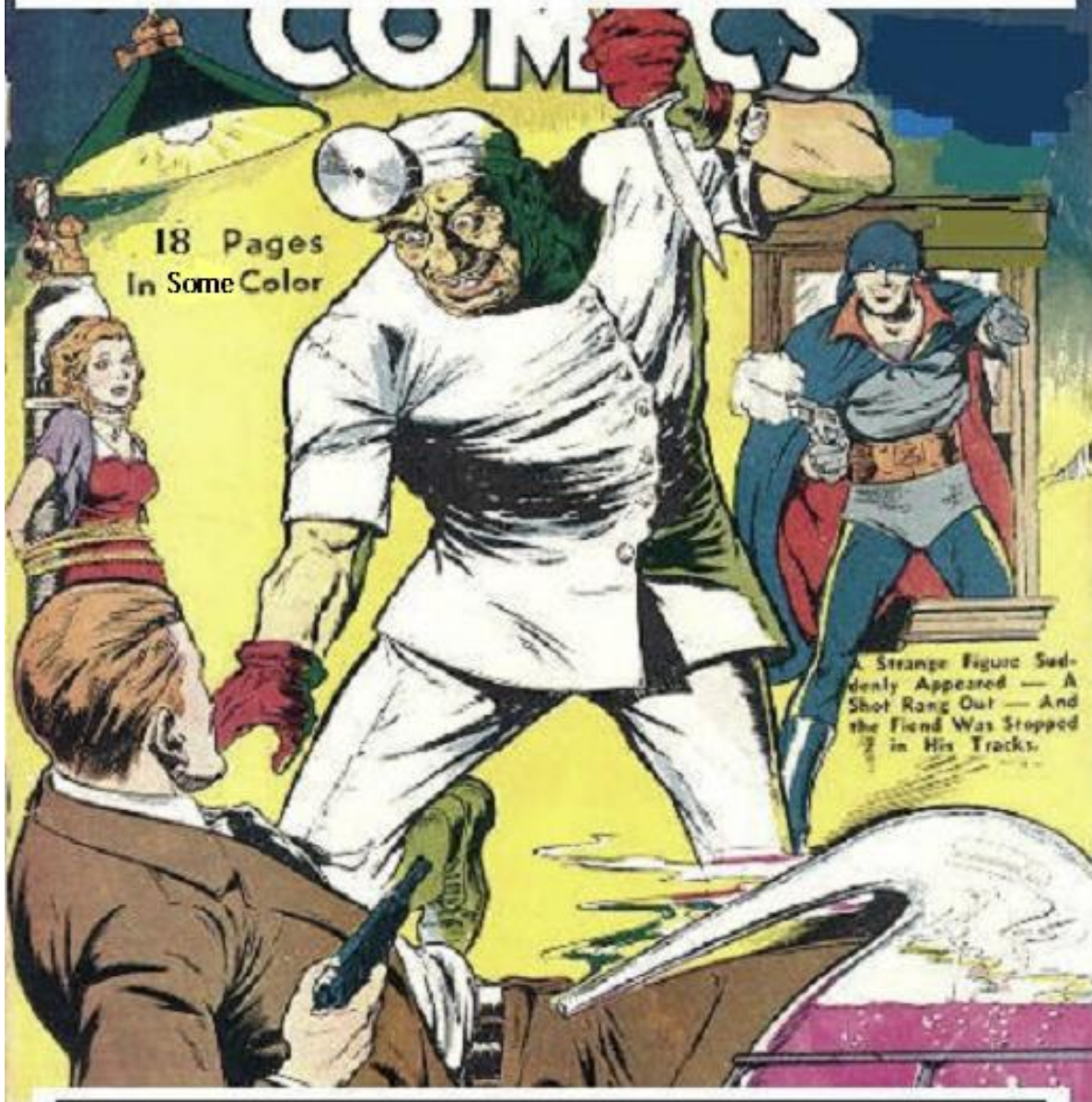


The Trophy Case

Vol. 1, No. 7

Spring 2012



18 Pages
In Some Color

A Strange Figure Suddenly Appeared — A Shot Rang Out — And the Fiend Was Stopped in His Tracks.

Aviators * Mysterymen * Scientists and more!

In the Hideout...

--Scott Casper--



The theme of this issue is class. Some games got it, some don't! No, I kid. I mean, of course, character classes. And what better news to start with than the fact that, at last, the Aviator class is complete?! As you may or may not know, the Aviator class' stunt descriptions were lost when I only *thought* I'd saved them. And maybe

it was for the best after all, for with the extra months to think about it, I think the stunts are only better now.

I've been a little surprised, actually, at the interest I've heard from H&H fans in the Aviator. Could there be a market out there for a return of the aviator comic book genre? The return of Skyman? A new beginning for Air Boy? Stranger things have happened.

Speaking of strange, it seems strange to me now that I thought the Scientist class was ready to go when I published SUPPLEMENT III. The improved inventing things skill was a start, but it alone was not enough to build a class around. So, as an extra feature this issue, you also get the completed Scientist class! I think you'll find him much more playable now. In fact, if you're interested, I can always take on more players in one of the online H&H campaigns...

But wait, there's more! Because, while play-testing a high-level Mysteryman in the online JSA campaign and working on Mysteryman write-ups for SUPPLEMENT IV, I've come to realize that the Mysteryman needs a little boosting too. So, in this issue, you will also see the complete Mysteryman class for the first time!

As I look back at where TSR (and D&D) was at this time in its early history, its first newsletter was just ending with the seventh issue, to be replaced by the bigger, more polished magazine THE DRAGON. Of course, I'm a little saddened that Great Scott! Games is not at the point where it is ready to launch such a periodical, but it was neither a likely nor even necessarily a preferable goal. The "grand experiment" with the Old School Renaissance and retroclone games is, in part, to see what TSR would have looked like had it stayed a small operation; what D&D would have looked like had it stayed a hobby and not an industry. So we're going to stay small and stick with the quarterly newsletter format - at least until such time as we are swamped by both demand and article submissions.

We're almost two years into TROPHY CASE newsletters. This is year four for HIDEOUTS & HOODLUMS as a whole. In terms of moving through the Golden Age of comics chronologically, we are wrapping up covering 1941. That's a lot of accomplishments, but what's in store for you next?

SUPPLEMENT IV: CAPTAINS, MAGICIANS, and INCREDIBLE MEN is underway and we are currently expecting it to be done by September. You'll read more about that in this very issue. Before September, you will likely see the very first stand-alone H&H adventure module, already written and being playtested by Fan Supreme Steve Lopez. And you'll get to read more about that later too.

Exciting things ahead!

Editor: Scott T. Casper

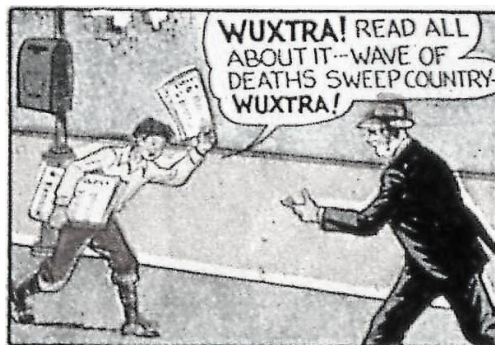
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SPECIAL FEATURE:
THE (Rest of the) AVIATOR,

A NEW CLASS FOR H&H

Aviator Stunt Descriptions:

Analyze Piloting

Stunt Level: 1
Range: 1 mile
Duration: 2 turns/level

By examining, for at least 1 minute, how well a pilot handles his plane, the Aviator can tell what level in the Aviator class the observed pilot is.

