already saw earlier works for the museum curator, and he locks Bucky in a sarcophagus to keep him quiet.

This might have been the end of poor Bucky, but the Butterfly realizes he wants some more money real quick before he flees the country to South America. In the most imaginative scene in the whole story, but sadly reduced to one small panel, the Butterfly has a gang of hoodlums

waiting to hear from him in another location, which he contacts through a four-armed statue and tells them to go pull a fast bank heist for him. This is lucky for Bucky because Steve Rogers just happens to be in front of the bank they pick to rob and he beats up the bank robbers without even bothering to change to Captain America first (but runs away afterwards before anyone can identify him).

Only later does Steve bother to check the museum, being the last place Bucky was seen, and changes to Cap inside after it closes. He quickly runs into Lenny, who proves to be so tough that it takes Cap a page and a half to beat him (Cap is still a low-level H&H character at this point!) and, even then, Cap has to resort to throwing a sharp dinosaur bone into Lenny, either killing him or at least seriously injuring him. In contrast, the battle with The Butterfly lasts only half a page. The Butterfly doesn't even bother with his murderous proboscis and uses a simple handgun. For the first time ever, Cap takes out a main villain with a shield toss as The Butterfly hovers in mid-air. In these panels, there is a rope dangling from The Butterfly, but not seen above him, so it is unclear if the implication is that he never was actually flying or if he only planned on tying up Cap while holding him at gunpoint. Of course, when unmasked, it's no surprise that The Butterfly was the museum curator, the only other suspect introduced in the story. He fell on his face after Cap hit him and is about to die (but is it from the fall or Cap's shield toss?). Luckily his final confession isn't about why he robbed his own museum, where he stashed the loot, or why he murdered his own guards, but about where Lenny trapped Bucky earlier. And, despite the fact that Bucky's been locked in a sarcophagus all day long, he's all smiles when he's let out and is soon laughing at Steve when, in character as the foppish Army private, Steve claims to be a nervous person. Boy sidekicks sure never suffer from trauma!

It's also worth mentioning that at no point in the story do we ever see a mummy, let alone an ancient one like the title promised. Oh Joe!

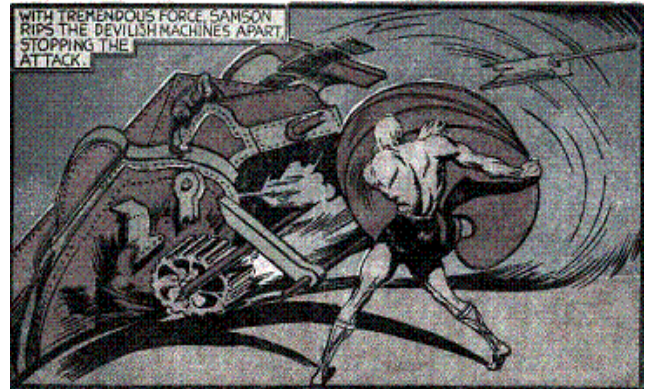
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### Q&A with the Editor

Q: Since an android superhero wrecks with fire, why does it do no damage?

A: Wrecking things is never meant to be directly useable as a weapon, though an Editor

could reasonably allow it to indirectly harm others. One example would be a Superhero wrecking the floor could cause people in a room to fall to the level below and take falling damage. In this case, it would be reasonable, if the android set someone's clothes on fire, or melts a gun someone is holding, to cause up to 1d6 damage to the person wearing or holding such.



Q: Can a person holding two shields get a cumulative cover bonus?

A: I have to admit I hemmed and hawed over this one a bit, but ultimately you're just trading hard cover for having no free hands. I can't really object to that and have allowed it in the Library Campaign.

Q: Is it reasonable to assume that a Magic-User would be knowledgeable about alchemy?

A: Yes, it's reasonable for the players to make assumptions about what kind of information their Heroes would know - with Editor approval, of course. A rough guideline would be to consider the Hero's class first and then (assuming you've worked out a background for your character) any occupation the Hero has or has had. What would your Hero have to know to be good at what he does, or did?

For the most part, H&H avoids requiring any kind of game mechanic for using skills. If a Magic-User wants to know if the liquid in a bottle is a magic potion based on his knowledge of alchemy, and this seems like a reasonable request to the Editor, then just tell him if it is or isn't. If there is some reason for doubt (or perhaps the player is asking this to avoid casting Detect Magic all the time), then the Editor could assign a 2 in 6, 3 in 6, or 4 in 6 chance of success based on the difficulty of the situation.

