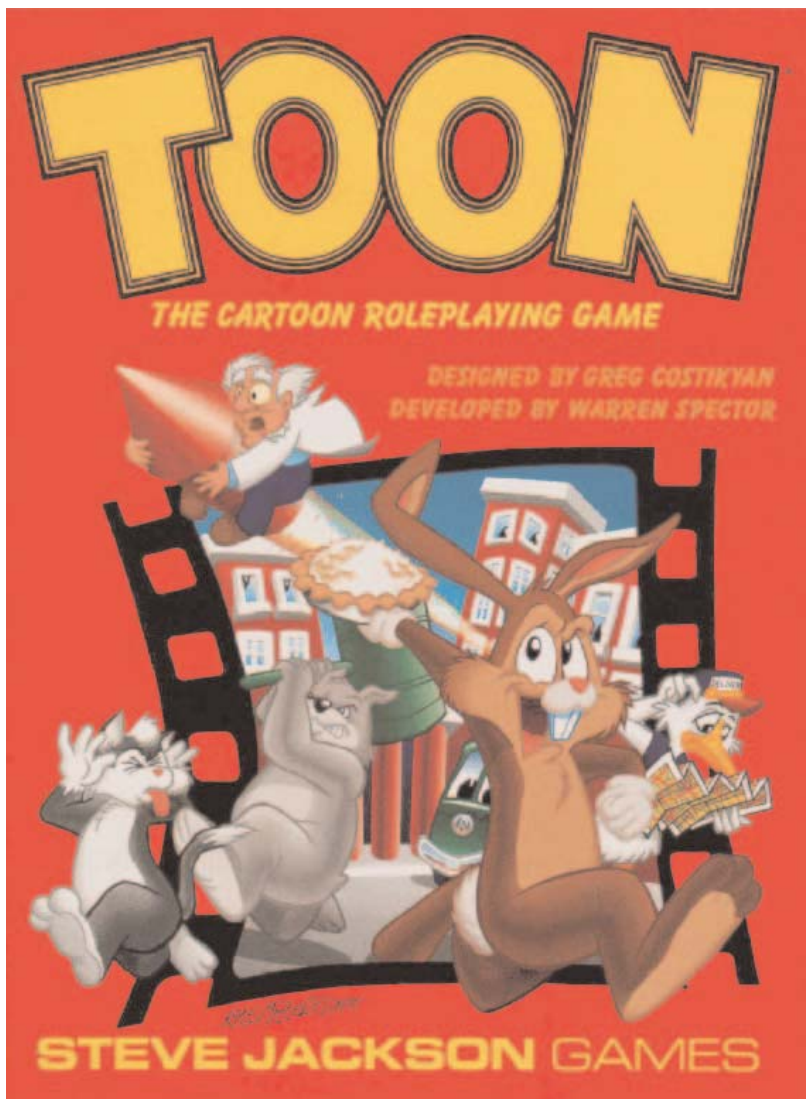


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## Let's Get Silly!

*Toon* is a different roleplaying game. Remember those great Saturday morning cartoons? Now they're back - and you're the star!

*Toon* lets you be a rabbit, duck, mouse, moose, woodpecker, wombat, crocodile, cave-man . . . whatever you want.

In *Toon*, anything can happen, and nobody ever gets killed. Been punched? Blown up? Steamrollered? Don't worry - you'll bounce back in the next scene, ready for more!

This book includes quick, simple rules, plenty of silly charts and tables, and lots of cartoon adventures - a joker's dozen! This edition of *Toon* includes all the material from the original version, plus everything from *Toon Silly Stuff*, *Son of Toon*, and *Toon Strikes Again* - and lots of brand-new material, including two new Feature Films!

Ready to get silly? Get in *Toon*!

This PDF is a scanned copy of the last printed edition of *TOON*. No changes or updates from that edition were made, but we have appended all known errata to the end of the document.

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**STEVE JACKSON GAMES**  
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# TOON

*THE CARTOON ROLEPLAYING GAME*

*DESIGNED BY GREG COSTIKYAN  
DEVELOPED BY WARREN SPECTOR*



**STEVE JACKSON GAMES**

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---

Designed by Greg Costikyan  
Developed by Warren Spector  
Edited by Steve Jackson  
Cover art and illustrations by Kyle Miller



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**STEVE JACKSON GAMES**

# TOON<sup>®</sup>

## THE CARTOON ROLEPLAYING GAME

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Edited by Steve Jackson

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*(For Jeff Dee, who thought he was kidding.)*

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Sterling, David Thompson, Stephen W. Tihor, Edd Vick, Bobb Waller, Bill Wallace, Sally Wallace . . . the *Toon* lunatics  
on the Illuminati BBS . . . and a ridiculous number of others.

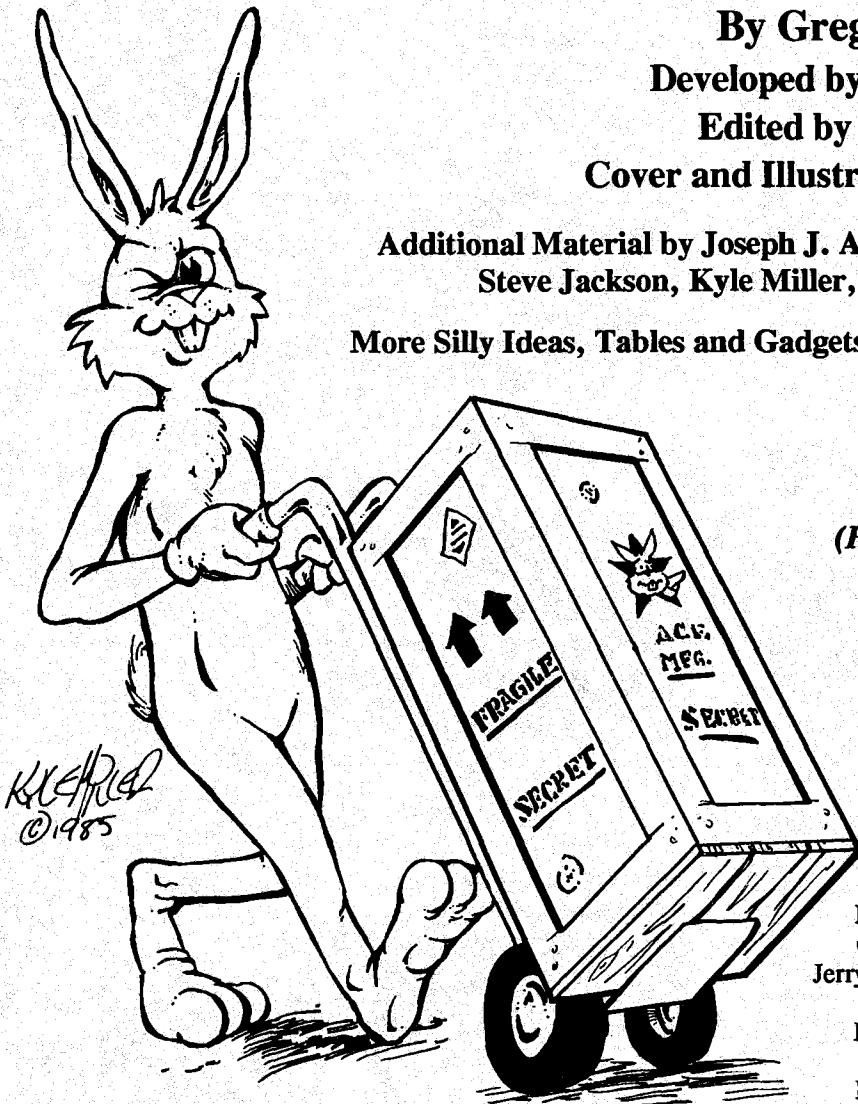
Thanks also to everyone who played the original edition of *Toon* and made silly comments!

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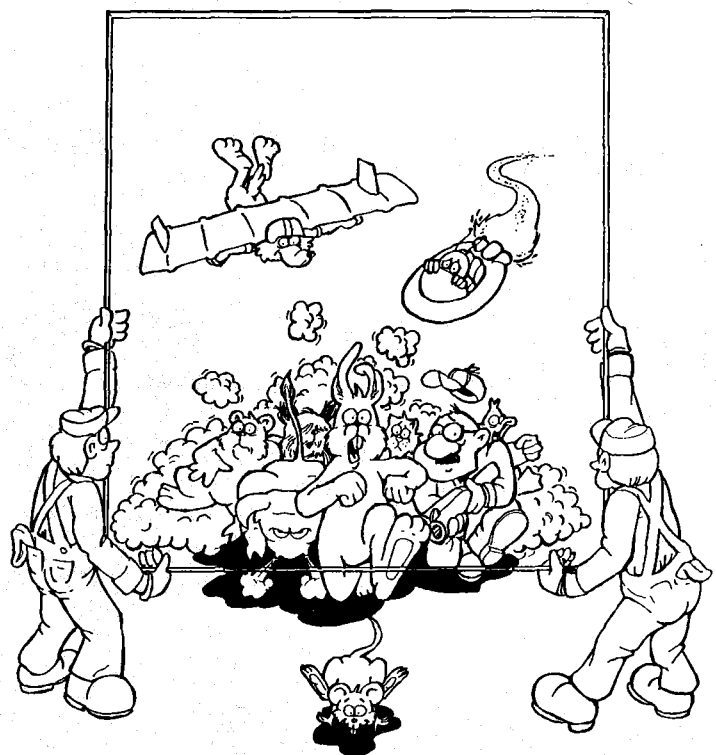
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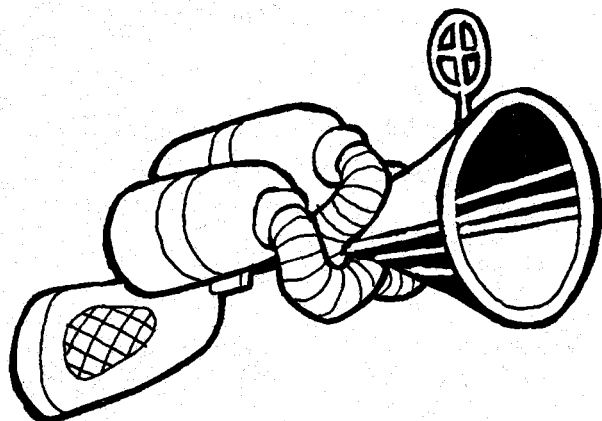
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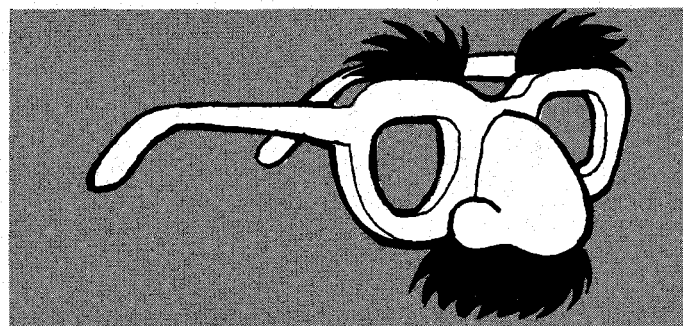
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*Toon* is a roleplaying game. You may already be familiar with these “let’s pretend” games. If so, feel free to skip this section and move on to the next chapter. If you’re not sure what roleplaying games are all about, read on.

In a roleplaying game, you pretend to be a hero, pirate, space pilot, or whatever . . . just like when you were a kid. The difference is that you have rules. Roleplaying rules can be simple (and they don’t get any simpler than *Toon*), or they can fill several volumes. It doesn’t matter. Roleplaying is just “let’s pretend.”

You need at least two people to play *Toon*. A group of three or four is best. One person, the *Animator*, runs the game. The Animator tells the players what sort of cartoon world they’re in, who (or what) lives there, and what happens. The Animator picks the adventure from the Short Subjects and Feature Films in this book. Experienced Animators can write their *own* adventures!

Each of the other players pretends to be a single cartoon character in the Animator’s adventure. Here’s where the roleplaying comes in. As the Animator describes the setting and events of the adventure, each player reacts, describing what his or her character does. The Animator decides what happens because of the players’ actions. The players respond . . . and so on until the end of the cartoon.

And that’s all there is to that!



## A Special Message For Experienced Roleplayers

*Toon* isn’t like any other roleplaying game you’ve ever known. In most RPGs, the idea is to plot and plan — to think before you act — and to make sure your character survives, thrives, and becomes more proficient at everything he or she does.

### **FORGET ALL THAT.**

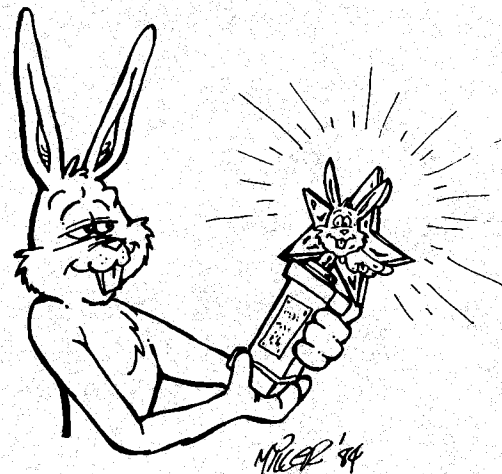
Survival? Who cares? You can’t die, so you’ve got nothing to lose by jumping right in and having fun.

Think before you act? No way. If you take the time to think every action through, the game will get bogged down and nobody will have any fun. The action in a *Toon* game should be fast — insanely fast. Remember, you’re supposed to be a cartoon character. When was the last time you saw a cartoon character do something logical? ACT before you THINK.

Here’s something else that’s special about *Toon*: It doesn’t matter how stupid, weak, or inept your character is. Poor die-rolling *doesn’t* mean a bad character. Half the fun of *Toon* is *failing* . . . because of the silly things that happen when you fail! So “bad” characters are just as much fun — maybe more fun — than “good” characters.

So, to repeat:

**FORGET EVERYTHING YOU KNOW and ACT BEFORE YOU THINK.**







## Chapter 2:

# What the Heck Does *that* Mean?

Roleplaying games have their own strange language. “Attributes.” “Skills.” “Roll 2 dice plus 2.” What do these mean? Let’s explain a few terms.

## Dice

All you need to play *Toon* are a couple of six-sided dice (like the ones in any ordinary game). Sometimes you’ll roll one die, or two, or three. In some cases, you might also (for instance) roll 2 dice and *add 1* to the result. This is called rolling “2 dice plus 1.” This might be abbreviated “2d+1.”

Sometimes you will get to make a special “Tens-and-Ones” dice roll. This means you roll one die and say: “That’s the tens.” Then you roll another die and say: “That’s the ones.” Instead of adding the rolls (the way you normally do when you roll two dice), you read the two rolls one after another. For example, if your first roll is a 4 and your second roll is a 3, you’ve rolled a 43 (*not* a seven!). A Tens-and-Ones roll gives you a number from 11 to 66, which will come in handy when you are choosing one item from a long list, like the silly tables throughout this book.

# Characters

A character is any person or being in the Animator's story. There are Player Characters and Non-Player Characters. A Player Character is any character controlled by a player. Pretty tricky, right? A Non-Player Character (sometimes abbreviated NPC) is any character controlled by the Animator.

# Attributes

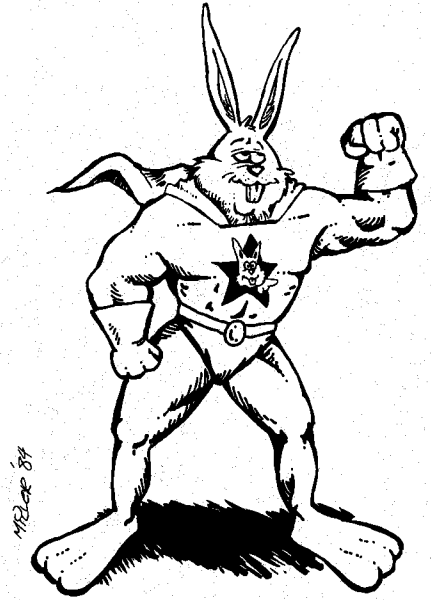
Each character has four *Attributes* — numbers that describe his or her basic abilities. These are Muscle, Zip, Smarts, and Chutzpah. *Muscle* is simply how strong a character is.

*Zip* includes speed, alertness, dexterity, and coordination.

*Smarts* is just what it sounds like: intelligence, knowledge, that sort of thing.

*Chutzpah* is how “pushy” your character is. (For all you non-New Yorkers, it's pronounced just like it's spelled except that the “ch” is pronounced as if you're clearing your throat.) A character with lots of chutzpah has a lot of nerve.

Chapter 4 will show you how to determine your character's Attributes.



*Muscle*

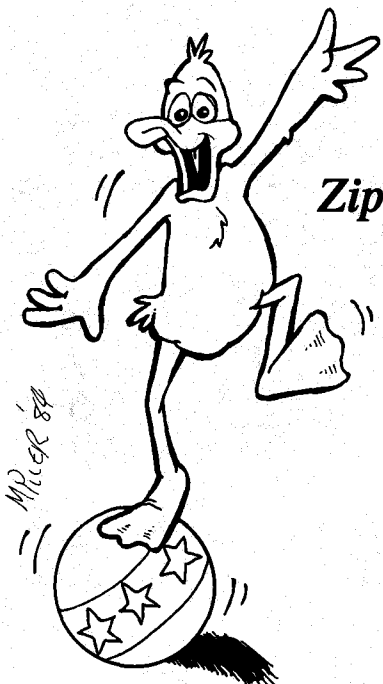
# The Character Sheet

The *Character Sheet* is a form that lets you record everything about your character. At the beginning of a game, the Animator should give each player a copy of the Character Sheet on the last page of this book. Feel free to photocopy it for your own use. You should record everything about your character on the sheet. The Animator has the right to look at any player's character sheet any time he or she wants to. Players may show their character sheet to other players if they like . . . but they don't have to!

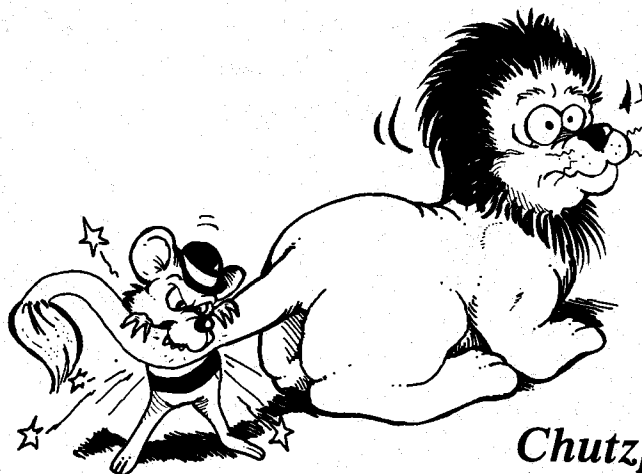
So much for definitions. Let's play *TOON!*



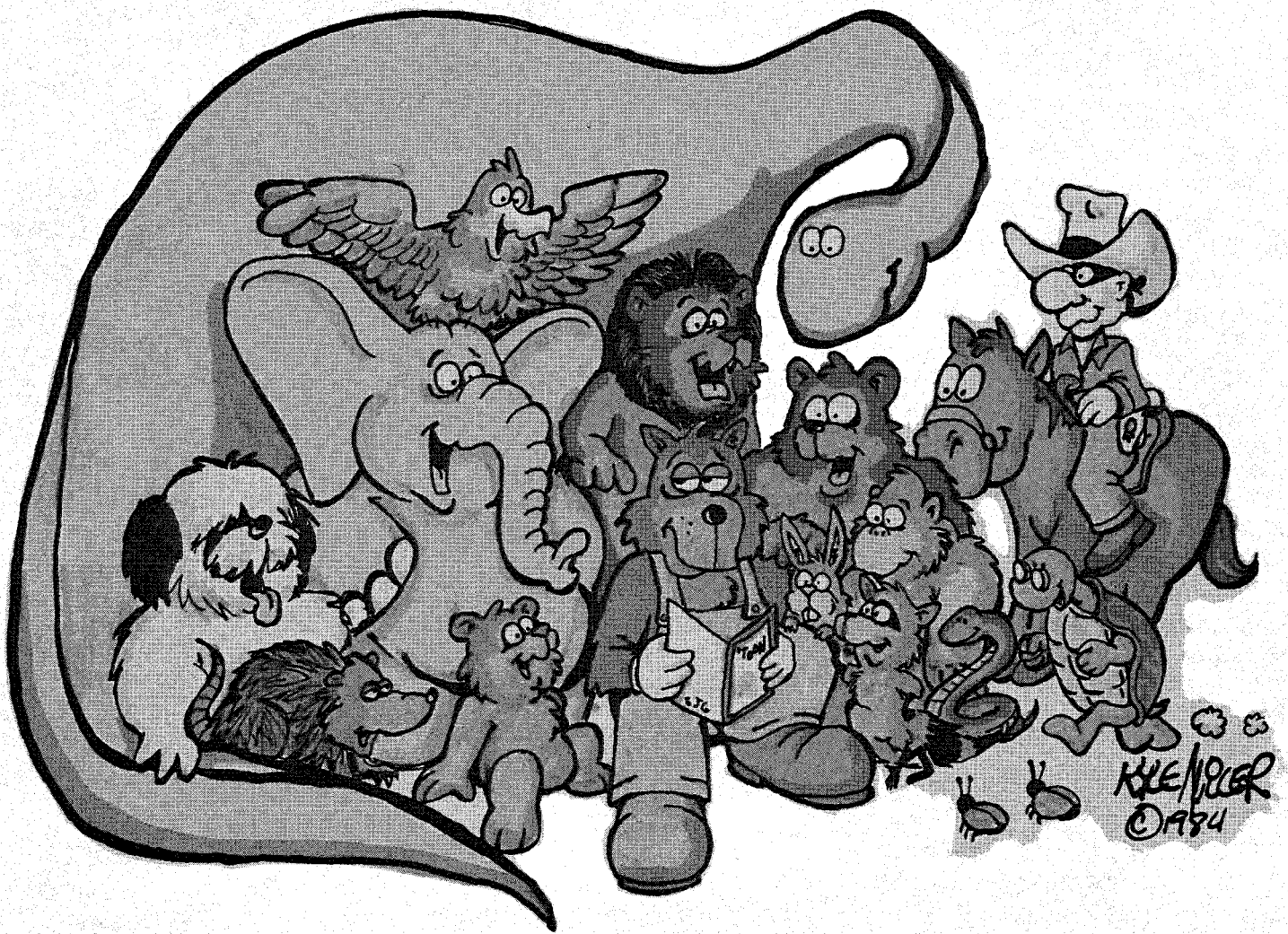
*Smarts*



*Zip*



*Chutzpah*



## Chapter 3:

# Getting Started

To speed you along the road to fun and all-around cartoon silliness, here are some introductory rules and a beginning adventure — *The Cartoon Olympics*. With the ready-made characters on pages 15-16, you can start playing right away. There's lots more to *Toon* than this — but this adventure will get you into the spirit of the game, show you some of the basic rules, teach you to read a character sheet, and a lot of other useful stuff.

Now, gather a couple of close (and crazy) friends. One of you will act as the Animator for *The Cartoon Olympics*. Each of the other two will choose one of the ready-made characters.

It's easy to start playing *Toon* for the first time, even if you've never been in a roleplaying game before. All you need to know right now is a little bit about Skills, and a little bit about the role of the Animator.

# Skills

You use skills to do things to the other characters. They use their own skills to do things to you. Some skills can also be used against inanimate objects — rocks, lampshades, walls, and so on. (For the most part, rocks, lampshades, and walls can't respond when you do something to them . . . but in *Toon*, you never know!)

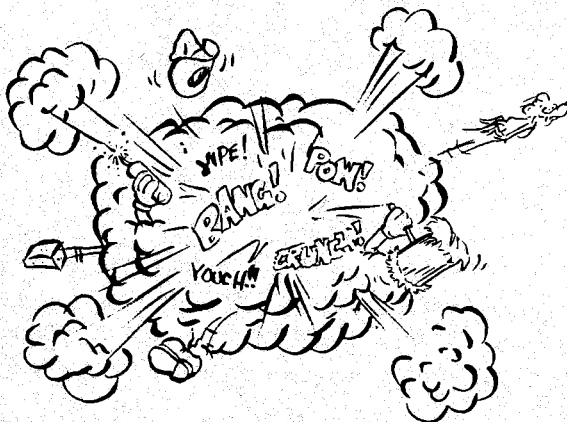
In *Toon*, you have 23 different skills. Each has a number, or *level*, between 1 and 9. This tells how good you are at that skill.

The higher the skill level, the better you are at using that skill. You use a skill successfully when you roll *less than or equal to* the skill's level on two dice. (This is sometimes called "rolling against" a skill.)

For example, if you want to throw a dart at a dartboard, you roll against your Throw skill. If you have a Throw skill of 6, you will have to roll a 6 or less on two dice to hit the target. There are no darts or dartboards in *The Cartoon Olympics*, but don't worry. You'll find plenty of things to throw (and lots of targets) before the champion is chosen.

Rolling successfully against a skill number is sometimes called "making your roll." If you have a skill level of 6 and you roll a 6 or less, you've "made your roll," which means you succeeded at whatever it was you tried to do! If you rolled anything over a 6 . . . you missed. Sorry about that . . .

Remember: High skill numbers are good. Low skill numbers are not exactly *bad*; they just make you fail more often!



## Fighting

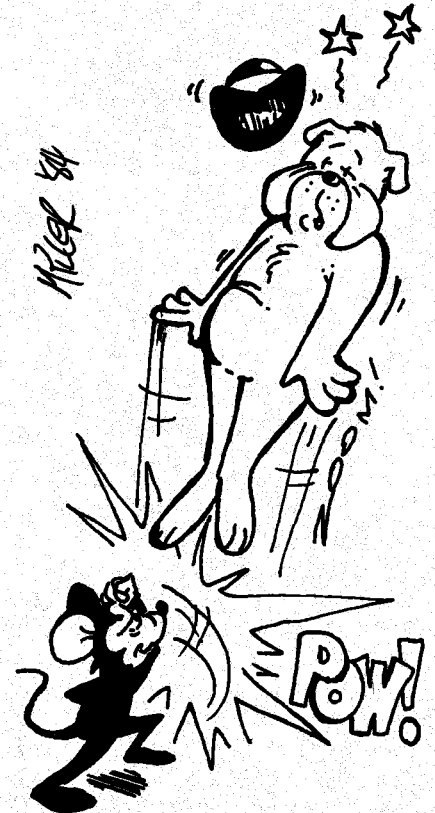
One of the most important skills in *The Cartoon Olympics* (and all through *Toon*) is the Fight skill. This skill is what you use to fight another character (obviously). If two characters want to fight, they both roll two dice against their Fight skills:

If both of them make their Fight skill rolls, nothing happens. They both missed.

If both roll *higher* than their Fight skills, nothing happens. They both missed again.

If one of the characters makes his Fight skill roll and the other doesn't, the character who made the successful roll hits the other one and does damage. "Damage" will be explained in just a moment.

But hold on. What if your character doesn't *want* to fight? That's okay . . . all you have to do is say "I want to get away." Of course, it isn't quite as simple as that. While you are getting away, your opponent gets to try one last Fight roll. If that Fight roll is successful, you get nailed one last time (and take damage) before you escape.



## Fighting (Mack Attacks!)

Find the Fight skill on the character sheet for Mack the Mouse (page 15). Mack has a Fight skill of 8, which means he's quite a little scrapper. Now look at Fred Bulldog's character sheet (page 16). Fred is all bluff; he acts tough, but he has a Fight skill of only 4. Since he isn't a very good fighter, he should probably find other ways to get what he wants.

Let's say Mack is feeling mean today. He walks up to Fred and kicks him in the snout. That's sure to start a fight! The Animator tells Mack and Fred to roll against their Fight skills. The first time around, Fred rolls a 9 and Mack rolls a 10. Both of them missed — they rolled higher than their Fight skills — so neither did any damage. (The result would have been the same if both had *made* their Fight rolls.)

Both of our heroes want to keep fighting, so they roll again. The second pair of rolls results in a 6 for Fred (failure) and a 3 for Mack (success). This means Mack hits Fred. The player playing Mack rolls one die to determine how much damage he does to poor Fred. He rolls a 6. Ouch! Fred subtracts 6 from his Hit Point total of 8. He will only be able to take two more hits before he Falls Down.



## Taking Damage & Falling Down (Better Fred than Dead)

Take another look at Mack the Mouse's character description. Notice the number "12" after the words "Hit Points." That means Mack can take 12 points of damage before Falling Down. Now find Fred Bulldog's Hit Point total, which is 8. With that information in hand, let's return to the fight we started on page 7:

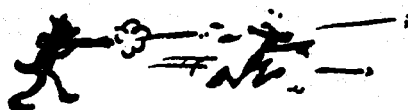
When last we saw Mack and Fred, Mack had just walloped Fred to the tune of 6 hits. Subtracting 6 from Fred's beginning Hit Point total of 8 leaves him with only 2. Another series of rolls sees Fred roll an unsuccessful 11 and Mack a successful 2 (the rascally rodent!). Fred takes another die of damage. This time Mack rolls a 4. Fred has now taken a total of 10 points of damage. Since he can only take 8, Fred Falls Down — and Fred's player must sit out the next three minutes of the game. The fight ends with Mack cackling gleefully and Fred lying there cross-eyed, with little dog biscuits dancing around his head.

## Doing Damage

Whenever you hit other characters (or run over them, or blow them up, or defenestrate them, or whatever) you do damage. The amount of damage is determined by rolling dice — usually, by rolling just *one* die. The number rolled is the number of *Hit Points* the other character loses.

Uh oh! What are Hit Points? Hit Points determine how much damage your character can take. Every character starts out with a certain number of Hit Points. During the course of an adventure, you will get into fights, fall off cliffs, and have cliffs fall on you. You will get hit, crushed, mangled, chopped, sliced, diced, and possibly French-fried. Fortunately, you won't die.

Each time something bad happens to you, you may be hurt (or "take damage"). When you take damage, you'll subtract some Hit Points from your Hit Point total. When all of your Hit Points are gone, you *Fall Down*.



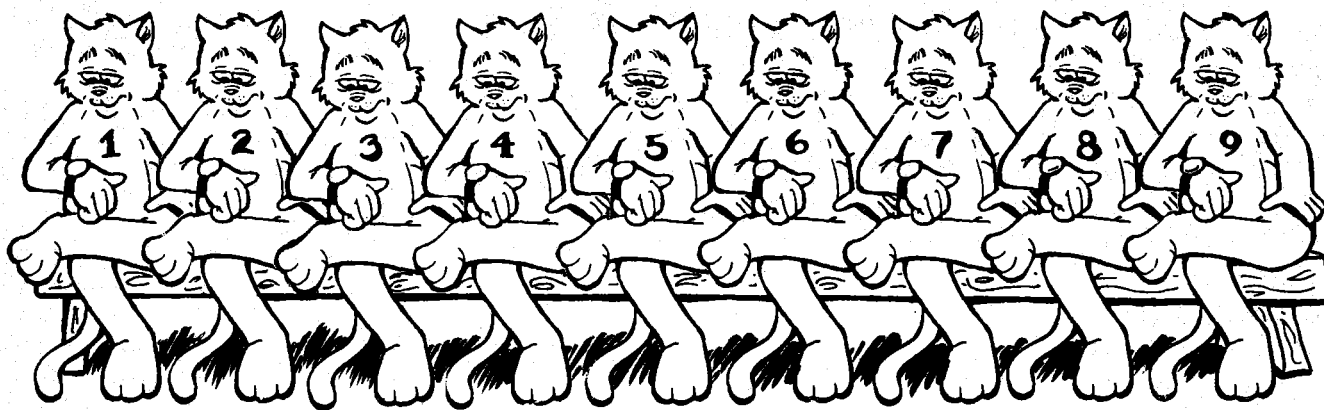
## Falling Down

In the world of cartoons, nobody ever dies; they just Fall Down. When you take more hits of damage than you had Hit Points to start with, you Fall Down — which is bad, but not *very* bad.

In cartoons, all sort of terrible things happen to the characters, but they bounce right back in the next scene. In *Toon*, characters who Fall Down return to the game after *sitting out for three minutes*. That's worth repeating:

When you Fall Down, you're not dead; you're just out of the game for three minutes! (If the game is being played by the Animator and one player, you can ignore the three-minute time loss and just keep playing.)

After three minutes, you're back in the game. You'll be exactly where you fell down (unless other characters move you, or the Animator wants you to be somewhere else) and you'll have all your Hit Points back.



*Waiting three minutes . . .*

## Other Skills

The same system used to Fight is used for the other skills. Roll your skill level or less on two dice and you succeed; roll higher than your skill level and you fail.

In *The Cartoon Olympics*, you'll get to do more than duke it out. You'll get to *Run* and *Throw* things — and even *Fire Guns* at your unsuspecting opponents. You'll also learn how to *Dodge* something that's Thrown at you. You'll learn to *Fast-Talk* other characters into doing foolish things. And you'll learn how to *Resist* a character who's trying to Fast-Talk you into doing something you don't want. Let's take a brief look at each of these skills:

### Running

If you want to run, you simply say "I'm running" and roll two dice. If you make your Run roll, you run successfully. If, on the other hand, you roll above your Run skill level, you *don't* run successfully. You trip over your own feet, or something equally silly. What *does* happen is up to the Animator, but suggestions from the players are welcome. Just keep them silly.

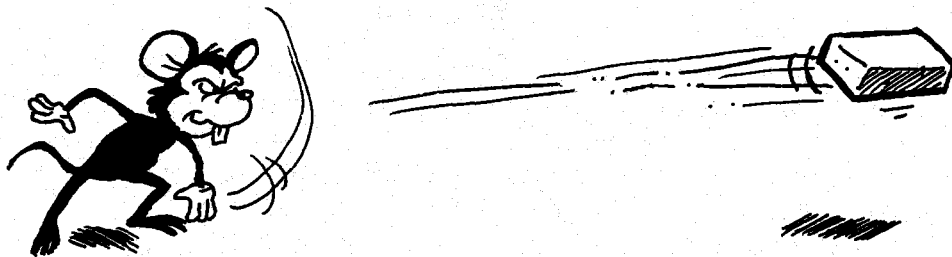
What if you start running and another character decides to race with you or chase you? Running works just like Fighting. Both players involved in a chase (or race) roll two dice:

If both players make their Run rolls, the chase continues, with neither character gaining ground on the other.

If they both fail their rolls, nothing silly happens — they both keep running.

If the chaser runs successfully and the chased doesn't, the chaser catches up with the chased and may start a fight — or do anything else he or she can think of.

If the chased runs successfully and the chaser doesn't, the chased gets away and the chase ends. Both players may now try something new.



### Throwing

The Throw skill is used whenever anyone wants to throw something at any target (including another character). The Animator must decide whether or not the character is strong enough to throw a particular object. Don't try to throw anything ridiculously large just yet (wait until later in the book!).

If you want to throw something, roll against your Throw skill. If you fail your Throw roll, the object misses (disappearing "off-screen"). If you make your Throw roll, you hit your target . . . usually.

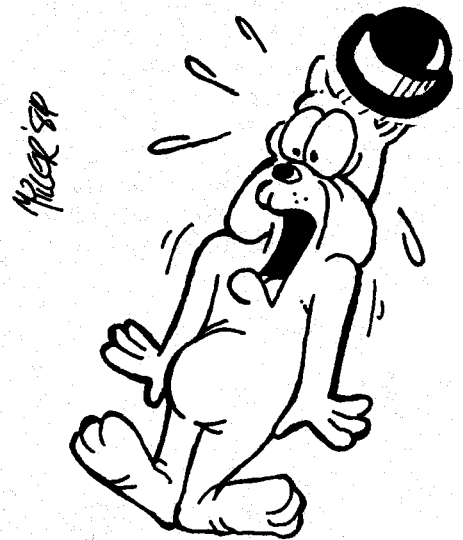
If you're throwing something at *another character*, the target gets a chance to leap out of the way, using his Dodge skill.

## Racing & Chasing (Fred's Revenge)

Mack the Mouse has a Running skill of 3. He's very, very slow. But Fred Bulldog has a Running skill of 8 . . . he's a speed demon. Fred decides he's taken enough guff from Mack. He picks up a gigantic flyswatter and begins running after the mean little mouse. Mack doesn't want to face that flyswatter. He runs, too, and the chase is on!

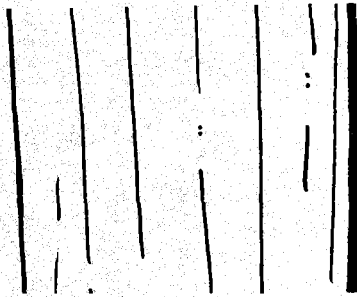
Mack and Fred roll against their Run skills. Fred rolls a 7, making his Run roll; incredibly, Mack rolls a 3, also making his roll! Both characters run successfully, and the chase can continue if Fred wants it to. He does — after all, Mack just made him Fall Down a minute ago. In the second round of rolls, Fred rolls a 4 (success) and Mack rolls a 12 (dismal failure). Fred catches up to Mack and can Fight with his flyswatter, or do whatever he wants.

(If Mack, who was being chased, had made his roll and Fred, the chaser, had failed his, Mack would have gotten away. The chase would end, leaving both Fred and Mack free to do something else.)



### Throwing & Dodging (Mack Strikes Back!)

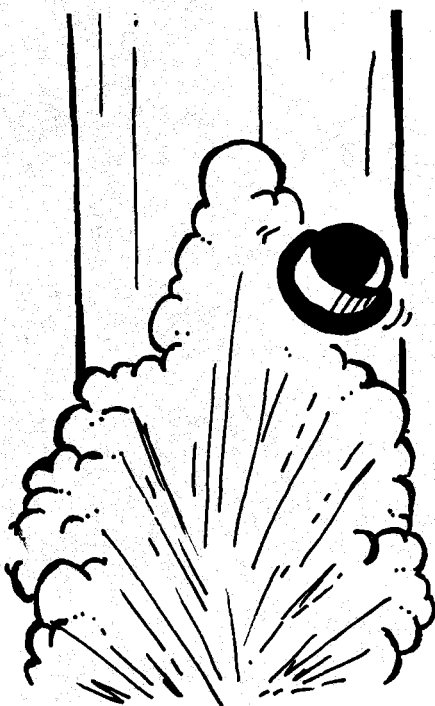
Mack has picked up a brick and is winding up to throw it at Fred. Mack rolls two dice and gets a 4, well under his Throw skill level of 7. Unless Fred makes a Dodge roll, he's about to get beamed by a brick! Fred has a Dodge skill level of only 3. He rolls and — uh oh! — gets a 4. That's higher than his Dodge skill level. POW! The brick hits him, doing one die of damage.



## ***Fast-Talk . . . And Resisting It (Fred Takes a Long Trip)***

Mack, who is nasty, crafty, and utterly merciless, wants to talk poor, trusting Fred Bulldog into walking off a cliff. ("Listen, Fred, you've just got to try this. The wind will catch you and blow you back up! It's the thrill of a lifetime!") Mack tries a Fast-Talk roll, attempting to roll under his Fast-Talk skill of 9 on two dice. He succeeds with an 8.

Fred has only one chance — he's got to make a *Resist Fast-Talk* roll. Fred rolls two dice, trying to roll his Resist Fast-Talk skill level of 3 (good luck!). Unfortunately, he rolls a 10, and it's off the cliff he goes! The Animator decides that he takes two dice of damage (high cliff!). He lets Mack roll the damage. He gets a 9, which is more than Fred's 8 Hit Points. Fred Falls Down (again). He is driven into the ground up to his neck. When he pulls himself out, he has been compressed to a very wide, six-inch-tall bulldog. But he'll be all right in the next scene . . .



## **Dodging**

When you're the target of a successful Throw roll, you roll two dice and compare the roll to your Dodge skill. If you make your Dodge roll, you manage to duck out of the way of the thrown object. If you *fail* your Dodge roll, you get hit.

## **Fast-Talk**

Cartoon characters often talk themselves out of trouble (and, occasionally, into it). Sometimes, one character will try to talk another into doing something really dumb or incredibly dangerous. In *Toon*, you do this with your Fast-Talk skill. If you roll your Fast-Talk skill or lower, your opponent will do one really dumb or dangerous thing . . . anything you want . . . unless he or she makes a *Resist Fast-Talk* roll (see the next paragraph). If your Fast-Talk fails, your opponent isn't fooled, and no Resist Fast-Talk roll is necessary.

You can try to Fast-Talk someone into doing something over and over again *until you fail*. Once you fail, that character will never again fall for that line. For example, let's say Mack the Mouse Fast-Talks Fred Bulldog into jumping off the cliff. A few minutes later, the two characters find themselves atop that cliff again. Mack can try to talk Fred into jumping *again*. If he makes his Fast-Talk roll, Fred will jump again. And Mack could try yet again later in the adventure. But if he failed, Fred will be immune to that line of Fast-Talk for the rest of the game. ("No sir, I'm not gonna do it. No I'm not. You can't make me jump offa this cliff again. Nope . . .")

## **Resist Fast-Talk**

If you've been Fast-Talked successfully, this is your chance to save yourself. Try to roll your Resist Fast-Talk skill or less on two dice. If you succeed, you'll come to your senses before you do anything foolish. Otherwise, you'll be at your opponent's mercy.

## **Fire Gun**

The last skill you'll need in *The Cartoon Olympics* is *Fire Gun*. In order to aim, fire a gun, and hit an unmoving target, you simply roll against your Fire Gun skill. If you make the roll, you hit your target.

If you're being shot at, you can try a Dodge roll to get out of the way of the bullets. If you make your Dodge roll, you don't get hit.

The damage a gun does depends on its size — starting at one die of damage for a little gun, and going up from there. All guns have an unlimited supply of bullets, unless you're told otherwise.



These are all the skills you'll need for *The Cartoon Olympics*. (There are lots of other skills in *Toon*. You'll learn more about those in Chapter 5.)

But so far we haven't talked about the object of the game. What are you trying to accomplish in *Toon*?

Of course, the main thing you're trying to do is act silly and have fun. But you're also trying to get *Plot Points*.

# Plot Points

Plot Points are given out by the Animator whenever you do something really funny or clever, or when you complete an adventure successfully. They're called "Plot Points" because they go to the characters who do the most for the "plot" of the story!

In later chapters, we'll talk about more Plot Points. For now, all you need to know is that the more Plot Points you get, the better you played.

# The Animator

The Animator is part storyteller, part referee. As Animator, you keep the game moving and make sure all the players get in on the fun. One easy way to do that is to let the players sit in a circle. Go from one to the next, and ask each player what his character is doing. Give each player *one action* and then move on the next player. That player also gets one action, and so on.

In *Toon*, an *action* is defined as everything a player says he or she is doing, up to the point where they try one Skill Roll. Each player can do as much as he or she wants, but once a player makes a Skill Roll, it's the next player's turn to say what he or she is doing. If another player has to make a Skill Roll because of what you did (for instance, to Dodge something you threw, or to Resist your Fast-Talk), that doesn't count as an action for the second player.

Non-player characters are not bound by the Action system. They act whenever the Animator thinks it's appropriate or funny.

(Of course, if you're an experienced roleplayer and you want to use a different system, go ahead. Just bear in mind that some things in *Toon* depend upon the Action system, and plan accordingly.)

It's also the Animator's job to give out Plot Points. To repeat: Players get Plot Points for achieving the goals of an adventure (in this case, for winning events). They also get a Plot Point each time they do something especially insane, funny, or clever.

# For Animators Only!

If you're one of the players in *The Cartoon Olympics*, stop reading here! If you're going to be the Animator, keep going. The Animator should read through the whole adventure below, and help each player pick a character. When everyone is ready to start, the Animator describes the Opening Scene out loud — and play begins!

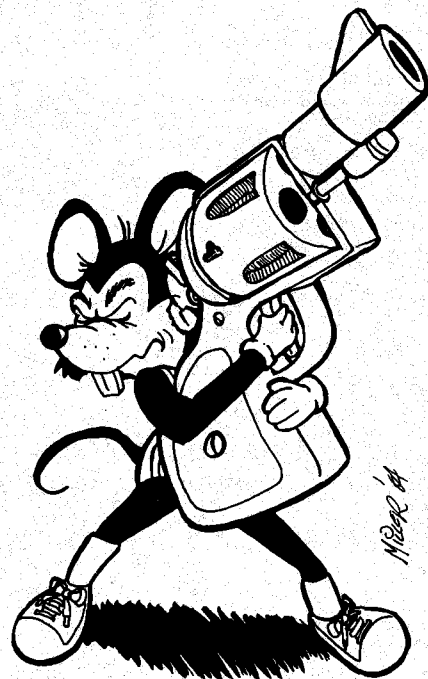
As a rule, the players can be told everything that they can see in each scene as soon as they enter it, *except* the information specifically described as "secret." Of course, everything that will *happen* is a secret until it happens, so let players find things out for themselves. For example, in *The Cartoon Olympics*, the characters will fight a pack of circus monkeys. But don't tell them that until the monkeys show up.

Any time you're not sure how an NPC will react, or what's going to happen next, reduce the situation to a "yes-no" question. Do the monkeys like banana daiquiris? Does the concession stand sell popcorn? Then roll one die. On a 1, 2 or 3, the answer is YES. On a 4, 5 or 6, the answer is NO. This is called the Fifty Percent rule. It's really handy!

Finally, remember it's the Animator's cartoon. Feel free to change or add anything you want.

## Shooting & Dodging (Bang! Bang! Fred faw down, go Boom!)

Mack the Mouse is really feeling nasty today. He's managed to get hold of a gun to take some pot shots at poor put-upon Fred. Mack has a Fire Gun skill of 4 — pretty terrible, but worth a try. He spots Fred and . . . BLAM! KAPOW! Bullets fly all over the place. Mack rolls a 3! Unless Fred manages to Dodge (good luck), he's going to be a perforated pooch. He rolls a 7 (against a Dodge of 3). The bullets hit and Fred takes one die of damage. Mack snickers gleefully — what a fun day he's having!

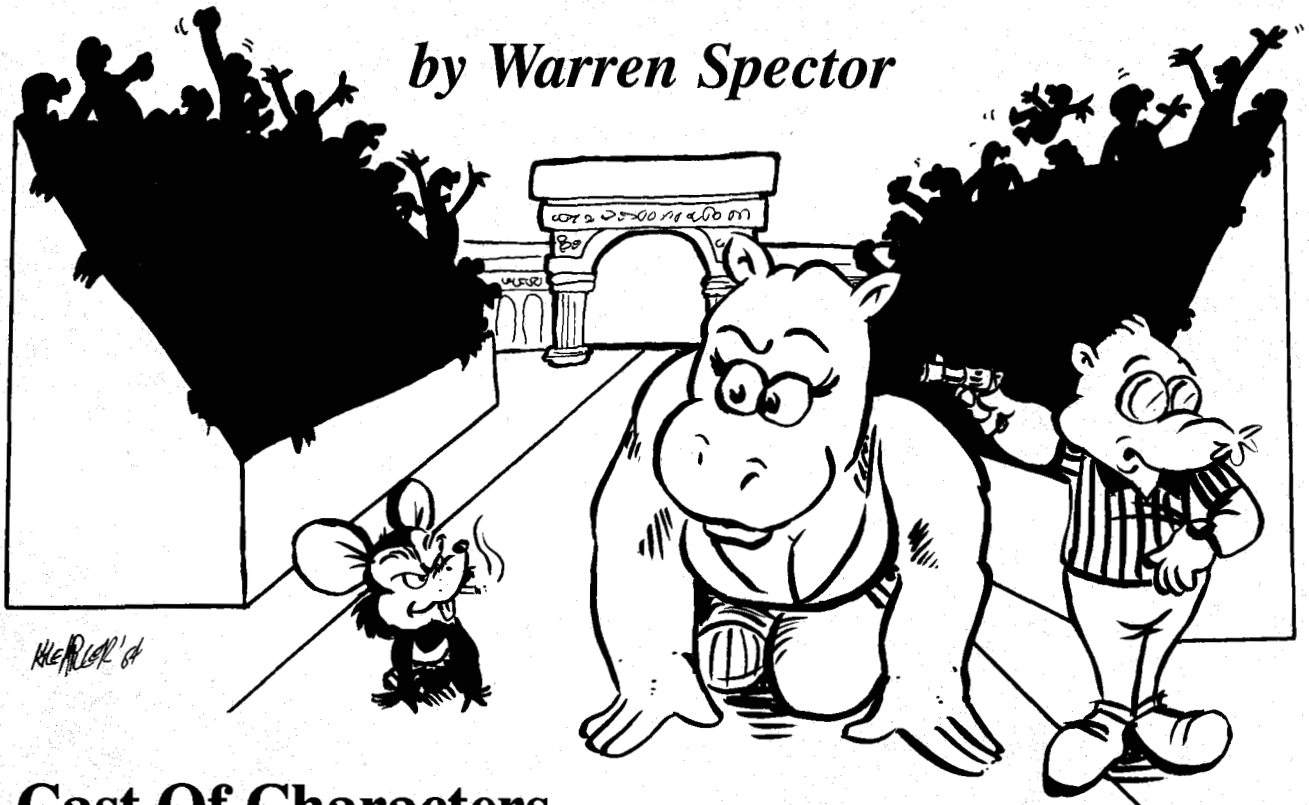




# Short Subject:

# The Cartoon Olympics

*by Warren Spector*



## Cast Of Characters

The easiest way to run this adventure is with one Animator and two players. If you really want to have three or four players, you can, but some events (especially the boxing match) will have to be divided into rounds, and will take longer.

Players can pick any of the characters provided on pages 15-16. These are not “complete” characters — they have only the skills required for this simple scenario. If you want to, you can round them out later and use them for other adventures.

The Animator will take the part of the Non-Player Characters — a pack of mischievous monkeys that have escaped from the circus. He or she will also play the contest judge — a near-sighted mole who signals the start of each event with a shot from his pistol. But you never know where the pistol’s going to be pointed! Finally, the Animator can play the audience — cheering and booing at the contestants, providing sound effects, and being as silly as possible.

## Location

The adventure takes place in the Anytown Anydome, a rinky-dink little sporting arena which isn't a dome at all. It's just an oval-shaped, outdoor track & field arena, and it's seen better days. The Anydome has bleachers all around the outside of the oval, a track just below the bleachers, and a grass field in the middle.

## Object Of The Adventure

The cartoon characters will compete in three different events. There will be a boxing match, so they can use their Fight skills. A javelin toss will allow them to use their Throw skill. This will be followed by a foot race, so the characters can use their Run skill.

The winner of each event gets a Plot Point. The character with the most Plot Points at the end of the contest will win a shiny new Fnord Motors sports car!

## The Plot

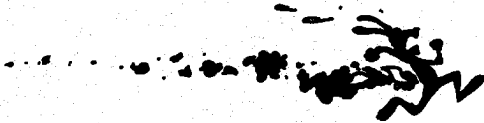
Keep this information secret until you think it's time for the characters to find out the hard way!

Remember that each event begins with the nearly-blind Judge Mole firing a pistol. He thinks he is aiming in the air, so he does *not* have to make his "to hit" roll. But each character must roll a die. The low roller is the accidental target of Judge Mole's pistol and must make a Dodge roll — or be hit for one die of damage.

Don't mention this to the players — but anybody who thinks of it can try a Fast-Talk roll to get the judge to give up his pistol. A character who gets the pistol can shoot it at the other characters, or at any monkeys who show up.

## Opening Scene

Welcome to The Cartoon Olympics! The banners are flying high over the Anytown Anydome. The weather is beautiful and the crowd is waiting eagerly for the opening ceremonies to get under way. The start of the sporting event of the century is just moments away! The torch is about to be lit . . . whoops, watch that torch! Look out! OUCH!!!



## The Boxing Match

The first event is set in the boxing ring. This is located in the center of the Anydome's grass field. Have the two characters square off in the center of the ring. The object of the match is to make your opponent Fall Down or give up. The first can be accomplished by making successful Fight rolls (assuming, of course, your opponent fails). The second can be achieved by Fast-Talking your opponent and convincing him there's no chance for victory. Players might also try to Fast-Talk (or Fight with) the referee, in the hope that he will come over to their side and start pounding on the opponent.



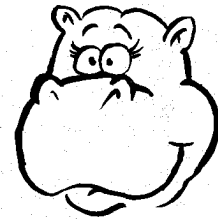
### *Mack The Mouse*

**Description:** Mack is a cigar-smoking mouse from Brooklyn. He is bigger and tougher than most mice. Ordinarily, he wears no clothing, but during the Cartoon Olympics he'll wear a track outfit (and gripe about it).

**Beliefs & Goals:** Mack loves to con other characters out of their possessions — and brag about it. He has a homicidal hatred of cats and birds. Give him a gun and he gets trigger-happy.

**Hit Points:** 12

Fight: 8  
Throw: 3  
Dodge: 2  
Fire Gun: 4  
Run: 3  
Fast-Talk: 9  
Resist Fast-Talk: 8



### *Olga Hippopovna*

**Description:** Olga is a very large, very heavy Russian hippopotamus. She is a full-time athlete (though she'd never admit it), so she always wears track clothes. She tells everyone she's a ballerina. She always walks on her hind legs.

**Beliefs & Goals:** Olga believes that everything is better in Russia. She will constantly complain about the shabby little Anydome, the bad weather, the bad food. She will try to commit all sorts of mayhem in secret and then blame anything that happens on another character.

**Hit Points:** 10

Fight: 8  
Throw: 7  
Dodge: 3  
Fire Gun: 2  
Run: 3  
Fast-Talk: 5  
Resist Fast-Talk: 9



## Fred Bulldog

**Description:** Fred is a very proper (if stupid) English bulldog. He can walk on two or four legs. He's dog-sized. Ordinarily, he wears only his derby hat, but during the Cartoon Olympics, he'll wear athletic clothes.

**Beliefs & Goals:** Fred believes that a gentleman is *never* without his hat. He doesn't care about material things as long as he gets lots of food and praise. He is normally not aggressive, but he will do all sorts of foolish things to protect someone who seems to need help.

**Hit Points:** 8

Fight: 4  
Throw: 4  
Dodge: 3  
Fire Gun: 8  
Run: 8  
Fast-Talk: 6  
Resist Fast-Talk: 3



## Fifi La Feline

**Description:** Fifi is a French cat. She is cat-sized. She can walk on two or four legs. She usually wears the latest Paris fashions and bathes in expensive perfumes. For the contests, she'll wear a tight-fitting track suit. Male characters fall all over themselves to impress her.

**Belief & Goals:** Fifi thinks she's the most gorgeous creature on the face of the Earth. She may be right. She can't resist mirrors. She will do anything to win and prove the French are naturally superior, and that she is superior to any male.

**Hit Points:** 7

Fight: 3  
Throw: 6  
Dodge: 8  
Fire Gun: 2  
Run: 7  
Fast-Talk: 9  
Resist Fast-Talk: 8

After each player has taken three actions, a monkey will leap into the ring and start bouncing around causing trouble. It will Throw a cream pie at one boxer. If the pie hits, its target loses one action. The monkey will then grab a pair of boxing gloves and try to Fight the other character. If the monkey's victim Falls Down, it will turn its attention back to the other.

The players can continue to Fight with each other in order to win the event. Or they can try (separately or together) to make the monkey Fall Down. If the monkey Falls Down, it will not return to the boxing ring, and the character who put in the last point of damage gets a Plot Point.

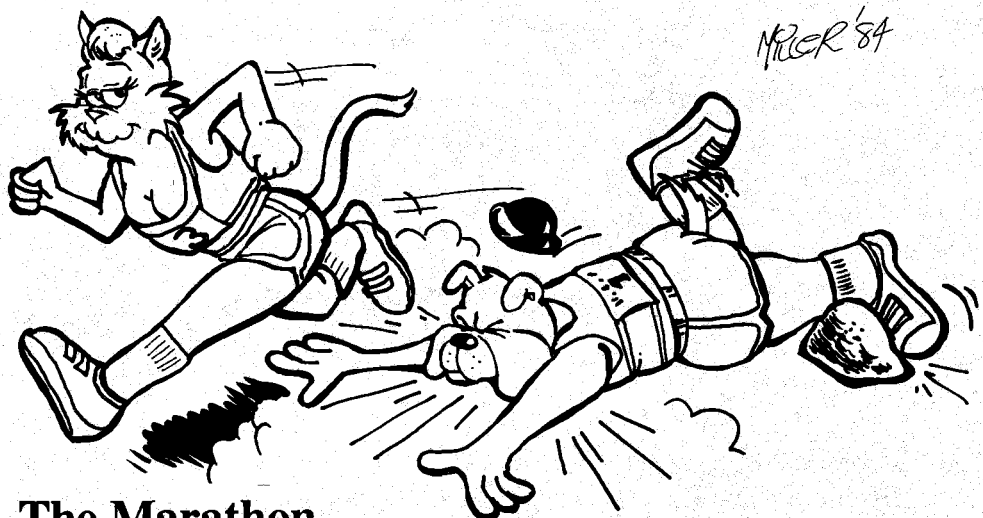
The last boxer left standing in the ring is the winner and gets a Plot Point. If the monkey outFights both boxers, the judge will declare it the winner, and neither player gets a Plot Point.

## The Javelin Toss

This event is also held on the grassy area in the center of the Anydome. The object is to throw your javelin at a big bullseye. The contest ends when one player has hit the target three times (by making three successful Throw rolls).

Each time a character hits the target, the Animator should roll one die to determine how "good" the throw was. This is the score given the player by the judge. The player with the highest score at the end of the contest wins, and gets one Plot Point.

Players can concentrate on hitting their target; they can Throw the javelins at each other (doing one die of damage when one hits), trying to make their opponent Fall Down so they can make lots of Throw rolls and win the contest while their opponent is out of action; they can try to Dodge javelins thrown at them; they can try to Fast-Talk the judge into giving them six points every time they hit the target (one Fast-Talk roll per hit, please); they can throw their javelins at the judge (though there doesn't seem to be any advantage to doing so); they can try to Fast-Talk their opponent into trying to *catch* the javelins; they can Fight; they can do anything they want.



## The Marathon

This event is held on the track. Contestants line up on the starting line. The judge raises the starting pistol (assuming no one's talked him out of it) and fires. The race is on. The race consists of six *successful* Run rolls. The first player to make six Run rolls will win (though players roll at the same time, so it is possible for the race to end in a tie).

Players should keep track of the number of successful Run rolls they make. This will allow them to tell how far ahead or behind they are. (For example, let's say Fred Bulldog has made five successful Run rolls, and Mack the Mouse only four. That means Mack is one behind. Mack will have to make a successful Run roll, and Fred will have to miss one, in order for Mack to catch up.) Any time two players are "even" (in other words, they've made the same number of successful Run rolls) they can Fight, Fast-Talk each other, or do anything else they want.

After three rolls of the dice by both runners, two monkeys will appear on the track and start running in and out between the racers' legs. One monkey will attach itself to the leg of each character, making it impossible to run. Each character will have to get rid of his monkey (by making it Fall Down) before finishing the last three rolls of the marathon.

If the players have a lot of trouble getting rid of the monkeys, Judge Mole will scare them off by firing his pistol repeatedly. After three shots, the monkeys will scurry off, and the event can continue (unless the characters decide to give chase). Each time the Judge fires, the players must roll (the Animator will roll for the monkeys) to see who has to Dodge!

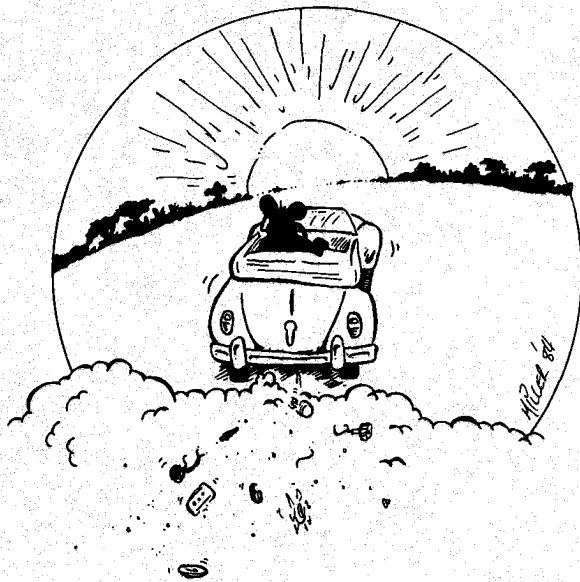
Players can run single-mindedly toward the finish line; a player with a gun can take pot shots at the other; whenever the two runners are together, they can Fight or Fast-Talk; they can do anything else they can think of. Furthermore, the track is littered with balls, javelins, discuses, shotputs, rocks, and all sorts of things characters can throw at one another.

## The (Big?) Finish

When the three events are over, the player with the most Plot Points is declared the winner. The prize ceremony begins with a ceremonial kiss from the Queen (or King) of the Day.

**Secret:** The King/Queen wears a veil and has a stunning physique, but removing the veil reveals an absolutely hideous face. The kiss does one die of damage to the character who won.

Judge Mole hands the winner the keys to a beautiful sports car. (A losing player can try to Fast-Talk the winner into handing over the keys.) Whoever drives off in the car will find it falling apart, piece by piece, as "The End" appears on the screen and the cartoon adventure ends.



## Judge Mole

**Description:** Judge Mole is a mole about three feet tall. He walks on his hind legs. He wears incredibly thick glasses. Even with his glasses, he can barely see. He dresses in the striped jersey and black pants of an athletic contest judge.

**Beliefs & Goals:** Judge Mole takes his role as a judge seriously. He will take no guff from the players. He will be scrupulously fair and difficult to Fast-Talk.

**Hit Points:** 11

Fight: 6  
 Throw: 6  
 Dodge: 6  
 Fire Gun: 2  
 Run: 6  
 Fast-Talk: 2  
 Resist Fast-Talk: 9



Judge Mole will begin each contest with a pistol shot, as explained in the text. But what happens if one of the characters manages to Fast-Talk the Judge into giving up his little gun? The Judge has to signal the start of an event somehow.

If he loses his pistol, he'll return with a bazooka (which does two dice of damage); if he loses the bazooka, he'll climb into the stands and steal a kid's slingshot (which does three points of damage to anyone hit by it); if he loses the slingshot, he'll return with a bow-and-arrow (which does one die of damage); if he loses the bow-and-arrow, the Animator should continue to produce ever more outrageous weapons. Use your imagination.

## The Monkeys

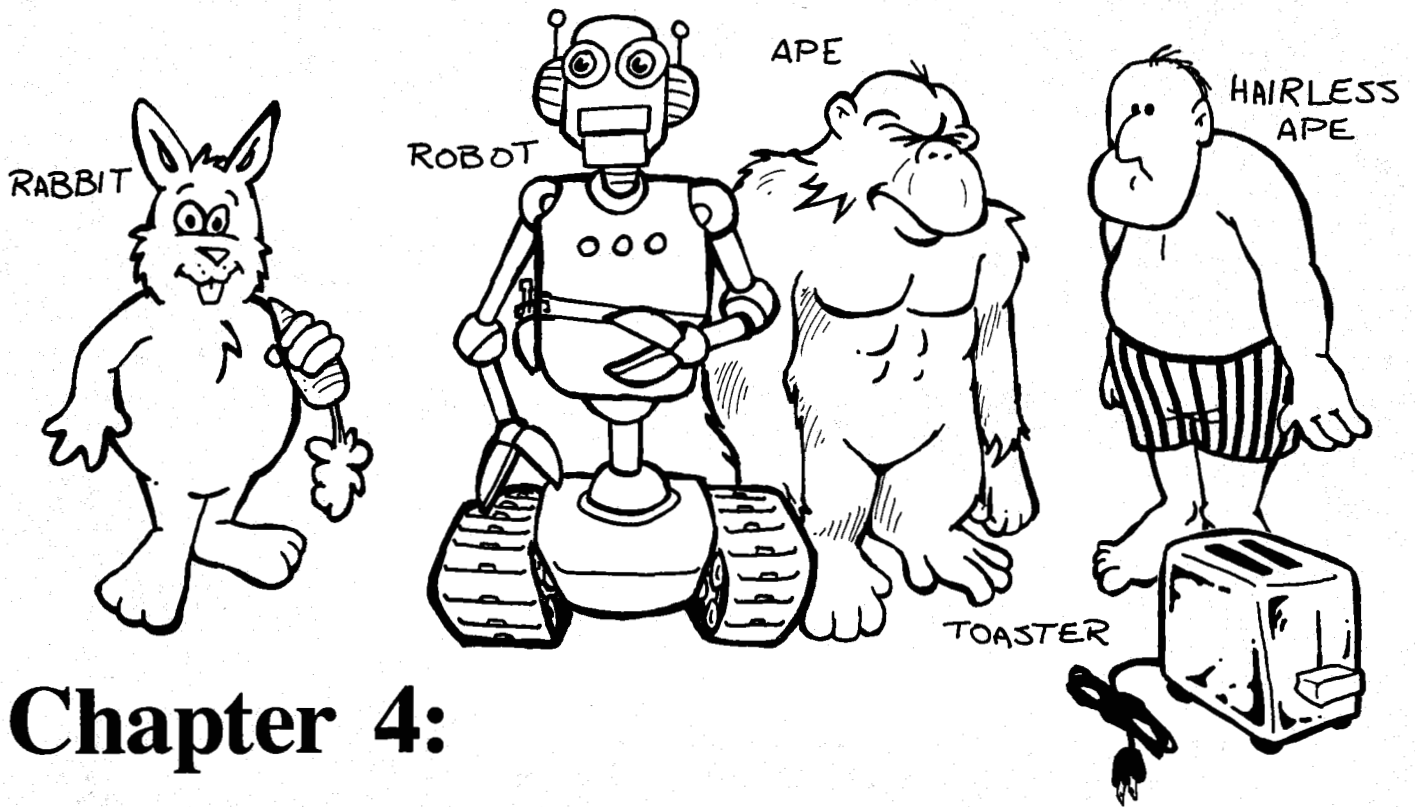
**Description:** These are just monkeys — they can't talk; they can only cause trouble. In a fight, each monkey will do two points of damage when it hits. They're a bit smaller than chimpanzees. They've escaped from a local circus. There are as many of them as the Animator needs to keep the action lively.

**Beliefs & Goals:** All these little guys want is to have fun. They do this by causing no end of trouble for the athletes taking part in the Cartoon Olympics.

**Hit Points:** 5 apiece

Fight: 6  
 Throw: 6  
 Dodge: 7  
 Fire Gun: 3  
 Run: 6  
 Fast-Talk: Not applicable  
 Resist Fast-Talk: NA





## Chapter 4:

# Creating Cartoon Characters

Now that you've played *Toon* once, you probably can't wait to start creating your own characters, writing your own adventures, and getting into the real heavy duty stuff. So — LIGHTS! CAMERA! ACT . . . wait a minute. Not yet.

Before you step in front of the cameras, let's talk some more about *Character Generation*, and about *Skill* and *Shtick* use, and about being an *Animator*.



**SUPERSTAR RULES:** This symbol indicates an “advanced” rule you can use after you've mastered the basic game. You can use these or not, as you wish . . . they're for cartoon superstars who are really serious about their fun.

## Creating A Character

Until now, you've been using characters whose skills have already been defined. Now it's time to talk about filling in the numbers yourself. Got a blank Character Sheet handy? (You can copy the one on the last page.) Then let's go:

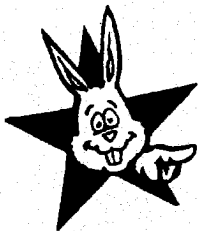
First you decide what kind of creature you want to be. You can choose anything you want. Is your character a mouse, a moose, a rabbit, a robot, a toaster? **YOU CAN BE ANYTHING YOU WANT.**

If you don't know what sort of character you want to be, use the all-purpose Species Tables on this page and the next (or one of the even sillier ones on p. 202 or 203). Roll two dice in a Tens-and-Ones die roll (see page 6). When you've made your roll (ending up with a result between 11 and 66) check the result against the chart to determine what sort of character you'll be playing.

A human character needs an *Occupation*. You can pick something you like — hunter, orchestra conductor, policeman, Civil War general — or you can make another Tens-and-Ones roll and check the Occupation Table on page 21. (If you want to play an animal character with an occupation, that's all right, too!)

## Attributes

The next step is determining your *Attributes*. Just roll one die four times. The first roll gives you your Muscle score; the second gives you your Zip; the third gives you your Smarts; and the fourth gives you your Chutzpah. Fill them in on your Character Sheet. That's that.



If you don't want to rely on the dice, you can choose your own attributes this way: Start with 14 Attribute Points. These can be divided among the four basic attributes (Muscle, Zip, Smarts, and Chutzpah) any way you want. The only limitation is that you can't put more than six points into any one attribute.

## Hit Points

Next you figure out your *Hit Points*. Roll one die and add 6 to the number rolled. This is the number of "hits" your character can take. When you take as much damage as you have hit points, you Fall Down. Record the result of your 1 die+6 roll on your character sheet in the space marked "Hit Points."

## Description

Now write up a brief description of the way your character looks. Obviously, "Rabbit" is the start of a description, but it's not enough. Does your rabbit run around in its furry birthday suit? Does it wear a three-piece suit and carry a gold pocket watch? Is it rabbit-size, human-size, monstrously big, or ridiculously small? Does it hop around on four legs or walk on two?

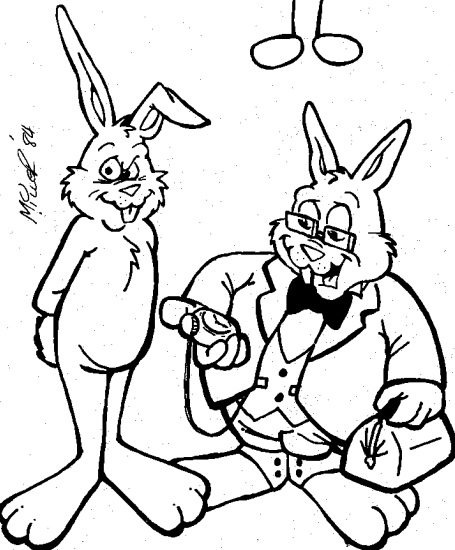
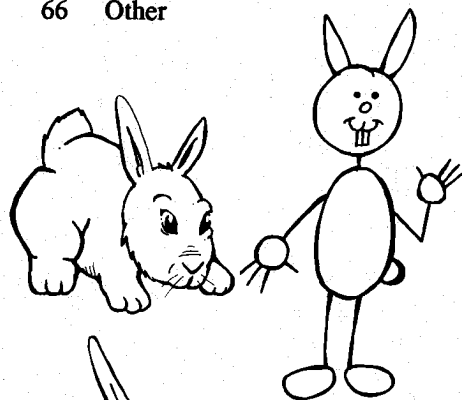
Write your brief Character Description on the character sheet in the space provided.

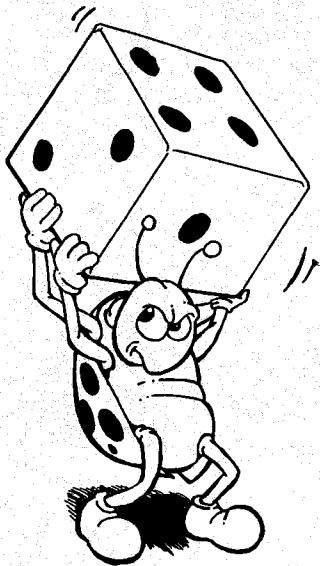
If you're an artist, you can draw a picture of your character in the space provided. If you're not an artist, you can Fast-Talk an artist friend, or just get silly.

## Species Table

Use this table, or the one below, to determine the race to which a character belongs. Make a Tens-and-Ones roll. For even *sillier* species tables, see pages 202 and 203.

|       |                            |
|-------|----------------------------|
| 11-21 | Human                      |
| 22    | Ant                        |
| 23    | Robot Ant                  |
| 24    | Flea                       |
| 25    | Little Green Man from Mars |
| 26    | Robot                      |
| 31    | Rabbit                     |
| 32    | Mouse                      |
| 33    | Rat                        |
| 34    | Cat                        |
| 35    | Dog                        |
| 36    | Coyote                     |
| 41    | Wolf                       |
| 42    | Fox                        |
| 43    | Gorilla                    |
| 44    | Horse                      |
| 45    | Pig                        |
| 46    | Cow                        |
| 51    | Chicken                    |
| 52    | Rooster                    |
| 53    | Duck                       |
| 54    | Parakeet                   |
| 55    | Chicken Hawk               |
| 56    | Canary                     |
| 61    | Owl                        |
| 62    | Tasmanian Devil            |
| 63    | Bear                       |
| 64    | Kangaroo                   |
| 65    | Sea Serpent                |
| 66    | Other                      |





## Silly Species Table

Some of these character types will be difficult to play unless the Animator helps out. Sharks, for instance, should be allowed to breathe out of water and walk (flop?) around on land as if they had legs.

- 11 Frog
- 12 Crow
- 13 Stork
- 14 Dinosaur
- 15 Elephant
- 16 Hippo
- 21 Mynah Bird
- 22 Squirrel
- 23 Panda
- 24 Penguin
- 25 Giant Penguin
- 26 Giant Were-Penguin
- 31 Roadrunner
- 32 Tortoise
- 33 Walrus
- 34 Deer
- 35 Alligator
- 36 Panther
- 41 Grasshopper
- 42 Werewolf
- 43 Ghost
- 44 Vampire
- 45 Monkey
- 46 Bull
- 51 Foogle Bird
- 52 Elf
- 53 Gremlin
- 54 Dwarf
- 55 Hobbit
- 56 Orc
- 61 Lizard
- 62 Unicorn
- 63 Fish
- 64 Shark
- 65 Whale
- 66 Octopus

## Natural Enemies

Now decide whether your character has any *Natural Enemies*. A Natural Enemy is a kind of creature your character is out to get — or which is out to get you! Natural Enemies get Plot Points (see page 55) for making one another Fall Down. A few obvious sets of Natural Enemies:

Dogs & Cats  
 Cats & Mice  
 Cats & Birds  
 Gremlins & Robots  
 Coyotes & Roadrunners

Hunters & Animals  
 Bears & Park Rangers  
 Police & Criminals  
 Spies & Other Spies  
 Tasmanian Devils & Everything

Players can, if they choose, adopt less obvious natural enemies. For instance, a little green Martian from outer space could choose cats as his natural enemy. There's no obvious reason for this . . . so make one up! What the heck — these are cartoon characters we're talking about. If someone wants to adopt an unusual Natural Enemy, the Animator should listen to the player's reasons . . . and, if they're funny enough, allow them!

Natural Enemies are not required, but they make things interesting (to say the least).

## Beliefs & Goals

Now, decide how your character is going to behave and what sort of personality it has. In *Toon* terms, each character must have a clearly defined set of *Beliefs & Goals*.

Cartoon characters are not terribly deep, and players don't have to choose complicated Beliefs & Goals. A character can have as many or as few Beliefs & Goals as you want. However many you have, they should be designed to get your character *into* the action, not out of it.

For example, an obvious Goal for a policeman might be to arrest characters who break the law. A rabbit's goal might be to get carrots any way he can. You don't want the policeman's goal to be to stay near the jail and guard the prisoners — then he couldn't go on adventures! And you wouldn't have any fun playing a rabbit whose goal was to avoid trouble at all costs.

It can be a lot of fun to pick Beliefs and Goals that are totally opposite from those you would expect from the character. Mice are supposed to be timid — and Mack is funny because he's so nasty and tough. How about a timid elephant or a friendly shark? Or a Tasmanian Devil who is a butler in a suit . . . polite and aloof . . . and only flies into a rage when he sees a mess?

Don't make your Beliefs & Goals so specific you're not likely to use them in half the adventures you play. For example, don't have as a Goal that you will make Mack the Mouse Fall Down whenever possible. What happens if Mack doesn't show up in a particular adventure? You're out of luck. Instead, say you'll make mice — any mice — Fall Down whenever possible. Get the idea?

To help you out when you're creating your character, we've provided a list of typical Beliefs & Goals. Feel free to think up your own, but here are some ideas:

## Beliefs

1. *My species is superior to all others.* A character with this Belief isn't going to be terribly friendly or cooperative, and is going to be fooled by a lot of Disguises at one time or another.

2. *I'm the greatest.* This sort of character always wants to be the boss. An egotistical character is likely to be unspeakably obnoxious.

3. *I hate — cats, dogs, people, elephants, whatever.* A prime motivator for cartoon characters. Any time a cat spots a mouse, a chase is sure to begin.

4. *A job should be done well or not at all.* A character with this Belief will never leave a job unfinished, even if it means getting into trouble.

5. *Pain is bad.* This character might be a coward . . . or he might do brave things, complaining all the time!

6. *Work is bad.* This character will spend a lot of time and energy getting others to do the muscle-work, either because of laziness or pride.

7. *Everyone should be polite at all time.* This character would probably spend a lot of time arguing with the other characters! Use of many of the nastier skills would violate this Belief. But you could be downright dishonest and still be polite . . .



## Goals

1. *Find and eat something — geraniums, rabbits, carrots, bananas, whatever.* Hunger is a great motivator for cartoon characters. Players must specify what they want to eat.

2. *Find (but don't eat) something — love, money, companionship, a good poker game, whatever.* Players must specify what they are looking for.

3. *Prevent everyone else from achieving their own Goals.* Cartoon characters tend to be mischievous. This one can be a lot of fun — if you're playing with very good friends or very bad enemies.

4. *Cheat anybody whenever possible.* This is for the Fast-Talkers. Conning people out of their most prized possessions can be fun!

5. *Educate others in the ways of the world.* This one works best when the "educator" knows less than the characters being taught.

6. *Defeat villains.* This character is a Good Guy and will thwart any attempt to break the laws (whatever they may be in the Animator's world and the mind of the player). This may mean thwarting fellow players!

7. *Save or help the helpless — humans, cats, rabbits, whatever.* These characters will set off on all sorts of foolish quests to fulfill their Goals.

8. *Protect my own property (or that of any character) at all costs.* Here's one for all those true-blue, faithful dogs out there.

9. *Collect anything that might come in handy.* This character is going to have bulging Back Pockets!

11. *Make things.* This could be an inventor, a writer, a builder, a cook . . . His opponent will be anyone who wants to:

12. *Inspire panic and destroy property.* That about says it all! What could be more cartoony?

## Occupations

|    |                             |
|----|-----------------------------|
| 11 | Baby                        |
| 12 | Child                       |
| 13 | Student                     |
| 14 | Policeman/Private Detective |
| 15 | Fireman                     |
| 16 | Mailman                     |
| 21 | Milkman                     |
| 22 | Shopkeeper (Any kind)       |
| 23 | Game Warden                 |
| 24 | Astronaut                   |
| 25 | Mad Scientist               |
| 26 | Criminal                    |
| 31 | Hunter                      |
| 32 | Farmer                      |
| 33 | Doctor                      |
| 34 | Lawyer                      |
| 35 | Maid/Butler/Servant         |
| 36 | Sailor                      |
| 41 | Spy                         |
| 42 | Salesman                    |
| 43 | Retired General             |
| 44 | Actor (bad, of course)      |
| 45 | Singer/Musician             |
| 46 | Artist                      |
| 51 | Construction Worker         |
| 52 | Pirate                      |
| 53 | Cowboy                      |
| 54 | Indian                      |
| 55 | Cook/French Chef            |
| 56 | Tailor                      |
| 61 | Baseball Player             |
| 62 | Politician                  |
| 63 | Clown                       |
| 64 | Ringmaster                  |
| 65 | Hobo                        |
| 66 | Dogcatcher                  |







## Just Being Yourself: Beliefs & Goals In Play

Peter Pig is a very well-mannered fellow; one of Peter's Beliefs is that one should *always* be polite. He and several of his friends have discovered the lair of a band of desperadoes. The other characters want to rush in, take the bandits by surprise, and capture them before they have a chance to react. Peter, on the other hand, thinks this would be awfully rude. So he goes and knocks politely on the door of the bandits' hideout. This is a silly thing to do, but Peter Pig is undeniably acting in character, so he should be awarded a Plot Point for it.

The Mad Scientist, Dr. Nutzenboltz, has as one of his Goals that he will take apart any complex machine he finds, in an attempt to learn everything there is to know. (*Everything! Do you hear me? Everything! Hahahahaha . . .*) He runs into, takes apart, and reprograms a robot so it will spend the rest of an adventure chasing one of the other characters. That's pretty clever — and it's very much in keeping with the good doctor's Beliefs & Goals. Dr. Nutzenboltz should get a Plot Point.



## Beliefs & Goals In Play

Beliefs & Goals help players remain in character during a game, but what effect do they have on the outcome? For one thing, they determine how players get Plot Points. And Plot Points are of great importance to the development of your character.

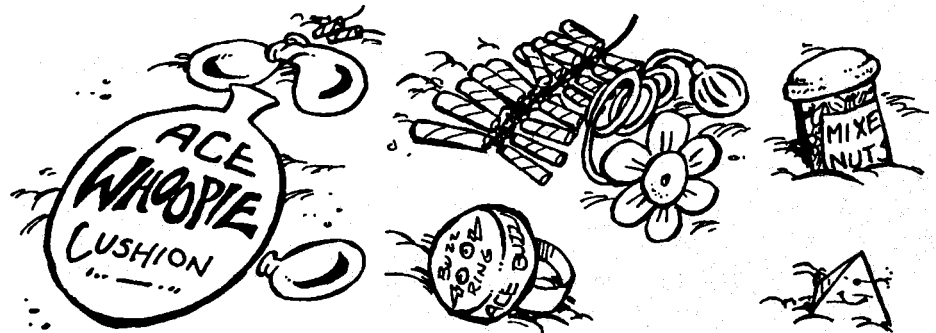
Now that you've played *The Cartoon Olympics*, you know that the Animator awards Plot Points for doing something especially funny or clever, as well as for completing an adventure successfully. The Animator should also give you Plot Points for acting in a manner consistent with your character's Beliefs & Goals — *especially* if the result is clever or silly!

Beliefs & Goals help you stay in character; they lead to Plot Points; Plot Points lead to improved skills (see page 26). For these reasons, Beliefs & Goals are very important!

Congratulations. Today, you are a character!

## Possessions

By now, the top part of your Character Sheet should be pretty full, but there's still one major blank on it. Right there in the middle, you'll find a space marked *Possessions*. That's where you write down all the stuff your character is carrying. You can carry up to *eight* items when you set off on each adventure. At least four of these must be "normal" things. The other four can be *anything*, subject to the Animator's approval.

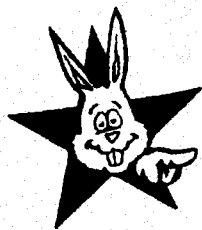


Cartoon characters don't always wear clothes, but for game purposes, assume all character have "Back Pockets" that can carry an amazing (in fact, virtually unlimited) variety and number of items. Mack the Mouse carries a human-sized gun in his Back Pocket. Fred Bulldog carries a big stick, lots of balloons and firecrackers, matches, a sack lunch, and a squirting flower.

Use common sense when you pick your possessions. Unless the Animator gives the okay, you can't keep a fully-stocked refrigerator, an encyclopedia set, or a toll booth in your Back Pockets. And no fair adding things after an adventure begins, unless you find useful items along the way. Things you pick up during an adventure do not count against your total of eight possessions. Eight is just a reasonable limit for things to *start* with. Make sure you've written down everything you want to carry before each adventure.

If you pick a small, common object, like matches, balloons, or rubber bands, you will have an unlimited supply. If you pick larger things, you are only carrying one of each unless you specify otherwise — and then each item counts separately.

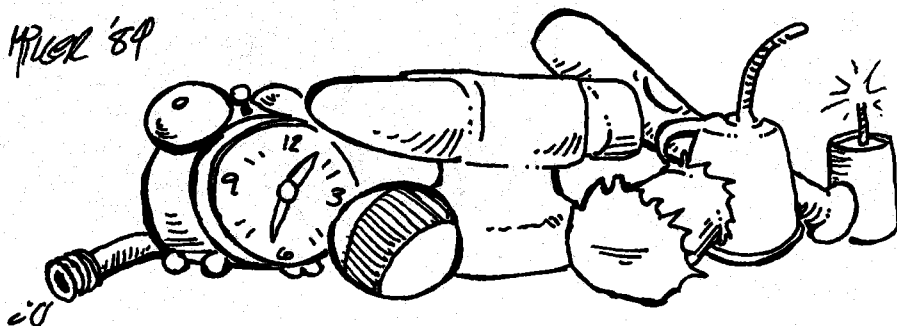
Under normal circumstances, you will not lose your possessions. However, if you Fall Down, your enemies (or friends) may take your possessions away from you.



There are two Superstar rules regarding possessions. First, depending on your character, you may be able to count some unusual items as “normal.” For instance, Sheerluck Holmes, the famous detective, carries a magnifying glass. For a detective, that’s perfectly normal — so, although it counts as one of his eight items, it doesn’t count as one of his four “unusual” items.

Second, if you Fall Down, and another character tries to take your possessions, he or she will *always* overlook something — especially if you are going to be imprisoned. You will always be left with some item (the Animator decides what) that can help you!

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## Gizmoes

Cartoon characters often seem to have just the right gadget on hand to create maximum trouble or save the day. A mouse sneaks up to a cat’s tail and just *happens* to have the pencil sharpener that will give the cat a nasty surprise. The rhinoceros dives from the helicopter and *happens* to have the tiny parachute that lets it float safely to the ground.

How do they do this? They’re using *gizmoes*. These are all-purpose possessions that become whatever you want them to be *at the time you use them* — pencil sharpeners, parachutes, food, grenades, mice, encyclopedias, burning torches, pies, or *anything you want*.

You can take one gizmo as one of your “unusual” possessions at the start of an adventure. You can “buy” additional gizmoes for one Plot Point each, up to the usual limit of four “unusual” possessions. You can’t get gizmoes any other way — for example, you can’t pull a gizmo out of a Bag of Many Things. You have to get them at the start of an adventure.

Then during the adventure, you specify what you want a gizmo to be, and that’s what it is — just as if you’d selected that object as a possession at the start of your adventure. But your gizmo is “stuck” as that object for the rest of the adventure.

Like most everything in *Toon*, gizmoes can backfire. When you specify what it is and try to use it, the Animator will roll a die. On a 1 or 2, your gizmo has turned out to be shoddy goods — and it will cause you the worst possible trouble in your situation!

## “Normal” Things To Carry

- Lunch
- String
- Rope
- Gun
- Matches
- Balloons
- Squirting Flower
- Pictures of Family
- Bucket
- Pea Shooter and Peas
- Pencil and Paper
- Marbles
- Chewing Gum
- Baling Wire
- Chocolate Chip Cookies
- Umbrella
- Whistle
- Rubber Bands
- Mirror
- Bottle of Perfume
- Lipstick
- Oil Can
- Bottle of Glue
- Newspaper
- Pocketknife

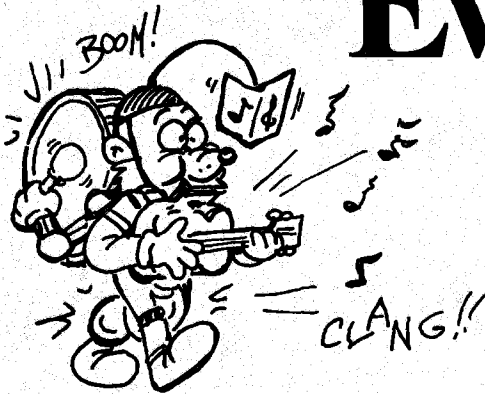
## Unusual Things To Carry

(a few modest suggestions)

- Butterfly Net
- Sledgehammer
- Roller Skates
- Banjo
- Bugle
- Two-Headed Coin
- Accordion
- Computer
- President Reagan mask
- Dynamite
- Bear Trap
- Skateboard
- Telephone
- Ray Gun
- Boxing Gloves
- Eggbeater
- Alarm Clock
- Fish Bowl with Piranha
- Itching Powder
- Magnifying Glass
- Anvil (the outer limit of common sense)

# Chapter 5:

# How To Do Everything



We're coming along, but we've still got some blank spaces on the Character Sheet! Let's learn a little more about how things are done in *Toon*. As you remember from *The Cartoon Olympics*, you can't do a thing without Skills. And you have a *lot* more skills than you've used so far.

## Skills

There are actually 23 skills, which are listed on the Character Sheet. Each character has a *Skill Level* between 1 and 9 in each skill. The higher your Skill Level, the better the chance you'll have to use that skill successfully.

In the list that follows, and on the Character Sheet, the skills are grouped according to the four *Attributes*. There are *Muscle Skills*, *Zip Skills*, *Smarts Skills*, and *Chutzpah Skills*.

Each skill begins at the level of its controlling attribute. For example, a character with a Muscle of 3 begins with a Skill Level of 3 in all Muscle Skills. A character with a Zip of 5 begins with a Skill Level of 5 in all Zip Skills. And so on.

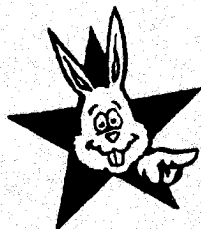
You also begin with 30 *Skill Points*, which may be added to any skills you want. Adding one point to a particular skill increases that skill by one level. Example: Fred Bulldog has a Zip of 3. His Running skill, then, began at 3 as well. He spent 5 of his 30 Skill Points to increase Running from 3 to 8. This left him with 25 Skill Points to spend on other skills.

The 30 skill points are used only to increase skill levels, *not* attribute levels. It is possible to alter a character's Attributes, but only under very special circumstances. The Animator — or the author of an adventure — can set up situations which will increase or decrease Attributes for the duration of an adventure.

Keep track of the Skill Points you spend, writing the amount spent on each skill beside that skill on your Character Sheet. When you've spent all 30 points, write your final Skill Levels on your Character Sheet. No Skill Points can be saved.

No Skill Level can ever be raised above 9, so there is no point in putting Skill Points in a skill which is already at Skill Level 9. No Skill Level can ever be lower than 1.

A player who makes a skill roll of 2 succeeds in using that skill, even if the character has a Skill Level of 1. In other words, a roll of 2 is an automatic success.



If a player rolls a 2 when attempting to use a skill, the target of the attack doesn't even get a chance to respond. (Thus, if your character is fighting with another character, and you roll a 2 on your Fight roll, you automatically hit; your opponent doesn't even get to make a Fight roll back!) A skill roll of 2 *always* succeeds.

## Shticks

Some cartoon characters have amazing abilities which allow them to do things not normally permitted under the skill rules. This is where *Shticks* — strange, special, super powers — come in. For example, the "Bag of Many Things" Shtick allows you to pull just about anything that might be needed out of the bag (or pocket, or whatever). None of the skills could account for an ability like this, so a Shtick was created. Some Shticks are described on pages 38-46. Players should be encouraged to come up with their own Shticks (subject, of course, to the approval of the Animator).