Bomb I

Stunt Level: 1
Range: 40 ft. + 30 ft./level
Duration: 1 minute

The Aviator can improvise a bomb by dropping an ordinary object of at least 1 lb. weight (like a big wrench) from above his target. If dropped on a flying vehicle, the pilot of the targeted vehicle must save against plot or his plane will lose half its Movement rate, be unable to perform stunts, and leave a trail of smoke behind it (that can serve no purpose other than to be traceable) for 1d6 turns. If dropped on a living target, the bomb is +1 to hit and does 1-10 damage.

Bomb II

Stunt Level: 3
Range: 100 ft. + 60 ft./level
Duration: 1 minute

The Aviator finds a real bomb or other explosive device in his plane to drop, even if the type of plane he's flying isn't a bomber. The Aviator can target another vehicle, at which point the pilot of the targeted vehicle must save against plot or everyone onboard will take 6d6 damage and the vehicle will become inoperable (leading to a crash for 7d6 damage if airborne). Saves against science for half-damage apply.

Optionally, the Aviator can drop the bomb on the ground, doing 6d6 damage to all within a 20 ft. radius (same save applies).

Boyish Charm

Stunt Level: 1
Range: 20 ft./level
Duration: 1 turn/level

For the duration, the Aviator gains a +3 bonus to Supporting Cast Member rolls affecting the opposite gender. After the duration expires, those affected will have a hostile reaction to the Aviator for 1d4 turns.

Optionally, an Aviator can use Boyish Charm to force a commanding officer to save against plot before being able to discipline the Aviator until the duration expires.

Coast on Fumes

Stunt Level: 2
Range: 2 miles+1 mile/level
Duration: Special

Even if the fuel gauge is on empty, the Aviator can still fly a plane the range of this stunt before needing to deadstick land (see the stunt) or crash. The duration depends on how long it takes the Aviator to cross that distance.

Optionally, this stunt could also apply to the Aviator himself, particularly if flying by other means than a plane. This stunt would then allow a fatigued pilot to continue piloting safely (a fatigued pilot has a 1 in 6 chance per turn of crashing).

Luckily, a crashing plane causes less damage to its inhabitants if it's out of gas - only 5d6 damage, with a save against science for half-damage.

Conjure Last Parachute

Stunt Level: 2
Range: Touch
Duration: Instantaneous

The Aviator, if onboard a plane, will be able to find the *last* parachute, even if a careful inventory of the plane had previously revealed that there were additional parachutes. This stunt does not negate the finding of any parachutes that has already happened, but no one else can find a parachute after the Aviator.

Conjure Parachute

Stunt Level: 1
Range: Touch
Duration: Instantaneous

The Aviator, if onboard a plane, will be able to find a parachute within arm's reach even if no one knew there was a parachute on the plane before.

Deadstick

Stunt Level: 1
Range: Touch
Duration: 1 turn

Referring to when a pilot has to glide in for a safe landing with no engine power, an Aviator can safely deadstick land with a successful save against plot. Without this skill, a pilot would have only a 2 in 6 chance of landing safely without crashing.

Detect Enemy Planes

Stunt Level: 1
Range: 1,000 ft./level
Duration: 1 turn/level

Even when visibility is low due to clouds, fog, or darkness, an Aviator can intuit when enemy planes are within range. This only counters natural cover; magical invisible planes, for example, would still be undetectable.

Drop-Off

Stunt Level: 1
Range: 1,000 ft./level
Duration: 1 turn

The Aviator can drop a nonviolent payload, such as paper leaflets, a single letter for your adversary, or a rose for a pretty girl, with pinpoint precision from above.

Endure Elements

See any d20 SRD document.

Evasive Maneuvers

Stunt Level: 2
Range: Touch
Duration: 1 turn +1 turn/level

Through a combination of hard banks and barrel rolls, the Aviator is able to dodge attacks, penalizing his attackers with a -4 to hit penalty for the duration. There is a 2 in 6 chance per turn of this stunt shaking another Aviator who has already used Find Blind Spot. The Aviator cannot attack and take evasive maneuvers in the same turn, but the Aviator can alternate between the two without penalty for the duration of the stunt.

Feather Landing

See the Superhero power from Book I.

Find Blind Spot

Stunt Level: 2
Range: 100 ft. + 50 ft./level
Duration: 1 turn +1 turn/level

The Aviator is able to get into position behind another flyer and stay behind him. For the duration, or until shaken off by a stunt (Evasive Maneuvers, Obscurement, Power Dive, *etc.*) or a save against plot, the Aviator enjoys a +2 bonus to hit and cannot be counterattacked by the flyer he is following.

Fly III-V

See the previous issue of The Trophy Case.

Gust of Wind

See the Superhero power from Book I. It is assumed here that the gust of wind is kicked up by a flying device, though, as opposed to something like super-breath. Range is doubled from the power.

Improved Take-Off/Landing

Stunt Level: 2
Range: Touch
Duration: 1 take-off or landing

The take-off or landing done by a 1st-level Aviator requires 3,000 ft. of clearance. At each subsequent level, this requirement is halved.

Increase Speed

Stunt Level: 1
Range: Touch
Duration: 1 turn/level

The Aviator can squeeze more speed out of his plane, increasing its Movement rate by 10 per level.

Jump from Plane to Plane

Stunt Level: 1
Range: 5 ft. +2 ft./level
Duration: 1 minute +1 minute/2 levels

The Aviator can leap between vehicles in motion without applying penalties to hit due to speed (see vehicle combat rules in Book III).

Levitate

As per the Superhero power from Book I. An Aviator of this level may be allowed to levitate even without a flying device, at the Editor's discretion.

Locate Airbase

Stunt Level: 3
Range: 3 miles/level
Duration: 1d6 hours - 10 minutes/level

The Aviator just senses where the nearest friendly airbase is automatically. If searching for an enemy airbase, or a concealed airbase, the duration actually determines the length of time it takes to find it, provided one actually exists in the above range.

Obscurement

Stunt Level: 2
Range: 30 ft. +5 ft./level
Duration: 2 turns + 2 turns/level

The Aviator can hide himself and an entire plane from sight, either with a smokescreen or, if available, cover from natural surroundings. Treat range as radius affected. An Aviator looking to break off from an engagement has a 4 in 6 chance of escaping without being seen from an area of obscurement.

Out of the Sun

Stunt Level: 1
Range: 200 ft./level
Duration: 1 turn

If the Aviator already has surprise against an opponent, this stunt gives the Aviator total surprise. Coming from out of the sun, the Aviator gets a free surprise attack at +2 to hit and, on the first regular turn of combat, also wins initiative. This stunt is only good during the daytime.

Power Dive

Stunt Level: 2
Range: 500 ft. + 100 ft./level



Duration: 3 turns +1 turn/level

The Aviator's power dive packs a bit more wallop to his attacks, to the tune of 1d6 extra damage +1d6 additional points of damage for every second level (multiples of two). However, the Aviator has to save against science after each power dive to pull out of the dive or crash (7d6 damage to all occupants, with a save against science for half-damage). The Aviator can attempt a power dive every other turn, but on the in-between turns must also save against science to climb back up for another pass or require two turns instead of one before the Aviator can power dive again.

Predict Weather

Stunt Level: 1
 Range: 1 mile/level
 Duration: 1 hour/level

The Aviator will have an accurate sense of the coming weather conditions. Granted, not as useful for fighter pilots to burn one of their stunt slots on, but something that old, crusty aviator SCMs just hanging around airfields are likely to use.

