



THE TROPHY CASE

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THIS REMINDS ME, KNOBBY— I FERGOT TO LOAD THE GUN!!



In This Issue: Good and Evil in H&H
The Fly Power Revisited
The Incomplete Aviator

In the Hideout...

--Scott Casper--



SUPPLEMENT III: BETTER QUALITY is now a reality. I'm real proud of how it turned out. I'm also proud of all the helping hands I had making useful suggestions along the way, either in person or on the Yahoo!Groups Fan Club. And let's not discount the usefulness of voting in the polls there. Never doubt the power of your voice in a

very small fan base!

If there is a theme to this issue, it's "bad things happen to supplement leftovers." Since the supplement was already bursting at the seams with H&H goodness, several items were cut, with the intention of allowing them to resurface in THE TROPHY CASE. One was the Aviator class, something I was personally excited about introducing in the supplement, but there turned out to be higher demand for a Cowboy class. There was one initial offer to help finish the Aviator, but he got too busy. H&H Fan Supreme Steve Lopez jumped in next and offered some help. Things were going fine until Word 2010 decided to start ignoring me when I told it to save the file (this is what comes of making computer programs too smart; they get sassy on 'ya) and the entire section of stunt explanations was lost.

Things went even worse for the couple of Goetic demons that didn't make the cut into BETTER QUALITY. This time I had not even typed them yet, but I had written notes on paper. I typically hoard any handwritten notes of mine as if a library was going to pay big bucks for my personal archives someday, and yet, this time, I somehow allowed these pages to go the way of the recycle bin. It doesn't sound so bad when you say, "a couple of demons will be lost for all time," but it is one less item for this issue now.

Not that this issue won't have some redeeming features! I have managed to save intact some of the cut encounter area terrain types from the third section of the supplement and you'll get to enjoy them here. I also have included the incomplete Aviator for your perusal. Perhaps someday it will not hurt so bad to have to rewrite the stunt descriptions from scratch. And I have I even mentioned yet a juicy new installment of "The Vindicators" fiction serial that I am allowed to, er, borrow from Steve Lopez's blog?

Two pieces of art you will see in this issue are used in advertisements for H&H, which may seem like preaching to the choir. Both pieces were intended to become banner ads on DriveThruRPG, but their banner ads are required to be too darn short! I didn't want them going to waste. One of them is on the H&H website, but if you

want one of them on your website, just let me know and I'll send you a copy of the image.

We continue to expand. Big Time H&H Fan Steve Lopez (have I mentioned him enough yet? So far I'm only paying him in gratuitous newsletter mentions) and I are in talks for him to write some H&H modules. You can follow such developments here, in the quarterly newsletter, on our Facebook page (<http://www.facebook.com/groups/179364568748431/>) or our Yahoo!Groups Fan Club (<http://games.groups.yahoo.com/group/HnHFanClub/>).

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Do Good and Evil Need to Be Defined in H&H?

By Scott Casper

The H&H rules only specify three Alignments - Lawful, Neutral, and Chaotic. These are meant to be objective fact; Lawfuls are always the "goody-goody" type, Neutrals are always the "I'm doing it my way" type, and Chaotics are always the "anti-hero" type. Since the Alignment system is meant for players creating Heroes, it is assumed that all Heroes are "good". The bad guys are all "evil". Some entries in the Mobsters and Trophies

section, like for the floating eye, note that they are Lawful. Others might be Neutral. You'll know if a mobster is Chaotic, usually, if it attacks you.

It is a simple system, and an appropriate one to a game where good and evil is as black and white as the hats they wear. Note that, while Lawful and Chaotic are opposites, Lawful and Chaotic Heroes are not necessarily opposed to each other. You can verify this with the early issues of All-Star Comics, where the members of the Justice Society of America all had greatly different styles of vigilante justice - some killing and some would not - but they all got along as good friends.

There may be times, however, when the Editor may be justified in wishing the Alignment system was more specific about non-Heroes. Perhaps the most obvious example would be spells like Detect Evil or Protection from Evil. As originally intended, these spells are triggered by intention; someone is not really "Evil" unless acting like a bad guy. But what about the bad guy who is trying to hide his true nature, but inside he's really Evil? And, conversely, does one know if you're really Good just because you've done some good deeds? Further, what about campaigns that want to tell really simple stories with just good guys and bad guys and dispense with Law and Chaos altogether?



As an alternative, the Editor could use a 5-Alignment system. Here, "white hat" good guys would be Lawful Good, "black hat" bad guys would be Chaotic Evil. These people are immutable in their natures. In between are the "moral grays" of Lawful, Neutral, and Chaotic. These people's Alignment is indicative of where they stand on obeying the laws of society, but purposely say nothing of good or evil, which is treated more subjectively for them.

Extending the Flight: New Fly Spells for H&H

Perhaps you have a Superhero, or plan on playing one someday, and you're waiting patiently for the day he can fly. By the core rules, it'll be a long wait. Fly is a 5th level power there

and the movement rate is no faster than just floating. Of course, the reason for that was the core rules were written specifically to emulate the superhero comics of 1939 - and no superheroes flew in 1939! That's right, what we consider a staple of the superhero genre today was not seen until Hawkman became the first flying hero in Jan. 1940. Before then, the closest you would see to flight is someone taking a super-leap!