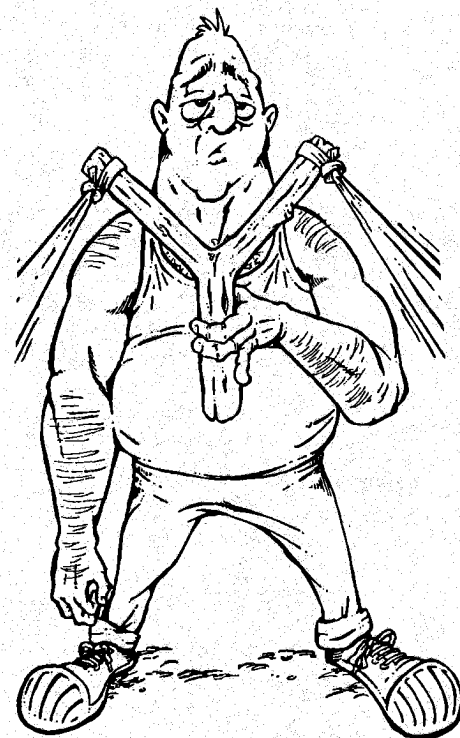
In order to gain a Shtick, a player must spend Skill Points. The exact number varies; some Shticks cost more than others. A second Shtick may be acquired at a cost of an *extra* 5 Skill Points (over and above the printed cost of the two Shticks).

For example, let's say you want to "buy" the Hypnosis Shtick at a cost of 5 Skill Points *and* the Flight Shtick, which costs 4. The cost in Skill Points for those two Shticks would be 5 plus 4 *plus an additional 5 points* for a total of 14. Hey, no one ever said being a cartoon star was going to be cheap!

All Shticks begin at Skill Level 5. This cannot be improved until characters begin to accumulate Plot Points. No character may ever have more than two Shticks.

When a Shtick is selected from the list (or made up by a player), the player and the Animator should agree exactly what the Shtick does. Any special power to which the Animator agrees can be a Shtick. See page 46 for more about personalized Shticks.

Record your final Skill and Shtick Levels on your Character Sheet.



## List Of Skills

Here is a list of all the Skills in *Toon*, grouped according to their controlling Attributes:

### Muscle Skills

Break Down Door  
Climb  
Fight  
Pick Up Heavy Thing  
Throw

### Zip Skills

Dodge  
Drive Vehicle  
Fire Gun  
Jump  
Ride  
Run  
Swim

### Smarts Skills

Hide/Spot Hidden  
Identify Dangerous Thing  
Read  
Resist Fast-Talk  
See/Hear/Smell  
Set/Disarm Trap  
Track/Cover Tracks

### Chutzpah Skills

Fast-Talk  
Pass/Detect Shoddy Goods  
Sleight of Hand  
Sneak

## List Of Shticks

These are the Shticks that are described on pages 38-46, along with their beginning cost in Skill Points. Remember that if you take a second Shtick, it will cost five points more than usual. If you make up a new Shtick, the Animator will tell you how much it will cost your character.

- Bag of Many Things (5)
- Change Shape (5)
- Coat of Arms (4)
- Cosmic Shift (10)
- Detect Item (2)
- Flying (4)
- Hypnosis (5)
- Incredible Luck (3)
- Incredible Speed (6)
- Incredible Strength (5)
- Invisibility (5)
- Pet or Sidekick (3)
- Quick Change/Disguise (3)
- Stretching (3)
- Teleport (6)

To make a Shtick usable on others: +2



## Improving Skills And Shticks

Now, you may be wondering if you can increase your Skill and Shtick levels after you've created your character. Of course you can! Here's where *Plot Points* come in.

As an adventure unfolds, the Animator will award you Plot Points. At the end of an adventure, you can trade those Plot Points in for increased skill levels! For every 2 Plot Points you spend, you can raise one Skill by one skill level. If you want to improve a Shtick, you'll have to spend 4 Plot Points to go up one level in the Shtick.

For example, let's say Mack the Mouse ended an adventure with six Plot Points. (That's quite a few, by the way; Mack must have been in rare form.) He could spend four of his six points to raise his Hypnosis Shtick from 5 to 6, and then spend the other two to raise his feeble Break Down Door Skill from 3 to 4. Or he could spend all six points to raise his Break Down Door Skill by three points. Or he could save the points for later.

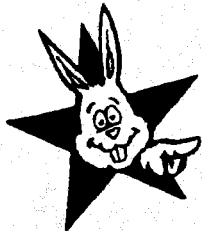


Superstar players can use their Plot Points to buy "temporary" Shticks. You can spend 3 Plot Points to acquire one extra Shtick (above and beyond the basic maximum of two) which will last for *one adventure*. At the end of the adventure, the character loses the temporary Shtick — even if it was never used. Temporary Shticks are always at Skill Level 5. They can't be increased. Any Shtick on the list (or any new ones you dream up) can be temporary, and they all cost 3 Plot Points when purchased for one adventure! The Animator can just give a character a temporary Shtick — or the character can be given a magic item or wonderful gadget embodying that Shtick. Once the adventure ends, the item or gadget goes away. Note that this does *not* count against the limit of eight starting Possessions.

# Muscle Skills

## Break Down Door

This skill is used to break down a locked door or similar barrier. If it is used successfully, the door is broken, and your character staggers into the room on the other side. This can also be used to break through a wall (leaving a hole in the wall in the shape of your character).

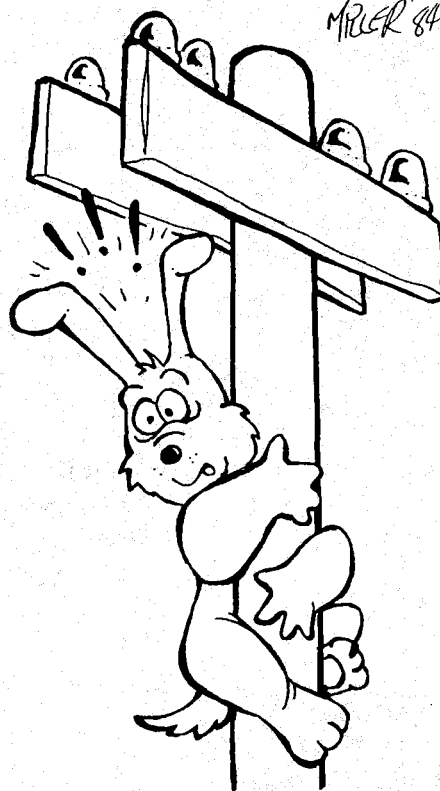


On a roll of 12, the door wasn't locked (or the barrier simply disappears)! In this case, your character goes crashing through the door, doing no damage to it; *you*, on the other hand, take one die of damage, fall with a SPLAT!, and see stars.

Second, two or more characters can combine their Break Down Door skills, hitting a door together. The Animator decides how many characters can reasonably hit that particular door at the same time. All their skill levels are combined into *one number* and then one player rolls two dice. If the result is less than or equal to the combined number, the door is smashed! This is likely to break down any door quickly!

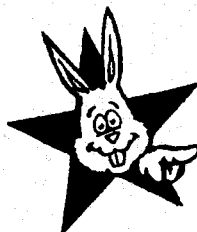


The catch is this: For every extra character that helps break down the door, subtract 1 from the roll that will send them all through the (unlocked) door, taking one die of damage apiece. For instance, if two characters team up on a door, they will go crashing through on a roll of 11 or 12. Three characters will go through on a 10, 11, or 12. And so on . . .



## Climb

Any character can climb over an obstacle up to his own size without needing to make a roll. For larger obstacles, you must make a Climb roll. If you make the roll, you succeed in climbing the obstacle, regardless of its height. If you fail to make this roll, you fall to the ground, taking one die of damage. (The Animator may add an additional point or more of damage if you fall from a really dizzying height.)



These basic climbing rules can be modified. For example, a greased ladder, or one with glue on the rungs, would be much harder to climb than a normal ladder. If your character tries to climb those ladders — or any particularly difficult obstacle — add two to your roll, making it harder to climb successfully.

## Fight

The Fight skill is one of the most often used in *Toon*. (See, your mother was right — cartoons are filled with senseless violence!) This skill is used when one character wants to fight with another. But the Fight skill is used for more than just punching. It is used whenever one character tries to make physical contact (of any kind) with another character who objects. Thus, the Fight skill would be used when one character tries to tie a bow tie on another character who doesn't want it.

You fight simply by saying you're attacking (or embracing, or whatever) another character. When you do this, you and the other character turn into a blur of motion, from which random fists, feet, stars, and dust can be seen flying. The character you attacked has four choices: fight back, run away, teleport away, or do nothing (and get beaten up, or smooched, or bow-tie-bedecked).

During a fight, each of the opposing characters attempts a Fight skill roll. If both fail (or if both succeed) nothing happens. If only one character succeeds, that character does one die of damage to the



other. This number is subtracted from the opponent's Hit Points.

If a Fight goes for three actions with neither character doing damage to the other (in other words, if both players miss — or hit — each other three times in a row), the combatants sink to the ground, exhausted. They both miss their next action. The fight ends, and the two characters will have to find something else to do when they return to normal.

Unless the three-action limit is reached, a Fight continues until one of the combatants escapes or Falls Down.

If there are more than two characters involved in a fight, you must announce which character is the target of your attack. You can't attack more than one character at a time, but several characters can, if they choose, gang up on another character. (No one said cartoon characters had to play fair.) If you attack a character who's busy fighting someone else, you automatically inflict damage if you make your Fight roll. This works the other way, too. If you are attacked by a character and you don't attack that character back, you automatically take damage if your attacker makes a successful Fight roll.

If you want to run away from a fight, you can do so simply by saying you're leaving. As you go, *all* opposing characters get a free swing at you — you can't run away and fight back at the same time.

If anyone wants to go after you, you're in a chase and all characters involved start making normal Run



rolls. If no one goes after you when you're escaping from a fight, you've gotten away scot-free.

Characters can choose to fight with their bare hands (or paws, as the case may be) or with a weapon — baseball bat, cane, purse, or what-have-you. A character cannot pick up a weapon, or change weapons, in the middle of a fight (though dropping a weapon and fighting bare-handed is okay). Some weapons do extra damage.

**NOTE:** Guns and thrown items use completely different skills, and are not considered "weapons" for the purposes of the Fight skill rules.

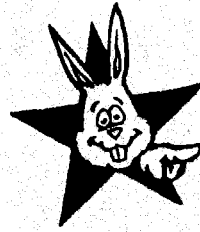
## Pick Up Heavy Thing

Most ordinary items can be picked up without making any kind of a roll. This skill is used to pick up cars, boulders, airplanes, and things like that. If you make a Pick Up Heavy Thing roll, you succeed. If you fail the roll, you fail to pick the thing up, and you cannot try again.

A character who tries a Pick Up Heavy Thing roll, and rolls a 12, manages to get the thing up into the air — and then it falls on them, doing 1 die of damage.

There is no limit to the weight a character can try to lift. If a 10-ton rock falls on you and you get squashed, you can still get up, balance the rock on your shoulders, and stagger out from underneath it — if you make a Pick Up Heavy Thing roll.

Generally, characters cannot pick up anything attached to the ground, but these are cartoons, after all. If the Animator decides you can pick up a house by one corner, that's okay!



There is no limit to the amount of weight you can lift if you're lucky and roll well. But there are two Superstar rules which can make lifting things a lot more interesting.

Under the Superstar rules, the heavier something is, the harder it is to pick up. If the object weighs twice what your character weighs, add 1 to the number you roll when you try to pick it up. If it weighs three times your weight, add 2 to the roll; if it weighs four times your weight, add 3 to the roll; and so on.

For the purposes of this rule, if your character is human-size, assume a weight of about 150 pounds. If your character is significantly larger or smaller (a mouse or an elephant, say), its weight should be determined by the Animator and included on the Character Sheet with your character description. A mouse-size character won't be able to lift much. (Of course, a mouse with the Incredible Strength Shtick is another story entirely . . .)

The second Superstar rule allows two or more characters to combine their Pick Up Heavy Thing skills to lift something tremendous. The Animator decides how many characters can get around the object. All their Skill Levels are combined into one number and one player rolls two dice. If the result is less than or equal to the combined Pick Up Heavy Thing number, the object can be carried by the group. An item picked up by a group of characters can be carried around but it cannot be thrown.

And remember: If it would be *funny* to let a group of characters pick something up, they can probably do it!

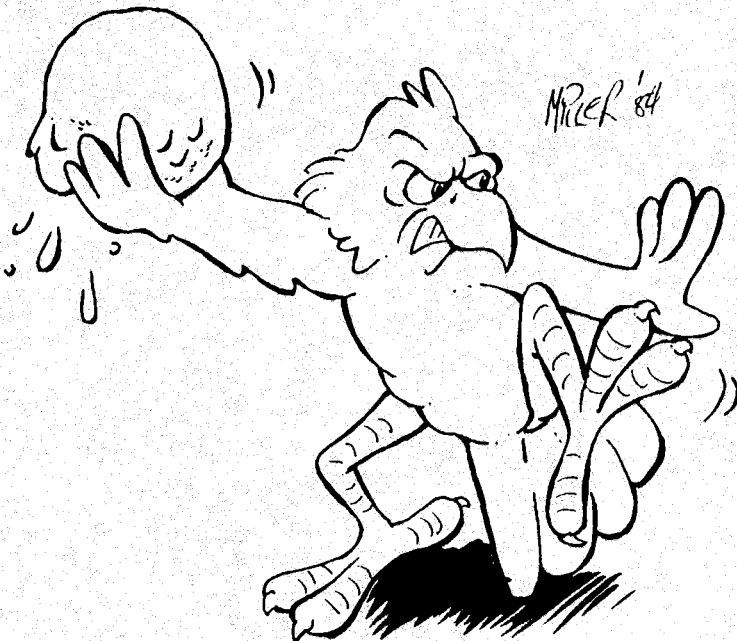
## Throw

The Throw skill is used to throw anything you can pick up. If the target can't move (if it's a rock or a wall, for example), all you have to do is make your Throw roll in order to hit it. If you roll higher than your Throw skill, you missed.

If you're throwing something at another character, the target character can try to Dodge the thrown item.

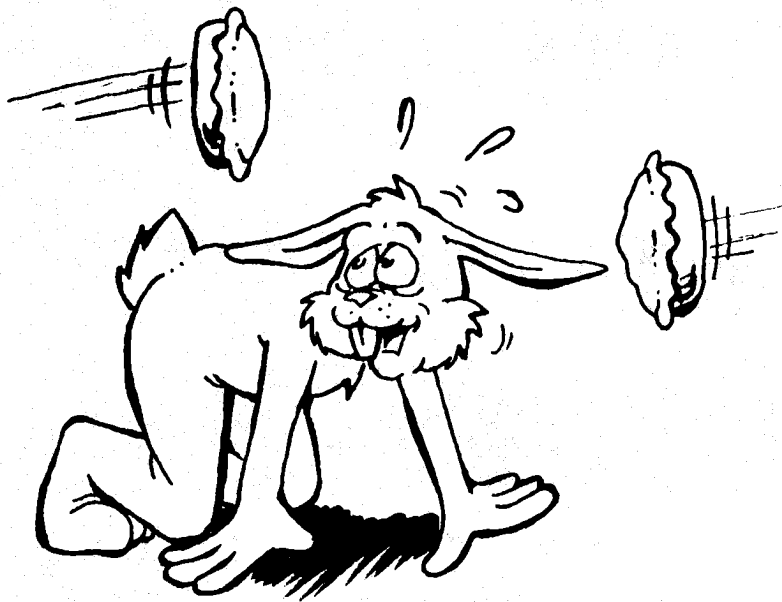
If you make your roll, you hit your target. In that case, the thrown item may do damage. Most items — rocks, knives, hatchets, blenders, boomerangs, bricks, fine china, and the like — do one die of damage.

**Important Note:** Cream Pies do no damage at all! However, they Boggle anyone they hit. For more about Boggling, see page 52.





# Zip Skills



## Dodge

This skill is used whenever a character needs to get out of the way of something. The something can be a bullet (see Fire Gun skill below), an object thrown by another player (see Throw skill, page 29), a runaway steamroller, or any other inanimate object. It is also used to avoid being ridden by another character (see Ride skill, page 31). Make a Dodge roll to get out of the way.



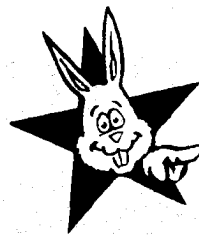
The Dodge skill can also be used to get out of the way of a character running toward you — *if* your Zip is higher than that of the other character. If you have a higher Zip, you can choose to run away (and get into a chase) *or* you can Dodge. If you make your Dodge roll, the other character runs past you, or trips or runs off a nearby cliff — whatever the Animator wants. If you fail your Dodge roll, the other character catches you *and* you lose your next action.

## Drive Vehicle

This skill is used for vehicles of all sorts — cars, trucks, fire engines, steamrollers, spaceships, jet planes, etc. Every time you want to operate a vehicle, get in, start it up, and try a Drive Vehicle roll. If you make your roll, everything's fine and you can drive the vehicle safely. If you *fail* your roll, the vehicle does something wrong — backs up instead of going forward, turns and drives off a cliff, or something

equally outrageous. The Animator decides what happens. If you fail to drive a vehicle successfully — and you survive — you can keep making Drive Vehicle rolls until you Fall Down or succeed.

What?! There are no vehicles around? Sure there are. Look carefully. See the table on page 204 for ideas.

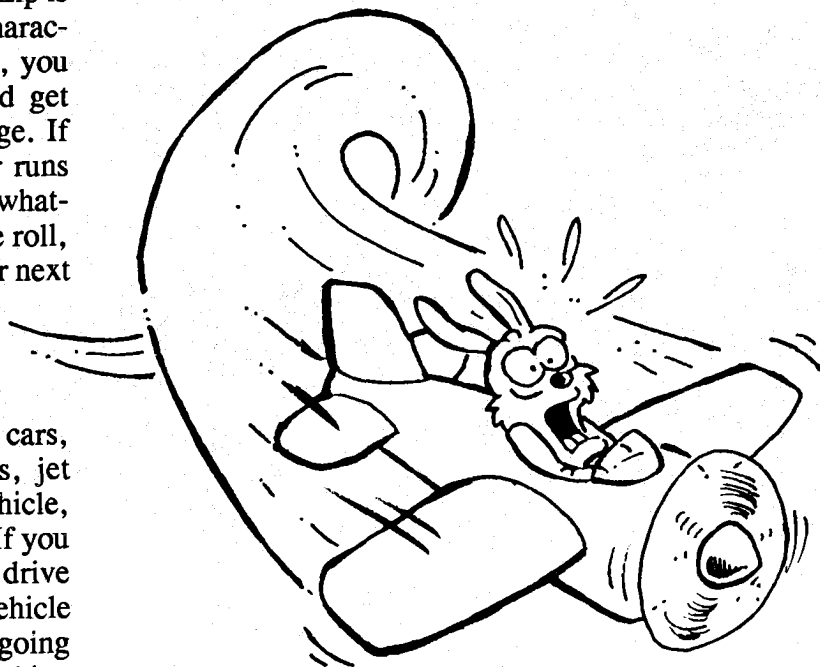


If you Fall Down while driving a vehicle, you have wrecked that vehicle. It cannot be used again unless someone successfully “tinkers” with it (Set/Disarm Trap skill) to get it going again. If the “tinkering” roll fails, the vehicle is reduced to a pile of scrap, and is totally worthless.

## Fire Gun

This skill is used to fire any missile weapon (handgun, bow-and-arrow, bazooka, cannon, ray gun, etc.). If you make a successful roll, the target is hit unless he or she makes a successful Dodge roll. If the Fire Gun roll fails, you miss, and the bullet (or whatever) vanishes off-screen. If two characters fire at each other at the same time, and both make successful rolls, they *both* hit each other and do damage!

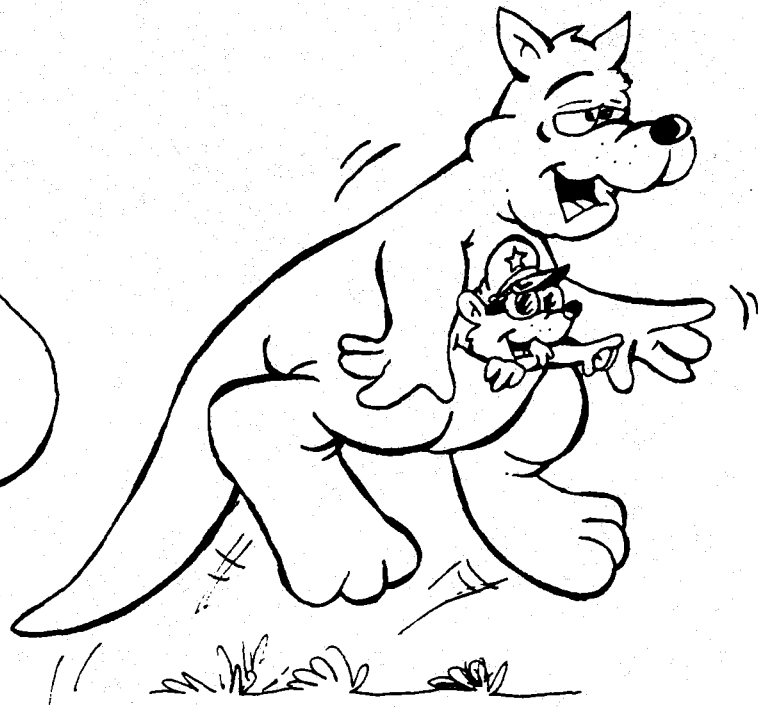
Weapons can do different amounts of damage:



Pea Shooter — 1 point  
 Water Pistol — 2 points  
 Bow & Arrow — 1 die  
 Handgun — 1 die

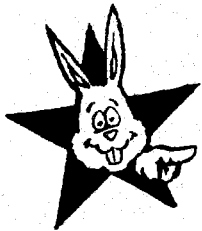
Shotgun — 1 die plus 1  
 Bazooka — 1 die plus 2  
 Cannon — 1 die plus 3  
 Ray Gun — 2 dice

Animators may add to this list as they like!



(whatever that is) either straight up or straight across.

If you attempt a Jump roll and fail, your character will plummet back to earth, slam into the wall, or whatever, taking one die of damage.

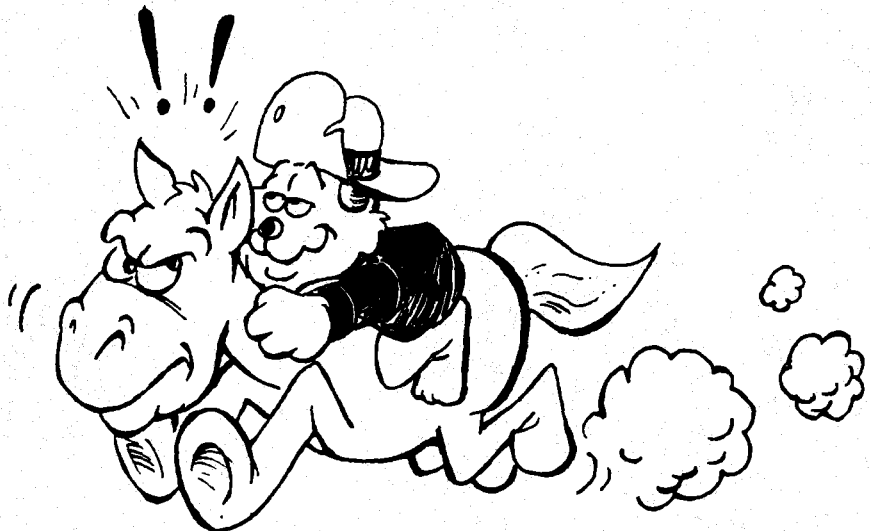


If a character manages to plug up the barrel of a foe's gun (with a finger, rock, or whatever), a failed Fire Gun roll will result in the gun exploding and the firer taking whatever damage the gun normally does. The gun will then be useless.

**Ricochets!** If you make your Fire Gun roll and your target Dodges successfully, your bullet will ricochet and may hit someone else. Each player rolls one die (including the target and the shooter). The low roller must then make a Dodge roll — or be hit by the ricocheting bullet.

## Jump

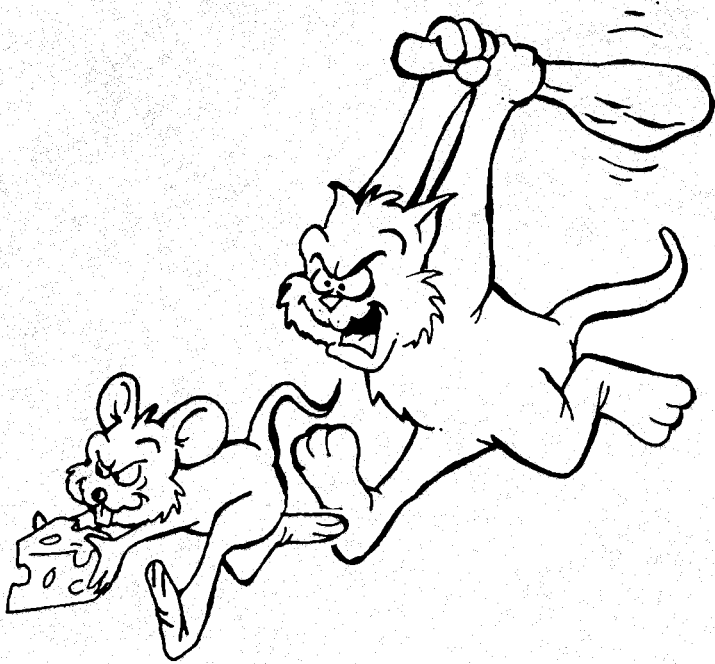
This skill can be used to jump up out of a hole, down from a height, or across or over an obstacle. Any character can jump up to its height straight up (a high jump) or straight ahead (a broad jump) without making a roll. If you need to jump farther, a successful Jump roll will let you jump up to twice your own height



## Ride

A character uses the Ride skill when trying to ride an animal (or another character). If your Ride roll fails, you're bucked off (taking one die damage). If you make a successful Ride roll, the animal or character can try a Dodge roll to buck you off. If the Dodge roll succeeds, you're bucked off and take one die of damage. Only if your Ride roll succeeds and the Dodge roll fails can you ride successfully.

If you want to Ride an animal and the animal chooses not to buck, you automatically succeed. You don't need to make a Ride roll.

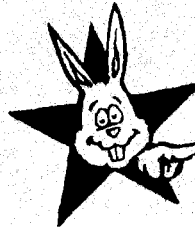


## Run

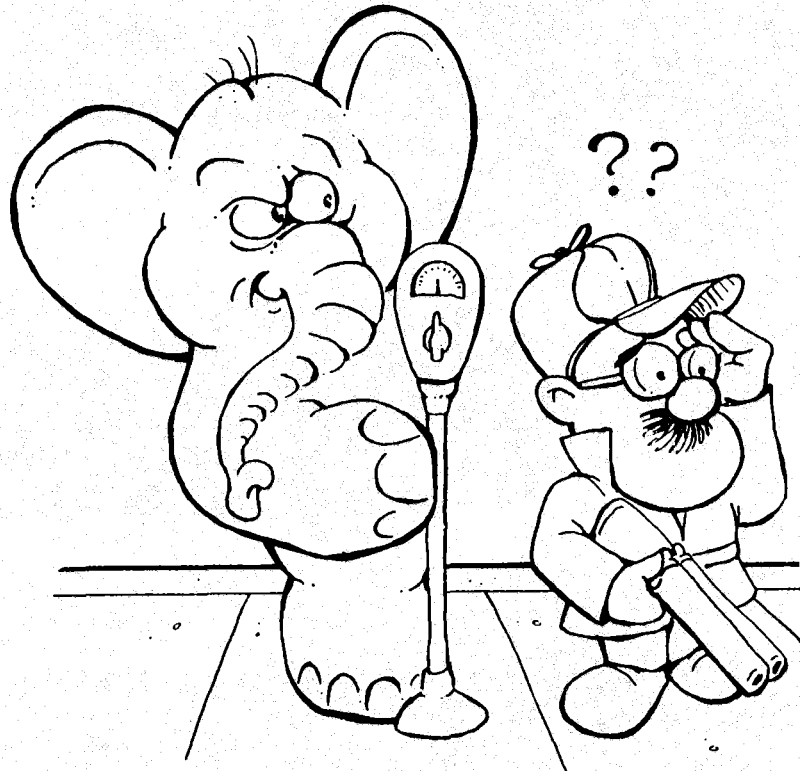
Under normal circumstances, all characters can run. (Babies crawl very fast; snakes slither; watermelons roll. Same thing.) The Run skill is used only when there is a race or when one character chases another. When this happens, both characters roll against their Run skill. If both fail or both succeed, the chase continues (unless the chaser decides to call it quits). If the chaser fails and the chased character succeeds, the chased character gets away. If the chaser succeeds and the chased fails, the chaser catches up and can start a Fight (or do pretty much anything else).

## Swim

The Swim skill is used when you want to cross a body of water too wide to jump and too deep to wade across. If you make your Swim roll, you swim. If you fail to make your Swim roll, you fail to swim and take one die of damage, but you still manage to reach your destination.



If you fail your Swimming roll, you fail to swim and take one die of damage. You must *keep trying* to make a successful Swimming roll. Each time you fail, you take another die of damage, until you succeed (in which case you reach your destination), or you take enough damage to Fall Down. (Blub, blub, blub . . .) You re-enter the game three minutes later, washed ashore where you wanted to be in the first place.



## Smarts Skills

### Hide/Spot Hidden

You use this skill to avoid detection, set up ambushes, and to hide (or camouflage) items you possess. Any item not hidden is clearly visible; any character who isn't hidden (or Sneaking) can be seen by anybody.

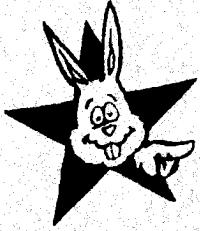
You cannot move while you're hidden. Movement or attacks make you visible. (To move without being seen, you use the Sneak skill.)

In order to hide yourself (or something in your possession) successfully, you must make a successful Hide roll. If you roll higher than your Hide skill level, you've failed to hide yourself (or the item).

In order to *spot* something hidden, you must roll against your Hide/Spot Hidden skill. If you make the roll, you spot any hidden items or characters. If you

fail the roll, the Animator just won't tell you whether there's anything hidden in the immediate vicinity.

Hiding something is *not* the same as setting a trap. For that, you will use the Set/Disarm Trap skill (see page 34).



If you fail your Hide roll while attempting to hide yourself or an item, you immediately make a second Hide roll. If this roll succeeds, you realize you are badly hidden (or the item is visible), and you can try again. But if your second Hide

roll fails, you don't realize you (or the item) can be seen by anyone.

## Identify Dangerous Thing

This skill is used to identify something threatening. For example, suppose Dr. Nutzenboltz hands you a steaming, smoking drink. The drink is drugged, of course, but your character won't realize that unless you make a successful Identify Dangerous Thing roll. Or suppose you hand that little stinker, Mack the Mouse, a round, black thing with a sputtering fuse. Obviously, this is a bomb, but Mack will just stare at it until it explodes, unless he makes a successful Identify Dangerous Thing roll.

You also use Identify Dangerous Thing to spot traps — hidden traps, camouflaged traps, any kind of trap. You don't have to say you're looking for the trap. If a trap is nearby, the Animator will tell you to roll (or will roll for you). If you make your roll, you sense that a trap has been set and can try to avoid or disarm it (see Set/Disarm Trap, page 34).



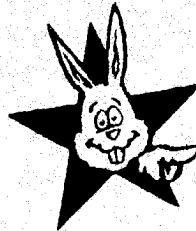
NOTE: If you're trying to detect something which is hidden but not dangerous, as determined by the Animator, you use Spot Hidden, not Identify Dangerous Thing.



## Read

Most characters can read most of the time without making a skill roll. Only when you are confronted with an unusual document or situation do you roll against your Read skill. Unusual documents might be written in Egyptian hieroglyphics, or Martian, or any language the Animator decides the players don't understand. Unusual situations include trying to read in the dark, or while running, or while plummeting from a skyscraper.

When your character is presented with a document (or sign, or map, or anything else) the Animator has determined cannot be read normally, you must try a Read roll if you want to read it. If you make your roll you understand the document. If you roll higher than your Read skill level, you can't figure it out.



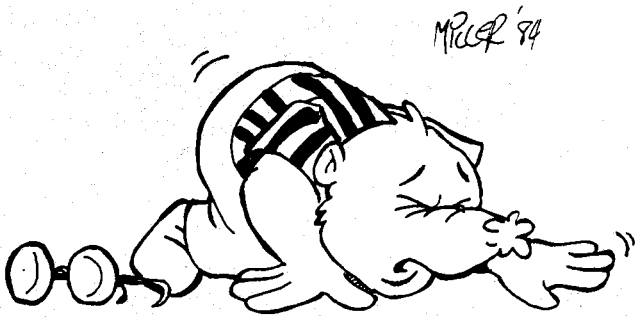
If your Read roll fails, the Animator makes a second (secret) Read roll against your skill level. If this second roll is successful (in other words, if the *Animator* rolls under *your* Read skill), your character can figure out what the document says.

If the Animator's roll fails, you misunderstand the document and the Animator decides how you misunderstand it. For example, a note saying "Mack the Mouse is a fiend" might be misread as "Mack the Mouse is a friend." Or a treasure map might be misread so that your character paces off to the left instead of the right, and searches for treasure in the wrong place. The Animator should not reveal whether the second roll succeeded or failed, but should just tell you what you think the sign says, based on the roll.



## Resist Fast-Talk

You use this skill to resist the effects of Fast-Talk. When a character attempts to Fast-Talk you (see page 36), you can try to shrug off the verbal assault by making a Resist Fast-Talk roll.



## See/Hear/Smell

This is a general perception skill. It is used whenever characters have the opportunity to spot something which isn't hidden, but which might escape their notice. If, for example, two characters involved in a chase run past a sign, they should each be given an opportunity to make See/Hear/Smell rolls to see if they notice it. (Of course, they might still have to make a Read roll to understand what the sign says.)

The See/Hear/Smell skill is also used to detect characters who are Sneaking. If a character tries to sneak around you, the Animator gives you a chance to make a See/Hear/Smell roll. If you make your See/Hear/Smell roll you detect the Sneaking character. If your See/Hear/Smell roll fails, the Sneaker is not seen or heard.

## Set/Disarm Trap

What would a cartoon be without a few traps? Camouflaged pits, birdseed piled high on the ground with an anvil suspended overhead, a birthday cake

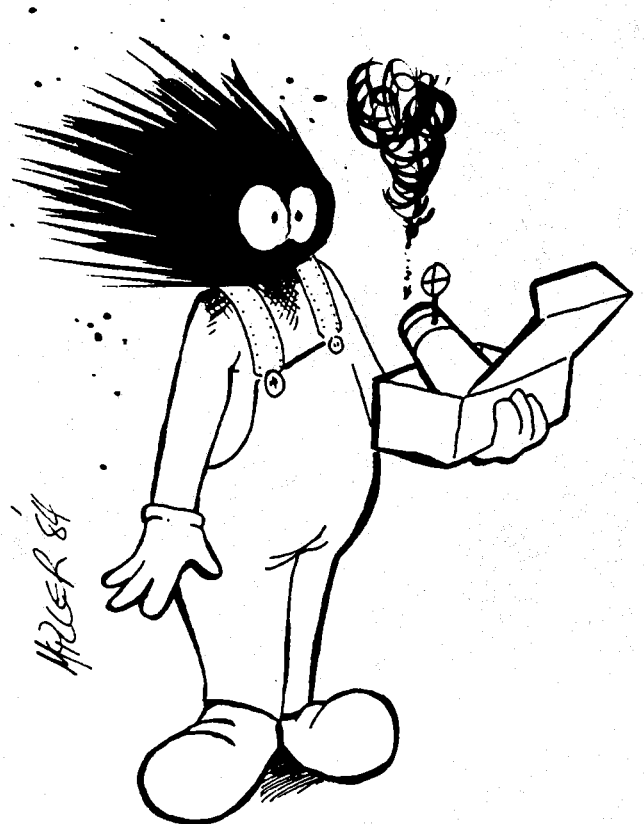
with a firecracker in it . . . Any sort of trap you can imagine can be created in *Toon*. All you have to do is think up the details of your diabolical trap, make a successful Set/Disarm Trap roll, sit back, and watch the fun! (But watch out — if your Set/Disarm Trap roll fails, the trap goes off too soon, and you're caught in it yourself!)

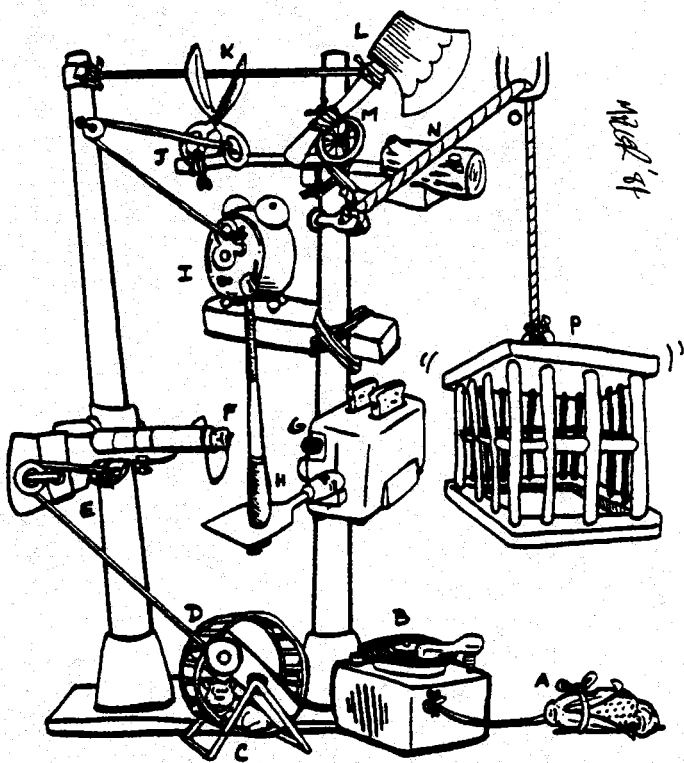
When characters first approach a trap, the Animator will tell each one to try an Identify Dangerous Thing roll. If one of them makes the roll, the group will know there's a trap and one of them can try to disarm it using his own Set/Disarm Trap skill. If you don't make your Identify Dangerous Thing roll, you blunder into the trap.

When you *do* identify a trap in time, you can do two things: go around it, or try to disarm it. Often, there will be no way to go around. (The Animator decides whether or not players can avoid a trap.) Sometimes the only way to go around will involve an attempt to Climb or Jump — and, if you fail the Climb or Jump roll, you take damage from the fall (or whatever), *and* fall right into the trap. So disarming the trap may be a good idea . . .

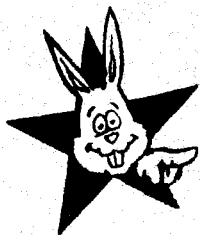
To disarm a trap, roll against your Set/Disarm Trap skill. If you succeed, the trap is disarmed and useless. If you fail, the trap goes off immediately, and you take the damage the trap was designed to do (usually one die, unless the Animator decides otherwise).

The Set/Disarm Trap is also used as a general Tinkering skill. Any time you want to fiddle with any kind of machinery — taking something apart, repair-





ing something, or building something from scratch — roll against your Set/Disarm Trap skill. If you make your roll, you've done whatever you set out to do. If you fail, you end up with a useless pile of nuts, bolts, and machine parts.



Under the Superstar rules, if you fail your Set Trap roll, make a second roll. If the second roll is successful, you realize the trap won't work and you can try to set it again as your next action. If the *second* roll fails, the trap has gone off too

soon and you've been caught in it, taking the damage yourself!

Also, Superstar players can try to reset traps, rather than disarming them. If you identify a trap, you can make a Set/Disarm Trap roll to reset the trap so it will be primed for the *next* character who blunders into it. (This includes whoever set the trap in the first place!) If you make a successful roll, the trap is ready for the next victim. If your roll fails, you're caught in the trap yourself and take whatever damage it was designed to do.

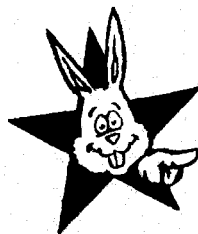
## Track/Cover Tracks

This skill is used to follow any kind of trail left by another character — footprints, tire tracks, train

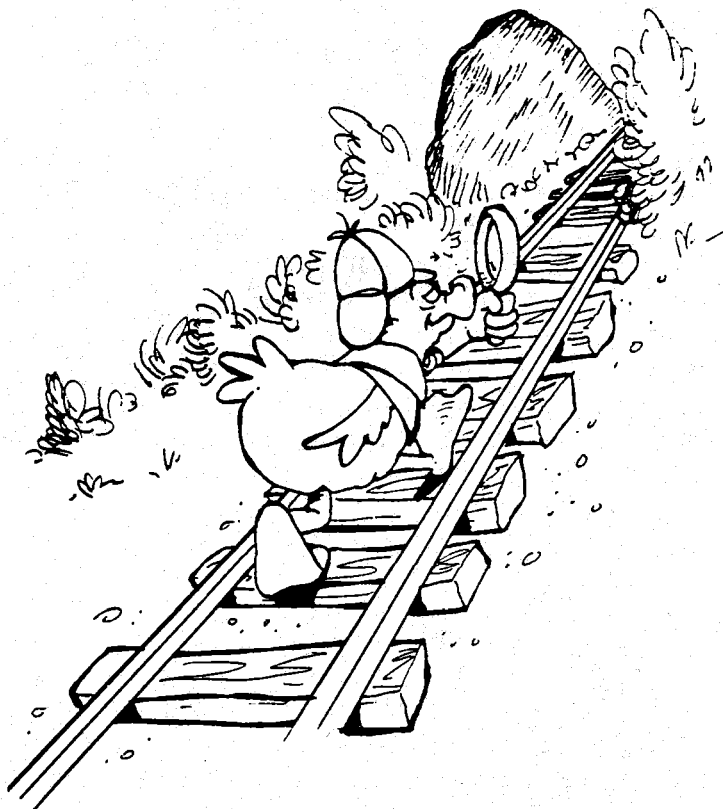
tracks, whatever. You can even follow the tracks of someone walking on concrete or flying through the air! If the character you want to follow made no attempt to cover his tracks (or failed the Cover Tracks roll), no Track roll is necessary; you can follow the tracks with ease.

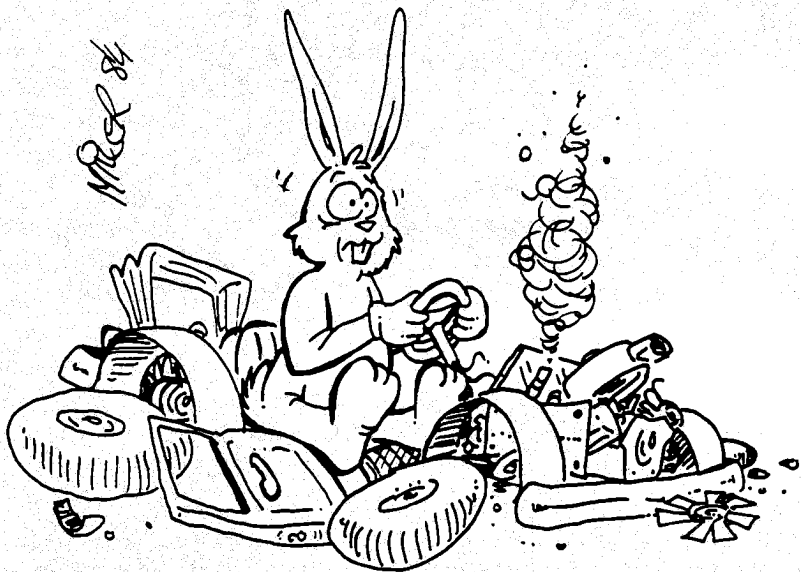
If you want to track a character who did cover his tracks, roll against your Tracking skill. If you make your roll, you can follow the character's tracks even if the tracks were covered. (Only one attempt per character!) If you fail your Tracking roll, the covered tracks can't be followed.

You can also use this skill to cover your own trail. If you make your roll, your tracks can only be spotted by a character who makes a successful Tracking roll. You can't take the time to cover your tracks while you're being chased.



If you fail to make your Track roll, the *Animator* makes a second roll against your Track skill. If the second roll succeeds, your character is still on the trail. If the second roll fails, you believe you are still on the trail when, in fact, you have been sidetracked onto *another* trail — that of a vicious bear, for instance! (The Animator won't tell you until it's too late.)





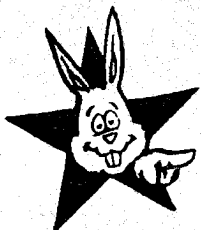
## Chutzpah Skills

### Fast-Talk

This skill is used to convince other characters to do something . . . especially something they don't want to do. It includes the ability to make a really moving speech, and the ability to talk so fast and so confusingly your victims have *no idea* what you're saying! You can use Fast-Talk to con your way past a guard, talk a grocer out of a load of carrots, or convince everybody to vote for you for Mayor.

If someone tries to Fast-Talk you, you can try a Resist Fast-Talk roll to see if you can shrug off the effects. If you make your Resist Fast-Talk roll, you don't fall for the doubletalk. If you're successfully fast-talked and fail your Resist Fast-Talk you have no choice . . . you must try to do any one thing that the Fast-Talker wants.

You can be Fast-Talked into doing the same thing over and over until the character doing the talking *fails* a Fast-Talk roll. In other words, you can be talked into shooting yourself several times, but once the character doing the talking fails, that character will never be able to talk you into shooting yourself again.



The Animator should have you give your speech for real, subtracting 1 from your Fast-Talk die roll if the speech is particularly good, and adding 1 to the roll if the speech is uninspired.

The thing you're trying to con-

vince your victim to do should also affect the die roll. If the task is appealing, the Animator should subtract 1 or 2 from the die roll (making it easier to roll under your Fast-Talk skill level). If the task is unappealing, 1 or 2 should be added to the roll. There should be very little chance of persuading people to blow themselves up, but a good chance of persuading them to take free money!

### Pass/Detect Shoddy Goods

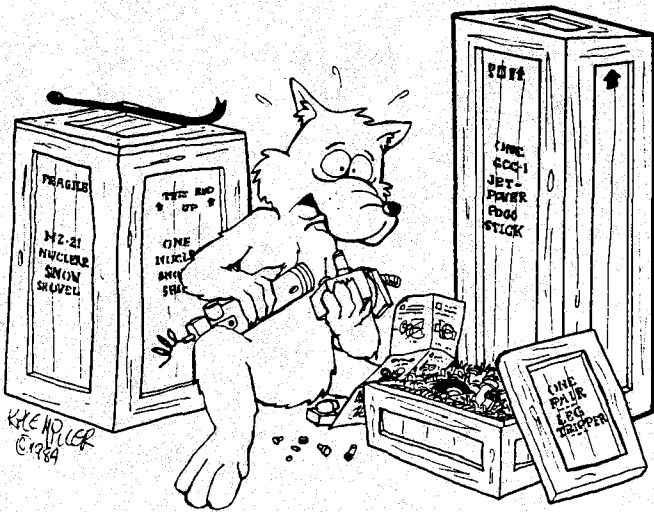
There are times when a player will want to obtain some piece of equipment — a cannon, dynamite, rocket-powered roller skates, anything at all. The Animator should let characters buy just about anything within reason. (Aircraft carriers and space shuttles are to be discouraged unless the player has a really silly reason for wanting them.) It shouldn't be hard to get things. And unless the adventure background says otherwise, the Animator should assume that characters have enough money in their Back Pockets to buy anything they need or want.

Players can get things easily, but there's a catch!



Goods will often be *shoddy*, and shoddy goods always blow up (or otherwise malfunction) at the worst possible time.

If you decide you want something, the Animator should decide where you have to go to get it (the Half-Baked Bakery for a cream pie, the Bust-M-Up Demolition Co. for dynamite, etc.). Then the Animator rolls one die, secretly. On a 1, 2, or 3, the store tries to Pass Shoddy Goods; on a 4, 5, or 6, it offers "good" goods.



Now the Animator knows whether the goods are good . . . but *you* don't. Anytime you want to acquire something, the Animator will have you make a Detect Shoddy Goods roll. If you make the roll, you'll be told the truth about the goods. If you miss, you'll be told "Everything looks perfectly all right."

If you successfully detect shoddy goods, you can reject them, or you can accept them (with an eye toward passing them on to another character). If you fail your Detect Shoddy Goods roll, you accept the goods, not knowing whether they're good or not. (You'll find out when they blow up in your face.)

Stores aren't alone in trying to palm off shoddy goods. One player can try to pass shoddy goods to another. If this happens, both players roll against their Pass/Detect Shoddy Goods. If both characters make their rolls, the buyer accepts the shoddy goods, but senses something wrong with them — he or she will be *suspicious*. (This may keep the buyer from getting hurt — see below.) If the buyer succeeds and the seller fails, the buyer realizes the goods are shoddy and can insist on getting good goods. If the buyer fails and the seller succeeds, the buyer accepts the shoddy goods without a second thought. If the seller fails to make a Pass Shoddy Goods roll, the buyer doesn't even have to make a roll and can start a Fight, call a cop, or ignore the seller completely.

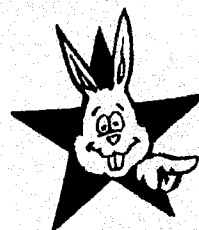
When a character uses shoddy goods, they will invariably backfire to hurt the user rather than an opponent. For example, let's say a character buys dynamite and a plunger and sets a trap using the dynamite. When the plunger is pushed, the box will explode instead of the dynamite! The Animator is free to decide precisely how shoddy goods misfire, but misfire they will.

A character who is suspicious of shoddy goods can avoid the misfire. (The hissing of the fuse in the plunger box will be heard, for example, and the character can run away from the explosion.) The misfire will still occur, however, and the character will still have wasted effort.

Note that Identify Dangerous Things skill will *not* help detect shoddy goods. Only Detect Shoddy Goods skill will work here.

## Sleight of Hand

The Sleight of Hand skill is used to palm things, pick someone's pocket, cheat at cards — anything which involves distracting people's attention while doing nasty things to them. If you make your roll, you've done what you set out to do. If your roll fails, the sleight of hand has been unsuccessful, you've been caught, and you can't try again on that victim in that adventure — you only get one shot at being sneaky.



If you are the target of a sleight of hand attempt, roll against your See/Hear/Smell skill to determine whether you notice the character trying to pick your pocket (or whatever). If you make your roll, the sleight of hand has been detected; if it fails, you don't notice a thing.



## Sneak

This valuable skill allows you to go from tree to tree, bush to bush, or anyplace to anyplace without being seen. You can even walk right in front of another character, in broad daylight, without the other character noticing. Of course, there's the risk of being spotted, but what's life without a few risks? Here's how it works.

If you want to travel from one place to another without being seen, roll against your Sneak skill. If you fail your roll, you're spotted automatically. If you make the roll, you can't be seen by another character unless that character makes a successful See/Hear/Smell roll.



Often the whole object of an adventure will be to find or get a certain thing. That certain thing will *never* be available from a Bag of Many Things; any attempt to get it will always fail.

## Change Shape

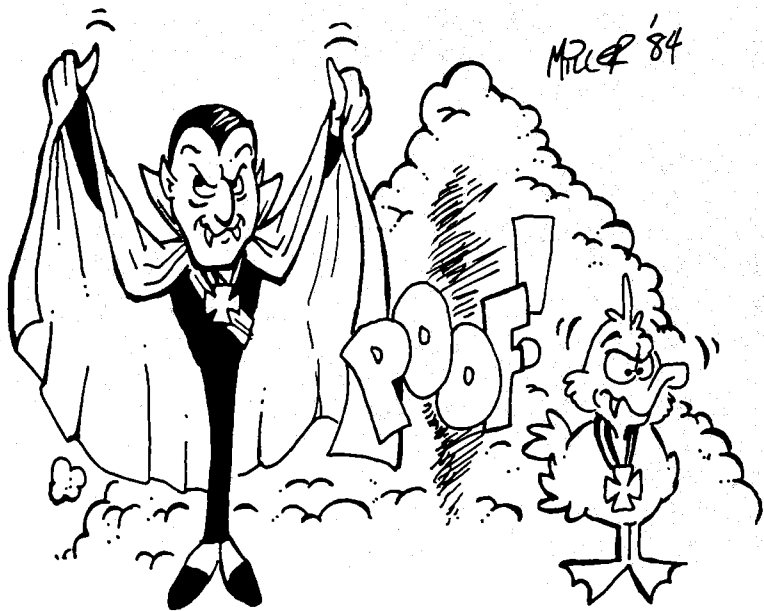
Characters with this shtick can change their size, shape, color, texture — any aspect of their physical appearance (while still retaining all of their normal skills and attributes). Thus, a vampire can turn into a giant bat; a human being can shrink to the size of an ant; a parakeet can grow to the size of an elephant. You can turn into a ball, or a boomerang, or a gun, or a strand of spaghetti. A character with red fur can change that fur to purple scales or whatever it wants.

## The Shticks

### Bag of Many Things

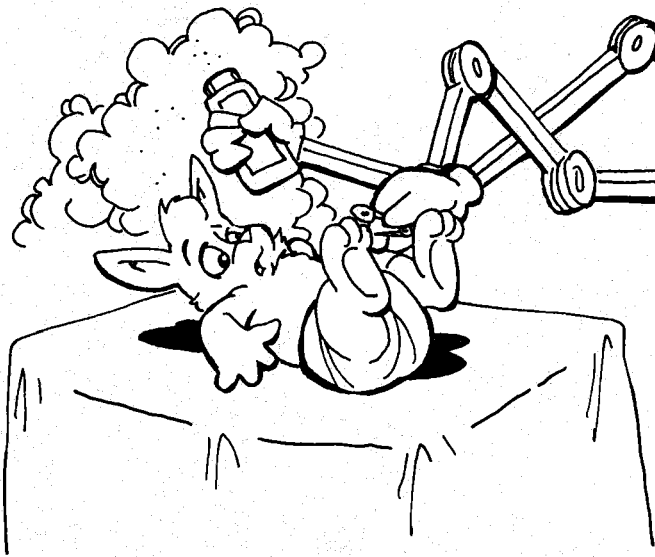
You have a magical bag (or hat, or whatever) in your Back Pocket at all times. (This does not count against your limit of 8 things at the adventure's beginning!) It only works for you. Any time you wish, you can try to pull something — anything you want — out of the bag. Everything imaginable exists in this bag — a shovel, a wad of \$100 bills, a rhinoceros, an airplane, a can of spinach, you name it — assuming the Animator approves the item you want.

Here's the catch: In order to pull the desired item from the bag, you must roll your Shtick Level or less on two dice. If you make your roll, you get what you want. If you roll higher than your shtick level, you get . . . something else. The Animator rolls on the Random Item/Animal Table (page 201) to determine what has been pulled from the Bag.



If you make your shtick roll, you succeed in changing your shape. If the roll fails, the shape change fails as well. You turn into something else for three actions. The Animator decides what you turn into (by rolling on the Random Item/Animal Table on p. 201, or any Species Table, or even the Failed Shape Change Table on p. 204, or just by making something up . . .). After three actions, your character returns to normal.

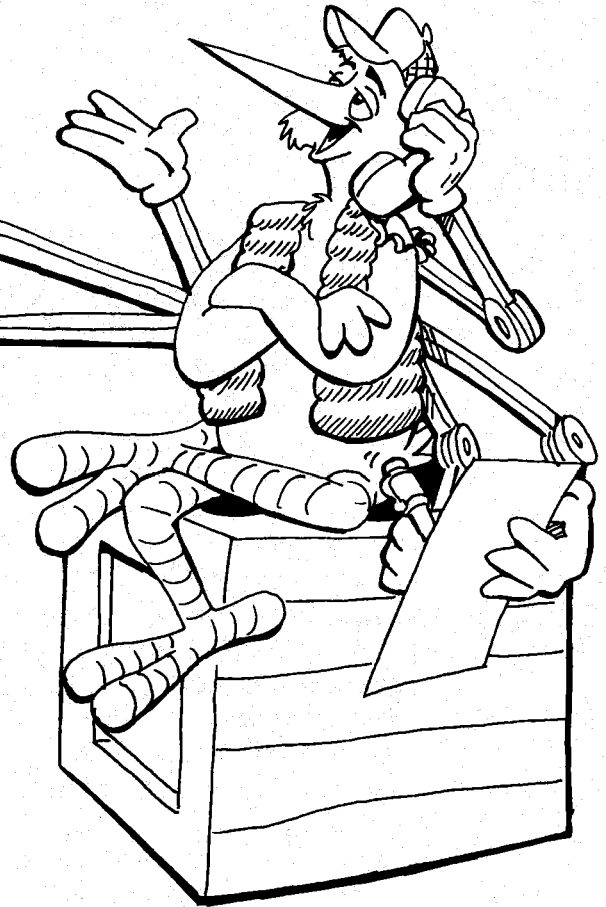
This ability is *not* the same as the Quick Change/Disguise shtick. Characters who Change Shape are always identifiable as themselves and can't masquerade as anyone or anything else. The way they can be identified depends on the character. Whatever he becomes, a vampire will always have his vampire fangs and bloodshot eyes. And if good old Fred Bulldog were to learn how to change shape, he would *always* wear that derby hat, no matter what.



you're allowed on each adventure. Extra gizmos cost Plot Points.

(2) Once you make a shtick roll for a particular gadget, you can summon up that gadget again automatically for the rest of the adventure. No new shtick roll is needed.

(3) With the Coat of Arms you can do many different things at once: type a letter and talk on the telephone while you're flying over The City with your rocket pack, for example. There's no limit to how many arms and devices you can keep going at once; you can be a regular one-man band!



## Coat of Arms

You have a marvelous high-tech (or magical) coat, hat, harness, or shell with an amazing supply of gadgets. When you make your shtick roll, a mechanical arm springs out of your coat, bearing the device you want: a telephone, typewriter, ray gun, sun lamp, pocket computer, pen-and-pencil set, or whatever you want.

Technically you could produce a basket of fruit or a chimpanzee, but the emphasis here is on mechanical doodads and gimmicks — so make it a fruit-syrup dispenser or a robot chimpanzee, and you'll be fine.

This shtick differs from the Bag of Many Things in several ways:

(1) You should choose the gadgets in your Coat before the adventure begins. You can have as many as you want, since they all fall under the one "unusual" possession of the Coat. You can take a gizmo as one of the gadgets, if you like, but this counts as the gizmo

If you fail a Coat of Arms shtick roll, you get another gadget, different from the one you wanted . . . one that maybe you weren't aware you had! The Animator can choose the gadget from your list, or from his imagination, or roll on the Random Item/Animal Table (see page 201) or any *other* table that seems silly enough.

If the Animator decides you failed your roll really badly, *every gadget* in your coat goes berserk, arms wave around hysterically, all your devices backfire! Anything that does damage explodes in your face! You'll probably Fall Down! Isn't modern technology wonderful?

## Cosmic Shift

One of the most powerful shticks in *Toon*, Cosmic Shift should only be allowed by an Animator who is experienced and confident that he can handle any strangeness that may come up.

Cartoons are full of completely impossible, illogical events. A character chased by a bad guy runs through a door and slams it behind him. The bad guy runs up to the door, flings it open, and behind it is another closed door! He opens that and finds another, and another . . . He flings open the twenty-sixth door, sees an empty frame at last, and rushes through — straight into thin air, and a ten-story drop to the street below. Where did the doors come from?

And what happens when someone paints a tunnel entrance on a blank wall, hoping his Natural Enemy will run into the wall? You know what happens: The intended victim really *does* run into the tunnel, just as if it were real — and when the character who painted the tunnel stares into it in disbelief, a truck or train roars out and runs him down!

In *Toon* terms, you can say the intended victim just failed a Smarts roll and avoided realizing it's impossible to run into a painting of a tunnel. But *where did the truck come from?*

Cosmic Shift lets you make the imaginary real, the real imaginary — within limits. You can create an endless series of doors and a dead drop at the end, or make trucks roar out of a painted tunnel. You can wave a red cape at a charging bull, and make an anvil mysteriously appear behind the cape. (*Clang-g-g-g!*) When someone tries to blow up your house, you can make the dynamite destroy everything in the surrounding area, leaving your home untouched and surrounded by a kind of moat.

The catch is, there are limits on what you can Shift: You can Cosmic Shift to *do damage* to your foes — no more than one die at a time per character, though — or to *protect yourself* from damage, or to *achieve your Beliefs & Goals*. That's all!

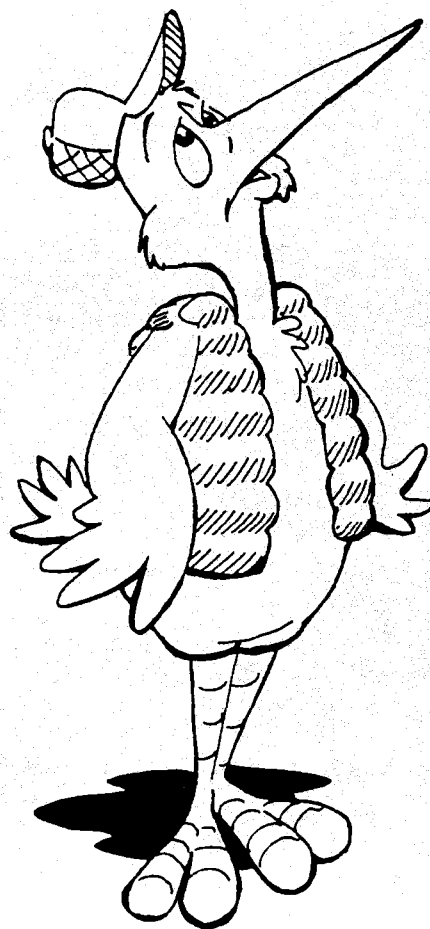
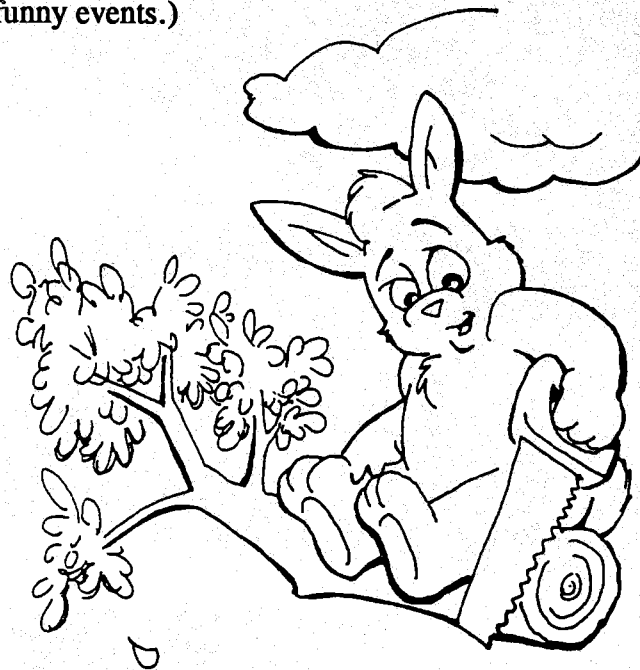
You can't Cosmic Shift to do any more than this — and most important of all — *you have to be funny!* If the Animator doesn't think your idea is funny, he or she won't let you try it.

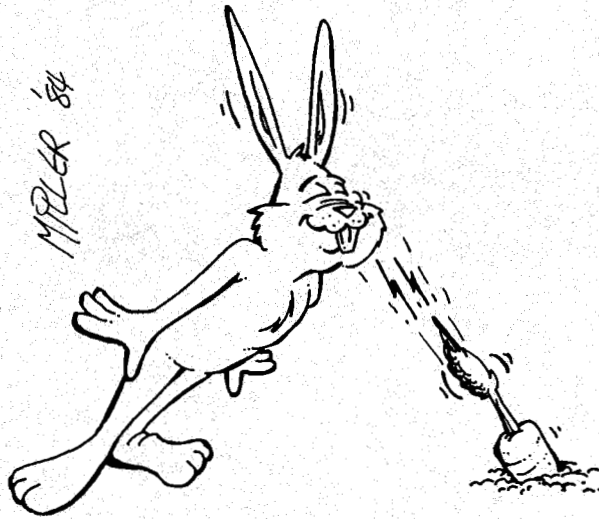
When you want to Cosmic Shift, tell the Animator what you want to do. If the Animator says its okay, make your shtick roll. If it's successful, reality is altered as you wished. The change lasts for the whole cartoon, or until the Animator decides it's no longer funny. (If you decide to change things back the way they were later on, you have to Cosmic Shift again to alter the new status quo.)

If you fail your shtick roll, your attempt backfires on you in the most dramatic way possible: *You take*

the damage you tried to inflict, or the opposite of what you wanted occurs.

(Note to Animators: You *never* have to allow Cosmic Shift in your adventures if you don't want to. As a guideline, never let Cosmic Shift affect the basic *situation* of an adventure, and never let it help characters achieve the *object* of the adventure. Keep it under close control, and always make sure it's used to create funny events.)





## Detect Item

With this shtick you can detect a particular item — chosen at the time you choose the shtick — no matter where it may be. If, for example, your character is a rabbit and you love carrots, you could take Detect Carrots. Then you could tell instantly if any carrots were to be found in a given area.

If you make your shtick roll, the Animator will tell you whether or not your item can be found anywhere on the scene of an adventure, and the general direction to the item. If the roll fails, you just don't know if the item can be found in this particular area.

This shtick is a bit like radar, and is needed only to detect items out of your sight. If you can see an item, there is no need to roll to locate it.

## Flying

You can fly! When you want, you can leap into the air and (if you make your roll) stay there. If you roll your shtick level or less, you can fly to any destination you want (except Outer Space). If the roll fails, you plummet to earth, taking damage according to how far you fell (usually one die, or two dice for a really long fall).

Each time you try to change direction or do something while flying (like taking something out of your pocket, or dropping a rock), make another shtick roll. If this succeeds, there's no problem. If it fails, you remain aloft, but the action fails. You head in the wrong direction; your pockets empty themselves onto the ground; the weight of the rock drags you to earth; and so on.

Note that a character can sometimes “walk on air,” ignoring gravity. This is completely independent of the Flying shtick (see “Illogical Logic” on page 51.)

## Hypnosis

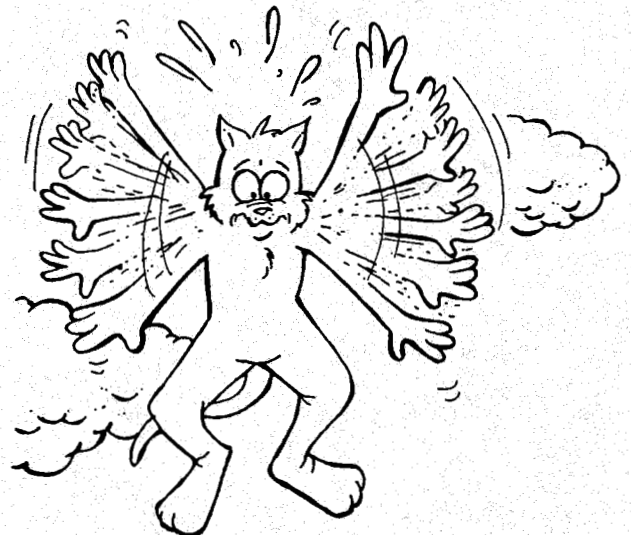
You can hypnotize anyone into doing your will. This shtick works like a super Fast-Talk skill. When you try to hypnotize another character, you look into their eyes and say, “You are getting sleepy . . . sleepy . . . sleepy” (or words to that effect). Then you roll against Hypnosis. If this roll succeeds, your victim is hypnotized and will do anything you ask — answer questions (in a monotone), walk off a cliff (with arms stretched out stiffly ahead), etc.

If your Hypnosis roll fails, that's it. You can't try to hypnotize the same character into doing something more than once. Of course, you can try to hypnotize another character, or you can try to hypnotize the first character into doing something else. You just can't try more than once to get a particular victim to do a particular thing.

Every time you order your hypnotized slave to do something which is obviously dangerous, you have to try another roll against Hypnosis. If this succeeds, the victim has no choice but to continue. If it fails, he snaps out of the trance. Characters will also come out of a trance after taking damage — even one point of damage will do it.

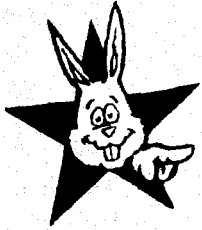
A hypnotized character can do anything the hypnotizer says. This is what differentiates the Hypnosis shtick from the Fast-Talk skill. If you tell a hypnotized character he can see in the dark, he can *really* see in the dark; if you tell your victim she can fly, she can fly — automatically!

It is possible for a Hypnosis attempt to backfire. If you try Hypnosis and roll a 12, not only did you fail, but you accidentally hypnotized *yourself*. You are now in the power of the character you were trying to



hypnotize, and you will remain the slave until you take damage or complete the task you tried to get the other character to do!

Alternatively, if the Animator thinks it's funnier, he can roll on the table on p. 203 to see what the would-be hypnotizer now believes he is.



A superstar hypnotist can try to hypnotize almost anything — not just other characters. Of course, it's harder to hypnotize something unusual. The Animator adds to the hypnotist's roll, depending on the intended victim. You might add 2

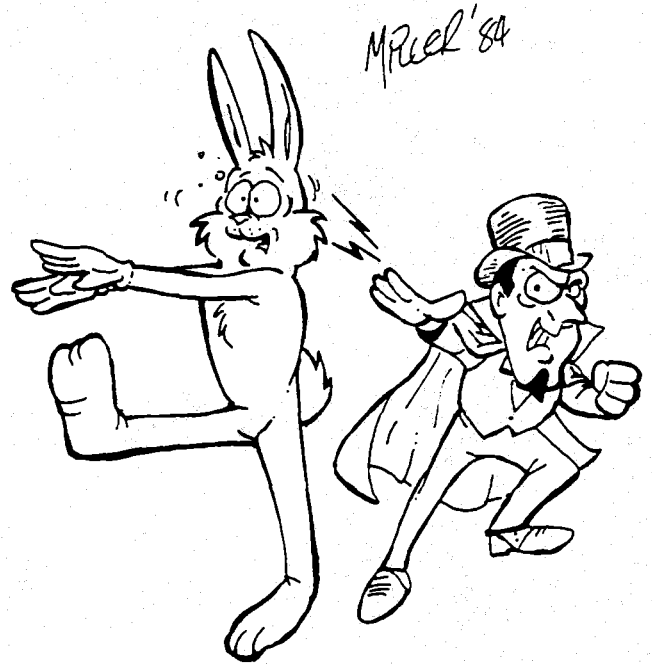
for a non-talking animal, 3 for a carnivorous plant, 5 for a robot. This also makes a backfire more likely!

## Incredible Luck

This Shtick gives its possessor a chance to avoid danger before it strikes. The Incredible Luck Shtick roll may be used *instead* of a Dodge roll when the character is the target of a gun, for instance. Instead of dodging, the lucky character bends down to pick up a dollar bill — and the shot goes overhead.

When the "lucky" character is faced with a great hazard (avalanche, runaway truck, stampeding buffalo, or whatever), the Animator can allow a roll to see if something lucky happened. The Animator never *has* to allow a roll; nobody is lucky all the time.

If an Incredible Luck roll is allowed, and is successful, the Animator should describe what strange thing happens to save the lucky character. If the roll is



failed, the Animator can describe *that*. "The rocks are falling all around you, but none of them hits you. They pile up all around you. The dust clears. You climb over the rock pile . . . and the last rock falls down and hits you on the head."

Incredible Luck can help out in another way. *Once per game*, when the Animator is about to decide something randomly, a lucky character can say "I feel lucky!" and try the Shtick roll. A successful roll means that the Animator has to let that character decide what happens! A failed roll means the character's chance is lost for that game.



## Incredible Speed

You can run incredibly fast — even faster than a character who makes a successful Run skill roll. If you make your Incredible Speed roll you automatically get away from — or catch — anyone or anything except another character with Incredible Speed.

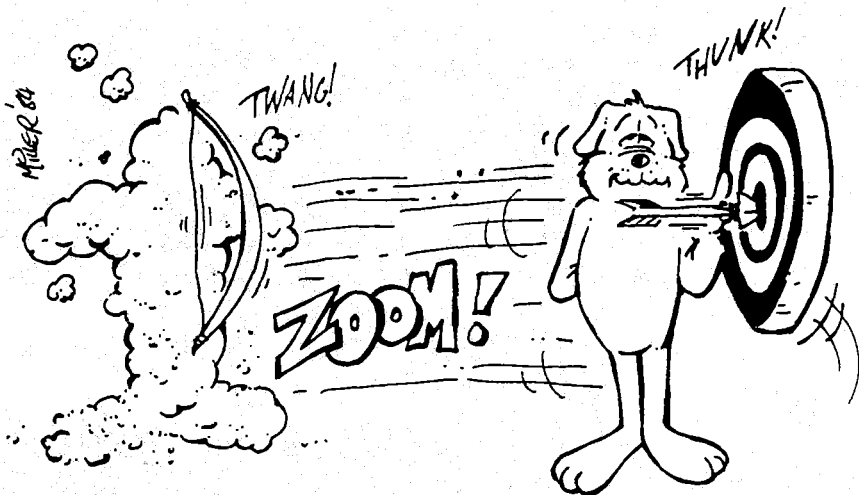
Anyone you run past is spun around and knocked to the ground by your jet-stream. Any characters you knock down in this way lose their next action.

If your Incredible Speed roll fails, you trip or run into the nearest obstacle (character, wall, tree, etc.), come to a sudden halt, and take one die of damage yourself. The obstacle takes no damage — a

character stuck its foot out and tripped you; the wall is harder than you are; a tree can spring back and absorb the impact; etc.

Two characters with Incredible Speed can chase each other by making Shtick rolls, just like for a regular race or chase. If one makes it and the other doesn't, the one who made the roll gets away (or catches up). If both make their rolls, the one with the higher Running skill gets away (or catches up). If both fail to make their rolls, they both take one die of damage, as described above.

When you choose Incredible Speed, decide whether it works on land, sea, or in the air. You can choose only one of these. This means a sea serpent could have Incredible Speed in the water (but not on land or in the



air); a roadrunner might have Incredible Speed on land (but not in water or air); and so on. If you want Incredible Speed on land *and* in the air (or air *and* water, and so on) you can buy the Incredible Speed Shtick twice, paying a total of 17 points for the two Shticks.

## Incredible Strength

Using this Shtick, you can pick up and throw almost unlimited weights *if* you make your Shtick roll. If you don't make your roll, you're squashed flatter than a pancake, and you Fall Down. Your limits are left up to the Animator. Here it's okay to get ridiculous — maybe that super-strong flea *can* pick up that elephant!

When the Fight skill, Pick Up Heavy Things skill, or Throwing skill is called for, you have the option of rolling against either the appropriate Muscle skill or your Incredible Strength Shtick. (This shtick has no effect on Break Down Door or Climbing.) There are risks involved in rolling against this shtick, but the rewards may make the risk worthwhile.

If you make a successful Shtick roll in a Fight (and

your opponent misses), you do 3 points of extra damage. Your opponent is sent flying high in the air by the force of your blow and hits the ground, Boggled.

If you *miss* your Shtick roll in a Fight and your opponent makes his Fight roll, you're spun around by your own blow and Boggled.

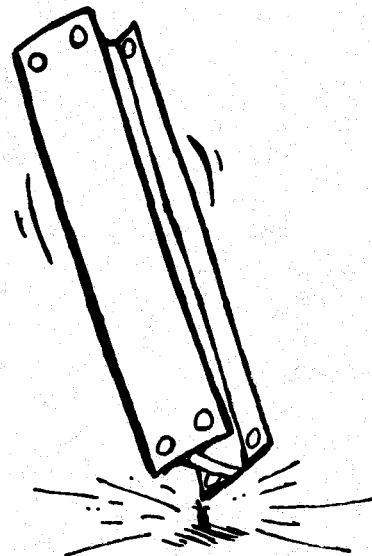
If both players involved in a Fight make (or miss) their rolls, there's no effect. Both blows missed or were intercepted.

## Invisibility

If you make your Invisibility roll, you've turned invisible. You'll remain invisible until you take any damage (even one Hit Point), get doused with paint or cream pies or similar substances, or decide to become visible again. Being invisible is like Sneaking, except that other characters don't get See/Hear/Smell rolls to detect you until you try to affect some visible object — say, by picking up a pie or shoving someone into a washing machine.

If you do something that the Animator decides might give away your presence, other characters get See/Hear/Smell rolls. A successful roll means the detecting character can spot you as long as you stay invisible, even after you stop doing whatever gave you away in the first place. (So once you throw the pie or stop attacking, you'll remain visible to other characters in the game.)

If you turn visible again, and then invisible later on, the detecting character has to make a new See/Hear/Smell roll to try spotting you that time.



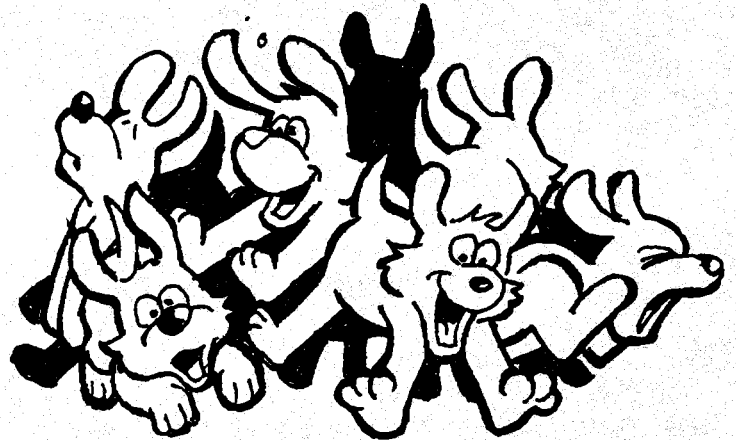
## Pet or Sidekick

You have a pet animal or sidekick who assists you (maybe!) in your adventures. The pet or sidekick is a character in its own right, with attributes, skills, shticks, and Beliefs & Goals. These should be determined by the Animator. But if the Animator has a lot of other stuff to keep track of (and Animators usually do), you can create your pet or sidekick yourself and let the Animator okay or change it. The new character is created as usual, with 30 skill points.

If you've chosen a sidekick, he or she (or it) can be of your species, or you can roll on one of the Species Tables. Whatever species you roll — that's what you got! (Having a pet Tasmanian Devil can be, ahem, interesting.)

Your pet or sidekick's Beliefs & Goals may be compatible with yours — but they may not be. The Animator determines them . . . and conflicting Beliefs & Goals create the chaos which is the hallmark of the best *Toon* games.

Once you know the companion's Beliefs & Goals, you and the Animator *both* play the part of your sidekick. Your character is the one that initiates any action. Usually, your pet or sidekick will follow along. When it's your turn to act, say what you're doing and then what your sidekick does.



Of course, a failed See/Hear/Smell roll means that character can't see you. What's more, the character can't even be told where you are! ("Duhh — I don't see him, boss!") But the character gets a new roll against See/Hear/Smell every round you're betraying your presence.

Two invisible characters can't see each other, unless they make successful See/Hear/Smell rolls as described above.

If you *fail* your Invisibility roll, you've temporarily turned part of your body invisible instead of your whole self. (Animator's choice for which part.) The sight is so startling you're Boggled.

If you turn visible or invisible in front of another character, the Animator may decide that the character is surprised and Boggled.

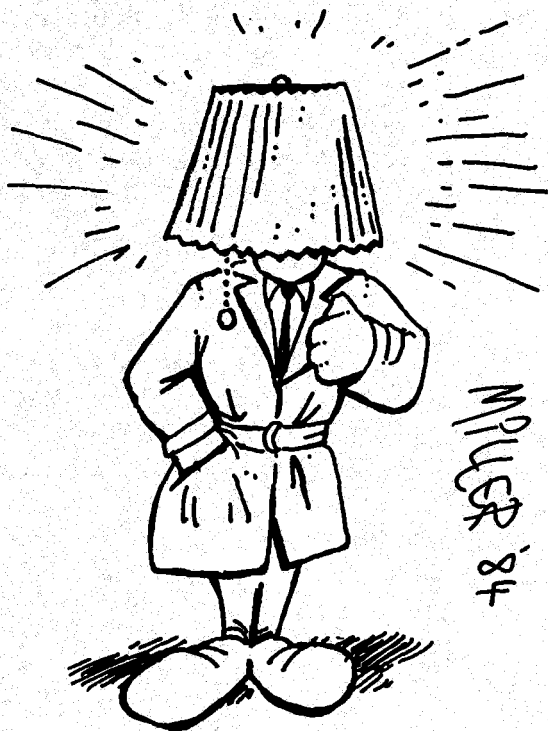
When you fail your Invisibility roll, the Animator may make a second roll against your Invisibility shtick. If this roll is successful, you're invisible; if it fails, you *think* you're invisible, but you can be spotted — your shadow, or the possessions you carry, remain visible. No one has to make a See/Hear/Smell roll to spot you. But you'll only discover this the hard way!

You may pay an extra 2 points (see page 47) for the ability to turn other characters invisible. They will stay invisible until they can think of a way to become visible again — a dousing with paint or ketchup will work fine. Encourage invisibility victims to come up with funny ways to become visible again.

When you want your companion to do something useful (Animator's decision about what's "useful"), you make a Fast-Talk roll. The sidekick *doesn't* get to make a Resist Fast-Talk roll. If you make the roll, your companion obeys your command; a failed roll means it doesn't understand the order, or it's just in a nasty mood, and the Animator decides what it does . . . and it will always do exactly the wrong thing in the situation!

You're probably thinking: Hey, if I take a companion, I'll get two actions every turn! And you're right, but there's no such thing as a free lunch. *Every Fast-Talk roll you make for your sidekick costs one Plot Point.*

You can do anything you want to your sidekick — Fight, Ride, whatever. But doing serious nastiness to your faithful sidekick is not nice, and the Animator will probably dock you a Plot Point for such behavior.



## Quick Change/Disguise

You can change nearly instantly into a convincing costume of just about anyone or anything — with a few limitations. You can change any aspect of your personal appearance, but not your basic size or weight. A canary could disguise itself as a parakeet, or a mouse, or perhaps even a cat or a tiny little elephant. It couldn't disguise itself as a full-sized elephant. A man could disguise himself as a bear or a small horse, or maybe a large cat; he couldn't shrink to the size of a canary, or grow to the size of a dinosaur.

You have to be hidden in order to make a quick change, but you can go almost anywhere to hide — a telephone booth, behind a rock, etc. (No Hide roll is necessary, either.) In order to change into disguise, roll against your Quick Change/Disguise shtick. If you make your roll, you're disguised. In order to see through your disguise, other characters will have to make See/Hear/Smell rolls.

If your Quick Change/Disguise roll fails, the Animator secretly rolls one die. On a 1 or 2, you emerge from your hiding place wearing nothing but striped

undershorts. On a 3 or 4, you appear in the wrong costume, like a ballerina's tutu. (For some silly ideas about wrong costumes, see the table on page 202.) On a 5 or 6, you believe your disguise is in place when, in fact, everyone else will see through it immediately.

A disguise or costume lasts until you decide it is gone or until something happens that might damage it — it gets wet, for example, or you take damage. If either of these happens, you must either abandon the disguise or make another shtick roll to determine whether the disguise is still in place.

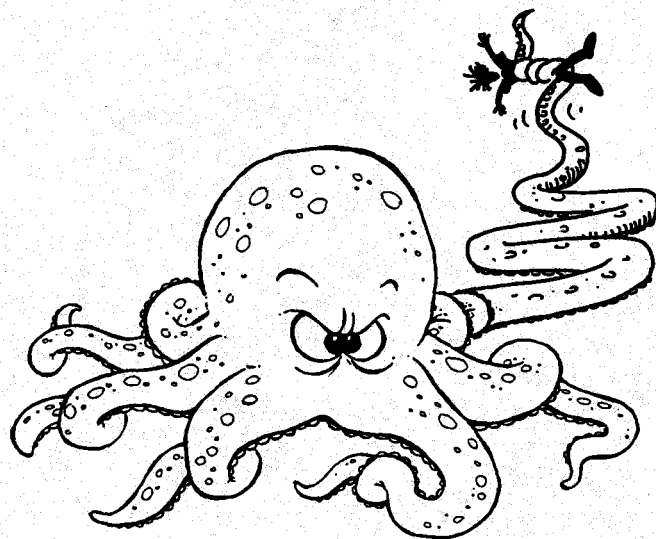
Characters with Quick Change/Disguise are assumed to have a limitless supply of costumes and disguise material in their Back Pockets.

## Stretching

You can stretch your arms, legs, and body like a comic-book super-hero. You can reach things at long distances, extend high in the air for a view of the landscape, or envelop someone in your pliable body.

Note that if you want to look like something you're not — a chair, say, or a planter — that's Quick Change/Disguise. And you can't Change Shape into something with noticeably different appearance or abilities, unless you have the Change Shape shtick along with your Stretching.

If you fail a Stretching shtick roll, you lose control of yourself. The arm you stretched out falls limp, and you have to run along reeling it in like a fishing line. When you tried to stretch out like a bedsheet, you snapped and have to reform yourself. Let the Animator decide exactly what happened, but feel free to offer creative suggestions.







## Teleport

You can teleport — that is, “blink” instantly — from place to place. However, you can only go to places you can see. All it takes is a successful shtick roll. If you make your roll, you teleport, vanishing (possibly in a puff of smoke) and reappearing where you want to be.

If you fail, the Animator rolls one die. On a 1, 2, or 3 you remain right where you started. On a 4, 5, or 6, you teleport someplace unexpected — the *worst possible place* within sight, or someplace else really silly. The place is chosen by the Animator. (For some ideas, see the table on page 205).

You *can* teleport out of a fight. Whenever you think you’re about to get clobbered, you can teleport away, making your opponents look silly — flailing away at empty space isn’t very dignified — and causing them to lose their next action. Because you vanish instantly, they do not get a last chance to hit you, as they would if you simply ran away.

## One-Shot Shticks

Have you noticed how cartoon characters can often do really strange things, *once*? A dog that is slow as molasses for most of a cartoon gets catapulted over the horizon — then zooms back to center stage with Incredible Speed. An elephant falls off a skyscraper, but flaps its big ears and glides gently to the ground — and never flies again for the rest of the cartoon.

These characters are using *one-shot shticks*. Your characters can “buy” a shtick for temporary, one-time-only use. At *any time* during an adventure, you (as Animator) may allow a character to spend a Plot Point and get any one shtick temporarily. The shtick will work successfully *once*, or as long as you think it’s funny, then disappear (at the most inconvenient time you can imagine, of course).

The one-shot shtick has a skill level of 5; a player who fails the shtick roll can keep trying to use the shtick until a successful roll is made.

You never *have* to let someone buy a one-shot shtick. Allow it when it furthers the plot or causes something funny to happen. We recommend a “house rule” that no character can buy the same one-shot shtick more than once per adventure.

Note that players who don’t have the Plot Point to spend on a one-shot shtick can’t “borrow” against future Plot Points. It’s strictly payment up front.



## Personalized Shticks

With the permission of the Animator, a character can also have a *personalized* Shtick. The usual way to personalize a shtick is to limit it in some way. It only works under certain circumstances, or it has a drawback. The Animator reduces the point cost of a personalized shtick as he sees fit — usually by halving it. Encourage players to be creative and very, very silly.

For instance, Sir Rounded (see page 197) has Incredible Strength, but it only works for fighting, and only when his helmet is closed. And when his helmet is closed, he can’t see who he is hitting! The Animator rolls randomly for everybody in the fight, to see who Sir Rounded really bonks with his sword.

This makes Sir Rounded a mighty fighter, and his friends flee in terror whenever they see him close his helmet. The Animator decides that this personalized shtick costs only 2 points.



## Shticks Usable On Others

How does a witch turn Olga Hippopovna into a frog? How does the Martian ray gun Teleport her to Parsippany, N.J.? The Animator says it happens, so it does, of course. But what if a *player character* wants to Teleport or frog-ify someone? In this case a character buys a shtick *usable on others*.

The ability to use a shtick on other characters or objects costs an extra two points. If you want to “upgrade” a shtick your character already has, that’s okay — but it costs *four* Plot Points. Regardless of when it’s bought, the player character can also use it on him- or herself, as usual.

The Animator can allow any shtick to work on other characters, if the player comes up with a good justification — especially if it will create funny situations.

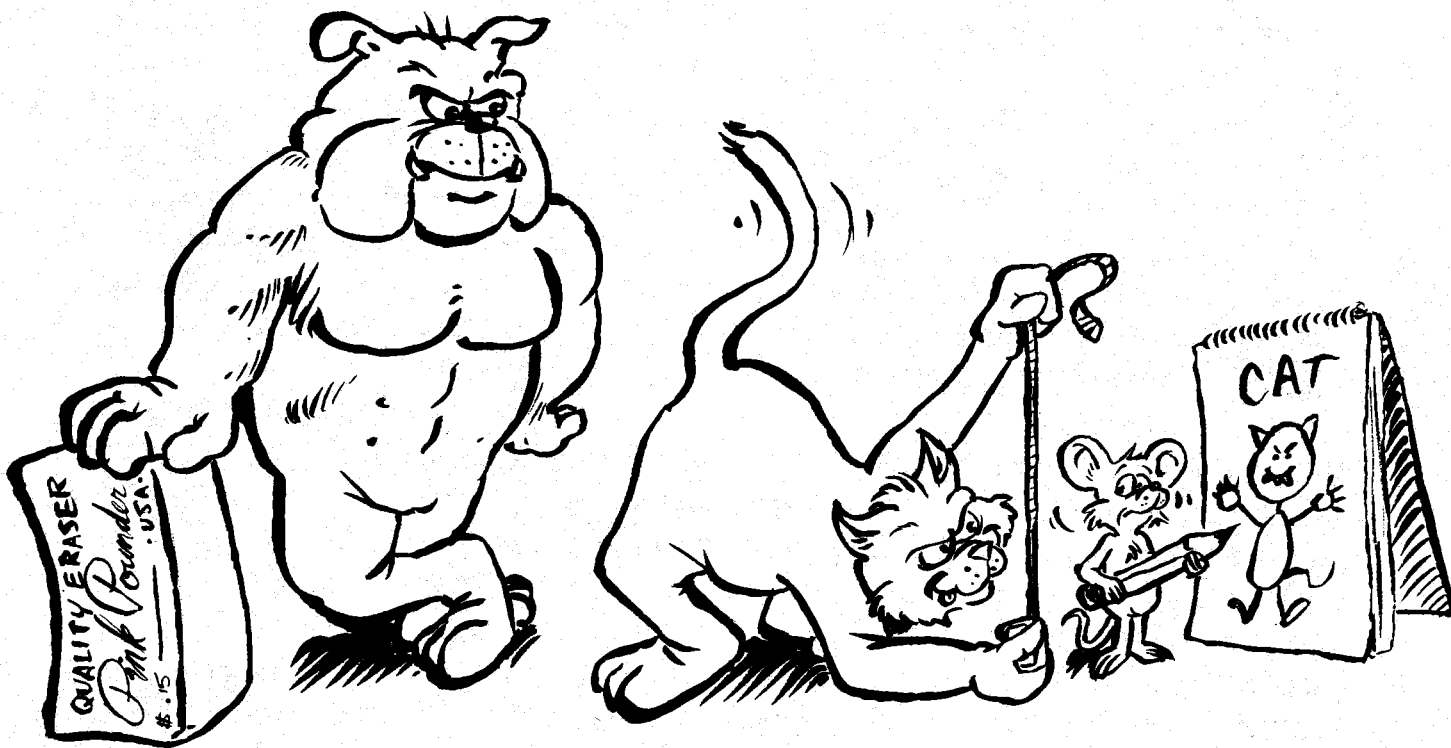
A shtick usable on others must have some flashy, theatrical effect when it’s used, like frantic gestures, incoherent shouts, wavy bands of light, that sort of thing. The target of a shtick must have a chance to notice that the user is about to do something to him — and must decide if he’s willing for this to happen!