Repair Plane Damage

Stunt Level: 2
 Range: Touch
 Duration: 1d6+6 hours - 20 minutes/level

The Aviator can repair damage to a plane or other form of flying transport. The duration is for fixing a crashed plane so it can fly again. Lighter damage (like from Bomb I) can be repaired in half this time. A fixed plane is flyable, but still not in good shape (and is treated as if suffering from the Bomb I stunt), unless twice as much time is spent on it.

Shoot Gas Tank

Stunt Level: 2
 Range: 200 ft./+100 ft./level
 Duration: 1 hour -5 minutes/level

Unless the pilot of the targeted flying vehicle makes a successful save against plot with a -1 penalty, the shooter hits his gas tank. The gas will leak slowly so that, by the end of the duration, the plane will crash (unless a stunt like Coast on Fumes stunt is used).

Shoot Gas Tank II

Stunt Level: 3
 Range: 400 ft. + 200 ft./level
 Duration: Instantaneous

Unless the pilot of the targeted flying vehicle (this always works on blimps too) makes a successful save against plot with a -2 penalty, the shooter hits the gas tank and makes the flying device explode. Everyone inside takes 8d6 damage (save for half) and, if the vehicle is in the air, will then crash unless they immediately parachute out (not even Deadstick will foil the crash), and then everyone takes another 7d6 damage from the crash (again save for half). This stunt will not work against a flying vehicle already coasting on fumes or deadstick landing.

Speak with Birds

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

Yeah, that's right. Because birds talk, and you'd know this if you spent more time flying around with them.

Tight Circle

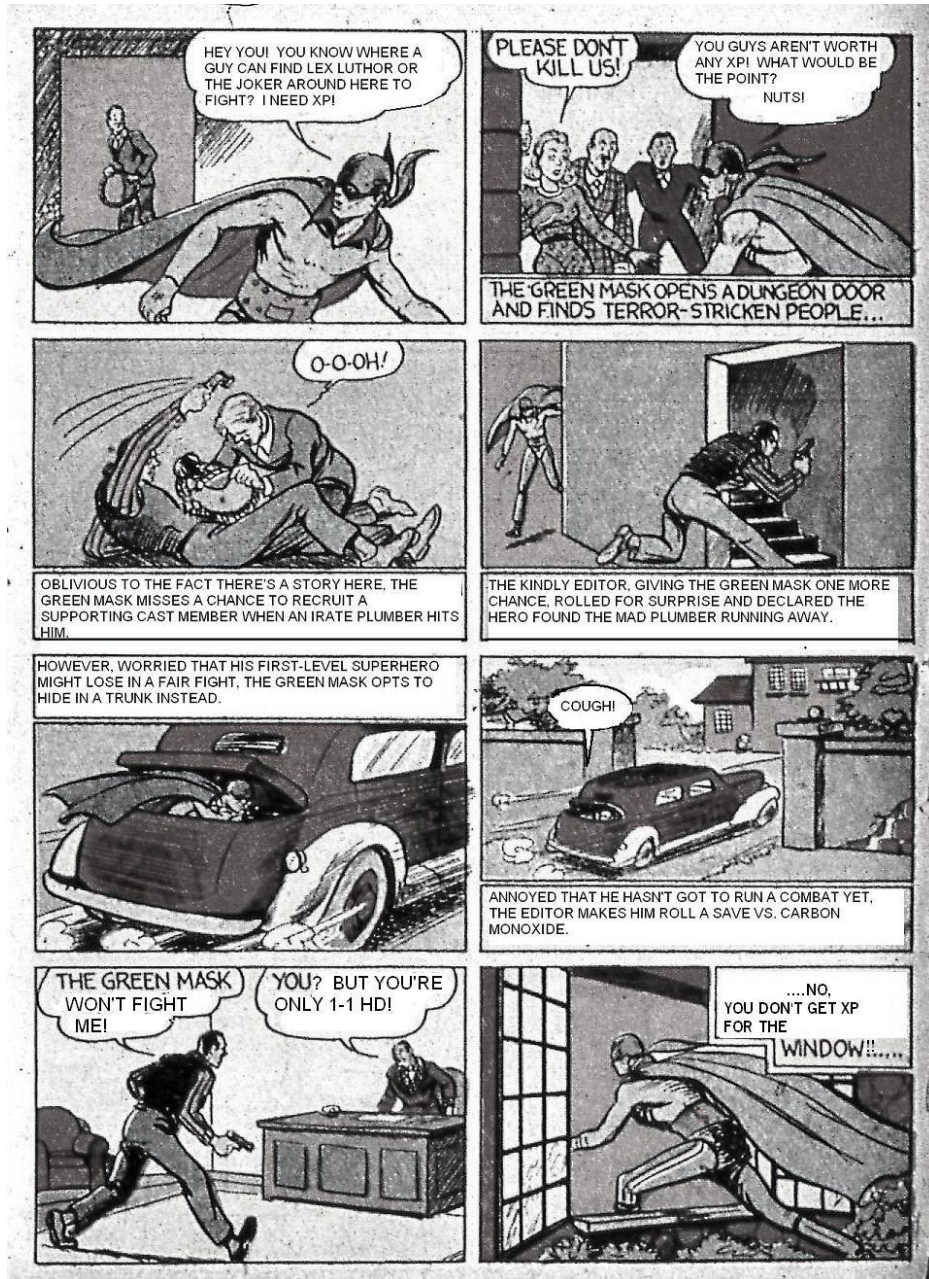
Stunt Level: 3
 Range: Self
 Duration: 1 minute

By pulling back all the way on the stick, the Aviator can perform a fast 360-degree circle that would put him behind anyone who was previously following him. The G-force is terrific; anyone attempting this stunt must save against science or black out long enough to spoil the stunt. If successful, the stunt foils Find Blind Spot. Further, if used to circle behind an opponent, the Aviator automatically gets the Find Blind Spot stunt as a bonus.

Wing Walking

Stunt Level: 1
 Range: Self
 Duration: 1 minute/level

The Aviator can safely walk out onto the wing of a plane or other fast-moving transportation. Anyone else trying this will have to make a save against science each minute or be swept off.



Great Scott! Games News
Interview with Steve Lopez

As we draw slowly closer to the release of the very first H&H adventure module, we offer here a chance to get to know its author, the famous author and chess whiz, Steve Lopez.

Q: Why don't you start out by telling us what this first adventure module is called?

A: The working title is Sons of the Feathered Serpent. The first time I mentioned the title to my son Sam, he laughed and said, "I know where

you got that!" The title is my tribute to the great Lester Dent, who wrote most of the Doc Savage series in the 1930's and 1940's. The villain in the very first Doc novel (The Man of Bronze) is called "Son of the Feathered Serpent", so I thought it would be cool to riff on it to show how much I appreciate Lester Dent's work and the hours of enjoyment his novels have given me over the years. My intention is for Sons of the Feathered Serpent to be the first of a trio of interconnected modules, but with each also standing on its own, playable as an individual adventure. SotFS is also aimed at new players, an introductory module for characters of Levels 1 through 3.

Q: As a veteran gamer, I'm sure you've got a lot of favorite adventure modules. Could you name a few and say why you think they were good adventures?

A: I think the answer might surprise you. I used to buy piles of modules just to read through them (and maybe crib an idea here and there), but I didn't play them as printed very often. I just read them like they were adventure stories, the way people would read a novel or an old pulp magazine. Consequently, I was never big on the old AD&D modules; they usually just weren't very interesting and seemed sort of random or "thrown together".