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### Rules for Establishing Mood in a H&H Campaign

Perhaps you're considering running a H&H campaign, but you have not read many golden age

comic book stories and you are unsure of setting the right mood. The following is quoted from Shazam!: The Golden Age of the World's Mightiest Marvel!:

"Reprinted below are the 1942 writing guidelines for all of the Fawcett titles:

#### "FAWCETT COMICS MAGAZINES CODE OF ETHICS

"1. Policemen, judges, officials, and respected institutions must not be portrayed as stupid or ineffective in such a way as to weaken respect for established authority. Crimes against the law shall never be presented in such as to throw sympathy with the crime as against law and justice or to inspire others with the desire for imitation.

"2. No comic shall show a male or female indecently or unduly exposed, and in any event not more revealing than in a bathing suit commonly worn in the U.S.A. Wanton, sexy drawings are not to be presented under any circumstances.

"3. No scenes of actual sadistic torture may be shown.

"4. No comics which ridicule or attack any religious groups are permitted.

"5. Vulgar language shall not be used. Slang is permitted only when essential to the story.

"6. Comics shall not give divorce a humorous or glamorous treatment.

"7. No comic shall use dialects and devices in a way to indicate ridicule or intolerance of racial groups."

Now, the funny thing is, every comic book company in the golden age broke some or all of these rules, including Fawcett. The important thing, though, is to impress upon the players that, even if they encounter exceptions in the game, *these are the rules of the genre.*

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### More House Rules for H&H

#### From another blog post by Steve Lopez

I've wanted to publish this for quite a while, so I'm happy that Scott has selected this for inclusion in The Trophy Case: my "house" rules for Hideouts & Hoodlums.

First of all, I'll tell you straight up: I'm not big on player character mortality in this game. It was one thing when an OD&D character bought the farm: "Oh, Vargard the Fighter got killed? OK, I'll throw some dice for a new fighter; hmmm...I'll name him Zargard the Fighter." Characters in those days tended to be fairly expendable and interchangeable from 1st through 4th level or so; one first level

fighter in OD&D looks pretty much like any other (and, in our games at least, they all pretty much tended to be modeled after either Conan, Fafhrd, or John Carter).

H&H characters are quite another story; they seem to require a bit more emotional investment on the part of the player. Sure, you could just create a cookie-cutter character, but it's a lot more fun to try to figure out how to hammer out weird and diverse powers into a coherent background (especially when you can pick new powers every 24 hours or so if you wish). I also think it's inherently somewhat unfair for 2 or 3 characters to have to tackle a hideout which is butt-deep in villains, hoods, and monsters without getting some sort of break.

**Hence House Rule #1:** Player characters of Level 1-3 don't roll for hit points; they automatically get the maximum HP for their race and class.

**House Rules Part 2** consists of rules for healing. Normal healing occurs as in the Hideouts & Hoodlums rulebooks: 1 HP for every 4 hours of rest. Also once every 2 hours a PC can make a save vs. Science with a success resulting in the gain of another HP.

That's all by the book. Here's the house rule for healing. Being as there are no "iron rations" in H&H (remember those? Back in the day it cost your character 15 gold pieces just to start a dungeon expedition because they had to buy "iron rations", providing players some incentive to keep going deeper into the dungeon or risk going broke), we need to find a way to attach some kind of price tag to "hideout crawling". In H&H, the characters can pool their resources and buy the (pricey) first-aid kit from the equipment list in Book One. The kit can be used an unlimited number of times in a single hideout expedition, but as soon as the characters emerge from the hideout, the first aid kit is considered used up (thus a new one must be purchased before the PCs can return for another crack at the hideout).

A first aid kit must be used on an injured character immediately after the end of a violent encounter; roll 1D4 for the number of hit points regained. Only hit points lost in that encounter can be regained; prior damage can not be healed in this way. Any damage suffered in that fight and not healed immediately by the kit must be healed later by one of the two "book" methods.

Examples: Tesla the Human Dynamo goes into a fight already having suffered 3 points of HP damage. In this current (no pun intended) fight, he's hit for 3 more points (total=6 HP damage). Immediately after the fight Tesla uses a first aid kit; the player rolls 1D4 and gets a 4. The three points Tesla suffered in the fight which just concluded are healed; the surplus 1 HP of healing is lost.