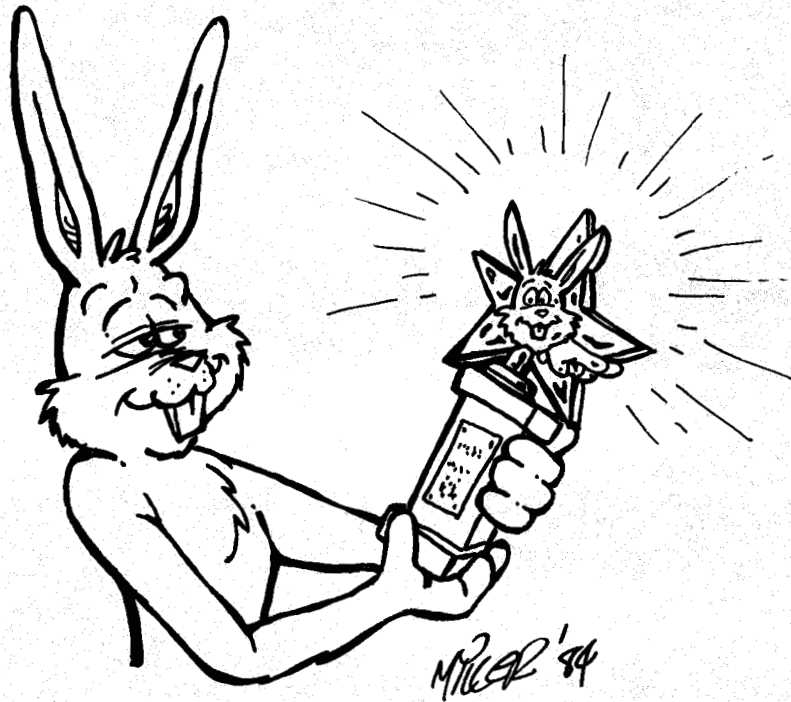
Of course, some characters may be looking the wrong way. Others are dumb as rocks and won’t understand what all the gesturing and sound effects mean. This is the Animator’s decision but, as a general rule, any character with a Smarts of 1 is a sitting duck for shticks usable on others.

If the target of a shtick is willing to be acted on, or doesn’t notice what is happening, or is just too dumb to know what’s going on, a successful shtick roll will work as usual, just as though the target had used the shtick himself. A failed roll means the *user* (the one casting the shtick) suffers a backfire in the usual way, while the target is unaffected.

If the target of a shtick is *unwilling* to be affected, he or she gets a Dodge roll to avoid the attack. A target character who fails to Dodge is hit and the attack proceeds as if the target were willing.

But if the target Dodges successfully, the shtick *ricochets* like a bullet: Every other character in the area (including the attacker) rolls one die, and the low roller(s) is hit with the shtick!





## Chapter 6:

# Fine *TOON*ing

You know everything there is to know about creating cartoon characters. You're ready to play. Now, what if you want to take a turn as Animator? Here are some hints which will help you to be a great Animator — and a better *Toon* player too.

Before a game begins, the Animator (usually the person who owns the rulebook) sets up an adventure. The more players in an adventure, the longer the game will last. For a Short Subject, allow 20 minutes per player; a Feature Film runs 30 minutes (or more) per player because there are more things to do in it. A Quick Flick can finish 15 minutes or less per player, but the Animator is encouraged to add his own ideas to make them longer.

Thus, if the Animator is running two players through a Short Subject, the game should last about 40 minutes. If the same two players run through a Feature Film it will last an hour (or more, if the Animator wants it to).

At some point, you will probably want to write your own scenarios, but for now, it will be simpler to use one of the adventures provided with these rules.

A good *Toon* scenario includes several elements. The most important of these are *Running Time*, *Cast Of Characters*, *Location*, *Situation*, *Goals*, and *The Plot*. The Animator must give some thought to each of these. You'll want to tell your players some of the information in advance — but don't give away any surprises!

The *Running Time* tells whether an adventure is a Feature Film, a Short Subject or a Quick Flick.

The *Cast Of Characters* is a list of Non-Player Characters the players will run into. Pick NPCs that seem at home in your adventure. Important NPCs should be created just like player characters — give them full and complete character sheets. (It's okay to pick the Attribute Levels for your NPCs, and you can ignore the 30-Skill-Point limit. You can even give them skill levels higher than 9, though you shouldn't do that often.) Lesser NPCs can be sketched in a bit less detail; just write down their attributes and those skills you expect them to need during the adventure.

You will also need to figure out what the NPCs will do and how they will react to the players. Give all NPCs Beliefs & Goals.

The cast list should also include some guidelines about the number and kinds of *player* characters appropriate to the situation. For example, *The Better Housetrapped* (see page 75) is a lot more fun if a couple of the player characters are Natural Enemies. Also, if the characters need to have any special possessions (ray guns, grandfather clocks, whatever), this is the place to mention it. If the players are going to need any particular abilities for this adventure, you'll have to tell them in advance.

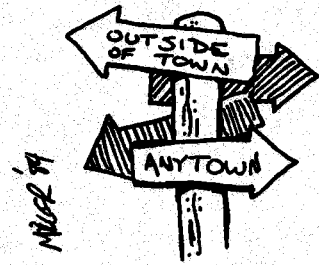
Now describe your *Location*. Is your adventure set in Transylvania, on a desert island, or in the jungles of Africa? The setting will often determine the sorts of characters your players will want to play, as well as the NPCs they'll meet. (You're unlikely to find a ferocious tiger in Transylvania, but you're quite likely to run into a vampire or a mad scientist.) There are four basic locations in *Toon* — Anytown, Outside of Town, the City, and Outer Space (see page 189).

The *Situation* is just what it sounds like — a broad outline of what you expect to happen to the characters. If the location is a desert island, how did they get there? Were they shipwrecked? Are they hunting treasure? Did they take a wrong turn and end up lost with no way to get home?

When you set up the basic situation, you should tell the players exactly what their *Goals* are. Make sure they know exactly what they're supposed to do during the adventure. Are they trying to find their way home? Are they supposed to make a monster Fall Down twice? Do they need to get into a well-guarded mansion to deliver a message? Make sure your players know. Otherwise, they'll just flounder around, running into random traps and NPCs. (But if they *choose* to flounder around, and they're having fun, relax and enjoy it.)

Finally, spice things up a bit in your description of *The Plot*. This is where you flesh out the adventure, putting obstacles in your players' paths. What problems do the players have to solve? How can they find the rare bird they've been sent to catch? What sorts of trouble can they get into as they search? How can they convince the bird to come with them? What sorts of defenses does the bird have? And so on.

When you actually sit down to play, start by giving the players a "briefing," telling them the basic situation and their goals. If you have more than three or four people playing, you might want to tell players to work together to achieve those goals, even if this conflicts with their individual Beliefs and Goals. This will help keep the characters working and traveling together, which is important when a large group is playing!



## Getting Around

*Toon* geography is a little weird. Characters can start out in Moose Jaw, North Dakota and end up on the moon in the blink of an eye . . . and one wrong turn at Albuquerque inevitably leads to trouble.

In *Toon* you can travel to one of four basic locations: Anytown, Outside of Town, The City, and Outer Space.

Anytown is the center of the *Toon* universe, a sleepy little hamlet with all the small-town charm your characters could desire. There's room for a jail, a bank, a general store, a bakery, a library, and lots of people . . . hunters, politicians, shopkeepers, you name it. Anytown can be pretty much whatever you want it to be (except a big city).

If you want your characters to run into a construction crew, a subway system, high-rise apartment buildings, rush-hour traffic, a symphony hall, department stores, and big crowds, send them to The City.

And then there's Outside of Town. There you'll find suburban developments, farms, rolling countryside, nature at its unspoiled best . . . but you'll also find Sherwood Forest, Darkest Africa (and Lightest Africa), and Transylvania. If your characters want to go the Stone Age, just send them Outside of Town, and there they'll be — back in the Stone Age. If you want them to run into a knight in shining armor, just have them head Outside of Town, and they'll be back in the days of King Arthur. Everything on Earth that isn't in Anytown or the City can be found Outside of Town.

But there's more to the *Toon* universe than our own backwater planet. In Outer Space you'll find the Moon, all the planets, the Milky Way, and the *entire universe!* Just send your characters to the Rocket Launch Pad (which is, as you've no doubt guessed, Outside of Town) and blast off!

Feel free to add anything, any time, or any place you can think of to the *Toon* universe. Remember, cartoon characters can go anywhere.

See Chapter 11 for more ideas.

## Sound Effects

**WHOOSH!!!**

**KABOOM!!!**

**SPLAT!!!**

**SPROING!!!**

A game of *Toon* should “feel” as much like a cartoon as possible. Rules can tell you how to create characters and situations, but only you can make funny noises. And funny noises will make everyone feel like they’re in a cartoon.

There’s nothing like a well-timed **KABOOM!!!** to liven up a *Toon* session. A good **SPLAT!!!** will have everyone rolling in the aisles. And a “*glub, glub, glub*” is just the thing to make a failed Swim roll memorable.

Here are some good cartoon sounds. At appropriate times during the course of an adventure, you’ll want to deliver these at the top of your lungs. Don’t be shy. If your neighbors don’t complain, you’re not playing *Toon* right!

**Zap!**

rumble, rumble, rumble, rumble, Rumble, Rumble,  
Rumble, RUMBLE, RUMBLE,  
THUD!!! . . . plink.

**Squeak**

mmmmmmmmmmmmmmmmmmmmmmmmmmmm . . .  
MMMMMMMMMMMMMMMMMMMM!!!  
Slosh, slosh, squish, slosh, slurp

**Zing!**

Ta-pocketa-pocketa-pocketa

**Buzzzzzzzzz**

**Whap!**

drip . . . drip . . . drip . . .

**Brrrring!**

Ribbet!

**GONGGGGG!**

Flubb-flubb-flubb-flubb-flubb

Schwooooooop!

**Zzzzzzzzzt** (usually followed by **OUCH!**)

Phhhht!

**SPLASH!**

Gurgle, gurgle, gurgle

Glub, glub, glub

Ugh!

Argh!!

Oooof!!!

Yeowch!!!!

**AAAAAIIIIIIIIIIIEEEEE!!!!!!!!!!!!**

Weeeeeoooooo . . . . . thud.

P-b-p-b-p-b-p-b-p-b-p-p-p-r-r-ttttt!

These last two, if you didn’t recognize them, are (a) the long, low, whistling sound of a character falling . . . and falling . . . and falling . . . and landing, and (b) the famous Bronx cheer, or razzberry.

Use your imagination. Drop your inhibitions. Act crazy and do it as loudly as you can!

## Uh Oh! I Didn’t Expect *That!*

Animators will often have to invent NPCs, descriptions of terrain or buildings, and so on, on the spur of the moment. It is both impossible and unnecessary to think of everything before the game begins. If you’re ever confronted with a totally unexpected situation, or if you’re unsure about what to do next, use the *Fifty Percent Rule*:

### *When in doubt, roll and shout!*

Any time you can’t figure out how an NPC will react to something the characters do, or any time you don’t know precisely what will happen next, reduce the situation to a Yes-No question. Are the keys to the jail cell hanging right next to the cell? Can any of the characters reach the big red button marked “Do Not Push”? Does the store have any carrots in stock? Are there any people on the street?

Once you’ve reduced the situation to a Yes-No question, roll one die. If you roll a 1, 2, or 3, the answer is “Yes.” If you roll a 4, 5, or 6, the answer is “No.” Shout, roll your eyes, and generally act crazy, and the players may not even notice you’ve just pulled something from thin air. This is a really handy rule, so don’t forget to take advantage of it. (Of course, this should not substitute for preparation on the part of the Animator. Use the Fifty Percent Rule only when necessary.)

But what happens, you say, if a situation arises where none of the Skills or Shticks seems to apply? The Fifty Percent Rule won’t solve that problem. There will be times when a player wants to do something which isn’t covered by any of the Skills or Shticks — for example, there is no Skill or Shtick for balancing on a tightrope. It wouldn’t be very fair just to give every character a 50-50 chance of balancing. When a situation like this arises, you can do one of two things.

1. You can pick the Skill or Shtick that seems *closest* to what the character wants to do. The player would then make a normal Skill Roll against that Skill to determine whether the attempt succeeds or fails. Or:

2. You can have the player make an *Attribute Check*. In this case, the Animator decides which of the character’s Attributes affects what the player is trying to do. In the case of a tightrope, this would be Zip (which translates, in this case, as dexterity). The player rolls two dice against the chosen Attribute. If the player makes the roll, he or she succeeds, just as though it were a regular Skill Roll. Failing to make the roll means — you guessed it — failure.

For example, a character with a Zip of 4 who tries to walk a tightrope would have to roll 4 or less to balance successfully on the tightrope; on a roll of 5-12, the character would fall off.



You can vary the number of dice the player rolls in making an Attribute Check. Just one die is rolled if the feat is easy to perform. Roll two dice for an “ordinary” task. Roll three dice for something just amazingly difficult. A mouse trying to balance on that tightrope would roll just one die; a hippo would definitely have to roll three.

# Illogical Logic

Characters can sometimes do things which are “impossible,” but which possess their own bizarre logic. For example, an ostrich being chased might stop and plunge its head into the sand. In this case, the chasers might stop, look around, and fail to see the ostrich!

Even though the ostrich is in plain view, it is convinced that if it can't see its pursuers, they cannot see it. In the *Toon* universe, there's a chance the ostrich might be right!

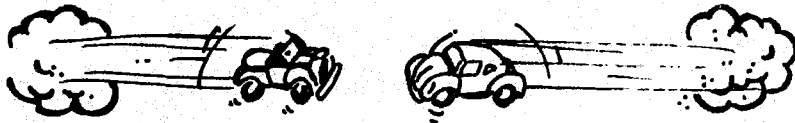
If you want to try something like this, roll two dice against your Smarts score. If you *fail* the roll — if you roll *higher* than your Smarts score — your action *succeeds*, because you're not smart enough to realize it shouldn't work! But if you make your Smarts roll, you're too smart for your own good. The action doesn't work, because you're smart enough to realize it won't.

For example, *gravity* only affects characters who realize it ought to. If you run off a cliff on one side of a chasm, you can run clear across to the other side, *unless* you realize there's nothing but air underfoot! This is the kind of situation in which you will roll two dice against your Smarts score. If you *fail* your roll, your character notices nothing wrong and can continue running on air. If you roll lower than your Smarts score, you're bright enough to realize you should fall. You'll stop, look down, and AIEEEEEeeeeeeee . . . . .

Another example — if you're underwater, you can roll against your Smarts score to see if you notice. If you make your roll, you notice you're underwater, take one die of damage, and pop to the surface sputtering for air. If you fail the Smarts roll, there's no problem — you're too stupid to realize what's going on, and you can breathe underwater to your heart's content.

These are just a few examples of Illogical Logic; others will crop up as you play. Just remember this simple rule:

*Sometimes being dumb is a good thing — especially in Toon.*

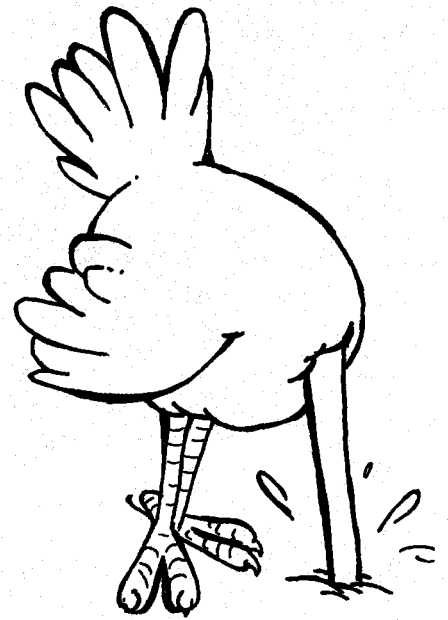


# Cause And Effect

What works for one character in *Toon* won't always work for another. Just because *your* character gets across a river by hopping into a cannon and shooting across, it doesn't follow that *another* character can do the same. (The other character may find that the cannon blows up, or something equally silly.) Or let's say you get involved in a fight and blow a whistle. The first time you try this, you may find a dozen policemen rushing to the rescue. The next time you try the same trick, the same policemen might show up and beat you senseless with their nightsticks.

Similarly, the expected won't always happen in *Toon*. A character who steps out into the street to hail a cab may actually get a cab . . . but it's quite possible that an ocean liner or an airplane will show up. (See the table on page 204.)

The Animator decides what happens each time a character tries something. If you don't have anything specific planned, you can roll one die. On a 1, 2, or 3, the expected result happens; on a 4, 5, or 6 something totally unexpected (or exactly the opposite of what is expected) happens.



## Cartoony Things

Lots of things happen in cartoons that you just don't see in the real world. That's part of the fun of cartoons. Here are some cartoony things you can incorporate into your *Toon* games.

### Instant Mail

How many times have you seen a character put a letter in a mailbox and POW! the response comes instantaneously? Happens all the time. This way, characters can order all sorts of goodies by mail — traps, maps, birdseed, earthquake pills, uniforms, encyclopedia sets, anvils, catapults, toll booths, do-it-yourself airplane kits, you name it.

Of course, it isn't quite as simple as saying, “Hey, I want to mail a letter.” In Anytown or the City, there'll always be a mailbox handy. Outside of Town or in Outer Space, the Animator should use the Fifty Percent Rule to determine whether there's a mailbox in the neighborhood. Once you've found a mailbox, you can post a letter, order an item, and wait for the package to arrive in time for your next action.

But there's a risk involved. For one thing, there is always the risk that a mail order company will try to Pass Shoddy Goods on an unsuspecting character. The Animator rolls for the company, which will try to Pass Shoddy Goods on a roll of 1 through 4 on one die. The player ordering the products must make a Detect Shoddy Goods roll or be taken in.

## Independent Shadows

If the Animator chooses, shadows can come to life and act independently of the characters who cast them. (This is particularly effective if a character is “shadow boxing.”) A shadow has limited mobility — it can’t leave the surface it’s been cast on. But as long as it remains on that surface, a shadow has all the Muscle and Zip skills of the character who cast it. A shadow can hit anything that comes within arm’s reach, but it can’t be hit. Anyone who tries to hit a shadow hits the surface it’s cast on instead, and takes one point of damage. Shadows are always controlled by the Animator, never by the player whose character cast the shadow. (This suggestion can also work for reflections in water or a mirror.)

## Instant Fine Print

No one ever reads the fine print on documents, so who’s to say what’s written there and what isn’t? This can come in handy if you happen to have brought along a contract, law book, or something of the sort.

In order to use fine print to your advantage, produce the document, write on a piece of paper what it is you want a character to do, and then try a Fast-Talk roll. If you make your Fast-Talk roll, the other character is legally bound by the document. At this point, you reveal the fine print. The character must obey the contract and do whatever you wrote until he or she Falls Down. Falling Down cancels any and all contractual agreements. If you lose the contract with the Fine Print on it, the agreement is also canceled.

A character who refuses to abide by the terms of a contract is immediately set upon by a dozen policemen and beaten senseless.

You’re limited in the number of times you can use this little trick — only once every adventure (unless the Animator says you can do it more than once or forbids it altogether).

## Running Out of Gas

If the characters are in a car or boat when they run out of gas, the vehicle just stops. No big deal. If the characters are in an airplane, a helicopter, or a spaceship, the vehicle will stop dead, immediately, in dead air. It doesn’t fall! This is a great way for the Animator to avoid crashes — tell the players the vehicle has run out of gas, just before it hits the ground . . . If the players think to empty the gas tank on purpose, that will work, too. Fifty percent of the time!

# Cartoon Coincidences

In a cartoon, coincidences are normal. If you set a trap on a jungle trail, that’s sure to be the trail everyone else will walk down. If you dig a hole randomly, you may find the treasure on the first try. Anyone you meet can give you directions to anyplace you want to go. The Animator can stretch “accident” and “coincidence” beyond all reason, any time it makes something silly happen (or even if it just advances the plot).

## Boggling

A character who is presented with something totally unexpected will be *Boggled*. A Boggled character can use no Skills or Shticks, but must stand stock still, staring off into the distance, wearing a foolish expression — or do a “take,” as described below. The Boggled character also loses one action — the other characters get a free action while the Boggled character stands helpless!

The Animator determines when a character is Boggled. If, however, a player (*not* a character) breaks down in hysterical laughter, that player’s character is *definitely* Boggled. Similarly, if a player (not a character) is struck speechless for a moment, because something totally unexpected has happened, that player’s *character* is Boggled. And a Cream Pie in the face will always Boggle somebody!

## Takes and Double-Takes

Cartoon characters who are Boggled may react . . . interestingly. The victims turn pure white, or their hair stands up, or their eyes spring out of their heads, or they jump so high they hit a chandelier. These reactions are called “takes.” See page 200 for a table of ideas . . .

When a character is Boggled by a surprise, the Animator may invite the player to describe a “take.” This is at the Animator’s option; do it only while it’s funny. Cream pies don’t produce a take; the victim just stands there like a loon.

A take can be any reaction, whether it makes sense or not, as long as it’s silly. A player can always *declare* that he’s doing a take because he was surprised, even if the rules don’t require him to be Boggled:

“When the brontosaurus looks at me, I dissolve into a little green puddle.”



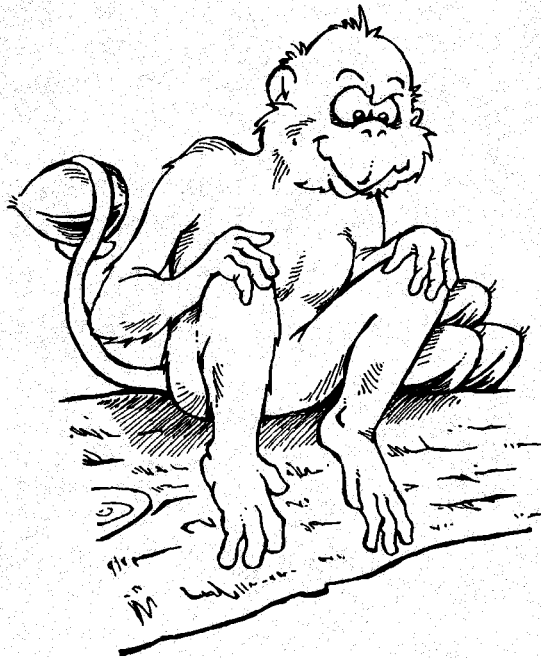
“When the mouse grows to skyscraper size, I shrink down into a little mouse-sized version of me and fall into a dead faint.”

If the take is especially funny or appropriate to the situation, the Animator may award the player a Plot Point.

If a character is really amazingly spectacularly staggeringly incredibly Boggled — and this is the Animator’s sole decision — the character does a “double take.” He or she jumps high in the air, possibly even taking a

die of damage (depending on the situation), and comes down in the worst possible place — just like a failed Teleport roll!

The effect of a take lasts at least one action (the character is always Boggled, remember) and if it’s particularly dramatic, it can last as long as the Animator thinks it’s funny. If that rhinoceros turned snow white from terror early in the adventure, the hunters may mistake it for a rare albino rhino and chase it for the rest of the cartoon.



## Characters And “Real” Animals

In the *Toon* universe, there are animals and there are *animals*. Players can take on the roles of animals with Attributes, Skills, and, perhaps, Shticks. But there are just plain “real” animals too. Any animal that talks is a character; any animal that doesn’t talk is just an animal.

This becomes important in cases like this: What if Fred Bulldog fell in love with a “real” French poodle? He might try spouting love poems to her, but that wouldn’t get him anywhere — all she wants is a bone. Or suppose Fred is a matador in a bullring. The bulls he fights will probably be *real* bulls — dumb and mean. And the chickens you’d find in a farmer’s back yard would probably just be chickens. Chances are they wouldn’t have any direct effect on the outcome of an adventure. And if one of them winds up in a stewpot, it’s not murder. It’s chicken soup.

As a rule of thumb, if it would slow down the adventure to make an animal a character, it should be a “real” animal instead. But, because this is *Toon*, some “real animals” still have personalities, lots of skills, and even shticks. See the Martian Dog on page 71.

Real animals have Muscle and Zip. They have Smarts (usually of 1). They might have Chutzpah. They can have some skills, as the Animator wishes. For instance, a real bear would have Fight, but not Fire Gun.

Real animals cannot read, and Signs won’t work on them.

Some animals can be Fast-Talked. Others can’t. It’s up to the Animator . . . do whatever seems funny! If an animal has no Resist Fast-Talk skill, it can’t be fast-talked at all.

For an example of a “real animal” that is basically just an ordinary animal, see the monkeys on page 17.

## Sawing Holes and Sawing Through Branches

Any time a character saws a hole in a floor or through a tree-branch, the Animator applies the Fifty Percent rule. On a die roll of 1, 2, or 3, the character saws a hole in the floor or through the tree branch — which falls. On a 4, 5, or 6, the floor surrounding the area being sawed falls, leaving a circular piece of floor suspended in mid-air — or the tree falls, and the branch remains hanging in mid-air.

If the character was standing on the part of the floor or branch that fell, he or she takes one die of damage from the fall. A player stuck in mid-air on a floating piece of floor or tree branch reappears on earth (taking no damage and missing no actions).

## Magic Beanstalk Beans

Put a beanstalk bean in the ground and a giant beanstalk shoots up instantly. Nothing can stop the growth of a beanstalk (except an Animator who wants it to stop growing). Beanstalks can be used as a convenient means of escape from a sticky situation. They can also be used by an Animator as a way to get characters into an adventure. Characters who swallow Magic Beanstalk Beans might turn green, or sprout green shoots from their ears, or anything else the Animator thinks would be funny. They’ll also grow about 30 feet — instantly. None of their attributes or skills change. They’ll get one chance to use their new height. The second time they try, they’ll shrink back to normal size.

## The Conscience

All cartoon characters have a conscience. The conscience appears as a little angel-like version of the character. Generally, the conscience appears when the character has some sort of moral decision to make. The conscience tries to talk the character into doing the “right” thing.

The conscience is usually accompanied by a little devil-like version of the character who tries to talk the character into doing the “wrong” thing.

Players can make up their own minds about what they want to do. As an alternative, the Animator can have the conscience-stricken player roll his or her own Fast-Talk and Resist Fast-Talk skills. If the Fast-Talk succeeds, the devil wins, and the player does the “wrong” thing; if the Resist Fast-Talk succeeds, the conscience wins, and the player does the “right” thing. (“Right” and “wrong” are determined by the Animator.)



## Cartoon Gimmicks

Every cartoon should have a few strange gimmicks. Here are some classics — but you can find more with a Saturday morning of research in front of your TV. These powerful gadgets are good for Animators to spread around the scene of an adventure. Characters should be allowed to start with *at most* one of these extra-special gimmicks. When they find something, don't just tell them "Earthquake Pills" — say "It's a little bottle of purple pills," and see what they do with them!

### Compass

It always points wherever you want to go. If a character asks, "Where's my home?" the compass will point in the right direction. Of course, the compass can be thrown all out of whack (causing no end of trouble) if there is a magnet nearby. Or if it misunderstands the question . . .

Of course, it might be a Tates compass, which always points the wrong way. This gives rise to the famous saying "He who has a Tates is lost."

### Eraser

As you might expect, a cartoon eraser is capable of erasing characters, backgrounds, prison bars, walls, anything at all. Erasing objects is easy; just say you're doing it. In order to erase another character, make a successful Attribute Check against Zip to catch the target unawares. It will take at least two rounds (and two Zip rolls) to erase another character completely.

You should specify whether you're starting to erase something from top or bottom. A character whose top is erased can't Fight, but can Run; one whose bottom is erased can't Run but can Fight. A character who is totally erased will become a disembodied voice until he or she can get someone with a pencil to repair the damage. (If none of the characters has a pencil, the victim will reappear after missing three actions. This does not count as Falling Down.)



## Inanimate Objects

Blenders, clouds, electric pencil sharpeners, etc., do not normally have attributes or skills, and are not generally considered characters. The Animator may permit players to use inanimate objects as characters, giving them a full complement of attributes and skills, if they come up with a funny character concept.

There will also be times when having inanimate objects come to life as Animator-controlled characters can be a lot of fun. (See, for example, *The Better Housetrapp*, the Feature Film on page 75.) So, keep the inanimate characters to a minimum, but don't be afraid to have that toaster come to life when the situation calls for it!

And then there are robots! A robot may be a player character, a villain, a non-player character with some intelligence (like an animal) or just a gadget. Only the Animator knows.

## Signs

Lots of cartoons use signs as running gags. You know, **DUCK HUNTING SEASON OPEN** and **DANGER! MINE FIELD!** Characters pull them out of their Back Pockets and use them to fool or intimidate each other.

You can do it too — even if you didn't take a sign as one of your possessions at the start of the adventure. Anyone can always pull a sign "out of nowhere." It will say whatever the character wants: Dynamite, Why Did You Do That?, If You Can Read This You're Too Close, or whatever.

The Animator may or may not require a Read roll from anybody who sees a sign. If it slows down the story, or if it would be funny to have the characters know what the sign says, no Read roll is necessary; they can figure it out automatically. But if a character is amazingly dumb or it would be funny to have someone misinterpret the sign, go ahead and ask for Read rolls.

Reading a sign only counts as an action if you make a Read roll. This becomes important when you see a sign in front of a bunch of short red sticks with sputtering fuses. By the time you've puzzled out the words "Dann-ger — uh — deen, no, dine — a — mitty, no, mite — hmm, Danger, Dynamite —" the dynamite will explode right in your face!

There's no limit to how many signs you can pull out during an adventure, but the Animator can put a stop to excessive sign language if it's no longer funny.

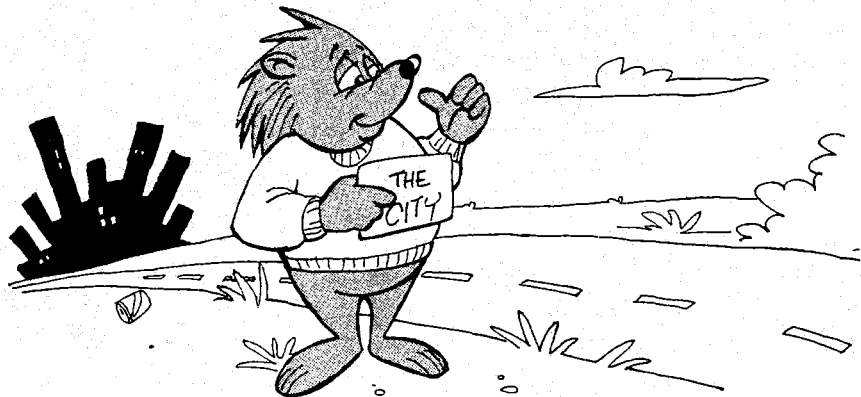
Once a sign has had its effect — warning or convincing other characters, for instance — it goes away. A sign can be used *once*, for any useful purpose (like hitting someone over the head or chopping it up for firewood), and then it goes away. It's not a "real" object — it's a plot device, just like in the cartoons. If the *object of the adventure* is to find firewood, all the signs will be cardboard, and vice versa.

## Moving In Toon Time

How characters get wherever they're going is up to the Animator. If the adventure is in Darkest Africa, the Animator can allow them just to walk Outside of Town and be there.

If the Animator wants, the characters might have to figure out a funnier or more interesting way to get there. Imagine a moose trying to buy a plane ticket, or a mouse stowing away on an ocean liner. Getting there really can be half the fun. How your characters travel is up to you.

But how long does all this take? In *Toon*, getting from anyplace to anyplace takes ONE ACTION, unless the Animator makes it take longer. The point of the game is action . . . travel takes up time if and only if you, the Animator, want to make it part of the fun.



## Passing Out Plot Points

The primary goal of *Toon* players is to acquire Plot Points. This is part of the fun of the game, since Plot Points are given out for acting in a funny or clever fashion. Don't be stingy with Plot Points. Of course, you don't want to be too free with them either; they should be earned.

Don't be shy when you hand out points, either. If somebody does something good and funny, yell "PLOT POINT!" point your finger, and lead the applause.

From time to time, you will *take away* Plot Points. You can also *charge* Plot Points for special actions, like One-Shot Shticks. Just make sure you give out enough so that everyone comes out at least even.

Some guidelines:

1. Each time a character makes someone else Fall Down, the character who does the last bit of damage gains a Plot Point, and the one who Falls Down loses one point. A character also loses a Plot Point if a Non-Player Character makes him Fall Down.

2. Players get an *extra* Plot Point each time they make a Natural Enemy Fall Down in a clever way.

3. Give a Plot Point to a character who gets hurt, or who causes terrible and funny problems for his friends, by doing something consistent with his Beliefs & Goals. Similarly, a player should *lose* a Plot Point for acting "out of character," or in violation of his Beliefs & Goals.

4. Any player who reduces the Animator to hysterical laughter gets a Plot Point.

5. Each adventure is worth a set number of Plot Points which are divided among the characters when the adventure is over. This might be as few as two for a particularly simple adventure, or as many as five or six for a difficult one. The players should never be told how many Plot Points are available, or what will earn them. They should learn this only after the adventure's goals have been met.

At the end of the adventure, the Animator should divide the available Plot Points among the players. A player who was no help at all (or wasn't funny) should receive fewer points than one who was very helpful in

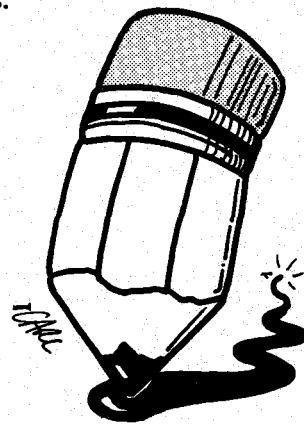
## Rocket Pack

The rocket pack is worn like a backpack. It allows the wearer to fly (for short distances), but its most common use is as a substitute for the Run skill — really slow characters can strap on a rocket pack and make Drive Vehicle rolls any time a Run roll would normally be required. A roll of 12 means the rocket pack malfunctions — it runs out of gas, or goes haywire (hurtling into Outer Space at Incredible Speed), or something equally silly. Rocket packs can be *made* to malfunction by a character who makes a Set/Disarm Trap roll. Rocket packs are pretty powerful things, and shouldn't be passed out lightly — there's a Fifty Percent chance any rocket pack will be shoddy.

## Flag-Gun

This weapon makes a quiet "Pop!" and shoots a sign bearing a picture of a firecracker and the word "BANG!" Flag-guns do no damage unless one of the characters thinks to remove the firecracker from the flag. If this is done, the picture of a firecracker becomes a real firecracker — lit, and set to explode after one action, doing one die of damage to anyone holding it or hit by it if it is thrown.

Flag-guns can also have messages, like signs.



## Pen/Pencil/Brush

There are lots of normal pens, pencils, and brushes around — but this kind is special. It draws "real" things — anything from a car to a tunnel (where there was only a blank wall). The Animator decides how long it takes to draw something; the more elaborate the drawing, the longer it takes. For example, a firecracker would take just one round, a large tunnel entrance two. A full-size locomotive might take two, three, or even four rounds. (Any old pen or pencil can be used to re-draw an erased *character*, and this takes as much time as it took to erase the character in the first place.)

### Portable Hole

Allows the user to walk through walls, slip through floors, whatever. Simply place the portable hole on the floor or on a wall and it becomes . . . a hole. Anyone can pass through it, retrieve it, and fold it up for future use.

### Magic Wand

This is basically a Change Shape shtick usable by anyone who picks it up. It can turn players into animals (or humans) or inanimate objects and vice versa, or water into sand, or anything else. To use it, a player simply waves the wand and announces what he wants to happen. The Animator makes a Fifty Percent roll. A successful roll means the player with the wand got the result he or she wanted; a failed roll means something unexpected happened and the Animator rolls on any Random Species or Item Table to find what the wand has created. Magic wands are indestructible, but they are often the rightful property of a wizard or genie who will want them back!

Other items and devices can have the same effect as a magic wand — variations include magic dust, magic potions, magic mirrors, magic words, magic squirt-guns, etc.

### The Fountain of Youth

This can turn up anywhere: as a drinking fountain, soda fountain, in a park, or bottled on a grocery store shelf. One drink will make any character a youngster, and characters who are already especially young will become infants. Another swallow will make youngsters infants. Infants may turn into eggs, whether or not they belong to an egg-laying species. This effect lasts as long as it's funny, then wears off at an inappropriate moment. All skills and attributes may be reduced at the Animator's discretion, and Beliefs & Goals may change. ("I want milk" is popular with victims of the Fountain of Youth.)

Variations include the Fountain of Age, the Fountain of Invisibility, the Fountain of Stupidity, and so on.



completing the scenario (or who made everybody laugh). Generally any player who was at all helpful should receive at least one point.

6. Finally, the Animator should feel free to award bonus Plot Points to any character who acts in a particularly clever or entertaining way!

## Using Plot Points

When players get Plot Points, either during an adventure or at the end, they should record them on their character sheets. These points can be spent in several ways:

(1) They can be used to improve Skills or Shticks, as described on p. 26. Improving a Skill costs 2 points per level. Improving a Shtick costs 4 points per level. This happens *between* adventures.

(2) They can be used to buy Gizmos (see p. 23). Each Gizmo costs one Plot Point. This happens *before* an adventure starts, when possessions are being chosen.

(3) They can be used to buy One-Shot Shticks (see p. 46). Each One-Shot Shtick costs one Plot Point. This happens *during* an adventure — the character must have a Plot Point available to spend right then.



## The Perfect Animator

Part of the art of being an Animator is transmitting the proper atmosphere to the players. In order to make the game feel like a cartoon, you should wave your arms about wildly, bounce up and down, speak in funny voices, and make sound effects — KABOOM! SPROING! SPLAT! The sillier, the noisier, the nuttier you act, the better.

## The Toon Commandments

1. FORGET EVERYTHING YOU KNOW ABOUT ROLEPLAYING.
2. ACT BEFORE YOU THINK.
3. KNOW THE RULES — CHECKING RULES IS SLOW. SLOW IS BAD.
4. KNOW YOUR CHARACTER AS YOURSELF.
5. IF YOU WANT TO DO IT, EXAGGERATE IT.
6. IF IT'S SIMPLE, COMPLICATE IT.
7. IF YOU'RE IN A JAM, DO WHATEVER YOU CAN TO MAKE IT WORSE.
8. WHEN IN DOUBT, RECAP.
9. WHEN YOU CAN'T RECAP, MAKE SOMETHING UP.
10. WHEN YOU CAN'T MAKE SOMETHING UP, CHEAT.

The most important thing to remember about being an Animator is that *you are in charge*. Anything you say goes. Be open enough to take good (i.e., funny) suggestions from your players, but never forget who's running the show.

Feel free to make someone's Skill roll, Shtick roll, or Attribute check easier or harder, depending upon what they are trying to do. Subtract a point (or more) if a character is trying something easy. It should be quite

simple for someone using the Set Trap skill to set a mousetrap, so the Animator might subtract 2 points from the player's die roll (making it easier to roll under the character's Skill Level). On the other hand, a character who tries to set an elaborate Rube Goldberg-type trap might have 3 points *added* to the die roll in order to make things more difficult.

Keep the characters together whenever possible. If they get separated, find some way to reunite them. If players get bogged down, throw in a few random traps or some hints to get them back on track or to spice things up.

And act crazy!

## Don't Panic!

You're five minutes into Animating your first *Toon* game and the players have forgotten all about your carefully plotted scenario. The characters are running around doing everything except what they're supposed to do in order to make the adventure come out right. You realize you've lost control of the game. *WHAT DO YOU DO?*

## Recap

Any time things start getting out of hand and you're not sure what's going to happen, take a moment to recap what each character is doing: "Okay, the gremlin is up front riding the bull's horns; the rabbit is in the fighter plane that's being attracted by the magnet in the duck's pocket; the vampire cow is flying to the second floor and the bomb the snail threw is right behind it (Ssssss)."

Recapping will give you a chance to think of something funny (and the recap is often funny itself). It'll help you remember what's going on. It'll remind players where they are and give them a chance to figure out what they're going to do next. And it'll allow you to spot inactive players and plot some way to bring them back into the action.

## Cheat

If the players just refuse to follow the storyline, and you can't think of a way to get them back on the track during your recap, drop the crucial events of the storyline in wherever you like. Forget about logic. Skip whole sections of the plot. The players won't know what you're skipping, and we certainly won't tell.

Even better, when the players do things for which you are totally unprepared, just think of the funniest, silliest, strangest thing that could possibly happen — and make it happen.

*Ignore any rule or die roll which would prevent something funny from happening. Ignore logic and the laws of nature. Funny is all that matters.*

Let's say the players were supposed to find the secret door which led to the can of shaving cream which was the only way to defeat the hideous Were-Penguin. But . . . the secret door is on Earth and the players have gone to the Moon. No problem. You can have a coconut plummet from the Earth to the Moon with the shaving cream can inside. You can just say the secret door is on the Moon. You can let the players find a sign that says "THIS WAY BACK TO THE CAN OF SHAVING CREAM." Impossible only counts in the real world; this is a cartoon!

## What's In The Bottle?

Cartoons are full of wonderful tonics, miraculous pills, evil potions, and weird chemistry experiments of every sort. Here are a few of the best and worst. (For a table of random bottle contents, see page 205.)

### Dehydrated Water

Just add water and this powder turns into real, cool, refreshing water! A totally useless item, no one will take it (let alone buy it) unless a Fast-Talk roll is made. The perfect item for cartoon con-men everywhere.

Another kind of Dehydrated Water is much better. Just add a drop of water to a pinch of the stuff and it turns into barrels and barrels of water, flooding the immediate vicinity.

### Vanishing Cream

Characters who rub this on themselves turn invisible. This works like the Sneak skill, except no roll is necessary. Other characters must make See/Hear/Smell rolls to spot the invisible character. Two invisible characters can't see each other. Vanishing cream works just as well on objects as it does on characters. The effect lasts until the character rubs the cream off, gets wet, or takes damage (even one Hit Point).

The other problem with Vanishing Cream is that if you ever take your eyes off the bottle, there is a Fifty Percent chance that the cream itself will vanish . . .

### Disappearing Ink

Write something with this, and the words will disappear as soon as the writer leaves the scene. Wonderful for secret messages, notes, contracts (or signatures on contracts), and general confusion.

Like vanishing cream, though, the bottle has a Fifty Percent chance of not being found when you want it!

### Earthquake Pills

Each of these will cause a minor earthquake when thrown to the ground. If you swallow one, you'll shake, rattle, and roll . . . and take two dice of damage. In addition, before you take your next action, you'll burp, causing enough of an earthquake to knock all players to the ground. (A Zip roll will allow them to remain standing.)

## Hair Restorer

Sprinkle this tonic on a bald pate, cheek, hand, brick, turnip, or other surface. Within seconds the object sprouts full, bushy hair! Unfortunately, hair restorer bottles look identical to bottles of liquid plant fertilizer – which are always kept on the shelf adjacent to hair restorer.

If you reach for hair restorer and fail a Read roll, you may get fertilizer instead (Fifty Percent chance) – but you won't know until you rub it on something, and bright, aromatic flowers spring forth.

Hair tonic can work differently for different characters. For one it may produce a full beard or head of hair; for another it may cause uncontrollable hair growth, completely hiding the victim in a pile of flowing hair. This hair will obstruct movement until the victim Falls Down. Make a Fifty Percent roll to see what happens each time someone uses the hair restorer.

If the hair is getting in the way of the fun, the Animator can say it falls out, or that the character trips over it and Falls Down; the character will be back in the action, *completely* hairless, in three minutes.



## Improvise

If you don't feel like cheating to get back in control, let the players keep doing whatever they want. They're having fun, and that's what counts. (And look at it this way – if your players never get past the first scene you had planned, you can always try the same cartoon next time!)

Of course, to do this, you'll have to make things up as you go along. (Luckily, you've got the Fifty Percent Rule to help you out.) The more you know about cartoons, the easier it is to improvise. Watch as many cartoons as you can. Remember the gags that make you laugh and use them the next time you play *Toon*. Remember the traps and fast-talk routines the characters use and incorporate them into your game.

## Writing Cartoons

Watching a lot of cartoons will make it easier to improvise when you're animating; it'll also help you write your own adventures. Model the cartoons you write after the ones you see on television. Here are some of the more common types of cartoons:

1. Two or more characters compete for a treasure, a girl, a guy, or some other prize.
2. One character chases another character – a hunter stalks his prey, or a detective chases a robber, or a spy chases some innocent dupe.
3. Several characters work toward a single goal.
4. "Situation comedies" where two or more characters are simply thrown into a particular situation and mess around for a while.

Bear in mind that all of time and space are available to you – you can set adventures in Outer Space, or in the Stone Age, or anywhere.

In general, the cartoons that work best in *Toon*, the ones that are easiest to recreate, are the ones in which several players work toward a specific goal. (Of course, there's no reason why they have to work *together* . . .) But don't take our word for it. Try writing a variety of *Toon* scenarios and see which ones work best for you.

To help you get started, we've included several Quick Flicks – mini-adventures that you can build on. And Chapter 10, the *Toon Adventure Generator*, will let you create a whole silly adventure just by rolling the dice. Have fun!

## Being A Great Player

A lot of advice for *Toon* Animators applies to players as well. Players have to be able to improvise too. That means having a head full of cartoony things ready to go. Players should know the rules as well as the Animator, so the action moves along at a fast pace.

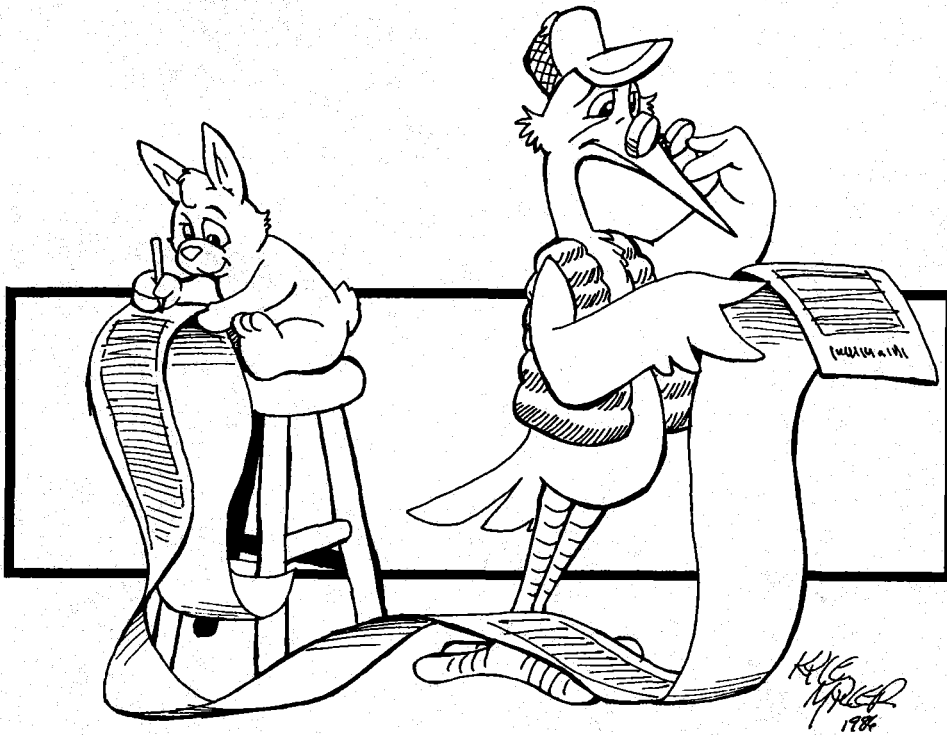
Figure out ahead of time what your character can and can't do. Before you sit down to play, plan some good gags, traps and bits your character might want to use. In other words, round out your character's personality so actions become automatic. Beliefs & Goals get you started thinking about your character, but they should be just a start. Get to know your character. (If you're new to roleplaying, you might want to recreate one of your favorite TV cartoon characters, one you already know all about.) Just remember, you don't want to have to think, "What would my character do now . . ." You

want to be thinking like your character from the opening credits to the final fade-out!

## The Final Fadeout

A game of *Toon* can last anywhere from 20 minutes to three hours, depending on the number of players and the adventure being played. There are two ways to end the game, and it's up to the Animator to choose which way a particular adventure will end.

The first way is just to play until the characters reach the goal of the adventure, whatever that is. In *The Cartoon Olympics*, the goal was to win the championship, and the final fadeout had the winner driving off in the "prize" car. If you choose to play this way, then you, as the Animator, will have to help the players out once in a while. Use hints, Cartoon Coincidences, or whatever it takes to make sure they reach the goal – somehow.



The second way to end the game is by time limit. Allow 20 minutes per player for a Short Subject, or 30 minutes per player for a Feature Film. Look at the clock before you start . . . and when the time is up, the time is up! Each player is then given one Action to do something for a good punch line ending. The player(s) who succeed in coming up with a funny ending will get an extra Plot Point. Obviously, if the players did not reach the goal of the adventure, no Plot Points will be given out for "success." But if you still have a lot of the adventure to go, you could just say "Continued Next Week!"

And now, on to the adventures!

## Hare Restorer (and Hare Remover)

*Hare Restorer*, of course, is a special tonic, good only for rabbits. A single drop of it will restore all damage done to a rabbit. It is worthless to others. (But if someone else drinks a whole bottle, they will *become* a rabbit until the next time they Fall Down.)

*Hare Remover*, on the other hand, is a deadly poison to rabbits. A single drop will make a bunny Fall Down. Just displaying the bottle will make a rabbit run away (like vampires and garlic). It is harmless to others.

If a failed Read roll confuses "Hare" with "Hair" . . . too bad!

## Smart Pills

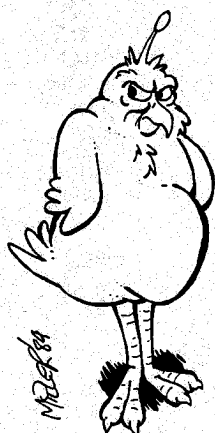
When swallowed, these increase a character's Smarts (and all Smarts skills) by one for each pill swallowed, up to a maximum of 6. Any character who tries to increase his or her Smarts above 6 will find that it *drops* to 1 instead! (The lesson here is, never be greedy!) The Animator should roll two dice. The number rolled is how many actions you will have before the effect wears off. If you Fall Down, the effect will be gone when you return.

## Jekyll/Hyde Formula

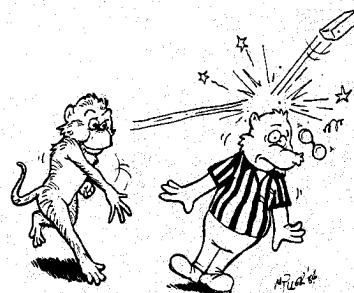
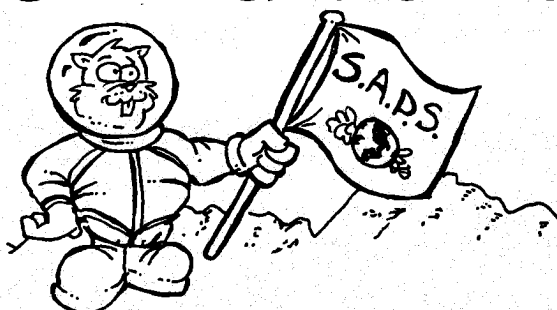
This turns characters into hideous monsters. (Or, if they're already hideous, it can turn them into raving beauties.) Any character who sees a transformation will be terrified – and boggled. None of the changed character's attributes or skills are affected, but nasty characters become good guys and nice ones turn mean. The effect lasts as long as the Animator wants it to, and the character could change back and forth several times even if they took only one swallow. (See page 100 for more details and variations.)



# Chapter 7:



# The Adventures



To help get you started playing *Toon*, we've provided lots of cartoon adventures for you to play, with all sorts of action. Eventually, you'll probably want to write adventures of your own, but you'll find it easier after you've played through these.

Each adventure begins with a projected Running Time, a suggested Cast of Characters, and brief discussions of the Location (where the adventure takes place), the Situation, and the Object of the whole thing.

Then there's a detailed description of the Plot of the cartoon adventure. The adventure ends with The Big Finish — the ways in which the cartoon can end — and guidelines for passing out Plot Points.

## What To Tell The Players

The players should *not* read through the adventure beforehand. That would give everything away!

The Animator should read through the whole adventure carefully. The Cast information — the parts the Animator will play — should be kept as a surprise for the players. Any Location and Situation information not specifically marked *Secret* can be revealed before play begins, or as soon as players ask for it, as the Animator chooses.

The players should be told the Object of the Adventure as soon as they begin. There may be some secret notes for the Animator in this section. Don't reveal those!

Reveal the Plot information, and the Secret stuff, only at the appropriate times in the adventure. Some Secrets should never be revealed at all — they are guides for the Animator to help make the adventure more fun, but the players will never need to know.

The Big Finish, and the ways to earn Plot Points, are the biggest secrets of all. Don't tell the players about alternate endings, or about the things they were supposed to do for Plot Points, even after the adventure is over. After all, you might want to play it through again sometime . . .

And now, at last, it's *Toon* time! Have fun!

## Short Subject:

# The Cartoon Olympics Strike Back!



*by Warren Spector*

*The Cartoon Olympics* is a simple adventure — but it doesn't have to be. An experienced Animator can add a lot to this little competition. Although this adventure was designed to work using only a few basic rules, there's no reason not to go back and run it using *all* the rules and all the skills.

The Animator can add more non-player characters — such as contest judges who play favorites, a fast-talking promoter selling Official Cartoon Olympics Tie Tacks, and a hero-worshipping member of the audience who gets in everyone's way. Make them up — draw their pictures — have fun.

## More Events

Other good Cartoon Olympic events to add would be weight-lifting (using the Pick Up Heavy Thing skill); pole-vaulting (using the Jump skill — or Sleight of Hand to steal your opponents' poles as they start their jumps); Bicycling (like the foot race, but using the Drive Vehicle skill); or anything else you want.

## Plot Complications

Maybe the Badly Brothers want to steal the gate receipts. Maybe a giant gorilla escaped from the zoo along with the monkeys. Maybe the mad Dr. Nutzenboltz (see page 100) has built an All-Purpose Athletic Robot to enter. Who knows?



# Short Subject:

# I Foogled You!

*by Kyle Miller*



## Cast Of Characters

The Animator and up to three players. The players are free to play whatever characters they like; they may work together or separately.

The Animator plays Johnathan T. Muggsworth, a wealthy fellow who starts the adventure off, and Muggsworth's butler, Jeeves.

The Animator also plays the Foogle Bird, whose primary task is to avoid being captured. It may also allow itself to be captured in order to turn the tables on its captors. The Animator also takes the part of Monkey Bars the Jungle Man, and his mate, Ms. Monkey Bars; a large ape; and two tigers — one an old, toothless fellow, the other an identical-looking, ferocious, cartoon-character-eating brute.

## Location

The characters begin in Anytown. During the course of the adventure, they will trek through the jungles of Darkest Africa.

In Darkest Africa, the characters will find a wide variety of terrain — some hilly, some flat, some open, but mostly thick jungle. There are lots of vines for swinging on or for setting traps. There are lots of boulders for dropping.

## Situation

Zillionaire philanthropist Johnathan T. Muggsworth has offered a reward of one billion dollars to whoever can return from Darkest Africa with the Foogle Bird, the last of its kind. All the world is abuzz with excitement. Is there an intrepid explorer brave enough, strong enough, stupid enough, to try to outwit the Foogle Bird?

## Object Of The Adventure

The players must return from Darkest Africa with the Foogle Bird. This will be difficult — the Foogle is one tough customer.

*Secret: The characters can achieve their goal in at least two ways. They could make the Foogle Bird Fall Down, so they could tie him up and carry him back a prisoner. This will prove difficult. Fighting skill and weapons alone should be of little use. It should prove better to use brains rather than brawn in dealing with the Foogle. Traps, Fast-Talking, and trickery should be much more effective. Appropriate forms of trickery might be using the Hypnosis shtick, or figuring out and appealing directly to the Foogle's Beliefs & Goals.*

## Plot

Like the characters, Johnathan T. Muggsworth lives in Anytown. One day, signs spring up all over town telling about the Foogle and the reward Muggsworth is offering to anyone who can bring it back alive. The players must apply at Muggsworth's home in order to qualify for the reward. They can find his house without any trouble.

## Muggsworth's Home

Muggsworth lives in a palatial mansion on the outskirts of Anytown. When the characters arrive, they will be greeted at the door by Jeeves, the butler. Jeeves will be polite, but very supercilious. He will usher them into a waiting room. When all the player characters have arrived, Muggsworth will enter the room and tell them everything he knows about the Foogle.

Unfortunately, he doesn't know much. Foogles are so rare he's never seen one. He doesn't even know what they look like. No photographs exist. He has heard that the Foogle is ferocious, strong beyond imagining, and eats meat. Muggsworth doesn't know anything else about the bird except that there's supposed to be one living in Africa.

*Darkest Africa, to be precise.*

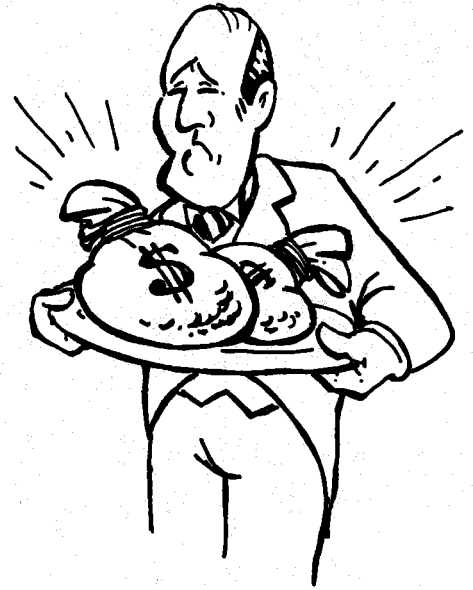
As the characters leave, Jeeves will emerge from the mansion's kitchen and give each of them a beautifully wrapped package — "Provisions for your trip, if you please" — to be opened when they reach Darkest Africa.

*Secret: The players should be reminded of the packages as soon as they reach Africa. When they open them, they will find that each contains only a can of soda pop and a banana. Make sure the players say what they are doing with this disappointing meal . . . if someone happens to save a banana, it will come in handy later!*

## In Darkest Africa

In order to find the Foogle, the characters will have to journey to Africa (located just Outside of Town, of course). Once there, they will have to work their way through Africa to Dark Africa, and on into Darker Africa and finally to Darkest Africa. Needless to say, there will be signs to point the way. If they make a wrong turn, they will wind up in *Deepest Africa*, which is the wrong place, and they will have to go back. Players who act logically may ask "Which way looks darker?" Play along; tell them it is getting darker and darker as they go along. Eventually, it will get too dark to see, because it's night. The next day they can try again.

*Secret: The Africa . . . Dark Africa . . . Darker Africa . . . Darkest Africa bit is just a gag, something to get the players into the spirit of the game. Don't make them work too hard to get to the home of the Foogle.*



## Jeeves, the Butler

**Description:** Jeeves is just a butler. He looks like a butler. He acts like a butler.

**Beliefs & Goals:** Jeeves is polite no matter how he is provoked. He is not above a condescending sneer now and then, however.

**Hit Points:** 2

**Muscle:** 1

Break Down Door: 2

Climb: 2

Fight: 2

Pick Up Heavy Thing: 2

Throw: 2

**Zip:** 6

Dodge: 6

Drive Vehicle: 6

Fire Gun: 6

Jump: 6

Ride: 6

Run: 6

Swim: 6

**Smarts:** 5

Hide/Spot Hidden: 5

Identify Dangerous Thing: 9

Read: 9

Resist Fast-Talk: 9

See/Hear/Smell: 5

Set/Disarm Trap: 5

Track/Cover Tracks: 5

**Chutzpah:** 1

Fast-Talk: 2

Pass/Detect Shoddy Goods: 9

Sleight of Hand: 2

Sneak: 2



## Johnathan T. Muggsworth

**Description:** A very wealthy old gentleman. He dresses immaculately. He has white hair and a white moustache.

**Beliefs & Goals:** Muggsworth is a collector. He's always seeking the rarest thing in the world. Once he acquires whatever he believes to be the rarest thing in the world he loses interest in it — how can something be the rarest thing if he owns one? As this cartoon begins, he's convinced the Foogle Bird is the rarest thing.

**Hit Points:** 10

**Muscle:** 1

Break Down Door: 2

Climb: 2

Fight: 2

Pick Up Heavy Thing: 2

Throw: 2

**Zip:** 1

Dodge: 2

Drive Vehicle: 2

Fire Gun: 2

Jump: 2

Ride: 2

Run: 2

Swim: 2

**Smarts:** 6

Hide/Spot Hidden: 6

Identify Dangerous Thing: 6

Read: 8

Resist Fast-Talk: 8

See/Hear/Smell: 6

Set/Disarm Trap: 6

Track/Cover Tracks: 6

**Chutzpah:** 5

Fast-Talk: 7

Pass/Detect Shoddy Goods: 6

Sleight of Hand: 5

Sneak: 5

The players can find the Foogle Bird in a variety of ways. Players who think to make a Tracking roll will pick up the Foogle's trail without any difficulty. The Foogle is self-confident enough that it doesn't bother covering its tracks (which look like they might have been made by a giant chicken.) Also, any character who makes a See/Hear/Smell roll will hear monstrous *cluck-cluck-cluck* sounds far off in the distance. Both the tracks and the thunderous clucking can be followed directly to the Foogle's lair.

If the characters wander around long enough, they'll stumble through the encounters described below. But they can worry about being lost, as they wander around in circles for a while. (A clever Animator could throw in some random traps to liven things up, and some amusing descriptions of aimless, circular wandering ought to keep people giggling.) Eventually, even the densest players will find clues which will lead them to the Foogle Bird.

## A Meeting with Monkey Bars

First, though, the explorers will meet Monkey Bars the Jungle Man — who will bellow mightily and swing from the trees into their midst, knocking them aside like bowling pins (doing no damage). Monkey Bars will insist that they all leave his jungle immediately. If they refuse he will bellow hoarsely and a huge ape will arrive. However, the ape's first action will be to pound the Jungle Man into the ground, causing him to Fall Down instantly.

There is a chance the giant ape will turn its attention to the characters after pounding the Jungle Man. Make a Fifty Percent roll. On a roll of 1-3, it attacks. Only a banana, or something outrageously clever, will calm it. On a 4-6, it ignores the characters and leaves.

Neither of these characters will be any help in finding the Foogle. Monkey Bars is too dumb to make any helpful suggestions even if he wanted to. The ape can't talk — it is a "real" gorilla.

## Tiger, Tiger

After their encounter with Monkey Bars, the characters will come upon a sleeping tiger. The tiger looks scrawny — as if it hasn't eaten for some time.

This tiger is, in fact, quite old and toothless. If attacked, it will put up a bit of a struggle, but not much. Once the characters subdue the tiger, they can ask it for directions, or information. A character who offers it (soft) food, or just makes a Fast-Talk roll, will have made a friend for life. The tiger will cheerfully point them in the direction of the Foogle's lair and answer what questions it can.

The tiger will tell the characters that the Foogle is a tiny little creature, totally harmless, a vegetarian, etc. If asked to accompany the characters, the tiger will scream "No! No! Anything but that!" It will not join the expedition unless it is dragged, kicking and screaming.

Eventually, with or without the poor old tiger, the characters will continue in the direction of the Foogle's lair. After a while, they will come upon *another* scrawny tiger, looking for all the world identical to the one they encountered a while back.

*This* tiger is mean, vicious, and very hungry. It will attack anything that moves. It *is* possible to Sneak around the tiger without it noticing. If the tiger sees the characters, they will have to deal with it somehow. If

all the characters Fall Down or run away, the tiger will put on a bib, light candles on his dinner table, and prepare to eat his victim — when Monkey Bars, swinging through the trees, will accidentally lose his grip on a vine and land on the tiger. Both the Jungle Man and the tiger will Fall Down, and the characters can escape.

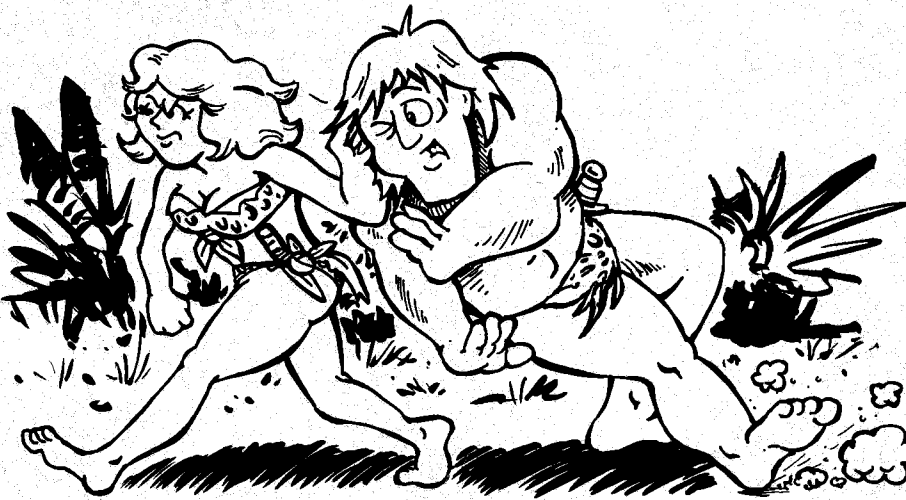
## The Danger Signs

Eventually, the characters will come upon sign after sign reading “This way to the last of the Foogles!” After spotting one of these signs (no roll required), the characters will stumble upon *large*, freshly-made, chicken-like footprints. The prints are a foot across and several inches deep (deep enough that a mouse-sized character will fall into one and have to climb out)! Shortly after finding the prints, the characters will hear a horrifyingly loud clucking sound, the sound a gigantic chicken might make. The sound comes from nearby.

## Not Him Again!

Once the players are totally rattled, Monkey Bars will show up again, just like last time. He will send the characters flying, and insist that they leave his jungle. He will start to bellow again, but stop himself just in time! The Animator should provide an ape-man bellow that quickly trails off into a frightened squeak.

If the characters attack, the Jungle Man will fight back — feebly — for a few rounds. As soon as he is reduced to two hits (or less), Ms. Monkey Bars will show up and try to whip the characters, calling them nasty names the whole time, and then drag her mate off by the ear.



If the characters choose to talk to Monkey Bars this time, they will find him quite gullible — his Resist Fast-Talk score is pitiful. He won't be much help, being quite stupid, but he will follow anyone who makes a Fast-Talk roll, doing whatever the characters tell him to, until his mate comes to get him out of trouble. Ms. Monkey Bars will be quite difficult to Fast-Talk — her Resist Fast-Talk score is good.

## Oh, Them Bones

Eventually, the mighty hunters will reach a clearing and come upon the Foogle's lair. The Foogle lives in a large cave cut into the base of a

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## Monkey Bars, The Jungle Man

**Description:** Monkey Bars is human (though just barely). He wears a leopard-skin. He swings through the jungle bellowing hoarsely at the top of his lungs. He looks fearsome, but he's really a wimp.

**Beliefs & Goals:** Monkey Bars believes the jungle belongs to him. Any strangers in his jungle must be dealt with harshly.

Hit Points: 9

Muscle: 2

Break Down Door: 2

Climb: 6

Fight: 4

Pick Up Heavy Thing: 2

Throw: 2

Zip: 4

Dodge: 4

Drive Vehicle: 4

Fire Gun: 4

Jump: 6

Ride: 4

Run: 6

Swim: 6

Smarts: 2

Hide/Spot Hidden: 4

Identify Dangerous Thing: 2

Read: 2

Resist Fast-Talk: 2

See/Hear/Smell: 4

Set/Disarm Trap: 2

Track/Cover Tracks: 8

Chutzpah: 5

Fast-Talk: 5

Pass/Detect Shoddy Goods: 5

Sleight of Hand: 5

Sneak: 5

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## Ms. Monkey Bars

**Description:** Like Monkey Bars, Ms. Monkey Bars is human (and not just barely, either). She dresses in leopard skins.

**Beliefs & Goals:** She wants nothing more than to protect her husband (and does he need protecting!).

**Hit Points:** 9

**Muscle:** 5

Break Down Door: 5

Climb: 8

Fight: 7

Pick Up Heavy Thing: 5

Throw: 7

**Zip:** 5

Dodge: 5

Drive Vehicle: 5

Fire Gun: 5

Jump: 7

Ride: 5

Run: 8

Swim: 5

**Smarts:** 5

Hide/Spot Hidden: 9

Identify Dangerous Thing: 5

Read: 5

Resist Fast-Talk: 9

See/Hear/Smell: 7

Set/Disarm Trap: 5

Track/Cover Tracks: 8

**Chutzpah:** 6

Fast-Talk: 6

Pass/Detect Shoddy Goods: 6

Sleight of Hand: 6

Sneak: 6

cliff. In order to reach the cave entrance (or the base of the cliff), the characters must first cross the huge pile of bones which carpets the clearing. "Can these be the remains of other Foogle hunters?" says the Animator in a portentous voice. In particular, each explorer will see remains belonging to his own species.

Hidden amongst the bones are three traps. The Animator should roll three times on the Random Trap Table (page 201) before allowing the characters to enter the cave or climb the cliff.

From within the cave, the characters will hear the loud clucking sounds of the Foogle. The characters will have to go into the cave and get the Foogle — it will not leave the cave on its own, no matter how much noise the characters make.

## In the Foogle's Lair

The Foogle's cave is well-lit by torches set in the wall. There are no furnishings — just lots of bones — and two more traps (rolled on the Random Trap Table). After the characters encounter the traps, the cave will widen and open onto a large cavern. There the characters will discover the Foogle.

The Foogle looks like a giant, bloated parakeet. It is eleven feet tall and bright pink. The bird will be discovered reclining on a feather bed. It is reading an old, well-thumbed copy of *War and Peace*.

The Foogle is incredibly intelligent, immensely strong, alarmingly quick, and painfully pushy. It also has skills and shticks at nearly super-hero levels. It is tough to hit, so characters will probably have to be sneaky and set some kind of trap for it.

## The Big Finish

If the players fail to catch the Foogle, and time is running out, the Animator can let the *Foogle* catch *them*! The cartoon can end with the players on display in Darkest Africa's biggest zoo, looking mournfully between the bars while the Foogle sells tickets.

If the Foogle is made to Fall Down (or the Foogle allows itself to be captured, or the players manage to convince the bird to do what they want through Fast-Talk or Hypnosis), the characters can bind it and take it to Muggsworth. The zillionaire philanthropist will be more than happy to fork over the reward. Once the Foogle Bird is officially his, he will Ooh and Aah over it for awhile and then release it! (He just wanted to see what the Foogle looked like.)

The Foogle will rip the reward money from the hands of the character holding it and fly off, clucking gleefully, into the setting sun. Easy come, easy go!



## Plot Points

If the characters manage to catch the Foogle, two points should be given to each player involved in the capture. One plot point should be given to any player who participated in the defeat of Monkey Bars the Jungle Man, the huge gorilla, or the ferocious tiger. Subtract one plot point for making Ms. Monkey Bars or the old tiger Fall Down.



## The Foogle Bird

**Description:** The Foogle is a big (11 feet tall), pink bird which looks like a huge, bloated parakeet. It has teeny-tiny little wings, but it can fly like an eagle. It makes loud clucking noises — like a giant chicken. It can also speak. It wears no clothes.

**Beliefs & Goals:** The Foogle just wants to be left alone. It enjoys traps and has a nasty sense of humor. It won't go out of its way to pick a fight, but once drawn into one, it will fight like a demon.

**Hit Points:** 11

### Muscle: 6

Break Down Door: 9  
Climb: 6  
Fight: 9  
Pick Up Heavy Thing: 9  
Throw: 9

### Zip: 4

Dodge: 7  
Drive Vehicle: 4  
Fire Gun: 4  
Jump: 6  
Ride: 4  
Run: 7  
Swim: 4

### Smarts: 6

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 8  
Read: 6  
Resist Fast-Talk: 6  
See/Hear/Smell: 9  
Set/Disarm Trap: 6  
Spot Hidden: 7  
Track/Cover Tracks: 6

### Chutzpah: 5

Fast-Talk: 5  
Pass/Detect Shoddy Goods: 5  
Sleight of Hand: 5  
Sneak: 5

### Shticks:

Flying: 9  
Incredible Strength: 6

## The Old Tiger

**Description:** An old, scrawny, toothless tiger. He can barely walk, let alone fight. He can talk, and provide the players with information.

**Beliefs & Goals:** He's too old to care about Beliefs & Goals. He just wants to be left alone.

**Hit Points:** 7

### Muscle: 1

Break Down Door: 2  
Climb: 2  
Fight: 4  
Pick Up Heavy Thing: 2  
Throw: 2

### Zip: 1

Dodge: 3  
Drive Vehicle: 2  
Fire Gun: 2  
Jump: 2  
Ride: 2  
Run: 4  
Swim: 2



### Smarts: 6

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 6  
Read: 6  
Resist Fast-Talk: 6  
See/Hear/Smell: 6  
Set/Disarm Trap: 6  
Track/Cover Tracks: 6

### Chutzpah: 2

Fast-Talk: 2  
Pass/Detect Shoddy Goods: 2  
Sleight of Hand: 2  
Sneak: 2

## The Fierce Tiger

**Description:** This is a very hungry, very mean tiger which just happens to look exactly like the old scrawny tiger the characters ran into earlier. This tiger doesn't talk. It just attacks.

**Beliefs & Goals:** If it moves, it's food. Eat anything that moves.

**Hit Points:** 11

### Muscle: 6

Break Down Door: 6  
Climb: 6  
Fight: 8  
Pick Up Heavy Thing: NA  
Throw: NA

### Zip: 6

Dodge: 7  
Drive Vehicle: NA  
Fire Gun: NA  
Jump: 8  
Ride: NA  
Run: 9  
Swim: 6



### Smarts: 1

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 2  
Read: 6  
Resist Fast-Talk: 9  
See/Hear/Smell: 8  
Set/Disarm Trap: NA  
Track/Cover Tracks: 6

### Chutzpah: 6

Fast-Talk: NA  
Pass/Detect Shoddy Goods: 6  
Sleight of Hand: NA  
Sneak: 9

## Gorilla

**Description:** The biggest gorilla in the world.

**Beliefs & Goals:** Stomp Monkey Bars. Maybe stomp somebody else now and then, just for grins.

**Hit Points:** 12

### Muscle: 6

Break Down Door: 9  
Climb: 9  
Fight: 9  
Pick Up Heavy Thing: 9  
Throw: 9

### Zip: 3

Dodge: 3  
Drive Vehicle: NA  
Fire Gun: NA  
Jump: 3  
Ride: NA  
Run: 6  
Swim: 5



### Smarts: 1

Hide/Spot Hidden: 2  
Identify Dangerous Thing: 2  
Read: NA  
Resist Fast-Talk: NA  
See/Hear/Smell: 5  
Set/Disarm Trap: NA  
Track/Cover Tracks: 4

### Chutzpah: 6

Fast-Talk: NA  
Pass/Detect Shoddy Goods: 6  
Sleight of Hand: NA  
Sneak: 6



## ***The Homesteader*** ***(Yet Another Foogles)***

**Description:** A 3-foot-tall yellow bird with an enormous beak and a long, skinny neck. The Homesteader Foogles dresses in frontier buckskins and wears an unidentifiable beat-up hat. He speaks quickly, in a high-pitched voice. He's very superstitious. He has a banjo and an unlimited supply of guns.

**Beliefs & Goals:** Make mischief and have fun. Violence? Never. Now, practical jokes . . .

**Hit Points:** 9

### **Muscle:** 2

Break Down Door: 2  
Climb: 5  
Fight: 6  
Pick Up Heavy Thing: 6  
Throw: 7

### **Zip:** 5

Dodge: 8  
Drive Vehicle: 5  
Fire Gun: 7  
Jump: 5  
Ride: 7  
Run: 9  
Swim: 5

### **Smarts:** 6

Hide/Spot Hidden: 7  
Identify Dangerous Thing: 8  
Read: 6  
Resist Fast-Talk: 8  
See/Hear/Smell: 8  
Set/Disarm Trap: 9

### **Chutzpah:** 6

Fast-Talk: 6  
Pass/Detect Shoddy Goods: 8  
Sleight of Hand: 9  
Sneak: 7

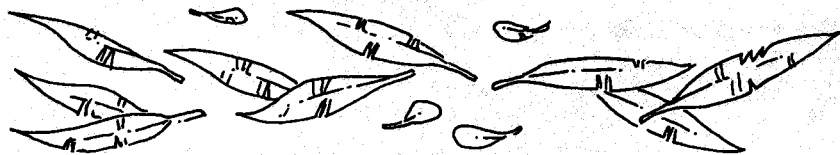
## **More Foogles**

The Foogles Bird is the last of its kind. Well, sort of. Actually, there are a lot of Foogles left. Some would say there are too many — short, tall, strong, scrawny, blue, green, even plaid. And every one of them is the last of its kind — it's just that there are lots of different kinds of Foogles.

A Foogles's Beliefs & Goals are to have fun, avoid boredom, create mischief, and annoy anyone who annoys it. It has no respect for authority, very little common sense, and rarely thinks of the consequences of its actions — in other words, it's a lot like your typical *Toon* player.

Each Foogles has little personality quirks that make it unique. It might be superstitious or miserly, a practical joker or a comedian. What works for (and on) one Foogles won't necessarily work for (or on) another.

Foogles adventures work best when the players are in positions of responsibility. The Foogles's madcap behavior will bring it into conflict with your stars. A Foogles desperado will want to rob the Old West bank the players are guarding. A Foogles will be the noisiest neighbor in the players' apartment building. Players working with a Foogles will find that it's working, too — to make their lives hard.



Here are some Foogles, each the last of its kind:

**José del Foogles:** Bank robber, horse stealer, candy-from-baby-swiper, and lousy guitar picker. Jose is a south-of-the-border Robin Hood who steals from the rich and gives 20% to the poor. Always ready with a colorful saying and a quick joke, this lovable bad guy rides into every village with guns blazing and followers whooping.

**Grandpa Foogles:** An old homesteader violently set in his ways, usually boarded up in his shack Outside of Town when players approach with eviction notices. The crotchety geezer will probably answer the notices with buckshot, or with one of his ingenious inventions: high-pressure whipped cream, bubble gum land mines, or little wind-up walking smoke bombs.

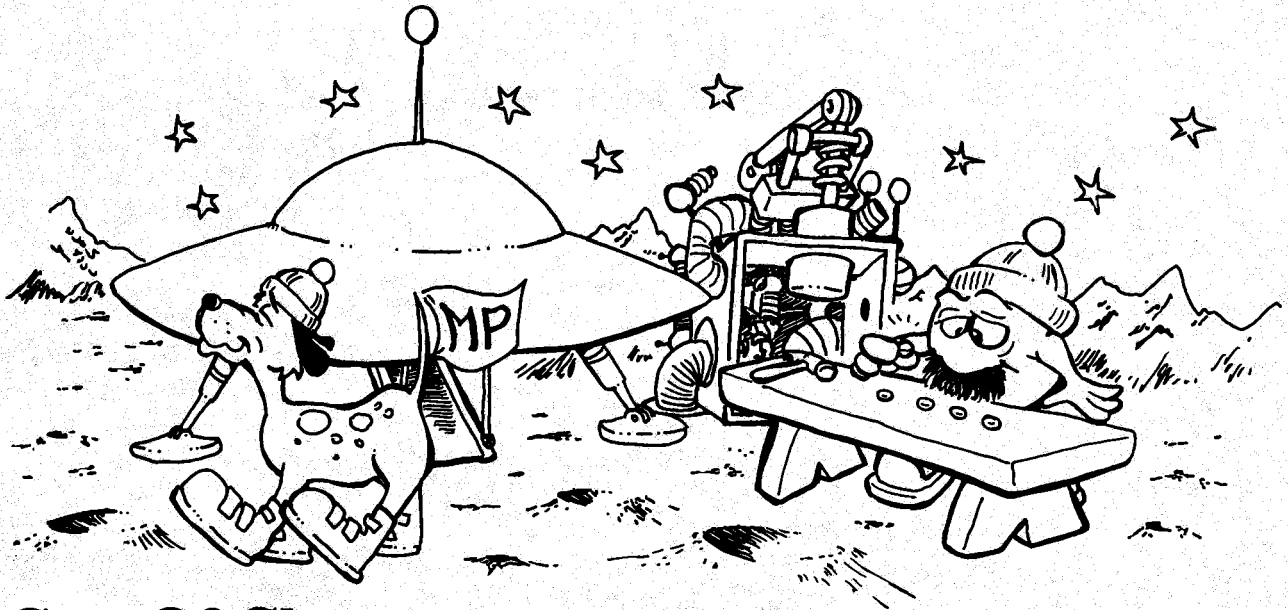
**Pierre de la Foogles:** A despicable prospector searching for Foogles's Gold in the Yukon, Pierre is a notorious claim jumper, snowball thrower, widow terrorizer, and animal teaser. He gets his kicks by making others miserable. The players might be gold miners, chased from their lode by Pierre and his villainous polar bear henchmen. Defeating Pierre would bring the gratitude of prospectors everywhere.

**The Yellow-Bellied Ringnecked Foogles:** This bird is a lot like his Foogles cousins in his search for fun (at others' expense), but the yellow-bellied ringneck goes out of his way to make his presence known — he's a ham. Foogles-watchers trying to get a good look at this rare bird in their binoculars will see bloodshot eyes looking back at them. A photographer trying to get that scenic, natural shot will find this Foogles mugging for the camera in every print that develops. Wherever there's an audience, there's the yellow-bellied, ringnecked Foogles.

## Short Subject:

# Spaced Out Saps

*by Warren Spector*



## Cast Of Characters

The Animator and up to four players. The players are free to choose any characters they wish, but they all know each other and work together — Natural Enemy pairings are to be avoided or ignored.

The player characters will be provided with pink space suits, pink leather aviator helmets and clear plastic bubble-shaped helmets so they can breathe in Outer Space.

The Animator takes the roles of a little green man from Mars and a purple Martian dog.

## Location

The characters begin at a military base in Anytown, get trucked to the Rocket Launch Pad located Outside of Town, and eventually find themselves on the moon. (The moon is, of course, made up of many different kinds of cheese.)

## Situation

The characters all work for the Space Aeronautics Patrol Squad, or S.A.P.S. for short. They've been selected to make a trip to the Moon. It seems that Earth's scientists have uncovered evidence of some strange, unknown activity there.



# Object Of The Adventure

The characters have to investigate the mysterious activity on the moon. If it seems dangerous, they are expected to put a stop to it! Then they should return to Earth to report.

## The Plot

From the military base in Anytown, the characters will be trucked to the rocket launch pad located just Outside of Town. There, they'll be hoisted high into the sky by a crane. The pointy tip of the rocket ship flips open. The characters squeeze through the tiny opening and strap into their acceleration chairs.

## Journey to the Moon

The rocket will blast off and run on autopilot for awhile — just long enough for the astronauts to get squashed into their seats. Then, before the characters have time for a single action, the autopilot will fail. One of them will have to make a Drive Vehicle roll to land the rocket safely on the moon. If no one makes a Drive Vehicle roll, the ship will crash-land on the moon.

Should the ship crash, roll two dice to determine the damage it suffers. The ship will be disabled and useless once it has taken 9 points of damage. (The number of Hit Points the ship has may also become important if it comes under attack by the forces encountered on the moon.)

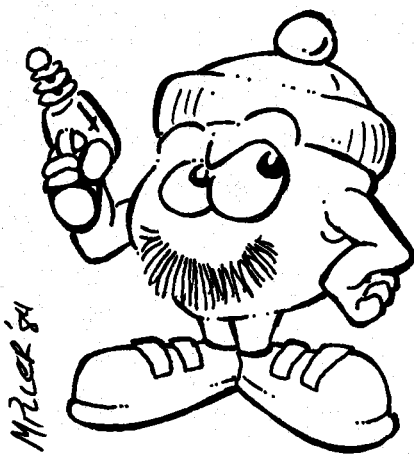
The crash will leave the characters stranded unless they can repair their ship or find another way home. (It will take a Set Trap roll — with 4 added to the roll — to repair the rocket ship.) Each character will take 1 point of damage from the crash.

## On the Surface of the Moon

Upon landing (or crashing), the characters will see a flying saucer guarded by a purple Martian dog. They will also see a giant raygun-cannon and a flying saucer. In front of the saucer, a little green man is setting up a strange device. It is a complicated apparatus which seems to culminate in some sort of plunger. At the moment, the machine is not working. The Martian has a big tool box with all kinds of tools (including a hammer). Also on the table is a neat row of little pills. They are green — the exact shade of the Martian, in fact — and there are five of them.

The Martian will ignore the characters unless directly addressed or provoked, assuming the guard dog can handle any intruders. Although the Martian is suspicious of Earthlings, a successful Fast-Talk roll would allow the characters to approach the machine and even try to work with the Martian. If provoked, however, the Martian will pull out his ray gun (two dice damage) and take a shot at the offender.

Any character who Falls Down due to damage from the Martian's ray gun is *disintegrated!* That character will not automatically come back. Instead, the Martian will say to himself, out loud, "I think I had better re-integrate that Earthling so I can find out what's going on here!" Then he will go to his saucer and use the re-integrator (see below). The disintegrated character will reappear. Since the Martian will foolishly expect the Earthling to stand around and be questioned, the re-integrated char-



## The Martian

**Description:** The Martian is a little green man about three feet tall. He has a wiry moustache and wears tennis shoes.

**Beliefs & Goals:** Earthlings are inferior. They must be disintegrated. Mars must take over the Earth.

**Hit Points:** 10

**Muscle:** 6

Break Down Door: 6

Climb: 6

Fight: 6

Pick Up Heavy Thing: 6

Throw: 6

**Zip:** 3

Dodge: 3

Drive Vehicle: 3

Fire Gun: 9

Jump: 3

Ride: 3

Run: 3

Swim: 3

**Smarts:** 4

Hide/Spot Hidden: 4

Identify Dangerous Thing: 4

Read: 7

Resist Fast-Talk: 7

See/Hear/Smell: 7

Set/Disarm Trap: 4

Track/Cover Tracks: 4

**Chutzpah:** 2

Fast-Talk: 2

Pass/Detect Shoddy Goods: 2

Sleight of Hand: 2

Sneak: 2

**Shticks**

Hypnosis: 5

Teleport: 5

acter can run, or fight, or do anything else. If the Animator likes, this may happen more than once.

Note that the Martian can *teleport*. He won't show this ability right away — he'll wait and surprise the characters. For instance, if they try to run away and get in his saucer, he'll appear in front of them.

## The Little Green Pills

The characters don't know it, but each of the five pills on the table is a compressed Martian identical to the first one. Each has his own ray gun, which also does two dice of damage. The pills will turn instantly into Martians when hit by the plunger of the machine on the table. However, any sharp shock will do the job just as well. If the S.A.P.S. throw the pills, or even drop them, they will turn to Martians. And if the characters manage to break or steal the Martian's machine, he will just grab the hammer and hit one of the pills with it, releasing one of his comrades!

The duplicate Martians are exactly like the original, except for one thing. If the original Martian Falls Down, he will reappear in three minutes, like a normal character. But if a duplicate Martian Falls Down, he will revert to a little green pill. A sharp blow will release him from the pill again, of course.

Any character who swallows one of these pills will turn into a Martian for five actions (adopting the Beliefs & Goals of a Martian — destroying all Earthlings — for that time). After five actions, he or she will turn back to an Earthling, and the original little green pill will be found in the Earthling's Back Pocket. The pills cannot be destroyed.

## The Martian's Gadget

The gadget on the table is the "right" way to get a Martian out of the pill. (Any other way would work as well, but the Martians are very organized and want to do it right.) If the characters *really* annoy him, or give his dog trouble, the Martian will grab one of the little green pills and put it under the machine's plunger. When he pulls the on-off lever down, the plunger will slam down onto the pill, turning it into a Martian. Unfortunately, there is not quite enough room inside the machine to hold a Martian. The gadget will break — the first Martian will start to fix it while the second one chases the characters.

Here again, a successful Fast-Talk roll will cool the Martians off and allow a character to approach and help repair the machine. If a character attempts to help the Martians fix their machine, a successful Set/Disarm Trap roll will fix the machine properly. The Martians will show their gratitude by trying to force the fixer into the machine, to be compressed into a pill and taken back to Mars! A failed Set/Disarm Trap roll will infuriate the Martians. One will begin firing his ray gun at the characters who "helped," while the other grabs the hammer sitting on the table and starts creating *more* Martians!

A character might also try to trick the Martians by fixing their machine *wrong*. In that case, a successful Set/Disarm Trap roll would booby-trap the machine, causing it to suck the closest Martian in and compress him to a pill. (A failed roll will suck the *character* in to be turned into a pill!) Any compressed character can be restored by a hammer blow.