That said, as far as "old school" goes, I always enjoyed the modules for 1st Edition Gamma World and Top Secret (the original Rasmussen game, not that dreadful remake TSR published a few years later), as well as the modules Chaosium published for 1st Edition Call of Cthulhu back in the mid-1980's. They were fun, entertaining reads, and a goldmine of ideas for my own adventures. My top all-time very favorite modules, though, were the ones published by GDW for Frank Chadwick's Space:1889 game in the late 1980's - a game which, for my money, had the best accessible background for any RPG ever (the Tekumel games had a great background, but who's going to remember all of that tangled Byzantine esoterica and have a prayer of running a successful game using it?). Everything published for Space:1889 was an absolute joy; the modules were great fun to read and very well-crafted, much like a good adventure novel. And Conklin's Atlas of the Worlds, with its detailed maps of Mars and Venus, was a total treasure - the best RPG "world book" I ever saw.

My criteria for what makes a good module were (and are) as follows: a) Does it give me good ideas to crib for my own games if I decide not to run it as written? b) Does it contain extra characters, creatures, treasures, or rules that don't appear in the core rules (and which I can use for my own game)? and/or c) Is it at least an entertaining read? And, if a game takes place in a specific setting, I'd add: d) Does the game contain maps and useful information which expand on the game setting? Most of those Space:1889 modules hit it cleanly out of the park on all four counts.

Q: Unlike most superhero RPGs out there, H&H is about simulating a very specific window of the history of comic books, with a dash of pulp novels thrown in. What do you like to read, and how did it influence your module design?

A: Wow...that's a really interesting question. Tough to answer, too. I've been a huge fan of retro adventures in that 1930 to 1945/46 window for literally decades now and it's hard to narrow it

down to just a few influences - it's all been pretty influential. I collect film serials from that era; I'm a big fan of the Buster Crabbe Flash Gordon stuff and a wonderfully goofy Gene Autry sci-fi/western serial called The Phantom Empire. As far as the pulps go, I love the Doc Savage books and, to a lesser extent, The Spider (which is sometimes horrifyingly violent, even by today's jaded standards). The Avenger, Richard Benson, is another really cool pulp character (though most of the paperback "reprints" of his adventures were actually written in the 1970's by Ron Goulart). The greatest of the pulp writers, Robert E. Howard, was absolutely the biggest single influence on me as a writer (from the first time I read Tigers of the Sea in the Zebra paperback edition back in the Seventies all I've ever wanted to be is a writer), and REH's El Borak desert adventures are great source material for H&H.

Alex Raymond's Flash Gordon newspaper strip from the 1930's is one of the best examples of graphic storytelling I've ever seen, plus it's just a whole lot of fun to read. Back in the 1980's I was an avid fan of Roy Thomas' great retro All-Star Squadron comic series for DC, which I think is the best superhero comic book ever published; Roy set it during WWII on an alternate Earth, and DC let him use pretty near every character they'd published during the Forties.

More recently I've been a follower of Marvel's Mystery Men miniseries (which I highly recommend, as it expands the Marvel Universe back into the 1930's and does the pulp genre right) and Dynamite's Project: Superpowers (which has, unfortunately, been on hiatus for nearly two years now). Speaking of Dynamite, their current series Flash Gordon: Zeitgeist is positively amazing. Oh! And I can't leave out The Shadow and The Green Hornet radio shows!

As far as other "retro" stuff goes, I have to mention Tales of the Gold Monkey, Raiders of the Lost Ark, and the coolest, most thrilling 1930's adventure movie most readers will have never heard of - a great Korean film called The Good, The Bad, The Weird, which I highly recommend, especially for folks who are sick of the current crop of endless Hollywood retreads. Somewhere on down the road, I want to write an H&H module in the vein of The Good, The Bad, The Weird, and try to make it a really swell rip-roarin' cracker of an adventure, just like the movie -- I might do that Mount Rushmore laser cannon thing I wrote about in another issue of The Trophy Case, with a battle on a moving train as a major scene in the adventure.

But, honestly, I think the most influential source material (aside from the adventure pulps) are the Golden Age comics on which H&H is based, many of which are in the public domain and can easily (and legally!) be found on the Internet. Blackhawk, who was a monster seller

back in the 1940's -- he moved an insane number of books, (I think) second only to Captain Marvel - is my favorite aviator, followed closely by Steve Canyon (though he's actually a post-war character, his adventures still have that Golden Age feel). Somebody recently turned me on to The Grim Reaper and I was amazed at how well-crafted some of those adventures are - I wrote a long blog post dissecting one to demonstrate its nuanced construction, and received a really nice compliment about that piece from one of the 2000 A.D. comic book writers. My favorite public domain superhero/mystery man characters are mostly from the Lev Gleason comics (Silver Streak, the original Daredevil, 13, Bronze Terror, The Claw, and the lovely Pat Patriot) - I really love the legendary Daredevil Battles Hitler comic, and a couple of parts of it definitely influenced Sons of the Feathered Serpent. If I had to pick the single biggest influence on this particular module (as well as on my personal H&H campaign) though, it would have to be Will Eisner's The Spirit, which combines the very best of both worlds: the pulps and Golden Age superhero comic books; The Spirit's been a direct influence on everything I've done with H&H so far.

But, you know, if you ask me again tomorrow, I could probably point to twenty or thirty other influences. I've been immersing myself in the pulps and Golden Age comics for a really looooooong time. [laughs]

Q: I understand your boys are your playtesters. Are they good H&H players? What type of players would do well at this adventure?

A: Oh, sure, get me in trouble with my sons! They're good H&H players, especially when you consider that the other "supers" RPGs we've played encourage a different dynamic than the "feel" H&H presents. Sam's a big fan of The Justice Society of America and Project: Superpowers comics and Cody really loves movies like The Shadow, The Phantom, and Raiders, so the boys have a pretty good grasp of the period's "groove", especially for never having read any 1940's comics themselves. My biggest challenge as their Editor is to paint a decent word picture of their surroundings to tip them not to mess with a certain hoodlum, creature, or situation, without my actually just coming out and saying it, because their first impulse as players is usually to say "Let's go get 'em!" and then charge in like the Golden Age Atom, fists flying.

I think any player with just a moderate amount of RPG experience (especially with old school dungeon crawls) would do well tackling this module, as long as they go in with their eyes and ears open, and exercise a reasonable amount of prudence. Just do the common sense things: listen at doors, look for traps, seek cover if somebody's brandishing a huge glowing raygun

or if you encounter any creature big enough to eat your head, skirt around dangers whenever possible instead of hitting every single one of them head-on. Indiana Jones didn't try to fight every last German soldier at Tanis; even Doc Savage does more sneaking around than fighting when the odds are against him. I know that beating creatures and hoodlums racks up experience points, but you'll need to pick your battles. Use your head and you should be OK.

Q: How deadly is this adventure? In a worst-case scenario, how quickly can the Heroes be pushing daisies?

A: One of the things I really hated about some of those old TSR modules was the "Whoops, you're dead!" effect which was the trademark of a lot of them; conversely, old school fantasy modules by "third party" publishers could be real "Monty Haul" affairs. The biggest challenge a gamemaster (DM, Editor, Grand Poobah of the Spaceways, whatever term a game uses for the person running it) faces is to properly balance risk and reward; that was always the toughest part of designing adventures when I was running weekly games (sometimes two of them) back in the day.