Now, though, we've progressed through the 3rd supplement and into 1941. Flying superheroes abound and it's time to reassess how flying is handled in H&H. And the first task to do that is to revisit the Movement rules.

Like so many things in H&H (and the game that inspired it), Movement rates are abstract. It is not meant to suggest that the average human can only move 60 ft. over the course of one full minute. If a Hero is running, it is assumed that there are obstacles he is overcoming, like dodging around crowds, hurtling over a vegetable cart, sliding under a truck, climbing a fence, bursting through doors, and the like. There are no other game mechanics for factoring in these minor challenges, you just assume a Hero can get past them and move on with the game.

The problem is, none of this tells you how fast your Hero would be on a flat race track or hoofing it in an open field, free of distractions. There will just be times the Editor and the players will need to know top speed. The fastest human sprinting speed is 27 MPH over 180 ft., so an unencumbered human (or android or merman) should be able to flat-out run as follows:

x10 speed over x3 Move length

x9 speed over x6 Move length

x8 speed over x12 Move length

...and so on. So a Hero who absolutely has to cross a quarter-mile in 60 seconds, now can. This also says a lot about how fast we need to bump up maximum speeds for the power of flight.

Something we're going to consider fresh for the first time is maximum altitude. By 1940, Superman could jump into the upper atmosphere. Some Heroes were starting to visit other planets. It would run contrary to the nature of golden age comics to worry too much about the science of this. If your player really wants his Superhero to fly to the Moon, why should you say no? Just calculate how long it would take and ask him how big a picnic basket he's bringing.

Duration of flight is important, especially given the flexibility of how time is measured in H&H. One turn of flight could be one minute in combat, ten minutes of exploration flight, or four hours of downtime flight. A low-level flier may be asked to choose between the three once for the whole day.

The last factor to consider is maneuverability and its importance in aerial combat. An opponent who can out-maneuver his opponent can face him from any direction, gaining a +1 advantage to hit from attacking from above or behind. Because of this, maneuverability as well as speed should be tied to the level of the Fly power.

Fly I

Power Level: 1
Range: Self
Duration: 1 turn

This power grants the power of flight, with a combat Move of 120 ft., a maximum speed of 40 MPH, and the maneuverability to make 25-degree turns in mid-flight.

Fly II

Power Level: 2
Range: Self
Duration: 1 turn + 1 turn/2 levels

This power grants the power of flight, with a combat Move of 180 ft., a maximum speed of 80 MPH, and the maneuverability to make 45-degree turns in mid-flight

Fly III

Power Level: 3
Range: Self
Duration: 1 turn/level

This power grants the power of flight, with a combat Move of 240 ft., a maximum speed of 160 MPH, and the maneuverability to make 90-degree turns in mid-flight.

Fly IV

Power Level: 4
Range: Self
Duration: 2 turns/level

This power grants the power of flight, with a combat Move of 300 ft., a maximum speed of 330 MPH, and the maneuverability to make 180-degree turns in mid-flight. The flyer can stop and hover.

FLY V

Power Level: 5
Range: Self
Duration: 4 turns/level

This power grants the power of flight, with a combat Move of 360 ft., a maximum speed of 660 MPH, and the maneuverability to make 360-degree turns in mid-flight. The flyer can fly in tight circles and accomplish any of the movement-related stunts of an aviator (see below).



SPECIAL (Unfinished) FEATURE:

THE AVIATOR, A NEW CLASS FOR H&H

Daredevil pilots, Air Corps officers, and costumed vigilantes who just prefer to fly are all of the Aviator class, a subclass of Fighter. Examples include Black Condor, Hawkman, "Hop" Harrigan and Skyman.

All Aviators are able to perform stunts. This ability is like that of cowboys to perform stunts (see BETTER QUALITY), including losing the Fighter's special ability of combat machine, but with their own separate list of stunts. Low-level stunts are fairly mundane and almost all require a plane. As the aviator advances in level, he becomes so attuned to being in the air that he can, while airborne, perform stunts that are a lot like magic.

Since the Aviator is never guaranteed a plane until level 6, it is important that the Aviator maintain some sort of career that gives him access to planes. An Aviator flying without a plane (explained as him using a gliding cape, Nth metal wings, a jet pack, a magic flying belt, etc.) is always dependent on using his stunts to fly, unless he has acquired such a device as a trophy in-game.

In addition to stunts, Aviators gain the following advantages by level:

At 1st level, Aviators can fly and land any aircraft.

At 2nd level, Aviators can identify any aircraft on sight, navigate without charts, and have an innate direction sense that is always accurate.

At 3rd level, Aviators can communicate with each other via Morse code and reflected sunlight when up to 1 mile apart.

At 6th level, Aviators gain the ability to "summon" an aircraft once per day. The aircraft does not just appear, but is suddenly findable within 60 ft. of the Aviator, or as close as conceivably explainable. At 6th level, the maximum weight of the aircraft is 4,500 lbs., but this amount doubles at every additional level until 10th level, at which point the Aviator can "summon" a heavy military bomber.

Saving Throws: They enjoy a +2 bonus to saves against poison and missiles, and a +1 bonus to saves against science and plot.