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## The Martian Dog

**Description:** A normal-looking dog. It walks on all fours. It can't talk. It growls. It has purple fur.

**Beliefs & Goals:** Protect the spaceship. Protect master.

**Hit points:** 11

**Muscle:** 5

Break Down Door: 5

Climb: 5

Fight: 7

Pick Up Heavy Thing: NA

Throw: NA

**Zip:** 2

Dodge: 5

Drive Vehicle: NA

Fire Gun: NA

Jump: 2

Ride: NA

Run: 5

Swim: 2

**Smarts:** 2

Hide/Spot Hidden: 5

Identify Dangerous Thing: 3

Read: NA

Resist Fast-Talk: NA

See/Hear/Smell: 7

Set/Disarm Trap: NA

Track/Cover Tracks: 7

**Chutzpah:** 5

Fast-Talk: NA

Pass/Detect Shoddy Goods: NA

Sleight of Hand: NA

Sneak: 6

**Shticks**

Teleport: 8

## The Moon Cheese

The Martians have discovered that Moon cheese has strange effects on anyone who eats it. The Martian is bringing some back to Mars for further study. His saucer is chock-full of the stuff.

Effects of the cheese vary, depending upon the part of the Moon it came from and who eats it. If someone takes a bit — even a tiny nibble — the Animator should roll one die and consult the table below.

### Cheese Effects Table

1. The character instantly shrinks to the size of a mouse. Weight, Skills, Shticks, and Attributes are unaffected.

2. One of the character's Attributes (the Animator's choice) is raised to 6 for the duration of the adventure. All skills under the increased Attribute are raised the same number of points as the Attribute, to the maximum of 9.

3. The character gains the ability to read the Martian's mind. The mind-reader won't know the Martian's next move, but *will* know that the Martians plan to take over the Earth, how to fly the saucer (without making a Drive Vehicle roll), and how to work the raygun-cannon, re-integrator, and pill machine.

4. The character grows to twice normal size. Weight doubles, but Attributes, Skills, and Shticks are unaffected. His/her spacesuit will stretch to fit the oversized body — it's made of a New Miracle Wonder Plastic. The only real effect is that the character will take up more space, and probably bump his head a lot, taking one point of damage each time he tries to go through a door.

5. The character gets incredibly fat — ballooning to four times normal weight for the rest of the adventure. The Zip Attribute drops immediately to 2, and all Zip skills drop the same number of points. He will now be able to bounce all over the Moon like a living beach ball. If he lands on anyone or anything else (by making a Throw roll), it does 1d+3 damage (unless the target makes a Dodge roll).

6. The character gets incredibly thin — dropping to 25% normal weight for the rest of the adventure. He is now harder to see and hit, so Dodge and Sneak both go up to 9. He will have to make a lot more Pick Up Heavy Things rolls (because more things will be heavy compared to him!). Attributes, Skills (other than those already mentioned), and Shticks are unaffected.

## The Giant Raygun-Cannon

This weapon disintegrates anything at which it is aimed — a character, a spaceship, a planet, or anything else. It takes no effort, no thought, and no roll to figure out how to fire it.

What the characters don't know is that the cannon is incomplete — there's a tiny part missing. It will take a close examination of the gun (and a See/Hear/Smell roll) to notice the missing piece. Without the piece (which can be found in the Martian's flying saucer), the cannon will backfire, doing 2 points of damage to whoever fires it.

If the missing part is found and inserted, the cannon will become functional. If aimed at anyone or anything, and fired (make a Fire Gun roll), it will start to shake, hum, whistle, and whine. Its barrel will scrunch up and then, suddenly, spring to its normal length. The cannon will spit out a huge bullet which will arc gracefully and with incredible speed toward its target. Just inches away from the target, the huge bullet will stop in mid-air. The nose will unscrew itself and drop to the ground, and a tiny ray gun will appear. The ray gun will zap the target.

If the target is a character, that character is instantly disintegrated unless a Dodge roll is made. If the target is a spaceship, roll three dice to determine the amount of damage the gun does. If the gun is aimed at a planet (the earth or the moon), all that will be left of the planet will be a sliver, from which the characters can hang while they wait to be rescued.

If the characters think of it, they might be able to get in the cannon and shoot themselves back to earth, suffering no damage in the process. (They'd have to *fail* a Smarts Attribute Check, proving they're too stupid to realize the trick shouldn't work, in order to pull this off.)

## The Flying Saucer and the Purple Guard Dog

The Martian's flying saucer is round, has a bubble-top canopy, and stands on three spindly legs. There is a ramp leading from the moon's surface to the inside of the ship. It can carry six average characters.

Outside the ship is a purple guard dog — not very bright but very devoted to his Martian master. Anyone who approaches the saucer will have to deal with the guard dog, or Sneak by. He can teleport, just like his master!

Inside the flying saucer there are lots and lots of buttons. For each character who goes around pushing buttons, the Animator should apply the Fifty Percent rule. If the result is a 1, 2, or 3, the character has managed to get the saucer to take off (whether the character wanted it to or not), slamming anyone inside to the floor. A successful Drive Vehicle roll will then allow the saucer to be piloted with no difficulty. This is the easiest way back to earth if the rocket ship has been damaged.

If the result is a 4, 5, or 6, nothing happens — or, if the saucer was in the air and not being successfully Driven, the rockets turn off and the saucer plummets back to the surface of the moon. Everyone in the craft is flung to the ceiling and suffer one die of damage.

The flying saucer is full of moon cheese, all sorts, dug up by the Martian. Inside the saucer, characters can find the missing piece of the raygun-cannon. Players must make a Spot Hidden roll to notice the hidden panel in one wall of the ship. If they spot it, they can open it up and find the tiny piece. It is cylindrical with a little plunger on top.

If the plunger (which is actually a trigger) is pushed, the piece turns into a tiny (but powerful) rocket, easily capable of lifting a single char-

acter of average size and weight off the ground — and sending them on a wild ride. A successful Drive Vehicle roll will let the character control the rocket. Otherwise, it will circle back and hit the ground by the flying saucer, shutting itself off and doing the rider one die of damage.

If a Drive Vehicle roll is made, the rocket can be ridden anywhere (including back to Earth!). But a second push of the plunger will shut the rocket off. (If the character is in mid-air when the rocket shuts down, one die of damage will be done by the fall.)

## The Re-Integrator

Also in the saucer is a “re-integrator,” a device capable of instantly restoring anything disintegrated by the Martian’s ray gun or the raygun-cannon. The re-integrator is not portable. It looks like a computer. If a character types the name of something on the keyboard, that thing will be re-integrated. The TV screen will display the message “OBJECT NOW RE-INTEGRATED.” If the name of something is typed *before* that thing is disintegrated, the TV screen will display the message “THAT HAS NOT BEEN DISINTEGRATED!”

Characters might figure out the re-integrator several ways. A successful Smarts roll will do it. A successful Read roll would let them figure out the Martian instruction manual. They might figure it out on their own after seeing the message on the TV screen. Or they could Hide in the saucer and watch the Martian use the re-integrator.

## The Big Finish

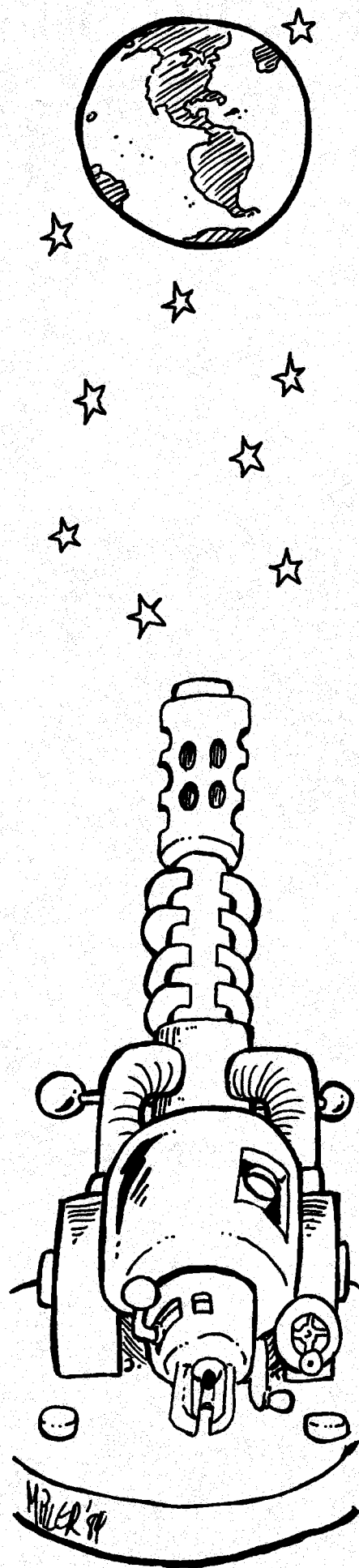
If the brave S.A.P.S. are unable to deal with the Martians, and the Animator is out of time, one possible ending would be to have the Martians line the Earthlings up in front of a ray-gun firing squad. By Martian custom, though, the blindfolds must go on the *firing squad* — so they all disintegrate each other, leaving the characters safe.

However, the players should be able to defeat the Martians without any special help from the Animator. The easiest way to put a stop to the Martian plot is to disintegrate the little green man and his dog (along with any duplicate Martians who may show up). Disintegrated Martians won’t come back to the game at all. (They will be re-integrated on Mars.) Another possibility is to destroy the raygun-cannon and the Martian’s ship, leaving him both helpless and stranded. Still another possibility would be to use the Set/Disarm Trap skill to tinker with the flying saucer. Then the Martian could be locked inside it and sent blasting off for parts of Outer Space as yet unknown.

If the characters can’t return to Earth, the Animator might consider a follow-up adventure involving a rescue mission, a second wave of Martian attackers investigating the disappearance of their comrade, or a trip to Mars.

## Plot Points

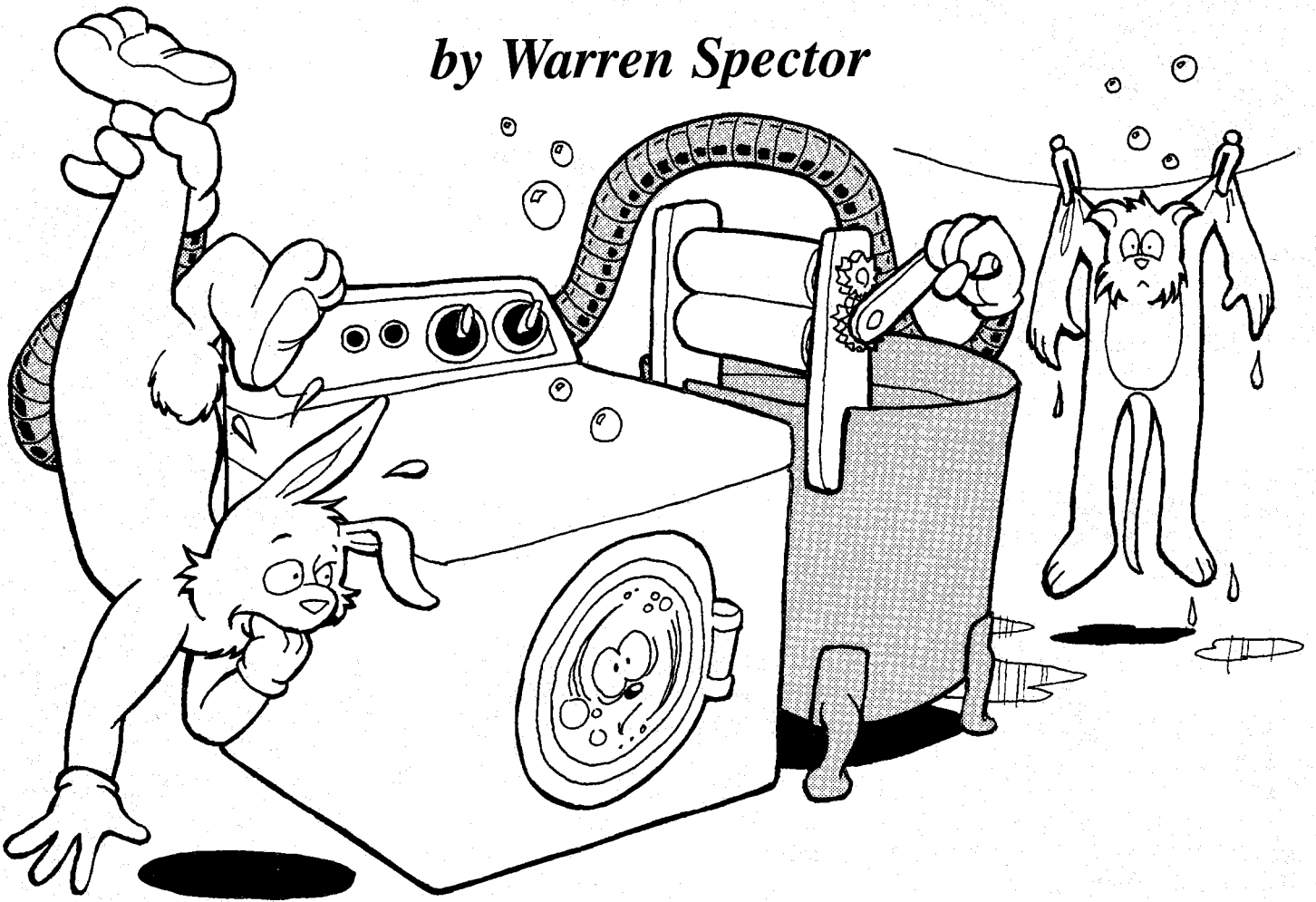
Any player who causes a Martian or the Martian dog to Fall Down gets a Plot Point. A player who disintegrates the Martian flying saucer gets a Plot Point. A player who fires the raygun-cannon and disintegrates the Earth or the moon loses a Plot Point. A player who swallows a compressed-Martian pill gains a Plot Point for each Earthling he causes to Fall Down.



**Feature Film:**

# The Better Housetrap

*by Warren Spector*



## **Cast Of Characters**

The Animator and up to three players. The players can choose any characters they want. Natural Enemy pairs work particularly well in this scenario. The Animator plays all the robots and gadgets in the House, and the night watchman.

## **Location**

The adventure takes place in a housing development just Outside of Town.

# Situation

Winter is beginning to set in. The characters have heard that a new model home has just been finished. This sounds like the perfect place to spend the cold months!

*Secret: This is no ordinary home — it's an advanced, automated, fully robotic showplace. And it's not really finished at all! Almost nothing works right, and it can be dangerous just to step in the front door.*

# Object Of The Adventure

There are two ways to run this adventure. The first is to approach it without any real goal. Players can be thrown into the house and just go crazy. At the end of the allotted time, the game ends and Plot Points are added up.

An alternative is to play this as a cutthroat competition. The idea is to take sole possession of the house. This is accomplished when one character has made each of the others Fall Down. (If this seems too quick, you can require the winner to make each of the others Fall Down *twice*.) As soon as one player has made every other character Fall Down, the scenario ends and Plot Points are totalled.

# The Plot

## The Fence and the Gate

The area is surrounded by a 10-foot-high wire fence. The fence is electrified. If touched, it will do one die of damage and make frying, popping sounds.

Once they know it's electrified, players can get over the fence by making a Climb roll. (The Animator should add 3 to the roll — it's tough climbing an electrified fence! — *and* roll the die of damage the fence does to the climber!) Any sort of gunshot will blow a hole in the fence (the size of the hole depends upon the size of the gun used). A mouse-sized character can just walk through gaps in the wire. It is possible to burrow under the fence without suffering any damage.

If the players make See/Hear/Smell rolls, they'll discover a gate, like a railroad crossing gate, manned by a fat, sleepy watchman named Matthew "Flatfoot" O'Rourke.

O'Rourke may be fat, and he may be sleepy, but he's not about to let anyone into the development without a fight. He's stubborn and very hard to Fast-Talk, so it'll be tough to avoid a Fight if the players decide to go through the gate. He has a keyring on his belt. One of the keys will open the doors to the only completed house in the development.

If Flatfoot is defeated, he will follow the characters to the house. He can reappear at any time the Animator wants to stir up trouble. But the robots in the house will be just as likely to attack him as anybody else!

## Let Me In! Let Me In!

When the players manage to get past Flatfoot or over the fence, they will find that most of the houses are under construction. Only one looks finished. There is a sign on all four sides of the finished house. It is in fancy computer lettering, and is hard to read. The sign says: "Home of



## Matthew "Flatfoot" O'Rourke

**Description:** Flatfoot O'Rourke is a watchman. He's fat, very slow, and not too bright, but he's very friendly unless he thinks you're a criminal. He wears an old, dilapidated policeman's uniform. He always carries a gun (which does 1d+2 damage).

**Beliefs & Goals:** Criminals must be caught and punished. Little children and animals should be protected. A job should be done well or not at all.

**Hit points:** 12

**Muscle:** 4

Break Down Door: 11

Climb: 4

Fight: 10

Pick Up Heavy Thing: 4

Throw: 4

**Zip:** 1

Dodge: 2

Drive Vehicle: 2

Fire Gun: 5

Jump: 2

Ride: 2

Run: 2

Swim: 2

**Smarts:** 2

Hide/Spot Hidden: 2

Identify Dangerous Thing: 7

Read: 2

Resist Fast-Talk: 9

See/Hear/Smell: 7

Set/Disarm Trap: 2

Track/Cover Tracks: 2

**Chutzpah:** 2

Fast-Talk: 2

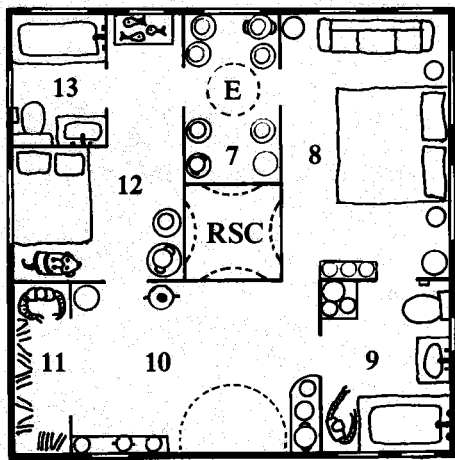
Pass/Detect Shoddy Goods: 2

Sleight of Hand: 2

Sneak: 2

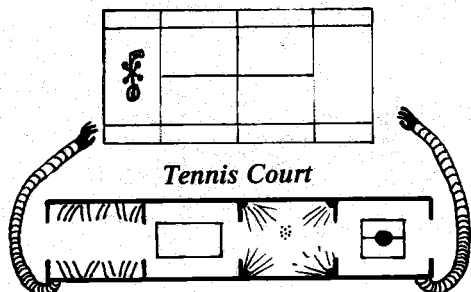
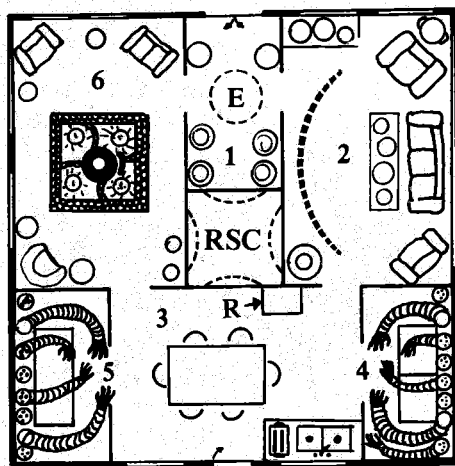
# The House

- E = Elevator
- R = Refrigerator
- RSC = Robot Storage Core
- 1 = Vestibule
- 2 = Video Room
- 3 = Kitchen
- 4 = Laundry
- 5 = Dishwasher
- 6 = Music Room
- 7 = 2nd Floor Vestibule
- 8 = Bedroom
- 9 = Bathroom
- 10 = Master Bedroom
- 11 = Walk-in Closet
- 12 = Junior's Bedroom
- 13 = Junior's Bathroom



First Floor

Second Floor

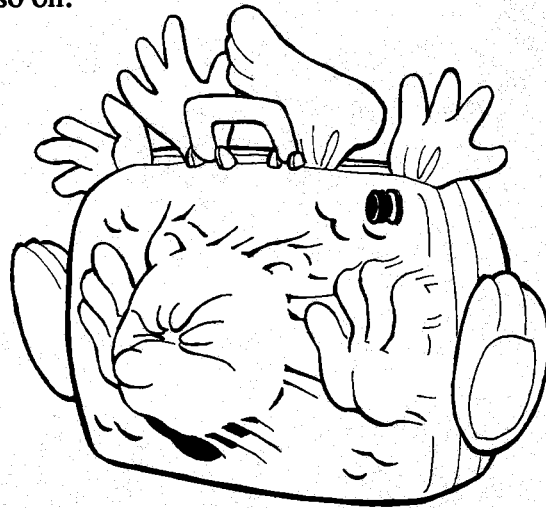


Tomorrow," and in smaller print, "fully-automated, push-button ranch-type style tract house." A Read roll is required in order to make sense of the sign. If the roll is made, the sign is understood. If it is not made, the character will think the sign says "Your Home Tomorrow!" The second half of the sign will be gibberish.

The front door is locked. (If they have O'Rourke's keys, they'll have no trouble getting in. If they don't have the keys, they'll have to make a Break Down Door roll to get through the door.) All of the windows are unlocked.

At the left is a map of the house, which the Animator should use once the characters get inside. The characters should not be given the map, but the Animator can draw a new one for them, revealing the layout of the house as the players search the rooms.

Looking through the windows, visitors will see whatever is appropriate. In the kitchen, they'll see a complete, steaming turkey dinner; in the video room, they'll see a video fireplace blazing away; in the music room, they'll see a glowing jukebox and hear the soothing sound of a big band, and so on.



## Button, Button, Who's Got The Button?

There is a panel of buttons next to each door inside and outside of the house. No roll is necessary to spot these buttons — there are *lots* of little buttons. Unfortunately, none of the buttons is labeled, since this house isn't really finished yet. There is also one big red button that *is* labeled.

Players must make a Read roll to make out the computer-writing and figure out that the big red button is labeled: "DO NOT TOUCH UNDER ANY CIRCUMSTANCES!!!!!" This button folds the house up into a little suitcase, so it can be moved to another site easily. A player caught in the house when it folds up will automatically Fall Down and be stuck in the suitcase with head, arms, legs, and tail (or whatever) sticking out. Once the button has been pushed, only a character with the Incredible Speed shtick or a player who comes up with a clever way to do it can get out of the house before it folds up.

There is a similar red button on the outside of the suitcase-house. (This will always be within easy reach of at least one of the characters trapped in the suitcase.) Pushing this button will expand the house once again, leaving the characters in the Central Robot Storage Core. Once the button has been pushed, only a character with the Incredible Speed Shtick or a player who comes up with a clever way to do it can get out of the house before it folds up.

## Robot Storage Core

If the red button is pushed — collapsing the house — and then pushed again — restoring it to normal — anyone who was inside will return to the game in the Central Robot Storage Core. There they'll be surrounded by robots, all whirring around impatiently, doing their thing, running into each other. There is a locked door in each of the four walls of this room.

In order to get out, the intruders will have to break down a door (there's one in each wall of the room), or wait for a robot to leave and try to follow it. Robots come and go regularly, so the characters shouldn't have to spend too much time in the Central Robot Storage Core. A robot leaving the core will ignore the intruders unless they attack it or break something in the house.

## Look, But Don't Touch!

The players can look around the house to their hearts' content. They can chase each other all they want. But break a vase (and there are several in every room), touch the turkey dinner in the kitchen, lay down in a bed . . . that's trouble! If a player breaks anything, not only will a Cleaning Robot and Security Robot show up, but a loud whooping alarm will go off. (If Flatfoot O'Rourke hasn't already been dealt with, he'll hear and come to investigate three actions after the alarm goes off.)

## The House

There are priceless vases *everywhere* in this house. Any time a player *runs* into a room — and any other time you feel like it — roll one die. On a 1, 2, or 3, the player has broken a vase, and a Cleaning Robot will scurry around sweeping up the broken pieces — and the character who broke the vase as well.

Characters who are miserly, law-abiding, or just *neat* should be very upset whenever one of these vases is broken, and might get a Plot Point for saving one.

### Room 1: Main Floor Vestibule

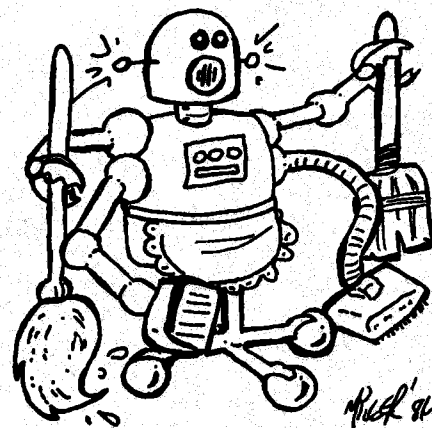
There are vases in all four corners (priceless, of course). Set in the floor in the middle of the vestibule is an Elevator Platform.

The Elevator Platform is still being perfected. Roll one die each time a character enters the vestibule. On a 1, 2, or 3, the platform will catapult them to the second floor. On a 4, 5, or 6, nothing happens. If a victim is catapulted to the second floor, roll another die to determine if the second floor opening was open. On a 1, 2, or 3, the opening was open. On a 4, 5, or 6, the opening was closed. The character slams into the ceiling, taking one die of damage.

### Room 2: Video Room

A six-foot-tall TV screen rises from the floor whenever anyone enters the room, and sinks back into the floor when the character leaves.

After each player has taken one action in the Video Room, Mother Robots will appear (one per character). Unless successful Fight rolls are made, the victims will be carted off to bed in Junior's Room.



## All The Robots You Ever Wanted

*The Home of Tomorrow is chock-full of robots. Sometimes they respond to specific events. Sometimes they just appear as part of their regular routine. If the characters make a robot Fall Down, they can try to do things to it (whatever they can think of). Robots that Fall Down will return quietly to the Robot Storage Core if they survive the characters' tinkering.*

*The robots all have the same attributes and skills (with a few exceptions, noted below). No robots (except the Dog) have any Chutzpah or Chutzpah skills at all!*

**Beliefs & Goals:** Do their jobs.

**Hit Points:** 6

**Muscle:** 3

Break Down Door: 3

Climb: NA

Fight: 6

(Security Robots: 11)

Pick Up Heavy Thing: 4

Throw: 3

(Tennis & Security Robots: 9)

**Zip:** 3

Dodge: 3

(Security Robots: 6)

Drive Vehicle: NA

Fire Gun: NA

Jump: NA

Ride: NA

Run: 3

(Security Robots: 7)

Swim: NA

**Smarts:** 2

Hide/Spot Hidden: 2

Identify Dangerous Thing: 2

Read: NA

Resist Fast-Talk: NA

See/Hear/Smell: 4

Set/Disarm Trap: NA

Track/Cover Tracks: NA

(Security Robots: 5)





## Cleaning Robots

Any time something breaks, or any kind of mess is made, a Cleaning Robot shows up. They have four arms (one ending in a mop, one ending in a broom, one ending in a dustpan, and one ending in a vacuum cleaner hose). They roll around on four wheels. They have voice boxes which allow them to mutter — “Oh dear, oh dear, oh dear . . . this mess will never do” and similar phrases.

Anyone caught in a room with a Cleaning Robot must make a Fight roll or be cleaned to the tune of one die of damage. (Anyone mouse-sized or smaller will be sucked up by the vacuum cleaner and end up inside the robot. A gunshot — from inside or outside — or a successful Set/Disarm Trap roll will release the trapped character.)

## Security Robots

These have four arms. One arm ends in a pair of handcuffs, one in a club (1d+2 damage), and the other two in pincers for grabbing trouble-making characters. They roll around on four wheels. They will chase any characters that break things. Anyone caught will be taken to the Central Storage Core. They say things like “Danger! Danger! Warning! Intruder Alert!”

Whenever the action starts to slow, the Animator should release a Security Robot. In any event, the players should encounter a Security Robot each time they break something. As soon as the Cleaning Robot returns to the Storage Core, a Security Robot should appear to investigate.

## Servant Robots

These are butlers, valets, etc. They have two arms, designed for grabbing. They say simple phrases like “Can . . . I . . . help . . . you ???” and “How . . . about . . . a . . . tip ???” They tend to be surly and sarcastic and take offense easily (especially if they’re not tipped).

## Dancing Robots

These are dancers, pure and simple, posing no threat to anyone of average human size. Smaller characters may have to Dodge to avoid being trampled. They have two arms made for grabbing. They dance quite well, but they expect to lead.

## Room 3: The Kitchen

Here, the visitors will find a refrigerator with an automatic ice machine, a giant toaster (big enough to toast any character), a table heavily laden with food, and a wash basin that looks like the control panel of a spaceship.

Each time a character investigates one of the items in this room, the Animator should roll one die to determine if the item goes haywire. On a 1, 2, or 3, the item goes berserk. On a 4, 5, or 6, everything’s okay.

Here’s what happens if the various items go berserk:

The *Refrigerator* (which is empty, by the way) starts spitting out ice cubes. Everyone in the room must make Zip rolls to remain standing. The ice will melt after three actions, but until then characters must make a Zip roll *before* they take an action each turn. A failed Zip roll means you slip; you take no damage, but you don’t get to do anything else that turn.

The *Toaster* starts spitting out huge pieces of toast. These are deadly weapons, capable of doing two dice of damage. Every character in the room must make a Dodge roll or be hit.

The *Table* is designed to keep food warm. Unfortunately, it gets incredibly hot. Everyone in the room takes one point of damage from the heat before the table shuts itself off.

The *Sink* starts spraying water all over the place. The effect is the same as that of the haywire Refrigerator. Any robots in the room short-circuit instantly.

If the players pick an appliance and actually start pushing buttons (instead of just looking at it), they can make it go haywire on a roll of 1-4. On a 5 or 6, a giant robot cockroach will appear, followed closely by a Servant Robot with fly-swatter. The Animator should roll one die. On a 1, 2, or 3, the Servant Robot chases and attacks the cockroach. On a 4, 5, or 6, he attacks the characters. Start making Fight rolls. If the Servant Robot hits, he does three points of damage.

## Room 4: The Laundry

Here characters will find piles of dirty clothing (for demonstration purposes) and a giant washing machine with tentacles.

The tentacles can snake out far enough to grab a character all the way in the Kitchen — if a character in the laundry room pushes the right buttons. (Roll one die; on a 1, 2, or 3, the tentacles grab the character in the kitchen. On a 4, 5, or 6, the tentacles grab the character pushing the buttons.) Once grabbed by the Laundry machine, a victim will be agitated and soaped to the tune of one die of damage. The arms (or a character) can also pick up and Throw dirty clothes at someone else. Anything Thrown by the robot arms will automatically hit unless the target Dodges successfully! Thrown laundry will do 1 or 2 points of damage — it will also attract a Clean-up Robot.

## Room 5: The Dishwasher

This room contains a huge glass tub with several tentacle arms (see Laundry description). When the right buttons are pushed, it fills itself with water from built-in spigots, dumps soap powder into itself, jostles itself to create suds, and then uses several more of its arms to manipulate dishes, rags, sponges, and anybody it can grab. There are dishes piled all

over the place. When thrown, the plates will do one die of damage. In all other respects, this room is identical to the Laundry Room, and will catch characters in just the same way.

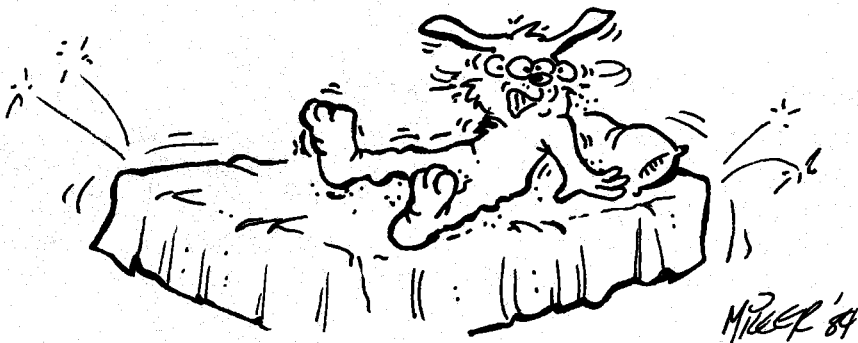
## Room 6: The Music Room

This room is dominated by a huge cylindrical jukebox with all sorts of chrome and lights and bubbling water and stuff. It will play automatically when anyone enters the room, and turn itself off when they leave. Like everything else in the house, the jukebox will malfunction on a roll of 1, 2, or 3 — spitting records out all over the place, doing one die of damage if they are not Dodged.

If somebody pushes buttons in the Music Room, the player should roll one die. On a 1, 2, or 3, a Dance Robot will enter the room and insist on dancing with the character of the player's choice. On a 4, 5, or 6, the Dance Robot will insist on dancing with the character who pushed the buttons. Dancing with this robot will do one die of damage to any character smaller than human-size (or any character that doesn't walk upright). Imagine a mouse trying to get out of the way of a crazed mechanical Fred Astaire! Only by making a Dodge roll can a small character avoid taking damage from a Dance Robot. Human-sized characters won't take any damage, but they will be delayed and lose one action. After one dance (one action) the Dance Robot will return to the Storage Core.

## Room 7: 2nd Floor Vestibule

Like the first floor vestibule, this one has an elevator platform. A character who enters the vestibule can either walk around the circular platform or stand on it. A character who walks around it has no problem. One who stands on it must roll one die. On a 1, 2, or 3, the platform plummets to the first floor. (The character stretches like a rubber band and suffers one die of damage before hitting the ground.) On a 4, 5, or 6, nothing happens. If a character fiddles with the buttons on the wall, the platform plummets on a 1, 2, 3, or 4! Note that someone who *runs* into the vestibule can't choose to go around the platform, but must roll to see what the platform does!

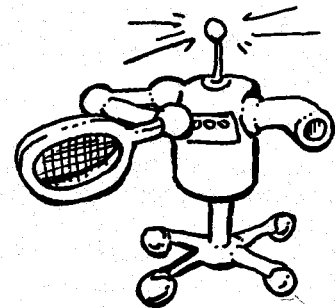


## Room 8: Bedroom

Everything you'd expect to find in a bedroom. A sign on the bed says "Automatic Massage," with instructions. (Characters who fail a Read roll will think it says "Important Message," and be unable to read the

## Mother Robots

These have just two arms, both for grabbing. Any time a character turns on the television by entering the video room, a Mother Robot will appear. (There will always be one Mother Robot for each character in the video room.) Mother Robots say, "Junior . . . don't . . . you . . . have . . . anything . . . better . . . to . . . do . . . than . . . watch . . . television ???'" (If there is more than one Mother Robot in a room, they'll say it in unison.) Having said this, they'll grab the characters in the room, drag them upstairs to Junior's bedroom, tuck them in for the night, and go back to the Storage Core.



## Tennis Robot

This mechanical monstrosity plays an insanely good game of tennis. It has two arms. One ends in a tennis racket, the other in a tube-like arrangement that shoots balls the way a cannon shoots cannonballs. (It has an unlimited supply of balls, each of which does one die of damage. It can fire one ball each action!) It rolls around on four wheels. The tennis robot's voice box allows it to speak simple phrases like, "How about a nice game of tennis, sport?" and "Hah! Ace!" It is absolutely deadly if it goes haywire . . . and it will!

## Other Devices

There are many other gadgets in the House of Tomorrow. These aren't really robots and have no skills or Shticks. Since the characters may have to fight them, each device has hit points:

Laundry Machine: 7 hits

Dishwasher: 7 hits

Jukebox: 10 hits

Television: 11 hits

Beds: 8 hits

The Automated Sauna: 14 hits

## The Mechanical Dog

**Description:** There's only one of these, and it will be found in Junior's bedroom. It's a large mechanical bulldog which walks on all fours, wags its tail, sits up and begs, rolls over, and does all the things a real dog does. The first character who ends up in the room will discover that the Mechanical Dog will chase anything that moves. It also loves to walk up behind living things and bark really loudly. It looks fierce, but it won't attack a thing.

**Beliefs & Goals:** If any characters talk to the Mechanical Dog, it will talk back — it's probably the smartest thing in the house — and explain that it is loyal and will do anything it is told to do. It knows everything there is to know about the house. If it is asked the right questions, it can be quite an ally. It loves to chase, chew on, and bury screws.

It will be loyal to anyone tucked into Junior's bed by a Mother Robot. This means, of course, that the Mechanical Dog's allegiance could change during the course of *The Better Housetrap*, depending on who has been tucked in most recently! If more than one character is tucked in at the same time, the Mechanical Dog will pick one — make a Fifty Percent Roll to determine which.

**Hit Points:** 7

**Muscle:** 5

Break Down Door: 5  
Climb: NA  
Fight: 5  
Pick Up Heavy Thing: NA  
Throw: NA

**Zip:** 4

Dodge: 4  
Drive Vehicle: NA  
Fire Gun: NA  
Jump: NA  
Ride: NA  
Run: 4  
Swim: NA

**Smarts (6)**

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 6  
Read: 6  
Resist Fast-Talk: NA  
See/Hear/Smell: 6  
Set/Disarm Trap: NA  
Track/Cover Tracks: 6

**Chutzpah:** 1

Fast-Talk: 2  
Pass/Detect Shoddy Goods  
Sleight of Hand: NA  
Sneak: NA

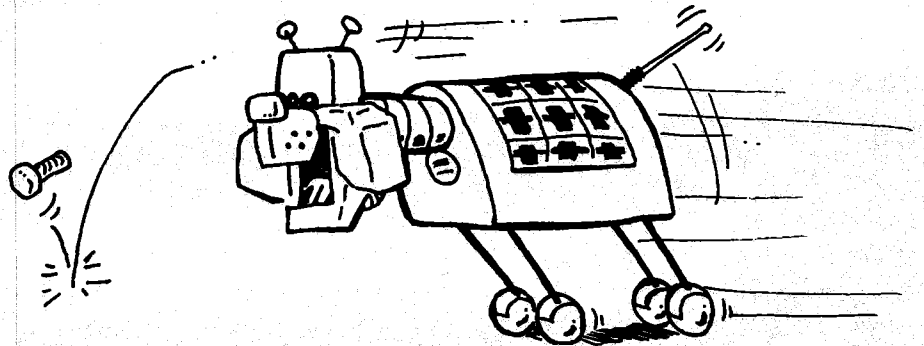
type below.) The bed contains a massage mechanism. Characters who lie down in it will get a massage.

The Animator should roll one die any time a character lies down on the bed. On a roll of 1, 2, or 3, it will begin to shake crazily, and toss the victim right into one of the many vases in the room, thus attracting a Clean-up Robot.

## Room 9: Bathroom

Everything you'd expect to find in a bathroom, plus a few things you would not expect to find unless you have played *Toon* before. In one corner there's a Servant Robot — a washroom attendant. This will insist on helping master out of his/her clothes, assisting in drawing a bath, drying off, powdering, brushing teeth, etc. It will then ask for a tip. If it receives no tip, the Servant Robot will become indignant and start a Fight.

In another corner of the bathroom is a chute leading down to the Laundry Room. If someone is foolish enough to open the lid, the Animator should roll one die. On a roll of 1, 2 or 3, someone in the room (roll randomly) will be dragged down the chute by tentacle arms (see Laundry Room description). They will get the full Laundry Room treatment. Of course, one character could push another down the chute, automatically activating the Laundry Room.



## Room 10: Master Bedroom

Everything you'd expect to find in a bedroom *except* a bed. Characters can make See/Hear/Smell rolls to spot the outline of a Murphy bed on the back wall. Pushing the right buttons (by rolling a 1, 2, or 3, on one die) will cause the bed to open on any character standing under the bed (one die of damage). A Dodge roll will allow the character to get out of the way unharmed.

When the bed is down, a character may get on it — or be pushed onto it. Lying down gently produces no results . . . the bed is very comfortable. But getting onto the bed in any other way will cause it to snap back into the wall, doing one die of damage. It will automatically re-open after two actions, dumping the Boggled victim. It will open sooner if anybody pounds on the wall, fires a gun at the wall, or pushes the right button. But if anyone was underneath, they'll take damage again.

## Room 11: Walk-In Closet

A huge closet with lots of clothes. There is a Robot Butler which will make every effort to dress any character who enters. Unless the Robot Butler is made to Fall Down, the characters will be dressed in clothes meant for the opposite sex.

## Room 12: Junior's Bedroom

Here players will find the Robot Dog. A fish tank contains some kind of fish. There are lots of posters on the walls — airplane posters, train posters, a tiger. They look quite realistic.

The Robot Dog is quite harmless, though he can be a bit frightening. The posters are actually 3-D movie projectors. If the characters look at them, they will come to life and jump off the wall — the train will thunder through the room; the airplane will zoom through the air; the tiger will leap at the characters. These images will do two dice of damage *unless* a player makes a Smarts attribute check. If the attribute check is made, the character is smart enough to realize that a picture can't do any damage.

The fish are tiny, shiny robot fish — as cute as can be. Beside the tank is a can marked *Fish Food*, which actually contains B-Bs. The fish will eat the B-Bs if they are sprinkled in the water. If anyone puts a hand or paw in the water, the fish will bite for one point of damage.

If the B-Bs are poured on the floor, anyone in the room must make a Zip roll to stay on their feet! A Clean-Up Robot will appear immediately, collect the B-Bs, and put them back in the can.

## Room 13: Junior's Bathroom

This is just a bathroom. Welcome to the only safe room in the house!

## The Big Finish

If the characters are competing, the Big Finish comes when one of them has made the others fall Down once (or twice) each. At that point, the robot arms of the Sauna get hold of the loser(s), putting them through the whole process described above, dressing them in the wrong clothes, and booting them out into the cold . . . and leaving the winner in sole possession of the house.

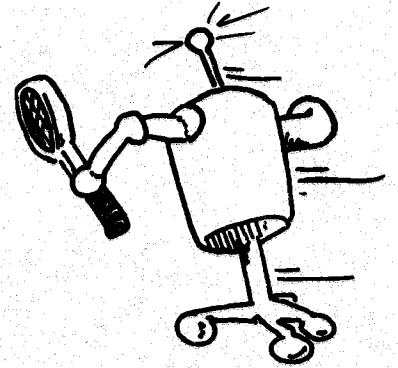
If the characters are cooperating, or just running around having fun, the finish comes at the end of the allotted playing time (which will vary with the number of players). Once time runs out, each character has one action to come up with something funny, and the cartoon ends.

## Plot Points

Players get one Plot Point for each character they make Fall Down. The player who makes *every* other character Fall Down gets *three* Plot Points for being the sole possessor of the house. Players get two Plot Points for every Security Robot they make Fall Down, and one Point for other robots. Players lose a Plot Point for making O'Rourke or the Robot Dog Fall Down — O'Rourke is just doing his job, and the dog is everybody's pal.

## Tennis, Anyone?

If the action moves into the backyard (or the characters approach the house from the back), they'll find an impressive automated tennis court. A Tennis Robot will offer to play anyone who sets foot on the court. It is insanely fast, extremely good. It will fire one tennis ball per turn (doing one die of damage apiece if not Dodged) for three actions. At that time, the character will drop from exhaustion, and be dragged into . . .



## The Assembly-Line Sauna

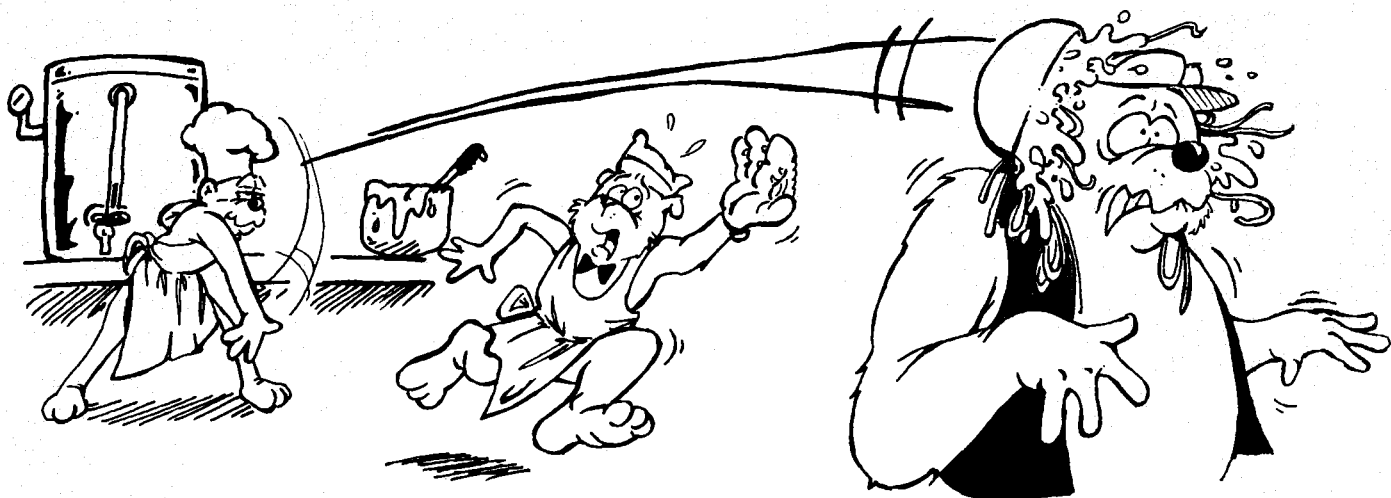
After a hard game of tennis — or if a character happens to wander into the long, low building behind the Home of Tomorrow — huge robot arms will whisk any characters within reach into a steam bath, pluck them out again, throw them into an ice-cold shower, slam them against a massage table, massage them within an inch of their lives, dress them in pajamas (all wrong), and throw them across the tennis court — smack into (and through) the back wall of the house. The bed will open just in time to catch them. Soothing music will lull them to sleep. As soon as they drift off, an alarm will go off (loud enough to wake the dead). The bed will start bouncing up and down; it will fling them across the room into the walk-in closet where they will be mercilessly dressed by the Robot Butler . . .

The whole process from tennis court to closet will inflict two dice of damage. And if they have done *anything* to the bed already, have this process do *three* dice of damage — instead of opening to catch them, the bed will rise up out of the way, and then fall on them again when they slam into the wall.

## Short Subject:

# Fast Food Fracas

*by Warren Spector and Allen Varney*



## Cast Of Characters

The Animator and up to four players. The players take on the roles of whatever characters they want. Characters who want to be rich will be especially fun. The Animator plays a villainous mongrel, Seamus McPoodle (who takes the alias Silas Boodle IV), a millionaire cat named Silas Boodle IV (who takes the alias Howard Mews), a dumb bear named Goofus Gallant, a dangerous puppy named Bowser Schnauzer, and two trouble-making janitors — Hubert and Dupont.

## Location

The middle of nowhere. Somewhere out in the reaches of the vast desert which is, of course, just Outside of Town. There's a road passing through this desert, and there are mountains on either side of the road. Players who look around will see lots of saguaro cactus (the cartoony kind of cactus that looks like people). The Animator can have all sorts of fun with these spiny plants (like having any character who lands on or runs into one take a die of damage). Animators can also allow these cacti to come to life, scream, and run away when really big trouble starts. (You probably shouldn't have cacti cause trouble for the players. They're mostly for effect.) Rocks litter the landscape — rocks just perfect for throwing and rolling down mountainsides.

# Situation

The players stumble upon a deserted restaurant called Noodle-Oodle-Ooo. In the window is a sign:

To Whom It May Concern:

This place is yours if you want it! I've had  
**ENOUGH!**

signed,  
Robert Cat

PS. This place is going to the dogs.

The door is unlocked and the place is deserted. This could be the perfect place for a bunch of enterprising characters to make a fortune!

The players aren't the only ones who think this is a great place to strike it rich in the food business — there's another diner right across the road! This diner is called "McPoodle's Oodles o' Noodles." No sign of McPoodle (but if the players make See/Hear/Smell rolls, they'll notice a sinister dog-shaped shadow watching them from behind the curtains in the Oodles o' Noodles window . . .).

## Object of the Adventure

McPoodle will try everything he can think of to force the players out of business (not that there's much business to be forced out of, way out here in the desert). The players have to stay open for business, continue serving customers, and thwart McPoodle (and his allies) any way they can. (If this involves destroying McPoodle's Oodles o' Noodles, so much the better.)

The action can also become a competition for customers: The players and Seamus McPoodle could try to feed as many people as possible, steal customers away from each other, and wreck the other side's diner.

## The Plot

When the player characters look around their diner, they'll find a pasta-making machine, pots, pans, ovens, and malted milk machines — all in pretty good shape. The refrigerator is full of ice cream; the cupboards are full of spaghetti — all sizes, shapes, and colors — and nothing else. All the players have to do is wait for their first customer.

## The Competition

The characters may want to check out the competition across the street to McPoodle's. They'll find that the place looks a lot like their restaurant — only it's dark, dingy, dusty, and downright dirty. McPoodle is there, and he'll ask what they want in a nasty sort of way. If they order some food, he'll cook it up — it does one point of damage to anyone who eats it. If they tell him they own the place across the street, he'll give each of them a complimentary bowl of spaghetti (with a bomb disguised as a big meatball — one die of damage unless an Identify Dangerous Thing roll is made). If this doesn't convince them to leave, McPoodle will start blasting away with a shotgun (1d+2 damage). The only way to get out of here without any trouble is to leave immediately and wait for a customer back at Noodle-Oodle-Ooo.



**Seamus McPoodle**

**Description:** McPoodle looks like a sleazy, underworld poodle. He speaks with a thick Irish brogue. He is human-sized, and wears a kilt and a rumpled fedora hat. He has a generally unsavory look about him. (By the way, Seamus is pronounced "Shame-us.")

**Beliefs & Goals:** What's mine is mine. What's yours is mine. I want it all and I want it now and I don't care what I have to do to get it.

**Hit Points:** 8

**Muscle:** 2

Break Down Door: 2

Climb: 4

Fight: 7

Pick Up Heavy Thing: 7

Throw: 7

**Zip:** 3

Dodge: 6

Drive Vehicle: 3

Fire Gun: 7

Jump: 5

Ride: 3

Run: 6

Swim: 3

**Smarts:** 4

Hide/Spot Hidden: 6

Identify Dangerous Thing: 8

Read: 8

Resist Fast-Talk: 8

See/Hear/Smell: 7

Set/Disarm Trap: 7

Track/Cover Tracks: 4

**Chutzpah:** 6

Fast-Talk: 8

Pass/Detect Shoddy Goods: 9

Sleight of Hand: 6

Sneak: 6

**Shticks**

Disguise: 8



## Goofus Gallant

**Description:** A big, dumb, roly-poly lovable sort of bear about eight feet tall. Wears a little black vest, a flat little hat, and nothing else.

**Beliefs & Goals:** Mr. McPoodle is my friend and dat's what friends is all about. Duh, yup. Friends is friends. Dat's all whut I care about. My friend is my frie . . . *Shut up, Goofus . . .* Duh, okay.

**Hit Points:** 12

### Muscle: 6

Break Down Door: 8  
Climb: 6  
Fight: 8  
Pick Up Heavy Thing: 8  
Throw: 8

### Zip: 5

Dodge: 5  
Drive Vehicle: 5  
Fire Gun: 5  
Jump: 5  
Ride: 5  
Run: 5  
Swim: 5

### Smarts: 1

Hide/Spot Hidden: 1  
Identify Dangerous Thing: 1  
Read: 1  
Resist Fast-Talk: 2  
See/Hear/Smell: 4  
Set/Disarm Trap: 1  
Track/Cover Tracks: 2

### Chutzpah: 1

Fast-Talk: 1  
Pass/Detect Shoddy Goods: 1  
Sleight of Hand: 1  
Sneak: 1

## Please Bear With Us

Back at Noodle-Oodle-Ooo, the players wait for a customer. Eventually, a big, dumb-looking bear named Goofus Gallant walks in and asks for a steak. Unfortunately, the characters have nothing but noodles and milk shakes. (If one of the characters manages to find a steak somewhere, Goofus will insist he ordered fish sticks. If they find fish sticks, he'll claim he ordered split pea soup, and so on.)

**SECRET:** *Goofus Gallant works for McPoodle, their competitor from across the street.*

When the characters admit they don't have what he wants, Goofus will get mad and start a fight. Any equipment in the restaurant can be used as a weapon — tables, chairs, and pans can be thrown (one die of damage); foes can be stuffed into the pasta machine and come out looking like a big piece of spaghetti (one die of damage and Boggled); malted milk machines can mix up characters as easily as ice cream (one die of damage and Boggled). This will cover the floor with melted ice cream. Everyone will have to make Zip rolls to stay on their feet. They could also swim through the ice cream, or surf on it, or anything else that's so silly it couldn't possibly work in the real world.

Once the fight has been resolved, Goofus Gallant will leave. (If he Fell Down, he'll "come back" outside the restaurant — unless the players do something with him.) He will be seen to enter (gasp!) McPoodle's.

## Bowser With A Bazooka

If the players try to follow Goofus to McPoodle's, they will run into a cute little puppy dog named Bowser Schnauzer in the middle of the road. He's directing traffic away from Noodle-Oodle-Ooo and into McPoodle's parking lot.

If the players try to give Bowser a hard time or get past him to McPoodle's, the puppy will pull a tiny little bazooka from his Back Pocket. He will grin evilly and then fire at the nearest rock. The bazooka makes the *loudest* sound the characters have ever heard. (*Animators: For maximum effect, make a very loud gun-like noise here.*) The rock turns to powder. If you're feeling especially silly, this would be a good place to have a nearby cactus scream and run away. This is one of the deadliest weapons the players have ever seen (two dice of damage), and Bowser will turn it on them unless they Fast-Talk him, make him Fall Down, or come up with some other clever way to deal with him.

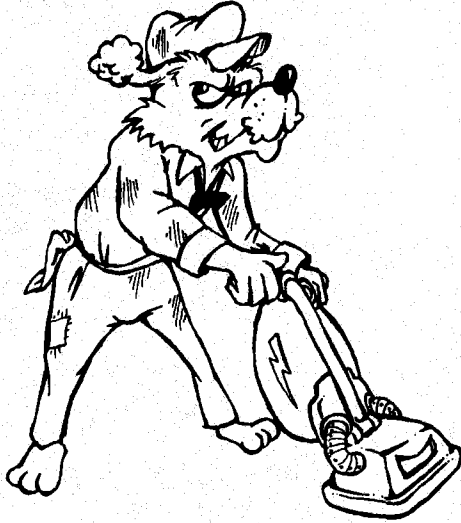
## Chaotic Clean-Up

As the players struggle with Bowser, they will see two vehicles drive up to their diner. The first is an old junker of a car with a scroungy cat inside. The second vehicle is a truck with "Jolly Janitors" on the side. Three dogs dressed in white jumpsuits get out of the truck and enter the diner carrying all sorts of bizarre machinery. Customers! The player characters will have to drop whatever they're doing and return to Noodle-Oodle-Ooo to serve them.

Inside the diner, the cat from the jalopy will introduce himself as Howard Mews. He'll order a milk shake and a plate of spaghetti with cream sauce. But before he is served his food, the dogs in white suits introduce themselves as the Jolly Janitors: Hubert, Dupont, and a new member of the staff, Ludwig. They were hired by "Bob" Cat to clean

the place up (and it sure needs cleaning up right now, after the fight with Goofus Gallant). They set to work cleaning up.

*Secret: Hubert and Dupont really are janitors from the Jolly Janitor Company. They just want to clean up — and they'll do it with a vengeance. Any player character who makes a mess will be set upon by the two clean freaks (Fight rolls as they try to clean up the mess the character has made). If a non-player character makes a mess, Hubert and Dupont will simply clean it up. This includes the messes made by their co-worker, Ludwig. Ludwig is actually Seamus McPoodle! A See/Hear/Smell roll will allow players to see through McPoodle's disguise. He's here to sabotage the equipment in Noodle-Oodle-Ooo.*



“Ludwig” (This is really Seamus in disguise)

If the heroes spot McPoodle, he'll spill the beans about wanting to drive them out of business. (*Bad guys always spill the beans about their dastardly plans.*) It's time for another fight. McPoodle is armed with an industrial-strength vacuum cleaner which can suck up any size and number of characters on a successful Fire Gun roll. Characters sucked up must Fight their way out (6 points of damage to the vacuum cleaner will do it) or be blown out when the vacuum cleaner is reversed. (McPoodle will have to be Fast-Talked into reversing the vacuum cleaner.) Hubert and Dupont are armed with big mops (one die of damage).

If the players don't see through the disguise, McPoodle will vacuum up all their supplies — they can't help but notice that. They can try to stop him. Hubert and Dupont will mop the floors until they're too slick to walk on. (Characters can make Zip rolls to skate — or they can fly. Somehow, they'll have to figure out a way to get around.) Ludwig will also sabotage the cooking devices in the diner so they'll go haywire next time the player characters try to prepare a meal.

Even if the players saw through McPoodle's disguise before he had a chance to sabotage the cooking equipment, the whole place will go haywire when they try to prepare the cat's meal. The malted milk machine floods the kitchen (Zip rolls to remain standing); the sink backs up with a slurp and a gush — and the faucet sticks, flooding the entire restaurant; the macaroni-maker sucks one of the characters into itself and spits the victim out in a long, thin strand (one die of damage and boggled).

Howard Mews thinks this is just hysterically funny as he staggers, gasping for breath, back to his beat-up old jalopy. He drives off, still laughing, leaving the players to deal with their problems.



## Bowser Schnauzer

**Description:** a cute little puppy dog, about the size of a chihuahua. White with brown spots. Bowser loves dog biscuits more than anything else in the world. He'll do just about anything for a dog biscuit. Especially beat somebody up.

**Beliefs & Goals:** Beat up anything and everything. Every day in every way I get nastier and nastier — and I like it! Get dog biscuits at all costs.

**Hit Points:** 12

**Muscle:** 6

Break Down Door: 6

Climb: 6

Fight: 7

Pick Up Heavy Thing: 6

Throw: 7

**Zip:** 6

Dodge: 8

Drive Vehicle: 6

Fire Gun: 8

Jump: 6

Ride: 6

Run: 6

Swim: 6

**Smarts:** 2

Hide/Spot Hidden: 2

Identify Dangerous Thing: 6

Read: 2

Resist Fast-Talk: 5

See/Hear/Smell: 7

Set/Disarm Trap: 2

Track/Cover Tracks: 9

**Chutzpah:** 5

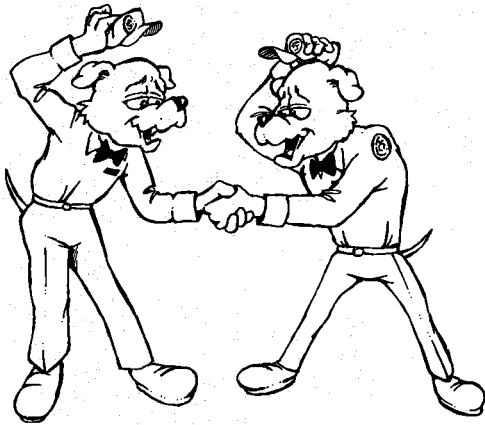
Fast-Talk: 5

Pass/Detect Shoddy Goods: 5

Sleight of Hand: 5

Sneak: 5





## Hubert and Dupont

**Description:** Identical-looking janitors who just happen to be dogs. They stand about four and a half feet tall and walk on their hind legs. Their uniforms consist of white jumpsuits. Very polite — as they cause no end of trouble.

**Beliefs & Goals:** Always be polite, but look out for Number One. Cleanliness is next to dogliness. *Keep the uniform clean at all costs!*

**Hit Points:**

Hubert — 9

Dupont — 12

**Muscle: 3**

Break Down Door: 3

Climb: 8

Fight: 7

Pick Up Heavy Thing: 3

Throw: 9

**Zip: 6**

Dodge: 9

Drive Vehicle: 6

Fire Gun: 6

Jump: 9

Ride: 3

Run: 9

Swim: 6

**Smarts: 5**

Hide/Spot Hidden: 9

Identify Dangerous Thing: 7

Read: 6

Resist Fast-Talk: 7

See/Hear/Smell: 9

Set/Disarm Trap: 9

Track/Cover Tracks: 5

**Chutzpah: 6**

Fast-Talk: 8

Pass/Detect Shoddy Goods: 6

Sleight of Hand: 6

Sneak: 8

## Big Deal

Any player who makes a See/Hear/Smell roll after the episode with the clean-up crew will see Ludwig/McPoodle getting away on the back of the old jalopy. He's got too big a head start, though. Even Incredible Speed or a jet plane won't catch him before he's out of sight. Before the players have time to worry about McPoodle's escape, a huge limousine pulls up outside Noodle-Oodle-Ooo. Another customer! This is the characters' lucky day. In the limousine is Silas Boodle IV, immensely wealthy businessman, owner of the Boodle's Noodles restaurant chain.

*Secret: This isn't really Silas Boodle IV. It's Seamus McPoodle in disguise again. It's a great disguise, however, and the characters won't be able to see through it — at first.*



“Silas Boodle IV” (This is really Seamus in disguise, too)

“Boodle” greets them haughtily and offers a fabulous sum — “mere pocket change,” he sniffs — for the diner, which he wants to turn into a Boodle's Noodles. Before giving them the money, however, he wants to inspect the place — “just to be sure everything is perfectly in order.” Of course, the diner is a wreck; he saw to that himself, and even with Incredible Speed there hasn't been enough time for the players to tidy up.

“Boodle” will sniff and look disappointed. “I'm afraid this isn't what I expected at all,” he'll say. “I'll have to withdraw my initial offer. Now, if you'll settle for . . .” — and he names a pitiful amount. (Perhaps something one of the players has chosen as a Goal.)

Whether or not the players take the offer, “Boodle” will start to leave, but Goofus Gallant will barge in, shouting at him:

“Boss, boss, Mr. McPoodle, that cat-feller's here, that feller whut wants tuh buy youse out! He's here, boss! He's here!” By this time, the players should have figured out Boodle is really their nemesis, Seamus McPoodle. “Boodle”/McPoodle will hiss, “You idiot! I had these fools right where I wanted them.” By this time, the players should be ready to jump him. He Runs out the door. The players can do anything they want to poor Goofus Gallant, or they can chase Seamus McPoodle, or both.

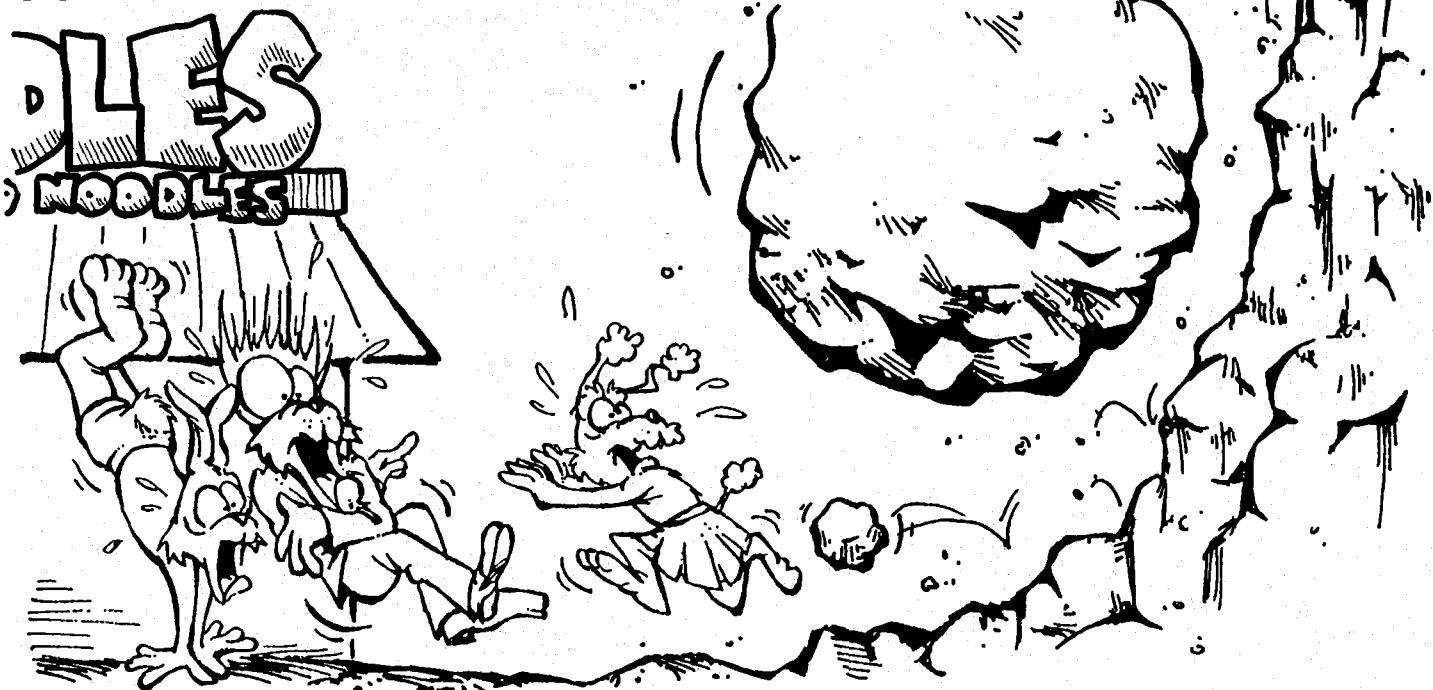
# The Big Finish

As "Boodle"/McPoodle leaves the diner, the cat known earlier as Howard Mews will rush in and reveal that he is really Silas Boodle IV. (He really is too — he often travels incognito, checking out noodle shops.) He says he'd like to buy Noodle-Oodle-Ooo. He got a real kick out of the hijinks earlier . . . he hasn't had so much fun in years. He asks the characters to accompany him to his car so he can give them their money.

If they refuse, or make any move to Fight or otherwise discomfit the zillionaire cat, they will find themselves staring down the barrels of about a million shotguns, pistols, rifles, bazookas, and so on. These, and the very large, humorless men holding them, will appear instantly from out of nowhere. Don't even bother to make Fight rolls in this situation. If the PCs try to fight, just have them come back from Falling Down out by the car.

While the heroes deal with Boodle (the real one), McPoodle will Run to a hidden stash of dynamite. He'll be out of sight before they get out of their diner — even if they have Incredible Speed. McPoodle has hidden himself about halfway up a mountain overlooking the two diners. Before anyone can find and reach him, he will have rigged up a dynamite charge designed to destroy their diner. If McPoodle's Set/Disarm Trap roll fails, his plunger will blow up instead of the dynamite sticks (doing two dice of damage to McPoodle). If he makes his roll, the characters' diner blows up. Anyone inside will be left standing charred and blackened (but unharmed) in the blast crater.

Whether or not he succeeds with his evil plot, McPoodle shouts. You'd shout too if you'd just been blown up; if McPoodle wasn't blown up, he's shouting gleefully because he destroyed Noodle-Oodle-Ooo. Either way, it's a big mistake. The sound of his voice sets off an avalanche. (Why didn't the explosion set off the avalanche? Don't ask us. This is a cartoon!) A huge boulder teeters precariously at the top of the mountain. Will it fall? Of course it will! It rolls toward McPoodle, who starts running toward the characters and toward his own diner. It picks up speed and bounces down the mountainside.





## Silas Boodle IV (the real one)

**Description:** A scroungy-looking, emaciated, human-sized alley cat. Dresses in rumpled sport coat, rumpled tie, rumpled fur. When in hobo-mode, goes by the name of Howard Mews.

**Beliefs & Goals:** Laughter is the best medicine. I just want to have fun . . . and be very, very, insanely rich. I always get my way . . . or else.

**Hit Points:** 8

**Muscle:** 3

Break Down Door: 3  
Climb: 9  
Fight: 6  
Pick Up Heavy Thing: 3  
Throw: 6

**Zip:** 5

Dodge: 9  
Drive Vehicle: 5  
Fire Gun: 5  
Jump: 9  
Ride: 5  
Run: 7  
Swim: 5

**Smarts:** 3

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 6  
Read: 8  
Resist Fast-Talk: 9  
See/Hear/Smell: 6  
Set/Disarm Trap: 3  
Track/Cover Tracks: 6

**Chutzpah:** 5

Fast-Talk: 5  
Pass/Detect Shoddy Goods: 5  
Sleight of Hand: 5  
Sneak: 5

McPoodle has no chance to get out of the way. He'll be squashed flat. Any characters who don't Dodge, Teleport, or otherwise get themselves out of the boulder's way will also be flattened (two dice of damage and Boggled . . . and flat). Boodle will be snatched from harm's way by a handy flunky. As he's snatched, he shouts, "Save the diners!"

If the heroes manage to save at least one diner, Boodle will retrieve any of them who were squashed and "shake" them back to three-dimensional health. Boodle will frame the mashed McPoodle like a painting and hang the frame (complete with inscription: "Our Founder") in the remaining diner. McPoodle will just hang there muttering, "I'll get even with you guys yet!" (Another adventure begins?)

Boodle will then offer to buy the diner from the players for a lot of money — he knows a good thing when he sees one.

If they accept his offer, Boodle gives them the money. If they refuse or if they failed to save at least one of the diners, Boodle will laugh madly and snap his fingers. A flunky produces a *huge* gun and, as the cartoon ends, Boodle chases the player characters all over the landscape, blasting away with glee and abandon. (This could be the start of another adventure.)

## Plot Points

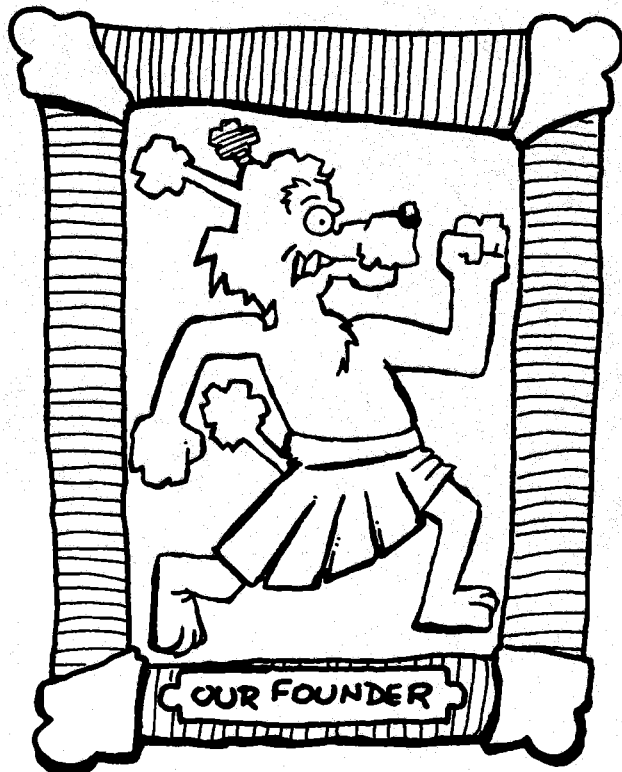
In addition to the usual Plot Points for creative play, give out Plot Points for the following:

Any player who makes McPoodle, Goofus Gallant, the little puppy, or any other McPoodle henchman Fall Down gets a Plot Point.

Any player who harms Howard Mews/Silas Boodle IV loses a Plot Point.

Players who harm the Jolly Janitors don't gain or lose Plot Points. Characters like them deserve anything they get.

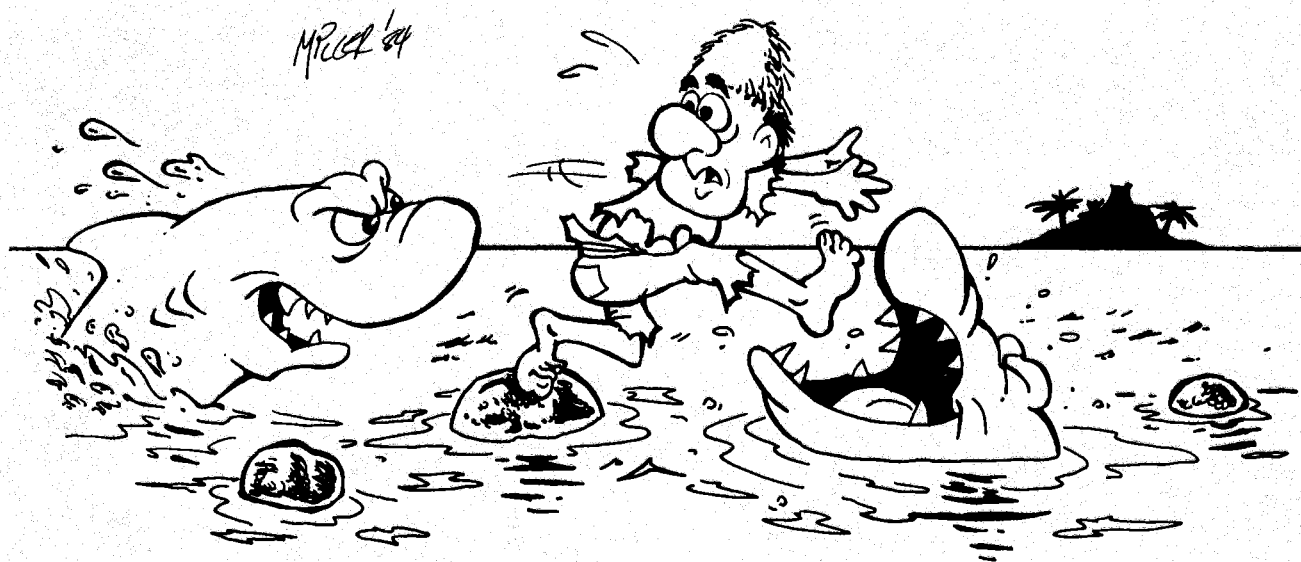
A player who makes an especially bad "Noodle" or "Pasta" pun may get or lose a Plot Point, depending on whether the Animator likes horrid puns.



## Short Subject:

# Beach Nuts, or, No Sense Atoll

*by Gerald D. Swick*



## Cast Of Characters

The Animator and up to four players. The players can choose any sorts of characters they want.

The Animator plays a shark, a meat-eating plant, a tiger, a taxi-driving fish, and Mergatroid Monkey (a simian whose idea of a good time is throwing coconuts at anything that moves). The Animator also plays Oog, a primitive soul who craves a turkey dinner — even though he's never seen a turkey in his life.

## Location

The adventure begins in Anytown, as the players board a ship to go treasure hunting. The real action all takes place in the uncharted reaches of the Pacific Ocean. Specifically, it finds the characters exploring two desert islands. These are rather ordinary Pacific islands — palm trees, sand, jungle, and the like. Some flotsam and jetsam has washed ashore on the beach of the smaller of the two islands.



## The Shark

**Description:** A big, hungry shark. He hums as he glides through the water — “Dum-dum Dum-dum Dum-dum Dum-dum . . . the theme from *Jaws*, of course. This tends to give him away, as his victims can hear it, which is why his Sneak score is so low! He can talk, but he’d rather just swallow people whole. However, being a shark, he can eat *anything at all*, and can be satisfied with boots, etc. He has no hands, and cannot drive or fire a gun.

**Beliefs & Goals:** Eat! He also likes to talk about movies, and will be quite distracted if anyone happens to talk about his favorite film — guess what *that* is!

**Hit Points:** 12

**Muscle:** 6

Break Down Door: 6  
Climb: 6  
Fight: 8  
Pick Up Heavy Thing: 6  
Throw: 6

**Zip:** 4

Dodge: 4  
Drive Vehicle: NA  
Fire Gun: NA  
Jump: 4  
Ride: NA  
Run: NA  
Swim: 8

**Smarts:** 3

Hide/Spot Hidden: 3  
Identify Dangerous Thing: 6  
Read: 3  
Resist Fast-Talk: 6  
See/Hear/Smell: 6  
Set/Disarm Trap: NA  
Track/Cover Tracks: 7

**Chutzpah:** 2

Fast-Talk: 2  
Pass/Detect Shoddy Goods: 2  
Sleight of Hand: NA  
Sneak: 4

## Situation

Mixed in with the flotsam and jetsam on the beach are the player characters. Their ship got caught in foul weather, and they now find themselves shipwrecked with no way to get home. (For the purposes of this scenario, a Bag of Many Things will produce anything *except* a means of transportation capable of getting the players home. Any items carried in a character’s Back Pockets which might prove useful are either missing or water-logged. And it’s much too far to fly.)

## Object Of The Adventure

Find the treasure on the large island and get home to Anytown.

## The Plot

Having been washed ashore on a tiny desert island, the characters should be given a chance to look around for a while. There’s sand, and palm trees, and coconuts galore. There’s also another island nearby, just across a narrow channel.

After the Animator has set the scene, a bottle washes ashore. Each player should make a See/Hear/Smell roll to see who finds the bottle. (If nobody makes the roll, roll randomly to see who finds it.)

Inside the bottle is a map. The map (labelled “Ace Treasure Map”) shows the island the characters have been marooned on and the other island across the channel. The map has a big “X” on it. Next to the “X” are the words, “Your ticket home,” in very old, faded writing. (Make a Read Document roll. If failed, this might be misinterpreted as “The treasure’s gone.”)

One way or another, the Animator should encourage the players to move their characters to the other, larger island.

## Island Hopping

The channel separating the two islands is 30 feet wide — too wide to jump across, but an easy swim (except for one little thing), and no problem at all for a character who can fly (and makes a successful Flying shtick roll). A character who FAILS a Smarts Attribute check can walk across the ocean bottom without worrying about petty details like breathing.

The trip from island to island may be short, but it’s no picnic. Characters will see a large black fin cutting back and forth through the water separating the two islands.

Any character who tries to swim or walk to the other island will meet a *huge* shark. The shark is ravenous and will try to eat anything it sees in the water. (This includes inanimate objects — a fact the characters can turn to their advantage. Note also that it is possible to Fast-Talk or Hypnotize the shark, if anyone thinks of it.) The shark eats by making Fight rolls and causing victims to Fall Down. Any character who Falls Down in the water, for any reason, will wake up in the shark’s belly. It is possible to Fast-Talk the shark from inside, or to Sneak out of his jaws. Almost any other silly escape method should work, but the player should think of it themselves!

In order to aid characters in moving from one island to the other, the Animator can throw in some cooperative flying fish (who will, miraculously, fly characters from one island to the other — if they're Fast-Talked or Hypnotized into doing it).

In addition, there's a small fish (called the Tijuana Bass), who operates a taxi service between the two islands. All the characters have to do is whistle and the Tijuana Bass will show up. After ferrying a character (or characters) over, he will demand payment. If someone refuses to pay, the Tijuana Bass will whistle, and an ill-tempered octopus will appear to stomp the offending character.

Once on the large island, the characters must, collectively or in competition, set out for the spot marked "X" on the map. But before they reach the treasure, the characters will encounter a few obstacles.

## Ooga Booga . . . Turkeys!

The first (and most persistent) obstacle between the searchers and the treasure is a spear-carrying native named Oog. When the characters arrive on the island, Oog is standing hip-deep in the pounding surf, trying (without much luck) to spear a fish.

Oog is fed up with fish! What he really wants is a turkey dinner. Unfortunately, Oog has no idea what a turkey looks like. Any characters he sees (with the exception of monkeys, gorillas, tigers, and other animals he might have seen on his island) will be mistaken for turkeys.

Oog is out in the open and the characters will spot him immediately. At the same moment, he will spot them. As soon as he sees the characters, Oog will jump up in the air and shout "Ooga Booga . . . Turkeys!" — and start chasing the biggest of them. If he catches the character, he'll start gnawing on a "drumstick." It will take enough Fight rolls to make Oog Fall Down or a successful escape to get rid of him.

Oog will continue to show up periodically during the adventure.

## What's A Turkey Dinner Without Some Vegetables?

After their first encounter with Oog, the players will have to plunge into the jungle in order to find the treasure. Shortly after leaving the beach, they will run into their second obstacle — a cartoonivorous, meat-eating plant.

The character who's in the lead (or the first character into the jungle, if they've separated) will have to make a See/Hear/Smell roll to notice the tendrils of the cartoonivorous plant sneaking up and entangling him or her. The plant must be made to Fall Down before it will release any character it gets hold of.

## Traps, Traps, and More Traps

Unbeknownst to the characters, Oog has scattered several traps around the island. The explorers should encounter at least two traps before arriving at the spot marked "X" on the map. These traps can be rolled on the Random Trap Table, or they can be pre-planned. Two suggestions:

First, the player might stumble upon one of Oog's tiger traps. This is the old "palm-fronds-over-the-hole" trick. The pit is 10 feet deep. (Characters take one die from the fall.) The characters will know they've fallen into a tiger trap because there's a tiger at the bottom!



Oog

**Description:** Oog is a standard cartoon native with a bone through his nose. He stands about four feet tall in his bare feet. He carries a spear which he can throw. He can also stick characters with it. Either way, the spear does one die plus one damage. He's sick of fish.

**Beliefs & Goals:** Get turkey dinner!  
**Hit Points:** 10

**Muscle:** 4

Break Down Door: 4  
Climb: 5  
Fight: 7  
Pick Up Heavy Thing: 4  
Throw: 4

**Zip:** 3

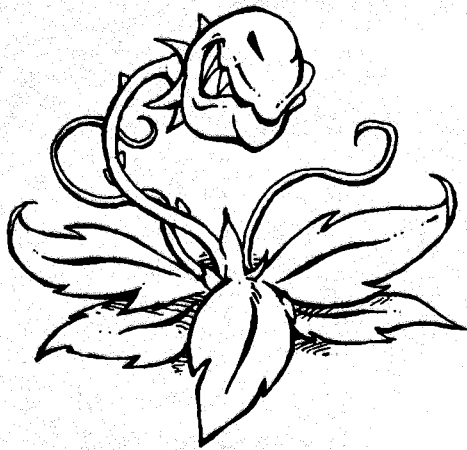
Dodge: 5  
Drive Vehicle: 3  
Fire Gun: 3  
Jump: 3  
Ride: 3  
Run: 6  
Swim: 5

**Smarts:** 1

Hide/Spot Hidden: 4  
Identify Dangerous Thing: 2  
Read: 1  
Resist Fast-Talk: 6  
See/Hear/Smell: 5  
Set/Disarm Trap: 7  
Track/Cover Tracks: 7

**Chutzpah:** 3

Fast-Talk: 3  
Pass/Detect Shoddy Goods: 3  
Sleight of Hand: 3  
Sneak: 3



## The Cartoonivorous Plant

**Description:** Six-foot-tall plant with purple leaves. The plant is topped by a flower — the flower petals open and close like a mouth, and the edges of the petals are sharp, like teeth. The plant also has vines that creep out to grab unsuspecting characters.

**Beliefs & Goals:** Eat. Grow. Eat  
**Hit Points:** 8

**Muscle:** 6  
 Break Down Door: NA  
 Climb: NA  
 Fight: 6  
 Pick Up Heavy Thing: 6  
 Throw: 6

**Zip:** NA  
 Dodge: NA  
 Drive Vehicle: NA  
 Fire Gun: NA  
 Jump: NA  
 Ride: NA  
 Run: NA  
 Swim: NA

**Smarts:** NA  
 Hide/Spot Hidden: NA  
 Identify Dangerous Thing: NA  
 Read: NA  
 Resist Fast-Talk: NA  
 See/Hear/Smell: NA  
 Set/Disarm Trap: NA  
 Track/Cover Tracks: NA

**Chutzpah:** NA  
 Fast-Talk: NA  
 Pass/Detect Shoddy Goods: NA  
 Sleight of Hand: NA  
 Sneak: NA

Use the Fierce Tiger (page 67). It is a real animal, not a character, but a Fast-Talk attempt may get its cooperation in an escape attempt. If the tiger helps out, *either* the tiger or the character can escape from the pit. It will require a second successful Fast-Talk to convince the tiger to let the imprisoned character go first. If the tiger is freed from the trap, it will roar and run into the jungle. However, if its rescuer later winds up in Oog's pot, the tiger will appear and Fight with Oog, allowing the victim to escape.

Another classic jungle trap is the Noose Trap. A concealed noose on the ground may snag a victim's feet and fling him into the air. The victim will end up dangling in mid-air — upside down, of course. Activating this trap will set off a bell alarm which will bring Oog on the run (perhaps even drawing him away from someone else). This trap does no damage. It simply prevents players from doing anything until they think of a way to free themselves (or they convince someone else to free them).

## Ooga Booga . . . Giblets!

After the traps have been encountered, Oog will show up again. The little native will leap from behind a bush, shouting "Ooga Booga . . . Turkey! Ooga Booga . . . Giblets! Ooga Booga . . . Cranberry Sauce!" If anyone has been caught by the noose or a similar trap, Oog will show up before they can be freed.

If the characters are together, the Animator should roll one die. On a 1, 2, or 3, the native attacks the same character he did the first time. On a 4, 5, or 6, the Animator can decide who he attacks. If the characters have separated, Oog will attack the player who's closest to getting the treasure.

If Oog is defeated, the explorers can continue to search for the treasure. If he defeats whichever character he attacks, he'll drag his victim off to his hut to cook "turkey."

## In Oog's Hut

Oog's hut is just a hut. There's nothing in it except a pile of old fish bones and a big, black, metal pot filled with water. There is a pile of wood underneath the pot.

Oog has only a half-dozen matches with which to light a fire under the pot. Someone who awakens in the pot can try to blow the matches out as



Oog lights them. (Make a Zip roll for each match you try to blow out.) Or a player could try to FAIL a Smarts Attribute check in order to take a nice hot bath in the pot without getting boiled alive. A quick Fast-Talk roll and some creative use of fish bones (as combs) could convince the gullible Oog that he's at a beauty parlor and the character is his hairdresser. There are all sort of possibilities here. Regardless of what happens, the Animator should not let Oog finish his dinner.

## Monkey See, Monkey Do

There is at least one other obstacle to be overcome before the "X" spot can be reached. There's a mischievous monkey named Mergatroid on this island. He's quite bored. He wants someone to play with. Of course, what he thinks of as "playing" may not be what the characters think of as playing — he like to scamper from tree to tree, tossing coconuts at anything beneath him.

Mergatroid is just an animal, so he can't talk to the characters. Use the monkey stats on p. 17. However, he *can* be Hypnotized or Fast-Talked (he has a Resist Fast-Talk of 8). Mergatroid really gets around, and he's a real pain in the neck. Every so often, the Animator should roll one die. On a 1, 2, or 3, Mergatroid shows up and pelts a character with a coconut. On a 4, 5, or 6, he's is off doing something else and doesn't appear. Mergatroid can be used to slow up a character who's getting too far ahead of the rest of the players, or as a way to liven things up a bit if players get bogged down.

Anyone hit by a coconut takes two points of damage. If a character shoots at Mergatroid or attacks him in any way, he will toss a very special coconut at them — this one will land on a character's head, split open, and reveal a round, black object with a sputtering fuse. It's a bomb! The character must make an Identify Dangerous Thing roll in order to realize it's a bomb. If the roll is made, the character has one action to do something about it. If the roll fails, the victim will take one die of damage.

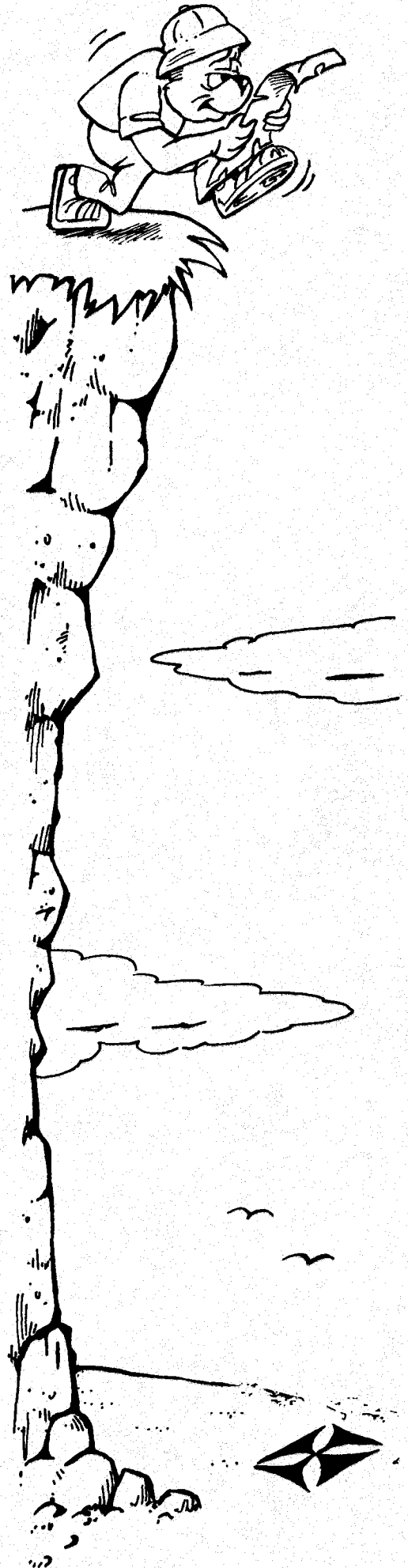
## The Big Finish

Eventually, the players will arrive at the spot marked "X" on the map. Of course, the ground is marked "X" as well. A little farther down the beach is a huge "W" in one direction, and a "Y" in the other . . . and so on. A little digging will reveal a treasure chest, marked "Ace Novelty Company." It contains a squirting flower, a buzzer ring, and a whoopee cushion. It also contains lots and lots of balloons and fireworks. (The Animator can throw in anything else that seems amusing.)

The players can use these items to get home. The whoopee cushion can be used as a raft; the balloons can be inflated and attached to the chest, allowing characters to fly home; the chest could be used as a boat. It is possible to attach the fireworks to the chest (or just about anything else) and build a rocket — this is pretty risky, however.

## Plot Points

A Plot Point goes to the first character (or characters) to reach the treasure. A Plot Point goes to the first one(s) to escape from the island and return to Anytown. A Plot Point goes to anyone who makes Mergatroid or Oog (or any other unfriendly NPC) Fall Down.