Sons of the Feathered Serpent is no exception, and the toughest part of designing it is trying to combine a plot (without which the adventure would be just a bunch of randomly thrown-together encounters) with thematic opponents (some of which are brand new to Hideouts & Hoodlums), while making the challenges interesting but not "insta-lethal". It's intended as an introductory adventure but, let's face it, new characters can always be killed pretty quickly in RPGs. I remember playing "off the cuff" AD&D games using the random tables in the back of the 1e Dungeonmaster Guide years ago, and four fire beetles (which aren't that tough) could easily cripple or destroy a six player party of Level 1 characters if the dice went wrong. That's why we "house rule" a few things in our Hideouts & Hoodlums games: we use the "0 H.P. = unconscious; -10 H.P. = dead" variant, we allow all characters to have max H.P. for the first three levels (instead of rolling randomly for hit points), all weapons do either 1d4 or 1d6 damage, and we use the liberal "first aid kit" house rules I suggested in a previous issue of The Trophy Case. It's dangerous in a hideout because your characters are very outnumbered - there's a lot of crazy stuff down there, and danged little of it is friendly! I'm always one to err on the side of preserving the player characters, because you have to bear in mind that even just a gaggle of half-pints with slingshots can be a handful for Level One player characters.

My guess is that an Editor's personal gaming style will make all the difference. Sons of the Feathered Serpent could turn out to be really easy, well balanced, or a complete bloodbath

depending on the generosity (or bloodthirstiness) of the group's Editor. I don't want to reveal too much, but I'll tell you that Sons of the Feathered Serpent involves multiple Villains, a deathtrap or three, some very strange creatures, and at least one menace on the first level that will very likely croak first-level player characters deader than Julius Caesar if the players decide to go toe-to-toe with it instead of retreating and waiting until they gain some more experience points (and maybe find a few of the goodies which are stashed around the hideout). That was a deliberate choice on my part; I didn't want it to be a "Oh, we're still on Level One, so this thing'll be cake to beat!" kind of module.

There is a storyline to SotFS; it's not at all random (except for one specific encounter which makes no sense whatsoever, but which I tossed it anyway because the idea cracked me up). Characters won't be required to tackle the hideout immediately; there are some chances to pick up contacts and supporting characters first if the players initially go that route. But unless the players are very clever, they'll never figure out the underlying plot without going into the hideout (probably repeatedly) until they ferret out the clues (and this may well require a "villain monologue" even after the hard evidence is found, because the evil scheme is pretty twisted).

And the sequel to Sons of the Feathered Serpent will be even more demented; Charles Biro would love it.

Q: Okay, so someone buys this module (which will be available for sale at DriveThruRPG as soon as it's ready), reads it, and goes, "Wow, this guy is great! I need to find more of his stuff!" What would you hope he goes out and buys next of yours?

A: I hope that Sons of the Feathered Serpent will be a lot of fun to read and play, and that H&H players will want to see (and come back for!) the next two adventures in the trilogy. I also have a couple of other standalone adventures kicking around in my head (one of which is very "magic oriented" and is based on local folklore from the area where I grew up). We've also discussed the possibility of some novels based on H&H, and I'd love to write some fiction which explores the time period from about 1936 through around 1940 when the "old school" pulp-style men of mystery were being gradually displaced by the new generation of "longjohn heroes". Although the war era is what most people think of when someone mentions "Golden Age comics", I think the interaction of the old "hat and cloak" guys with the colorful caped newcomers would make for some compelling adventures, and I hope to be able to spin some of those yarns for H&H players, as well as for pulp and comics fans in general.

Thanks for giving me the chance to yammer,

Scott! I hope I didn't chew your ear off too much!

The Scientist Class

Getting the Formula Right

By Scott Casper

As you may have already picked up from the opening column, the Scientist debuted in SUPPLEMENT III. A fully playable Scientist class, though, will need more than just enhanced inventing skills. Which is where the following recommended additions come in.

Find/remove traps: The Scientist is particularly adept at recognizing any mechanical or electrical trap and figuring out how to disable it. Some obvious requirements are that the Scientist have light to see and be able to physically touch at least part of the trap. Depending on the nature of the trap, the Scientist may or may not require tools to remove/disable it, at the Editor's discretion. This skill will take 1d10+10 minutes - 1 minute/level of the Scientist.

Optionally, a Scientist can use the same mechanic to set up an electrical or mechanical trap, though it will require twice as much time and, obviously, will require all the physical materials required for the given trap. As a rule of thumb, expect the cost of materials to equal \$100 + an additional \$100 per 1d6 of damage the trap does.

Level	Find/Remove Traps
1	1 in 10
2	3 in 20
3	2 in 10
4	3 in 10
5	7 in 20
6	4 in 10
7	2 in 4
8	6 in 10
9	7 in 10
10	8 in 10
11	9 in 10
12	19 in 20
13+	Automatic

Powers: To a lesser extent than Superheroes, Scientists have access to the same powers. Some powers can be explained away by scientific induction (like Detect Evil) or a combination of skill and experience (Change Self), but anything else is the result of a one-shot invention the Scientist just *happens* to have on him.

Level	Power Level			
	1	2	3	4
1-2	-	-	-	-
3-4	1	-	-	-
5-6	1	1	-	-
7	1	1	1	-

8	1	1	1	1
9	2	2	2	1
10	3	2	2	2
11	3	3	3	2
12+	3	3	3	3



The Supplement IV Primaries:

Who Are These Characters Ahead in the Polls?

If you're a member of the H&H Fan Club on Yahoo!Groups (and if you're reading this, then why wouldn't you be?), then you probably already know that I have been letting a series of polls help decide which characters will be statted in the upcoming SUPPLEMENT IV. Perhaps you've already seen the polls. Perhaps you've already asked yourself, "Who??" about some of admittedly obscure characters I've asked you to choose between. Below, then, is a brief introduction to each of the characters that has already received at least one vote.

Amazing-Man/Green Mist. A boy is raised by lamas in Tibet to be a perfect physical and mental specimen so he can go out in the world and right wrongs. Called him John Aman, the lamas seem to have succeeded beyond their expectations, as Amazing-Man's strength soon turns out to be superhuman.

One lama who was also a scientist gave John a chemical that allows him to turn invisible, but releases a cloud of green mist. Hence, Amazing-Man is sometimes known as The Green Mist.

Arrow. Ralph Payne works for U.S. military intelligence, but that's only his day job. His nighttime hobby is to dress all in red, carry a bow and arrow, and dispense vigilante justice on criminals.

The Arrow was the first archer in comics.

Batman. Bruce Wayne's parents are killed in front of him as a boy. He vows to spend his life fighting crime, hones himself to perfection, and then is inspired to terrify criminals with a bat-themed costume by a bat flying through his open

window. Soon, he is joined by his sidekick, Robin the Boy Wonder.

Batman, is one of only three superhero characters to have an unbroken publication history from the Golden Age to the present. Though wildly popular today on television, movies, and merchandizing, Batman's popularity has waxed and waned over the decades, to the point where it was nearly cancelled in the mid-60s.

"Biff" Bannon of the United States Marines. Biff is a tough-as-nails - and not overly smart -- marine stationed in China. When his orders include death-defying odds, he just smiles because he knows he's gonna get to start punching people soon.

Tom Beatty, the Ace of the Service. Tom is a cop, working closely with the D.A., in an ongoing investigation of a masked criminal called The Gorgon.

Black Owl/K the Unknown. Doug Danville is a bored playboy who decides to fight crime under the code name of K the Unknown, but then starts wearing an owl mask with a tuxedo and calling himself Black Owl.

Black X/Black Ace. Richard Spenser is a suave, debonair super-spy who faked his own death to work for U.S. military intelligence and now circles the globe on various missions, usually aided by his Indian fakir manservant, Batu.

Blue Beetle. Rookie beat cop Dan Garret fought crime on the side as the Blue Beetle. His costume went through many changes, soon settling on a bulletproof suit of chainmail. After fighting crime for a year with just his protective suit and a wireless phone, his chemist friend Dr. Franz starts whipping him up a vitamin formula called 2-X that grants him super-strength.