Level	XP	HD	BHB	ST
1	0	1d8	+0	16
2	2,500	2d8	+1	15
3	5,000	3d8	+2	14
4	12,000	4d8	+2	13
5	25,000	5d8	+3	12
6	50,000	6d8	+4	11
7	100,000	7d8	+4	10
8	175,000	8d8	+5	9
9	350,000	9d8	+6	8
10	425,000	9d8+2	+6	7
11	500,000	9d8+4	+7	6
12	575,000	9d8+6	+8	5

Aviator Stunt Advancement

Level	Stunt Level		
	1	2	3
1	1	-	-
2	2	-	-
3	2	1	-
4	3	1	-
5	4	2	1
6	5	2	1
7	6	3	1
8	7	3	2
9	8	4	2
10	9	4	2
11	9	5	3
12	9	5	3

Aviator Stunt Lists

Level 1

Analyze Piloting
Bomb I
Boyish Charm
Conjure Parachute
Detect Enemy Planes
Deadstick
Drop-Off
Fly III
Increase Speed
Out of the Sun
Predict Weather
Wing Walking

Level 2

Coast on Fumes
Conjure Last Parachute
Evasive Maneuvers
Fly IV
Improved Take-Off/Landing
Jump from Plane to Plane
Obscurement
Power Dive

Repair Plane Damage
Shoot Gas Tank

Level 3

Bomb II
Endure Elements
Feather Landing
Fly V
Gust of Wind
Levitate
Locate Airbase
Speak with Birds
Shoot Gas Tank II

THE VINDICATORS: CHAPTER THREE

Fiction by Steve Lopez

The story so far: *The time is the 1930s. The city of St. Nicholas, Maryland is being plagued by a series of lethal tenement fires; arson is suspected, but no arrests have been made. Meanwhile, business has been slow for private investigator Doug Davis, giving him a lot of free time on his hands. One afternoon while bending a bar rail at a local tavern, Davis is attacked by a drunk whose clothes smell like gasoline. Suspecting an involvement with the tenement fires, Davis searches the man's pockets after the fight and discovers an address for a building in the warehouse district of town.*

Davis is part of an informal vigilante group known as The Vindicators; other members include wealthy socialite Jedediah Singletary (a.k.a. The Twilight Phantom) and the mysterious strongman known only as Prometheus. After contacting his fellow Vindicators, Davis leads them on a nocturnal investigation of the warehouse at the address he'd discovered. The Vindicators find a secret entrance to what they suspect was once a subterranean bootlegger hideout. Exploring the catacombs, the men encounter a giant bat as well as a handful of thugs. The Twilight Phantom is wounded in the fight, causing The Vindicators to cut short their expedition.

Davis telephones Singletary the following day, rousing the latter from a dream of his past life in Tibet, a dream in which Singletary's dead lover Wei delivers a cryptic warning. Davis asks the socialite to check the county records office for details on the tenement properties which were burned in the suspected arson attacks...

Jed Singletary did his best to affect a jaunty demeanor, twirling his walking stick as he mounted the courthouse steps. His side smarted like the dickens from the slashing knife wound he'd suffered in the catacombs and he wished he were still home in bed, on the mend. But Davis had said this trip was necessary, and there was some apparent bad blood between the P.I. and a

woman named Horvath who ran the records office, preventing Davis from making the trek himself.

Bad blood between Davis and someone in a position of authority, Jed mused somewhat mean spiritedly. Imagine *that*.

After checking the directory posted in the courthouse's foyer, Jed had no problem finding the proper door. The painted words on the door's smoked glass window panel confirmed that this was indeed the office where the county's records were stored.

The office itself was gloomy *in extremis*; so many shelves of boxes were crammed into the room that the light from the windows was almost entirely blocked, and the electric bulbs ensconced within yellow glass ceiling fixtures provided poor lighting. A wooden counter blocked access into the room proper; behind the counter stood two cluttered desks. Jed didn't see anyone in the room, but he did spy a bell sitting on the counter; he gave the bell a smart little jab with the head of his walking stick.

The sound brought a figure from a back room. Young, brunette, and quite pretty, the woman wore a simple flower print dress which swished about her knees as she walked briskly to the counter.

"May I help you?"

"Miss Horvath, I presume?"

The young lady laughed merrily, a musical sound. "No, no, sir. Miss Horvath is sick today. I'm her assistant, Miss Hooke. How might I help you?"

"A pleasure to meet you, Miss Hooke, and a bit of a relief. From the way a friend described Miss Horvath, I couldn't possibly associate her rumored ogreish disposition with a creature as lovely as yourself."

Miss Hooke raised a hand to her mouth and chuckled. "I can't believe you've come here just to flatter me, Mr....Mr....?"

"Singletary. Jed Singletary." He reached out a hand and she grasped it lightly. "I'm here because I would like to check the ownership of a few properties in which I'm interested. Flattering such a charming young lady as yourself is just a side benefit of my visit."

Jed produced a list of addresses for the young clerk to read. "Please give me a few minutes to locate copies of the deeds," she said. "Most of these addresses seem to be fairly close together, so this shouldn't take too long."

After bustling around various file cabinets and boxes for about ten minutes, Miss Hooke returned with an armload of folders and papers.

Pushing her way through a low wooden gate to Jed's side of the counter, the girl deposited the stack on the countertop; as she did so, her elbow bumped Jed's side, directly on the still-throbbing knife wound. Singletary winced audibly.

"Oh, I'm awfully sorry!" the clerk cried.

Jed smiled wanly at her. "No, no, it's quite all right. It's not your fault at all. I strained a muscle playing tennis and it's still a bit sore."