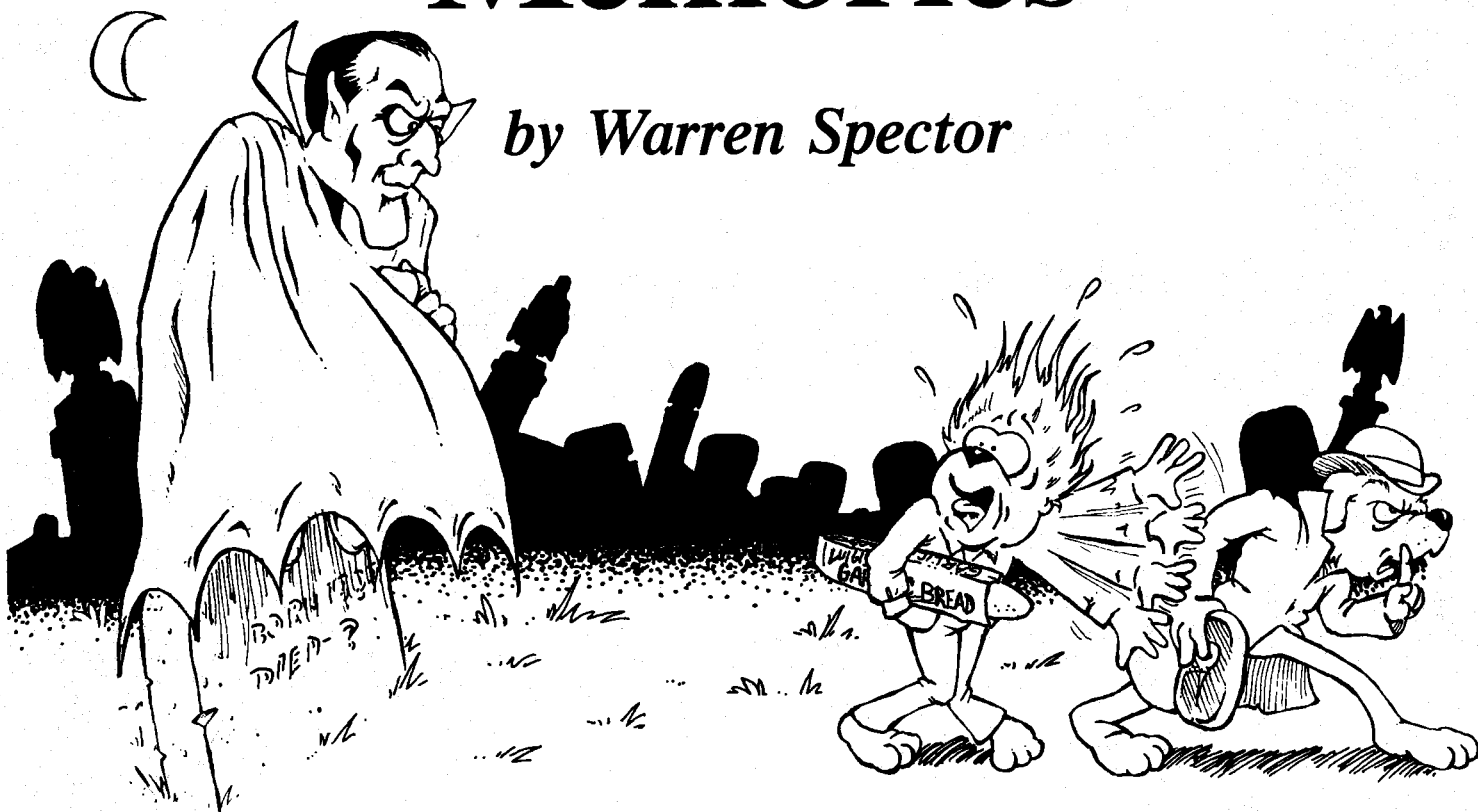




# Feature Film:

# Fangs For The Memories

*by Warren Spector*



## Cast Of Characters

The Animator and up to three players. (An experienced Animator can try this with more than three players.) The players can choose any characters they want. Natural Enemy pairs should be avoided. The characters should work together in achieving their goals.

The Animator takes on the roles of Dr. Nutzenboltz (a mad scientist), and Count Gotchula, an aging, toothless vampire. The Animator also plays Sgt. Karpov Trotsky (a diligent and none too intelligent police officer), Dr. Nutzenboltz' monsters, and any townspeople that may be encountered.

## Location

The scenario is set in Transylvania. The main locations are a small Transylvanian village, a medium-sized Transylvanian mad scientists' lab, and a large Transylvanian mountain (upon which sits a really scary castle).

## Situation

The characters work for a cartoon company in Anytown. They've been sent by their boss to do research for a big-budget horror film. They've also been instructed to return to Anytown with a star for that film — a real-life vampire. They were given bus tickets to the wilds of Transylvania for this purpose.

Unfortunately, they've been told to be back within two weeks . . . and the next bus doesn't leave Transylvania for a month! Planes, boats, trains, and other forms of transportation are unavailable. The entire party must return together. For the purposes of this scenario, a Bag of Many Things will produce anything *except* a form of transportation.

*Secret: The townspeople — a superstitious lot — are terrified of monsters, or anyone they think might be a monster. All strangers are suspected of being monsters . . .*

## Object Of The Adventure

The characters have to return home to Anytown, *together*, and preferably with a vampire.

*Secret: This can be accomplished in several ways. Dr. Nutzenboltz has a device which will teleport them home if they can find it and learn how to use it. If they don't know how to use it, there's no telling where they might end up. (It's not a bad idea to pop them over to the Count's castle.)*

*Another way for the characters to get home is to convince the Count to turn into a bat and fly them home. (He turns into a really big bat!) He'll do this if they make Fast-Talk or Hypnosis rolls.*

If the characters can't get the Count, they might grab his huge treasure and buy an ocean liner or airplane to take them home. (This could also be the beginning of another adventure. Who else might be on the ship? Can any of the characters fly a plane? You get the idea.)

## The Plot

The characters start off by entering the sleepy little town of Bloodburg. ("Pronounced Blued-berg, not Blutberg," as the sign outside of town indicates.) From there, they can travel to the Count's castle, or to Dr. Nutzenboltz' lab, as they wish. However, until they pick up some rumors in town, they will not even know that the Doctor is around.

## The Town

Players will find just about anything they want in the town — an inn, the quaint houses in which the villagers live, a jail, a produce stand, etc. What they won't find is any trace of high technology — it will not be possible to find dynamite, or machinery of any complexity, here — unless they think to use Instant Mail Service.

Note that the town exists pretty much to provide players with information, and perhaps a bit of trouble in the form of mistaken identity problems — many of the townsfolk will mistake the characters for the escaped monsters. If the characters are spending too much time in the village, have Sgt. Trotsky, perhaps with a horde of villagers (carrying torches and pitchforks, of course) show up and cart them off to the laboratory.



**Sgt. Karpov Trotsky**

**Description:** Yet another tubby cartoon policeman. He wears baggy leather shorts, a too-tight leather vest, and a cap with a feather in it. He has a huge moustache that changes shape to fit his mood. (When he's angry, the ends straighten out; when he's happy, the ends curl, etc.) He turns red at the slightest provocation. The lowest volume he can achieve when speaking is a bellow. Sgt. Karpov Trotsky carries a blunderbuss (one die of damage) and wears a badge.

**Beliefs & Goals:** Do whatever anyone in authority tells him to do. Everyone is suspect. Criminals can be spotted because they have shifty eyes. Criminals must be caught and locked up. Monsters, too.

**Hit Points:** 11

**Muscle:** 3

Break Down Door: 6

Climb: 4

Fight: 7

Pick Up Heavy Thing: 4

Throw: 5

**Zip:** 2

Dodge: 5

Drive Vehicle: 2

Fire Gun: 6

Jump: 2

Ride: 2

Run: 5

Swim: 2

**Smarts:** 2

Hide/Spot Hidden: 6

Identify Dangerous Thing: 4

Read: 2

Resist Fast-Talk: 4

See/Hear/Smell: 6

Set/Disarm Trap: 2

Track/Cover Tracks: 6

**Chutzpah:** 2

Fast-Talk: 2

Pass/Detect Shoddy Goods: 2

Sleight of Hand: 2

Sneak: 2

Dusk is falling as the players arrive in Bloodburg, and the town is quiet as the grave. There is no activity whatsoever. No one in Bloodburg ventures out after dark, so the visitors will have to knock on some doors (or otherwise enter buildings) in order to gather information at night. All the buildings in town look pretty much alike (and the players can't read the signs). The Animator should roll one die and consult the appropriate table (daytime or nighttime — see page 103) to see where they looked and the reaction of the people inside.

## The Count's Castle

This is your standard cartoon haunted castle. There's always a storm cloud above the castle (accompanied by lightning and thunder). The sound of wolves can be heard, howling in the perpetual night which engulfs the castle. Any ridden animals will buck their riders off if forced to come near the castle.

When the characters approach the castle, they will come to the front door. (There is no way to get to any other part of the castle except by flying — and in the storm, that would be risky at best.) The door will swing open by itself before anyone has a chance to touch it, emitting an eerie squeak. Everything in the castle emits an eerie squeak, including the characters' footsteps! (Subtract one from all Sneak rolls while in the castle.)

### Room 1: The Main Hall

The front door opens on the huge main hall. It is filled with spider webs and dusty furniture. There is a huge staircase along the wall to the right of the door, leading to a second floor. In the middle of the huge room is an open trapdoor set in the floor. There is a low arched doorway to the left of the door.

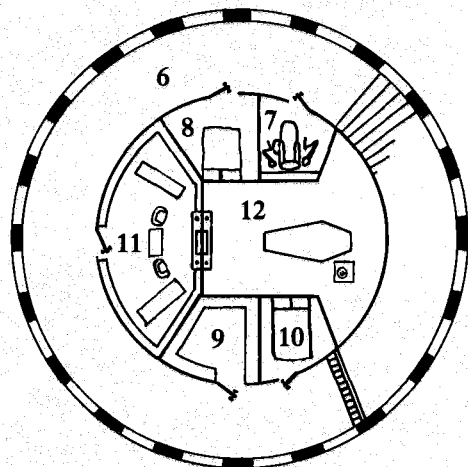
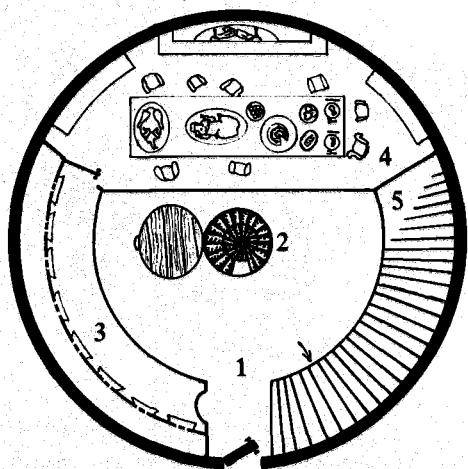
### Room 2: The Dungeon and Treasure Room

The trapdoor leads to the lower level of the castle. A very long, winding staircase seems to go down forever. Finally (after the characters have become thoroughly exasperated) it ends in a dungeon. Here they'll discover wealth beyond their wildest dreams — enough gold, silver, jewels, carrots, whatever, to buy an army, an ocean liner, a fleet of airplanes — anything. They'll also find several skeletons (some human, some rabbit, some cat) chained to the wall.

Unless they've followed the Count here (or the Count has followed them), the characters will be perfectly safe here.

### Room 3: The Portrait Room

The doorway to the left of the main entrance leads to the Portrait Room, a long, narrow room which follows the curve of the outer wall. The walls are lined with dusty portraits of strange semi-human creatures. Players who make a See/Hear/Smell roll will notice that the eyes of the portraits seem to follow them. If the characters move one of the portraits they will discover that the eyes are just cut-outs and there's a Secret Passage behind the wall. This leads to the Dungeon, just like the trapdoor in the middle of the Main Hall. Players who discover the Secret Passage will also catch a glimpse of a huge bat-like creature flapping



## The Count's Castle

1. The Main Hall
2. The Dungeon and Treasure Room
3. The Portrait Room
4. The Dining Hall
5. The Squeaky Stone Staircase
6. The Circular Hall
7. The Dental Office
8. The Red Bedroom
9. The Storeroom
10. The Black Bedroom
11. The Library
12. The Count's Hiding Place

down the passageway. None of the intruders can move that fast unless they have Incredible Speed.

Characters who follow the Secret Passage will end up in the Dungeon. If the characters have followed the huge winged creature, they will encounter the Count there. He will try to Hypnotize the characters. His power is special; he can try to Hypnotize them *all* at the same time!

If the Count wins, all the characters will wake up in a bedroom upstairs with two little holes in their necks. If he fails, the characters can Run, Fight, Fast-Talk or do anything else they want.

## Room 4: The Dining Hall

Characters who follow the Portrait Room all the way around will end up in a large dining hall containing a huge fireplace, a huge table with several chairs, and two cabinets — one contains lots of silverware and silver goblets and the like; the other cabinet contains lots of fine china. The entire room is decorated in crimson and black — very elegant but very spooky. The table is set with a sumptuous meal, steaming hot and delicious-looking.

When the players enter this room, the fireplace will spring to life as if by magic. If any of the characters have as one of their Goals the acquisition of a particular kind of food, they will find that food on the table. What the characters don't know is that the food has been drugged. Anyone who eats anything will fall asleep two actions later. Characters who make See/Hear/Smell rolls will sense that something's wrong with the food — they won't know what, but they'll know something is wrong.

The Count will arrive a few rounds after the characters enter the Dining Hall. Anyone who doesn't eat the food will still be here to encounter him. The Count will express great dismay that all of his hoped-for victims aren't asleep. (Remember, he's an old, toothless vampire who's tired of having to fight his victims.) He'll be quite confused by the situation, giving the characters a chance to Run, Fight, Fast-Talk, or anything else they'd care to do. If they do nothing, the Count will try to Hypnotize them. (Remember, he can attack them all at once with his super Hypnosis!) If the characters are defeated, they will awaken in a bedroom upstairs, each with two little holes in his or her neck. If they defeat the Count, they can do with him what they will.

## The Infamous Count Gotchula

**Description:** Count Gotchula is getting on in years, even as vampires go. His original fangs are gone, and he has false ones (which do not fit very well). Animators who find it easy to do a vampire accent should try talking like a *toothless* vampire. ("Wehcom oo my cahhle. I ah Count Goshuha. Aww I wahn ih a lihha uh your bwuuuuhd.")

The Count does not like physical exertion, and he will try to use his Hypnosis shtick whenever he meets the characters. He also has an aversion to garlic (which the characters may guess if they notice the garlic hanging around the village). Subtract 1 from any Fight roll made against the Count by a character wearing garlic. Add 1 to any Fast-Talk or Hypnosis roll made against him by a garlic-wearer. The Count is not upset by crucifixes, wooden stakes, mirrors, or silver.

If the Count gets the better of his visitors, they will awaken in an upstairs bedroom (all piled in the same bed), each with two little holes in his or her neck. This may happen more than once if they persist in attacking the vampire unsuccessfully! The bite of the Count will not make the characters turn into vampires (though an Animator who wants to add this complication is free to do so).

If the heroes make the Count Fall Down, they can tie him up and prepare for their return trip. But as soon as they turn their backs, he will turn into a rat and slip out of the ropes — and then into a bat and fly back to his castle. The characters will have to think of some other way to bring him back to Anytown. (It is possible to bind the Count — he can't turn into mist or anything like that — so he can be trapped in a box, a jar, a bag, or something of that sort.)

A successful Fast-Talk or Hypnotis roll is the best way to get the Count to come to Anytown. Fast-Talk will genuinely convince him. Once he quits trying to bite the characters and listens to their story, he will realize that the life of a movie star is better than what he has now. Hypnosis is risky. In order to hypnotize the Count, you must look into his eyes . . . so the Count can try his *own* hypnosis roll against a character trying to hypnotize him!

If the characters find the Count's treasure, but cannot convince the Count to return, they may steal the treasure. This may lead to a sequel . . . because Count Gotchula will want his treasure back!





## Count Gotchula

**Beliefs & Goals:** The Count just wants to live in peace, sucking blood, sleeping all day, studying dentistry. If he can do all this without expending any effort, so much the better. He would do *anything* for dentures that really fit.

**Hit Points:** 12

### Muscle: 5

Break Down Door: 5  
Climb: 5  
Fight: 7  
Pick Up Heavy Thing: 6  
Throw: 5

### Zip: 4

Dodge: 8  
Drive Vehicle: 4  
Fire Gun: 4  
Jump: 4  
Ride: 4  
Run: 7  
Swim: 4



### Smarts: 6

Hide/Spot Hidden: 7  
Identify Dangerous Thing: 7  
Read: 9  
Resist Fast-Talk: 8  
See/Hear/Smell: 6  
Set/Disarm Trap: 6  
Track/Cover Tracks: 6

### Chutzpah: 1

Fast-Talk: 2  
Pass/Detect Shoddy Goods: 2  
Sleight of Hand: 2  
Sneak: 5

### Shticks:

Change Shape: 9  
Flying: 7  
Hypnosis: 8

## Room 5: The Squeaky Stone Staircase

The stairs to the right of the main entrance curve upwards to the second floor, hugging the wall of the castle. The stone stairs squeak. As soon as someone sets foot on the first step, the Animator should make a very loud “GrrrrrOCK!” The character, of course, will jump back, but nothing happens. When someone tries the step again, it will go “GrrrrrOCK!” again. Eventually someone will try the second step, which goes “URRRRRkkkkk.” And so on.

Each step makes a different bloodcurdling noise — the Animator should provide appropriate awful noises. All the steps squeak . . . except one. The sixth step makes no noise. Even if the characters come back and jump up and down on it, they will not be able to get a sound out of it. This does not mean anything — it is just to drive the players crazy.

## Room 6: The Circular Hall

The circular hallway curves almost all the way around the castle. It ends in a low railing just above the stairway. A character running around the hallway may have to make a Zip roll to keep from falling off the edge and landing back down on the first floor. There are windows all around the outside of the hallway. There is nothing of interest outside except the storm. Five doors will be found opening off the circular hallway. These open onto the second-floor rooms.

## Room 7: The Dental Office

This room contains a full, working dentist’s office, including a dentist’s chair and facilities for drilling teeth (1d+1 damage to anyone who gets drilled). It will take a successful Fight roll to force (and strap) anyone into the chair. Another successful Fight roll must be made to use the drill. There are also facilities for creating false teeth — plaster, rubber molds, and the like.

## Room 8: The Red Bedroom

A relatively normal bedroom, containing one large bed and not much else of interest. Everything in the room is blood-red.

## Room 9: The Storeroom

This room contains several sets of false vampire teeth. (Characters can wear these on a roll of 1 or 2 on one die. This will allow them to do 1d+1 damage with their bite — using normal Fight rolls to determine whether or not they hit.) The room also contains several shovels (for digging graves), lots of capes, and shelves full of ketchup bottles.

## Room 10: The Black Bedroom

Another bedroom — black. There’s a bed and a dresser in the room. In the dresser is a bottle containing a dozen Smart Pills (see page 59).

## Room 11: The Library

This is a well-stocked library. Characters who say they want to look around and make successful Spot Hidden rolls will find only one book of

importance. This is a book, written by Herr Doktor Professor Nutzenboltz, describing a machine of his creation. The book is entitled *The Teleportation of Matter*. (Characters must make Read rolls to figure this out. If they misunderstand the title, they will mistake it for *The Silly Formation of Batter*, the famous work by the Martian baker Do-Nut.) Anyone who finds and reads this book will learn how to use the mad scientist's teleportation machine!

This room also contains a small fireplace (unlit). Anyone who touches any part of the fireplace will be whirled around into the next room (#12). The remaining characters in the Library will see an identical fireplace and no character.

## Room 12: The Count's Hiding Place

This is where the Count spends his days. It contains his coffin (closed) and a small table upon which sits a glass of water. In the glass is a set of false vampire teeth.

If the characters haven't run into the Count before now, they will find him here. He's asleep in the coffin, but by no means helpless — perpetual night surrounds this castle. The Count doesn't like to be awakened and will be angry enough to Hypnotize or Fight the intruders (though he will whine loudly and annoyingly about the inconvenience of it all). If he defeats the characters, they will awaken in one of the upstairs bedrooms with two little holes in their necks.



## Dr. Nutzenboltz' Laboratory

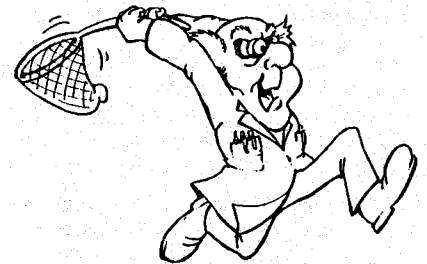
If the characters are captured by Sgt. Trotsky (who thinks they are the escaped monsters) they will be taken to the laboratory run by Dr. Nutzenboltz. The lab is a small, windowless building on a hill outside of town.

### The Wall and the Gate

The lab is surrounded by a ten-foot-high stone wall a foot thick. The only entrance to the lab grounds is the main gate. This is a standard swinging gate, made up of two barred halves opening from the middle. The bars are close enough together to prevent a human-sized creature from getting out (or in), but smaller characters will have no trouble slipping through the bars. There is no guard at the gate.

### The Laboratory Grounds

The main gate opens onto a large forested area. The trees are easily capable of hiding several characters apiece if need be. A road twists and turns crazily between clumps of trees. The grounds are riddled with harmless traps set by Dr. Nutzenboltz to prevent the monsters from escaping. Many of these are still active. If the characters are being escorted by Sgt. Trotsky, they'll have no problem with traps. If they're on their own, the Animator should roll once on the Random Trap Table for each character before the "safety" of the lab is reached.



## Dr. Nutzenboltz

**Description:** Dr. Nutzenboltz is human, about 4 feet tall, and bald. He wears thick glasses and is quite blind without them. He wears a white lab coat with deep pockets. (Instead of a *Bag of Many Things*, Dr. N has *Pockets of Many Things*.) He carries a Butterfly Net and a Deaf Ray (page 101).

**Beliefs & Goals:** Dr. Nutzenboltz is a typical Mad Scientist. He is not evil, but he can be very grouchy toward spies and trespassers. Knowledge is good — the weirder, the better! He captures interesting specimens and experiments on them. He loves to build gadgets. He also builds monsters, because he knows a mad scientist is supposed to, but he hasn't quite got the hang of it. All his monsters are silly rather than ferocious.

**Hit Points:** 10

**Muscle:** 2

Break Down Door: 2

Climb: 2

Fight: 5

Pick Up Heavy Thing: 2

Throw: 2

**Zip:** 4

Dodge: 4

Drive Vehicle: 4

Fire Gun: 8

Jump: 4

Ride: 4

Run: 5

Swim: 4

**Smarts:** 6

Hide/Spot Hidden: 9

Identify Dangerous Thing: 9

Read: 9

Resist Fast-Talk: 9

See/Hear/Smell: 9

Set/Disarm Trap: 9

Track/Cover Tracks: 9

**Chutzpah:** 5

Fast-Talk: 5

Pass/Detect Shoddy Goods: 5

Sleight of Hand: 5

Sneak: 5

**Shtick:**

Bag (Pockets) of Many Things: 5

## A Visit With Dr. Nutzenboltz

Dr. Nutzenboltz' monsters may be silly, but his gadgets are very clever indeed. His latest invention is the Deaf Ray. This wonderful gadget will make its target deaf for five actions (no chance to Dodge). The deaf person is immune to Fast-Talk and Hypnosis until the effect wears off. Dr. Nutzenboltz knows this, and will use the gun on himself if he thinks he is about to be talked into something he might not want to do!

When Dr. Nutzenboltz sees the characters, he will be angry at them for interrupting his experiments. "Vot are you doink in mein laBORatory?" If he does not get a satisfactory answer, he will shoot the offender with the Deaf Ray. But if someone can make a quick Fast-Talk roll, there is a Fifty Percent chance that Dr. N will be good-natured and answer questions — *unless* a question is asked about his inventions. This will convince him the characters are spies. He will then attack, pulling a weapon of some type (Animator's choice) out of his "Pockets of Many Things."

If Dr. Nutzenboltz overpowers someone, he will proceed to experiment on them. (It is legal to experiment on trespassers in Transylvania.) However, he will (gleefully) explain everything as he does it, which can give them valuable information. The Animator rolls one die for each character Dr. N experiments on, to see what he does:

1-2: Force-feeds them Monster Stew from the kitchen.

3-4: Makes them listen to Transylvanian rock music (1 die damage).

5-6: Straps them into the Electric Chair and tickles them with a feather, taking notes the whole time. (This does no damage).

When he is through with his fiendish experiments, the Doctor will put the characters into the Teleport Booth and send them to the Count's doorstep — or anywhere else the Animator thinks would be amusing.



## The Front Door

An ordinary door — closed, but unlocked. If the visitors simply turn the knob they can enter without any trouble. But if they ring the doorbell, they *are* in trouble. The button will, indeed, activate a doorbell; it will also activate a trap door. If the characters are standing directly in front of the door, the trap is located directly in front of the door. If they are located to the right of the door, the trap is to the right. If they are to the left of the door, it is to the left! And if they are spread out, it's a *big* trap door.

A successful Identify Dangerous Thing roll will warn that the button should not be pushed. If it is pushed, each character may try a Zip roll; if it succeeds, he can jump away as the trap falls open. Those who fall in will find themselves in a ten-foot-deep hole in the ground.

If the characters are being escorted by Sgt. Trotsky, the sergeant will ring the doorbell and step back. The Animator then rolls a die. On a 1, 2, or 3, the trapdoor will open and all the player characters will fall in. Sgt. Trotsky will tip his hat to them all and leave. However, on a 4, 5, or 6, it will be Sgt. Trotsky who falls in. Either way, the players are free to do what they want at that point. The sergeant is out of the picture, and Dr. Nutzenboltz will not answer the bell (he's working with one of his gadgets, and he can't hear anything).

## Room 1: The Hallway

A perfectly normal hallway, just like the one in your own home, with threadbare carpeting covered with monster tracks and broken electrical parts. Completely ordinary. Four doors lead from the hallway — see the Laboratory Map on page 102.

## Room 2: The Kitchen

All meals are prepared here, but Dr. Nutzenboltz uses this as a chemistry lab as well. There is nobody here except the characters. They will find all the usual kitchen-stuff plus some Bunsen burners, strange glassware, and even stranger chemicals in the cabinets. Everything is well-labeled, but characters will have to make Read rolls to make any sense of any of the labels.

When the players enter the kitchen, there is a large pot filled with an aromatic stew bubbling away on the stove. In addition, a strange flask filled with an odd purple concoction is bubbling away.

If anyone drinks the liquid in the flask, they will find that it tastes delicious. (In fact, it increases their Muscle by one point for the duration of this cartoon. Unfortunately, there is only enough of this liquid for one character.)

If anyone samples the stew in the pot, roll one die for each character who tried it. After that many rounds (different for each character), anyone who drinks it will become huge and ugly. (There's plenty of this stew for everyone, of course!) This is a Jekyll-Hyde formula! In Monster form, Muscle and Zip go to 6 (with all Muscle and Zip skills raised accordingly). Smarts and Chutzpah go to 1 (with all Smarts and Chutzpah skills lowered accordingly). The character becomes incredibly hostile, attacking anything in sight.

Once this cartoon ends, the character will return to normal, but for the duration of the adventure, he or she will change to the monster form at the

most inopportune moments! Whenever the character Falls Down (and whenever the Animator feels like it), the Animator should roll one die. On a 1, 2, or 3, the character changes into a monster; on a 4, 5, or 6, the character remains unchanged. Unless the other characters make See/Hear/Smell rolls each time the character changes, they won't notice anything odd about their monstrous companion until they are attacked.

However, the Monster state is fragile. Any damage — even a single hit — will cause the monstrous character to snap back to normal. And the Electric Chair (below) will cure the condition permanently.

### Room 3: The Electrical Lab

This is where Dr. Nutzenboltz conducts his electrical experiments. In the center of the room is what appears to be an electric chair. In one corner is a device that looks like a telephone booth. If the players make Spot Hidden rolls, they will also find a Ray Gun amid a batch of spare parts in a drawer. There is a Fifty Percent chance that Dr. Nutzenboltz himself is here.

The electric chair is just what it sounds like. If someone sits in it (or is pushed into it), straps on the arms and legs will automatically snap shut, holding the victim in place. There is a big switch on the wall next to the chair. If this is turned on, the chair does two dice of damage, and then immediately releases the victim. The chair is securely fastened to the floor and cannot be moved. This chair is the cure for the Jekyll/Hyde formula from the kitchen.

The telephone booth is actually a combination phone/teleportation device. If the characters have already been to the Count's castle and found the book

about the device (and they've managed to read it successfully) they can simply get in and go home, ending the game. If they haven't met all of these conditions, roll one die. On a 1, 2, or 3, the booth will act like an ordinary phone booth, connecting them with Myrt — the local switchboard operator and town gossip. (She knows everything on the Rumor Table, and will be more than happy to share her information with the characters.) On a 4, 5, or 6, anyone in the booth will be teleported instantly into Dr. Nutzenboltz' dungeon.

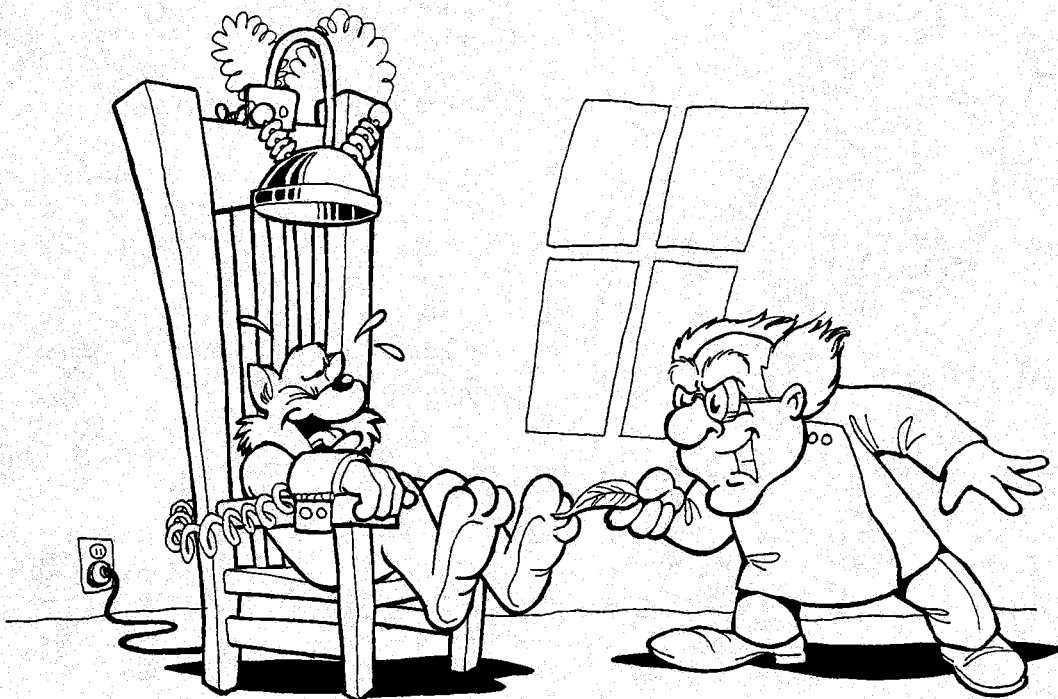
The ray gun — hidden in a drawer — is a Deaf Ray. Dr. Nutzenboltz was trying for a Death Ray but couldn't quite pull it off. If the Deaf Ray is aimed at anyone and the trigger pulled, crazy bolts of electricity arc out from its barrel. No Fire Gun roll is necessary . . . the bright-blue sparks from the Deaf Ray will even go around corners to find their target! However, the target can make a Dodge roll. But if he fails, the sparks will hit him, and he will be unable to hear a thing for five actions.

### Room 4: The Bathroom

Even a mad scientist's lab needs a bathroom. This one is perfectly ordinary except for the pet frogs living in the bathtub and the copy of *How I Did It*, by V. von Frankenstein, on a shelf.

### Room 5: The Stairway

This is a long, dark stairway, just exactly like the stairway that goes down to the Count's dungeon. It should be described in just exactly the same way, winding on forever into the blackness . . . Finally, it reaches the dungeon.





## Room 6: The Dungeon

*(Everyplace in Transylvania has a dungeon!)*

This is where Dr. Nutzenboltz keeps his most dangerous monsters (as well as his failed experiments). There is a Fifty Percent Chance he will be here himself, if he has not been encountered earlier. The dungeon is dark and cluttered with strange pieces of machinery. If the players say they are looking for *anything* mechanical — except, of course, for a means of transportation — there is a Fifty Percent chance they will find it. They will even find a prototype Deaf Ray here. It is too big to be carried, but it is mounted on a swivel and can be used on anybody in the room. If it is fired without a specified target, the blue sparks will bend and hit *someone*. Roll randomly. If the first target Dodges, roll for someone else, and so on!

The players will only find one monster here — the others have all escaped. The one that remains is an insurance salesman — the most dangerous monster in the lab. The insurance salesman will follow the characters everywhere, trying to Fast-Talk them into buying insurance policies. He will not quit until the players make him Fall Down. He has been hit by the Deaf Ray so often that he cannot hear the word “No,” which is a great help in his work.

## Room 7: The Cells

The cells are heavily barred, though a smaller than human-sized character will have no trouble slipping between the bars. However, Dr. Nutzenboltz feels it is cruel to keep monsters in little tiny cells, so he uses them for closets — all except the biggest cell, which is his bedroom. The characters will find him there if they have not encountered him earlier.

## The Big Finish

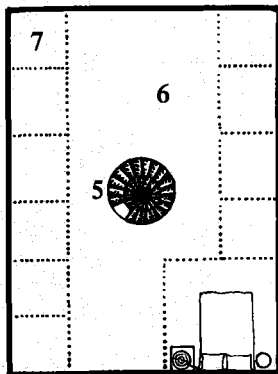
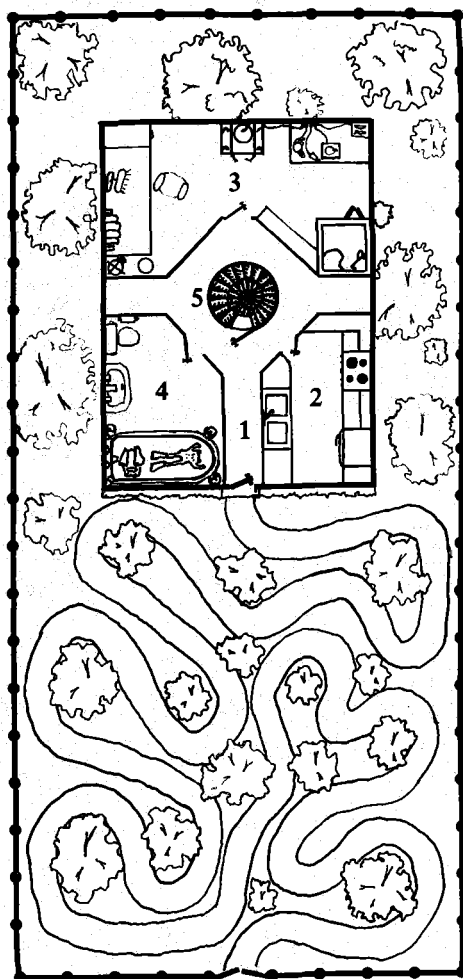
If the players got the Count to come back with them, the Big Finish is their triumphant return to Anytown . . . either atop a giant bat, or in a shower of multi-colored sparks from the teleportation device! The fade-out comes as everyone at the cartoon company applauds their success and shakes hands with the Count — soon to be a cartoon star!

If the players failed to get the Count to come back with them, but stole his treasure instead, the Big Finish is a fade-out with the characters on their pile of treasure. And in a dark corner, a red-eyed rat with false vampire teeth watches and says “I’ll get you yet!”

And if the players really failed totally, Sgt. Trotsky can grab them and drag them back to the lab . . . where some of Dr. Nutzenboltz’ monsters can grab them and bring them to the Doctor . . . who will laugh madly and throw them into his teleportation chamber . . . sending them to the silliest place the Animator can think of to end the cartoon.

## Plot Points

Any player who makes the Count Fall Down gets two Plot Points. Anyone who Fast-Talks or Hypnotizes the Count into coming along with the party gets one Plot Point. Anyone who defeats Dr. Nutzenboltz or the insurance salesman gets one Plot Point. Anyone who makes Sgt. Trotsky (or any other citizen of Bloodburg) Fall Down loses a Plot Point.



### Dr. Nutzenboltz' Laboratory

1. The Hallway
2. The Kitchen
3. The Electrical Lab
4. The Bathroom
5. The Stairway
6. The Dungeon
7. The Cells

## The Insurance Salesman

**Description:** This is Dr. Nutzenboltz's most hideous creation. He is human (at least in appearance). He stands nearly six feet tall. He wears a dull gray suit (to match his dull gray personality). He drones on endlessly about policies, and security, and benefits. Even in the midst of a fight, he will keep trying to sell a character a policy.

**Beliefs & Goals:** Sell that policy!!

**Hit Points:** 12

**Muscle:** 4

Break Down Door: 4

Climb: 4

Fight: 4

Pick Up Heavy Thing: 4

Throw: 4

**Zip:** 4

Dodge: 4

Drive Vehicle: 4

Fire Gun: 4

Jump: 4

Ride: 4

Run: 4

Swim: 4

**Smarts:** 1

Hide/Spot Hidden: 2

Identify Dangerous Thing: 2

Read: 8

Resist Fast-Talk: 8

See/Hear/Smell: 2

Set/Disarm Trap: 2

Track/Cover Tracks: 2

**Chutzpah:** 6

Fast-Talk: 9

Pass/Detect Shoddy Goods: 9

Sleight of Hand: 6

Sneak: 6



## Night Encounter Table

### Roll One Die:

1: The characters have chosen to investigate the jail. There, they run into Sgt. Trotsky. He will be sleepy, but not so sleepy that he loses sight of the fact that his job is to catch the monsters who have escaped from the laboratory. He will immediately shout a warning and try to catch the players. If he succeeds in chasing and subduing them, they will hauled back to the lab and delivered to Dr. Nutzenboltz.

2-4: The characters have entered a normal residence. The Animator should make another die roll to determine the reaction of the people in the house. On a roll of 1 or 2, the people in the house are friendly and will reveal information from the Rumor Table (one rumor per residence), answer what questions they can, and offer to put the visitors up for the night. On a roll of 3-6, the people in the house run from the house, screaming at the top of their lungs — "They're here! They've come for us! Vampires! Monsters! We're doomed!"

5-6: The characters have entered a public building (inn, store, or whatever the Animator chooses. They will encounter several people in each public building they enter. The Animator should roll one die to determine the reactions of *all* the people in the building. On a roll of 1-4, the characters find a friendly NPC. On a 5 or 6, the NPCs do the screaming and running bit.

## Day Encounter Table

### Roll One Die:

1: The characters meet Sgt. Trotsky. He has the only gun in town (a huge blunderbuss). He will level it at them and say: "Right, back to the lab for you birds. The Doctor warned me you'd be heading this way and I was ready for you and I'm too smart for the likes of you, eh? Come on now, march!" He will make every effort to catch the characters and return them immediately to the laboratory.

2-3: The NPC runs away, screaming: "The monsters . . . The monsters are here! The work of the evil Doctor . . . They've come for us! Run away! Run away!"

4-6: The NPC volunteers information from the Rumor Table. If the visitors ask specific questions, the NPC will make every effort to answer them. Bear in mind, however, that the natives of Bloodburg aren't terribly bright, and they are very superstitious. (In fact, they'll probably run in terror if one of the characters is a black cat; they'll probably chase down a bird for its wishbone, or a rabbit for its lucky rabbit's foot.) On the whole, they don't know much about what's going on in and around their town.



## Rumor Table

In town, the characters can learn several things from the villagers. Whenever they are in Bloodburg and things seem to be slowing down, or the encounter tables say so, the Animator should roll one die to determine which rumors the players hear:

1: There's been a big escape from Dr. Nutzenboltz's laboratory. No one is sure just how many monsters got out, or which ones, but Sgt. Trotsky is out looking for the escaped monsters even now. (Actually, there aren't any monsters in Bloodburg — unless the Animator wants to create them. Sgt. Trotsky, the inhabitants of the town, and the players don't know this, however.)

2: The Count is believed to be a vampire. That's why there's so much garlic all over the place. He's quite old and has been terrorizing the villages in this area for centuries.

3: Dr. Nutzenboltz has lots of machines, including one that makes people disappear and reappear elsewhere.

4: The Count is quite wealthy, having taken money, jewels and who knows what else from his countless victims.

5: Dr. Nutzenboltz is a mad scientist. His lab is said to be filled with strange potions, not to mention monsters of all sorts.

6: The Count has been seen changing into a huge winged creature — like a bat only many times bigger.

# Feature Film:

# Mars Needs Creampuffs

*by Warren Spector  
inspired by Greg Costikyan*



## Cast Of Characters

The Animator and any number of players. Players can choose any sorts of characters they want, but characters whose Beliefs & Goals involve food will be fun. The player characters work for the Space Aeronautics Patrol Squad — or SAPS, for short — an organization devoted to the study of Outer Space. They all know each other and work together. Ignore Natural Enemy pairings. The characters are issued special SAPSuits consisting of a pink space suit made of a miracle wonder plastic that stretches like crazy, a pink leather aviator helmet, and a clear plastic bubble-shaped helmet.

The Animator takes on the roles of Do-Nut (a little green baker from Mars), Mar-Vin (his incredibly stupid assistant), an army made of bread, Mayor Beauregard G. Hogwash, Whitebread Milquetoast (the City's newly-crowned Kruller King), Dora Flora (a society matron), and assorted citizens of the galaxy.

## Location

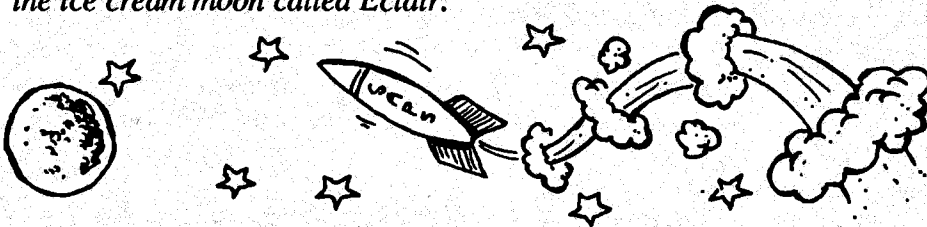
The first part of the adventure takes place in The City. The second part takes place in Outer Space. The Big Finish takes place on the planet Eclair or on the planet Prune or on Mars or on Earth or on . . .

# Situation

A new moon has been spotted orbiting the planet Mars. This new moon seems to be made of ice cream. Now, a Martian flying saucer has been spotted hovering above The City. Since the saucer's appearance, The City has been thrown into a panic by the appearance of a strange army of "Dough Boys" (see page 107). SAPS officials figure the Martian plans to disrupt the festivities scheduled for later today at the newly-completed Kruller King Building.

To celebrate the completion of the building, Mayor Beauregard G. Hogwash announced the First Annual Kruller King Cake-off and Calorie Count. All the bakers in The City were invited to enter their finest pastries. After careful taste-testing, The Mayor selected the one he thought was best. Today, the winner of the contest will be crowned The City's Kruller King.

*Secret: Do-Nut, the Martian, is actually a baker by trade, known throughout the galaxy for his Martian Creampuffs Supreme. He's insulted because he wasn't invited to take part in the Kruller King Cake-off. He's so insulted, he plans to kidnap the Earth's Kruller King and destroy the entire planet. Do-Nut will head for planets unknown to gather the instruments of destruction necessary to destroy an entire planet. His first stop will be on the planet Prune (a mistake), the second will be on the ice cream moon called Eclair.*



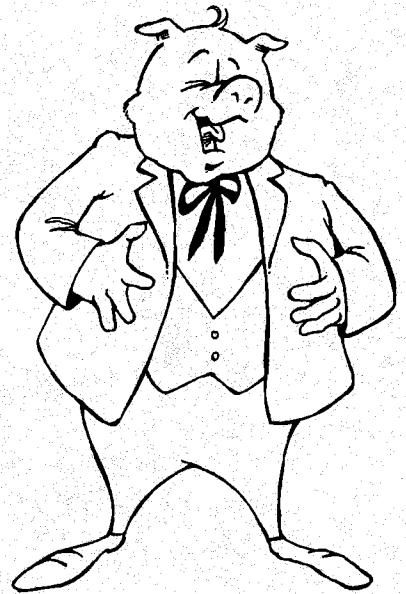
## Object Of The Adventure

The first part of the adventure is a big fight to get players in the *Toon* spirit. The SAPS must fight their way through an army of Dough Boys and reach the Kruller King Building in time to rescue the Kruller King — or try. (If you're short of time, this part of the adventure can stand alone and be run as an entirely separate cartoon.)

Once they've dealt with the Dough Boys, the players have to figure out the connection between the new Martian moon, the Martian saucer spotted in The City, and the festivities at the Kruller King Building. (The connection should be intuitively obvious to the most casual observer!) If anything threatens the Earth, they have to put a stop to it. In order to do all this, the players will have to follow the Martian into Outer Space and prevent him from making good on his threat to destroy the Earth. If possible, SAPS officials would like the players to bring the Martian back to SAPS HQ.

## The Plot

Begin by telling the players about the appearance of the Martian flying saucer. There are reports of a strange army running amok in The City. (Don't describe the army; let the players discover for themselves what sort of enemy they're up against.) The players are to make their way to the Kruller King Building, believed to be the focal point of all the strange activity.



## Mayor Beauregard G. Hogwash

**Description:** A very fat, loudmouthed politician pig. He doesn't walk; he waddles. He doesn't talk; he lectures. He isn't stupid, just a little dense.

**Beliefs & Goals:** There is nothing as sweet as my own voice. Everyone should listen to me and do exactly as I say. Food is good. Eat long and prosper.

**Hit Points:** 8

**Muscle:** 3

Break Down Door: 3

Climb: 3

Fight: 5

Pick Up Heavy Thing: 3

Throw: 4

**Zip:** 1

Dodge: 2

Drive Vehicle: 5

Fire Gun: 4

Jump: 1

Ride: 1

Run: 2

Swim: 1

**Smarts:** 6

Hide/Spot Hidden: 6

Identify Dangerous Thing: 6

Read: 8

Resist Fast-Talk: 9

See/Hear/Smell: 6

Set/Disarm Trap: 6

Track/Cover Tracks: 6

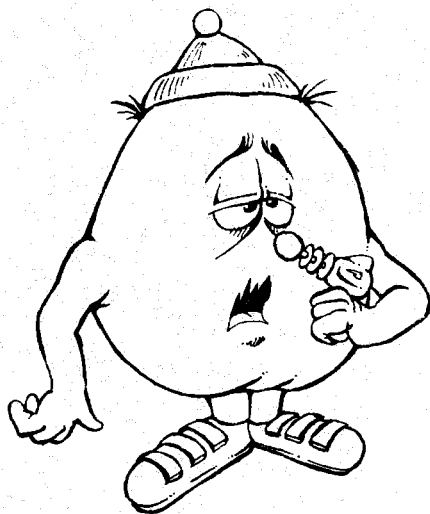
**Chutzpah:** 6

Fast-Talk: 9

Pass/Detect Shoddy Goods: 9

Sleight of Hand: 6

Sneak: 6



## Mar-Vin, Do-Nut's Assistant

**Description:** A big, dumb green Martian. Looks a lot like every other Martian, only bigger.

**Beliefs & Goals:** Duh.

**Hit Points:** 12

**Muscle:** 6

Break Down Door: 9

Climb: 9

Fight: 9

Pick Up Heavy Thing: 9

Throw: 9

**Zip:** 1

Dodge: 1

Drive Vehicle: 5

Fire Gun: 7

Jump: 1

Ride: 1

Run: 1

Swim: 1

**Smarts:** 1

Hide/Spot Hidden: 1

Identify Dangerous Thing: 1

Read: 1

Resist Fast-Talk: 4

See/Hear/Smell: 7

Set/Disarm Trap: 1

Track/Cover Tracks: 1

**Chutzpah:** 1

Fast-Talk: 1

Pass/Detect Shoddy Goods: 1

Sleight of Hand: 1

Sneak: 1

**Shticks**

Change Shape: 7

Disguise: 9

Teleport: 8

## That Was No Lady . . .

The City seems deserted as the players make their way toward the Kruller King Building. Suddenly, they notice something odd — a little old lady gesturing toward them from the upper girders of a construction site. She has an umbrella in one hand and a disintegrator ray (two dice of damage) in the other!

*Secret: The little old lady looks just like Dora Flora, a character the players will meet later in the adventure. In fact, it isn't Dora at all. It's really Mar-Vin the Martian assistant.*

The construction site is littered with machinery (cranes, steamrollers, elevators, forklifts, jackhammers), plus anything else you'd expect to find at a construction site — hammers, nails, screwdrivers, dynamite, girders, concrete, etc.

If the players head for the construction site, the little old lady will fight for a while (just long enough for the players to get a good look at her) and then she will disappear — literally. (She has the Teleport Shtick.) The players will have no idea where she went.

If the old lady Falls Down before she has a chance to Teleport away, the players can take her ray gun and umbrella. The umbrella will protect characters from rain, but it's also a portable jet-pack — of course, it will take a Drive Vehicle roll to make it work and it will run out of gas at the funniest possible moment.

*Secret: When the pack runs out of gas, it will just stop in mid-air (see "Running Out of Gas," p. 52). The player has two obvious choices: Wait up in the wild blue yonder for a fire truck with a ladder to come to the rescue, or let go of the pack and drop like a rock. Players will no doubt come up with other crazy things to do. That's fine. Just make sure something funny happens.*

If the little old lady Falls Down, a little yellow bean will roll out of her pocket. This is a beanstalk bean. If planted, it will grow and grow forever. (The players can use this to follow the Martian into Outer Space later in the adventure.) If it is swallowed, the beanstalk will start to grow inside the player who swallowed it. It will stop growing once the player has stretched to about 30 very skinny feet. This newly-gained height can be used just once. The second time a stretched player tries to do something that requires abnormal height, the beanstalk will shrivel up and the player will shrink back to normal size.

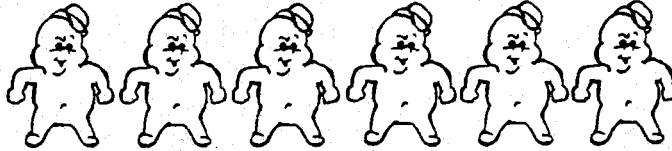
## Over There With The Dough Boys

Right after the episode with the little old lady (whether she disappeared or the players made her Fall Down), the characters will hear the tramp, tramp, tramp of feet — lots of them. Then the Dough Boys appear from around a corner. There are about a thousand of them . . . all about two inches tall. The Dough Boys are chubby little guys made of dough with cherries for eyes.

The Dough Boys can't be Fast-Talked or befriended in any way. They do just one thing — Fight (one point of damage each time they hit). They'll swarm all over the heroes for a while, with a bunch attacking each one, but at two inches tall there isn't much they can do. (You don't have to roll for each Dough Boy — there are thousands of them — just roll once for each player involved in the fight. If the roll succeeds, the player takes one point of damage.)

After a while (if the action slows down, or the players get rid of a dozen or so Dough Boys, or whenever the Animator feels like it), the remaining Dough Boys will start rolling around on the ground. They'll merge with one each other until a baker's dozen (13) Big Dough Boys, about human size, remain. Each Big Dough Boy will fight from a distance by pulling hunks of dough from its body and throwing them at the players (one die of damage), and at close range by simply making Fight rolls (also one die of damage).

After another while (when the action slows, or the players have dealt with five Big Dough Boys), the remaining Big Dough Boys will begin rolling on the ground, merging into one Huge Dough Boy 30 feet tall. The Huge Dough Boy will just wade in among the characters and make Fight rolls (two dice of damage whenever it hits — and it can attack two players at once).



## Dealing With The Dough Boys

Guns don't work against Dough Boys, but other weapons do:

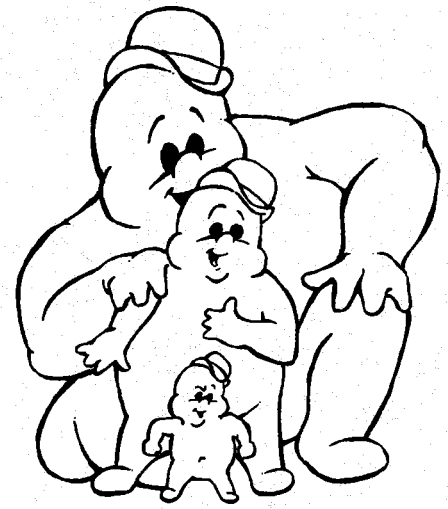
Knives and swords will slice Dough Boys up — but each slice will keep fighting until the Dough Boy runs out of Hit Points. (Players make one Fight roll against all of the slices — they still count as one Dough Boy in game terms. All of the slices make just one roll against any character they Fight. The slices are just for effect and have no effect on play unless the Animator wants them to.) Baseball bats, clubs, and fists will pound the Dough Boys flat, but they'll rise (like real bread dough), and come back for more until all their Hit Points are gone. Heat will bake the Dough Boys solid. A flamethrower will turn an army of Dough Boys immobile (and quite delicious) with just one successful Fire Gun roll.

Characters can eat Dough Boys. One bite can be taken for each successful Fight roll made. Each Dough Boy consists of as many bites as it has Hit Points. Eating Dough Boys is risky; they're full of yeast and after downing ten hit points' worth of them, even the hungriest character will blow up like a balloon — stuffed to the point of being boggled. (One pin prick will deflate the fattest character.)

Once a Dough Boy Falls Down, it doesn't come back. It collapses forever into a mound of gooey dough.

Players can try to climb right into a Dough Boy. There's nothing inside the Dough Boys except dough and a small space at the center just big enough for a character. Only the tiniest characters will be able to climb into two-inch tall Dough Boys, but just about any character can climb into a bigger Dough Boy. Once inside Dough Boys, characters can work them like puppets!

Finally, players can take advantage of the fact that bread dough — even living bread dough — isn't very bright. Players can try to disguise themselves as Dough Boys. Moments after the fight begins there'll be dough all over the place. All players have to do is gather enough dough to cover themselves and wrap themselves up in it. This doesn't require the Disguise shtick, but it won't fool anything smarter than a Dough Boy. If characters disguise themselves as Dough Boys, their costumes will become real live Dough Boys fifty percent of the time when players drop the disguise. The other fifty percent of the time, the Dough Boy costume simply collapses in a gooey mound.



## The Dough Boys

**Description:** These fellows are made of raw bread dough, brought to life through some process known only to Martian chefs. Dough Boys start out really little — about two inches tall. They have the ability to combine and form bigger versions of themselves. They generally merge into human-size and monstrous Dough Boys.

**Beliefs & Goals:** Do what the Martians say to do.

**Hit Points:**

Dough Boys — 1

Big Dough Boys — 6

Huge Dough Boys — 24

**Muscle: 1**

Break Down Door: 1, 3, 9

Climb: 1, 3, 9

Fight: 1, 6, 9

Pick Up Heavy Thing: 1, 3, 9

Throw: 1, 6, 9

**Zip: 2**

Dodge: 4, 3, 2

Drive Vehicle: 1, 1, 1

Fire Gun: 8, 8, 8

Jump: 4, 3, 2

Ride: 4, 3, 2

Run: 4, 6, 9

Swim: 1, 1, 1

**Smarts: 1**

Hide/Spot Hidden: 1

Identify Dangerous Thing: 1

Read: 1

Resist Fast-Talk: 9

See/Hear/Smell: 1

Set/Disarm Trap: 1

Track/Cover Tracks: 1

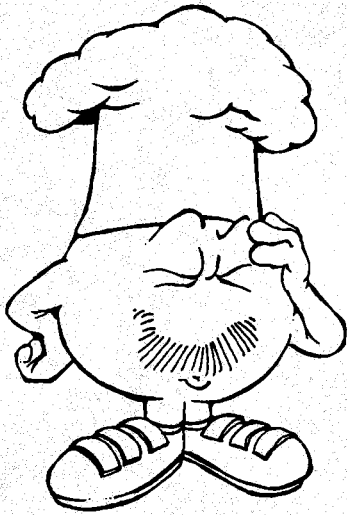
**Chutzpah: NA**

Fast-Talk: NA

Pass/Detect Shoddy Goods: NA

Sleight of Hand: NA

Sneak: NA



## Do-Nut, The Little Green Baker From Mars

**Description:** A little green man wearing a little wool cap and sneakers.

**Beliefs & Goals:** I'm the greatest baker ever and I'll fry anyone who says I'm not. Pastry is good. Pastry should be seen and not eaten.

**Hit Points:** 11

**Muscle:** 6

Break Down Door: 6

Climb: 6

Fight: 8

Pick Up Heavy Thing: 6

Throw: 7

**Zip:** 6

Dodge: 6

Drive Vehicle: 9

Fire Gun: 7

Jump: 6

Ride: 6

Run: 7

Swim: 6

**Smarts:** 4

Hide/Spot Hidden: 4

Identify Dangerous Thing: 5

Read: 4

Resist Fast-Talk: 8

See/Hear/Smell: 7

Set/Disarm Trap: 6

Track/Cover Tracks: 4

**Chutzpah:** 6

Fast-Talk: 6

Pass/Detect Shoddy Goods: 6

Sleight of Hand: 6

Sneak: 6

## The Kruller King Building

Once they've dealt with the Dough Boys, the players will have no trouble reaching the Kruller King Building. In front of the building is a rickety stage. On the stage is a table and on the table is a pastry — the winning entry in the Kruller King Cake-Off and Calorie Count. This is a really huge, silly-looking thing made of ice cream, whipped cream, potato chips, hair curlers, and automobile parts. Anyone who falls into this concoction will land on a spring, go flying high in the air, land on the funniest thing (or character) available and take one die of damage. Sharing space on the stage with the pastry are Mayor Beauregard G. Hogwash, Dora Flora (a society matron out to snag a husband), and Whitebread Milquetoast, the Kruller King.

By the way, Dora Flora looks just like the old lady the players saw brandishing a ray gun just before they ran into the Dough Boys.

*Secret:* Dora Flora was nowhere near the construction site when the players saw the old lady with the ray gun. The players spotted Mar-Vin, the Martian's very stupid assistant, disguised as Dora Flora.

If the players make any move against Dora they'll find she's pretty tough for a society matron. She's got a mean right hook and uses her umbrella the way Babe Ruth used a baseball bat. She'll knock the block off any character who tries to lay a hand on her. ("You brute! You boulder! I'll teach you a lesson you won't soon forget . . ." Pound, slam, bang.)

If the players try to tell the Mayor they saw Dora carrying a ray gun and directing an army of unbaked bread, he'll pooh-pooh the whole idea. (He'll be equally skeptical of the Martian threat.) A Fast-Talk or Hypnosis roll will convince the Mayor that Dora's a Martian; he might even attack her, but she'll misinterpret his actions as flirtation and won't fight back. Of course, when she comes back from Falling Down, the players will have a mean little old lady to deal with.

Eventually, things will either have settled down or reached a fever pitch. Once either extreme is reached, Whitebread Milquetoast, the new Kruller King, will shout, "Look, up in the sky!"

## The Martian Saucer Appears!

All eyes turn to the heavens. There, hovering above the building, is a flying saucer. The saucer moors itself to the antenna atop the Kruller King building. A Martian appears and descends to the balcony of the buildings penthouse. His voice booms over a loudspeaker: "You have insulted me, puny Earthlings. I am the greatest pastry chef in the galaxy. I will hold this building hostage until you name me Kruller King. If you refuse, your planet and all its pastry will be destroyed! Heed my warning."

With this, the Martian disappears inside the building. The Kruller King leaps to his feet, shouting in his silly French accented-voice: "'Ow dare you insult me lahk zees! I am ze greatest bakeur! I weel show you!" And he rushes into the building. The Mayor quickly confers with Dora Flora and then turns to the SAPS, saying: "We will beard the lion in his den. Will you help us?"

The Mayor and Dora charge after the Kruller King. After a moment, the flying saucer will blast off, pulling the building along — with the Kruller King, the Mayor, and Dora Flora aboard! The heroes will have to pursue the Martian (and the Kruller King Building) into Outer Space.

SAPS expects all its members to act heroically, and what could be more heroic than saving the Earth? It would never occur to a SAPS member to say no to a request to save the world. The Animator should feel free to erase any character who doesn't want to follow the fiendish Martian. The erased character will Fall Down and return to the game aboard the Kruller King Building along with the other player characters.

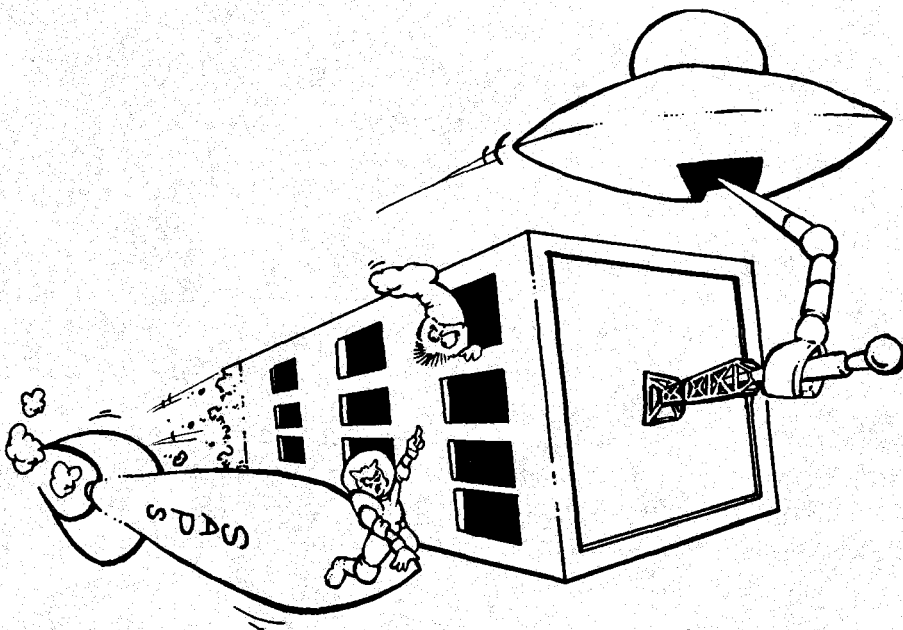
## Not So Hot Pursuit

One way or another, the players should make their way into the building:

If they charged right in behind the Mayor and Dora Flora, there's no problem. They're in.

If they didn't charge in, have a remote-control SAPS helicopter arrive. (The players can pilot the helicopter into Outer Space or they can allow the chopper to take them to the Rocket Launch Pad just Outside of Town.) At the Rocket Launch Pad, they'll be loaded into a SAPship and blast off in hot pursuit of the Martian and his captives. (Use the rocket ship description on page 70.)

If they give chase in the helicopter or SAPship, a successful Drive Vehicle roll will allow them to moor their ship to the antenna, alongside the flying saucer. (The saucer is empty — the whole operation is running on autopilot.) A successful Drive Vehicle roll will also allow them to pull up alongside so they can climb in a window, or pretend to be traffic cops, or anything else they can think of to do alongside the building. A failed Drive Vehicle roll will result in the SAPship ramming into the side of the building . . . and plunging right out the other side! The Animator should describe the looks of amazement on the faces of Do-Nut, Marvin, and anyone else inside the Kruller King Building — it isn't everyday you see a rocket ship blasting through a building!



## Exploring The Kruller King Building

However they get inside, the players can enter the building on any floor. Animators who value their sanity will keep all of the player characters together and try to get them in on the ground floor. (Animators who don't care about things like sanity can do anything they want.)



## Dora Flora, The Society Matron

**Description:** A little old lady who dresses like something out of the 1920s (which she is). Carries an umbrella which she uses as a weapon (one die of damage).

**Beliefs & Goals:** Be polite, but don't take any guff from anybody — especially young whippersnappers. Find a husband — preferably one who's rich and powerful. An Earthling would be nice, but who can afford to be picky?

**Hit Points:** 7

**Muscle:** 3

Break Down Door: 3

Climb: 3

Fight: 9

Pick Up Heavy Thing: 3

Throw: 3

**Zip:** 4

Dodge: 4

Drive Vehicle: 4

Fire Gun: 4

Jump: 4

Ride: 4

Run: 4

Swim: 4

**Smarts:** 5

Hide/Spot Hidden: 5

Identify Dangerous Thing: 7

Read: 9

Resist Fast-Talk: 8

See/Hear/Smell: 7

Set/Disarm Trap: 5

Track/Cover Tracks: 5

**Chutzpah:** 1

Fast-Talk: 1

Pass/Detect Shoddy Goods: 1

Sleight of Hand: 1

Sneak: 1





## Whitebread Milquetoast

**Description:** A puny little fellow. Wears chef's outfit and big moustache. Speaks with a thick (and very silly) French accent.

**Beliefs & Goals:** Pastry is more important than life. Milquetoast cares more about his title — Kruller King — than he does about his life. He'll risk any danger to prove he deserves the title.

**Animators:** It would be in keeping with Milquetoast's character to have him insist on a baking contest aboard the Kruller King building. Milquetoast could try to create his own Dough Boy — with disastrous results.

**Hit Points:** 7

### Muscle: 1

- Break Down Door: 1
- Climb: 1
- Fight: 2
- Pick Up Heavy Thing: 1
- Throw: 4

### Zip: 6

- Dodge: 6
- Drive Vehicle: 6
- Fire Gun: 6
- Jump: 6
- Ride: 6
- Run: 6
- Swim: 6

### Smarts: 4

- Hide/Spot Hidden: 4
- Identify Dangerous Thing: 8
- Read: 5
- Resist Fast-Talk: 7
- See/Hear/Smell: 6
- Set/Disarm Trap: 7
- Track/Cover Tracks: 4

### Chutzpah: 1

- Fast-Talk: 1
- Pass/Detect Shoddy Goods: 5
- Sleight of Hand: 5
- Sneak: 7

The players get inside just in time to see Dora Flora charging for the stairs at the back of the building. Also against the back wall are two elevators. The players will see the Mayor run straight into the one on the left.

As soon as the elevator doors close, the doors of the elevator on the right will open and the Mayor will pop out again. He will start blasting the players with a strange looking ray gun — it's a Miniaturizer. Anyone hit takes no damage, but instantly becomes six inches tall. The effect can last for the entire adventure or until the Animator decides it would be funny to have it wear off. As soon as one of the player's has been hit by the miniaturizing ray, the Mayor will retreat into the elevator and get away.

*SECRET: It should be obvious that this isn't really the Mayor, but Mar-Vin, the Martian's assistant, in another disguise. Each time the SAPS reach a new floor, roll one die: On a 1, 2, or 3, the real Mayor (or Dora) appears; on a 4, 5, or 6, Mar-Vin will show up disguised as the Mayor (or Dora) and fire one of his ray guns (see sidebar, page 115). After he's hit one of them, Mar-Vin will Teleport away (to the penthouse, but the players don't know that). As soon as he's gone, have the real Mayor (or Dora) show up. Then watch the fun begin as the players blast their friends!*

By the time the heroes reach the third floor, they should be so spooked they'll either shoot at the Mayor and Dora without even thinking or be so confused they won't shoot and Mar-Vin will get a clear shot at them. Eventually, everyone in the building, including the players' fellow Earthlings, could end up against them!

## Going Up In Levels

The Kruller King Building is three stories tall. There are two elevators on the back wall and a stairway connecting each of the floors. Each floor serves a different purpose:

Level 1: Ground level pastry shops, kitchen facilities.

Level 2: Storage — cherries, chopped nuts, sauces, milk, eggs, flour, mixed-but-raw dough, kitchen facilities.

Level 3: Penthouse living quarters, kitchen facilities, the Martian control-room.

The Kruller King building has all the modern conveniences, including air-conditioning. This means there is always air inside the building. Holes punched in the walls by rocket ships, ray gun blasts, and flying characters have no effect on the air inside. If something happens to the air-conditioning system, well, that's another story.

Don't forget that the SAPS all have their SAPsuits, so they can breathe in Outer Space. And characters who fail their Smarts rolls can survive in a vacuum because they are too stupid to realize they can't. The Martians don't have to worry about air — they grew up in a vacuum.

## Level 1: The Cakemaker and the Dough Boys

The ground floor houses several pastry shops, each specializing in a different kind of sweet. There's a chocolate shop, a cake shop, a cookie shop, an ice cream parlor, etc. (If the players name any kind of pastry or sweet, there will be a shop selling it here.) In each shop, the SAPS will encounter a SourDough Boy creating deadly pastries (see sidebar).

In the chocolate shop, a SourDough Boy is stuffing cherry bombs in the cherry-filled chocolates (one point of damage per chocolate eaten or thrown). In the cake shop, a SourDough Boy is whipping up a batter made with gunpowder instead of flour (one die of damage when thrown or eaten). In the cookie shop, a SourDough Boy is baking cookies rock hard — the better to throw them accurately (one die of damage when thrown). In the ice cream parlor a SourDough Boy is making sundaes by squirting the ingredients (whipped cream, ice cream, a strange green sauce), from odd dispensers into bowls. The dispensers look (and work) suspiciously like guns (one point of damage each time a character is hit). The strange green sauce turns players green — handy if anyone wants to pretend to be a Martian. The effect lasts until the end of the cartoon.

If the players go into any of the shops, the SourDough Boy inside will try to sell them dangerous food items which will blow up or otherwise cause trouble when eaten or thrown. The only way to avoid trouble with the SourDough Boys is to trade something for their wares. Players can trade any one item in their possession for one item from the SourDough Boy. If they refuse to trade, the SourDough Boys will attack, using their deadly wares as weapons. The SourDough Boys can be Fast-Talked out of their wares and their weapons. (A failed Fast-Talk roll or a SourDough Boy's successful Resist Fast-Talk roll will result in a Fight.)

If the players choose not to go into the shops, the SourDough Boys will come after them — pelting them with their wares. Either way, the players will have to deal with these guys. Luckily, the SourDough Boys won't follow them to the second or third levels. They'll just go back to their stores and wait for more customers — what did you expect from characters with whipped cream for brains?

## Level 2: Assorted Nuts

This level is used to store all the stuff necessary to concoct any sort of pastry. There is a room full of cherries — loose, of course. When the door is opened, the cherries will come pouring out. Another door opens into a room filled with chopped nuts. Yet another door opens onto a room containing huge vats of chocolate and strawberry sauce. Milk, eggs, and flour are stored on this floor as well, along with raw dough. Finally, this is the main kitchen level.

Mar-Vin will be found here trying to bake a cake — and having very little luck at it. He'll start a messy food fight here unless the players beat him to it. Use your judgment when it comes to the amount of damage done by various types of foods used as weapons. Little stuff should do about a point of damage; whole cakes, nuts fired from nutcrackers, etc. might do one die of damage, and so on. If the players get the upper hand, Mar-Vin will start firing a Gigantizer ray gun at them.

If the players give Mar-Vin too hard a time here (Animator's decision), A DoughBot (see page 112) will pop out of one of the many ovens found on this floor.

*Secret: Do-Nut is inside the DoughBot, controlling its actions.*

There's really only room for one character inside the DoughBot, but if one of the player characters jumps into the DoughBot with Do-Nut, the Martian will start fighting and the DoughBot will go haywire and start attacking everybody in the room — Martian and Earthling alike. If you want, it could even thrash around enough to get all the players stuck to its gooey sides, break through a wall, and go off into Outer Space! Players who make a Fight roll can break free and "Swim" back to the building.



## SourDough Boys

**Description:** SourDough Boys are just like ordinary (human-sized) Dough Boys except they have something resembling a brain — actually, it's whipped cream, but that's more than Dough Boys usually have. There are a few differences in play between SourDough Boys and regular Dough Boys: SourDough Boys can use Smarts skills and have lots of Chutzpah. SourDough Boys talk; regular Dough Boys don't.

**Beliefs & Goals:** Make and sell stuff. Anybody who doesn't want to buy my stuff has to be convinced to buy it. Anybody who can't be convinced to buy my stuff has to get hit. And that's all there is to that.

**Hit Points:** 6

**Muscle:** 3

Break Down Door: 3

Climb: 3

Fight: 6

Pick Up Heavy Thing: 3

Throw: 6

**Zip:** 3

Dodge: 3

Drive Vehicle: 3

Fire Gun: 8

Jump: 3

Ride: 3

Run: 6

Swim: 1

**Smarts:** 5

Hide/Spot Hidden: 5

Identify Dangerous Thing: 5

Read: 7

Resist Fast-Talk: 7

See/Hear/Smell: 7

Set/Disarm Trap: 9

Track/Cover Tracks: 5

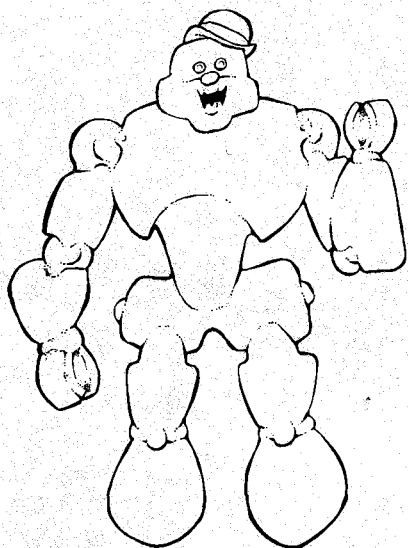
**Chutzpah:** 6

Fast-Talk: 8

Pass/Detect Shoddy Goods: 8

Sleight of Hand: 9

Sneak: 9



## The DoughBot

**Description:** The DoughBot is made of dough and stands ten feet tall. It has the power to Change Shape, but it can't do this (or anything else) unless someone climbs inside and operates it. If the DoughBot Falls Down, its operator is unharmed, though it may take awhile to get free of all the dough. A character whose DoughBot has just Fallen Down is Boggled.

A successful Change Shape roll allows the DoughBot to change into a tank, a cannon, or anything the operator wants. A failed Change Shape roll will turn the DoughBot into something totally unthreatening and very silly — an ironing board, a giant petunia, a baby carriage . . .

**Beliefs & Goals:** Identical to its operator's Beliefs & Goals.

**Hit Points:** 12

**Muscle:** 6

Break Down Door: 8

Climb: 6

Fight: 8

Pick Up Heavy Thing: 8

Throw: 6

**Zip:** 3

Dodge: 5

Drive Vehicle: 3

Fire Gun: 7

Jump: 5

Ride: 3

Run: 5

Swim: 3

All Smarts and Chutzpah skills are the same as the operator's.

**Shticks:**

Change Shape: 7

If the players look like they're going to defeat the Martians, Do-Nut will leap out of the DoughBot (having first steered it back to the Kruller King Building, if it ended up in Outer Space), and hop into one of the many huge, identical ovens on this level, dragging Mar-Vin along. The DoughBot will stop in its tracks. When they examine the oven, the players will discover the Martian is gone. The oven — big enough to hold all the characters — has been transformed into a teleportation device by the Martian. If the players have trouble figuring this out, tell them.

Before the players have a chance to follow the Martian by jumping into the oven, the DoughBot will get even gooier than usual and collapse, burying this level in batter. The characters can still move, but it isn't easy wading through thick batter. Swimming may be easier (if the players have decent Swim scores).

The ovens — about a dozen — are all covered with dough. They all look identical. There is no way to tell which oven is the teleportation device. If the players are foolish enough to try to use one of the ovens as a teleportation device, apply the Fifty Percent Rule. On a 1, 2, or 3, they actually managed to find the teleportation oven. On a 4, 5, or 6, they picked a real oven. Anyone who jumps in a real oven takes one die damage. Hot stuff!

The teleportation oven zaps players to the penthouse, where they'll find Do-Nut, Mar-Vin, the Kruller King, The Mayor, and Dora Flora.

If the players don't jump into the right oven, they'll have to climb up the outside of the building, or use their own Teleport shticks, or think of some clever way to get to the penthouse — the stairs and elevators don't go up that high. (The building was designed to keep the riff-raff out of the Kruller King's hair.) There is a secret elevator from the second level to the penthouse. Players will have to make a Spot Hidden roll to find it. If they do, roll one die. On a 1, 2, or 3, the players figure out how to work the elevator; on a 4, 5, or 6, they push the wrong button and the elevator shoots straight through the penthouse, straight through the roof, and into Outer Space. It's still connected to the building by a cable, but the players will have to make Zip or Climb rolls to get back inside. When they do, they'll be in the penthouse.

## Level 3: Pent Up In The Penthouse

One way or another, allow the players to reach the penthouse of the Kruller King Building. Do-Nut and Mar-Vin will be there with martianmallow guns a-blazing. The martianmallow gun spits out marshmallows the way a machine gun spits out bullets. It does one die of damage. Characters hit by a martianmallow are Boggled, sticky, and thrown against the nearest wall, where they will be stuck until one of the Martians frees them. While they are trapped, Do-Nut will whisper something to Mar-Vin. Mar-Vin will nod his head and teleport up to the saucer, which is still moored to the antenna above. The Kruller King Building changes course. Do-Nut explains that he is taking the Earthlings to his greatest pastry creation — an edible pastry planet!

If the players managed to defeat Do-nut, have Mar-Vin teleport out of harm's way and into the flying saucer. The saucer and the building veer off in a new direction. Mar-Vin's voice is heard over a loudspeaker in the penthouse: "Duh, my boss he told me tuh take you to his greatest creation — a whole entire planet he made himself! Youse are gonna love dis!"

# The Desert Planet, or, A Very Punny Interlude

Eventually, Mar-Vin, the Martian assistant, brings the saucer and the Kruller King Building in for a landing. (If the players made Do-nut Fall Down he'll regain consciousness at this point.) Looking out the windows, the players will see they are on a barren wasteland of a planet — desert as far as the eye can see. Mar-Vin will reappear in the Penthouse. The two Martians will have a conversation that goes something like this:

Mar-Vin: "Duh, here we are, Boss, the planet Prune, just like you wanted."

Do-Nut: "But I told you to take us to the planet Eclair, you dimwit!"

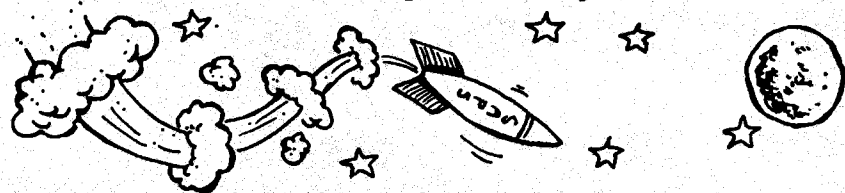
Mar-Vin: "Gee, Boss, you said take us to the desert planet, and here we are on the desert planet, Prune."

Do-Nut (doing a slow burn): "You nincompoop. I said *dessert* planet, not desert planet. I wanted to go to the planet Eclair — the dessert planet. Prune is a terrible place, my first and worst attempt to create a planet. There is no ice cream to be found on the entire world, making the inhabitants too nasty for anyone to deal with. Someday they'll cause trouble, mark my words."

Mar-Vin: "Duh, I'm sorry, Boss."

Do-Nut (to players): "It's so hard to get good help these days."

With that, Mar-Vin will teleport back to the saucer, blast off, and in the twinkling of an eye, the saucer and the building will touch down at the North Pole of the *dessert* planet Eclair, in orbit around Mars. (This is the new moon SAPS scientists spotted circling Mars.)



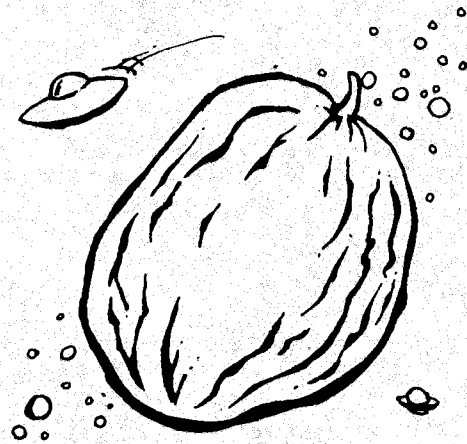
## The Martian's Fiendish Plan

During the trip from Prune to Eclair, Do-Nut (or Mar-Vin, if the other Martian has Fallen Down) will tell the characters what's going on. Get the gist of what follows across, but don't slow down the action any more than necessary. This information is provided so the players can come up with funny ways to end the cartoon:

Eclair is Do-Nut's crowning achievement as a pastry chef. Everything on Eclair is edible — from the ice cream floes of the North Pole, to the chocolate syrup rivers, to the seas of strawberry sauce, to the brown sugar desert, to the maraschino cherry mines, to the big rock candy mountains, to the marshmallow clouds. The planet is stuffed full of everything under the sun. In fact, it's so stuffed it's a gigantic, edible time bomb.

The only thing preventing Eclair from exploding is a giant (edible) candy cane the Martian set at the planet's North Pole. Removing the candy cane from the ice cream ground will cause the planet to blow to sticky smithereens. Pushing the candy cane like a video game joystick shifts Eclair's gooey core, causing the planet to move!

The Martian's plan is to head the planet in the direction of the Earth, wait until it gets close enough, and then remove the candy cane, destroying Eclair and the planet Earth.



## Things to Do On The Planet Prune If The Planet Prune Had Anything To Do With This Cartoon

Since its creation by the Martian baker Do-Nut, the planet Prune has been a popular vacation spot among the lunatics of the galaxy. Among its many pleasures:

Listen to the heat.

Watch the ground dry up and wrinkle.

Eat the sand, for which the planet is widely known.

Dodge the monstrously huge — and dangerous — dessertworms which appear at the slightest scent of spicy desserts. They love eating spicy desserts. Anything between them and a spicy dessert will end up flatter than a pancake. The dessertworms aren't malicious, just hungry.

This episode is really just a joke, but if the players decide they want to look around Prune, they could run into the dessertworms (or, to be more precise, *get run over* by the dessertworms). They could also encounter the inhabitants of Prune — wrinkly, purple folk who moan constantly about the lack of ice cream and cheesecake — it's tough putting one over on the dessertworms. Other complaints might concern the heat, and how awful it is eating sand, and so on.

Mirages could play an important part in the SAPS' experiences on Prune. The inhabitants of the planet could think the visitors are mirages (or vice versa). The characters could encounter real, harmless mirages. Or they could encounter real, dangerous mirages that do real damage. Use the Random Item/Animal table on page 201, or one of the Species Tables, or just make something up, to determine what sort of mirage shows up.



## The Inhabitants of the Planet Eclair

**Description:** The inhabitants of the planet Eclair look like large water balloons — about four feet tall and half as wide around. They speak in a strange, un-earthly language. Earthlings will be unable to communicate with them unless they fail Smarts rolls, indicating they are too dumb to realize they can't speak the language. There's very little chance the SAPS will interact with the Eclairians, but just in case, here are their statistics.

**Beliefs & Goals:** Find something other than ice cream and candy to eat.

**Hit Points:** 3 (They burst and Fall Down if they take more than three hits.)

### Muscle: 1

Break Down Door: 2

Climb: 2

Fight: 3

Pick Up Heavy Thing: 2

Throw: 4

### Zip: 2

Dodge: 2

Drive Vehicle: 2

Fire Gun: 7

Jump: 2

Ride: 2

Run: 4

Swim: 9

### Smarts: 4

Hide/Spot Hidden: 5

Identify Dangerous Thing: 6

Read: 7 (in their own language)

Resist Fast-Talk: 7

See/Hear/Smell: 6

Set/Disarm Trap: 9

Track/Cover Tracks: 5

### Chutzpah: 3

Fast-Talk: 3

Pass/Detect Shoddy Goods: 6

Sleight of Hand: 3

Sneak: 3

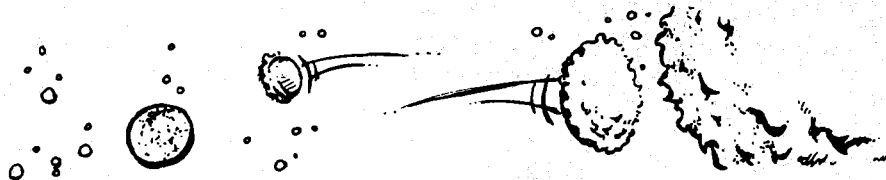
## Pies Away!

When they land, the players find themselves in the middle of an interplanetary war — bombs are exploding all around them. (Two dice of damage — but don't let any of the player characters get hit. This is just for effect. Of course, the players could try to turn the bombs to their advantage . . .)

It seems the inhabitants of Eclair (who look sort of like overstuffed water balloons) are tired of eating nothing but ice cream and candy and they've attacked Mars in a search for new kinds of food. As the players arrive, they've just finished constructing a Giant Cream Pie Launcher and they're about to start pelting the Martians with giant cream pies.

These pies do no more damage than a regular cream pie — players hit by giant cream pies are really Boggled, though. Giant cream pies can be aimed at more than one character (Animator's decision about how many and how close they have to be). Giant cream pies can't be Dodged like ordinary Fire Gun attacks. A successful shot hits automatically.

The Giant Cream Pie Launcher is unguarded. The Martians will ignore it, meaning the players can turn it on their enemies. They can turn it on Mars or the Earth. They can ride giant cream pies back to Earth. They can aim it at the candy cane joystick or the Kruller King building. There are all sorts of possibilities here. Let your players figure them out for themselves. And don't forget to determine what players hit if they fire a cream pie and miss their target — everyone rolls one die; low roller gets hit.



## On the Dessert Planet

Do-Nut doesn't seem to care about the war going on all around him. He doesn't seem to care about the Earthlings. He says, "Watch now, puny Earth creatures, as I send my creation to its glorious consumption." And with that, Do-Nut and Mar-Vin make a beeline for the candy cane. If they reach it, they will push it toward Earth, and the whole planet will begin to move.

In order to prevent Do-Nut and Mar-Vin from moving Eclair to Earth, the players will have to escape from their gooey bonds, if they haven't already done so. If they need a hand, Whitebread Milquetoast has a martianmallow solvent that will dissolve any kind of sweet. ("Thees ees my most prized possession," he says. "I could not risk 'aving eet fall een ze 'ands of ze Martian fakeur.") Having escaped, the heroes must make Do-Nut and Mar-Vin Fall Down before they can send the planet Eclair hurtling toward Earth. Any kind of Fighting around the candy cane will result in a tug-of-war that will send the entire planet careening wildly through Outer Space, bouncing off other planets like a billiard ball.

It takes a successful Drive Vehicle roll to steer the planet in the desired direction. A failed roll sends Eclair in the worst possible direction. It takes another successful Drive Vehicle roll to stop it in the right place. A failed roll at this time will blow the planet up and leave the players hanging from whatever shreds are left.

# The Big Finish

The cartoon can end in a variety of ways:

The players could steer the planet Eclair into orbit around Prune and then remove the candy cane. This would turn the desert planet into a sticky paradise — and give the inhabitants of the two planets some new types of food to eat. (This could be the start of a whole new adventure — give these alien races a taste of something new and when they run out, they'll loot the galaxy looking for new taste treats.)

The players could remove the candy cane while Eclair remains in orbit around Mars. The Martians will respond by launching a huge fleet of Martian flying saucers — all after the players. (This could also be the start of a new adventure, with Do-Nut, Mar-Vin, the Kruller King, the Mayor, Dora Flora, and the player characters on the run for their lives. See p. 193 for more about the Martians.)

The characters could steer Eclair toward Earth and set up shop as the greatest pastry chefs in the galaxy, using the raw material provided by the planet Eclair. One neat ending would have the players honored with a ticker tape parade through the streets of The City; of course, the parade would be somewhat dampened by a strawberry sauce rainstorm, and cherry hailstones!

The characters could blow Eclair up accidentally and end up stranded somewhere in Outer Space waiting for a SAPS rescue operation. Better luck next time.

The characters could convince Dora Flora that Mar-Vin (or Do-Nut) is the "man" of her dreams. She could marry him and henpeck him into giving up his attempt to destroy the Earth.

They could leave the planet Eclair alone and fulfill the goals of their mission by chasing Do-Nut off, sending him into space on a giant cream pie, or returning with him to SAPS HQ.

Finally, they could try something totally unexpected — which is the most likely finish to any *Toon* game!

## Plot Points

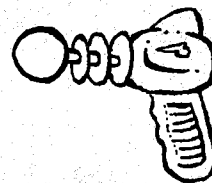
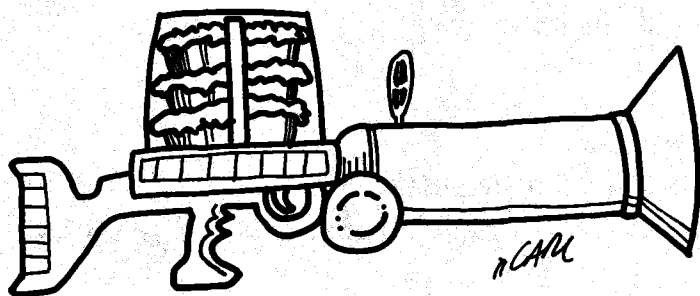
In addition to the usual Plot Points for creative play, the Animator can assign Plot Points as follows:

Give one Plot Point to any player who makes the Martian or his assistant, Mar-Vin, Fall Down.

Give one Plot Point to anyone who causes a human-size (or bigger) Dough Boy to Fall Down.

Give one Plot Point to any player who thinks to steer the planet Eclair back to Earth without destroying the Earth.

Give any player crazy enough to think of steering Eclair back to Prune two Plot Points. Then have that player seek professional help.



## Martian Ray Guns

All Martian ray guns look alike — except to Martians. A player who picks one up will have no idea what it does until it's been fired.

**Disintegrator (2 dice damage):** Target disappears, partially or completely. This depends on how much damage the gun does and what the Animator decides will be funniest. Every time someone is hit, the Animator should roll one die. On a 1, 2, or 3, the victim vanishes starting at the top and working down; on a 4, 5 or 6, the reverse. The effect lasts just long enough to get the player nervous — no more than an action or two. The *damage* doesn't go away until the player Falls Down and returns after three minutes.

**Miniaturizer (No damage but Boggles):** Target shrinks to 1/10 normal size. The character can regain 1/10 of normal size for every Hit Point of Dough Boy he or she eats. The Animator is free to determine whether other food items will restore size. Feel free to decide arbitrarily when the character returns to normal. Do whatever seems funniest and causes the most trouble. (For example, a character masquerading as a tiny Dough Boy should return to normal height while surrounded by real Dough Boys!) A blast with a Gigantizer reverses the effects immediately.

**Gigantizer (No damage but Boggles):** Target grows to 5 times normal size. A pin prick, or any other puncture, will return them to normal size. The effect should be quite explosive. Feel free to decide arbitrarily how long the effect lasts if nobody thinks to puncture the enlarged character. Do whatever is funniest and causes the most trouble. A blast from a Miniaturizer reverses the effects immediately.

**Pie-gun (No damage but Boggles):** A rapid-fire machine-gun that fires cream pies. The Pie-gun doesn't look like other Martian guns (see illustration). It can fire up to six pies before it needs reloading. Two pies can be fired at once (with a single Fire Gun roll) — at two different targets or at the same target.

**Martianmallow Gun (one die of damage):** Target is automatically boggled and very sticky.

## Short Subject:

# Jerks on a Beanstalk

*by William Herz and Steve Jackson*



## Cast of Characters

The Animator and up to five players. The players may to choose any sort of characters they wish, but discourage use of the Flying Shtick . . . it will make things too easy for them. Natural Enemy pairings are fine!