Blue Streak. A mystery man with great strength and intelligence, foe of dictators and defender of science and, specifically, inventors who he squirrels away in his mountain stronghold for their own protection. He has an Asian chauffeur named Tago.

"Slam" Bradley. A tough-as-nails private investigator, originally from Cleveland, who likes to work for dames but prefers the company of his sidekick "Shorty" Morgan.

King Carter. Explorer, adventurer, and mercenary, Carter is aided by his pilot friend Red Rogers.

Captain Cook of Scotland Yard. A gentleman detective, but a scrapper when the need arises, Cook is a master mystery-solver.

Clock. Brian O'Brien, a wealthy playboy and former district attorney, decided to take more

drastic measures against crime as a masked vigilante.

The Clock is recognized as a transition figure between the pulp heroes and the superhero genre.

“Congo” Bill. A jungle explorer in Africa and, perhaps, most obvious of the Jungle Jim clones.

Crimson Avenger. Wealthy playboy Lee Travis moonlights as a masked vigilante in a red coat and matching Fedora and mask, alongside his Asian sidekick and chauffeur, “Wing”.

D-13, Secret Agent. Captain Richard Anthony, with the spy name D-13, is adept at blending in wherever he goes and is not afraid to strip down to his skivvies in order to swim out to enemy ships.

Daredevil. Bart Hill was rendered mute by the trauma of his father’s murder as a child. He grew up, mastered the boomerang, and vows to use it as a weapon against criminals. The month after his debut, his voice comes back. He is best known for his enemies, the Claw and Hitler himself.

Rex Darrell, the Flying Fox. “Air adventurer and sky sleuth”, the Flying Fox wears WWI-era flying gear and pilots the *Dawn Streak* with his co-pilot, “Buzz” Blair.

Tom Dawson, the Seascout. A rugged explorer.

Dean Denton, the Scientific Detective. An ex-radio ventriloquist and now scientific advisor to the FBI, Dean thwarts master criminals with the help of his friend Carol Kane and his Negro manservant, Absalom.

Dollman. Chemist Darrel Dane invented a formula that would allow him to shrink to six inches tall and back. Regardless of size, he was soon fighting bad guys.

Face. Radio announcer Tony Trent is too well-known to fight crime as himself, so he wears a hideous mask instead.

Dr. Fate. Kent Nelson, the son of an archaeologist, found the mystical Helm of Nabu while exploring a wizard’s tomb - in the 17th century. Dr. Fate spent the next 300 years studying magic until ready to fight evil in the world as a powerful wizard.

Dr. Fate was a founding member of the Justice Society of America.

“Daredevil” Barry Finn. This global explorer and his young friend Tommy Grey foil the schemes of a mad scientist, his daughter, and the Axis forces with the help of a good scientist and his pretty daughter, as well as the mad scientist’s rogue android merman, Frogga.

Flame. Gary Preston was an orphan raised by lamas in Tibet who taught him how to control fire and teleport through fire. Coming to the U.S. as the Flame, he used his powers to fight crime alongside his girlfriend sidekick, Linda.

Jerry Frost the Seascout. A young sailor who learns about life as a mariner while solving a mystery about his uncle.

Green Mask. Private detective Michael Shelby decides to fight crime on the side while wearing a green mask and cape. He has a boy sidekick named Domino. He gains superpowers after being exposed to a vita-ray.

Hooded Justice/Invisible Justice/Invisible Hood. Known by a variety of names, but seldom seen, Hooded Justice is Kent Thurston, a man with a chemically treated cloak that makes him unseen when he wears it.

Hugh Hazard and his Iron Man, Bozo the Robot. Hugh is probably one of the smartest guys in comic books. When a mad scientist invents a deadly (but funny-looking) robot, Hugh - instead of destroying it -- defeats the scientist and keeps the robot for himself.

Human Torch. Professor Horton builds the first synthetic human. But his prototype has a flaw - air makes it combust into flames. The Human Torch learns to control his flame just in time to learn about criminals and - what he considers equally bad - Horton wishing to exploit him for money. The Torch decides to live on his own like a real human and use his powers for good.

Ibis the Invincible. Prince Amentep of Egypt was overthrown by the Black Pharaoh, who served the evil god Set. The god Thoth appeared to Amentep and gave him the Ibisstick, a vastly powerful wand, as a sort of consolation prize. But when the Black Pharaoh had Amentep’s princess, Taia, poisoned, Ibis placed both himself and her in suspended animation for 4,000 years until Taia healed. Reviving in 1940 and now calling himself only Ibis - the name his thought-to-be mummified remains were known as - Ibis learns to fight modern-day crime.

Ka-Zar. Three-year old David Rand and his father John were the sole survivors of a plane crash in the Congo that unhinged John’s mind. Raised as much by lions as by his father, David would grow up to fight killers, poachers, and Nazis.

Ka-Zar’s comic book origin was adapted directly from his pulp novel origins.

John Law the Scientective. Lawyer, scientist, criminologist, and consulting detective, John Law wages a running battle against the criminal mastermind, the Avenger, after taking on his first client, June Carter.

Madame Fatal. Richard Stanton is a playboy who, instead of dressing up in a scary costume to fight crime, disguises himself as an old lady.

Masked Marvel. The costumed mysteryman, along with three operatives known only as ZL, ZR, and ZY, use advanced science and the near-limitless resources to have a domed mountaintop lair to wage their war on crime.

Masked Pilot. Actually a famous but never-named aviator, he is a master of disguise and always conceals his identity, except maybe from his sidekick, Tom.

Bob Merritt. Gentleman adventurer, aviator, and inventor.

Miniature Man. Also known as Super-Midget and Mini-Midget, this never-named man and his girlfriend "Ritty" are both permanently shrank down to 6" in height by a mad scientist and, for lack of other gainful employment at that height, become adventurers.

Moth. A true mystery; all we ever learned about the man called the Moth is that big orange moth wings can unfold from his back and he can fly.

Dr. Mystic/Occult. Whether he's going by Mystic or Occult, both are probably pseudonyms masking his true name. Regardless, he is a powerful sorcerer able to perceive the supernatural all around us and combat it, whether it takes the form of cultists, werewolves, or vampires.

Nadir, Master of Magic. An Indian prince dedicated to fighting crime because of the death of his parents (assumedly at the hands of criminals). Nadir is aided by his magic ring, crystal ball, and his manservant, Arcot, but is just as comfortable solving his problems without his unreliable magic.

Samson. Sam is a young man, just recently in college, and direct descendent of the Biblical Samson. The Biblical Samson's superhuman strength is inheritable, yet apparently a submissive trait skipped in every generation until Sam. Sam has a kid sidekick named David.

Sandman. Wesley Dodds is a scientist and business, living comfortably off his chemical patents, who decides to wear a weird mask and a green suit and cape and fight crime while wielding a sleeping gas gun and, later, a grapple line-firing gun.

Sandman was a founding member of the Justice Society of America.

Sandra of the Secret Service. An unusually tough (for these times) female agent who can fight, disguise herself, and outsmart criminal masterminds.

"Speed" Saunders. Cyril "Speed" Saunders is a special operative of the FBI, River Patrol Division. Though a gentleman, "Speed" can blend in well with tough mariners.

Doc Savage. Dr. Clark Savage, Jr. was raised to be a perfect physical specimen in a remote environment. Upon coming to the U.S. as an adult, he teamed up with various experts in their fields with an adventurous bent of mind and went into business with them - publicly as a trading company (not that he needs the money; he's a fabulous inventor and has been bequeathed all the resources of a tiny jungle kingdom), but also as adventurers for hire.