The girl took a half-step back and studied Jed's face intently. Her face brightened as she cried, "*Now* I know where I've seen you before! You're in the newspapers all the time! They're forever printing photos of you with heiresses and debutantes and such in the Society pages."

"That's right," Jed nodded. "You're absolutely right."

"I'm sorry I didn't recognize your name at first," Miss Hooke apologized.

Jed laughed. "Miss Hooke, I'm sure you have many, many things more important to remember than a name you saw a few times in the newspapers, especially as you work in a very detailed and exacting job."

Miss Hooke smiled a bit as she began to open folders and direct Jed's attention to their contents. Jed found himself oddly pleased by her smile.

She *is* quite lovely, he thought, and she seems a lot more genuine and sincere than those "heiresses and debutantes" with whom I usually spend my time.

Jed pushed those thoughts aside as he got down to business. He started writing down information from the deeds, and noticed a curious pattern beginning to emerge. Most of the burned properties belonged to the same owner. And that wasn't all...

After an hour or so, Singletary had all the information he (or, rather, *Davis*) needed. He folded his handwritten notes and placed them in his inside coat pocket.

"Thank you very much, Miss Hooke; you've been *incredibly* helpful."

The girl smiled again, a bit more shyly this time. "Before you go, Mr. Singletary, may I ask you something? Miss Horvath would skin me alive for this..."

"But, fortunately, she's not here," Jed said with a smile. "How could I possibly refuse such a pretty young lady? What can I answer for you?"

"Um..." Miss Hooke seemed positively embarrassed now, drawing a line on the floor with the toe of one shoe. "I read in the papers about those fancy places you take those rich girls. What

are they like?"

"The girls?"

"No!" the young clerk laughed. "Those places - the clubs and restaurants."

"What are they like?" Jed looked at her for a long moment and smiled. "How'd you like to find out?"

Miss Hooke looked up at Singletary, dumbfounded. "Are...are you...?"

"Asking you out for a night on the town? Why, yes, I suppose I am at that!"

"Oh, no, no, no, no! That's not what I was implying! I mean, I could lose my job! Miss Horvath -"

"Isn't here and doesn't have to know," Jed interrupted. "What do you say?"

Miss Hooke looked down at the floor, smoothing the folds in her simple print dress. "Mr. Singletary, I'm not like those rich girls..."

"I know! That's what I like about you!" Jed laughed.

"No," the girl said sadly. "What I mean is...well...I work here in this office. I don't have really fancy dress up clothes..."

Jed smiled and raised her chin with the edge of his forefinger. "Miss Hooke -"

"Barbara. My friends call me Barb."

"All right, Barb. Call me Jed. Look, I'd offer to buy you some fancy clothes, but that would seem pretty forward I should think. But I really would like to get to know you better.

"You know what those fancy clubs and restaurants are like?" he continued. "They're *boring*, and I don't like most of them, truth be known. But there's a place I *would* like to take you. It's a little restaurant my friend Doug introduced me to, with the *best* fried chicken and apple pie I've ever had *anywhere*. So what do you say to this? We'll have dinner there, get to know each other, maybe go see a movie after we eat. And then if you still want to go to one of those fancy places another time, I'll fix you up with something to wear - provided neither of us feels too oddly about it, just a gift, no "strings" attached. How about it?"

Barb smiled, seeming to Jed to brightly illuminate the gloomy office. "I'd *love* to."

"One condition," Jed grinned. "You have to wear that same dress that you're wearing right now - those little blue flowers match your eyes perfectly."

Barb blushed, smiled, and nodded. Jed handed her his card. "You phone me and tell me

when you'd like to go, and no matter what else I might have planned, I *will* drop it to spend the evening with you." He reached to the side and opened the office door. "Thank you for your help, Barb. It was a *joy* to meet you."

"And *you*, Mr. Singl- uh, *Jed*. Thank you for stopping in."

Jed nodded to her and closed the office door behind him as he stepped into the hall. He lingered for a moment as he switched his walking stick to his other hand. A sound caught his ear and he smiled.

It was the sound of a young woman's voice singing softly on the other side of the door.

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<http://fourcolorglasses.wordpress.com/2011/11/20/the-vindicators-chapter-index/> for online chapter index.

COMIC BOOK WORLD

A Feature on Feature Comics

By Scott Casper

I have been reading a lot of Feature Comics from Quality lately as I prepare material for SUPPLEMENT IV. Only a few characters will end up in the supplement, which is almost a shame because comic books in the Golden Age used to be anthology titles packed with characters. Over 68 pages, Feature Comics #24 gave you a whopping 22 features between 1 and 9 pages long. And, reading it, it gives me a bunch of ideas about how I could use this stuff in an H&H game.

The first feature, the longest of the bunch, is a Charlie Chan, complete-in-9-pages mystery. Charlie Chan is drawn to resemble Warner Oland, the original actor to portray Charlie Chan in the movies. It seems a little creepy, actually, since this issue came out 13 months after Oland died, but given Quality's reputation of reprinting never- or obscurely-published comic strips, it is likely that this strip was done before Oland's death.

The page layout and story pacing suggests this might once have been intended as a three-panel comic strip - perhaps a blessing in disguise for the short story, as it forces a slight advancement in the plot to happen every three panels. It is also fortunate that the plot is fairly simple and straightforward, as Chan has to decide which of the passengers around him on a ship is actually a master jewel thief named Grissac (which is not also the name of a Captain Marvel villain, but so should be).