The Animator plays a movie camera, a maid, a giant and an enchanted tuba.

## Location

The adventure begins in Anytown, but soon the characters are Outside of Town, climbing a classic fairy-tale type Beanstalk. The main action takes place at a castle in the sky and back at the base of the Beanstalk.

## Situation

Told that they are starring in a major film production of "Jack and the Beanstalk," the player characters invade the Giant's castle. They think it's all part of the movie . . .

# The Plot

The characters are spending a quiet day at home beating on each other (as *Toon* characters are wont to do). Suddenly, an *enormous* limousine pulls up to the front driveway and screeches (sound effect: ERRRRRR!!) to a halt. Out bounds an animated Hollywood-type movie camera named Harry Flex. He introduces himself all around as “The Famous Hollywood Producer.” Harry punctuates his conversations with lots of “How ya doin’, sweetheart” and “Listen, baby.”

Harry says he’s looking for new talent: “Show me your stuff!” He’ll watch attentively, filming away, as they do whatever silly things they like. If they don’t fight each other, he’ll say “Let’s see some *action*, y’know?” until somebody gets the idea.

When they are through making each other Fall Down, Harry will applaud. “Great stuff! Knew you had it in you!” Then he’ll explain what he’s looking for.

## Baby, I’ll Make You a Star!

Harry says that he’s in a dilemma. He was working on a big-budget Hollywood remake of “Jack and the Beanstalk” when his lead actors were hired away by a rival. He’s got to get something on film right now, before expenses eat up his budget. He’s looking for some would-be stars who want to get out of short subjects and into the world of international film stardom.

“Check this out, sweetheart!” he says. He clicks and buzzes and turns into a projector, throwing a film on the wall. There are lots of short bits of film: a giant beanstalk, a huge castle in the clouds . . . Then the characters see themselves, repeating some of the fight scenes they did earlier. They seem to be wearing old-fashioned clothing! “Trick photography,” says Harry.

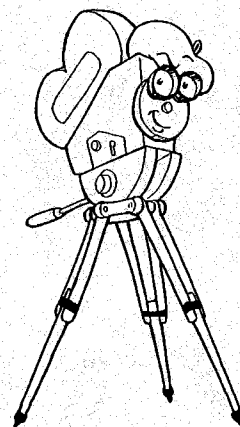
If the characters are still interested — and who wouldn’t be? — everyone crowds into the limo, and in a screech and an instant they are Outside of Town. They pull up in front of a huge beanstalk, just like in the movie. It’s 20 feet wide and extends up into the clouds out of sight. “Impressive, huh?” says Harry. “Spent millions building this baby!”

Harry then recaps the script briefly; climb the beanstalk, find the castle, grab the giant’s gold, rescue the enchanted harp (the one with the beautiful babe attached), and come back.

No doubt someone will ask about the giant. “It’s a robot,” says Harry. “Spent millions on it.” If they ask what they should do with the giant, Harry will laugh. “Whatever you want. Play with the concept. It’s all The Method, you know? Run from it, fight it. It’ll all come together in editing, baby.” He also mentions that he hides read well, so don’t bother looking for him. He’ll be catching everything on film, have no fear.

*Secret:* Harry’s lying! He’s really making a movie . . . but he doesn’t have any props. The beanstalk is real, the cloud is real, the giant is real. Harry got all those shots at a safe distance. He doesn’t care what happens to his “stars” if he can get a good movie. And if they happen to get back with the gold, so much the better!

He’ll say anything to get them up the beanstalk. (Avoid Fast-Talk rolls, though, so the players don’t catch on.)



*Harry Flex*

**Description:** A fast-talking camera on a tripod. He wears a scarf and beret. He also chain-smokes and tends to be very excitable.

**Beliefs and Goals:** Get the picture! Photograph anything exciting. Trick people into doing dangerous things to make a great picture. Impress everyone with how rich and famous I am. Never spend a cent when somebody can be tricked into doing things for free.

**Hit Points:** 9

**Muscle:** 3

Break Down Door: 3

Climb: 3

Fight: 6

Pick up Heavy Thing: 3

Throw: 5

**Zip:** 5

Dodge: 6

Drive Vehicle: 8

Fire Gun: 5

Jump: 5

Ride: 5

Run: 7

Swim: 5

**Smarts:** 6

Hide/Spot Hidden: 6

Identify Dangerous Thing: 6

Read: 6

Resist Fast-Talk: 9

See/Hear/Smell: 6

Set/Disarm Trap: 6

Track/Cover Tracks: 7

**Chutzpah:** 7

Fast-Talk: 9

Pass/Detect Shoddy Goods: 9

Sleight of Hand: 7

Sneak: 7

**Shtick:**

Disguise: 5.





## Dumbellina

**Description:** Dumbellina is the Giant's pushy, bossy maid. She is the one who really runs the castle. She wears a cute little maid outfit. She carries a feather duster (1 die damage). If anybody pursues her romantically, or even hints, she'll clout them with the feather duster.

**Beliefs and Goals:** I'm really cute. Keep the castle clean. Everybody — especially men — should do what I say with no back talk. *Wipe your feet!*

**Hit Points:** 8

### Muscle: 5

Break Down Door: 5

Climb: 7

Fight: 8

Pick up Heavy Things: 9

Throw: 5

### Zip: 6

Dodge: 9

Drive Vehicle: 6

Fire Gun: 6

Jump: 6

Ride: 6

Run: 9

Swim: 6

### Smarts: 2

Hide/Spot Hidden: 4

Identify Dangerous Thing: 2

Read: 2

Resist Fast Talk: 7

See/Hear/Smell: 6

Set/Disarm Trap: 2

Track/Cover Tracks: 2

### Chutzpah: 2

Fast-Talk: 2

Pass/Detect Shoddy Goods: 2

Sleight of Hand: 2

Sneak: 2

### Shticks:

Incredible Luck: 6

## Up The Beanstalk

And up they go! As the heroes proceed up the beanstalk, establish climbing order. This way whoever goes last knows he can't expect much help if he falls. Harry hangs behind, with his telephoto lens extended to catch the picture.

The Beanstalk is treacherous. Have everyone make a half-dozen Climb rolls. A character who fails his roll doesn't necessarily fall. Instead, roll on the Random Trap Table (p. 201) and inflict those on them. Of course, some of these traps may make them fall anyway . . .

If someone falls, let them try one more roll to catch themselves. They can use Climb or Jump, whichever is better. If they have a Possession which might save them, let them try to use it! Silly things are most likely to work.

If a "catch yourself" skill roll fails by only 1, they fall only as far as the next big leaf, taking only one die of damage. But if they fail by more than 1, they fall all the way down . . . and Fall Down when they hit. Anyone who takes the long dive zoom right past Harry, who tracks them faithfully, getting the picture right up until them smack into the ground.

If they fall to the ground, get them back into the action, quickly after they recover. Use springboards, cannons, passing friendly Foogle birds, and so on.

Continue the climb until everyone has made six Climb rolls, or until it is no longer funny. Eventually . . .



## On The Cloud

. . . they reach the top. The beanstalk passes through an opening in the clouds and there they are. The cloud is very soft and yielding, almost like marshmallows (no calories, no taste). No injuries will result from a fall. Anyone who stops will begin to sink. In a few turns they'll be up to their middle, and need help to get out . . . if they don't get help, they'll fall through the cloud!

## Da Giant

The cloudscape is like rolling hills, with no castle in sight. This will give Fallen Down characters, there should be a few) a chance to catch up.

Have everyone make See/Hear/Smell rolls to spot The Castle. It appears quite near, but it is actually so huge that it's farther away. "You walk for a while . . . It isn't any closer."

But they *will* reach the Castle. It's surrounded by a moat — filled with air! Swimming in the moat are (what else?) flying fish. The moat is too wide to Jump, though someone who fails a Smarts roll could make it in *two* jumps. Or perhaps the flying fish could be Fast-Talked into helping (one try per character, no Resist Fast-Talk roll).

The first one across will see a doorbell. When pressed, the drawbridge swiftly falls. Right on top of the one who pressed the button! If he doesn't Dodge, it only does one die of damage due to cloud softness. But, with the drawbridge down, everyone else can enter the Castle, through the 150-foot-tall doorway.

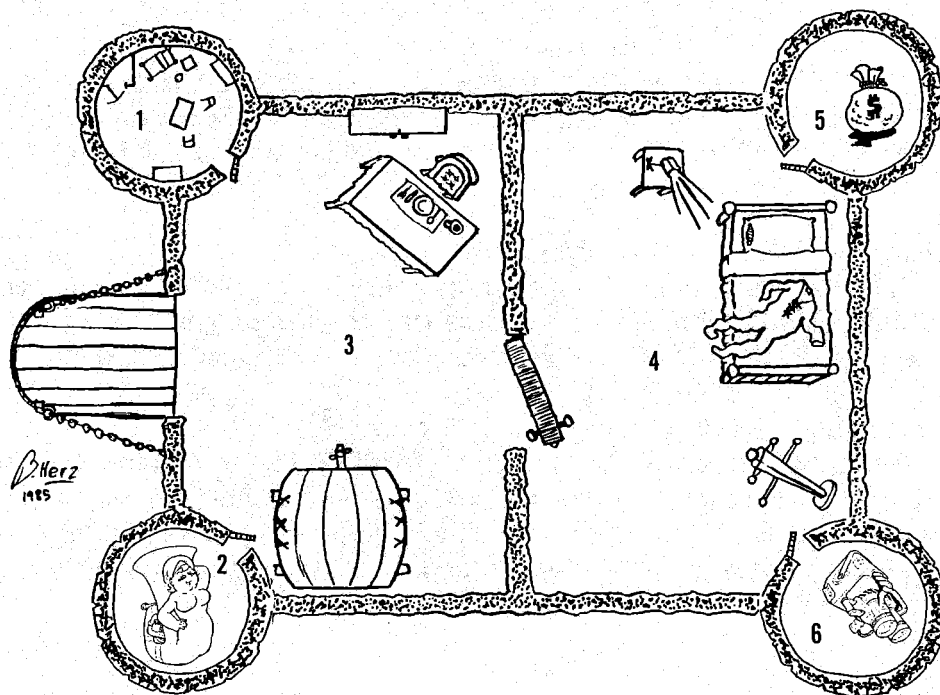
## The Giant's Castle

The doorbell is answered by the maid, Dumbellina. If they behave and are generally pleasant (unlikely), she invites them in for lunch. If they misbehave (likely), she clouts them with her feather duster. If they Fight back, she will flee to her room.

The castle is b-i-i-g, and all the rooms are b-i-i-i-g. The air is full of swirling mist. Don't show the players the castle map. They can't see all the way across one room, let alone the whole castle. They will have to explore . . .

It can take several actions just to cross one giant-sized room. Even Incredible Speed will only cross one room per action. The Animator can use this as long as it's funny.

The Animator may even let the characters get separated, if he can handle it and if it seems funny. Of course, if they start calling back and forth, the Giant will hear them. But they probably still think this is just a movie. So they explore . . .



**Description:** A huge, stupid-looking cartoon giant in sandals and boxer shorts. He hates bugs, and has a flyswatter in his Back Pocket (1 die of damage). When he first sees someone, he may think they're a bug and swat them. If he's in a Fight with more than one foe, though, he will use his Incredible Strength and stomp with his feet, doing 1d+3 damage. His foes will be flattened and Boggled. But if he misses a stamp, the force of the stamp with Boggle *him* instead.

**Beliefs and Goals:** Duh, dis is my cloud. If it's on this cloud, it's mine and I put it inna cupboard. Dat's fair, innit? Bugs is nasty. Whop da dirty liddle bugs wit' da flyswatter, splat.

**Hit Points:** 30 (!!)

**Muscle:** 9

Break Down

Door: 9

Climb: 9

Fight: 9

Pick Up

Heavy

Thing: 9

Throw: 9

**Zip:** 7

Dodge: 7

Drive

Vehicle: 7

Fire Gun: 7

Jump: 7

Ride: 7

Run: 7

Swim: 7

**Smarts:** 3

Hide/Spot

Hidden: 3

Identify

Dangerous

Thing: 3

Read: 3

Resist Fast-Talk: 3

See/Hear/Smell: 3

Set/Disarm Trap: 3

Track/Cover Tracks: 3

**Chutzpah:** 2

Fast-Talk: 2

Pass/Detect Shoddy Goods: 2

Sleight of Hand: 2

Sneak: 2

**Shticks:**

Incredible Strength: 9





## The Enchanted Tuba

**Description:** A magical tuba that was stolen by the giant and hidden in the tower where he promptly forgot her. She is large and quite strong.

**Beliefs and Goals:** I am beautiful, and I play beautiful music. All men adore me. Someday my prince will come.

**Hit Points:** 11

**Muscle:** 6

Break Down Door: 6  
Climb: 6  
Fight: 9  
Pick Up Heavy Thing: 9  
Throw: 9

**Zip:** 1

Dodge: 4  
Drive Vehicle: 1  
Fire Gun: 1  
Jump: 1  
Ride: 1  
Run: 4  
Swim: 1

**Smarts:** 6

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 6  
Read: 9  
Resist Fast-Talk: 7  
See/Hear/Smell: 6  
Set/Disarm Trap: 7  
Track/Cover Tracks: 6

**Chutzpah:** 4

Fast-Talk: 4  
Pass/Detect Shoddy Goods: 4  
Sleight of Hand: 4  
Sneak: 9

**Shticks:**

Blow a Mean Tuba: 7

### Room 1: The Maid's Room

A normal-sized room, in one tower, with very plush furnishings. It looks like a starlet's dressing room complete with lighted mirror and every imaginable sort of makeup. Dumbellina is probably to be found here hiding from the intruders.

This tower room is actually one of the giant's cupboards. He had it turned into a bedroom for his maid, but the other three towers are still "real" cupboards. Anyone looking out Dumbellina's window (the huge cupboard door) will see the top of the Giant's table in Room 3.

At some point, someone will look out of a tower window and see, leaning from the window of another tower . . . Harry, getting the shot with his telephoto lens.

### Room 2: The Lock-Up

A long, spiral staircase leading finally to a padlocked door. A successful See/Hear/Smell roll will reveal the sound of sobbing behind the door. Inside, the characters will find a normal-sized room — another cupboard — but no enchanted harp, not quite. It's an Enchanted Tuba. She is thrilled, and calls the first male character she sees "My Rescuer." She relentlessly follows him character for the rest of the scenario.

The window (cupboard door) of this room looks down on top of the huge beer keg in Room 3. It would be possible to jump from the door to the keg or vice versa, but a failed Jump roll would send you a long way down (2 dice damage).

### Room 3: The Giant's Living Room

This huge room contains a table with place setting and a chair (all enormous). On the opposite side of the room is a 100-foot high keg filled with beer. If it is somehow opened, it will issue like a flood. The flood will momentarily fill the room with tidal waves that seem to flow in the direction of the most player characters (what coincidence). They must perform Run rolls (Beer Flooding Run: 9) followed by Swim rolls. The flood pours out the door through the moat.

### Room 4: The Giant's Bedroom

Another huge room, with a clothing rack built from a telephone pole. There is a bed that is made up with a set of massive pajamas on top (the kind with the flap). The table next to the bed has a "reading lamp" (a searchlight) on it.

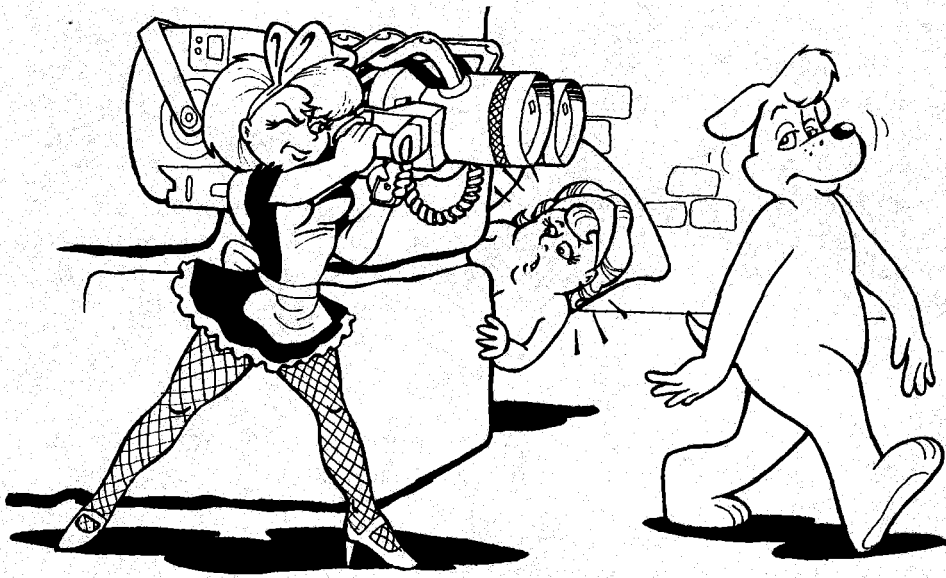
### Room 5: The Treasure Cupboard

This tower is another "cupboard." At the top of the standard winding stairs, behind a locked door, is a room with the Giant's gold, sacks of it. Each sack of gold counts as one "possession." Money isn't important in *Toon*, but if a character has the Goal "Get lots of money," it will be important to *him* to grab everything he can!

From the cupboard door/window, characters can look down across Room 4 and see the Giant's huge bed. Anyone who thinks to jump out and bounce on the bed can do so without harm. Also, bags of gold can be thrown out onto the bed, which would be a fast way to get them out of the tower!

### Room 6: The Junk Cupboard

This tower is yet another "cupboard." At the top of the now-obligatory winding stairs, behind the standard locked door, is a room full of



## The Mind-Switching Ray Gun

This is an *enormous*, complicated ray gun. How did it come to be in the Giant's castle? Good question!

It has dozens of buttons and dials. No skill roll will let anybody figure these out (but don't tell the players that). Its general effect is to put the mind of one character into the body of another, but the specific result varies uncontrollably. When the gun is fired at someone, roll 1 die to see what happens:

1-2: The target's mind goes into the body of the character who fired the gun, and vice versa. (Note that this means the gun is now being controlled by a different character!)

3-4: The target's mind goes into the body of the closest character, and vice versa.

5: The target's mind goes into the body of a randomly chosen character — anyone in the cartoon — and vice versa.

6: If the target contains the wrong mind, that mind is immediately sent back to its own body. The proper mind for the target's body comes back to that body. If this leaves any loose minds and bodies hanging around, they re-combine as the Animator wishes. If the target is in his or her right mind (so to speak), then nothing happens.

At some point, the heroes are likely to use this ray gun on the Giant. No matter what kind of body he winds up in, he is too stupid to know what's happened to him. If he sees other creatures his size, he will think they are fellow Giants. If he sees his own monstrous body, he will think that it's, duhhh . . . a really *big* Giant. "Grampaw? Is that yew?"

junk. Whenever the Giant found anything he didn't understand — and there's a *lot* he doesn't understand! — he threw it in here. There is a Fifty Percent chance that this room will contain anything the characters think to look for, *except* a means of flying or escape.

In particular, there is one very interesting item here: the Mind-Switching Ray Gun. See the sidebar, page 121.

Also in the pile of junk (See/Hear/Smell roll to notice) is . . . Harry again, getting the shot in tight closeup. If anybody tries to talk to them, he'll "Sssssh!" them and keep filming.

From the cupboard door/window, characters can look out into Room 4. The Giant's huge telephone-pole hat rack is right in front of the window. It would be possible to climb out the window and onto the telephone pole.

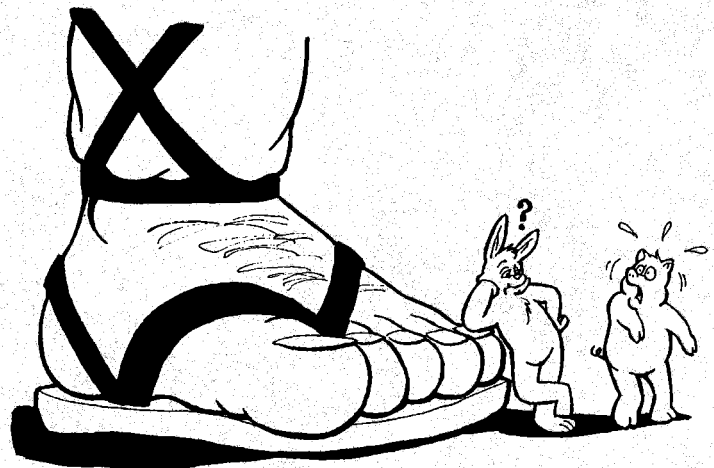
## Fee Fie Fo Foey!

Eventually, the Giant will show up, preceded by earthquakes. He won't even notice the intruders unless they attack him or scamper across the floor right in his path — in which case, he'll think that they're bugs, and try to swat them with his giant flyswatter.

If the would-be stars still believe that he's just a robot and everything is just a movie, they'll probably do something silly, like run out and hit him. If the Giant is attacked, he'll respond by shouting and stomping. And if he notices somebody carrying *his* gold, he'll really get wild. However, every time he makes someone Fall Down, he stops fighting to take all that character's possessions (including any gold) and put them carefully in a closet. This takes him one Action (his roll is a Smarts roll to remember what he's trying to do). Then he returns to the fight.

If the characters make their foe Fall Down, they will have time to run across the drawbridge, toward the beanstalk and safety. If they try to collect more loot, the Giant will recover and come after them again.

Someone may notice Harry, standing far from the drawbridge, filming their retreat. He gets the shot . . . then dives into the castle moat, and falls back toward Earth. A parachute pops from his camera-head and he floats to safety.



Everyone flees across the cloud toward the Beanstalk. When they reach its top, someone notices a button. Pressing it will cause an elevator door to open, with an elevator big enough for only two. Who goes first? A successful Set/Disarm Trap roll will warn against entering. If anyone enters, there's a Fifty Percent chance that the bottom will open and drop them (those outside won't know this!). Otherwise, it will take them to the bottom, in one action, and return in time for the next passengers (or victims). Either way, everyone will be on the ground soon. (Did anyone remember to grab some beans to grow their own beanstalk?)

## Cutting Off Pursuit

When they reach the base of the beanstalk, the intrepid burglars are sure to want to do as Jack did in the story, and cut the beanstalk down. They will succeed (they can fail a couple of times if it's funnier). If nobody tries to cut it down, it will fall as soon as someone leans on it. It will lean slowly, and fall faster and faster, right toward Anytown . . . Crash! Chaos and destruction! Was the Giant on it?

And — why didn't they notice before? — there's Harry, getting the shot. As the dust flies up from Anytown, he applauds and cheers.

## The Big Finish

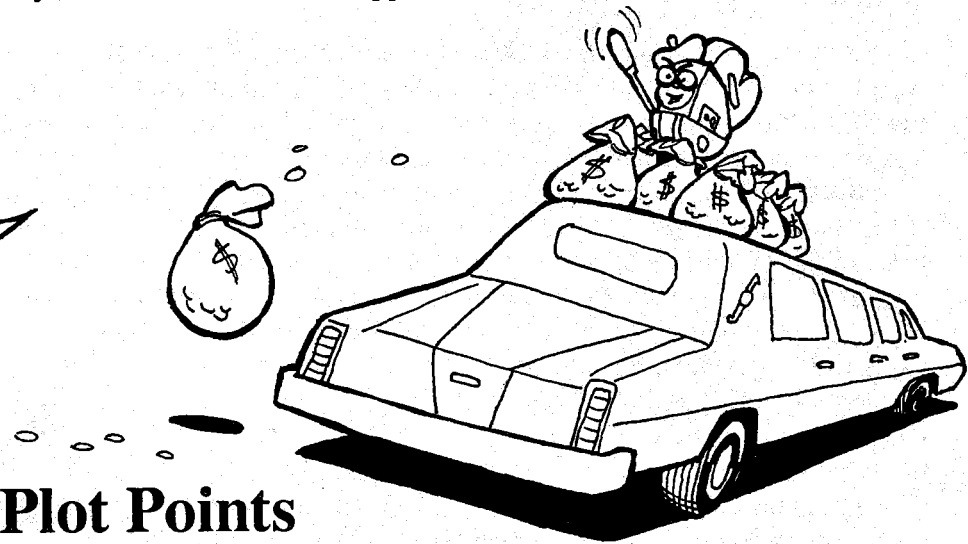
Harry Flex is overjoyed. "You're beautiful, really. I love ya, wait'll ya see the rushes, you're all gonna have your names in lights! Listen, let's do lunch soon! I'll call ya! Here! Gotta check in the loot, uh, I mean the props!" He grabs for the gold and sprints for his limo.

If the characters are still confused, the tuba (if she is there) can speak up. "Who's he? Why did you give him the gold?"

If Harry can be caught and out-Fought, the gold can be recovered. Perhaps it will be enough to placate the angry mob storming out from Anytown to find out who dropped the beanstalk on them . . .

## Plot Points

A really good "save" while climbing the beanstalk is worth a Plot Point. So is taking the big fall in a stylish way (swan dive, anyone?) Saving the Enchanted Tuba is worth a Plot Point. So is getting the gold — but only if Harry doesn't get away with it. Making Harry Flex or the Giant Fall Down is worth a Plot Point. Anyone who made the tuba or Dumbellina Fall Down will definitely lose a Plot Point (the cad). Fast-Talking the crowd from Anytown is worth a Plot Point too!



## Chapter 8:

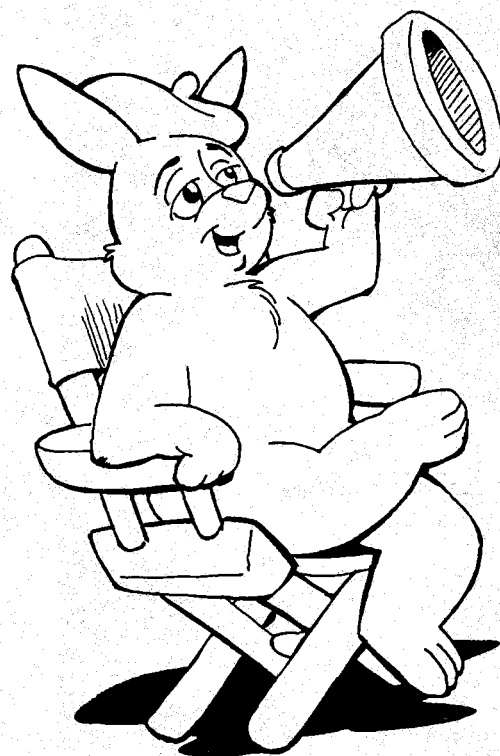
# The Cartoon Series

Got some good characters? Got a great group of silly players? All right! You're ready for a whole new kind of insanity, the next step in fine *Tooning*: the *cartoon series*.

Everybody has favorite cartoon characters: mice, rabbits, ducks, dogs, chickens, bears, and Wonder Slugs we love to watch again and again. In the old movie theaters and on Saturday morning television, the same characters have appeared in adventure after adventure.

You've probably seen the same thing happen in your *Toon* adventures. And with every cartoon, you get to know your character better.

The cartoon series takes this idea even further. Now you can star in a regular series, with a continuing background, goals, a supporting cast — maybe even its own theme song! Each episode is a self-contained adventure, but each one adds to the ongoing story . . . and to the development of your cartoon star.



## How It Works

The series in *Toon* isn't like the "campaigns" in other roleplaying games. Each episode of the series is played as its own Quick Flick, Short Subject or Feature Film. The plot lines don't have to continue from adventure to adventure.

Don't worry about intricate ongoing plotlines, changing allegiances, or developing backgrounds. And as for character development — there isn't any. You always know who the good guys and bad guys are.

If the bad guy is caught at the end of one episode, or The City is leveled, or the galaxy is blown up — who cares? They'll all be back in the next episode.

## The Series Animator

Animators can take their players to new heights — or depths — of silliness in a cartoon series. Animating will be easier than ever before. And new ideas for adventures will pop up as often as station breaks.

Here are some of the ways a series can brighten your *Toon* sessions:  
**Consistent characters.** If you can hardly wait to see how Mack the Mouse or Duck Drake will handle your newest adventure, you know you've got great characters. The series guarantees those characters will be around for every episode — against a background that brings out their best.

**Ongoing relationships.** In the old series you always knew how the good guys would treat the bad guys, and the way the detective would talk to his bumbling sidekick, and how the mischievous chipmunks would deal with a dangerous duck.

In a one-shot *Toon* adventure, players may be so busy beating up on each other that they don't have time to develop their characters' relationships. In a series this will happen as the stories develop; interactions will become better established with each episode. (Of course, they may still revolve around beating up on each other!)

**Running gags.** The coyote plummets from every cliff. The fire-breathing dragon sneezes, incinerating its rider. The moose pulls something unexpected — and dangerous — out of his hat. In the old cartoon series, you *knew* it would happen, and it was funny every time. In your *Toon* series, you can create the same kind of hilarity by introducing running gags into your players' adventures.

Don't overdo it, and take every opportunity to vary the punchline. ("The duck swings the mallet at the gong — and it flies right through, taking him with it!") When your players see a familiar situation coming in an episode, they'll be primed to expect the unexpected — and to laugh.

And remember, let the players in on the fun! If one of the characters shows an inclination to leap into the Super-Spymobile in some new and funny way each episode, rely on that player for the gag — and be sure to throw the situation at him, without fail, each time you play.

**Recurring bad guys.** Whether your players are heroic defenders of the galaxy, cross-country racers, burglars on the lam from police, or police on the lam from burglars, their series can feature continuing NPCs who will chase, badger, molest, or compete with them in every episode. And if the NPCs' Beliefs & Goals conflict with the stars', they'll always spark adventure ideas.

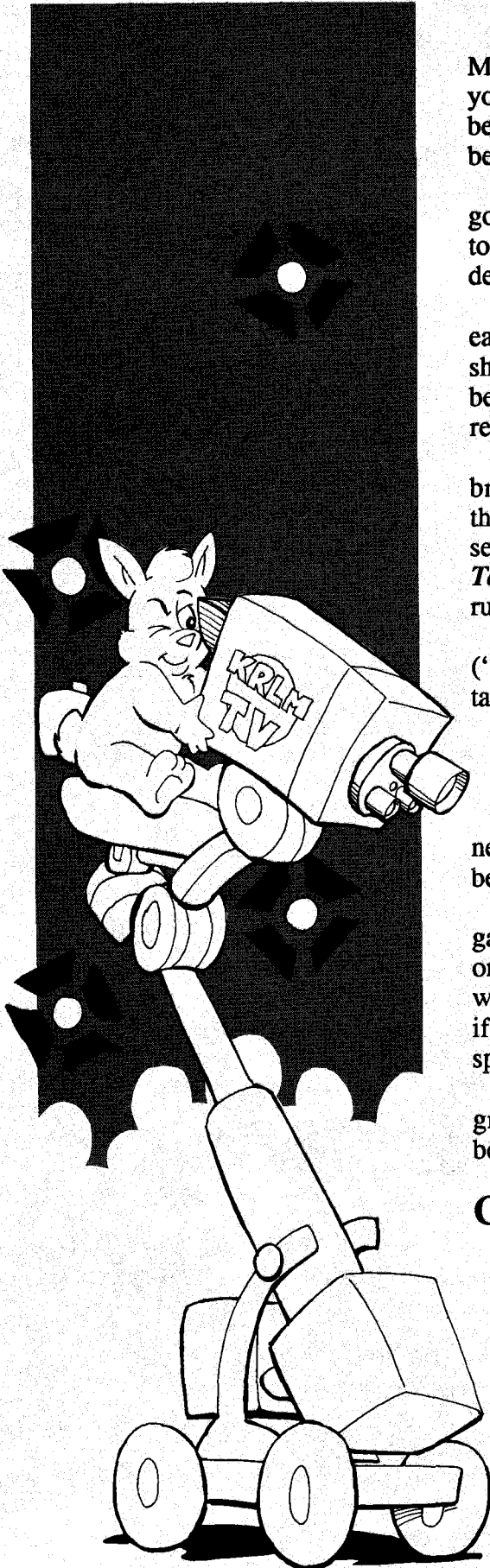
If the players capture a bad guy, or make him Fall Down, they'll feel great — and they won't mind if he's back to make more trouble at the beginning of the next adventure. After all, these are cartoons.

## Creating The Series

Maybe you've watched a Saturday morning cartoon and said, "I could do a better show than that!" With the *Toon* series, you can play network executive, creating your own background, premise, cast, and level of senseless violence. And you don't even have to worry about the PTA!

One good way to create your series is to treat it like a character. A series has its own "Beliefs & Goals," "Natural Enemies," and "Possessions" (background equipment and scenery). It has its own personality. Here are some of the things that give your new "character" some, well, character:

**Name.** The sillier your series name, the better — but it should be descriptive. (Demented Weirdness is descriptive, but it could be applied to any *Toon* series. You'll want something more specific.)



If you're musically inclined, you might even create your own introductory "theme song" to begin each episode. If you're *not* musically inclined, you can make up for it by singing very loudly. Really. Trust us.

**Premise.** Are your heroes cops, robbers, occult investigators, jungle tribesmen, cavemen, astronauts? Their situation determines the goals of any given adventure: fighting crime, committing crime, searching out or exterminating spooky stuff, traveling through time, playing secret agents, or just plain adventuring. A good cartoon premise can usually be summed up in two or three sentences.

**Beliefs & Goals.** For a series, this means not only what players will try to do in each episode, but also what kind of approach your plots take: pure slapstick silliness; close parodies of other, "serious" kinds of series; even straight adventure with just a spice of humor — yes, it could happen in *Toon*, if you want it to!

Here are some examples of Beliefs & Goals for a crime series:

"You must stop bad guys at all costs. Make anyone committing a crime Fall Down as often as possible. Throw lots of pies." This is sheer full-tilt *Toon* lunacy, only with badges and squad cars.

"As duly-appointed law enforcement agents, you must apprehend all felons, no matter how ludicrous their crimes. Lead by example. Keep a straight face even when things start getting silly." This approach makes for mock-serious adventures that get just a *little* strange — like when a bank is robbed by a crack team of circus midgets, and the player characters have to chase them into a sideshow fun house.

"You, Agents 006.5 through 0010, must stop all would-be world dictators before their dastardly plans come to fiendish fruition." This would be a faithful takeoff on superspy crime movies (which are already so outlandish they might as well be cartoons anyway).

As with characters, the Beliefs & Goals of a series will set its tone. Make sure your players know the approach you want to take, so they can adjust (or argue) accordingly.

**Natural Enemies.** The S.A.P.S. always fight Martians, because all Martians have fiendish plans to destroy the Earth. Investigators of mystical stuff will always be pitted against ghosts and monsters. Cops will oppose robbers. And so on.

When you think about your series' Natural Enemies, you're really choosing Good Guys and Bad Guys. It's easiest for Animators if all the players are on the same side — but remember, it's your series!

**Scenery and Equipment ("Possessions").** These are the things usually available to your characters. A series taking place in the desert would have cacti and boulders, but not much else. Spies or space guys would have all sorts of neat gadgets. In a magical fantasy landscape everyone is loaded down with swords, scrolls, magic rings, potions, and so on. And a series with a mail-order catalog is likely to see *anything* show up!

This chapter presents present three ideas for cartoon series, with short descriptions of their premises, casts, bad guys, some good running gags, and adventure ideas. Feel free to adapt these suggestions to your own series.

Each idea is accompanied by a "series pilot" — a *Toon* adventure that serves as a typical episode for that series. For *Spy Guys*, there are two! And each episode can also be used as a stand-alone Short Subject. So you've got plenty of material for a star-studded new cartoon show — go to it!

## Stay Tooned Next Week . . .

When you run episodes of a continuing series, you can treat them just like ordinary (if that's the word) *Toon* adventures.

The only *Toon* rule that is bent slightly for the series is the limit on Possessions. Ordinarily, characters start any adventure with no more than eight possessions; this is partly for game balance, and partly because a player who has a lot of things will slow down while searching a long list for the right gadget.

But over the course of several episodes, characters can pick up an astounding variety of junk. And when they get it gradually, they'll be so familiar with it that they can use it instantly, without slowing the pace. ("A dragon? I'm dipping my bubble-blower into my gas can, blowing lots of bubbles at the dragon, then igniting all the bubbles with my cigarette lighter!")

So if a character's Back Pockets are loaded with stuff at the end of an episode, it's not necessary to weed the inventory down to eight items at the start of the next show.

The flip side of this, of course, is that you're still in charge. If possessions are getting in the way of the fun — if the character blows flaming bubbles at every bad guy — feel free to take away a few things. You could just erase them (the Animator's privilege), but it's more fun to find some clever way to dispose of them during an adventure. Possessions are nice, but not when they get in the way of a character's personality or a player's creativity.

Speaking of creativity, remember that bad guys can be creative in many ways, but they often rely on tried-and-true methods. And these methods work! Recurring opponents with the Disguise shtick can keep fooling your characters, even though players instantly spot the disguise.

For example, if Torgo the Terror, reptilian scourge of the galaxy, successfully Disguises himself as a travel agent, tell your players that their characters *think* he's a travel agent, even if he does have a long green tail and speaks with a hiss. (If a player doesn't act appropriately hoodwinked, dock him or her a Plot Point.) You'll find that if you keep things funny, the players will enjoy acting dumb.



# Cartoon Series:

# Witchdusters



## Premise

The creatures of the night — the spectres of the unknown — the really *spooky* whatchamacallits that haunt the corners of the globe: These are the prey of the “Witchdusters.” These heroic (well, mostly) investigators search out occult doings the world over, week after week. They have to keep searching — their home base has an enormous rent bill, and none of them want to take on an honest job!

## Beliefs & Goals

In addition to their personal Beliefs & Goals, Witchdusters value bravery, curiosity, and a willingness to skip regular paychecks when cash-flow is tight. They want to wipe out evil magic and mystical nemeses wherever they are — but mostly they just want to collect their fees. The Witchdusters are a team; Natural Enemy pairings should be ignored for this series.

The best approach for *Witchdusters* is sheer silliness!

# Natural Enemies

In *Witchdusters*, the supernatural adversaries should almost always be bad guys — funny, but bad. This leads the Witchdusters to zap first and ask questions later. This, in turn, leads to occasional misunderstandings — the Witchdusters face a “good-guy” opponent, who will become gleefully hostile (and probably wind up winning) when he’s attacked!

One continuing villain who always gives the Witchdusters a bad time is the nefarious Grizelda Henbane, an old, very powerful, and very ugly witch. Her five-century mission: to make the world safe for supernatural baddies of every kind. To do this, she figures it can’t hurt to drive the Witchdusters into bankruptcy.

Grizelda wants to exterminate sweetness and light wherever she finds it because — and this is her deepest, foulest secret — she’s attracted to it! She’s afraid goodness might rub off on her. Say a series episode is winding up with the good guys victorious and gargantuan evil defeated. Grizelda might (against her will, with gritted teeth and perspiring forehead) begin to cheer up. Instead of cackling foully, she might stop to smell the daisies, pet the nearest puppy dog, or donate potions to the Girl Scouts . . . if she thinks nobody’s looking . . . until the beginning of the next episode.

## Scenery and Equipment

Witchdusters HQ is in a dilapidated old building in the City. Inside, visitors will find an up-to-the-minute paranormal-phenomena-fighting facility: There’s a state of the art ghost-imprisonment device (guaranteed to malfunction at the worst possible moments); there’s a laboratory in which rainbow-hued potions bubble, hiss, and pop threateningly (and even the potion-mixers don’t know what’ll happen if someone drinks them!); there’s a storage cabinet filled with (mostly shoddy) devices designed to detect, measure, and eliminate supernatural forces. The library includes several volumes of background on ways to combat ghosts and ghoulies, some of which might even work!

As a running gag, the Animator may want to have one particular character’s atomic ray gun mess up once or twice per episode, emitting strange strobe lights, ketchup, or air freshener. The emissions may have bizarre effects on whatever (or whoever) they hit — so make sure the running gag involves the character with the lowest Fire Gun skill!

Episodes take the Witchdusters to the far corners of the world, so the background equipment and scenery will vary. Transylvania (as seen in *Fangs for the Memories*), haunted houses (described on page 179), Atlantis or Mu, the steamy jungles of the lower Amazon — all of these may lure the Witchdusters. Especially places vulnerable to atomic ray gun fire.

Each episode of *Witchdusters* probably begins with some distraught character seeking help. Then comes a quick session of haggling over fees and expenses, plus the customary signing of damage waivers . . . so that the Witchdusters don’t have to cough up repair costs if they happen to blow up the location in question!

Then the trip to the haunted location, a build-up of suspense, a few preliminary weird goings-on, and the inevitable confrontation with the head bad guy: a ghost, goblin, ghoul, mummy, witch, warlock, housecat, or whatever you want to throw at the players this week.



**Grizelda Henbane**

**Description:** A wrinkled old snaggle-toothed witch with a pointy black hat, a dirty black gown, and a mean black heart.

**Beliefs & Goals:** Ugly is beautiful. I love being evil. It’s fun making people and animals into potions. Steal any magic items I can find. Hypnotize things. Cackle. Be good occasionally, for a secret thrill, but *don’t let anybody see*.

**Note:** The witch can cast lightning bolts from her fingers (Fire Gun roll, 1 die of damage). She has supernaturally high resistance to Fast-Talk, higher than players ever get.

**Hit Points:** 11

**Muscle:** 3

Break Down Door: 3

Climb: 3

Fight: 8

Pick Up Heavy Thing: 4

Throw: 5

**Zip:** 4

Dodge: 8

Drive Vehicle: 4

Fire Gun: 7

Jump: 4

Ride: 9 (broom)

Run: 4

Swim: 4

**Smarts:** 5

Hide/Spot Hidden: 7

Identify Dangerous Thing: 5

Read: 8

Resist Fast-Talk: 11 (!)

See/Hear/Smell: 8

Set/Disarm Trap: 5

Track/Cover Tracks: 8

**Chutzpah:** 4

Fast-Talk: 4

Pass/Detect Shoddy Goods: 4

Sleight of Hand: 8

Sneak: 4

**Shticks:**

Bag (Hat) of Many Things: 8

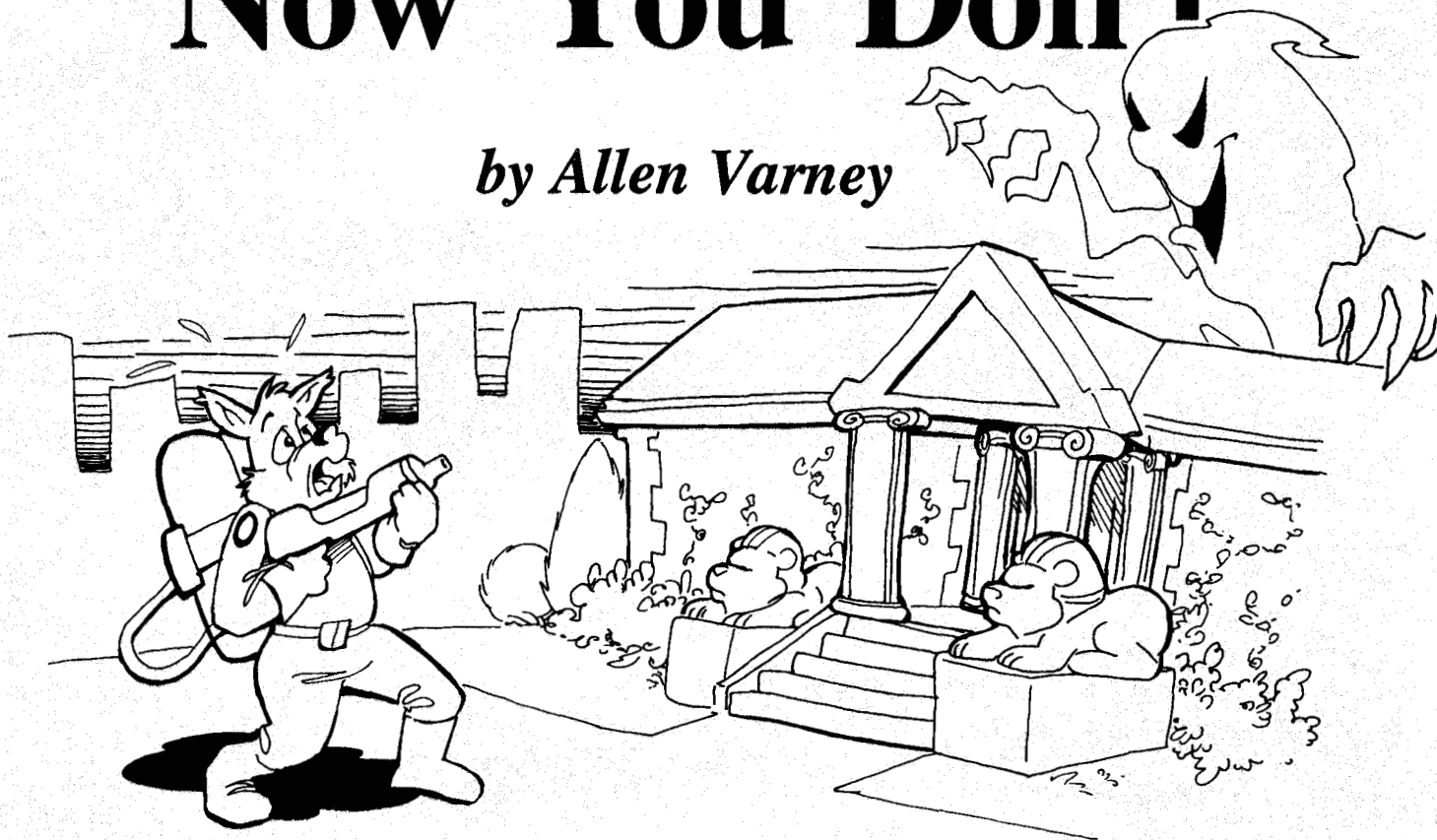
Hypnosis: 7

Change Shape (usable on others): 6

# *Witchdusters* Series Pilot:

# Now Museum, Now You Don't

*by Allen Varney*



## Cast of Characters

The Animator and any number of players. The Animator takes the roles of Percy Wellwater, “Flatfoot” O’Rourke, a museum guard (seen earlier in *The Better Housetrap*); Grizelda Henbane, a rather dotty witch; Grizelda’s companions, a broom and a cat familiar; an Egyptian mummy; and whatever other unlikely characters pop into the action.

## Location

The action begins in *Witchdusters* headquarters in The City, and moves to the Fenster J. Diddlebock Cultural Museum in The City. This is a small brick building with a couple of stone lions out front. (The lions can come to life, scream, and run away if something frightening happens. They can even become a running gag — getting in the way when they’re least expected, running into nervous *Witchdusters*, screaming wildly when the investigators are trying to be quiet, and so on.)

The Museum has four large rooms containing the exhibits described below. Each room is lit by a large skylight in the daytime. At night, when this adventure takes place, each room is lit by one dim bulb on one wall. The atmosphere in the Museum at night is eerie and frightening.

## Situation

The Witchdusters are called in to investigate some puzzling happenings at the Museum: bizarre sounds, glimpses of strange creatures scuttling around corners, and so on. The events are believed to be related to the current exhibit of rare magic and occult items. Late one night, after the Museum has closed, the characters go in to snoop around.

*Secret: The occult exhibit has attracted the notice of old Grizelda Henbane. She'll be the envy of the next Walpurgis Night party if she can only get some of the magic items in the Museum. She's going to break in — yes, tonight. As an extra bonus, the player characters happen to be just the vital ingredients she needs for her new Potion of Cringiness Ugliness.*

## Object of the Adventure

Solve the mysterious trouble at the Museum and deal with Grizelda . . . somehow. Avoid being turned into Ugliness Potion.

## The Plot

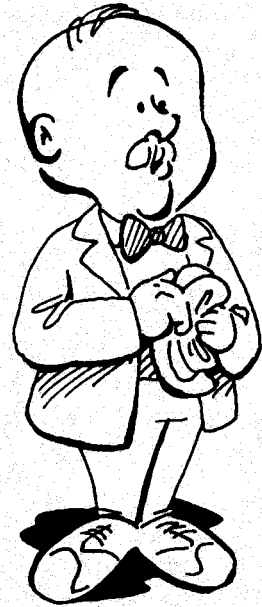
The Witchdusting business has been bad lately and, as the adventure begins, the player characters are sitting around their HQ twiddling their thumbs, fiddling with atomic ray guns, brewing up potions that may or may not be coffee (it's hard to say). These exciting activities are interrupted by the sudden arrival of a small, meek gentleman who introduces himself as Percy Wellwater (see sidebar), curator of the Fenster J. Diddlebock Cultural Museum.

Percy reports that the Museum has been plagued by strange goings-on since the opening of the new exhibit of magic and occult items. People are staying away from the Museum in droves. He's prepared to offer the Witchdusters \$1,000 if they can figure out who (or what) is behind the mysterious activities and put a stop to them. (If the PCs attack poor Percy, he'll cut his offer in half.)

## The Dark and Stormy Night

An assignment at last — maybe the Witchdusters will be able to pay this month's rent after all! With high hopes (and empty wallets), the PCs set off for the Museum. They are let in by the night watchman, Matthew "Flatfoot" O'Rourke (see page 75). He's skeptical of the occult — "them durned super-national shennanigans" — so the investigators won't get much useful information out of him. After he lets them in, he'll continue his rounds of the rooms.

The Museum has different exhibits in each of its four rooms. The rooms are arranged in a line, all connected by a long hallway running the length of the Museum. This hallway is where they have entered (unless someone has elected to crash through the roof or a wall); they can see two huge doorways to their left and two down the hall to their right. Each room is also connected to the ones on either side by big doorways. See the map below.



### *Percy Wellwater*

Percy is a poor boob involved in supernatural events far beyond his control. He has Muscle 1, Zip 1, Smarts 6, Chutzpah 1; all skills are at attribute level. His most noticeable personality trait is a tendency to burst into hysterical laughter — just nerves, he says, but encourage the PCs to think there's something a little odd about him . . .

Actually, his problem is just nerves, and Percy is completely innocent, but the players don't know that. If any of them get really suspicious, a check of the library uncovers descriptions of a restless, troublemaking, disguise-loving spirit named Mercy Wallwetter — but a failed Read roll means the PCs think Percy is Mercy. Try not to let the PCs do violence to Percy before the adventure really gets rolling — save that for the Big Finish.



## Grizelda's Broom

**Description:** A broom.

**Beliefs & Goals:** Help Grizelda. Keep things tidy.

**Hit Points:** 7

The broom has the same attributes and skills as Grizelda, but instead of her shticks, it has the Flight shtick at 10.

## The Magic Items

The exhibition of occult paraphernalia includes the following items, along with whatever else the Animator wants to put in:

**Wand of Animation:** Wave this wand and stone or painted figures come to life. Unfortunately, it can't reverse the effect. Good luck.

**Crystal Ball:** Gaze into this clear crystal sphere and see any of a variety of informative documentaries from public television. Topics include the sea urchin, Bantu tribesmen, waste disposal programs, Mary Baker Eddy, etc.

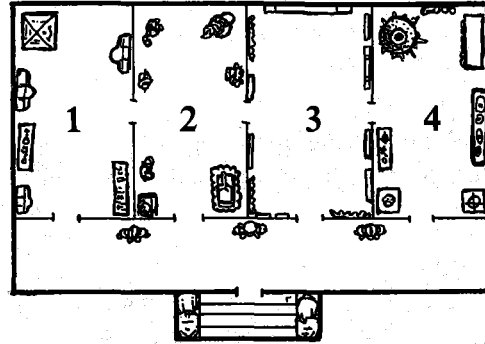
**Ring of Invisibility:** Put this ring on your finger and — that's right — it turns invisible. Handy, eh?

**Potions:** Growth, Shrinking, Invisibility, Dehydrated Water, Turn Blue, Turn Polka-Dot, Jekyll/Hyde Formula (see page 100), Change-into-Grizelda Potion, Beauty, Cringing Ugliness, whatever you want.

**Mirror:** Looks like an ordinary wall mirror. A sign underneath (make a Read roll) says the enchanted mirror will answer questions put to it. If someone asks the mirror a question, the Animator rolls one die. On a 1 or 2, the mirror answers the question truthfully. On a 3 or 4, it insults the questioner. On a 5 or 6, the character sees a variety of informative documentaries from public television.

**The Hatsabad Diamond:** This beautiful gem, displayed openly where anyone can take it, is *cursed*. When the owner tries to do something to someone else, treat the victim as having the Incredible Luck shtick. The owning player's efforts will always backfire — unless he is trying to Fast-Talk someone else into taking the diamond. If you can't think of anything especially funny to do to the owner, drop something on him — see the table on page 200.

In the hallway between each pair of room entrances is a medieval suit of armor. They're standing upright, empty. Any character can put a suit on; if someone is really small or large, just say the next suit down is equally small or large. If the characters don't wear the suits, use them to spook the players: Every time the characters turn around and look back at the suits, the armor has moved to some silly new position. But the suits will never attack the characters; they're shy. If the suits are attacked, they will simply clatter to the ground. (Of course, if you want to have the suits Fight back, go ahead! Then their Fight Skill is 9).



## A Brief Tour

Room contents, reading from left to right:

1) *Egyptian room.* Lots of ancient Egyptian sarcophagi, scarabs, slabs of hieroglyphics, models of the Pyramids and the Sphinx, and so on. One closed sarcophagus has a genuine ancient mummy all wrapped in bandages.

2) *Statues.* Stone statues of Greek gods, headless women, horses, maybe a dragon, Samson, a Gorgon, other mythological creatures. Remember how scary these all can look in the dim light.

3) *Paintings.* All sorts of old masterpieces. Portraits of famous people like George Washington, the Mona Lisa, Nero with fiddle (and matches), Teddy Roosevelt and tiger, Gainsborough's *Blue Boy*, an Indian chieftain with headdress (this could turn out to be an eagle, or even sillier), the Charge of the Light Brigade, anything you want.

4) *Magic exhibition.* Here are lots of arcane items, ancient texts in unreadable scripts, voodoo dolls, talismans, amulets, flasks and wands and rings, and so on. The centerpiece of the exhibit is a genuine witch's cauldron, a huge iron pot in the center of the room with wood and kindling stacked beneath it.

## You Woke Me Up!

After the characters have looked around for a while, the first mysterious event occurs. If they're in the Egyptian Room, they'll see the closed sarcophagus open, and out will climb a horrible dusty Egyptian mummy! If they're not in the Egyptian Room, they'll hear a piercing scream from Flatfoot O'Rourke; when they rush to his aid (he's in the Egyptian Room, of course), they'll find him Fallen Down in sheer fright, turned bone-white from head to toe — including clothing. (Now *that's* scared.) The closed coffin will now be open and empty; no sign of the mummy. Don't bother bringing back O'Rourke unless you need a victim for later in the adventure.

*Secret: The mummy, an ancient Sphinx repairman named Ramahotep, will act menacing and try to frighten the characters. He's been brought to life by the magical influence of the cursed Hatsabad Diamond in the magic exhibit. He wants to go home to Egypt to fix the Sphinx, and he believes the characters are Babylonian invaders or demons who will try to stop him. Ramahotep can talk (in a voice like Boris Karloff), but he hasn't had a drink of water in 3,000 years and his throat is very dry.*

*Ramahotep has attribute and skill levels of 5, and the Incredible Strength shtick at 8. He has 10 Hit Points.*

Ramahotep will attempt to Sneak up on a single character and wrap him or her in bandages (make a Fight roll; the bandaged character is Boggled). If he fails to Sneak successfully, go to the next part of the adventure.

## Drop In for a Spell

With a crash and a hideous peal of laughter, Grizelda Henbane breaks through the skylight of the room the characters are in. Whipping by on her broom too fast to be seen, she leaves all the characters spinning (and Boggled). When they come to their senses, they'll see her Flying in and out of the room, high above their heads. She sees them, does a double take, and cackles, "Why, you're (fill in the species or occupations of all player characters here)! Just the ingredients I need for my new potion!" Give the players a chance to Run or Fight, then have Grizelda try to Hypnotize one or more of them. A Hypnotized character will think he or she is Graymalkin, the witch's cat familiar (see description). The victim will have Graymalkin's Teleport shtick, at the same abysmally low level.

The real Graymalkin, a well-meaning kitty who loves to Teleport but never seems to end up *quite* where he intended, will attempt to herd, lead, or goad the characters into the magic exhibit rooms. (How he does it is up to the Animator, but make him cute — and mischievous.) Anyone who makes a Fight roll against Graymalkin will spin around after flailing at empty air: Graymalkin Teleports out of the way and ends up somewhere nearby (probably in Grizelda's face).

Whenever the Witchdusters are getting the better of Grizelda, her broom will swoop under one or more of her foes, pick them up, and carry them on a wild ride through the Museum. (Make Ride rolls to stay on, or fall and take one die of damage). The broom can also slap an opponent in the rear (1 point of damage) or tickle with its bristles (victim is Boggled).

If the broom Falls Down, it will retreat to the Museum's broom closet. Thereafter, Grizelda will try to summon it but will keep getting something else from the closet: mops, whiskbrooms, etc. They will be of no help to her.

Soon Grizelda will go into the magic exhibit and take the magic wand. By waving it she can make the statues and paintings in the Museum come to life! All statues or animated paintings have 6 Hit Points, attribute levels of 4, and skill levels of 7. Anyone who hits a stone statue takes 1 point of damage — it's like hitting a brick wall! The statues will try to pick up the characters (Fight rolls) and carry them to the iron cauldron, which Grizelda will try to magically fill with boiling water (poured from her Hat of Many Things). If she fails her Shtick roll, of course, the cauldron will be filled with something else. Anyone who fails a Smarts roll can bask in the water as though taking a warm bath; otherwise, the character takes one die of damage.

Any *Wizard of Oz* fan who spills water on the witch is in for a surprise: She doesn't melt, but absorbs the water like a sponge and grows to



## Graymalkin

**Description:** A kitten-sized gray kitten . . . with fangs.

**Beliefs & Goals:** Protect Grizelda. Help her turn non-magic creatures into potions. I'm sure if I just keep Teleporting I'll eventually get it right.

**Hit Points:** 8

**Muscle:** 2

Break Down Door: 2

Climb: 8

Fight: 6

Pick Up Heavy Thing: NA

Throw: NA

**Zip:** 6

Dodge: 9

Drive Vehicle: NA

Fire Gun: NA

Jump: 8

Ride: 6

Run: 9

Swim: 6

**Smarts:** 2

Hide/Spot Hidden: 7

Identify Dangerous Thing: 2

Read: NA

Resist Fast-Talk: 3

See/Hear/Smell: 8

Set/Disarm Trap: NA

Track/Cover Tracks: 2

**Chutzpah:** 2

Fast-Talk: NA

Pass/Detect Shoddy Goods: NA

Sleight of Hand: NA

Sneak: 5

**Shtick:**

Teleport: 2

gigantic size! She'll remain at the larger size for as long as it's funny, then dry out and return to what passes for normal.

## The Big Finish

The Witchdusters must dispose of Grizelda somehow. They'll probably think of all kinds of ways to make her Fall Down, but if they need some help, the exhibit includes an ancient magical tome with instructions on how to get rid of a witch. The accepted method involves a bell, a book, and a candle, but just about anything bell-like, book-like, and candle-like can be substituted (doorbell, comic book, cigarette lighter, etc.).

The idea is to ring the bell, light the candle, and read aloud from the book, thereby destroying the witch's magic — but this is *Toon*, so be ready for anything. ("I'm tearing out the pages of the book and sticking them in the bell, I use the candle to light them, hold the bell upside-down like a torch, and wave it at Grizelda. Does it work?") Just about anything ought to work.

If the players manage to follow through with this procedure, Grizelda will turn into a tiny female cat. Graymalkin will take one look at the erstwhile Grizelda, fall madly in love, chase her around the museum, and both will Teleport away in a grand finale.

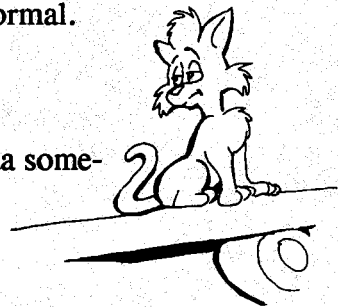
The intrepid "Witchdusters" may have figured out that the disturbances in the Museum are due to the items in the occult exhibit. If they don't dispose of these items in some inventive fashion, have all the animated statues and paintings sweep through, pick up all the items, and run off into a landscape painting hanging on the wall, never to be seen again. Those who want to follow will have to fail a Smarts roll to avoid realizing they can't. This could be the start of another adventure, as the Witchdusters journey through numerous art masterpieces.

Ramahotep the mummy will flee, running out the front door. There he'll bump into Percy, who's come to pay the Witchdusters. Mummy and Curator will fall, roll around, and swap clothes. The now rather dapper Mummy will stumble to the street, hail a cab, and go to Egypt. The mummy-wrapped Percy will enter the Museum, where the Witchdusters' earlier suspicions that Percy's a supernatural ghoulie will be confirmed. If they attack, they won't get paid. (Percy will keep their fee to pay his hospital bills.) If they show a little restraint, have Percy pay them.

The broom will fall in love with a feather-duster and live happily ever after.

## Plot Points

Anyone who talks Percy into paying more than \$1,000 to clean up the Museum gets a Plot Point. Anyone who attacks Percy at any point in the adventure loses a Plot Point. Anyone who cleverly disposes of Grizelda, the broom, or Graymalkin gets a Plot Point. Anyone who befriends Ramahotep and helps him get to Egypt gets a Plot Point. Each player who helps solve the mystery of the Museum happenings earns a Plot Point. As always, anyone who disintegrates the Earth or the Moon loses a Plot Point. Finally, a player who makes a really obnoxious pun on "mummy," "witch," or "sarcophagus" may lose or gain a Plot Point at the Animator's discretion.



# Cartoon Series:

# Car Blazers!



## Premise

From the depths of Far Out Space — across a thousand crazy planets, moons, comets, and orbital automatons — coming to fight evil wherever it appears: It's the *Car Blazers!* (Ta-dahh!)

In the Beetleship *Tomato* (actually a reconditioned economy car) the heroic officers of the Car Blazers zoom across space, fighting off dastardly invaders. Which dastardly invaders? The *Teleks* — reptilian scourge of the galaxy! Led by the cunning reptile Torgo the Terror, Teleks plot to invade every peace- and freedom-loving cartoon planet in the universe . . . and only the Car Blazers can stop them.

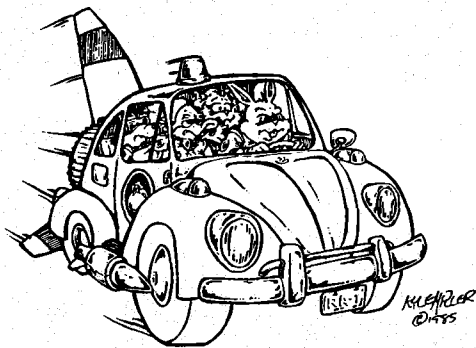
## Beliefs & Goals

Car Blazers have found their current employment through many different means. Some joined the cause to make the galaxy a safer place to live. Some are in it for the money. Some were drafted. However they got in, they're stuck, bound by the standard 5-year Car Blazer "no loophole" contract. Bob, the ship's computer, will make sure that all trusty Car Blazers fulfill their mission to their utmost ability.

## Natural Enemies

The natural enemy of every Car Blazer is the Teleks. Teleks are large iguanas with green scales. They're slimy and evil, they speak with a hiss, they hit cute breakable things with their tails for the fun of it. They're bigots, believing that Teleks are superior to all "alien scum." All Teleks are in the military and obey orders to the letter, without question. Some would call them mindless . . . but not to their faces.





## The Beetleship Tomato (Bob)

**Description:** A greenish-gray economy sedan modified for space travel, with weapons systems, hyperdrive, and fins. The ship's computer, Bob, provides the ship's voice and personality.

**Beliefs & Goals:** Seek knowledge; pay special attention to trivial details that no one could possibly care about. All Car Blazers must complete their mission!

**Hit Points:** 10

### Muscle: 6

Break Down Door: 1  
Climb: 1  
Fight: 1  
Pick Up Heavy Thing: 1  
Throw: 1

### Zip: 6

Dodge: 8  
Drive Vehicle: NA  
Fire Gun: 9  
Jump: 7  
Ride: NA  
Run: 6  
Swim: 6

### Smarts: 6

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 6  
Read: 8  
Resist Fast-Talk: 7  
See/Hear/Smell: 8  
Set/Disarm Trap: 7  
Track/Cover Tracks: 8

### Chutzpah: 1

Fast-Talk: 1  
Pass/Detect Shoddy Goods: 5  
Sleight of Hand: NA  
Sneak: 3

### Shticks:

Bag of Many Things: 5  
Big Zapper (Cosmic Shift, usable once an episode): 8

Most despicable of the Teleks, and the only one with any personality, is Torgo the Terror. Torgo is a typical megalomaniac, obsessed with ruling all that he surveys. He becomes miffed when others do not immediately recognize his inherent right to galactic superiority. He always has some elaborate plot to take over the universe.

Both Torgo and the Car Blazers keep butting heads with the green Martians (see p. 193). Where Torgo wants to take over the Galaxy, the Martians just want to disintegrate large parts of it, starting with Earth.

## Background and Equipment

Bound by a particularly non-breakable contract, the Car Blazers have a multitude of duties. These include protecting the universe, helping the sick and injured, distributing Galactic Council informational literature, and serving as goodwill ambassadors to all new lifeforms in the galaxy.

The Car Blazers are accompanied and carried by the Beetleship *Tomato*, referred to as "Bob." Actually, Bob is the ship's computer, who is intelligent (kind of) and treated like any other *Toon* character. Bob controls all ship's functions and occasionally lets his zeal override his common sense. Unlike most vehicles, the *Tomato* has Hit Points, and can be made to Fall Down like any other character. It always comes back after three minutes.

On the outside, the *Tomato* resembles a four-passenger, gray-green sedan. The control room (the only part of the ship with windows) is the front seat. But the rest of the *Tomato* is infinitely large, with many cabins and twisting corridors. You can find anything you want inside the *Tomato* — if you look hard enough. Any character searching for a room or item inside the *Tomato* must make a successful Track roll. Otherwise the searcher gets lost, or takes a wrong turn and steps out the airlock.

To help the players get equipment for any mission they need, the *Tomato* is equipped with an automatic fabricator (Bag of Many Things). However, since this is operated by Bob, the characters will get what Bob thinks they really need, which may not be precisely what they asked for.

In hostile situations, the *Tomato* is well equipped to defend itself. Weapon barrels emerge from concealed ports, ready to deal instant Falling Down to any evil-doers. They do one die of damage to most ships and vaporize lesser objects.

The *Tomato* is also equipped with the Big Zapper gun, stored in the trunk. The Big Zapper is a built-in Cosmic Shift gun which can only be used once per episode (usually just before the Big Finish). It often has unpredictable results (which may *produce* the Big Finish). The Big Zapper can disintegrate an entire planet, create a new star, or turn everyone into politicians. It all depends on the situation, Bob's disposition, and the Animator's discretion.

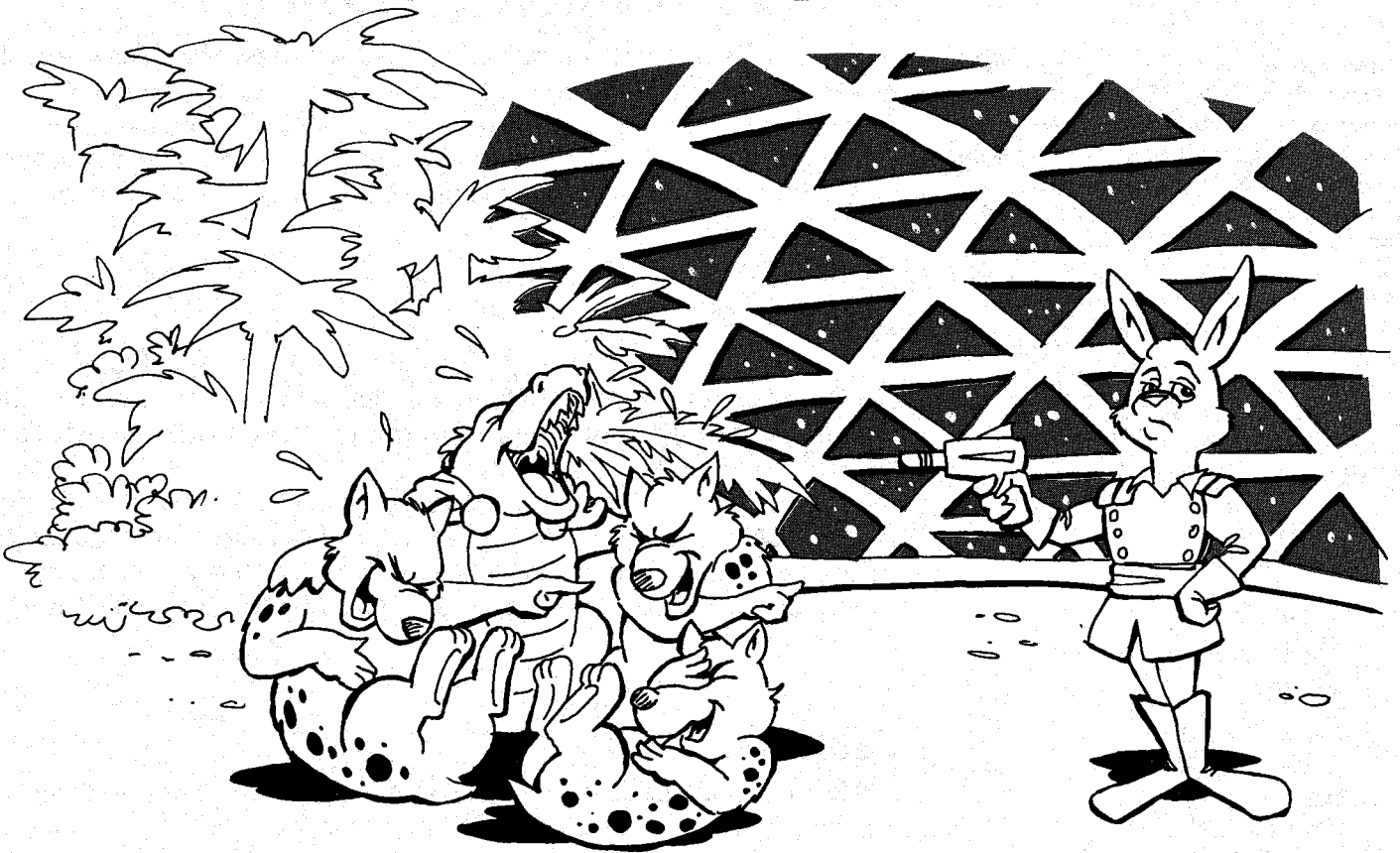
The *Tomato* has one other passenger: Raul the Robot, who helps the Car Blazers. Raul can Change Shape (shtick level 9). In order to defend the crew, he may turn into a tank. To pick up a scrap of paper, he may change into a combination broom and dustmop. Raul performs his duties with such zest and determination that it makes Bob jealous. The more helpful Raul is, the harder it is to get along with Bob.

All trusty Car Blazers are issued a uniform, a sonic blaster, and a Car Blazers guide book. They can have other possessions with the Animator's approval.

***Car Blazers! Series Pilot:***

# **Torgo's Last Laugh**

*by Kyle Miller, Allen Varney,  
and Warren Spector*



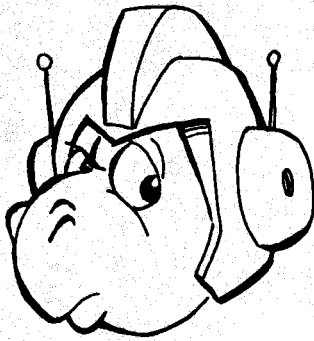
## **Cast of Characters**

The Animator and up to five players. The players are Car Blazers, charged with defending the peace-loving galaxy from Torgo the Terror and his nasty Telek invaders.

The Animator plays the Beetleship *Tomato* (including Bob, the ship's computer), Raul the Robot, Torgo, lots of Teleks and aliens, a colony of spacefaring dentists, and a standard dentosaurus.

## **Location**

The adventure begins in Far Out Space. Once things start jumping, though, the Car Blazers board the ancient Earth colony ship *Tooth Decay*.



## Teleks

**Description:** Large green iguanas with scales and bug eyes. They wear black harnesses and round helmets and carry laser pistols (one die of damage). There are two kinds of Teleks: soldiers and pilots. Soldiers are big, strong, and dumb. Pilots are scrawny, weak, and almost as dumb.

When two numbers are given below, the first is for soldiers and the second is for pilots.

**Beliefs & Goals:** Obey Torgo's orders to the letter. Be a good soldier and get promoted. Die like flies.

**Hit points:** 12, 7

**Muscle:** 6, 4

Break Down Door: 7, 4

Climb: 8, 4

Fight: 8, 6

Pick Up Heavy Thing: 7, 4

Throw: 6, 4

**Zip:** 4, 6

Dodge: 5, 7

Drive Vehicle: 6, 8

Fire Gun: 7, 8

Jump: 4, 6

Ride: 4, 6

Run: 6

Swim: 6

**Smarts:** 1, 2

Hide/Spot Hidden: 2, 3

Identify Dangerous Thing: 2

Read: 3, 4

Resist Fast-Talk: 4, 5

See/Hear/Smell: 4

Set/Disarm Trap: 5, 2

Track/Cover Tracks: 4

**Chutzpah:** 2

Fast-Talk: 2

Pass/Detect Shoddy Goods: 2

Sleight of Hand: 2

Sneak: 5, 4

## Situation

The Car Blazers are in deep space aboard the Beetleship, on a scientific expedition to find two flecks of space dust that are exactly alike. Just as they spot their two identical flecks, they receive an urgent sub-space radio message:

"Help! Help! We're under attack! It's Tor . . .hahaha!" The voice lapses into hysterical laughter.

Moments later, Car Blazers Headquarters calls to tell them that Torgo the Terrible, lizard scourge of Far Out Space, has attacked an outpost with a deadly new weapon — the Giggle Gun.

## Object of the Adventure

The Car Blazers are contractually obligated to go after Torgo and his Telek hordes. Their mission: destroy the only existing Giggle Gun. If they can make sure he never builds another one, so much the better.

One way or another, they have to put an end to Torgo's nasty scheme to rule the galaxy by reducing the opposition to hysterical laughter.

## The Plot

The players may ask Bob to trace the distress message they received. But Bob booted up on the wrong side of the memory board this morning, so he's not feeling cooperative. He'll just tell them to ask the two Telek destroyers off the port bow.

That's right . . . two Telek destroyers appear from behind a floating space billboard! You can tell the players the Teleks were sent to keep the heroes busy while Torgo's dastardly plot unfolds. But you know they're really here to provide a big spaceship fight, to get your players into the cartoon spirit.

## And There's the Bell!

The pilots of the destroyers, Mo and L'ree, are dumb — even for Teleks. They argue constantly over the radio:

"Lasers! Fire your lasers, vacuum-brain!" (ZAP!) "Not at me, you Kyrellian zulge-bucket! Fire over there so I can swing around behind them!"

"Who are you calling a zulge-bucket, you Philoric thunk-waddy? If you weren't always in the way I might be able to hit those balfandish Car Blazers."

The Teleks are so busy arguing (and giving away their "strategy"), they miss nearly all the time (Fire Gun skill 3). They fire jets of cleaning fluid by mistake, instead of lasers. They get distracted by passing meteors, comets, and asteroids. They tend to collide with each other.

With idiots like this as opponents, your players should have no trouble outwitting them. Give everyone a chance to be clever, show off, and make fools of Mo and L'ree.

Each Telek ship has 6 hit points. When the Teleks look like they're about to lose the battle, they'll turn tail and run, broadcasting over the radio that they're heading back to Torgo's mother ship.

The players should be bright enough to follow. (Bob will even cooperate for this!) If they're not, tell them one of the Teleks forgot to disengage his tractor beam, and they're being pulled along behind the fleeing Teleks.

If your players are dumber than their opponents, they might lose the battle. If that happens, the Teleks will activate their tractor beam and tow the *Tomato* to Torgo.

## The *Tooth Decay*

Eventually the Teleks and the Car Blazers approach a huge spacecraft that looks vaguely like a rolled-up toothpaste tube. Arrayed around the cap are gigantic greenhouse bubbles, connected by tunnels. Inside each bubble the Car Blazers can see various kinds of vegetation: forests, jungles, all kinds of greenery.

As they get closer, the Car Blazers see a crest painted on the side of the ship: a man in a white smock, standing proudly. In one hand he holds a small mirror on a thin stalk, in the other a dental drill. Beneath him is the ship's name: *Tooth Decay*.

Bob knows about the *Tooth Decay*, and if he's in a good mood, he'll tell all. If he's not, your players are out of luck. It's up to you. Here's the story:

*Many, many, many (many!) millennia ago, the people of Earth made their way to the stars in great colony ships. Each ship was self-supporting, with bunk beds, overhead luggage compartments, engines, and fuel in the large, tube-like center section. Surrounding the central tube were several plastic bubbles, each holding a complete miniature ecosystem.*

*The Earth people, being human, made a major mistake: They peopled each ship with a different profession. The first ship to blast off was the colony ship of Certified Public Accountants — the good ship *Number Cruncher*. Next to go was the ship of lawyers — the not-so-good ship *Malfesance*. Third was the ship of dentists — the adequate ship *Tooth Decay*. And there were many more.*

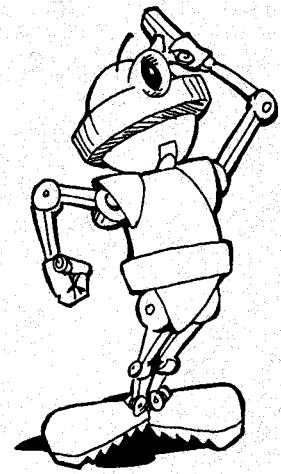
*But many of the ships met tragedy. The CPAs bored themselves to death; the lawyers sued each other into bankruptcy and starved. With no qualified crew members, many other ships were lost in Far Out Space. The *Tooth Decay* has been lost for a long time.*

## Open Wide and Say “Yaaaaahhhhhh!”

The rest of the adventure takes place on this ship, so you should lure the Car Blazers on board. Use tractor beams, distress calls, a passing Telek ship zooming toward an entry bay, or whatever you want. If your players want to board the *Tooth Decay* without encouragement, great — then you may decide to make it tough, and let the players have fun figuring out how to get inside.

If players don't want to find a way inside, provoke their curiosity. Looking at the ship, they see an intriguing little sign — *almost* legible. It's surrounded by lots of flashing arrows and other signals designed to arouse curiosity.

They have to move nearer to read the first line: “Come closer.” When they do so, they will be able to read the second line: “No, no, CLOSER.” When they comply, they will be able to read the teeny-tiny print of the last line: “Brace yourself!” At this moment, a giant robotic claw reaches out and captures the ship!



## Raul the Robot

**Description:** A small humanoid robot in shiny metal casing with a single red glowing eye. Raul can't talk, but he can Change Shape like crazy (which he probably is).

**Beliefs & Goals:** If it can be done easily, complicate it. No device is too bizarre for any purpose. Nothing is illegal as long as the paperwork is straight. Any suggestion made by any Car Blazer should be followed without second thoughts. Bob is an uptight jerk.

**Hit Points:** 5

**Muscle:** 2

Break Down Door: 2

Climb: 2

Fight: 2

Pick Up Heavy Thing: 7

Throw: 4

**Zip:** 3

Dodge: 4

Drive Vehicle: 3

Fire Gun: 3

Jump: 7

Ride: 3

Run: 7

Swim: 3

**Smarts:** 6

Hide/Spot Hidden: 8

Identify Dangerous Thing: 7

Read: 9

Resist Fast-Talk: 6

See/Hear/Smell: 7

Set/Disarm Trap: 6

Track/Cover Tracks: 8

**Chutzpah:** 3

Fast-Talk: NA

Pass/Detect Shoddy Goods: 3

Sleight of Hand: 3

Sneak: 3

**Shtick:**

Change Shape: 9



## The Dentists

The inhabitants of the *Tooth Decay*, descendants of the original Earth dentists, no longer remember their origin. In fact, they've devolved. The whine of high speed drills has made them hard of hearing. Working on each other's teeth has caused their mouths to stretch — their lips take up half of their faces. And they're all utterly insane (by Earth standards . . . by *Toon* standards, who knows?).

Their lives are dominated by teeth-cleaning and rituals. The Car Blazers will be asked to take part in these rituals.

The first ritual involves filling out lots of forms in triplicate. The forms, when completed, are dumped in a large hole in the ground. The dentists believe this will keep the dread "taxauditor" from destroying them all.

Next, the victim is strapped into a chair and his mouth is cleansed with alternating blasts of mouthwash and air (one die damage). This is followed by the ceremonial stuffing of the mouth with great wads of cotton.

Then comes the laughing gas — which causes hysterical laughter and instant Boggling!

By the time you get to the gas, the Car Blazers should be sick and tired of the dental rituals. But if you're feeling nasty, make up more of your own. The dentists have lots of tools at their disposal, any one of which can be a weapon. Remember your last trip to the dentist? It wasn't *that* bad, was it? Oh, it was? How could it have been *worse*? Well, on the adequate ship *Tooth Decay*, that's how it is.

If the players ignore the sign, then the claw can grab them anyway and drag them inside. The point is to get them on the ship, by hook or by claw.

However they get on board, the Car Blazers arrive in a small airlock room leading to a corridor. They hear Torgo's evil, hissing cackle over a speaker: "Attention, Car Blazers! My instruments show you've just blundered on board my ship. You are, of course, my prisoners. Kindly wait where you are for the squad of troopers that I have sent to imprison you."

Your players may actually wait in the room. If so, Telek soldiers come to seize them. But no Car Blazer worth his non-breakable contract will wait there peacefully. The airlock door has locked behind them, though, and nothing the Car Blazers can do will break through it. Encourage them to go into the corridor — mention strange noises, odd smells, and giggles coming from it.

As soon as the Car Blazers get into the corridor, with or without Telek escorts, they're run over by a car.

## Guess Who I Ran Into Today?

In fact, this is a robot car, one of several buzzing happily through the corridors of the *Tooth Decay*. It's piled high with weird yellow eggplant-shaped fruit.

Wham! The fruit spills all over everybody. The fruit bursts open, spewing a yellowish gas that sends everyone into gales of helpless laughter. (No damage, but all characters are Boggled.) The fruit is filled with laughing gas — see page 139.

*Secret: The fruit, called "myrth fruit," is grown by the dentists aboard ship. They used the gas for anesthesia — until Torgo took over the ship. As the Car Blazers are about to find out, Torgo has other uses for the fruit and its gas.*

When they recover after one action, the Car Blazers can talk or fight with the car. It has the same game statistics as the cleaning robots in *The Better Housetrap* (page 78). It's very cheerful; if asked about the fruit, it says "Oh yes, Torgo uses this myrth fruit for his Giggle Gun, isn't that peachy?"

The car knows whatever information would help the Car Blazers get on with their mission. It offers them a ride as it goes to fetch a new load of myrth fruit. (If it's Fallen Down, it will put itself cheerfully back together as the characters watch.)

The Car Blazers should take the offer, or follow the robot. If there are guards along, the heroes will have to make them Fall Down. No problem.

The Car Blazers may not want go with the robot car, or they may take control of it with a Drive Vehicle roll and go somewhere else. Let them wander through the corridors of the *Tooth Decay*. They find empty dental offices, empty sleeping quarters, and huge storerooms filled with tubes of white, paste-like substances that taste really good. Whatever they're looking for, have them end up in the same place the robot cars are going. Here's how to do it:

## Through Deepest Jungles With Gun and Mouthwash

Puttering through the corridors of the *Tooth Decay*, the Car Blazers see a man in a white smock — much like the man painted on the side of the ship. He looks a little crazed. (Use Dr. Nutzenboltz from *Fangs For the Memories*, or create your own dentist.)

As the characters pass him (or decide to stop), he makes a flying leap, shouting “PATIENTS!!!!!!” at the top of his lungs. No Jump or Fight rolls are necessary; the crazed dentist and one of the Car Blazers (Animator’s choice) go flying through a convenient doorway.

The doorway leads into one of the bubbles around the cap of the *Tooth Decay* tube. This bubble is a jungle, with big alien trees and thick undergrowth and vines hanging from every branch.

The bubble is thickly forested. As near as the Car Blazers can tell, the trees are all identical. In the branches of each are thousands of identical fruits. They all look exactly like myrth fruit — except for their contents, that is. Some of them really are myrth fruit, but others are filled with different kinds of gas, which have different effects.

Every so often — whenever the action slows down — a random fruit falls, resulting in a random effect determined by the Random Fruit Gas Effects Table.

Anyone can try a See/Hear/Smell roll to tell the myrth fruit from the other, seemingly identical fruits. A successful roll means that character noticed that the myrth fruits have tiny creases on them, which look like smiley faces.

Once one of the Car Blazers identifies the myrth fruit, they all will be able to spot myrth fruit any time they see it. Let them pick as much as they want for use later in the adventure.

## The Shadow of Your Smile

There are lots of dentists in this jungle — primeval, uncivilized dentists who are desperate for patients. The first dentist is just one of a dozen dental practitioners, hygienists, and technicians who descend on the Car Blazers. “My patient! No, mine! Get away from them, they all have appointments with me!”

The Car Blazers must Fight, outwit, outrun, or deal with the dentists, or they’ll be dragged to old, worn-looking dental chairs. There, wicked Animators can torment them with dental floss, mouthwash, and laughing gas. See the accompanying description.

But if you’re an easygoing Animator, the dentists skip that part. They beg the Car Blazers to rescue them — for, as the characters suddenly notice, all the dentists are prisoners. You can tell by the braces they wear on their wrists.

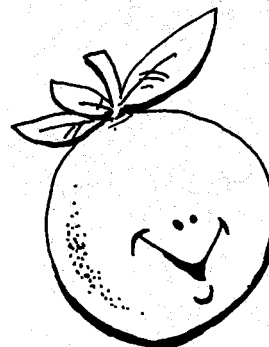
However you handle the dentists, get this information across to your players: The dentists used to grow the myrth fruit and make laughing gas to knock out their patients. But Torgo found them, enslaved them, and now makes them harvest the myrth fruit for his own evil purposes.

But don’t waste much time with explanations. The Car Blazers barely have time to digest all this before there’s an enormous crashing sound in the forest. The dentists flee in panic. Dentists who Fell Down in a fight will wake up early, hear the noise, and run like mad. Large trees and dentist chairs sprout legs to escape. What could be coming?

## Random Fruit Gas Effects Table

Each effect lasts one action, or as long as it’s funny. Roll one die:

- 1 Laughter (laughing gas) — see below
- 2 Character falls in love with nearest opponent
- 3 Friendliness to all, urge to do good deeds
- 4 Incredible hunger
- 5 Greed to own the most valuable possession in sight
- 6 Berserk fury, urge to destroy
- 7 Passionate conviction that it’s Wednesday



## Laughing Gas

Usually found in a dentist’s office, this will make characters, animals, plants, mailboxes, and just about anything else break up into hysterical laughter. Victims are Boggled. Characters may protect themselves from laughing gas by wearing gas masks, thinking sad thoughts or listening to sad music, peeling raw onions to make themselves cry, or whatever else they can convince the Animator will work. The Animator judges the effectiveness of such tactics. Laughing gas normally lasts one action.

## A Really Terrible Overbite

Have you ever seen those wind-up clacking teeth in joke shops? They look like dentures, but you wind them up with a key and set them on the table, and they bounce around, chattering like they're cold.

Centuries ago, an inventive dentist on the *Tooth Decay* built one of these to amuse his patients. When he first wound it up, it ate him instantly — for, in a burst of enthusiasm, he'd made it ten feet tall.

The teeth chattered away into the jungle. The superstitious descendants of those early dentists call it the "dentosaur," and it's feared everywhere on the *Tooth Decay*.

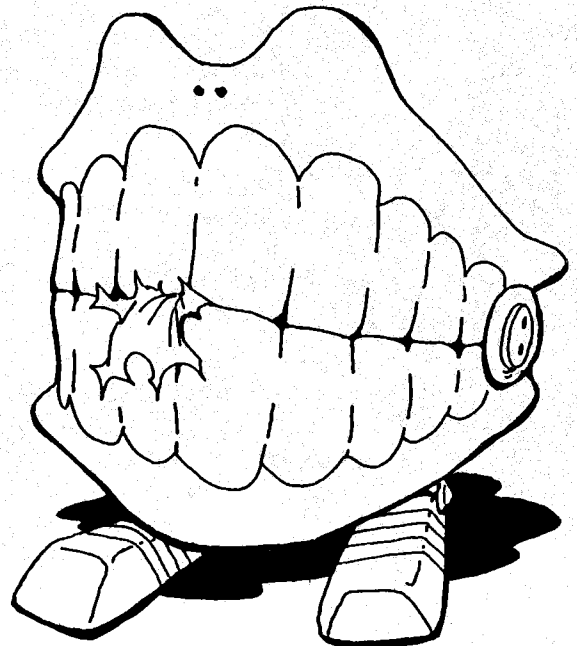
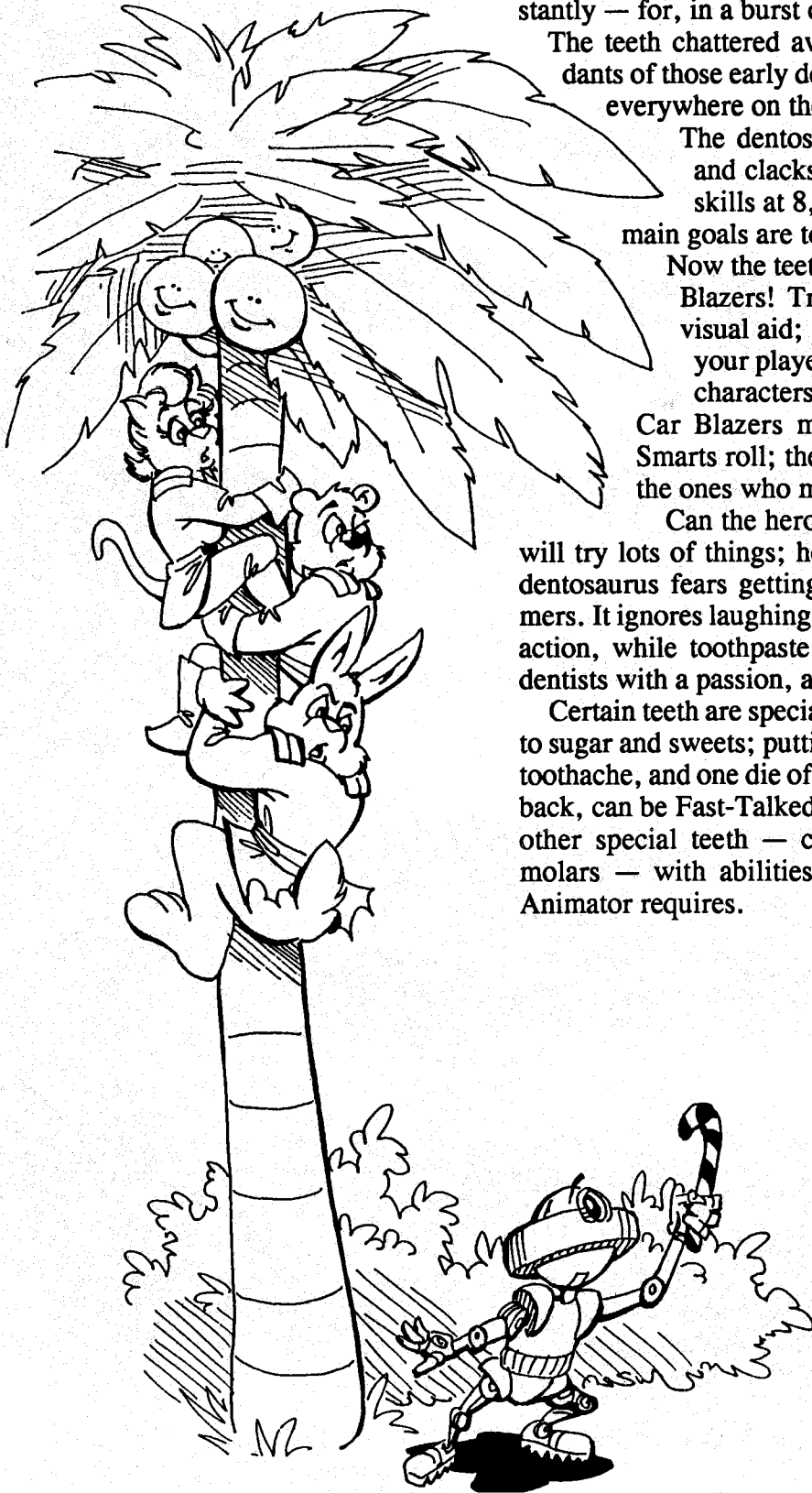
The dentosaur is enormous, pearly white, cavity-free, and clacks madly. It has Muscle and Zip attributes of 5, skills at 8, no Smarts or Chutzpah, and 20 Hit Points. Its main goals are to scare characters and eat them, in that order.