In his next fight, Tesla begins with 3 HP

damage and (again) suffers an additional 3 HP damage in this new fight. Immediately after the fight Tesla uses the kit; the 1D4 roll is a 1. Tesla heals one point of the new damage; the other two points must be healed by rest, a saving throw, a healing pill, etc. but can't be healed by a first aid kit. Tesla now has 5 HP damage as the adventure continues.

### House rule #3: Revised treasure rule.

Lawful good characters get screwed on treasure and XP, which means that a lot of players will opt to play chaotic or neutral characters just for the bigger payoff (which seems to be pretty antithetical to what H&H is supposed to be about). If you don't want to totally disregard the saving throw requirement for lawful characters to be able to cop some cash and goodies from the bad guys, you can at least give them a decent piece of the action every so often: Lawful characters can always take money and treasure recovered after defeating animals, non-sentient creatures, and extraterrestrials, as well as anything found "lying around" unguarded.

### House rule #4: Money conversion from 1st edition AD&D to H&H.

For those of us who are fond of using the random dungeon rules in the back of 1st Ed. AD&D's *Dungeon Master's Guide*, here's the "D&D to U.S. currency exchange rate":

1 copper piece = 1 penny

1 silver piece = 1 dime (or two nickels, if your characters need change for a pay phone)

1 electrum piece = 1 quarter (or half-dollar, if you want to stick with a strict relative AD&D conversion)

1 gold piece = 1 dollar

1 platinum piece = 5 dollars

For amounts in dollars, it's always GM's discretion as to whether the currency is composed of coins or paper (or a mixture of both).

### House rules Part 5: Hideout lighting.

This part is always a pain in the patoot. GMs have to annotate their maps with how a hideout's rooms and passages are lit; it was so much easier back in the pre-Edison sword and sorcery days when dungeons were blacker than the deepest pit of Hell except in rare and special instances. But you can't just blow off the subject of lighting, otherwise human characters might lose their "dark/dim light" defensive bonus.

Each room in a hideout has a lighting fixture. In passages, lighting fixtures are located every 60'. Electric bulbs in these fixtures will cast light in a 30' radius.

I have two methods for determining lighting.

The easier method to understand is also more of a pain in the butt for map annotation:

Die Roll (1D6)

1-2 Completely dark (empty fixture or burned-out bulb)

3-4 Dimly lit (low wattage bulb or one on its last legs)

5-6 Brightly lit

The second method is easier to annotate (hollow dot for working bulb; black dot for empty fixture or burned-out bulb), but a hair more complicated in execution:

Die Roll (1d6)

1-3 Completely dark (empty fixture or burned-out bulb)

4-6 Brightly lit

Both charts can be easily be "tweaked to taste" (if you prefer a darker hideout, make a roll of 1-4 indicate a dark fixture, for example).

On a map grid using 10' squares, a square containing a lit bulb and all adjacent squares are brightly lit. Squares which are 2 or 3 squares away are considered to be dimly lit (and thus provide the defensive bonus for human characters).

PCs can disable a working lighting fixture (e.g. smash the bulb) at a cost of 10' movement.

**House rules Part 6:** player characters don't die until they reach -10 H.P. As I said, I'm pretty anti-'PC mortality'.

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## Gallery of Rogues

Running H&H on the fly and need some quick Supporting Cast Members? Below are three ready-made SCMs that can be dropped into most any campaign.

### William J. Bacon, City Councilman

F 1, hp 4. AL L. S 10, I 17, W 11, C 13, D 8, Ch 8.

"Porkbelly" his enemies call him and the name seems to fit; this WWI vet has not aged well and is round and portly now in his 40s. But he is also a genius with a fantastic memory for facts and figures, as well as having an earnest desire to help his constituents by bringing more jobs to the community. His political enemies see it as coddling the working class and wish to sink his chances of re-election. They may not have to work hard; William is a quiet, soft-spoken man with a habit of murmuring his way through speeches. Unless he acquires a more vocal and outgoing spokesperson, like perhaps a local Hero, then his

political future seems dim.

### **Michaela Salmons, Zookeeper**

E 2, hp 13. AL L. S 13, I 9, W 10, C 15, D 12, Ch 9.