The plot is straightforward in that there are few complications (Number One Son is conveniently indisposed with sea-sickness for the whole story so we are never treated to a comic sub-plot) and simple in that Chan makes several assumptions that just luckily turn out to be true (like how the friends that he last met two years ago are beyond suspicion). It's still a true mystery story, though, with a satisfying resolution. The main clue did escape my attention as it whizzed past at the rapid pace of the story. And, better still, it charmingly evokes the feel of the Charlie Chan films.

If I was running this scenario as an H&H adventure (I've seldom, in 28 years of gaming, been lucky enough to have players who enjoy a mystery scenario, but hypothetically), I would make a list of assumptions the players could make that are true and roll for one assumption for each Hero -- like a rumor table, but with all true ones. Nothing bogs down a mystery scenario more than players who are afraid of spending too much time on a dead end and, I suspect, this approach would help narrow their options without making the scenario feel railroaded. I would also take from this story the effect of its pacing and be prepared to have a character around the Heroes voice a clue or helpful suggestion - or just have something happen around the Heroes, like a knife thrown from the dark - at frequent intervals.

For a longer scenario, I might also take an old time movie, like a Charlie Chan film that my players are unlikely to have seen or recall accurately, and steal from it like crazy.

Following the longest story in the issue is a one-page feature called "Off Side" that consists of four, one-panel jokes. The jokes aren't funny, but I suspect they aren't meant to be. Instead of an abrupt transition between features, these one-pagers serve as a sort of pallet cleanser, getting you ready for the next story. Perhaps one reason there are no successful anthology comic books anymore is that this technique has been forgotten. The abrupt transition forces the reader to either 'switch gears' quickly or put down the comic book for a while and come back to it later, while a successful comic book is devoured in one sitting.

That said, the next feature was not worth the pallet cleansing, being instead another three-pages of pallet cleansers bearing the name and character of Lala Palooza. Lala is an upper class society girl plagued by her comic relief, good-for-nothing, Wimpy-like, live-in brother Vincent. Indeed, if Lala was ever actually the star of these one-pagers, she has long-since been eclipsed by Vincent's shenanigans. Vincent fights and gambles when he's not being idle and avoiding work, making it impossible to understand why Lala would put up with him - but I suppose that's more thought than you're supposed to invest in

this. The past page of the three is the last, with the semi-clever notion of contrasting Vincent's classy-sounding diary entries with how he really spends his day.

Rance Keane is Feature Comics' resident cowboy. The plot is nothing original - a conman is pretending to be the inheritor of a ranch so he can sell it, but Rance can tell he's a phony because the conman is dumb enough to use the wrong hand. What makes this story worth studying is that every character -- the sheriff, the old Indian, the cowhand -- has a history with Rance and we even learn who long he has known them. Every H&H Editor needs to put at *least* this much effort into planning how Supporting Cast Members know each other and how they figure into the Heroes' back stories.



Rance would enjoy some better than average artwork in future issues, but none of it is on display yet in issue #24.

The following two pages are more pallet-cleaning comic strip reprints. 'Toddy' is about a Dennis the Menace-like young scrapper who clearly makes his mother miserable. 'Mortimer Mum' is less clear. In one half-page installment, Mortimer becomes a 'mum' when he finds a baby in a basket on his doorstep, but the following installment is a short joke at Mortimer's expense with no baby in sight.

Two pages of comic strip reprints of 'Jane Arden' follow, spread out over four pages. It's hard to say what Jane is. Each page of her strip ends in a paper doll of Jane or one her friends with some outfits to dress them up in (go on, kids, cut up your comic books!) so it would seem she's a model, but the police are asking her to go undercover for them at the beginning of this adventure. The plot is similar to the Charlie Chan story, but this time Jane needs to find a jewel thief by locating his fence, rather than picking him out from a crowd of suspects. There's not much to recommend about Jane Arden for H&H, though perhaps one could make an argument for using paper dolls as miniatures. The artwork on Jane Arden is quite good and usually the best work in Feature Comics since Will Eisner's Black X moved to Smash Comics.



At the bottom of each page of Jane Arden is a shorter strip called Lena Pry, a very poor quality Li'l Abner clone. The less said about it the better.

The two-page 'Big Top' is a straightforward soap opera, but with all the visual appeal of the circus. It anticipates the movie The Greatest Show on Earth by 14 years, but is otherwise of little use to gamers.

Another page of 'Off Side' follows with one good visual joke out of five attempts. This time the pallet cleanser is there to get you ready for 'The Clock Strikes'. This was Feature Comics' big draw until Doll Man debuted. Bought from his previous publisher, Centaur, The Clock is not only widely credited for being the first original masked character in comic books and for being the "missing link" between the pulp heroes and the superhero genre, but also must hold a record for the sheer number of titles he jumped around between two companies. That said, it is also easy to see how The Clock would up languishing in obscurity, with the fault almost entirely being in the hands of his creator, George Brenner. A sub-par artist, Brenner would seldom draw any kind of action scene, would trace old panels as often as he could, and one time committed the unpardonable sin of reusing the entire art from an earlier issue with only the word balloons changing.