Now the teeth are crashing through the trees toward the Car Blazers! Try using a real set of practical-joke teeth as a visual aid; place it next to some little toy figures, to show your players the size of the dentosaur compared to their characters. That should Boggle them!

Car Blazers may be Boggled too. Give every character a Smarts roll; the ones who fail are Boggled for one action, but the ones who make the roll can act immediately.

Can the heroes deal with this dental monster? Your players will try lots of things; here are a few suggestions to prepare you. The dentosaur fears getting cavities, and runs away from drills or hammers. It ignores laughing gas. Foul-tasting mouthwash Boggles it for one action, while toothpaste and toothbrushes may attract it. But it hates dentists with a passion, and attacks them!

Certain teeth are special. The "sweet tooth," for instance, is sensitive to sugar and sweets; putting this stuff on that tooth gives it an immediate toothache, and one die of damage. The "wisdom teeth," way back in the back, can be Fast-Talked into cooperation or submission. There may be other special teeth — canines, molars — with abilities as the Animator requires.



The trouble is, a character can only reach a given tooth by making a successful Dodge roll, to zip in between the clattering dentures without getting chomped. Failure means the character takes one die of damage and is “swallowed” — trapped inside the teeth!

When a character is swallowed, roll a die. On a 1, 2, or 3, the character is trapped. On a 4, 5, or 6, the character tastes bad and the dentosaurus spits him or her out.

Being swallowed may not be bad, though, since the swallowed Car Blazer ends up right by the dentosaurus’s wind-up key mechanism. Any successful Set/Disarm Trap roll can unwind the mainspring and leave the teeth helpless. A Drive Vehicle roll lets the character take control of the teeth, piloting them wherever he wants!

But beware a failed roll while you’re trapped inside. Failing a roll means the teeth go bonkers, completely out of control, Boggling the character(s) inside and chasing everybody into the next scene.

If the dentosaurus swallows all the characters, it takes them to the next scene and spits them out. If the dentosaurus Falls Down, or if the action drags, the teeth run away into the jungle. Lure the Car Blazers to follow it — into the next scene.

## In The Soup For Real

Whether by teeth, dentists, bizarre noises from the jungle, or just Animator fiat, the Car Blazers eventually reach the edge of a clearing. This is the site of Torgo’s myrth-fruit processing plant and the Telek barracks on the *Tooth Decay* — and incidentally, the scene of this adventure’s Big Finish.

Hidden in the jungle undergrowth, they can see the whole works without being detected. The processing plant is a big mass of machinery: giant juicers and squeezers, gauges, rheostats and resonators, lights and dials. Think of the Robot Factory (page 173). Conveyor belts carry huge sloshing bowls of myrth-fruit juice from the squeezers to an enormous vat near the Telek barracks.

The air is filled with laughing gas — not strong enough to Boggle anyone, just enough to get everyone in a nice, giggly mood.

As the Car Blazers reach the clearing and see this, it’s lunch time for the Teleks. The iguana-like aliens, all wearing gas masks to protect them from the fruit’s effects, are sitting down at long tables. Dirty-looking Telek cooks are wheeling out an enormous vat of hideous Telek soup — an enormous vat that, curiously, looks identical to the enormous vat of myrth-fruit juice nearby! Hmmm.

Now, you may want to remind the players that they’re supposed to defeat the Teleks. But you don’t have to hit them in the face with the idea of switching those vats. They’ll probably think of it themselves — and soon all the Teleks will dine on myrth-fruit juice, break out in hysterical laughter, and Fall Down from exhaustion.

But if the players don’t try this, there are plenty of other ways to subdue the Teleks. Teleks are dumb. Siccing the dentosaurus or the freed dentists on the Teleks produces a grand free-for-all, and the Teleks should lose. Fast-Talking them into marching into the dentosaurus’s mouth is good; so is making them remove their gas masks, getting them so giggly they forget what they’re doing; so is Sneaking along under the mess tables and tying everyone’s shoelaces together so they can’t move.

The Teleks aren’t the main nuisance in this scene anyway. Torgo the Terror is here, hidden behind a gas mask (and naturally immune to





## Torgo the Terror

**Description:** A large green iguana with a space helmet. Torgo wears a large black cape and is usually armed. Unlike other Teleks, Torgo is extremely smart, sophisticated, calculating, devious, distant, aloof, vain, and contemptuous. He never gives up, and he *never* loses his temper. A squad of Car Blazers, pointing a hyper-proton cannon right at his face, would be only a minor inconvenience.

**Beliefs & Goals:** Rule the universe.

**Hit Points:** 10

### Muscle: 3

Break Down Door: 3

Climb: 5

Fight: 3

Pick Up Heavy Thing: 5

Throw: 4

### Zip: 5

Dodge: 7

Drive Vehicle: 5

Fire Gun: 7

Jump: 5

Ride: 6

Run: 8

Swim: 5

### Smarts: 5

Hide/Spot Hidden: 6

Identify Dangerous Thing: 6

Read: 7

Resist Fast-Talk: 9

See/Hear/Smell: 5

Set/Disarm Trap: 5

Track/Cover Tracks: 7

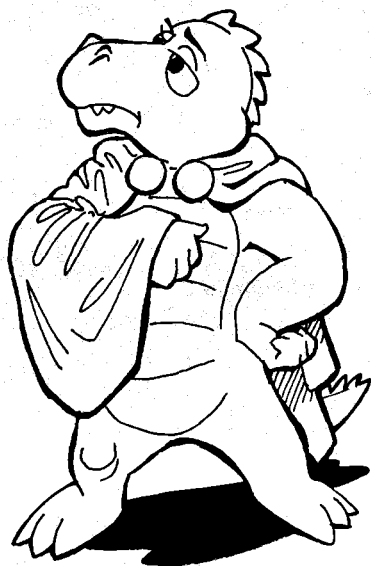
### Chutzpah: 4

Fast-Talk: 8

Pass/Detect Shoddy Goods: 4

Sleight of Hand: 7

Sneak: 7



laughing gas, through constant exposure). At any dramatic moment of your choice, he reveals himself: “Sssso, Car Blazersssss! You think to defeat me, but you are ssssadly misstaken!” In one scaly paw he brandishes . . . the Giggle Gun!

## Face to Snout With Torgo

Let the Car Blazers have one action to fight or defeat Torgo. Unless their ideas are stunningly clever and hilarious, don't let Torgo be captured just yet; he still has a speech to make. If the players' actions are plain and ordinary, Torgo fires his Giggle Gun, hitting automatically; the Car Blazers laugh helplessly while Torgo recites his master plan.

If it looks like Torgo really will be captured before the speech, you can broadcast the speech as a pre-recorded announcement over a speaker. Or you can have Torgo turn out to be a three-dimensional holographic projection, and a Car Blazer who tackles him flies right through into the vat of Telek soup!

However the players deal with Torgo, have the evil Telek make his final announcement: “I musst essscape for the moment.” (Or if the Car Blazers captured him, “You sssuppossse you have sssucceeded.”) “But I ssshall be victorousss. In plasssse of the *Tooth Decay* there will sssoon be an enormousss cavity! Lisssten, Car Blazerssss!”

Now every speaker on the ship crackles, sputters, and a booming electronic voice is heard: “Self-destruct sequence initiated. This ship will self-destruct in thirty seconds. 29 . . . 28 . . . 27 —”

Now, if you can manage it, Torgo should make a break for freedom. Wherever he is, he's near a handy escape pod. This little spaceship will launch him into Far Out Space, far away from the imminent destruction of the *Tooth Decay*.

You can give the players a chance to stop Torgo. This forces them to make a choice between capturing him and rescuing the ship from self-destruction — unless they split up, or find some clever way to do both. (If you don't think you can handle the players once they've split up, tell them to make a choice as a group. No sense putting more strain on a hard-pressed Animator.)

It makes the adventure move faster if Torgo makes a clean escape, before anyone can stop him. That leaves the players free to worry about how to rescue the ship. Because they're Car Blazers! They have to try heroically to rescue the ship — it's in their contract!

## The Big Finish

Your players may have seen movies or read books where the characters try to prevent self-destruction. Let them try the same things, if they want: making Set/Disarm Trap rolls to deactivate the destruct mechanism (where is it? Who cares, let them try); evacuating all the dentists; or even just running for the *Tomato* — though Bob won't let them abandon their duty!

You can let any of these plausible actions work. But this is *Toon*, and implausible things work just as well. They could interrupt the ship's countdown, and Fast-Talk it into starting over at a higher number. (“4 . . . 3 . . . Where was I?” “Eight zillion!” “Thanks. Eight zillion . . . 799,999,999,999,999,999 . . .”)

They could get back to the *Tomato* and try firing the Big Zapper, the unpredictable once-an-episode super weapon. The Big Zapper turns the self-destruct mechanism into an outboard motor, which propels the *Tooth Decay* all the way to Car Blazers HQ on Earth. It perches precariously on the needle-sharp point of the HQ skyscraper, and the Car Blazers have a lot of explaining to do.

There are lots of other ways to deactivate the self-destruct mechanism. Your players will think of them. We guarantee it.

But maybe the ship explodes anyway. This is the Big Finish — *something* should explode, right?

It shouldn't be too hard to find a "detonator": Maybe the pressure of all the laughing gas released by the Teleks causes the explosion. Or Bob tries to swat a housefly with the Big Zapper and misses badly, hitting the *Tooth Decay's* fuel supply. Or someone *really* blows a Set/Disarm Trap roll. It doesn't matter; things go boom.

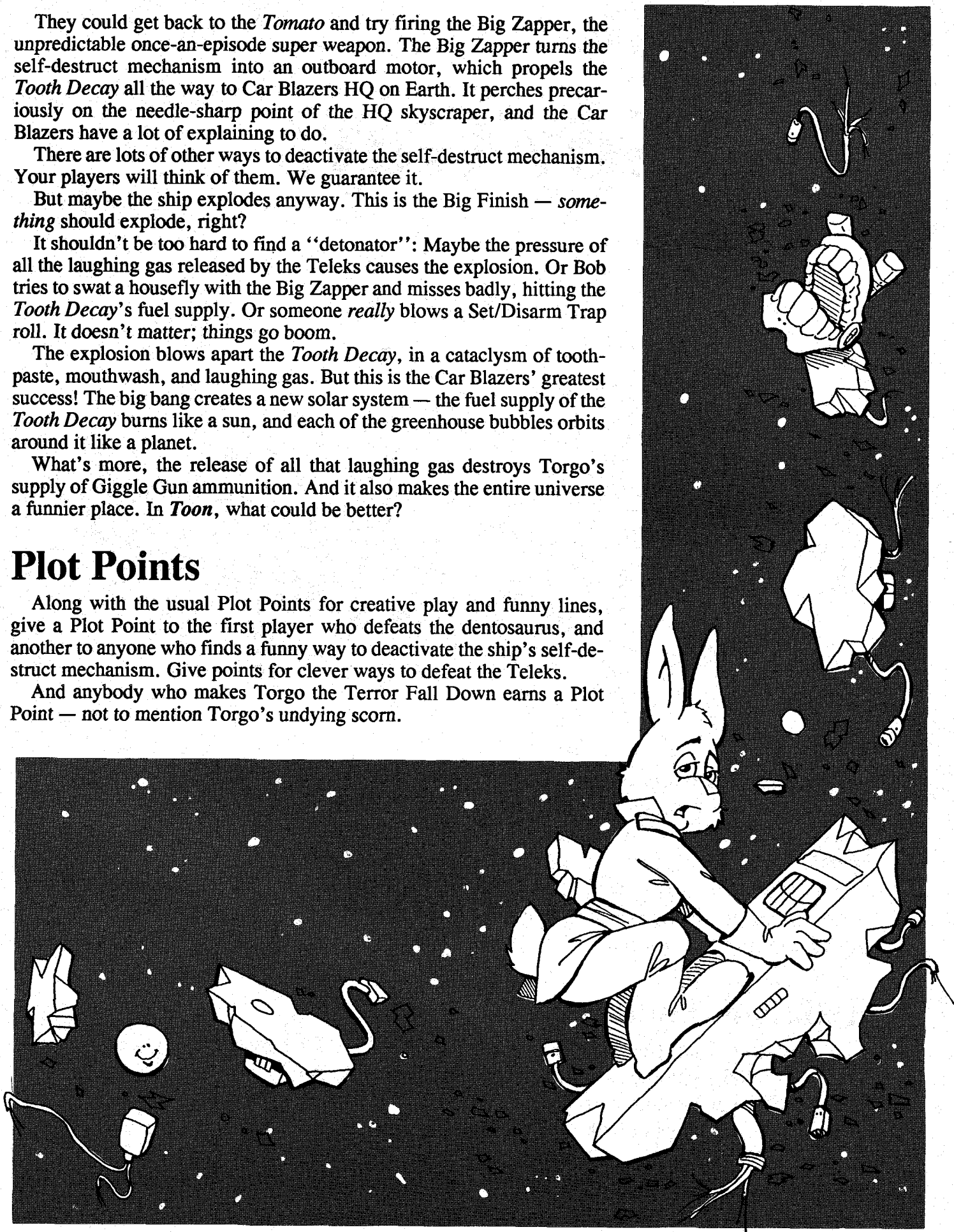
The explosion blows apart the *Tooth Decay*, in a cataclysm of toothpaste, mouthwash, and laughing gas. But this is the Car Blazers' greatest success! The big bang creates a new solar system — the fuel supply of the *Tooth Decay* burns like a sun, and each of the greenhouse bubbles orbits around it like a planet.

What's more, the release of all that laughing gas destroys Torgo's supply of Giggle Gun ammunition. And it also makes the entire universe a funnier place. In *Toon*, what could be better?

## Plot Points

Along with the usual Plot Points for creative play and funny lines, give a Plot Point to the first player who defeats the dentosaurus, and another to anyone who finds a funny way to deactivate the ship's self-destruct mechanism. Give points for clever ways to defeat the Teleks.

And anybody who makes Torgo the Terror Fall Down earns a Plot Point — not to mention Torgo's undying scorn.



## Cartoon Series:

# Spy Guys



## Premise

The characters are heroic government agents, working for COPOUT (the Central Organization for Prosecution Of Unfriendly Terrorists). Their job is to foil devious plots to steal things or overthrow the free world. In each episode the Chief alerts agents to danger by means of special earplug radios — radios with malfunctioning volume controls, so the wearers are blasted with high-decibel alerts. After their hearing returns, the heroes are ready for action, excitement, and the chance to blow things into tiny little pieces.

## Beliefs & Goals

In addition to their personal Beliefs & Goals, COPOUT agents value unquestioning loyalty and patriotism, foolhardy courage, and dynamite. Whether defeating a foreign takeover scheme or regaining a stolen glass butterfly statuette, our heroes believe any problem can be solved by a suitable application of high explosives.

The ideal approach for a *Spy Stuff* series: straight-faced, solemn introductions of completely ludicrous situations, and huge disasters, with lots of explosions, at each adventure's climax. Much like government work.

## Natural Enemies

Spies and thieves, of course! The chief thief confronting your agents is the evil toymaker Bork, head of BLUSH — a super-secret organization bent on world domination. Bork uses a troop of incredible shape-changing robots to heist numerous strange devices he hopes to use to take over the world.

Bork is a fairly standard Criminal Mastermind (see sidebar). His robots have attributes of 5, skills at 9, and the Change Shape shtick at 11, plus lots and lots of Hit Points.

Of course, there will be other foes; sometimes Bork takes the week off. Just read the papers. Whatever is making headlines this week can probably be exaggerated into a cartoon menace, if it isn't already.

## Scenery and Equipment

Dynamite. Lots of dynamite. Plus fuses, blasting caps, and matches. Guns. Guns are always good. Also, walkie-talkies can be handy for secret agents, and don't forget the Infrared Cameras! These amazing gadgets can take pictures in total darkness — *only* in total darkness.

So every good agent equips the camera with Negative Light Flashbulbs, which suck up all the light in an area and plunge it into instant blackness for one action. In the dark no one gets to detect Sleight of Hand attempts, and fights and gunfire are completely random. Whenever anyone makes a successful Fight roll or fires any gun, everyone else must roll a die — low roller gets hit!

Of course all these oddball possessions, as well as the earplug radios, count as "normal" possessions for secret agents.

Each agent should have a "cover" identity: art buyer, plumber, insane asylum inmate, factory foreman, surgeon, circus juggler, robot repairman, astronaut. A good running gag has the agents break off whatever they're doing at the beginning of each episode — appendectomies, deep space missions, emergency plumbing repair — to embark on the mission.

Each mission begins with a tape recording found in some weird place, played in a strange way. The tape may thread between the reels of a tape player, or the spinning wheels of a bicycle, or between two windmills. The more outrageous your setting, the better — this is the opening gag for an episode, and should work to get players in the cartoon mood.

The background scenery of a *Spy Stuff* episode can cover the whole globe, the City or the North Pole, Anytown or exotic desert lands. Cartoon versions of the Arabian Nights, the Old West (page 184), or drawn from your own imagination), and high-tech orbital stations are all possible. After all, spies and bad guys are everywhere — and only your players can stop them!



**Bork**  
(Criminal Mastermind)

**Description:** A little hunched-over evil-looking human who cackles and rubs his hands in fiendish glee. Creates seriously nasty toys (the kind parents complain about) to give enemy agents a hard time. Bork is wicked, dastardly, and cunning. Nothing is beneath him.

**Beliefs & Goals:** Nyah-hah-hahhhhh! Someday I'll rule the world! Then — no more Christmas . . . no more birthday parties . . . no more smiling without a permit! I hate do-gooders who get in my way.

**Hit Points:** 11

**Muscle:** 2

Break Down Door: 2

Climb: 2

Fight: 6

Pick Up Heavy Thing: 2

Throw: 2

**Zip:** 4

Dodge: 7

Drive Vehicle: 6

Fire Gun: 8

Jump: 4

Ride: 4

Run: 7

Swim: 4

**Smarts:** 6

Hide/Spot Hidden: 9

Identify Dangerous Thing: 9

Read: 9

Resist Fast-Talk: 9

See/Hear/Smell: 9

Set/Disarm Trap: 9

Track/Cover Tracks: 9

**Chutzpah:** 6

Fast-Talk: 9

Pass/Detect Shoddy Goods: 6

Sleight of Hand: 8

Sneak: 7

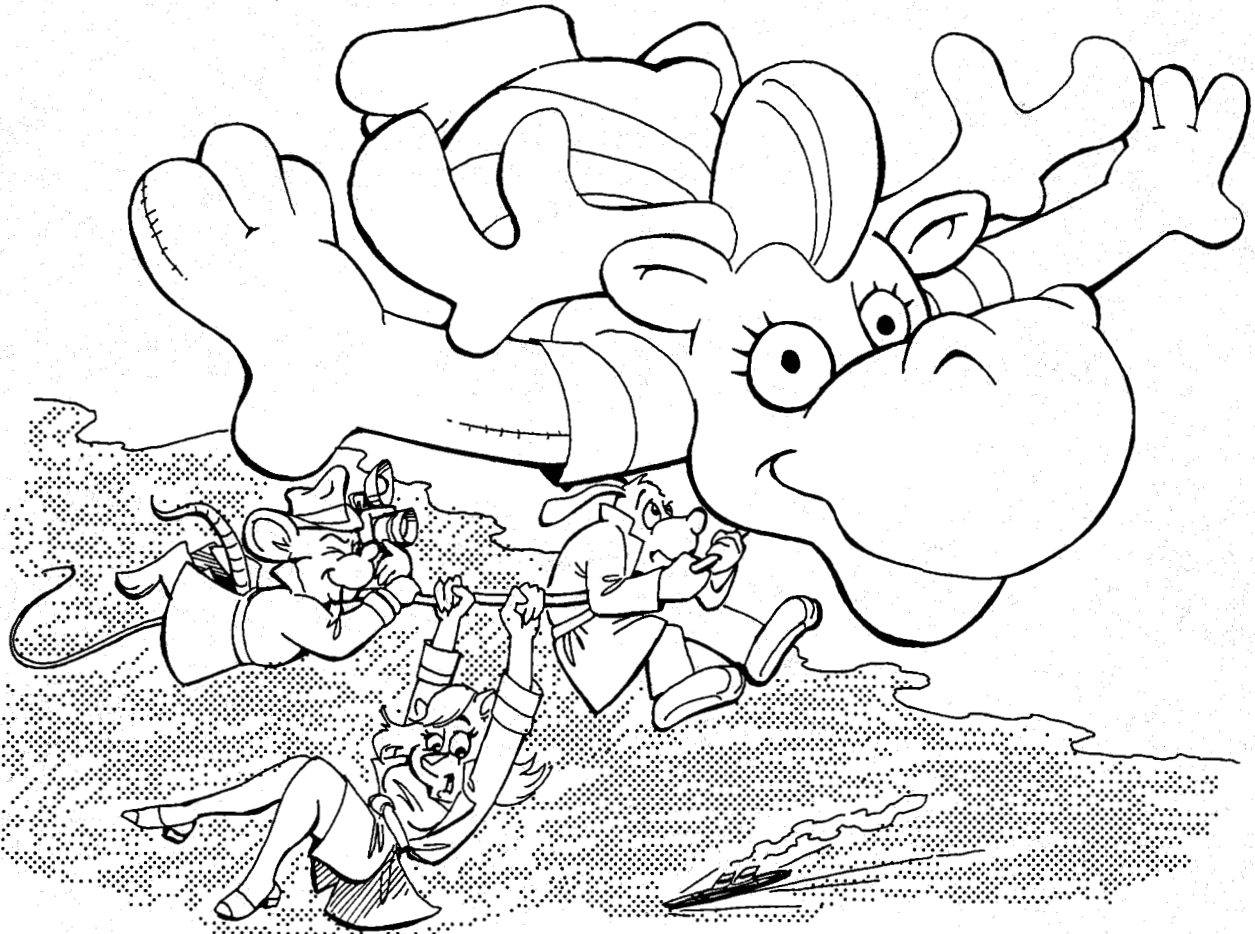
**Shtick:**

Quick Change/Disguise: 9

## *Spy Guys Series Pilot:*

# Robot Rampage

*by Allen Varney and Warren Spector*



## Cast of Characters

The Animator and up to five players. The players can be any characters they want. The Animator takes the roles of a tape-recorded message; a little old lady and her poodle; an entire holiday parade, complete with floats, balloons, and a marching band; Bork, an evil toymaker and head of BLUSH; Bork's evil toys (including shape-changing robots, springs, hoops, and a Goopy Blob); and Santa Claus.

## Location

The adventure begins in The City, in a pizza parlor. After a wild chase through the streets, the scene shifts to a giant balloon, then to the North Pole.

# Situation

The characters are COPOUT agents. Their mission is to prevent the mad toymaker Bork from escaping The City with valuable stolen technology. The pursuit of Bork's robots leads the agents to his hidden headquarters. There they confront Bork and his malevolent toys in a fight for the stolen technology: inflatable gadgets — which will indeed inflate at the Big Finish.

# Object of the Adventure

Capture Bork and retrieve the stolen gadgets.

# The Plot

Via their special earplug radios, the agents are notified (deafeningly) of a new secret assignment, which will be described in a tape recording they'll find in a pizza parlor.

On entering the restaurant, they order two large pepperoni-and-mushroom pizzas (thick crust). They set the pizzas down at an empty table in the back of the restaurant, and suddenly the two pizza pans begin rotating like tape recorder reels!

A tape snakes from one pizza to the other, and the agents hear the following speech. Remember that cartoon tape recordings often respond to listeners' remarks, so don't hesitate to modify the speech to answer your players' questions.

"COPOUT agents, this is the Chief. Your government desperately needs your help. Bork of BLUSH has used his ingenious shape-changing toy robots to steal valuable technology — the incredible new *inflatable cubes*. Under this table is the last of the cubes, which is entrusted to your safekeeping. Don't let it fall into Bork's hands! You must capture Bork and retrieve the other cubes he has stolen. Otherwise, it's curtains for the free world. This recording will self-destruct in five seconds."

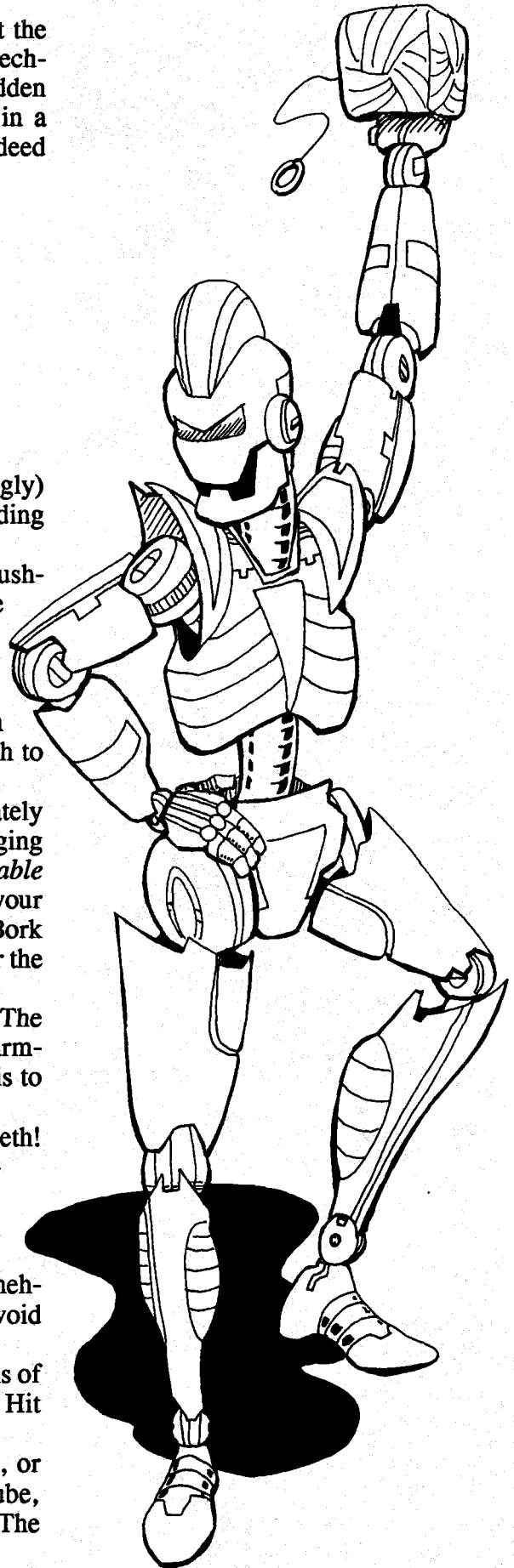
This may send the agents running for the door, but don't worry: The pizzas will just burn up in puffs of pepperoni-flavored smoke, harmlessly. (If you're running *Spy Stuff* as a series, a good running gag is to have each tape-recording self-destruct in a different funny way.)

Whoever reaches under the table for the cube is nipped by sharp teeth! (No damage.) The table suddenly emits "beep-a-boop-grunch-grunch-zoop-zoop-zoop" sounds and Changes Shape into a robot! The robot brandishes a small plastic cube in one hand; a finger-ring is attached to the cube by a drawstring, as with a child's talking doll.

The robot says "Bzzt-this-will-please-my-master-Bork-greatly-heh-heh-heh-thank-you-bzzt!" Agents must make a Smarts roll to avoid being Boggled at the robot's surprising transformation.

Like all robots in this adventure, the table-robot has Attribute levels of 5, skills at 9, the Change Shape and Disguise shticks at 11, and 10 Hit Points.

Un-Boggled characters can try Fighting the robot to get the cube, or do anything they want. It's not a good idea to let the agents get the cube, but if they do and they pull the string, skip ahead to the section "The Cubes In Action" and return here.



The robot turns back into a table as soon as possible, then gallops away like a horse (with or without the cube) and crashes through the pizza parlor window to the street beyond. It runs off at full speed.

If the agents aren't inclined to follow, orders blare over their earplug radios: "Follow that robot! It may lead you to Bork!" The chase is on.

## Follow That . . . Table?

The table-shaped robot is galloping up the street ahead of the characters. Luckily, right outside the restaurant is the agents' Spymobile, an amazing secret agent vehicle with Incredible Speed. They can climb in and pursue the robot.

*Secret: This isn't the real Spymobile, but another robot! Have the players make See/Hear/Smell rolls to detect this, if you want — or you may find it's funnier to just let them climb in. The true Spymobile is parked across the street, where the agents left it.*

If any agents enter the fake Spymobile, it makes funny "beep-a-boop-zoop" sounds and turns into a top-loading washing machine. It agitates the agents for one die of damage, then spews them out, turns into a Spymobile, and roars away. (If the agents didn't fall for its disguise, it roars away anyway.) Now the characters will notice the real Spymobile; by getting in and making a Drive Vehicle roll (any agent can drive), they get the Incredible Speed shtick at 10.

Up ahead, the Spymobile-robot and the table-robot meet, merge with funny sounds, and change into a bicycle. The robot bicycle jumps onto a *real* bicycle parked in front of a pet store, munches it up, and takes its place. The agents see this, but before they can do anything, a little old lady holding a French poodle walks out of the pet store. She mounts the bike and rides daintily away.

Sure the agents can attack the old lady. But they'll get more than they bargained for: She's Granny (page 197), with a 22nd-degree black belt and a real mean umbrella (one die of damage). The dog ("Fifi") has Muscle and Zip of 6, skills at 8, and 10 Hit Points. The lady and dog just want to be left alone — and they'll maul any young whippersnapper who won't let them be.

Whenever it looks like the agents will get by Granny and the dog, the robots separate and transform. They turn into two cute little robot animals — a monkey and a pigeon — and bound or fly off. (Seeing this, the old lady and the dog faint dead away.)

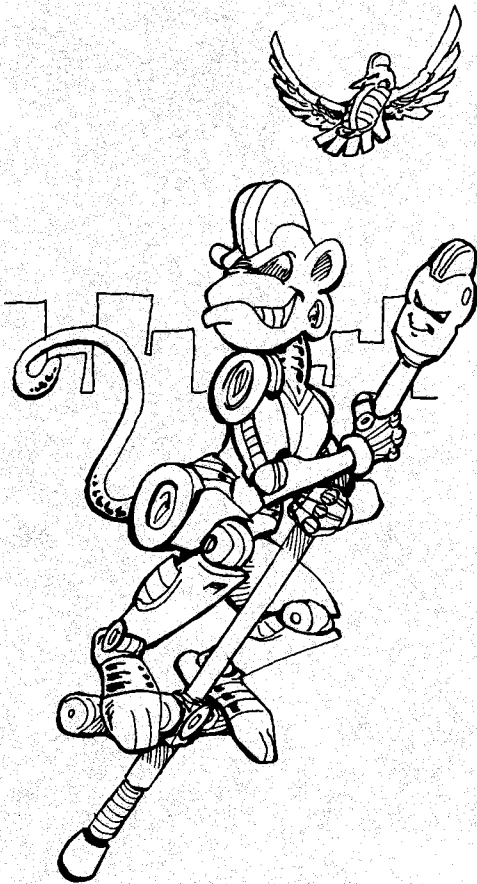
The robots race up the street, and the characters should be in hot pursuit — as they see, just ahead and approaching fast, a marching band in full regalia. The lead marchers bear a banner reading "37TH ANNUAL HOLIDAY PARADE."

## I Love a Parade

The robot animals plunge into the ranks of the band musicians, and the agents must follow as best they can. (If they don't want to, their earplug radios convey orders to do so — very loudly. So loudly, buildings in the area shake. So loudly, passersby have to make Zip rolls to stay on their feet. In other words, not quietly.)

Pursuit is tricky. The parade fills the street from curb to curb, and the sidewalks are jammed with onlookers. Anything the agents do to reach the robots can be turned into amusing havoc.

The characters may have to make Dodge rolls in the midst of the band



members (one roll each time the Animator gets to act, as long as they're in the formation). An agent who fails to Dodge is hit by a trombone slide or a bass drumstick, or clanged between cymbals (crashhh!), or sucked into a tuba and blown into a glockenspiel, or just trampled by feet marching in unison. It all amounts to one die of damage.

Shoving his or her way through the crowd, an agent probably encounters tough old ladies (again), big bruisers, obnoxious kids and dogs, and even a policeman if you want. (Use "Flatfoot" O'Rourke's stats from *The Better Housetrapp* if you want a cop.)

An agent in the crowd on the sidewalk will see a small girl sitting on a mailbox. Suddenly, the mailbox transforms into a robot pogo stick and bounces away, unnoticed by the crowd! The girl falls to the ground — no damage, but she wails like a fire siren and points to one of the player characters. "Mommy, that (*man/woman/other species*) pushed me!" she howls.

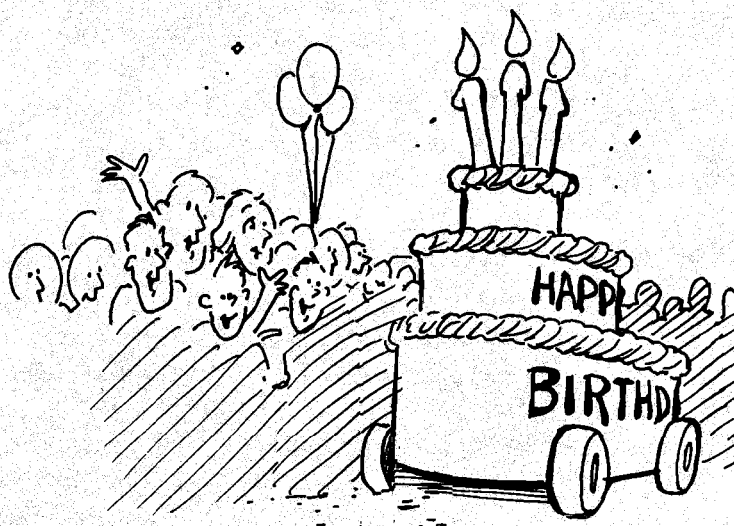
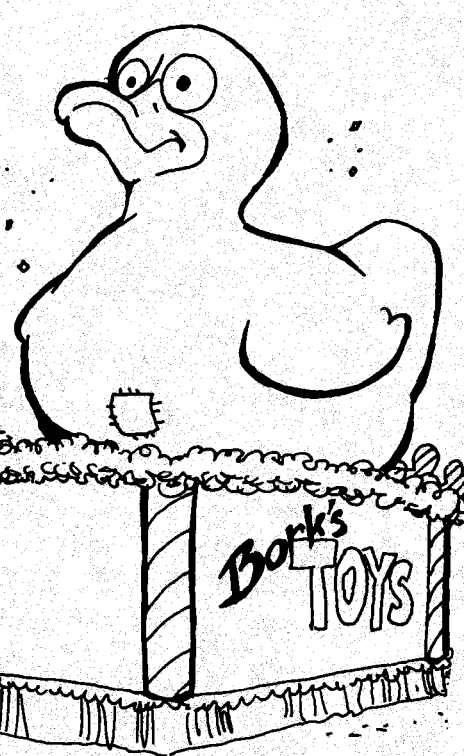
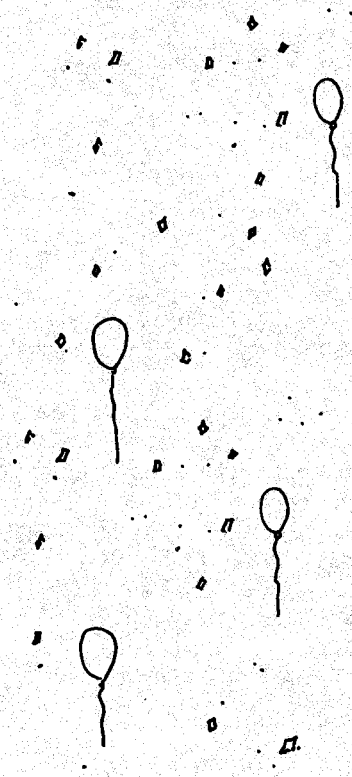
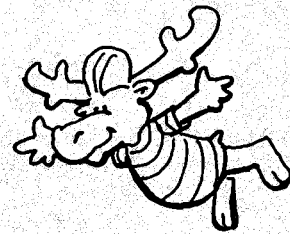
Let the agent deal with the girl's mother (and the mother's purse, filled with lipstick cases, perfume bottles, powderpuffs, and 30 pounds of lead weights) for as long as it's funny. The mother is a tough lady with Attributes of 3, skills of 5, Incredible Strength and Speed at 6, and 7 Hit Points. Her purse does one die of damage; also, it leaves anyone it touches covered with makeup, looking like a clown, and smelling like a perfume factory. (It takes one action to remove the makeup.)

If no agent is on the sidewalk, tell the players they see the transformation from a distance. Then they lose sight of the robot as it bounces into the ranks of marchers.

## Bork's Moose-terpiece

When the parade has been sufficiently demolished, the agents see the robot monkey, pigeon, and pogo stick running/flying/bouncing away. They're headed for a float labeled BORK'S UNUSUAL TOYS, which looks like a giant rubber duck. In transit, the monkey leaps onto the pogo stick and the pigeon lands on its shoulders. Then all three combine and transform (*zoop-zoop-zoop*) into a small jet fighter-plane.

Tethered to the giant duck float is a guy-wire which leads up to a giant moose-shaped balloon overhead, a parade balloon like the ones you see on television every Thanksgiving. The balloon is a "cartoon" moose; it can resemble any cartoon moose your players happen to be familiar with, or it can be your own, original moose.





## Float Fun

If the agents are having a lot of fun with the parade, the Animator can add a further complication . . . floats! Just past the band is a series of parade floats — trucks and vehicles decked out in flower-covered platforms. Handsome young men and women in costumes stand on the platforms and wave at the crowd. Sometimes they throw handfuls of candy to the on-lookers.

The floats represent several civic organizations and businesses: Noble Order of Musk Oxen (a lodge for *real* musk oxen), Croggle's Cream Pies (laden with samples), Young Pogo-Stickers of America, the Association of Glass Marble Manufacturers (with huge open barrels of aggies and glassies), Mama Mooma's Nutritious Spinach Ice Cream (that's right, an ice cream float), and whatever else you want.

All of these have possibilities: Have a robot lure the agents onto a float, then make sure the ensuing hysteria crashes one float into another. A three- or four-float pileup is sure to follow, and soon the entire street is slippery with marbles, cream pies, ice cream, and so on. Pogo-stickers and Musk Oxen are everywhere. This can go on for as long as it's fun . . . then get back to the adventure with "Bork's Moose-terpiece."



The agents can take any actions they wish. Quick-thinking players may try to shoot down the balloon. This is a good idea, but it won't work. If the balloon is punctured or damaged, describe the puncture, the hissing of gas through the hole — and then say the balloon mysteriously seals itself again! (If you do this right, with the proper spooky tone, your players will probably say "Ooooh!" They'll realize this is no ordinary mouse balloon.)

The robot plane lands on the duck. This is the signal for the float — itself a huge robot — to Change Shape into a really big robot *gorilla*, engulfing the smaller robots (and agents, if any) on its back. An agent inside a giant robot gorilla is Boggled.

The giant gorilla climbs the guy-wire to the balloon, too fast for an agent inside to gain control. The wire is left dangling for any character who makes a Zip roll to seize. It takes a Climb roll to follow the giant gorilla to the moose balloon — but if anyone is having trouble making the Climb roll, just say that they finally made it anyway.

The guy-wire leads to the moose's foot. The giant gorilla opens a door in the foot (an ordinary wood door, with frame and knob), Changes Shape into a human-sized robot, and enters the balloon. Any player characters inside shrink in size proportionally, and stay that way until they think of a way to grow or the adventure ends.

The gorilla robot, whatever form it takes, closes the door behind it, to avoid letting all the helium out. Player characters encounter a locked door with a doorbell and intercom speaker to one side. If they ring the doorbell or knock on the door, the speaker (a robot itself) says, "Bzzt-Bork's-secret-headquarters-can-I-help-you?-bzzt."

Any answer that sounds suspicious ("We're here to defeat Bork and rescue the free world") triggers the headquarters' automatic defenses: The moose foot rears back and kicks the character(s), sending them far away (one die damage). The player characters get Zip rolls to avoid the giant foot.

An innocent-sounding answer ("We're plumbers, come to fix the drains" or "Telegram for Bork") means the robot speaker opens the door.

If you doubt an answer's effectiveness, let the player try a Fast-Talk roll to allay the speaker's suspicions. (The door doesn't get a Resist Fast-Talk roll — it isn't that smart.) Of course, there's always Break Down Door if nothing goes right.

An agent who tries to enter any other part of the balloon — torso, arms, head, antlers, or the other leg — finds another door, a speaker, and the same routine. If there's nothing handy in the way of automatic defenses and you need a trap, roll on the Random Trap Table on p. 201. Some of these traps don't work well when the target is floating high above the ground; others work spectacularly well. Keep rolling if necessary, or just choose a trap that looks funny.

## Inside the Giant Moose Balloon

The balloon is filled with helium, so all the characters inside will speak in high, silly-sounding voices. You can even use such a voice as you Animate this part of the adventure, for as long as your vocal cords and your players can stand it.

Leaving the door open won't let the helium out — yet. Likewise, a rip in the balloon will release a little robot mosquito to stitch up the tear with its long needle-like nose. If the balloon springs a leak later on in the

adventure — and it will — that's a different story. But for now, the agents should have time to explore the moose without having to worry about leaks.

The leg is a long tunnel, with ribbed circular walls and fluorescent lights. The robot, reverting to its normal form, is racing away up the leg on little roller-skate feet.

Agents can take any actions they wish. If they go down the leg-tunnel, the ribs of the walls suddenly contract like a spring; the whole tunnel shortens, the door snaps shut, and the inside wall of the foot zooms inward to boot the agents into the torso.

The intruders get Run rolls to outrace the onrushing rubber sole; anyone who fails the roll is launched into the sausage-shaped body and takes one die of damage. Agents who successfully Run beat the foot to the hip-joint by inches.

In the torso proper the agents encounter (or land in, if they're flying from the kick) a huge transparent putty-like substance bulking large in the moose stomach area. Tell your players that their characters recognize this as the famous Goopy Blob, the non-toxic miracle putty toy for children the world over. It stretches, it breaks, it bounces, it attacks the agents by extruding tendrils of putty and wrapping them like tentacles around its prey with its Fight skill of 6.

It can Fight any number of agents at once, and if it wins a Fight with any agent, the agent is bounced around the torso area in a little ball of Goopy Blob (one die of damage, sticky, and Boggled). Agents can make the Goopy Blob Fall Down in a Fight (it has 8 Hit Points), or they might find a funny way to burn or dissolve it. They can sculpt it into some funny shape, if they like, before rushing after the robot.

The robot has reached the neck area by now, and has to squat down to get through the low, tunnel-like passage to the head. Agents too must enter slowly and carefully (unless they're very small), and they must go in single file.

This means when they get through the neck and into the head of the moose balloon, the cascades of hula-hoops that roll into the head area from the antlers on either side will catch them one at a time.

## Hoopy in the Head

There are lots of hula-hoops, enough to trap each agent in a rolling "barrel" of them and send him or her whirling dizzily up and around the spherical balloon head. This is enough to Boggle any character. After one or two rounds of rolling, let the victim try some clever way to get free of the hoops, or let them crash against a wall and free the character.

The head is a sphere about 15 feet across with a flattened floor area. Near the end opposite the neck — the forehead, you might say — is a table holding lots of the inflatable cubes that got this whole mess started! And behind the table, hunched over and cackling evilly, is the criminal mastermind Bork!

Several robots are here as well, and they'll Change Shape into silly things like pythons, helicopters (with little bombs), piledrivers, steam-rollers, or whatever you want. They should Fight with the agents for a round or two, while Bork cackles fiendishly and tells them his master plan.

"Hahaha, foolish agents! Your efforts are worthless against my unimaginable power! With the inflatable cubes, the world itself will be

## The Goopy Blob

**Description:** A goopy blob. Seven feet high. Pink.

**Beliefs & Goals:** Stretch, snap, bounce, pick up pictures from Sunday comics sections, and beat up on secret agents.

**Hit Points:** 8

**Muscle:** 6

Break Down Door: 6

Climb: 6

Fight: 6

Pick Up Heavy Thing: 6

Throw: 6

**Zip:** 5

Dodge: 8

Drive Vehicle: NA

Fire Gun: NA

Jump: 5

Ride: NA

Run: 7

Swim: NA

**Smarts:** 1

Hide/Spot Hidden: 1

Identify Dangerous Thing: 6

Read: 1

Resist Fast-Talk: 5

See/Hear/Smell: 7

Set/Disarm Trap: NA

Track/Cover Tracks: 4

**Chutzpah:** NA

Fast-Talk: NA

Pass/Detect Shoddy Goods: NA

Sleight of Hand: NA

Sneak: NA

**Shtick:**

Stretching: 9

within my grasp!” Et cetera. After this melodramatic speech, Bork starts pulling the strings on the cubes. Then things get strange.

## The Cubes in Action

When you pull the string on a cube, it quickly inflates into a random object. There’s no way to tell what it will be until you inflate it.

When a cube is inflated, roll on *any* of the tables on pages 200-204 to see what it turns out to be. The inflated cube behaves in all respects like the real thing. If it’s a ukulele, it plays; if it becomes a living thing, it’s alive.

The idea in the giant moose balloon is to pack the area with the inflated cubes, so have Bork and the robots pull as many strings as possible. The agents will probably help, if they’re in the proper *Toon* spirit!

## The Big Finish

Soon the head should be crammed to bursting with objects of all kinds — make sure several elephants get in the mix, just to provide bulk. Now, with the action maximally hectic, let something rip the balloon fabric: gunfire, a robot running out of control, an elephant tusk, anything.

The helium gusts out through the rip, and the balloon goes wild! Zipping all over the sky, out of control, out of The City, over Anytown, across the countryside and the ocean, past the Eiffel Tower and the Great Wall of China, maybe a side trip to the Moon. Finally it lands with a crash — in a snowdrift! Everyone aboard is Boggled.

Outside the ripped balloon, agents see a red-and-white-striped barber pole with a big gold ball on top — the North Pole. Beside it is a large, peaceful-looking cottage with a sign over one door: S. CLAUS, ESQ. There are reindeer around, but no sign of Santa Claus or any elves.

Bork has been knocked out in the crash, so there’s no trouble capturing him and subduing his robots. Agents who investigate the cottage find Santa, Mrs. Claus, and all the elves tied up in the main toy workshop! Of course any right-thinking government agent should free them all.

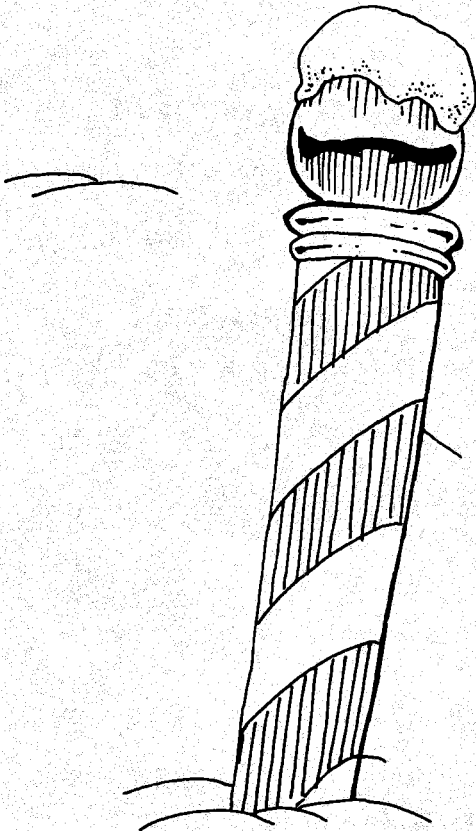
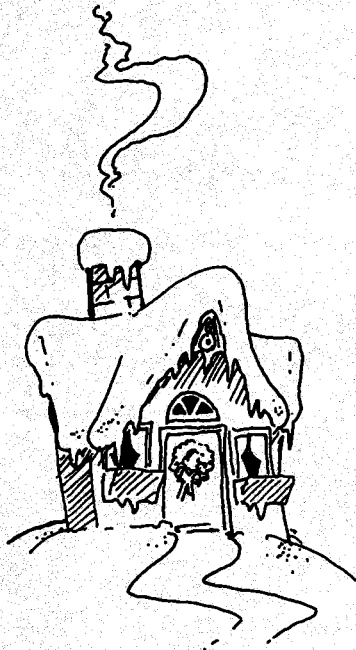
“Bork imprisoned me so he could monopolize the world toy market,” says Santa while he’s being untied. “He was going to introduce little plastic robots into toy stores everywhere — robots that would serve BLUSH in the coming takeover!”

As Santa’s reward for freeing him and defeating Bork, each agent is granted one wish; clever wishes should receive Plot Points. The cartoon’s conclusion sees the agents and their captives getting a free ride back to The City in Santa’s sleigh. The Chief’s voice booms over their malfunctioning radios: “CONGRATULATIONS, COPOUT AGENTS, ON A JOB WELL DONE!” Weary, satisfied — and temporarily deaf — the heroes head for home.

## Plot Points

Give each agent the usual Plot Points for creative play. You can give an additional Point to anyone who managed to defeat Bork or a robot in some clever way, and another to the first player who started pulling inflatable-cube strings with carefree abandon.

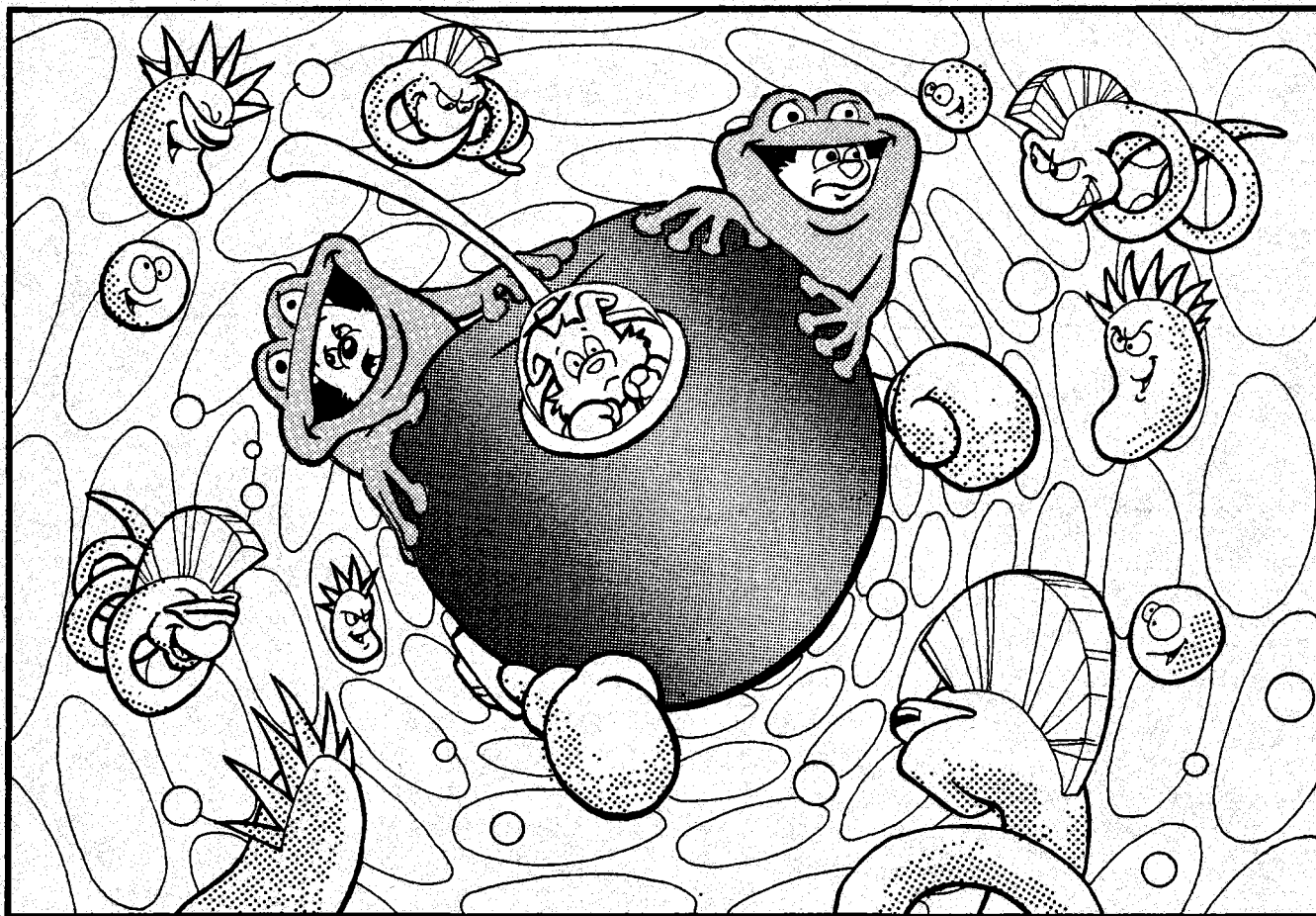
Anybody who attacked Santa Claus loses a Plot Point and will get a lump of coal in next year’s Christmas stocking.



*Spy Guys Series Co-Pilot:*

# Ridiculous Journey

*by Joseph Anthony*



## Cast Of Characters

The Animator and up to five players. The Animator plays The Chief, as seen in a movie; E. Coli, head of AMOEBA, an evil international conspiracy; various agents of AMOEBA; Professor Mainspring; and various parts of the body of Professor Mainspring.

## Location

The adventure begins on the streets of Anytown, and progresses to a movie theater and a secret laboratory. The rest of the adventure takes place inside the body of Professor Mainspring.

## E. Coli

**Description:** Escherichia Coli (E. Coli for short) is the evil leader of AMOEBA. She's shaped like a big jelly bean (cotton candy flavored) with wiggly hairs. She has a tall, spiky haircut and eye patch, both in the same loud shade of electric pink.

**Beliefs & Goals:** Small is beautiful. Mad genius is beautiful. Things that explode loudly are beautiful.

**Hit Points:** 9

**Muscle:** 3

Break Down Door: 5

Climb: 3

Fight: 6

Pick Up Heavy Thing: 3

Throw: 5

**Zip:** 5

Dodge: 9

Drive Vehicle: 7

Fire Gun: 8

Jump: 5

Ride: 5

Run: 5

Swim: 9

**Smarts:** 6

Hide/Spot Hidden: 6

Identify Dangerous Thing: 9

Read: 9

Resist Fast-Talk: 9

See/Hear/Smell: 6

Set/Disarm Trap: 9

Track/Cover Tracks: 6

**Chutzpah:** 4

Fast-Talk: 8

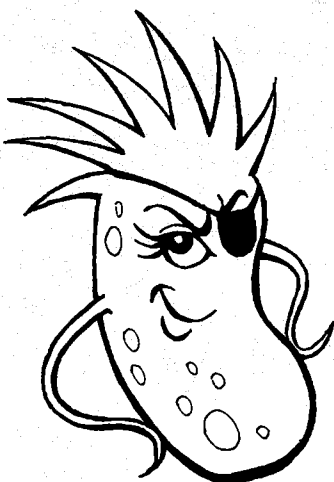
Pass/Detect Shoddy Goods: 8

Sleight of Hand: 4

Sneak: 4

**Shtick:**

Coat of Arms (6)



## Situation

The body of kindly old Professor Mainspring, top research scientist, has been invaded by the evil, microscopic organization known as AMOEBA (Affiliated Microorganisms for the Overthrow of Extremely Big Animals). E. Coli, head of AMOEBA, has learned that the Professor is designing a powerful mind-and-enemy-boggling weapon — the awesome Non-Dairy Cream Pie Gun. Her attempts to steal the blueprints have failed, because the Professor keeps all the plans in his head.

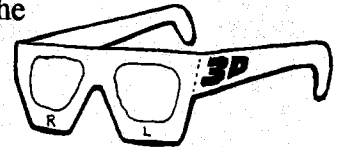
As this adventure begins, E. Coli and her evil cohorts have entered the Professor's brain to look for the plans directly. Their actions there are causing the poor old gentleman to act *extremely* silly.

## Object Of The Adventure

Our Heroes, shrunk to microscopic size, must enter the Professor's body and defeat the sinister forces of AMOEBA.

## The Plot

As the adventure begins, the agents are working in their secret cover identities, when they receive an ear-shattering message on their earplug radios — they must report immediately to the Anytown movie theater for a vital mission!



## At the Movies

Emblazoned on the marquee of the Anytown theater are the words, "NOW PLAYING — TOP SECRET MISSION ASSIGNMENT!" Theater admission costs \$3.50 for children, and \$5.00 for Adults and Unidentifiables. Agents who give the secret salute (stand on left leg, stick thumb of right hand in ear and wiggle fingers, stick tongue out and say "wugga-wugga") get a quarter off the admission price. Those who pay are given Three-D Glasses, and directed inside.

The darkened theater is empty, save for soda and popcorn containers lying on the floor. Once the agents have staggered to their seats, the film begins, showing The Chief standing in his office. He gives the secret salute (the agents should return it!) and briefs them on their mission. If they ignore him, or interrupt, he reaches out of the screen and slaps them back to attention. (However, if someone isn't wearing the Three-D glasses, The Chief looks two-dimensional, and can't hurt that character!)

"Agents, I have grave news. The body of Professor Mainspring, our top scientist, has been invaded by the sinister organization of microbes known as . . . AMOEBA!"

"Yes, AMOEBA — the Affiliated Microorganisms for the Overthrow of Extremely Big Animals — has struck again. We believe that their leader, the infamous Escherichia Coli, is searching the Professor's brain to steal the plans for the top-secret Non-Dairy Cream Pie Gun. We cannot allow it to fall into her hands!

"To save the Professor, we shall use the newly-developed Shrinkifier to reduce you to microscopic size. You will then enter the body of Professor Mainspring, and fight the forces of AMOEBA at their own level. Good luck, agents. This film will self-destruct in FIVE — FOUR — THREE — TWO —"



If the characters try to run, they find themselves glued to the seats and floor by hundreds of pieces of chewing gum. Just as The Chief says "ONE," the film explodes, doing one die of damage to everyone wearing Three-D glasses. (Characters who took off their Three-D glasses will not be hurt by the movie explosion. However, as soon as they start acting smug, the entire floor drops out from under them.)

## Dropping In at the Secret Lab

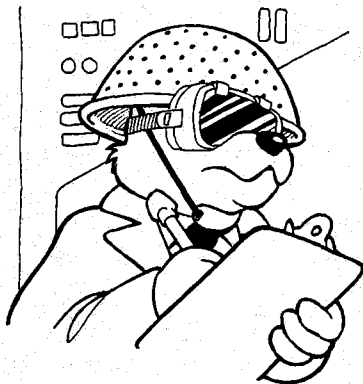
The characters shoot through miles of chutes, pipes, and tunnels, landing in a huge room shaped like a barrel lying on its side. Fortunately, a large pile of clothing is there to break the fall! Everyone will emerge in some silly outfit — cowboys, ballerinas, small children, or whatever else. (The Random Disguise Table on page 202 is handy here).

Just as the last agent climbs out, a smooth female voice announces over a loudspeaker, "Begin decontamination procedures." The entire room starts to revolve like a washing machine, and soapy water is sprayed all over the characters! Everyone takes one die of damage (and is Boggled), unless they think of a way to protect themselves from the soap and buffeting. For instance, someone dressed as a cowboy could Ride on another character's back, and stay out of danger. Someone in a bathing suit could Swim when the water hits.

After one action, the room stops turning, leaving everyone in a soggy heap. Then robot arms reach in, shake everyone dry, and haul them out through tiny holes in the wall. (This does no damage.) The arms carry the agents through an Astrodome-sized, hospital-sterile room — the COPOUT research lab. The agents are stuffed into a large red sphere with portholes, fins, and a propeller. This is the *Maraschino*, an atomic submarine designed to explore the Professor's body.

When everyone is inside, the robot arms slam the top hatch shut and lock it (it won't open again until the *Maraschino* is inside the Professor). Looking out of the portholes, the agents see white-coated technicians standing solemnly around the *Maraschino*. One of them holds up a large sign that says, "Hold On Tight!" A failed Read roll might make a character think it says, "Go On — Fight!" If any agents have been arguing with each other, this may be all the encouragement they need.

Whether or not a fight begins, the technicians all don mirrored sunglasses and place metal colanders on their heads. One of them throws a large red switch on a nearby panel, which starts to crackle with strange, greenish energy. A huge ceiling panel slides open, and a tremendous ray gun descends with ponderous humming. The entire room shakes, rattling the agents' teeth in their skulls (the technicians are unaffected, but their colanders rock back and forth). As the noise peaks, the gun suddenly rears up like a hammer and bashes the *Maraschino* repeatedly, flattening it down to tiny size. The characters will take no damage, but will be Boggled.



## The Good Ship *Maraschino* (Or, Giving the Agents Das Boot)

The *Maraschino* is a super spy submarine. It resembles an enormous cherry with submarine parts attached.

On top, the *Maraschino* has a clear plastic dome, which opens to let the agents in or out. The pilot sits in this dome, on an extremely tall chair that rests on the bottom of the *Maraschino*.

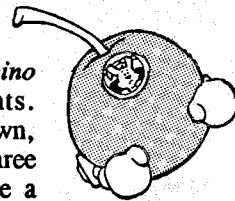
The submarine's control panel is very complex. Any time a Drive Vehicle is rolled, the Animator can make something peculiar go wrong. Remember, this is a spy submarine. The control panel has labels for *dozens* of gadgets that the Chief forgot to mention, including . . .

**Torpedoes.** The *Maraschino* carries five torpedoes. When fired, they shoot up to the target, and pause. The nose unscrews, and a robot hand flies out, slamming a cream pie into the target's face. Naturally, this Boggles the target. A Fire Gun roll must be made when pushing the button; otherwise, the shot goes wild, and everyone rolls a die to see who got hit.

**Helicopter mode.** Long, thin helicopter blades pop out of the top. The propeller acts as a tail rotor.

**Grabber arms.** These can be used by the pilot to do anything he can normally do, with the same skill. If used to Fight, they have huge boxing gloves and do 2 dice damage. They could also be used to Climb, Fire Gun, and so on. A failed skill roll will make the arms do something unintended.

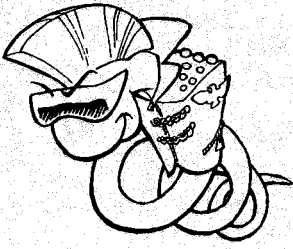
The *Maraschino* has 10 Hit Points. When it Falls Down, it comes back in three minutes, just like a character. (A successful Set/Disarm Trap roll will repair it before this time.)



Inside the *Maraschino* is a huge storage locker. It contains various super-spy equipment, whatever the Animator wants, but especially including:

**Frog suits** in case the agents wish to go swimming underwater. The suits are actually shaped like frogs; feel free to make them resemble your favorite cartoon frog.

**Official Duck Tracer Two-Way Wrist Communicators**, just like the ones in the movie. The agents can use these to talk to each other if they become separated.



## Agnoo, AMOEB Field Commander

**Description:** Agnoo would whack an Ace Corp. Deadhead Nuk-O-Matic missile with a sledgehammer — “To, y’know, catch the intense rays ya get at ground-zero!” In addition to other punk paraphernalia, he wears a leather jacket and carries a cream-puff gun (a smaller weapon than a cream pie gun; it does no damage, but still Boggles).

**Beliefs & Goals:** Carry out E. Coli’s commands, and get some serious partying in while you’re at it, dude! Dress cool, act crazy, do the dirty work necessary for any evil scheme.

**Hit Points:** 11

### Muscle: 6

Break Down Door: 9  
Climb: 6  
Fight: 9  
Pick Up Heavy Thing: 6  
Throw: 7

### Zip: 4

Dodge: 9  
Drive Vehicle: 6  
Fire Gun: 7  
Jump: 4  
Ride: 4  
Run: 4  
Swim: 9

### Smarts: 3

Hide/Spot Hidden: 3  
Identify Dangerous Thing: 3  
Read: 3  
Resist Fast-Talk: 7  
See/Hear/Smell: 7  
Set/Disarm Trap: 3  
Track/Cover Tracks: 3

### Chutzpah: 5

Fast-Talk: 8  
Pass/Detect Shoddy Goods: 5  
Sleight of Hand: 5  
Sneak: 5

### Shtick:

Incredible Luck (5)

Next, a large refrigerator is wheeled out. The technicians remove a huge ice-cream sundae on a silver platter, and place the tiny *Maraschino* on top like a cherry. The sundae is then placed on a serving cart, and wheeled through a small door.

Behind the door is Professor Mainspring’s office/laboratory. Everything has been padded with quilted cloth — walls, furniture, light bulbs, experimental equipment, and so on. The Professor himself is wearing a grass skirt, a fake arrow-through-the-head, and a silk tie. He’s swinging from the ceiling on a small trapeze and singing, keeping time by bopping himself with an enormous mallet.

Suddenly, the agents hear a loud beeping noise from inside the equipment locker. Led by the noise, a sharp-eyed agent will discover (with a See/Hear/Smell roll) a box of what looks like digital watches — actually wrist communicators, one for each of them. When an agent picks one up, or straps it on, a little viewscreen lights up, showing The Chief (still smoldering from the previous explosion). He speaks solemnly.

“Agents, the fate of the free world depends on your success. Good luck, agents. We’re all counting on you.” The Chief suddenly looks alarmed, and disappears in yet another explosion. Wisps of smoke pour from the communicators, and the screen blanks out.

The communicators are intended as a plot device. If the players get off track during the adventure, The Chief will contact them and provide suggestions. Each time, without fail, he explodes. You can turn this running gag around — any agent who calls someone else on the communicators will explode for one die of damage, and wind up Boggled. (Clever agents may think of ways to turn this into a useful weapon!)

At this point, the Professor sees the sundae. He swings off of the trapeze, lands on the desk, beats his chest while honking like a goose (“Qua-qua-guGAWWWW-uhhhh!”), and jumps for the cart. He picks up the entire plate and swallows the sundae whole! The agents see the Professor’s teeth flashing by — then darkness.



## Germ Warfare

Once swallowed by the Professor, the *Maraschino* bounces down into the Professor’s stomach. It lands with a splash of whipped cream on top of the sundae, which is still whole and intact, even after being eaten. (This is a cartoon, after all!)

As the agents sit up and try to collect themselves, their wrist communicators beep. The screens flicker on, showing E. Coli. She laughs evilly. “So, agents of COPOUT! You think that you can put a stop to my nefarious schemes! Even now, my forces are gathering to destroy you . . . Take a look outside! Mua-ha-ha-ha!” Then she looks distressed, and explodes! (She’ll be all right by the time they meet her again.)

Looking out of the portholes, the agents see, at the bottom of the mountainous slope of ice cream and pineapple topping, a group of microbes armed with motorcycle chains (one die of damage), ray guns (two dice), and rubber chickens (no damage). They rush forward, screaming!

Each type of AMOEBA agent is represented here — the Spiros, the Be-sillies, and the Kookies. There are four of each. Riding in front of everyone else on a huge motorcycle with paisley trim is Agnoo, leader of the Spiros and right-hand microbe to E. Coli. Agnoo leads the charge up the side of the sundae until his motorcycle bogs down in the hot fudge, and then launches himself in a corkscrew attack at the players, along with the rest of the Spiros. The Be-sillies leap-frog each other until they reach the *Maraschino*, and the Kookies bounce off themselves and everyone else in their eagerness to fight.

The agents can try to fight off the gangs with the *Maraschino* itself, or go outside and slug it out toe to pseudopod. They won't need the frog suits yet, as there's air in the stomach.

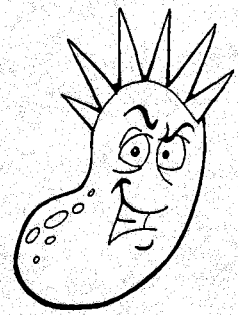
The agents can fight back with the weapons from the equipment locker, or use the torpedoes provided with the *Maraschino* — but with this huge sundae just lying around, it would be a shame not to use it. A food fight should develop before long. If the players aren't getting into the *Toon* spirit, have the forces of AMOEBA use slingshots to hurl rainbow sprinkles at the agents. They can retaliate by starting an avalanche of crushed nuts, or (if someone can find a bunch of pie tins somewhere) by throwing an endless stream of whipped cream pies.

If the players are winning, Agnoo leaps on his cycle and orders a retreat. No matter how well the agents fight, Agnoo (at least) will get away. The agents will see him (and any other escaping AMOEBA henchmen) vanishing through a small door in the pink stomach wall.

If the players are losing, Agnoo and his evil crew fight until the last agent has Fallen Down or surrendered. With malicious cackles, the triumphant agents of AMOEBA paint day-glo orange mustaches and beards on all the characters (including the *Maraschino*), and run away, shrieking with laughter, through the small door. Once the agents have recovered, they will doubtless wish to follow.

Getting the *Maraschino* through the door will be tough — at least two agents must make a Pick Up Heavy Things roll at the same time to push it through. Alternately, someone could use the Break Down Doors skill to widen the hole.

Just beyond the door is the bloodstream, the body's fluid version of a mass-transit system. (If the agents aren't in the *Maraschino*, they'll need their frog suits here!) As the agents enter, they catch a glimpse of the AMOEBAns disappearing among the flowing Red Cells, thumbing their noses at the Forces of Truth and Justice. Time to follow!



## The Forces of AMOEBA

E. Coli brought three different kinds of microbes with her when she invaded the Professor's body — the Spiros, the Be-sillies, and the Kookies.

### The Spiros

Of all the microbes that have joined AMOEBA, these guys are the screwiest. They're shaped like long, thin corkscrews with wavy hairs at each end — the hair at the back is used for moving around, and the hair at the front is combed and cut into a punkish hairdo. Spiros like to live dangerously, and regard Falling Down as the only way of life.

When fighting, their favorite tactic is to hurl themselves headlong at their enemies, wrapping them in a tangled coil of their own bodies. If that fails, it's time to drag out the whoopie cushions and Silly String.

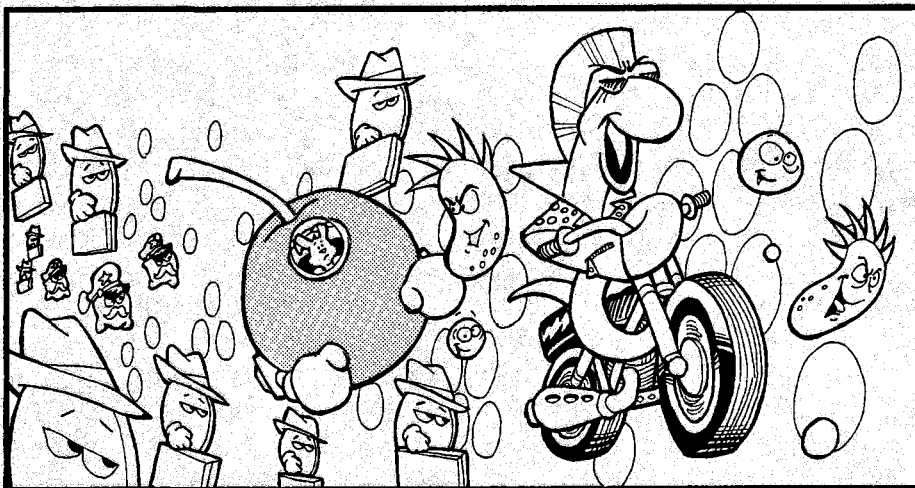
### The Be-Sillies

The Be-Sillies are shorter than the Spiros, and not as twisted. Like E. Coli, they're shaped like big jelly-beans (assorted flavors) with wavy hair. They're a bit more sedate than the Spiros and the Kookies, and favor the traditional zap gun as a weapon (one die of damage).

### The Kookies

These guys are smaller than the Be-sillies, and are shaped like rubber balls (and are about as springy). They have no limbs, and attack by hurling themselves at their opponents, or simply bouncing into them (treat as a normal fight, but use the Throw skill for the Kookies instead of the Fight skill). Sometimes, a Kookie and a Spiro will team up — the Spiro winds up like a baseball bat, and swats the Kookie at their enemies in an attempt to bean them. This kind of attack is known as a "Screwball."

All three kinds of microbe wear punk-style hairdos and mirrorshades.

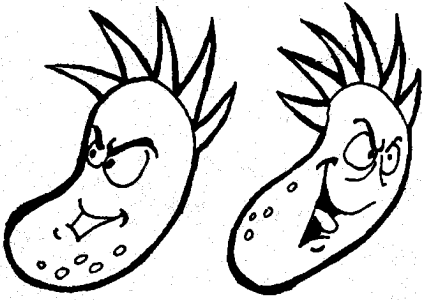


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## The Forces of AMOEBA

(Continued)



**Beliefs & Goals:** Serve AMOEBA, and party down. Life is too short to take seriously.

Skill and attribute numbers below are listed in this order: Spiros, Be-sillies, and Kookies.

**Hit Points:** 9, 8, 7

**Muscle:** 5, 4, 3

Break Down Door: 7, 6, 5

Climb: 5, 4, 3

Fight: 9, 9, 5

Pick Up Heavy Thing: 5, 4, 3,

Throw: 5, 4, 9

**Zip:** 4, 5, 6

Dodge: 6, 7, 8

Drive Vehicle: 7, 8, 9

Fire Gun: 7, 8, 6

Jump: 4, 5, 6

Ride: 4, 5, 6

Run: 4, 5, 6

Swim: 9, 9, 9



**Smarts:** 2, 3, 2

Hide/Spot Hidden: 2, 3, 2

Identify Dangerous Thing: 2, 3, 2

Read: 2, 3, 2

Resist Fast-Talk: 6, 7, 6

See/Hear/Smell: 6, 7, 6

Set/Disarm Trap: 2, 3, 2

Track/Cover Tracks: 6, 7, 6

**Chutzpah:** 5, 3, 5

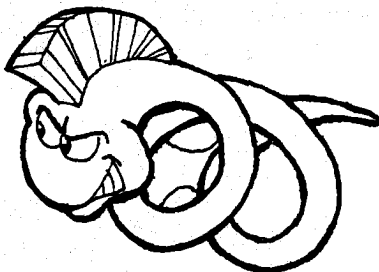
Fast-Talk: 5, 3, 5

Pass/Detect Shoddy Goods: 5, 3, 5

Sleight of Hand: 5, 3, 5

Sneak: 7, 5, 7

**Shticks:** None



## Too Heart To Handle

Eventually, the blood vessel widens, making it easier to move among the Red Cells. The agents hear a deep, regular pounding noise. Soon, they enter the heart — a huge red area shaped like a traditional Valentine heart. Here and there are tremendous, statues of things that the Professor loves most — Mother (a pipe-smoking female version of the Professor), Country (a huge, steaming apple pie), Science (a skeleton model of the atom), the Professor's Home (home is where the heart is, of course), and Things That Go Boom Very Loudly (various types of explosives on a pedestal). None of these items have any effect in the game unless you want them to. Once the agents are through the heart, they again catch sight of Agnoo. (If he escaped alone back in the stomach, he now has reinforcements — three of each type.) Agnoo, his henchmen, and the Red Cells all enter what looks like an open walkway ahead.

## Spring a Lung with AMOEBA

As the agents enter the walkway, they see a huge open space all around them, stretching out for miles above, below, and to the sides. This is one of the Professor's lungs, which resembles a titanic pink balloon.

The walkway is still full of fluid, held in by a miracle stretchable membrane. (If the characters study the membrane closely, they see the words "Ace Corp. Miracle Micro Membrane Division" stamped on a corner.) As each Red Cell passes along the walkway, it opens its briefcase and holds it out through the membrane, which opens around it without leaking! Clever characters will realize that this is how the Red Cells get their air. If any characters have been struggling along without air, they can stick their heads through the membrane and breathe again.

At the far end of the walkway, the agents see Agnoo and his followers climbing into hang gliders. Once they're strapped in, they pull out huge needles (one die of damage), Glop Guns (no damage, but target is immobilized by a sticky glob for three actions), and bagpipes (one die of damage). They push off through the membrane, laughing evilly.

If they're in the *Maraschino*, there's no problem, thanks to the helicopter attachment. If they don't have the *Maraschino*, they'll need to find a way to fly. Perhaps they can fashion a jet-propelled mini-plane out of a Red Cell's briefcase and the oxygen bottles it contains.

If the agents chicken out, and don't follow, let them circulate around the bloodstream (passing through the heart again — ouch!) until they wind up back in the lungs. Or, have a bunch of Red Cells become annoyed at being pushed around by the agents, and gang up on them to throw them out of the way. You could even have a horde of White Cells appear and haul them off, for a side trip to some other part of the body.

As the agents pass through the membrane and sail out into the lung, they see the AMOEBA's swooping wildly about in their hang gliders. Those with needles are getting dangerously close to the walls of the lung!

Let the agents battle the forces of AMOEBA as they wish — but every time someone fails a Fire Gun roll, roll a 1 in 6 chance that the lung gets hit! And even if the agents are scrupulously careful, the AMOEBA's have nothing to lose. They'll fire their Glop Guns at the *Maraschino* in an attempt to gum up the helicopter blades, or engage in daring swordfights, using the needles.

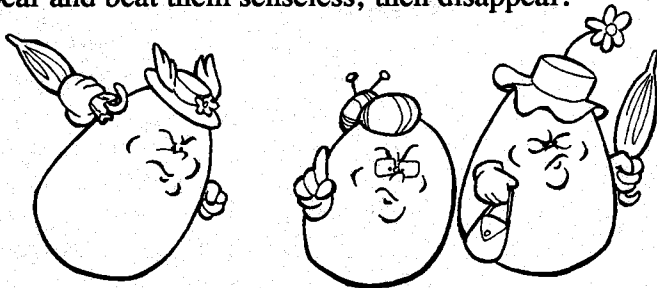
(A funny alternative is to have the lung resistant to *everything* — even

the *Maraschino* slamming into it with its high-speed helicopter blades. Just when everyone has relaxed, a feather falls out of the tail of a player character duck (or something similar) and brushes *lightly* against the lung wall. **BLAMMO!** A lung cell pops, creating a blast of air which pulls everyone toward it and through the lung wall. They fall . . .

## Getting to the Bottom of Things

Everyone caught in the blowout, including the forces of AMOEBA, slides down a long, slippery, curvy tunnel, winding up in a long, skinny room. The grayish walls are covered with writing, in the form of odd, graffiti-like bits of almost useless information. (If the players want to read any, you can give them your own favorite items of trivia, or pull them randomly out of a trivia game or encyclopedias. This, of course, is the Professor's appendix.

Before the agents can collect themselves, Agnoo and the forces of AMOEBA flee down the length of the appendix, disappearing around a turn. As the agents round the turn, the AMOEBA's have slipped away once again! No exits are visible, but at the far end of the appendix is a huge sign, white on black, that says "CENSORED." If they try to continue past the sign, hordes of old ladies with umbrellas ("Aunty-bodies") appear and beat them senseless, then disappear.



Careful search of the walls of the appendix will reveal a tiny panel which leads to a huge cable labeled "Spinal Cord," which crackles with electricity. Agents who attempt to climb it without insulating gloves and boots take two dice of damage, and wind up with frazzled hair and smoking clothes. If they Fall Down, they crumble into little piles of ash.

A frog suit will serve as an insulator, if the agents still have them. They could also sit in the *Maraschino*, and use its grabber arms to haul themselves up. (They'd better be careful not to touch any metal part of the *Maraschino* while they're doing this!)

If they can get hold of some helium, they could fill the *Maraschino* and let it float up like a balloon. If they're dumb enough (i.e., failed a Smarts roll), they can use their disguise kits and try to Sneak past the electricity — or something even sillier.

At the top of the spinal cord is the Professor's skull. The way in is barred by a huge, bony trap door above the agent's heads. A quickly-lettered sign hanging from the handle reads, "Evil Genius at Work! Do Not Disturb!" A skeleton key would work very nicely, but a successful Set/Disarm Trap(door) roll will suffice to open it.

## Pass the Fancies, Please

Above the trapdoor, which opens into the back of the skull, lies the Professor's brain — an enormous room (high-domed, of course) covered with blinking, beeping computer panels a mile high. At the front of the skull are two large, round windows with black dots in the center — the

## The Bloodstream

The bloodstream resembles a subway. It's full of Red Cells — flat, disc-shaped cells wearing hats and carrying briefcases full of little tanks of oxygen, which they're carrying to all areas of the body. They look like they've just jumped off a can of non-cola soft drink.

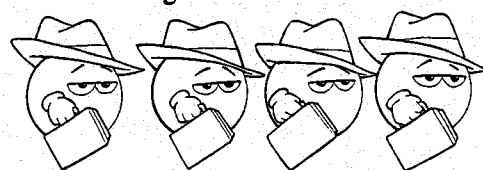
The bloodstream also contains an occasional White Cell, part of the Professor's internal police system. They look just like Flatfoot O'Rourke jammed into a pillowcase, so use his statistics (page 75).

In the bloodstream, the agents *will* require the frog suits, unless they choose to ride in the *Maraschino*, or fail a Smarts check and prove themselves too dumb to know they can't breathe liquid. Alternately, they could Fast-Talk a Red Cell into giving up its suitcase, which holds enough oxygen to keep one character breathing for the rest of the adventure.

If the agents cause a disturbance, a white cell will show up and attack them. It will leave if someone Falls Down. If they defeat it, then *two* White Cells will show up the next time, and three the next time, and so on. This can become a running gag, with the poor White Cells always showing up in the middle of a fight — and getting hit by both sides.

If the players become too disruptive, you can have the Professor vent his spleen. *Hordes* of White Cells fly out amid the puffs of steam, and charge off into the bloodstream in hot pursuit! The only chance the agents have is to disguise themselves, or lead the White Cells onto the forces of AMOEBA.

By the way, there's no backing up in the bloodstream — the flow is just too powerful to resist. The agents will be forced to forge ahead, right where you want them to go.



## Red Cells

These guys are just here for color. They won't interact with the characters very much, but here are their statistics, just in case.

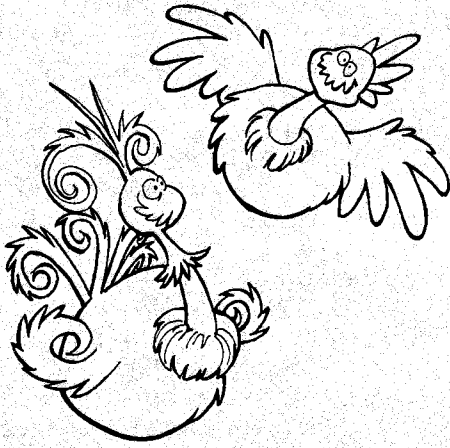
**Hit Points:** 4.

**Muscle** and all Muscle skills at 2.

**Zip** and all Zip skills at 3.

**Smarts** and all Smarts skills at 3 (except Resist Fast-Talk at 6).

**Chutzpah** and all Chutzpah skills at 1.



## The Fancies

The Fancies are simply ideas that the Professor hasn't developed yet. They look like weird birds with swirling, multicolored feathers. Some Fancies are very wild, and hard to catch.

When brought down to Earth (usually by grabbing it), a Fancy can become real. This doesn't necessarily mean that the Fancy becomes *practical* — a combination toothbrush and paint-stripper is a pretty silly idea, and it remains so when brought to reality.

However, a Fancy can be molded by the one who touches it and gives it existence — so the players have a chance to be creative, and make objects from Fancies that suit their silly designs.

To take hold of a Fancy, a character must make a Fight roll. The Fancy is allowed a Dodge roll. The Dodge skill level for each particular Fancy is determined individually, by rolling two dice and subtracting two from the result. A zero or less means that the Fancy gets no Dodge roll in response to the character's grab. (Some ideas are more elusive than others!) The player may decide to stop chasing the Fancy and pursue another, if it turns out to be difficult to catch.

To determine what the basis of a Fancy is, roll on *any* table in this book. The resulting object is the material the player has to work with. (If you want to be *completely* loony, and therefore *Toony*, roll several times on several different tables, and combine the results.) Give the player this information (you may wish to do this with a note or private discussion).

*Continued on next page . . .*

Professor's eyes. Off to each side is a full set of percussion instruments of all kinds — the eardrums, naturally.

At the very top of the skull is a golden cage, suspended by a chain. Inside is a very solemn looking black cube, sitting with arms folded and feet tapping impatiently. This is the Professor's Common Sense. E. Coli has imprisoned it to keep it from getting in the way of her search. Normally, the Common Sense keeps a tight restraint on all of the Professor's Fancies. Now, every Fancy the Professor has is loose — this is the reason why he's acting so silly.

As the agents enter, they are almost knocked over by a passing Fancy. If someone grabs or touches it, the Fancy twists and transforms in the agent's hand, becoming a pair of headphones with seashells where the speakers should be. An agent who wears them will hear the sounds of the ocean (and get an earful of salt water!) This should give the players an idea of what the Fancies are.

E. Coli has been riding a purple hippopotamus with wings, grabbing Fancies left and right with her Coat of Arms in search of the Non-Dairy-Cream-Pie Gun. (As a result, piles of very strange stuff lie all over the floor.) She laughs raucously when she sees the agents. "So! You've made it to the brain! But your efforts are useless! The Professor's Common Sense is imprisoned (she gestures to the golden cage), and your control of the Fancies cannot hope to match mine! And when I discover the Fancy that contains the Non-Dairy-Cream-Pie Gun, *I Shall Rule The World!! Nye-hee-hee-ha-ha!!*"

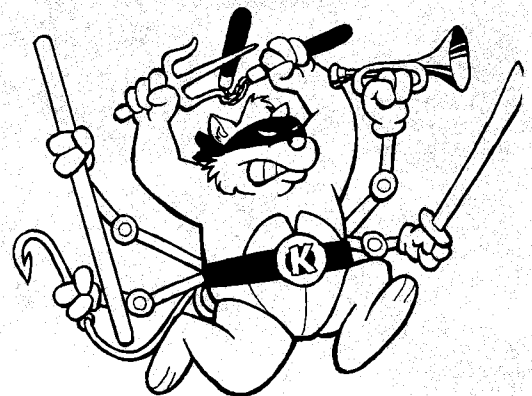
Give the players a chance to respond with their own speeches, or attempt to attack E. Coli as she flies about. An action later, a group of seven aircraft peel out from behind a computer bank! They're all of different types — jets, dirigibles, space shuttles, and so on. The pilots are Agnoo and two of each kind of AMOEBAN. E. Coli hangs back.

As they sail over the agents, each one reaches out to grab a Fancy. They concentrate hard, and the Fancies turn into various objects, which they drop on the agents. Use the Things Falling From Sky table on page 200 to determine what the fancies became, or choose some of the following items:

★ A spray bottle of Hair Restorer (p. 58). This will undo the effects of Shaving Cream (see the sidebar on the Non-Dairy-Cream-Pie Gun). It will make an AMOEBAN "grow cilia" — extra, tickly hair will sprout beside those it uses for locomotion. The AMOEBAN will be helpless with laughter for two actions.

★ The Dairy-Cream-Pie Gun. This is almost, but not quite, what everyone is looking for. It consists of a live cow attached to a blunderbuss. It fires one Boggling cream pie per action.

★ The Meanish, Tootin' Ninja Girdle. This straps on around a character's waist. When the large red button in the front is pressed, robot arms fold out of the Girdle, holding various martial arts weapons and a bugle, which toots as the wearer strides into battle! (If he doesn't *want* to stride into battle, the Girdle extrudes robot legs and does it anyway.) The wearer gets an *extra* Fight roll each action! It takes a Set/Disarm



Trap roll to remove the Girdle. If the wearer removes the Girdle after activating it, or Falls Down, the Girdle fights on with one Fight roll per action.

By now, the agents should realize that they too can grab hold of a passing thought. If they still don't get the message, have a great flock of Fancies bump into them and become various crazy but useful devices — electric erasers, nuclear Frisbees, glue cannons, etc. Once they get the idea, tell them the rules for altering Fancies in the sidebar. Eventually, the fight should become a Fancy-free-for-all.

By the way, it's impossible to make the Non-Dairy-Cream-Pie Gun unless you have the right Fancy. (If it was that easy, E. Coli would have done it already.)