At only 30 years old, this explorer has spent a surprising number of years in Africa and South America, trapping exotic animals both large and small and bringing them back to zoos in the United States. Prescient of the dangers of extinction, she has made it her mission to secure as many animals to be safeguarded in zoos as possible. She was never so naïve as to believe that the animals were better off in zoos than in the wild, but it still shocked her to see the appalling conditions at the zoo in your Hero's home town. She promptly applied for the job of head zookeeper and began making severe changes as soon as she won the post. Of course, the old head zookeeper, now fired, resents her intrusion and has been plotting his revenge.

Also, wanderlust has been tugging at her and Michaela desperately needs to find a worthy successor so she can go exploring again. Not all of this is a natural wanderlust. When she was last in South America, she was scouting some ruins and saw a bright, sparkly object there that she can barely recall the appearance of now in her mind, but subconsciously is compelled to go back and look at again...

### **Minnie Green, Architect's Wife.**

M-U 2, hp 6. AL N. S 11, I 14, W 7, C 13, D 12, Ch 7.

Minnie Bernstein was perfectly happy when she married Phillip Green and became a housewife and she remained happy for several years. Then things became boring at home. She tried getting involved in the community, her church, and her neighbor's personal business through gossip, but nothing seemed to help - until she found a real spellbook for sale in a bookstore. At first it was just a lark, but to her surprise, she understood the spells and could make them work. And, for awhile, the secret life of being a witch kept her from feeling bored.

It started out with just telling one friend. Then another. Soon, Minnie had a whole coven of bored housewives in her neighborhood, eager to become her apprentices. They knit, gossip, and learn black magic, all without their husbands knowing. So far.

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## **MOBSTER SPOTLIGHT**

Our first "new" mobster this time is a preview of the new mobsters section of Supplement III. Following that is a really brand new mobster!

### **Demon, Rakshasa**

Armor Class: 1 [19]  
Hit Dice: 14  
Attacks: bite (2d6+4), claw (1d10+4)  
Special: see below  
Move: 75 (90 fly)  
HDE/XP: 16/3200

Amongst the most powerful of demons, rakshasas were first known of in India. They appear to be grotesquely deformed orangutans taller than men in their natural forms. They have a True Strength of 35 and wreck things as if 4<sup>th</sup> level Superheroes. All rakshasas are also Magic-Users of at least 4<sup>th</sup> level. In addition to those spells and the spell-like abilities of all demons, rakshasas have the following additional spell-like abilities: Detect Good, Gust of Wind, Invisibility II, Phantasmal Force, and Polymorph to any form at will; and Lightning Bolt (8 HD) every other turn. Rakshasas use d10 for Hit Dice and regenerate 1 hp per turn (or twice normal healing rate if faster). Further, the spells of casters below 4<sup>th</sup> level do not affect them, and against higher-level spell casters they are yet 65% immune to all spells.

### **Lurkers from the Stars**

Armor Class: 3 [16]  
Hit Dice: 9  
Attacks: smother (2d6)  
Special: paralysis, regenerate, immune to cold  
Move: 55 fly  
HDE/XP: 10/1400

These things appear to be floating blobs, slightly larger than man-sized, through which distant constellations can be seen as if through a telescope. No one has been able to chart the region of space apparently visible through them because just gazing on a lurker requires a save against science to avoid becoming paralyzed for 3d6 turns. The touch of a lurker also requires the same saving throw.

The smothering touch of a lurker feels cold and, indeed, half of all smothering damage is actually cold damage. A lurker regenerates 1 hp per turn.

Lurkers from the stars seem to have come to Earth for a specific, unknown, but always deadly purpose. They will target specific individuals, following them anywhere relentlessly, until those individuals are dead, while completely ignoring others. When encountered, the Editor should roll randomly to determine just how many and which ones of the people present the lurker from the stars will attack.

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The following products are currently available for sale on drivethrurpg.com (also see sites.google.com/site/hideoutsandhoodlums/ for free products):

- Book I: Men and Supermen
- Book II: Mobsters and Trophies
- Book III: Underworld and Metropolis
- Adventures
- Reference Sheets
- Supplement I: National
- Supplement II: All-American

The three core rule ebooks are \$2 each, the sheets are free, Supplement I is \$2.50 and Supplement II is \$3 - a total of well over 300 pages of material for just \$11.50!

Soon, Supplement III: Better Quality will also be available for sale. This ebook will include new classes, powers, revised inventing rules, stunts, psionics, new mobsters and trophies, and more!

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