Doc, also known as the "Man of Bronze", has been a successful pulp novel character since 1933. He transferred to the comic books in 1940 with less success, even though he gained a mystical gem in Tibet that gave him superpowers.

Sheena, Queen of the Jungle. While still the young daughter of famous explorer Cardwell Rivington, Sheena was on safari when a witch doctor named Koba accidentally killed her father. Koba then raised Sheena as his own daughter, teaching her great empathy with animals, as well as mastery of primitive weapons.

Skyman. Allen Turner is a scientist, athlete, and master aviator who used a fortune inherited from his uncle to build machines like his giant, magnetically-powered plane, from which he descends to right wrongs.

Spectre. Jim Corrigan is killed by mobsters. Instead of being the end of the story, he is brought back by a disembodied voice that endows him with seemingly limitless magical power.

The Spectre was a founding member of the Justice Society of America.

Sub-Mariner. The Antarctic kingdom of Aquaria was almost destroyed when human ships unknowingly used depth charges on the icebergs in which they made their homes. Though the mermen of Aquaria look like green catfish-people, the mermaids look like elfin women. Sent to spy on the humans, Princess Fen fell in love with a ship captain and Namor, the Sub-Mariner, was the product of their love.

Twenty years later, a young Namor encounters humans for the first time and accidentally murders them. Namor's moods are mercurial and he alternates between trying to befriend humans and help them and getting mad at them for not understanding him and trying to destroy them all.

The Sub-Mariner was the first merman character, the first mutant character, and the first anti-hero in comic books.

Superman. Come from the doomed planet of Krypton in a rocket as a baby, the boy who would grow up to be Superman would also grow up hiding his great powers by pretending to be a mid-mannered reporter named Clark Kent in Cleveland, Ohio, and then later "Metropolis", likely meant to be New York City. The concept of superhero as romantic rival for his own alter ego was first introduced here, with reporter Lois Lane completing the triangle.

Wildly successful in comic books, radio, merchandizing, and later television and movies, Superman was the first superhero of the superhero genre (though there were superhero-like characters earlier) and one of three superheroes to be published unbroken from the Golden Age to the present.

Tex Thompson/Mr. America. Tex is a rich oil baron who spent his money traveling the world and having adventures beside his manservant Gargantua Potts and his comical sidekick, Bob Daley. Only after being almost killed by Nazis at sea does Tex decide to become a patriotic mysteryman, dubbing himself Mr. America and fighting with a whip.

Johnny Thunder. By virtue of being the seventh son of a seventh son, born at 7 a.m. on the seventh day of the seventh month as it fell on the seventh day of the week, Johnny was bequeathed a Badhnesian Thunderbolt, a genie-like being from another dimension. Being pretty thick, it takes Johnny awhile to every realize his wishes come true.

Johnny was a member of the Justice Society of America.

Wiley of West Point. Not a hero, *per se*, but a light-hearted character in the boy cadet genre.

Wiley was a comic strip before being repackaged as a comic book feature.

Woman in Red. Policewoman Peggy Allen decides to continue fighting crime in her spare time, but dressed in a long red coat and matching hood and mask.

The Woman in Red was the first female costumed character in comic books.

Wonder Man. Fred Carson was just touring Tibet when a monk gave him a magic ring that bestowed him with superpowers. He returned home to the U.S. to fight crime.

Wonder Man was the first character sued out of existence for plagiarizing Superman.

Yarko the Great. One of the great comic book wizards, Yarko is a turbaned, tuxedoed gentleman who matches wits, not with criminals, but with the Devil and Death Personified.

Zanzibar the Magician. As comfortable in a tuxedo and fez as he is shirtless and in fisticuffs, Zanzibar is, like Nadir, a cross-over character who is both Fighter and Magic-User.

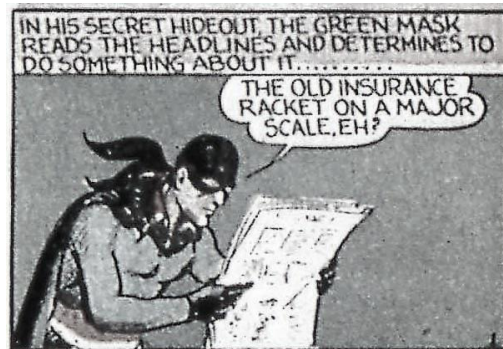
Zatara. A tuxedoed stage magician, and perhaps most obvious of the Mandrake the Magician clones, who also works real magic by saying words backwards. Zatara is aided by an Indian bodyguard named Tong.

Expanding the Mysteryman Class

Because Sneaky Doesn't Always Work

By Scott Casper

The special abilities of the Mysteryman class, while often indispensable at lower levels, tend to be easily eclipsed by the special abilities of the other classes at higher levels. This has always been a weakness of a similar class in a similar game as well. The solutions seem to be to redesign the class so that special abilities become more powerful at higher level, or assign the class new special abilities at higher level.



A slight variation on that second option presents itself in the pages of the comic books themselves. Mysterymen, often, start to cross-over into other genres. The Clock starts to display powers, like hypnosis. The Batman becomes an even better fighter. The Shadow (on radio) gains the magic-like ability to cloud men's minds.

When a Mysteryman reaches 7th level, he can choose another class path from Fighter, Magic-User, Superhero, or (if used) Aviator. At that level, he can gain one special ability from that class in exchange for each Mysteryman special ability he gives up - but can only utilize them as if a 1st level Hero. There are two exceptions, that the Mysteryman can never trade for counterspell or wreck things.

As the Mysteryman advances to 8th level and each subsequent level, his second class abilities advance to 2nd level and so on. So, a 9th level Mysteryman with a second class path in Fighter would be a 3rd level combat machine. A 10th level

Mysteryman with a second class path in Superhero would have 2 1st level powers and 1 2nd level power per day.

It is also recommended that the Mysteryman class be given the disguise ability of the Villain class, but as if two levels lower.

Hopefully this will make high-level Mysterymen more fun at higher levels. Give it a try and let me know!

Reuter Mansion Part 3

A Fanfiction Continued

Continued from
http://www.fanfiction.net/s/4668538/1/Hideouts_Hodlums_Reuter_Mansion:

The first expedition into the hideout under Reuter Mansion had ended abruptly with the rescue of two gangsters' molls found chained up near the entrance. Two days had passed since then.

In his room at the seven-story Spaulding Hotel in downtown Duluth, the man known as John Aman straightened his tie. He did not normally wear suits, but was not opposed to doing so, especially when he was expecting company.

The window opened and a blue-hooded face peered inside. "Amazing-Man," was all the Arrow said as he climbed in.

"Thank goodness I chose a room on the third floor and not the top floor," John Aman, the Amazing Man joked, "given the predilection of my new comrades-at-arms towards theatrics."

"Theatrics?" Zanzibar the Magician asked, appearing in the room by a doorway in a cloud of smoke. "You wound us, good sir."

"Are we it?" the giant of a man known as the Arrow asked as he rose to his full height in the room.

Amazing-Man nodded. "The others are following leads here in town that Imogene and Lizzie gave them. I believe they're breaking up a gambling den tonight in our ongoing campaign against the Lars Erikson mob."

"And we aren't there because...?" Zanzibar asked.

"They don't need us," Amazing-Man answered. "And I think the two of you share my curiosity about the Reuter Mansion hideout. You recall that door we never checked at the rear of the cell where we found those girls? I've been wondering about that. Lizzie said they were warned never to go through there. Just the act of chaining people

there seems to have been intended as a deterrent. The more I think about it, the more I want to see what was behind that door."

"Agreed," the Arrow said.