In this installment, Brian O'Brien (usually spelled O'Brien) drops in on his friend, Police Captain Kane (hint for H&H players: police contacts are great for picking up plot hooks!), and learns of a swindler who is about to get away scott free because the witness against him has been murdered. The police have nothing other than circumstantial evidence linking the swindler to the crime, who has an alibi to boot. Still, that doesn't keep Brian from suspecting him and he mails him one of The Clock's business cards with the threat that he will show up at midnight. The swindler, frightened, summons all his accomplices to help protect him. This is all the proof The Clock was waiting for, as he needed to catch the swindler and the real killer in the same room to prove their collusion. He then paralyzes all three mobsters present with nerve pinches so the police will find them together. How a good lawyer wouldn't manage to get them off on evidence like that is never explained, but in a

five-page story you can't expect an episode of Law & Order.

The best lesson the H&H Editor can take from this is not to get too hung-up on the reality of how the law works. Flimsy evidence and the admissibility of evidence gathered by vigilantes are staples of the genre. And in most cases, that's all it takes. Except for a few popular supervillains, most bad guys who get arrested are never heard from again.

The following pallet cleanser is a half-page of 'Rude Goldberg's Side Show', a quarter-page of 'Candid Cartoons' and a quarter-page of rhyming 'Twisted Tales'. Rude Goldberg's witty inventions are rightfully famous and this issue's mosquito killer is no exception (the mosquito, having dulled the tip of its proboscis on a false leg, will surely head to the nearest emery wheel to re-sharpen it...).

The next four pages are dedicated to the 'Joe Palooka' syndicated comic strip. Joe is a boxer from Brooklyn (though we never see him boxing in this issue) who isn't well-educated, but his innocence highlights the hypocrisy of everyone smarter around him. It's a charming strip.

'They're Still Talking' is a one-page pallet cleanser drawn in the 'Ripley's Believe It Or Not' style, but with a sports theme.

The next four-page feature is 'Gallant Knight', a Prince Valiant-lite story of the paladins of Charlemagne. Sir Raymond of Navaria has just won a duel with a Tartar spy, but is still lost in the Enchanted Forest until he comes across a lone maiden at a bridge who offers him water. The maiden is an "enchantress", but only in the magic-lite sense that the water is drugged. Easily subdued by soldiers who were hiding nearby, Raymond is dragged off to the court of the unimaginatively named Land of Shadows where he is made a slave.

Meanwhile, Sir Neville goes in search of Raymond only to encounter the same maiden, but luckily thinks he's too busy to drink the water and has to be dragged down by greater numbers by the soldiers in hiding. Later, Raymond passes Neville's cell and warns him that all the food and drink is drugged to keep the slaves weak. By not eating, Neville is able to stay strong enough to overcome the guards until he finds someone with a whole pot-full of "potion" that will serve as an

antidote to the drug. With the rest of the slaves freed, the King of the Land of Shadows is quickly overthrown. Raymond stays behind and Neville rides away as this serial draws to its not-too satisfying conclusion, with a note at the bottom that next month will feature the new adventures of Captain Fortune.

No explanation is given as to why these Frenchmen have such English names.

The following pallet cleanser is another page of 'Rude Goldberg's Side Show', 'Candid Cartoons', and 'Twisted Tales', with the first of the three being the only reason to pause on this page.

The next three pages come from another syndicated comic strip called 'Dixie Dugan'. 'Dixie Dugan' seems to be a soap opera with a strong vein of comedy thanks to her Pa, a sort of domesticated Captain Haddock. The art is on par with 'Jane Arden'. At the top of each page is a short strip starring "Good Deed" Dotty, done in an entirely different style. Sort of a homely Little Audrey, Dotty is about as whimsical as you can get in three panels.

'Slim and Tubby' is an unusual two-page feature. It's set on a dude ranch and you'd think it's a Western, but it's really a soap opera. Slim and Tubby are ranch hands, but they're more like spectators to the drama going on between the guests on the ranch. The theme of this issue's installment is boxing, with two guests at the ranch being boxers; one is a bully and the other wants to teach the first one a lesson by training one of the cowhands (not Slim or Tubby, but a tougher hand named Benton) to box him.

"Wind screamed through the taut rigging like angry ghouls," begins the two-page text story "Devil's Head". All comic books had a couple of pages of text story back then so they could be sold at cheaper magazine rates. This is a simple, but heartwarming tale about two brothers, one tough and one timid, and the inner strength the former learns of too late from the latter. However, what really makes this story stand out is the overblown prose which, if taken literally, would make for an exciting H&H adventure about a ship beset by ghouls and demons during a storm.

The next syndicated feature is four pages of

'Ned Brant' comic strips. Ned is a high school/college football coach who takes some of his players along with him adventures. Because the art is pretty sketchy, it is hard to say what exact age the players are supposed to be. One of them has a rich father who believes mobsters are looting one of his gold mines. He is right, but the coach and players find the secret tunnel to where the gold is being kept and ambush the mobsters.

What makes this H&H-relevant is the temporary Supporting Cast Members - for this adventure only, the regular cast is accompanied by two unnamed government agents. The author uses them exactly right, keeping them around to eliminate false leads while keeping them away from the action until the heroes have had a chance to shine. In this case, had the government agents not been there to check out the tire tracks, the heroes might have followed them and wound up being miles away when the mobsters doubled back for their gold.

Two pages of 'The Bungle Family' follows, a syndicated comic strip about George Bungle and his domestic adventures of getting so into a radio program that he literally sticks his head inside the radio, or catching so many fish he sinks his boat and then no one will believe him. It's light-weight comedy done in a cartoony style, but the imaginary radio show, "Daggers of Doom" actually sounds more interesting. The artist has a gift for drawing clothing patterns. Each page of 'The Bungle Family' is accompanied by a cute two-panel strip called 'Little Brother' and a one-panel strip called 'Another Day Shot' that misses two chances to be funny.

The next feature is the four-page 'Reynolds of the Mounted'. This installment is unusual for starting *in medias res*, jumping into the action without even an explanatory caption. A killer is out for revenge against a village of fur traders. The effort to bring the killer to justice requires an ensemble cast, with Reynolds assisted by fellow Mounties Bob and Tom and pilot Bert.

Reynolds is a low-level Fighter; the only time he goes solo, he is knocked out right away. The story has a randomness to it that makes it seem like it was a RPG transcript as well; you would expect Reynolds to deliver the final blow to the bad guy since it is his strip, but Bob is the one



who hits the bad guy - with a crashing plane. It's like Bob blew a saving throw, but the Editor took pity on him and turned his fail into a win. Also worth pointing out to H&H Editors is the role weather plays in the story. Reynolds wants to play it safe and wait for Tom and Bob to come back to him with dynamite, but no Editor would want the low-level Heroes having over-kill like that. So the weather just happens to turn dangerously cold, forcing Reynolds to act rashly or take cold damage.

A one-page pallet cleanser of six panels of mildly amusing 'Off the Record' follows.

The last feature is four pages of the syndicated humor strip 'Mickey Finn'. Mickey is a cop, but this is as much a police procedural as Car 54, Where Are You? Half the time, he is just watching his dim-witted Uncle Phil getting into trouble. At the top of each page is a three-panel strip called 'Nippie'. Nippie is a boy who always does things wrong, but not in a particularly funny way.

One thing the old anthology books apparently did not always do was leave off with something exciting. I can appreciate the difficulty of balancing humor and adventure, as well as the more important need of hooking the reader with a strong first story. Indeed, this too would be a lesson for the H&H Editor. Each scene in his scenario should be like a Golden Age anthology title, with a strong opening scene to hook them, a good balance of adventure and humor, and scenes that move through the scenario briskly.

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.

Mickey Finn, Beat Cop

F 1, hp 6. AL L. S 12, I 12, W 10, C 13, D 11, Ch 12.

Mickey is a good-hearted cop and a second-generation Irish-American with no trace of brogue. Baby-faced and a big kid at heart, he is always trying to make nice with street urchins. He makes a point of knowing and being friendly to everyone on his beat, no matter what their ethnicity, making him an excellent source for local information. If he has a failing, it is being too trusting of his ne'er-do-well Uncle Phil, a crabby, lying, chiseling old man who cannot hold down a job.

Danny Leonard, Young Trouble-Maker

M-U 1, hp 2. AL C. S 10, I 12, W 9, C 12, D 13, Ch 10.

Danny was a down-on-his-luck street urchin

who probably would not have made it to the age of 15 had he not pinched a top hat from a magic show on a lark. The magician was a true Magic-User, though, and the top hat served as his wand. Most Magic-Users require years of practice to work a wand, but Danny had a natural gift for it and found that, if he passed his hand over the hat and said whatever bogus magic words came to him, that he could charm people and make them do his bidding. Danny is a mischievous young man, but not evil. He uses the hat to work true magic only as a last resort to feed and house himself and his friends and even then only affects people's actions as subtly as possible - not out of a sense of propriety, but because he fears the magician he stole the hat from will sense the magic being used and track him down to take the hat back. His confidence boosted by the magic hat, Danny has already become an excellent con artist and can usually get what he wants without magic. This has attracted a loyal body of half-pints to him.

Marvin Winterbottom, Insurance Company Manager

Su 1, hp 8. AL L. S 14, I 12, W 15, C 14, D 12, Ch 12.

Mr. Winterbottom is a 45-year old man, mostly bald, with an old-fashioned handlebar moustache that has mostly turned white already. He has never considered donning a mask and becoming a vigilante, yet is still an unlikely Superhero. Unfailingly honest, generous, and charitable, Marvin once loaned a dollar to a sailor and was repaid with Whiffle Hen feathers and the advice to always sleep with them in his pillow. Fifteen years later, the minimal but constant exposure to Whiffle Hen feathers has given Marvin surprising strength. But even though Marvin is aware of his good fortune, he has tried not to let it change him. He still dresses and acts the part of a gentle businessman. It would only be if his business were threatened that he would reveal his true strength, which could certainly happen, with all the racketeers in town...

More Environments for H&H

The following was cut from SUPPLEMENT III:

Aerial Wilderness: Years before H.P. Lovecraft populated the stars with horrific monsters, Arthur Conan Doyle wrote "The Horror of the Heights", populating the *clouds* with horrific monsters. While no Golden Age comics of my acquaintance ever picked up on this notion, it is certainly possible - what with the ready access to the sky via airplane - to turn the sky into an encounter area and - with the possibility of solid clouds - it is even conceivable to turn the sky into an aerial hideout complete with levels.