"Well, gentlemen, I have no prior engagements for this evening," Zanzibar. "Shall we make a road trip out to Reuter Mansion?"

Zanzibar drove, with Amazing-Man riding shotgun and the Arrow in the back seat. The headlights of the sleek roadster cut through the black night of rural Minnesota, just as the road they used cut through the thick coniferous forests that surrounded Duluth. The grounds of the mansion appeared untouched since their last visit and even the open gates over the driveway seemed to hang ajar at just the same angles. They drove straight up to the main entrance and the car screeched to a stop.

"John!" Zanzibar called over to Amazing-Man as they emerged from the car and gathered between it and the front door. Zanzibar held two flashlights and tossed one to Amazing-Man. "What about you, Arrow? A light?"

The Arrow dismissed the offer with a wave of his hand and strung his bow.

The way down through the concealed door in the closet was unblocked. The stairwell down into the basement hideout was unguarded. The entry chamber was empty and silent.

"Do you suppose the mobsters have all fled?" Zanzibar asked.

"Or hiding," the Arrow suggested.

"Or just deeper in this maze than we've been," Amazing-Man chimed in. "Come on."

It was much quicker navigating the maze of corridors this time. Indeed, knowing where they were going, they were able to eliminate many side passages and just travel straight most of the way to the room with the door where they had left off.

"It's locked," Zanzibar said, trying the handle.

"One side," Amazing-Man said. He rammed the door with his shoulder and the lock - and part of the door - broke.

"Why am I not surprised?" Zanzibar said sarcastically as they found another corridor on the other side.

"Wait," Amazing-Man said. He took one step through the door. "Smell the air. It's different in here. Staler. This door has not been opened in

quite awhile.”

“One step closer to finding the Treasure of Reuter Mansion?” Zanzibar asked.

“Keep moving and we’ll see,” the Arrow said as he notched an arrow to his bow.

The new corridor was dusty. It soon turned a corner to the right and continued on past another door on the right. Amazing-Man stopped at the door and listened to it. Hearing nothing he tried the handle and found it unlocked. Glancing at the others first to see if either of them disapproved, he pushed it open.

Inside was a large room. One of their flashlight beams landed on a light fixture in the far wall. When they lowered their flashlights, they fell on four simple, wooden coffins lined up in the center of the room. It was otherwise empty.

Zanzibar felt for a light switch around the corner and found one, bathing the room in more electric glow. Amazing-Man stepped inside for a closer look at the coffins. The Arrow stayed in the hallway, listening for sounds.

“I thought this place reminded me of catacombs,” Zanzibar said. “And this is where the bodies are kept.”

“But who’s?” Amazing-Man asked. “Some victims of Lars Erikson’s? Or are these coffins older? Perhaps some victims of Tyrone Reuter himself, the original mobster who owned this place? There are no markings on the coffins. What if they are being used to store something else...?”

The Arrow walked into the room, straight up to one of the coffins. “Only one way to find out,” he said as he grabbed the lid with one hand and pulled it open.

The stench of decayed flesh assailed their nostrils and all three heroes backed away.

“Ugh, so much for thinking there was anything else in there,” Zanzibar said, pulling a handkerchief from his pocket and putting it over his nose.

“I don’t know...” Amazing-Man said, shining his flashlight by the foot of the coffin. “I thought I glimpsed something in there by his feet just now.”

Before Amazing-Man could step back up to the coffin, they heard the sound of something shifting and moving coming from inside the coffin. Two flashlight beams covered the open mouth of the coffin as the dead man slowly sat up in his own coffin.

Similar noises of sudden restlessness came from

the other three coffins.

“Zombies!” Zanzibar cried.

As if in response, an arrow flew past them from the Arrow’s bow and landed in the skull of the rising zombie. “Zombies seem easy to hit,” the Arrow said matter-of-factly.

“Stop them before they can rise!” Amazing-Man called out as he sprang to a coffin where the lid was being pushed open from the inside. He pressed his knee into the coffin lid and pulled up on the corner of it until the wood splintered and broke. With the jagged broken edge facing down, he thrust his improvised weapon through the opening in the coffin and decapitated a second zombie before it could sit up.

Zanzibar slashed at the now-standing zombie with an arrow in its face with a silver dagger that flashed in his hand. “I hate that my spells don’t work on zombies!”

“Arrows only seem to be slowing them down,” the Arrow said. He had already put two arrows into a third zombie that sat up out of its coffin.

The zombie with the two arrows in it reached for Amazing-Man.

“I’ve got it,” Amazing-Man said. He grabbed the zombie’s outstretched arm in one hand, placed his other hand on the zombie’s shoulder, and pulled the zombie’s arm off. Then he clubbed the zombie with its own arm and knocked it right out of the coffin. It sprawled out on the floor and did not move again.

The first zombie staggered from Zanzibar’s slashing dagger and fell back into its coffin. The fourth rising zombie, though, managed to grab Amazing-Man by the arm and wrestled with him. Amazing-Man quickly won the arm wrestling match, breaking the zombie’s arm off at the elbow. He then kicked the coffin out from under the zombie and the zombie fell out of it, prone to the floor. The Arrow sank three shafts into its back in quick succession and it never moved again.

“Well, I suppose that wasn’t so bad,” Zanzibar said, sheathing his dagger under his jacket and dusting off his jacket after.

“I thought I saw something in that first coffin,” Amazing-Man said, “but there’s something in this one too,” he added, flashing his light into the third coffin. He picked up something that looked like a small rock, but held his flashlight up to it and examined it.

“Turquoise,” the Arrow said, looking over his shoulder.

"I'd agree," Amazing-Man said.

"And there's something in this one too," Zanzibar said, lifting out of the first coffin a burlap sack that jingled with coins.

"Unusual burial practices," Amazing-Man said.

"An unusual way to guard loot, perhaps," Zanzibar said as he sat the sack on the floor. "Time to see what all this loot is later. We need to find whatever villain can raise the dead."

To be continued...?

COMIC BOOK WORLD Good Recent Comics?

I don't talk up a lot of modern comic books, but something from two years back (and that's really modern for me!) that really won me over more recently was the AVENGERS VS. ATLAS mini-series from Marvel. I love Silver Age Avengers and, obviously, Old School. Well, I could review it here, or just show you the link to the preview online I found --
<https://marvel.com/digitalcomics/view.htm?iid=14135>.

Steve Lopez recommends a slightly newer mini-series from Marvel (have you noticed how all their good stuff is mini-series now?) which, ironically, takes place even further back. MYSTERY MEN is about a team of pulp hero-like new characters who, supposedly, were active in the Marvel Universe in the 1930s. I haven't read it, but he likes it and that's good enough to warrant a preview link from me --
http://marvel.com/news/story/15883/sneak_peek_mystery_men_1.

From DC Comics, I had really hoped we could look forward to EARTH 2. Maybe this would be our last chance to see an Old School comic book from DC? Sadly, from what has been leaked in the last few months, this will be nothing like DC comics' Golden Age, but yet another elseworld for dark, violent, modern "heroes". You can follow the increasingly disappointing news here --
<http://www.comicbookresources.com/tag/earth+2>

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Book I: Men and Supermen
Book II: Mobsters and Trophies

Book III: Underworld and Metropolis
Adventures
Reference Sheets
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Supplement II: All-American
Supplement III: Better Quality

The three core rule ebooks are \$2 each, the sheets are free, Supplement I is \$2.50, Supplement II is \$3, Supplement III is \$4 - a total of well over 400 pages of material for just \$15.50!

Later this year, Supplement IV: Captains, Magicians, and Incredible Men will also be available for sale. This ebook will include stats and detailed histories of dozens of Golden Age of Comics characters.

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