It is recommended that Editors ignore the extreme cold and lack of oxygen at high altitudes unless the Heroes have some means to deal with these conditions. Sadly, falling damage is not so easily ignored.

Aerial Wilderness Encounters (Low-Altitude)

Roll	Result
1	Cockatrices
2	Floating Eyes
3	Gargoyles
4	Mad Scientists (with some sort of flying machine)
5	Ogre Magi
6	Robots (normal or large, with built-in rockets)
7	Giant Wasps
8	Wraiths
9	Moon Men (with a rocket)
10	Moon Women
11	Harpies
12	Fighter pilots (levels 1-3)
13	Giant Mosquitoes
14	Pegasi
15	Magic-Users (levels 3-6)
16	5 HD White Dragons
17	Griffons
18	Pteranodons
19	Winged Snakes
20	Giant Vultures

Aerial Wilderness Encounters (High-Altitude)

Roll	Result
1	Aliens (with spaceship; be creative!)
2	Chimerae
3	Baalrog Demons
4	Djinn
5	Gold Dragons (any size)
6	Red Dragons (any size)
7	Efreet
8	Air Elementals (any size)
9	Cloud Giants
10	Manticores
11	Fighter pilots (levels 4-7)
12	Huge or Giant Robots (with built-in rockets)
13	Specters
14	Vampires (any HD)
15	Magic-Users (levels 7-10)
16	Martians (in Martian rockets)
17	Venusian Frog-Men (in Venusian rockets)
18	Black Dragons (any size)
19	Green Dragons (any size)
20	Rocs

Astral: Though entirely optional, Supplements I and II make reference to both being ethereal and the astral plane. These can be two separate experiences, or both refer to the same thing, at the preference of the Editor. The Editor can describe the astral plane in any manner - indeed, the astral plane need not even be described the same way twice, perhaps being completely different

anywhere one enters it -- but it is encouraged that it have most physical laws in common with Earth's so as not to need a complete new set of game mechanics. If nothing else, the Astral Plane should be spacious and mostly empty, making encounters there even more infrequent (1 in 8 chance per 6 hours would be a good guide).

Astral Wandering Encounters

Roll	Result
1	Basilisks
2	Cockatrices
3	Invisible Stalkers
4	Lamassu
5	Lemure Demons
6	Alien Magic-Users (level 7-14)
7	Psionic Aliens (level 3-12)
8	Psionic Humans (level 3-12)
9	Human Magic-Users (level 7-14)
10	Phase Spiders
11	Yaksha Demons
12	Maruts

Sample Astral Encounter Area: The Dead King's Club. Built on an oasis of solid land in the astral, this club serves an exclusive clientele of psionics and magic-users from Earth and, occasionally, guests from other worlds who come to gamble, eat, dance, or just listen to good big band music. A magical gate from the Stork Club in New York City allows non-magical and non-psionic staff and entertainment to come to the club (and are well-recompensed for their secrecy!). The most exclusive gambling game at the club is run by a cigar-smoking, tux-wearing wizard called Sullivan who takes bets on newcomers' survival on the astral plane. Progress is monitored using a scrying pool in the club that can only be viewed by someone who tosses a magic item into it. The club is named for an invisible tower, reached only via secret doors, that is said to house the ghost of a long-dead king who some seek out for advice.

Magic Forests: For whatever reasons, when magical beings from other dimensions visit Earth, they seem to like hanging out in our oldest forests.

Sometimes they are there for specific purposes, like guarding magic items. There is a 1 in 6 chance per 2 hours spent in a magic forest of becoming hopelessly lost and needed to be lead out by a forest dweller. There is a 1 in 8 chance per 4 hours spent in a magic forest of encountering a time distortion; from that moment on, all time spent in the forest will have been twice as long once leaving the forest. Forest encounters should have a 10% greater chance of either having a magic item or knowing where one is. Take climate into account when choosing encounters for magic forests; jungles are treated as tropical forests.

Magic Forests

Roll	Result
1	Bandits or Green Dragons (any size)
2	Bears
3	Dryads or Will-o-the-Wisps
4	Centaur
5	Giant Centipedes (any size)
6	Creeper Vines (any size)
7	Werewolves
8	Ogres
9	Giant Rats
10	Giant Snakes (Constrictor or Poisonous)
11	Giant Spiders (any size)
12	Giant Venus Fly-Traps or Jungle Vine-Trees (any size)
13	Giant Wasps
14	Wolves
15	Barghests (any size)
16	Wild Boars
17	Druids
18	Satyrs or Wereboars
19	Giant Mosquitoes
20	Man-Eating Trees (any size)

Sample Magic Forest: The Boundary Waters is the name of a natural region consisting of the Superior National Forest and Voyageurs National Park of Minnesota and the Quetico Provincial Park of Ontario. Waterways crisscross the region, surrounded by glacier-formed cliffs overgrown with over 400,000 acres of mostly pine trees. Bogs, some of them of incredible depth, can be found in remote, rocky depressions. Though the Boundary Waters are not untouched by humans, this "borderland" is not entirely mapped and some areas of it are not only wild, but touched by magic. This magic came to the forest almost 500 years ago, as the Ojibwe Indians tell it, when a "thunder giant" started to appear there. Unknown to the Ojibwe, the giant was a storm giant with the ability to teleport between forests that has since gone on to fuel one of America's tallest tales. The giant is often accompanied by a large, blue-tinged auroch of maximum hp.



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