The agents may wish to free the Professor's Common Sense, but they can only do so if they find a *sensible* approach. It will steadfastly refuse to be rescued in a silly manner, explaining the reason to the agents in a calm, rational Spock-like voice. It will only allow an agent to free it if:

- 1) The agent has a visible means of support (e.g., wings, or a ladder),
- 2) The agent has a sensible way to open the cage (e.g., a key, a hacksaw, or a crowbar), and
- 3) The agent is not using a Fancy in any way, shape or form.

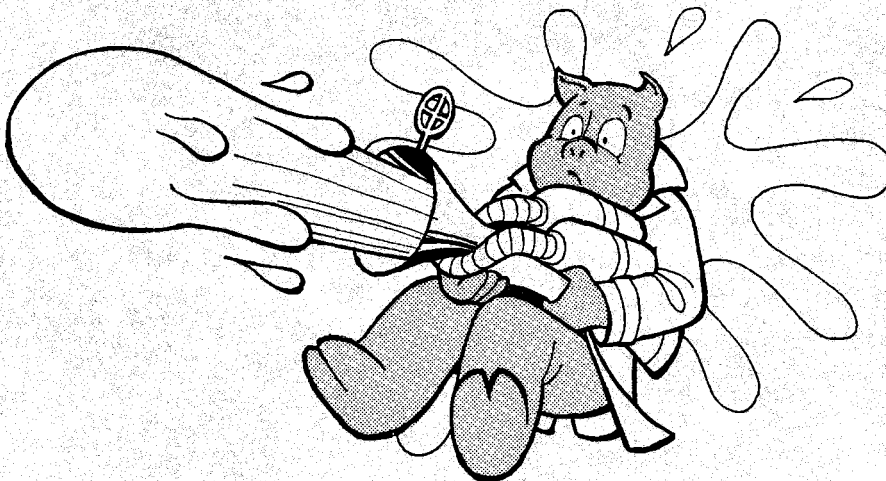
If any of these conditions are violated, the Common Sense will stay put, and will go so far as to repair any damage the agents have inflicted on the cage. It can't be Fast-Talked — it's much too sensible for that.

If the agents free the Common Sense, it flies quickly around the Professor's brain in tighter and tighter circles, gathering up all the Fancies (realized and unformed alike) and bringing them down to Earth. However, it will miss one — which happens to be the Non-Dairy-Cream-Pie Gun!

If they can't free the Common Sense, or find an alternative (the Fancies might be Fast-Talked into believing that a handful of ordinary pennies are "common cents"), then all of the Fancies are either used in battle or touched and discarded by E. Coli — except the Non-Dairy-Cream-Pie Gun.

If the agents ignore the Common Sense, and continue to fight AMOEBA, they eventually use up all the Fancies. (This will happen when the players — or Animator — literally run out of ideas.) The last survivor is the Fancy for the gun.

In any case, the Fanciful gun flutters about, directly between E. Coli and the agents — up for grabs! "That last Fancy!" screams E. Coli. "Get it!" She and all remaining AMOEBA's jump the Gun . . .



## The Fancies (Continued)

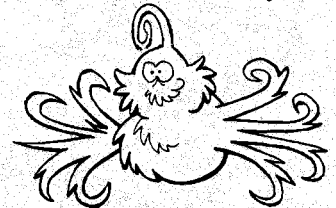
Now, the player has a chance to modify the Fancy. The player can:

1. Change the size of all or part of the Fancy. You could make an elephant the size of a mouse, and vice versa.

2. Change the amount of an existing attribute, ability, Belief, or Goal of the Fancy. You can make an elephant unafraid of mice, or a mouse fast and Zippy.

3. Change the shape of the Fancy, in whole or in part, but leave the attributes and abilities unaffected. The elephant can become a peanut-loving, incredibly strong goldfish, or the mouse could grow wings and a beak. (Note that neither of them will know how to swim or fly, unless they already did.)

4. Change or add an attribute, ability, Belief, or Goal. *Now* you can make that elephant/goldfish swim well. Or, you could give the mouse the ability to breathe fire.



The player can only use two of these four options on any particular Fancy (the player chooses which ones). You can choose to use the same option twice — this counts as two options.

When the player is finished, the Fancy, for better or worse, is transformed into reality. Unless it's an inanimate object, the player has no further control over it. (Of course, its Beliefs & Goals may have been altered to make it act helpful on its own. That's fine.) The Fancy cannot be altered again, even by the one who first grabbed it. It's stuck the way it is.

However, it's possible for another character to alter someone's Fancy *while* it's being molded! (This is known as "tickling someone's Fancy.") To do this, make a Fast-Talk roll against the character who's altering the Fancy. If the Resist Fast-Talk roll fails, the player must allow the Fast-Talker to alter one option of the Fast-Talker's choice. The original character can now alter the other option in response to the Fast-Talker's change.

The process of creating a Fancy takes one action. The Fancy becomes real on the following action.

Don't be too restrictive when creating Fancies, or judging their creation — their main purpose is to get everyone in an inventive, cartoonish spirit.

## The Non-Dairy Cream Pie Gun

This awesome weapon looks like a standard cartoon ray gun. Its barrel is flared at the end, like a blunderbuss. Several large canisters are attached to the barrel with long, exposed hoses, making it hard to hold and fire. (Add one to all Fire Gun rolls when using it!) When the trigger is pulled, strangely colored liquids squirt through the hoses and into the gun, forming a cream pie. This process works rapidly enough to make up to three pies per action, allowing the shooter to hit three different targets in one action!

If a user fails a Fire Gun roll, then the trigger gets stuck! The gun (and the character) whirl wildly around, shooting pies all over the place. Everyone rolls as usual for a wild shot — except that the lowest three rollers get hit! The shooter is Boggled for three Actions, and must make another Fire Gun roll to try to regain control. If this roll fails, the Gun explodes, filling an area the size of New Jersey with non-dairy cream. Everyone in the area is Boggled, and very messy.

The Non-Dairy Cream Pie Gun can fire several different types of non-dairy cream. Each time a pie is fired, roll on the table below to determine what kind it is:

1 — **Shaving Cream.** This cream doesn't just lubricate — it whips out lather brushes and razors and does the shaving itself! If a character covered with Shaving Cream stands perfectly still, it merely shaves him or her bare. Those who move, even slightly, take one die of damage and wind up covered in bandages.

2 — **Cold Cream.** This freezes its victims for one die of damage and leaves them encased in a block of ice, which melts an action later.

3 — **Facial Cream.** This alters the appearance of the target, as with the Quick Change/Disguise shtick. The type of disguise may be rolled, or the Animator can choose the worst kind of disguise possible in that situation. A character in the middle of a pack of dogs might become disguised as a cat. Use the description of the Quick Change/Disguise shtick on page 45 to judge the effects of the Facial Cream.

4 — **Vanishing Cream.** See page 57.

5 — **Cream of the Crop.** Domesticated plants of all sorts — cornstalks, wheat, tomatoes, cabbages — sprout all over the character. He will take no damage, but will be Boggled — and rooted to the spot until the foliage is cleared away.

6 — **Half and Half.** Any two of the above, combined!

If any agents are still standing, they can battle the forces of AMOEBA for control of the Non-Dairy-Cream-Pie Fancy. It has a Dodge of 10 — very difficult to grab! When someone finally catches it, it's time for . . .

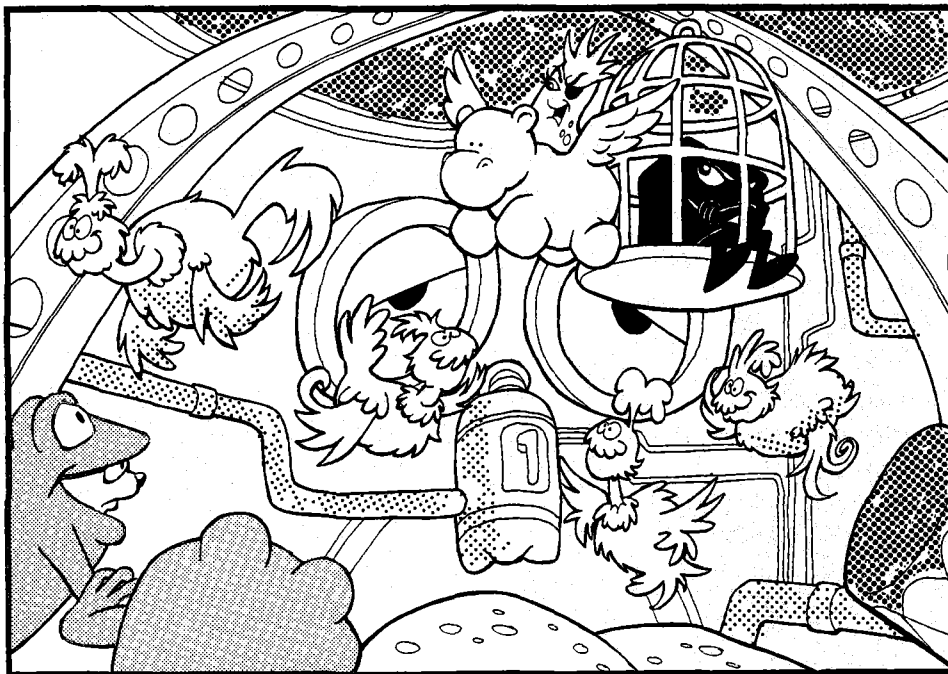
## The Big Finish

If the agents have gained control of the Non-Dairy-Cream-Pie Gun, the AMOEBAns fight on for three actions, then give up. If the Gun does not malfunction, the agents can march E. Coli and her AMOEBAns out of the Professor's ear, and bring them to justice. See below.

If AMOEBA gets the Gun, E. Coli takes hold of it, cackles evilly, and turns it on the agents! Eventually, she misses her Fire Gun roll, and the Gun malfunctions.

If (when) the Gun goes blooey, E. Coli, the forces of AMOEBA, and any agents still in the Professor's skull are squirted out of the Professor's ears in a huge gush of non-dairy cream. Once the Professor has shaken the last of the cream out of his ears, he returns to normal. He grabs a machine labeled "Ace Taffy Puller," scoops up everyone, and dumps them in, stretching them to normal size. The Good Guys have won!

Huge guards will show up with tiny tweezers to capture E. Coli and her cohorts. The Professor explains that they'll be confined in a happy medium, where they'll have a chance to develop real culture. He thanks them again as the cartoon fades off to the "Spy Guys" theme.



## Plot Points

Everybody gets one Plot Point if they made at least one member of AMOEBA or a White Cell Fall Down. The first player to think of shaping the Fancies also gets a Plot Point. Award two Plot Points to anyone who made E. Coli Fall down, or freed the Common Sense.

Players lose a Plot Point for recklessly damaging the Professor while in his body, and two Plot Points if they directly attack the Professor.

# Chapter 9:

# Quick Flicks

In this chapter, we offer five brief cartoon adventures. You can run them as “quickies” when you don’t have much time to play. Or you can expand them into full-scale Short Subjects or Feature Films . . . good practice for creating your own brand-new cartoon adventures.



## Flopalong Foogle *by Kyle Miller*

This adventure takes place out on the wild, wild, (wild!) western prairie. The ever-present, ever-expanding railroad company is busy laying track outside the Old West town (see page 184). The progress of the railroad has been stopped by a stubborn homesteader — an old coot whose ranch blocks the only pass out of the valley. The homesteader, a Foogle (his statistics are on page 68), simply will not move.

The characters are hired by the railroad company to bully, badger, or otherwise scare the Foogle out of the way and let the railroad go through. They will be issued guns (one size fits all — mouse-sized characters must make a Muscle roll to avoid being knocked over when firing a gun) and will have the resources of the railroad yard at their disposal. This includes shovels, lumber, warning signs, track, a locomotive, and dynamite. The dynamite is kept in a special, very tiny little shed; matches are found in this shed, too. All other materials are just lying around in the fenced-in compound.

The Foogle will be found sitting on the front porch of his cabin, playing the banjo and singing (terribly) in his high-pitched voice. The railroad tracks lead right up to his front door and continue on the other side of the cabin. Generally, the Foogle will pretend he isn’t interested in the characters and just sing louder after each encounter with them.

The Foogle will react to various plans in the following way:

If the characters try to shoot the Foogle, he will rush into the cabin, stick an incredible number of gun barrels out the doors and windows, and return fire. Roll his Fire Gun skill once for each player to see if he hits anyone.

If they try to run down the cabin with the locomotive or another vehicle, the Foogle will open the front door and let the vehicle in, closing the door behind it. Anyone who opens the door will find the vehicle barreling back out!

If the characters successfully Fast-Talk the Foogle into moving, he will ask them to help him pack. He will send each character to a box that needs moving — and each box contains a trap from the Random Trap Table.

If the characters succeed in destroying the Foogle’s home, they will find the Foogle has locked them out of the railroad yard, preventing them from collecting their pay.

If they fail entirely or work out a compromise with the Foogle (i.e., moving the pass) then they will find that they have lost their jobs, with the Foogle being hired as the railroad’s new conductor.

## Ant Misbehavin' by Allen Varney

The player characters are agents of the government or police, charged with preserving order in Anytown. One day, investigating mysterious reports of trouble, they find the entire town being attacked by marauding giant ants! These insects must be stopped before Anytown is wrecked.

The ants are five feet high at the shoulder, have big cross-eyed bug eyes, and have Incredible Strength at 10, Attributes of 6, and skills of 7. Each ant has 8 Hit Points — and there are hundreds of them terrorizing Anytown!

Have fun with scenes of big ants vandalizing the shops of Anytown *the hardware store, the bakery, everywhere*. Characters can *Fight or Fast-Talk individual ants*, but there are always more to deal with. *Miniaturizing rays or strange reducing potions will only work on one ant at a time*. If someone comes up with a funny way to deal with the entire ant problem, give the player a Plot Point — but don't let the scheme work, because you're not finished yet.

The ants will try to make the player characters Fall Down, Boggle them, or otherwise incapacitate them. Then they will carry the characters to a colossal anthill being constructed near an industrial laboratory at the edge of Anytown. Down into the anthill they go, through endless winding tunnels, past big ant schoolrooms, past ant farms, down to the city itself, a Las Vegas-style avenue of neon lights, gambling casinos, and blinking signs:

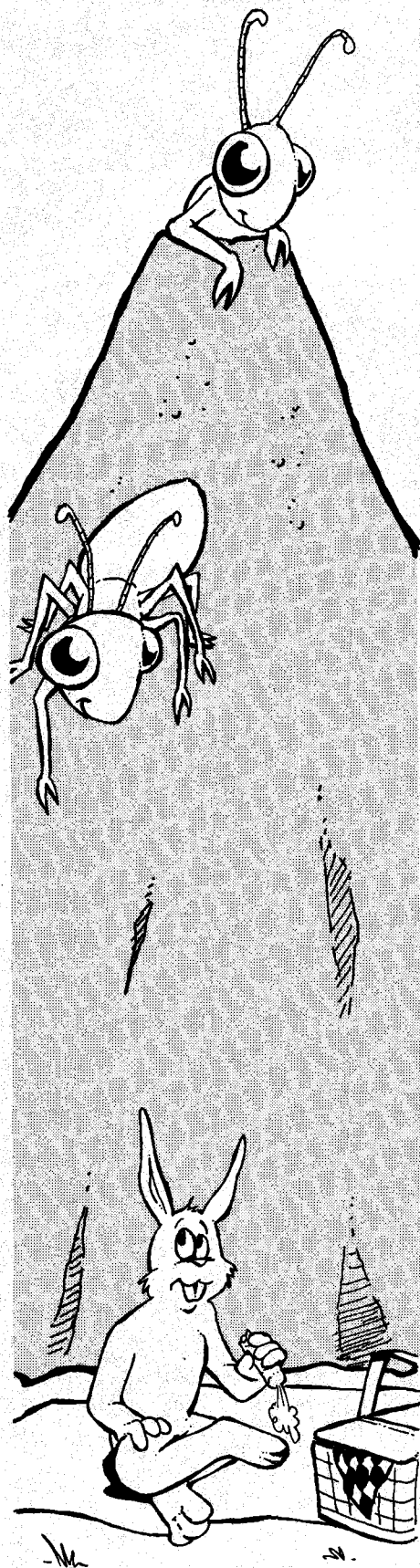
**SUGAR HERE — DOUBLE YOUR SUGAR IN ONE BET — OVER ONE MILLION SUGAR CUBES PAID HERE LAST MONTH!**

Ant casinos are red velvet extravaganzas of roulette wheels, crap tables, poker parlors, slot machines, ringing bells, and loud ant laughter. Sugar is everywhere, great heaps of it. Sitting tied up in front of a roulette wheel is a scholarly-looking old man — the famous Professor Mainspring (page 197.) Ants are betting huge mounds of sugar to win the captive Professor, who is very frightened and calls out to the characters, "Please, rescue me!" Here the player characters will wake up, get loose, or otherwise get into action.

Professor Mainspring will shout that the giant ants were created when an unsuspecting worker ant carried off one of his experimental Super-Growth seeds. The seed was carried to the Queen's chambers. She's the key to solving the giant ant problem. Make sure the characters fight a titanic (and silly) battle to reach the Queen's chambers.

There they'll find her munching away, growing bigger by the minute. Around her, giant ants emerge from giant eggs. Just what will work against the Queen is up to you: She might be out to bag a husband; she might want a beach house in the Bahamas; she might believe a character who tells her there's a sugar mine at the South Pole. If the players don't think to Fast-Talk the Queen, they might be able to fool her into following them away from town by donning Giant Ant disguises. And, of course, brute force might work against her. It's all up to you.

However the players deal with the Queen, the giant worker ants will follow along; If she Falls Down, they'll all Fall Down, too. If she wanders off (for whatever reason), they'll follow along behind. And so on. If matters get out of control, and the ants win, or the players completely forget their original goal, the ants will shrink to normal size at some funny opportunity. Make the action fast, funny, and foolish, and your particip-ants will gleefully ant-icipate further cartoon ant-ics.

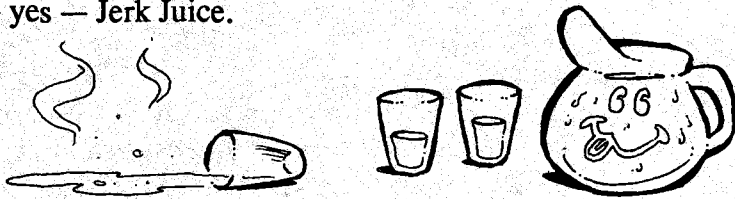


# The Jerk's On You by Kyle Miller

In *Far Out Space*, Torgo the Terror, lizard-like alien (see page 142), is trying to take over the Galactic Council. This would mean the end of free *Far Out Space* as we know it. The characters must protect the Council, which happens to be meeting on Space Station Zero (see page 191), from Torgo's fiendish new invention: Jerk Juice.

Torgo will Sneak into the meeting hall, posing as a caterer. Players can be on hands as security guards for this high-level meeting, repairmen trying to fix the PA system in this hall, or as the *real* caterers! They should have lots of opportunities to bump into Torgo. He's wearing a really good disguise, so even though he speaks with a hiss and has a green lizard tail sticking out from his caterer's smock, nobody will notice anything wrong unless they make See/Hear/Smell rolls.

Even if they make the rolls, it'll be too late to prevent Torgo from distributing the Jerk Juice on the sly. Once the ruckus (assuming there was one) dies down, the Galactic Chairman will propose a toast to victory over the nefarious Torgo. Of course any right-thinking player character, and all the Council members, will drink to that! But the drinks are all — yes — Jerk Juice.



Any character who drinks Jerk Juice must make a Smarts roll. Characters who *succeed* find that their Smarts and all Smarts skills have dropped to 1. A failed roll means that the character was too dumb to be affected by the juice! In fact, his or her Smarts goes to 6, and all Smarts skills are increased accordingly. That character is now a super-brain.

But the members of the Council who drink the juice don't become super-brains. These dignified ladies, gentlemen, and things start acting like jerks: throwing food, wiping their hands on their clothes, rolling stupidly on the floor, swinging from chandeliers (of course there are chandeliers on a space station — this is *Toon!*), and doing other Boggling things. After people become jerks, they start splashing the juice around, which only spreads the awful effect further. Any player still smart enough to know what's going on will see Torgo cackle fiendishly and run from the room — and the chase is on!

Pursuit of Torgo will be complicated by the trail of jerks he leaves behind, his route through many of the anti-gravity sections of the station (make Zip rolls to maintain your poise or go bouncing from wall to wall), and — of course — the station's policeman, The Crusher (p. 191). The Crusher will not aid in the chase, pointing out that there are no signs concerning Torgo or prohibiting alien takeover plots. But that doesn't stop him from enforcing anti-running, anti-yelling, anti-fisticuffs, and anti-sneezing ordinances. (He usually doesn't see Torgo breaking any rules.)

If the chase doesn't become silly fast enough, consider giving the Jerk Juice some peculiar side effects. It might cause hay fever. It might turn characters into Percies or Torgos, or give them random shticks, or have other Boggling effects.

In the end, good should triumph, and the Jerk should be on Torgo. After all, why ruin a funny background you might use again someday?





## Surely You Joust by Allen Varney

In ancient Camelot (just Outside of Town) the player characters are knights of King Arthur's Round Table. The nefarious Off-White Knight has captured the Princess and transported her to his castle in the hills of Scotland. The characters must rescue her, reaping rich rewards.

After a brief or extended search, the characters reach the Off-White Knight's castle. A flag bearing the number "18" flies from the tallest turret of the castle. The Off-White Knight uses this flag to trap Scottish golfers, who hit golf balls into the castle (thinking it's the eighteenth hole of their course) and are locked in the dungeon when they go in to retrieve the balls.

Characters will have a tough (but fun) time trying to get into the castle. The Off-White Knight has defenses against every possible attack. If you can think of a way to spoil an attack or an attempt to get in the castle — boiling oil, giant scissors, trapdoors, oil slicks, monster guards — the Off-White Knight will use it, rolling against his Disarm Trap skill of 9.

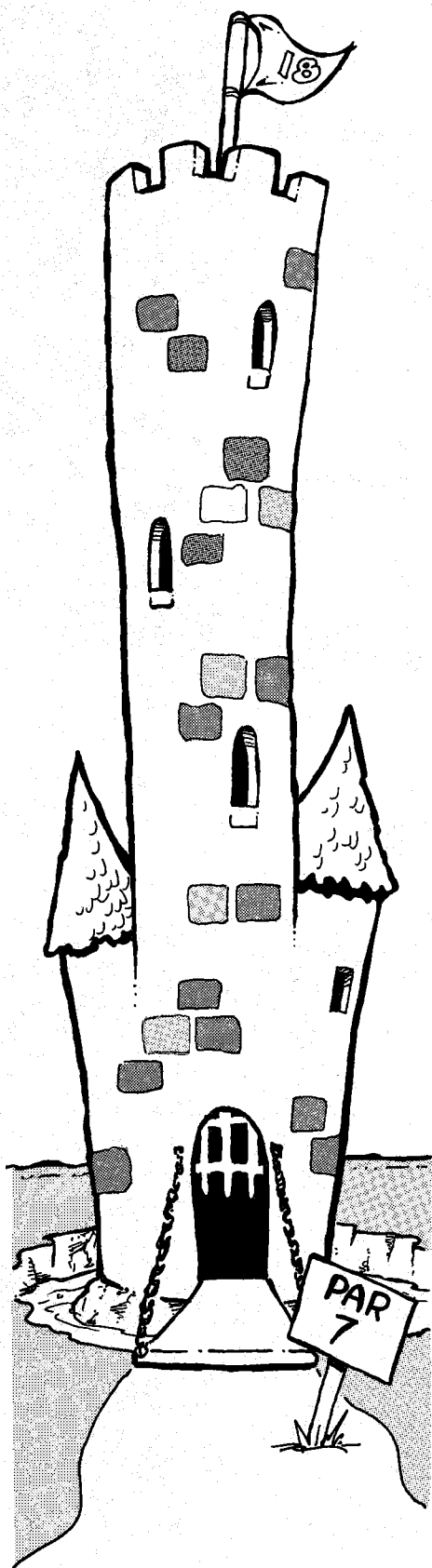
Finally the player characters will get inside and meet the Off-White Knight himself — a hunched-over, needle-nosed, squinty-eyed weasel with Attributes at 5 and skill scores of 9. He has 12 Hit Points. He also has a wife who henpecks him relentlessly, always bopping him with a rolling pin (no damage to the Off-White Knight because he's used to it, but two dice to any player character who gets in her way).

Should the characters make the Off-White Knight Fall Down, Mrs. Off-White Knight will chase them all out of the castle until he recovers. And she can do it, too — she's a real terror with that rolling pin! (Use the statistics for Ms. Monkey Bars from *I Foogled You!* on page 66. This is the same character in a different role.)

Eventually, as the characters continue to cause trouble, the Off-White Knight or his wife will challenge them to a joust. The winner of the joust gets the Princess, and all the Scotsmen, too. At the very mention of the word "joust," a crowd of jousting fans, cheering and shouting, will appear from nowhere. They will thrust the hapless defenders onto their mounts and before they can blink, the characters will find themselves in the middle of a packed arena, armed for battle. The jousting fans have provided everything: pennants, refreshments, ticket booths, and even the arena itself!

The Off-White Knight will provide the horses for the joust. These horses, intended as steeds for the players to ride, are characters themselves. They don't want to be ridden. They have Fast-Talk and Resist Fast-Talk skills at 10, and they'll try to persuade their riders to change places with them. If successful, the horses will ride the characters (Ride skill 9) in a joust against the Off-White Knight, who is being ridden by his own horse, Maybelle.

Things should get completely silly now. However you resolve the joust, the Off-White Knight should be defeated. The characters can escort the Princess back to Camelot — or can they? The Princess is mind-bogglingly beautiful. She's so beautiful that every character who sees her falls madly in love with her, and will fight other player characters in order to be her only escort. Consider having the Princess charge admission to the big fight and sell peanuts to the crowd as the cartoon fades out.



# Lulu of a Lullaby by Steve Jackson

This is an adventure for a single character, alone in his own room or his own house, trying to sleep. The player tries to think of ways to get to sleep — and the Animator frustrates every one in the silliest way he can think of.

A number of possible events are presented here. Of course, they won't happen in this order in your cartoon . . . it all depends on what the player does. But this will give the Animator several awful things to do to the player, and silly responses to the things the player is most likely to try in his quest for rest.

The character sleeps, and snores, "sawing wood." A little man appears in his dream, sawing wood. The sawing becomes very loud, and makes lots of sawdust. The dreamer sneezes and wakes up — to see the little man still sawing wood, loudly! He will have to chase him away and clean up the sawdust before he can get back to sleep.

If the character tries to count sheep, he will fall asleep — sort of. He'll continue to dream of sheep jumping over a fence. They will pile up in the room. Eventually, the dreamer will awaken to a room full of noisy, pushy sheep!

If the character puts in earplugs, a burglar comes in and tippy-toes around the room. The Animator describes this, but every time the player says he's doing something, he is told "You can't. You have your ears plugged and your eyes closed." The burglar steals everything in the room and puts it in a sack. Finally, he steals the earplugs, at which point the character can act. (Use the stats for any bad guy in the book.) If the police are called, a recording says the police are taking their naps. If the burglar is made to Fall Down, he goes to sleep with a happy smile on his face and nothing wakes him up.

In another dream sequence, the character thinks he is flying. No, he's falling. AAAaaaaaa! Then he awakens. When he awakens, he's really in the air above his bed. AAAaaaaaa!

The poor character may try to read a book to get to sleep. But all he can find are horror stories. Even a Bag of Many Things will produce no boring books. When he finally sleeps, he'll dream of a monster. The monster eats him! AAAAAaaaaaaa!

The character may try sleeping pills. But he can't wake the pills up to take them. If he tries, they awaken long enough to scoot out of his hands. They run off and hide, and then go back to sleep, emitting tiny snores.

In his next dream, he dreams that he wakes up and is in his room trying to get to sleep. Then the same monster attacks! The character makes Fight rolls but loses. *Then* he wakes up.

He may try to Hypnotize himself: "You are getting very sleepy." He will need a mirror. But it will put his *reflection* to sleep . . . he will see the reflection crawl off to bed and sleep soundly.

Now the character dreams of achieving his Goal — perhaps finding a very suitable member of the opposite sex, or some specific food. The animator describes the desirable object in great detail. Then the doorbell rings, awakening him! When he answers it, it's *the same monster as before!* This time, it's *real!* The poor Monster is just selling magazine subscriptions, but how is the character to know that?

The cartoon should end as the sun comes up. Finally, the character is sleepy. But roosters are crowing, birds are singing, the postman rings the doorbell . . . and so on.



# Chapter 10:

# The TOON Adventure Generator

It's easy! It's fun! Just follow the directions, roll the dice a few times, plug the words into the blanks — and you'll have a ready-to-play adventure, with a situation, location, bad guys, plot twists, and even a Big Finish! If your die rolls give you an adventure so weird you can't believe your eyes — great! That's *Toon*. If you really don't want to play the adventure as rolled, just roll again. Remember, the dice are just dice — you're the Animator!

Roll one die and go to the indicated SITUATION. (For example, if you roll a "3," you'll go to the box numbered "3" and read the "BATTLE" adventure.) You'll find a sentence with lots of blanks. Fill in the blanks from the charts on the next four pages, and there's your adventure! For an added twist, return to this page after you're through and roll up a secret or plot twist, using the charts to fill in the blanks. That's all there is to it!

## SITUATIONS

# 1

You'll have a  
**SURVIVAL**  
Adventure

Players trapped in (LOCATION) are bothered by (BAD GUY) as they attempt to survive and/or get home.

**SECRET** Roll a die:

- 1-3 (BAD GUY) wants (OBJECT) in players' possession
- 4-6 None

# 2

You'll have a  
**RESCUE**  
Adventure

Players must rescue (CHARACTER) held by (BAD GUY) in (LOCATION).

**SECRET** Roll a die:

- 1 (CHARACTER) doesn't want to be rescued
- 2 (CHARACTER) is actually holding (BAD GUY)
- 3 (CHARACTER) is another (BAD GUY)
- 4 (CHARACTER) owns (LOCATION)
- 5-6 None

# 3

You'll have a  
**BATTLE**  
Adventure

Players fight (BAD GUY) in (LOCATION) over (roll a die):

- 1 ownership of (LOCATION)
- 2 possession of (OBJECT)
- 3 competing businesses
- 4 personal feud
- 5 relationship to (CHARACTER)
- 6 desire for (MOTIVE)

# 4

You'll have a  
**CHASE**  
Adventure

Players chase (BAD GUY) to (LOCATION) to get (OBJECT) for (CHARACTER).

**SECRET** Roll a die:

- 1 (BAD GUY) has dual or multiple personalities (which disagree)
- 2 (BAD GUY) has strange companion or familiar (roll on Species Table)
- 3 (LOCATION) changes from scene to scene (roll on Random Location table of your choice)
- 4 (OBJECT) is really strange Martian gadget with shtick of your choice
- 5-6 Any or all of the above!

# 5

You'll have a  
**THEFT**  
Adventure

Players go to (LOCATION) to steal (OBJECT), thereby gaining (MOTIVE).

**SECRET** Roll a die:

- 1-2 (OBJECT) has been (roll the die again):
  - 1 changed into another object
  - 2 changed into trap
  - 3 changed into living thing
  - 4 cleverly hidden
  - 5 occupied by (pick a species)
  - 6 eaten by (pick a species)
- 3-4 (OBJECT) is held by (BAD GUY)
- 5 Both secrets above
- 6 Neither

# 6

You'll have a  
**MYSTERY**  
Adventure

Players sent by (CHARACTER) to investigate (LOCATION) and find (OBJECT) before (BAD GUY) does.

**SECRET** Roll a die:

- 1-2 (LOCATION) is plagued by (roll on Random Species Table)
- 3 (OBJECT) is cursed (roll on Things Falling From Sky Table every turn it is held)
- 4 (OBJECT) has monstrous guardian (roll on Random Species Table and give guardian Attributes at 6, skills at 9)
- 5 (BAD GUY) has cartoony thing of your choice
- 6 (BAD GUY) has shtick of your choice at level 9

Now roll a die for your LOCATION, and go to the appropriate Location Table below. Then make a Tens-and-Ones roll to find out where in that location your adventure takes place.

## LOCATIONS

### 1-2 ANYTOWN

- 11 Jail
- 12 Bank
- 13 General Store
- 14 Bakery
- 15 Library
- 16 Costume Shop
- 21 Grocery Store
- 22 City Hall
- 23 Hotel
- 24 Restaurant
- 25 Doctor's Office
- 26 Pet Store
- 31 Stable
- 32 Barber Shop
- 33 Railroad Station
- 34 Bar
- 35 Gas Station
- 36 Blacksmith
- 41 School
- 42 Post Office
- 43 Dentist's Office
- 44 Diner
- 45 Pool Hall
- 46 Park
- 51 Golf Course
- 52 Construction Site
- 53 Opera House
- 54 Football Stadium
- 55 Baseball Park
- 56 Museum
- 61 Zoo
- 62 Scientist's Laboratory
- 63 Mad Scientist's Laboratory
- 64 Thug's Hideout
- 65 Ace Mail-Order Company Warehouse
- 66 Roll on Outside of Town Table

### 3-4 THE CITY

- 11 Construction Site
- 12 Subway Station
- 13 Subway Tunnel
- 14 Sewer
- 15 Rush-hour Traffic Jam
- 16 Symphony Hall/Opera House
- 21 Department Store
- 22 Grocery Store
- 23 Jail
- 24 Costume Shop
- 25 Bakery
- 26 Bank
- 31 City Hall
- 32 Restaurant
- 33 Jewelry Store
- 34 Warehouse
- 35 Gas Station
- 36 Laundromat
- 41 Museum
- 42 Record Store
- 43 Bar
- 44 Post Office
- 45 Hospital
- 46 Sporting Goods Store
- 51 Hardware Store
- 52 Car Dealer
- 53 Hotel
- 54 Skyscraper
- 55 Beauty Parlor
- 56 Florist
- 61 Zoo
- 62 Robot Factory
- 63 Bookstore
- 64 Dentist's Office
- 65 Bowling Alley
- 66 Television Station

### 5 OUTER SPACE

- 11 Moon
- 12 Mars
- 13 Planet Eclair
- 14 Planet Prune
- 15 Saturn's Rings
- 16 Milky Way
- 21 Space Station Zero
- 22 Edge of the Universe
- 23 Black Hole
- 24 Anti-Matter Universe
- 25 Galactic Dust Cloud
- 26 Planet of Deadly Ducks
- 31 Outer-space Hardware Store
- 32 Outer-space Carnival
- 33 Outer-space Zoo
- 34 Orbital Robot Factory
- 35 Green Martian Convention
- 36 Living, Intelligent Planet
- 41 Spaceport (like airport)
- 42 Tiny Spaceship
- 43 Huge Spaceship
- 44 Haunted Spaceship
- 45 Asteroid Field
- 46 Sun (ouch!)
- 51 Meteor Shower
- 52 Time-Warp
- 53 Martian Slave World
- 54 Light-gravity Planet
- 55 Heavy-gravity Planet
- 56 Swamps of Venus
- 61 Planet of Giant Everything
- 62 Planet of Teeny-Tiny Stuff
- 63 Anti-Matter Universe
- 64 Gas Cloud (laughing gas)
- 65 Black Hole
- 66 Non-Green Martian Convention

### 6 OUTSIDE OF TOWN

- |  |   |   |
|--|---|---|
| <ul style="list-style-type: none"> <li>11 The Stone Age</li> <li>12 Arthurian England</li> <li>13 Rocket Base</li> <li>14 Farm</li> <li>15 Haunted House</li> <li>16 Atlantis</li> <li>21 Ali Baba's Cave</li> <li>22 Deserted South Sea Island (with Cannibal)</li> </ul> | <ul style="list-style-type: none"> <li>23 Sherwood Forest</li> <li>24 Transylvania</li> <li>25 Darkest Africa</li> <li>26 Lightest Africa</li> <li>31 The Sahara Desert</li> <li>32 Oil Well</li> <li>33 Indian Reservation</li> <li>34 Airport</li> <li>35 Railroad Station</li> <li>36 Blacksmith</li> <li>41 The middle of the ocean (Splash!)</li> <li>42 The North Pole</li> <li>43 China</li> <li>44 Movie Studio</li> <li>45 Pirate cove/ship</li> </ul> | <ul style="list-style-type: none"> <li>46 Big Cave</li> <li>51 The Old West</li> <li>52 Diamond Mine</li> <li>53 Ranch</li> <li>54 Booby-Hatch/Nut House/Insane Asylum</li> <li>55 Army Base</li> <li>56 Bridge (across a river)</li> <li>61 The Center of the Earth (little devils with pitchforks, etc.)</li> <li>62 National Park</li> <li>63 Fort</li> <li>64 Alpha Complex</li> <li>65 Television Station</li> <li>66 The Real World!</li> </ul> |
|--|---|---|

Now fill in the blanks of your adventure situation with the **BAD GUY**, **CHARACTER**, **OBJECT**, and **MOTIVE** charts! Or — for some *really* oddball adventures — ask your players for random characters and nouns, and play the adventure *they* chose!

## BAD GUY

Roll a die:

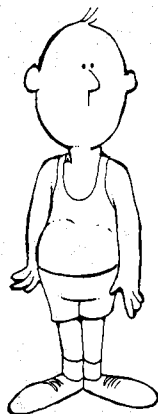
- 1 mobster with tough guy
- 2 Foogle
- 3 spy
- 4 mastermind
- 5 witch
- 6 monster



## CHARACTER

Roll a die:

- 1 themselves
- 2 daughter
- 3 son
- 4 Professor
- 5 Granny
- 6 boss



## MOTIVE

Roll a die:

- 1 money
- 2 fame
- 3 fun
- 4 love
- 5 food
- 6 all of the above



## OBJECT

Make a Tens-and-Ones roll:

- 11 One of the other characters
- 12 Steamroller
- 13 Bucket of water
- 14 Oil can (full of oil)
- 15 Light bulb (lit)
- 16 Bagpipes
- 21 Can of Spray Paint
- 22 Toupee
- 23 Elephant
- 24 Bull (charging)
- 25 Spaceship
- 26 Vienna Boys Choir
- 31 Safety Pin
- 32 Tuba
- 33 Broom
- 34 Ten feet of rope
- 35 Ostrich
- 36 Jack-in-the-box (pops open after two actions)
- 41 Cannon (2 dice damage)
- 42 Magnifying glass
- 43 Cigar (lit)
- 44 Cream Pie
- 45 Banana (with peel)
- 46 Bow Tie
- 51 Spring
- 52 Revolving Door
- 53 Needle and Thread
- 54 Propellor Beanie
- 55 Seltzer Bottle (full)
- 56 Fake Moustache
- 61 Sail Boat
- 62 Penguin
- 63 Butterfly
- 64 Pair of Boxing Gloves
- 65 Bucket of Confetti
- 66 Self (Character meets him- or herself — or exact double)

(Note that this also makes a good Random Item/Animal Table — or use that table in place of this one to generate even more Adventures.)

If you want more silly things to happen, just make a Tens-and-Ones roll and consult one of the **RANDOM EVENTS** Tables on the next page. Use the “General” chart for Anytown, City, and Outside of Town adventures, and the “Outer Space” chart when your characters venture into the universe at large.

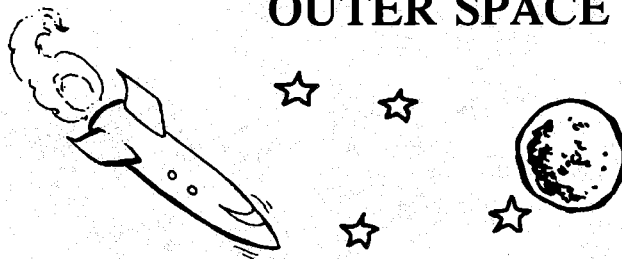
After everyone has had fun and you’re getting tired, you can wrap things up by making a Tens-and-Ones roll and consulting the **APOCALYPTIC BIG FINISH** Table on page 172.

## GENERAL RANDOM EVENTS

If you get a result that makes no sense (a hailstorm in a subway tunnel, for instance), use the next entry down that *does* make sense, or roll the dice again. (This goes for the Outer Space Random Events too.)

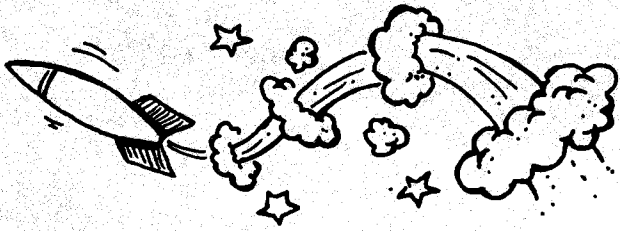
- 11 Earthquake
- 12 Rainstorm
- 13 Incredible rainstorm (raining cats and dogs)
- 14 Tidal wave
- 15 Meteor shower
- 16 Eclipse
- 21 Volcano erupts
- 22 Parade goes by
- 23 Flea escapes from flea circus
- 24 Super strong flea escapes from flea circus
- 25 Tornado
- 26 Nearsighted dog catcher tries to catch one of the characters
- 31 Steamroller rolls toward characters
- 32 Ocean liner sails onto scene
- 33 Bank robbers rob bank nearby
- 34 Blackout — all power gone (*all* power)
- 35 Snowstorm
- 36 Hailstorm
- 41 Sandstorm
- 42 Pennies from heaven (money falls from sky)
- 43 Bank robbers, pursued by policemen, rush by and drop a large bag of money
- 44 An oil gusher erupts where the characters are standing
- 45 When entering a store, characters become the one-millionth customers and receive an unusual gift (a Cartoony Thing)
- 46 Thing falls from sky, roll on Things Falling From Sky Table
- 51 Elephant stampede
- 52 Bus pulls up, destination is random location Outside of Town
- 53 Very hungry termites invade, eat all wood
- 54 Very hungry moths invade, eat all cloth
- 55 Army conducts secret (explosive) tests nearby
- 56 Super character bursts out of nearby phonebooth, asks for a dime
- 61 The Rockettes dance into the scene, kicking anything in their path
- 62 A Genie appears, grants most obnoxious character (Animator's choice) one wish
- 63 Roof caves in (If there's no roof, a whole house falls on characters — all the way from Kansas. Any character who fails a Dodge roll takes 1 die of damage)
- 64 Characters get stuck in giant wad of chewing gum on ground (Muscle roll to pull free)
- 65 Bottle falls from window on random player character's head (1 die of damage and roll on Bottle Ingredient Table)
- 66 Splice in film — whatever was happening, skip ahead to the next section of the adventure (This is a good ploy for getting any adventure back on track — if that sort of thing matters to you)

## OUTER SPACE



- 11 Meteor crashes on players (a failed Dodge roll means the characters take 1 die damage)
- 12 The sun goes dark and the universe goes cold; everything freezes solid; characters are frozen in place, but they can try to work loose (the sun comes back when the lack of light stops being funny)
- 13 A flying saucer piloted by an angry Martian shows up; the Martian attacks the characters
- 14 A delivery man shows up with a Special Delivery package for the characters (roll on Random Trap Chart to find what's in the package)
- 15 Gravity stops working and characters float away (or gravity *starts* working, if it wasn't working before)
- 16 Entire planet crashes on characters (doing 2 dice of damage to any character who fails a Dodge roll)
- 21 Downpour of old, sour milk drenches characters (from Milky Way, get it?)
- 22 Cosmic dust storm kicks up, reduces everything to dust; characters Boggled
- 23 Meteor crashes, bounces, *then* lands on characters (doing 1 die of damage to any character who fails a Dodge roll)
- 24 Meteor falls, sees ugliest character, and flees back into sky
- 25 Constellation comes to life and asks characters "What's your sign?" If they don't answer, the constellation starts shooting at them (shooting stars, get it?); Fire Gun skill at 7, 1 die of damage
- 26 Cow floats by (the cow that jumped over the moon); it turns out to be a bull and chases the characters all over the universe
- 31 Character's spaceship runs out of gas and begins plummeting toward nearest heavenly body
- 32 Giant space worm burrows up, tosses giant cream pie at characters (any character who fails a Dodge roll is Boggled)
- 33 Comet passes by, causing *tons* of ice and snow to fall on characters (or characters' ship)
- 34 Planetquake shakes characters up; anyone who fails a Zip roll is Boggled
- 35 Characters come dangerously close to Orion's belt — his pants fall down and he chases the characters off
- 36 Martian salesman (not green) teleports onto scene and tries to sell characters Saturn's Rings
- 41 Giant cheese slicer appears and begins cutting off pieces of the Moon — characters on the Moon better think fast; characters elsewhere see giant cheese slices hurtling toward them.
- 42 The stars line up for a casting call, wait for characters to select the most beautiful star; the losers get hot under the collar (ice melts, liquid vaporizes, setting turns into desert, etc.)

## RANDOM EVENTS



- 43 A dimensional warp hurls the players to the Edge of the Universe (see the description on page 190), where a horde of chanting pilgrims bows down to stupidest character as mystic leader
- 44 Giant cream pie falls on characters; anyone who fails a Dodge roll is Boggled
- 45 Characters find a giant flag thousands of miles across — when seen from a distance it reads “BANG!” (proof Earth was once visited by Ancient Animators)
- 46 Characters drop into an alternate universe where everything works backwards
- 51 Characters bump into the title sequence from an epic movie space opera (if in a space ship, the ship is disabled; if on a planet, the characters are buried in giant words and Boggled)
- 52 Characters meet a galactic hitch-hiker who is a carrier of the dreaded deep space sickness (Smarts and Smarts skills reduced to 1 for as long as it’s funny)
- 53 The Big Dipper springs a leak, drenching characters with fresh milk
- 54 Libra’s scales tip, causing meteors to fall on characters (One die of damage to anyone who fails a Dodge roll)
- 55 The sun’s gravity increases suddenly; characters are sucked toward it, land on it, and burn their feet (1 die of damage and take off like a rocket)
- 56 Dimensional warp sends characters to Mars where they encounter more martians (green) than they ever imagined; they’d better think fast (and Talk Faster!)
- 61 Characters find themselves on a planet inhabited by cuddly (and incredibly obnoxious) spiny creatures who just want to be loved and hugged
- 62 The universe speeds up — characters begin to age rapidly
- 63 Characters land on Venus — where they fall in love with the first thing (animate or inanimate) they see
- 64 Characters are suddenly struck by the cosmic significance of everything; any character who fails a Smarts roll is turned into a chanting guru until the Animator can’t stand the obnoxious effect
- 65 Magnetic dust clouds appear all around characters; visibility zero — spaceships out of control — characters electrostatically magnetized (clouds and effect last as long as they’re funny)
- 66 Cosmic imbalance causes planets to fly from their orbits, bouncing off each other like billiard balls; they all fly into black holes and emerge in alternate universe at hyperlight velocity, speed across parsecs of space in a single instant to the Edge of the Universe, return to our own continuum in a blaze of light, take up former positions; play continues

## APOCALYPTIC BIG FINISH

When you want to bring an adventure to a bang-up conclusion, give every player the chance to try one funny gag as a punchline. If an appropriate ending comes along, grab it! If not, make a Tens-and-Ones roll and consult the number shown:

- 11 Rain of firecrackers from sky blows up everything; characters float to clouds with wings and harps
- 12 Cartoon goes over budget; studio shuts it down
- 13 Animator’s pencil breaks; can’t draw characters anymore
- 14 Earthquake drops characters deep underground, where they end up tormented by red devils with pitchforks
- 15 Avalanche of rocks buries characters
- 16 Lightning bolts fry everything
- 21 Film breaks
- 22 Projectionist quits, disgusted by plot
- 23 Audience walks out
- 24 Projector lamp burns out; characters stumble around in the dark
- 25 Guys in white coats haul entire cast off in butterfly nets
- 26 Avalanche of some material (Animator’s choice) buries characters
- 31 Tornado sweeps characters away to magical land; happiness reigns
- 32 Asteroid strikes planet where characters stand; planet destroyed and everyone Boggled
- 33 Volcanoes erupt beneath characters, blow them into sky; characters become constellations
- 34 Tidal wave drowns everything; characters turn into fish
- 35 Avalanche of whipped cream buries characters
- 36 Bad guy’s granny comes to drag him/her/it away by the ear; good guys win
- 41 Cartoon company runs out of ink
- 42 Avalanche of ice cream buries characters
- 43 Avalanche of hot fudge buries characters
- 44 3-D movies perfected; cartoons like the one characters are appearing in become obsolete; production halted
- 45 Santa Claus rides down in sleigh, gives each character a gift — roll on Random Trap Chart
- 46 Animator gets disgusted, erases everything
- 51 Large hutch of bunnies surges over all characters, buries everyone
- 52 Avalanche of cherries buries characters
- 53 It was all a dream! Characters wake up
- 54 Police arrest everyone for disturbing the peace, cart them all off to jail
- 55 Garbage truck mistakes characters for litter, hauls everyone away to dump
- 56 Bad guy non-player characters get salaries cut, quit in disgust
- 61 Dust storm turns characters to dust
- 62 Avalanche of some kind of fruit buries characters
- 63 Animator falls from exhaustion, and can’t continue
- 64 Bad guy produces contract which states that he (and any henchmen) must get away at the end of the cartoon; he/she/it wanders off into the sunset, chortling with fiendish glee
- 65 Main villain breaks into tears, cries “I can’t take this anymore!” and gives up; good guys win
- 66 Television network buys characters’ cartoon, cuts ending because it’s too violent

# Chapter 11:

# Places To Go

In *Toon*, even a walk around the block can be an adventure. But with the whole world, and the universe, to visit, your characters will probably want to do some sightseeing! Visit strange new places in Outer Space; blow up interesting landmarks in The City; wreak havoc in the stores of Anytown and all the places Outside of Town. Here's a selection of places to go adventuring.

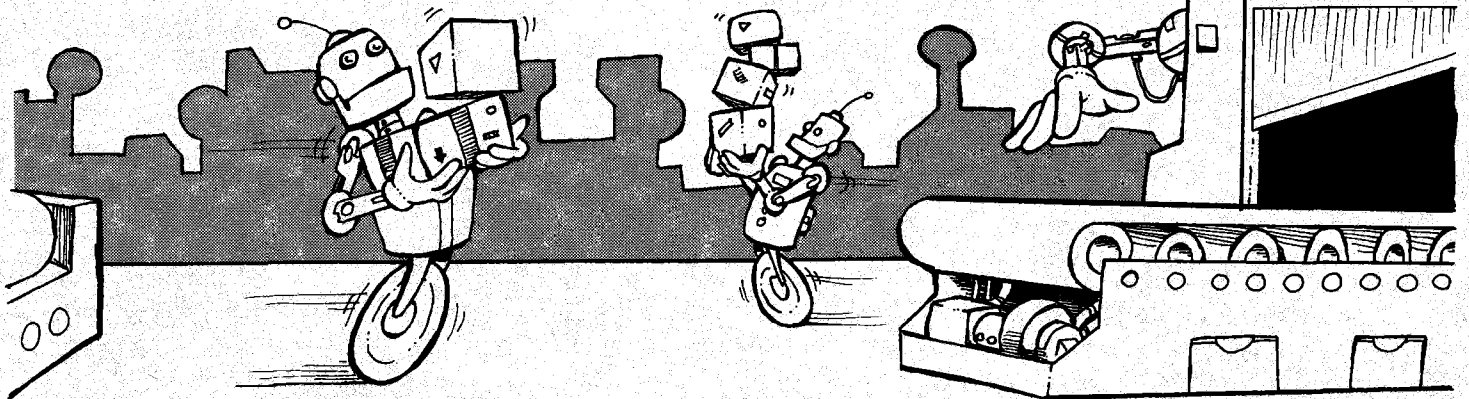
## Robot Factory

Welcome to the automated factory of the future, located at the edge of The City today! This up-to-the-minute facility brings cartoon manufacturing into a new era of mechanized madness. Let your player characters loose in this huge, featureless, concrete building (as workers, supervisors, or just ignorant delivery staff) and they'll go wild — if they can avoid Falling Down every three minutes, that is.

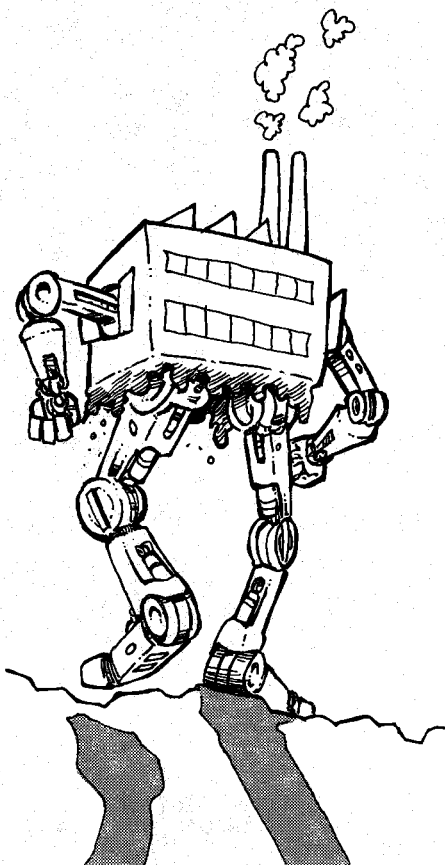
The doorway of the factory is a tall steel square with a red pushbutton to one side. When the button is pushed, a voice is heard from a hidden speaker. It asks for the character's identification code. After that you can make it as difficult to deal with as you want. When the characters figure a way past it, the door zips up into the roof like a pulled window shade.

Beyond the door is a huge factory room. The room is filled with huge machines covered with gears, slots, gauges, and dials. Conveyor belts run between the machines. Here and there are various piles of crates, barrels, and boxes. Robot workers scurry around on unicycle wheels, loaded with equipment (blowtorches, jackhammers, oil guns, wrenches, and whatever seems appropriate — everything does one die of damage).

The conveyor belts whisk gadgets between the machines at Incredible Speed. Characters who are thrown or fall on a belt get a Dodge roll to roll off the belt before being zipped into a machine. If (heaven forbid) someone fails that Dodge roll, into the machine he or she goes! There's a grinding of gears; the machine shakes and vibrates; bells and sirens go off; a "REJECT" sign on the side of the machine blinks on and off. The character is belched out through a chute, gift-wrapped. Or cut into chunks. Or cylinderized. Or disassembled into labelled component parts. Your decision. (One die of damage.)







## The Incredibly Busy Empty Street

Here's a gimmick that can be used to drive the players crazy . . . whether they're dealing with a passageway in the Robot Factory, or a big street in the City.

The street's deserted. Not a car (or robot) in sight. But you *know* that as soon as a character tries crossing the road, dozens of speeding cars will appear. The character races desperately in a weaving path between onrushing autos . . . and as soon as he or she gives up and heads back to the curb, the street will be completely empty again.

To make this work in *Toon*, the Animator decides how many lanes the street has. A side street has only two, but a big thoroughfare might have six or eight. A character who tries to cross the street must make a Dodge roll for each lane crossed; any failed roll means the character is run over for one die of damage. If the character makes a Dodge roll for each lane without Falling Down, he or she gets all the way across the street.

If he loses heart while in the middle of the road, he can get back where he started without making any more rolls. But then he still hasn't crossed the street . . .

All the Dodge rolls together count as a single action.

If the characters don't cooperate by falling on the belts of their own accord, help matters along with giant mechanical claws that run along rails in the ceiling. These robot hands will reach down and pick up crates of supplies — or, of course, anyone who happens to be in the way of those crates. A claw grabbing a character starts a Fight (Fight skill 10); characters who fail their Fight or Dodge rolls are grabbed. A claw has 6 Hit Points and won't come back if it Falls Down.

Among the crates and boxes are several huge canisters marked VALUABLE — DO NOT BREAK! These canisters, which break unbelievably easily, are filled with hundreds of thousands of ball bearings. When these pour across the floor, everyone — character or robot — has to make a Zip roll to stay upright.

Your players may want to do something with or to all the factory robots running around. Good luck: The robots are busy, not too smart, and they think characters are equipment to be put on conveyor belts. Their Attribute scores are 6 (except for Smarts of 1) and their skills are all 9 (except Smarts skills at 1). They don't talk or Fast-Talk, but they can communicate by making beeping sounds with varying inflections and displaying interesting light patterns on their noses. (It's up to you to determine whether the characters can make sense of the beeping and flashing of the robots.)

What products does this factory make? Whatchamacallits, thingamajigs, whatever you want, basically. Need a robot tank? There's a Tank Manufacturing division here. Want an entire truckload of fire extinguishers? Right over there. Inflatable rafts (inflatable *anythings!*), steamrollers, electric backscratchers, toothpaste, gaskets, baskets, cream pie throwers — the mind reels. If it's silly, this factory makes it.

How do you break things (an important question in any *Toon* adventure)? The robot factory is vulnerable to water or any kind of fluid, which will short-circuit all the machines and robots by chain reaction. Explosives and radiation-type stuff like atom bombs or radar will also mess up the works. Fast-Talking a poor dumb robot may cause confusion that spreads to all the other robots by radio-link. It's easy to throw a monkey-wrench into any gearbox — figuratively or literally. Then watch things go haywire!

Your players will immediately realize things have gone haywire when jets of steam burst from every machine, when the robots start jitterbugging, when the walls and floor tremble, when the crates and barrels jostle around on the floor and "chase" characters, when conveyor belts launch their cargoes high into the air (*sproing!*) where the claws, waving wildly about, accidentally latch onto the airborne goods and send them careening down toward the cringing characters. The result is sort of like a meteor shower combined with a steam boiler overload and a tidal wave, with an earthquake and a Roller Derby championship thrown in for good measure.

The most obvious Big Finish for a Robot Factory adventure is for the entire shebang to blow up in a titanic explosion — 'nuff said. Or maybe the entire factory stands up on big robot legs, shakes all the player characters out of itself like salt from a salt shaker, and stalks off into the sunset as the cartoon ends. Of course, the factory can always fall apart into component parts, or magically repair itself and decide that the stupidest player character is the owner of the factory and all the robots must obey his or her commands. (That can lead to an interesting finale!)

# The Bakery

All the cream pies in *Toon* have to come from somewhere. Get right to the source of every pie fight ever fought by visiting Anytown's bakery. There you'll find a small, brightly-lit shop with several glass display cases and counters.

In the cases are cookies, bread loaves, rolls, blintzes, cheesecakes, croissants, muffins, chocolate eclairs, and every pastry, dessert, or bread product you can think of. On the counters are knives, forks, cleavers, and other cutting utensils. Behind the counters are big overhead cabinets with glass doors, through which can be seen — what else — pies of all descriptions. Apple, cherry, pecan, banana, chocolate, raisin, chocolate raisin, and coconut cream pies. Berry pies — every kind of berry: blue, goose, huckle, cran, straw, black, rasp, logan, and juniper. Pies in *amazing* quantities.

A swinging door behind the counter leads to the big bakery kitchen. Here there are ovens (ouch!), freezers (brrr!), big open barrels of cherries, nuts, and whipped cream, and pots and pans for all purposes. There are also large trays stacked high on racks, all full of yeasty unbaked dough.

Anyone who eats any dough will swell up from the yeast and can be dribbled around like a basketball; anyone who eats a *lot* of dough will blow up like a balloon and float to the ceiling. How much dough must be eaten to achieve lift-off is left up to the Animator. And as for getting down, well, a well-placed fork should prove quite explosive!

Bakeries, of course, are the natural habitat of bakers — generally high-strung temperamental prima donnas who can't bear to see people eating the pastries they've slaved over. (For examples, see *Mars Needs Creampuffs*, on page 104.) Other characters you're likely to meet in a bakery are the fat (one might almost say basketball-like) bakery assistants, who eat as much as they put on sale, and the shop attendant out front, who is always a Natural Enemy of your most aggressive player character. The player chases the shop attendant, the chase leads to the kitchen, the pies and cherries start flying . . . Go for it!



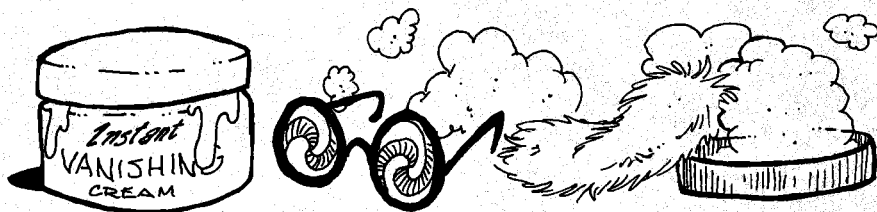
# Costume Shop

Don't have your Bag of Many Things handy? Quick Change shtick on the blink? You need a quick trip to the City's Costume Shop. This amazing little shop, inconspicuously placed on a shady side street downtown, has one display window with **COSTUMES** painted on it, and one glass door. In the display window are an American Indian chief dummy with feathered headdress, a nurse mannequin, and a polka-dot horse costume stuffed with foam rubber.

Inside the shop is a long glass counter displaying dozens of scarves, ties, and strange items like X-ray glasses and vampire teeth and rubber noses. One whole counter has nothing but makeup: powderpuffs, facial cream, vanishing cream, pancake makeup (which will make anyone look just like a pancake, of course), and lots of fine powders of every description, all ready to billow up into an impenetrable cloud as soon as the counter gets broken.

In the cloud, characters will bump into each other, trip over things, and get tangled in costumes, becoming dressed in them without being aware of it. The air will remain filled with powder as long as it's funny. Then it settles, leaving everyone who was in it covered with white powder. Characters covered with white powder may be mistaken for ghosts.

Behind the counter is a wall full of hats and rubber masks of every kind. Top hats, chef's hats, welder's masks, king's crowns, soldier's helmets, and general's caps — gorilla masks, chicken masks, alligator masks, alien masks, Japanese monster masks, teddy bear masks, every kinds of mask and hat you can imagine.



In front of the counter are several circular racks of costumes suitable for Hiding behind or tipping over (Break Down Door roll, one die of damage to whomever is caught underneath and fails to Dodge). Like the hats and masks, the costumes are all different kinds, whatever you want: angels, devils, mountaineers, doctors, barbarians, dragons, princes and princesses, witches and warlocks, mailmen (with Ace Mail-Order catalogues), superheroes, horses, tigers, whatever other animals you feel like including, astronauts, ballerinas, and so on. Lots of costumes.

High up near the ceiling is a giant wall fan with a faulty switch. If you want things to start happening, the fan can suddenly start up, sending costumes flying! In the whirl of cloth, hats, masks, and pancake makeup, everyone in the shop will end up dressed in a costume. The Animator can decide who gets dressed in what, or just use the handy Random Disguise Table on page 202.

Encourage your players to fall into the personalities of their costumes. If one character ends up as a park ranger, another character in a bear suit has just gotten a Natural Enemy! Two players who have been stomping each other all cartoon may suddenly begin billing and cooing in their Romeo and Juliet outfits. Make the combinations silly, and if players play along, everyone can have fun.

# The Zoo

Most of the animals in a cartoon zoo are “real” animals — they don’t talk or think, unless the Animator decides otherwise. There are the usual lions and tigers and bears (Oh my!). There are darkened buildings with glass cases housing spiders, snakes, and other crawlies. The Monkey House is a popular site, for here the chimps and gibbons swing merrily on branches and trapezes, while gorillas and long-armed orangutans dwell close by the bars, the better to reach any visitor who gets too close!

Zoos usually have ice cream and soda stands, large pools for the seals and walruses, a Children’s Petting Zoo with farm animals and separate buildings for birds, lizards, insects, and fish.

Other animals useful in cartoon adventures include cute little penguins (who have been known to want to return to the South Pole); seals that juggle balls (and characters); kangaroos that cheerfully box with characters; *baby* kangaroos that can be mistaken for gigantic mice; pelicans which steal possessions and hide them in their beaks; parrots that taunt everybody; and mean bighorn rams that butt characters from behind (usually sending them sailing through the air and into the lion cage).

Other animals good for a laugh include ostriches that stick their heads in the sand whenever anything frightening happens (so no one can see them); sloths (who take all cartoon to do one action — a nice running gag); and elephants for those special occasions when you need a huge catastrophe. But don’t forget that all cartoon pachyderms are afraid of mice, and will leap into another character’s arms when confronted by one.

Traditional “Bad Guy” animals at zoos include NPC snakes, which automatically have the Hypnosis shtick at 8 and great Fast-Talk skills; hyenas, which laugh uproariously and annoyingly whenever a player character gets into trouble; and the dreaded Siberian tiger, which is not endangered in cartoons — and with good reason, since its main Beliefs & Goals are to eat anything that moves!

Typical adventures at zoos might involve the search for a valuable item lost in the zoo; the escape of, and search for, a valuable animal which wants to get the characters into all sorts of mischief; and (of course) the havoc that results when all the animals get loose at once! Player characters in zoo adventures might be zookeepers, visitors, security guards, or — when you think about it — attractions, caged like other animals.

Spectators can cause trouble, too: pompous city officials, there to give speeches when a new attraction is dedicated; bratty little kids who like to throw bottles, poke the animals, and unlock cages; little old ladies with dangerous umbrellas, who usually stick up for bratty little kids; criminals who want to steal animals for their feathers or fur; and zookeeping assistants who are either desperately afraid of their animals or foolhardily contemptuous of danger. You can throw these folks into any situation and be pretty sure something strange will happen.

In most cartoon zoos, a visiting duck never looks at “real” ducks in the zoo as relatives; a player character who happens to be a lion needn’t be bothered by the sight of a “real” lion in a cage. Of course, this is *Toon*, and if players want to go on a save-their-relatives campaign, let them! But remember: the obvious Big Finish for a zoo adventure is for the zookeeper, or the characters, or both, to wind up behind bars.

# Black Cats

Black cats might show up anywhere, but they’re especially appropriate in an animal-related adventure, be it zoo or farm. Of course, the zoo might have some *big* black cats!

Black cats are unlucky. It’s bad news when they cross your path. Be nice to them, or they’ll cross your path all the time and bad things will happen.

Black cats have Muscle and Muscle skills of 1, Zip and Zip skills of 7, no Smarts or Chutzpah, and 6 Hit Points. When they run out of Hit Points, they don’t Fall Down; they just lose one of their nine lives. Then they’re into their next life, with all their Hit Points back. After they die nine times, they’re out of the adventure!

A black cat’s Beliefs & Goals are to be petted and cuddled, and to ruthlessly cross the path of anyone who fails to pet and cuddle it.

A black cat can cross your path any time the Animator wants. You get a Dodge roll to change your path or avoid the cat; this doesn’t count as an action for you. If you make the roll, nothing happens to you. But if you miss the roll, you get bad luck!

You’ll have Incredible Bad Luck until the next time you Fall Down (which probably won’t be long). This is the opposite of the Incredible Luck shtick; the Animator treats everyone around you as having Incredible Luck that works automatically. Everything backfires on you; your possessions turn out to be shoddy goods; every now and then the Animator may roll on the Things Falling From the Sky Table (page 200) to see what plummets at your head. (You get a Dodge roll to avoid it.)

Black cats can also *remove* Incredible Bad Luck. If you can find the black cat that crossed your path, you can try to befriend it, give it catnip, or work some devious stratagem to make it like you. But it has to be the same black cat that got you in the first place.

Black cats are only unlucky when they’re black. You can defuse them by dropping them in buckets of purple paint, shaving their fur off, scaring them white, or by doing anything else that changes their color. The only hitch is that the cat will come back black in its next life, and it won’t be happy . . .



# The Hardware Store

Here's where you get dynamite, detonators, hammers, drills, crow-bars, lightning rods, dowsing rods, giant mallets, light bulbs, flame-throwers, mousetraps, moose traps, bear traps, other-thing-traps, and the ever-popular Burmese Tiger Trap, where no matter what falls in it, when you look in the pit you find you've caught a . . . well, you get the idea.

The hardware store is a prosperous storefront on the main street in Anytown. Behind the front counter are long aisles full of stuff. One aisle has tools like pliers, saws, hacksaws, jigsaws (which cut characters into jigsaw puzzles, one die of damage and Boggled), lathes, iron smelters, derricks, wrecking balls (in convenient six-packs), and battleship launch ramps. Whatever you want.

Another aisle has many, many cans of paint. All colors. All sizes. Polka-dot, stripe, invisible, and Scotch plaid paint available. Also brushes, rollers, turpentine (in unlabeled bottles which look strikingly like soda pop bottles), and cleaning supplies like paint remover (which, at the Animator's discretion, can function like an Eraser).

Against the wall are large bins containing nails, screws, bolts, nuts, and washers. 175,000 thumbtacks sit in open barrels that break and spill easily.

Near the front, by the aforementioned traps, is a big display of robots for sale. ("They're new!" say the signs. "They walk the dog! They do the dishes! They do your homework and visit your in-laws for you! ROBOTS!" The Fine Print underneath says "Caution: These models not fully field-tested. Some unpredictable behavior may result from normal use, or when robots are struck with hostile intent." The "unpredictable behavior" is left as an exercise for the Animator.)

What kinds of robots are on display? Whatever you want, of course. Cleaning robots with feather duster and vacuum attachments. Servant robots dressed like butlers, equipped with tea dispensers and built-in tea trays ("Bzzt-can-I-take-your-coat-sir-bzzt?"). Fireman robots with hoses in their chests and over-sensitive heat detectors — which means that any character who claims to be "burning mad" or even "hot under the collar" is going to get hosed without warning (and Boggled). Start with the robots from *The Better Housetrap*, and go from there!

Like most stores in Anytown, the Hardware Store has a bit of a problem with quality control. The goods it sells will be shoddy Fifty Percent of the time — and characters must make Detect Shoddy Goods rolls to find this out.

Sometimes the store is empty (just throw money on the counter and run). Other times there's a clerk or even another customer. The Animator can use one of the Character Actors in Chapter 12. The Tough Guy, Granny, and the Professor all work well here. (Granny *won't* let some young whippersnapper cut in line ahead of her!)

And, of course, the hardware store also sells sporting goods. There are baseballs, tennis nets, javelins, swimming pool pills (add a drop of water and get enough pre-chlorinated water to fill a pool!), slingshots, twelve gross of bowling balls, bicycles, unicycles (Ride roll to stay on any cycle), and — lest we forget — the Sporting Goods Demonstrator Robot, which is armed with a terrifying array of bats, clubs, rackets, mitts, and shotputs, and demonstrates them for (and on!) characters with dizzying skill. Fore!





## Haunted House

When the moon is full and the werewolves are howling, you need a haunted house to set a cartoon star's hair (or fur or scales) on end.

Big and drafty, dark and damp, this spooky place is found on the outskirts of Anytown or the City. It's surrounded by a tall iron fence with spikes along the top. The gate hangs by one hinge, and squeaks eerily in the wind. Nobody has been inside the place for years.

Your characters might be delivery men (or women or mice or whatever) who have taken an incredibly fragile vase to the wrong address. They might be cleaning men (or women or ducks or turtles) who receive a mysterious phone call for "a really *big* clean-up job." Or they might just be lost. However you get them there, your characters will be standing in front of the looming, fog-enshrouded mansion just as the sun sets.

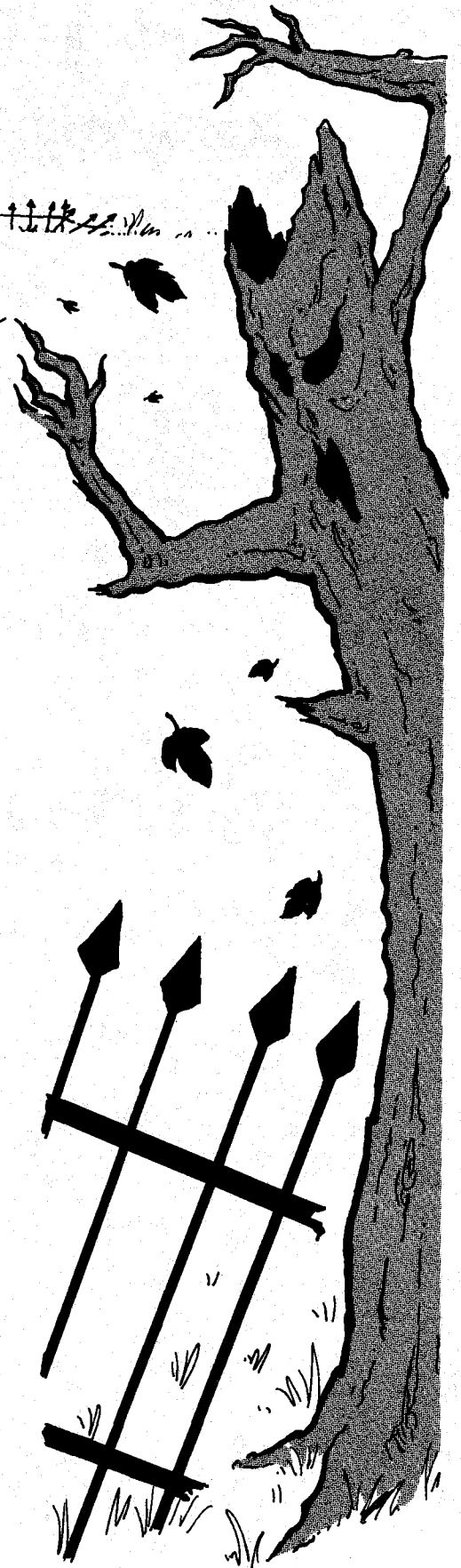
There's a huge gnarled tree in the yard. The windows are boarded. The paint is peeling. The wind whistles through the walls. Owls hoot and chains rattle inside. Your characters will *love* it in here!

On the first floor, there's a porch and a front hallway, and a lot of rooms: "living" room, dining room, kitchen and pantry, a study, stairs up and stairs to the cellar. On the second floor are bedrooms and stairs to the attic. Here are descriptions of the rooms, and some funny things that might happen in them:

**Front Porch:** Creaky stairs lead to a huge front door with a large brass knocker. This knocker, shaped like a lion's head, roars deafeningly when anyone tries to use it. (It's *not* a character and won't come to life). The door can open mysteriously by itself or it can be locked. Then it can be opened only with — you guessed it — a skeleton key.

The front porch can have a trap door under a WELCOME mat, designed to drop anyone using the knocker down into the cellar. But any cartoon star worth his or her studio contract will be expecting this.

**Front Hall:** It's *dusty* in here. On a hall table the characters will find a lamp and a note reading "Inspected for mice, January 18, 1874." The note is chewed along the edges, as if by mice. There's a hat rack that can reach out and grab the nearest character's hat (or head). The hat rack has no attributes or skills except a Fight skill of 6; it has 4 Hit Points. The hallway leads to all the other rooms on this floor, and there's a staircase leading up.



**“Living” Room:** This is a large carpeted room filled with dusty furniture covered with sheets. Of course there are painted portraits on the walls, and of course the eyes follow characters around the room. In one overstuffed armchair sits a skeleton in a smoking jacket and slacks; at its feet curls a skeleton dog. They *won't* come to life — surprise! By the chair is a big old mousetrap all primed for somebody to fall into. (Snap! One die of damage and Boggled.)

Also in the living room is a big empty fireplace. As soon as anyone notices this, a flame springs up in the grating. Hanging by the fireplace is a little bag containing marshmallows and sticks for toasting them. Anyone who eats a marshmallow (toasted or not) suffers some silly reaction of your choice: turning invisible, becoming a blue zombie for three actions, or even a random result rolled on just about *any* of the tables in this book.

The living room leads to the hallway and the dining room.

**Dining Room:** This room contains a long dining table and many elegant cabinets filled with china. It's easy to knock the cabinets over, and the china crashes loudly. The table is covered with a tablecloth and is set for a party of twelve — but everything is covered with cobwebs.

*Secret:* If the characters leave the dusty, cobwebbed dining room, they'll come back to find it completely changed: It's brightly lit. Each place is set with a plate of food. The course varies each time someone makes an exit and a new entrance (ending, of course, with marshmallow cream pie). If the characters leave the room after dessert, they'll return to find it dusty and cobwebby again — until they leave, come back, and discover the next course, of course. The food is perfectly all right, unless the Animator thinks otherwise . . .

The dining room leads to the living room, the hallway, and the kitchen.

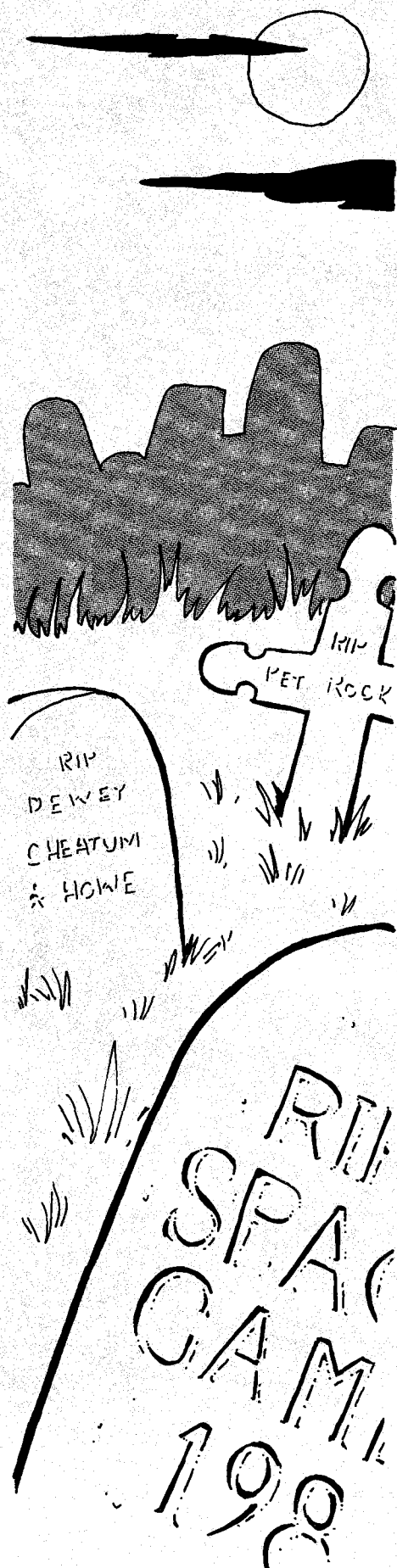
**Kitchen:** Lit only by moonlight through a broken window, this room has a wood-burning stove, an empty icebox, and a pantry. The pantry is full of empty boxes. Scrawled across the back wall is a message: “We want more food! Signed, The Mice.” Visitors must make a Read roll to understand this message; a failed Read roll means the reader thinks it says “We want your blood! Signed, The Mice.”

The kitchen leads to the hallway, the dining room, the cellar and the backyard. The cellar door has a big “X” marked on it in red. The backyard is empty . . . except for a few unmarked graves.

**Cellar:** A creaky staircase leads down into the cobwebbed, musty, damp cellar. A See/Hear/Smell roll will reveal a faint whiff of cheese. It's completely dark. There are a dozen mice down here, hiding in a large wine cask. The cask is just about empty and all the mice are hiccuping. The wine has gone to their mousy little heads and they're ready to Fight. They have Fight skills of 7 and 1 Hit Point apiece.

The mice will poise themselves in front of various objects in the cellar while characters attack them. A missed Fight roll by a mouse *or* a character means the *object* has been hit, instead of the target. There's a coal bin (coal pours out to bury the character), water pipes, a pile of bricks, etc. The consequences of the missed punch can be as silly or as dangerous as you wish.

Let some of the mice escape the Fight in the cellar through mouseholes in the wall — they're great ongoing enemies as the visitors explore the rest of the haunted house.



**Stairs to Second Floor:** You can have all sorts of fun on the stairs. The staircase can turn into a flat slide, sending the characters falling to the bottom; or it might have trapped steps that drop intruders to the cellar; you get the idea. Upstairs there are bedrooms and a study, and stairs leading to the attic.

**Bedrooms:** These are mostly alike: King-size bed, bedposts with an awning suspended above the bed, no other furniture except a couple of chairs and a big dresser with a mirror on top. If you want, the mirror can show old travelogues and newsreels, TV shows, reflections of different characters, scenes from earlier in this cartoon, and so on. It might be persuaded to answer questions with a successful Fast-Talk roll, but it's pretty rude.

All of the dresser drawers are empty except for a note which reads, "No clothes until we get more food! Signed, The Mice." Characters must make Read rolls to understand the note. A failed Read roll means the character will think the note says "Now we're close, and we'll get your blood! Signed, The Mice."

This would be a good time for a sheet to rise from the bed. It looks like a ghost. Maybe it is a ghost — only you, the Animator, know for sure. If the characters are expecting a ghost, have the sheet rise because a twenty-mouse-tall pyramid of little rodents is making it move; if your players are wise to the mice, make the sheet a real ghost. Or combine both ideas and make it the ghost of a mouse.

Each of the bedrooms has a secret doorway in the bottom drawer of the dresser, leading to all the rooms in the house. The mice can use these doorways to really spook the player characters, zipping from room to room ahead of them. The passageways behind the secret doors are mouse-size so only small characters (or characters who fail Smarts rolls) can use them to zip from room to room.

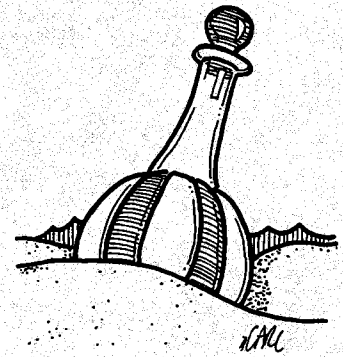
**Study:** Bookcases line the walls; the fireplace is ablaze; a big oak desk sits by the window, and there's an overstuffed armchair by the fireplace. There's also a grand piano. The piano plays any time the characters aren't looking at it. You can have mice inside the piano hitting the strings or an invisible ghost hitting the keys, or you can just have a piano that plays all by itself. There's another secret door leading to all parts of the house inside the piano — characters using it will find themselves playing the William Tell Overture as they squeeze through the strings.

The bookcases all spin around to reveal . . . no, not a secret room (would we pull an old chestnut of a gag like that?), but thin air. Characters who push, pull, poke, prod, lean on, or just *touch* any of the bookcases find themselves two stories up, hanging in mid-air. Give the players one action to think about their predicament. Then drop them. Like animated stones. Into one of the empty graves in the backyard. (Whether the empty graves are *really* empty is up to you.)

**Attic:** This is a good spot for the Big Finish of any haunted house adventure. If you can manage to make everyone and everything (including the house) Fall Down at the same time, so much the better.

The attic is dry and dusty. Moonlight comes in one small circular window. Trunks and chests lie all around, along with broken lamps, beat-up furniture, and old hat racks (relatives of the one the players fought downstairs, no doubt). You might also put in a mouse, say about seven feet high, licking its chops.

Is anything missing from this haunted house? Well . . . what about some spooks?



## Genies in Bottles

In a haunted house — or anyplace else in the cartoon world — be careful when you pick up a container. It might be an old beat-up Oriental lamp, but it could be a pop bottle instead, or a jug of wine, or a toothpaste tube, or a plastic squeeze-bottle of anti-dandruff shampoo. If a character rubs it, holds it, drops it, or takes off the cap — out comes the genie!

A genie is a magic spirit who is trapped in the container and will grant a wish to anyone who lets it out. The genie can look and speak like any famous personality you and your players know: actor, entertainer, talk-show host, politician. Or you can create the genie yourself.

The genie appears in a cloud of smoke and generously offers to grant one wish. It has attributes, skills, shticks, and hit points as high as you want. Characters will not be able to make it Fall Down, and after the wish is granted, it vanishes.

The Animator can allow any wish that makes funny things happen, and that doesn't automatically achieve the object of the adventure. But remember, the genie is often contrary, stubborn, and very stupid in interpreting wishes. "You said you wanted a million bucks, didn't you? You've got the largest herd of prize white-tailed deer in the land and you're *complaining?*"

Anyone who releases a genie can call it back ("Hey, genie!" will do fine) and make another wish. But recall that no genie likes to be called more than once; their tempers get shorter with each additional call, and at some crucially inconvenient moment they rebel. The summoner is turned into a frog, bat, cow, or Barney the Wonder Slug.

You can try Fast-Talk or a clever ploy to con a genie into going back into its container. Then it's trapped again; whoever lets it out a second time will get a wish. But the genie will be very, very mad the second time around — the wish will backfire on the one who makes it, and possibly everybody else around!



## Ghosts

Nobody ever dies in *Toon*, but that doesn't mean there aren't ghosts. Where do they come from? That's up to the Animator. However it happens, becoming a ghost adds a whole new dimension to cartoon life.

Ghosts usually remember everything about their past lives, and they gain some new abilities to boot! All ghosts have the Invisibility shtick at Level 10. They can make anything they pick up appear to be floating in thin air. They can usually Change Shape (Shtick level 10) and Teleport (also at level 10). Ghosts never have to worry about bumping into things, since they have no substance. However, if a ghost wants, it can act upon objects and other characters just like a real person.

Ghosts never Fall Down, but they can be Boggled. At the Animator's discretion, Boggling can have the same effect on a ghost that Falling Down has on a character — but this should only apply to really extreme Boggles!

Ghosts sometimes lose track of themselves, misplacing a head or a limb, but the ghost still controls its wayward limbs, just as if they were still attached. Like any *Toon* character, a ghost may carry possessions in its Back Pocket — but a ghost never has to worry about “normal” or “unusual” possessions, since anything a ghost owns is by definition “unusual.”

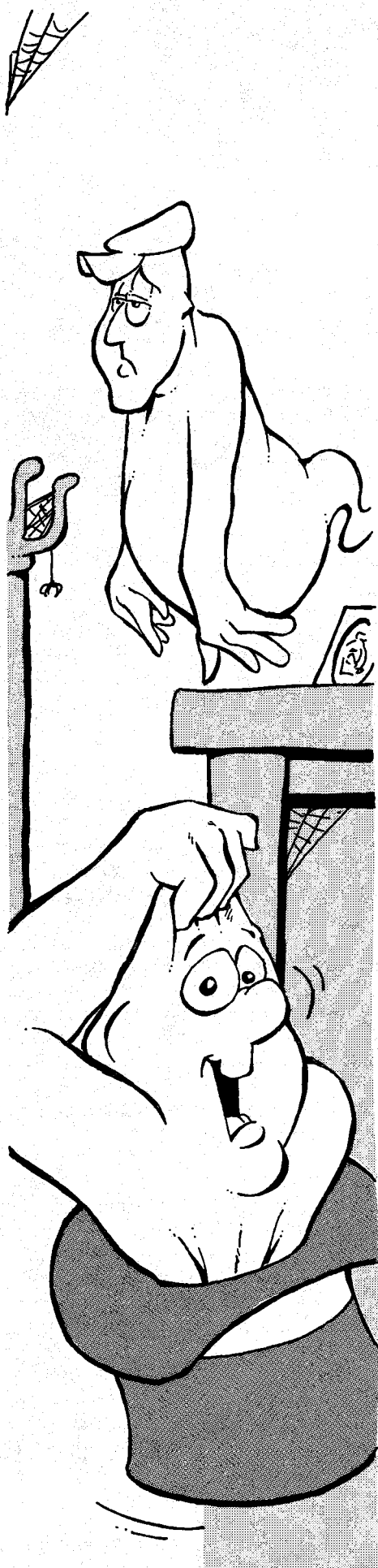
Each ghost has its own personality, so Beliefs & Goals vary. These should probably include “Scare the players” and “Show off my ghostly nature,” but if you have several ghosts in your adventure, they can have conflicting Beliefs & Goals. Maybe one ghost wants to help the players, or just to be left alone, while another wants some raspberry sherbet, and a third wants to marry one of the characters. Conflicting ghostly Beliefs & Goals can provide the “plot” you need to make a haunted house cartoon screamingly funny.

Ghost adventures are easy. Put a mischievous ghost in a funny setting (like the ones in this book) and let the players try to stop it. Since ghosts can't Fall Down, the only good way to do this is to pacify it. Each ghost has at least one thing it likes more than anything else in existence: Jerry Lewis movies, electric trains, Rembrandt paintings, playing gin rummy . . . If the characters can find what a given ghost likes and obtain it for the spirit, it will be so grateful it will never haunt that particular location again. But the players should always have major trouble finding what the ghost likes — the search is a good adventure all by itself!

You can also pacify a ghost by fulfilling its Beliefs & Goals. Sometimes a ghost will be motivated to achieve a particular objective: making a living bad guy Fall Down, making a living good guy (like one of the player characters) Fall Down, destroying a certain building, or commemorating some significant event of its previous life. The motive is up to the Animator — just be sure it's silly.

If pacifying a ghost doesn't seem to work, there's always the chance of scaring it away. Since ghosts remember everything about their previous existence, they bring with them all their fears. Maybe the ghost was scared of elbow macaroni in a previous life; maybe it can't stand frogs; maybe it's allergic to flowers — just make sure your characters have to work to figure out what it's scared of.

To see how ghosts can work in *Toon*, meet the Ghostly Quartet: Eddy, Freddy, Teddy, and Trixie. These four spooks haunted different places



in their early ghosthood, but the old spots got torn down, so the evicted spirits joined up to go “house-haunting.” Your players can meet the Quartet anywhere — they’re still looking for an ideal home.

Eddy, the ringleader of the gang, is a Professor-type. He has spent his afterlife exploring the spirit world and its interaction with the real world of cartoons. Eddy loves to experiment with magical stuff (which he’ll have his ghostly roommates use on player characters). Basically, he just wants everybody — even other ghosts — to leave him alone so he can conduct his experiments in peace. Eddy’s always coming up with schemes to get Freddy, Teddy, and Trixie out of *his* hair — and into the *player’s* hair! The other ghosts usually follow his orders, since these always lead to a big scare!

Eventually, the player characters should end up dealing with Eddy despite his best efforts to keep them away — maybe the player characters’ goal can only be achieved in the room he’s set up as his laboratory, maybe only *he* can convince the rest of the ghosts to vacate the premises. However they get there, the players will find Eddy a real terror when he’s not left alone!

Eddy is scared of large crowds (more than a dozen characters) and can be pacified by simply leaving him alone.

Freddy, who wasn’t very interesting alive, is frightfully dull as a ghost. When he’s not sleeping, he corners characters and bores them with pointless stories of his life as an accountant. Players must roll against their Resist Fast-Talk skills when talking to Freddy; failed rolls mean they fall asleep for at least one action, or until some loud commotion wakes them up. (Freddy often provides such loud commotions just so he can bore the awakened player character back to sleep.)

Freddy is scared of tax collectors and can be pacified if characters give him money or let him do their taxes.

Teddy, a failed magician in life, is the only ghost who still doesn’t have the knack of disappearing. He usually stuffs himself into his own top hat and hops around in it. When he finds an audience to entertain, he pulls himself out of it. He’ll forget all other goals in order to show off his tricks (notably, his Top Hat of Many Things at Shtick level 3), but if you don’t applaud and cheer, watch out!

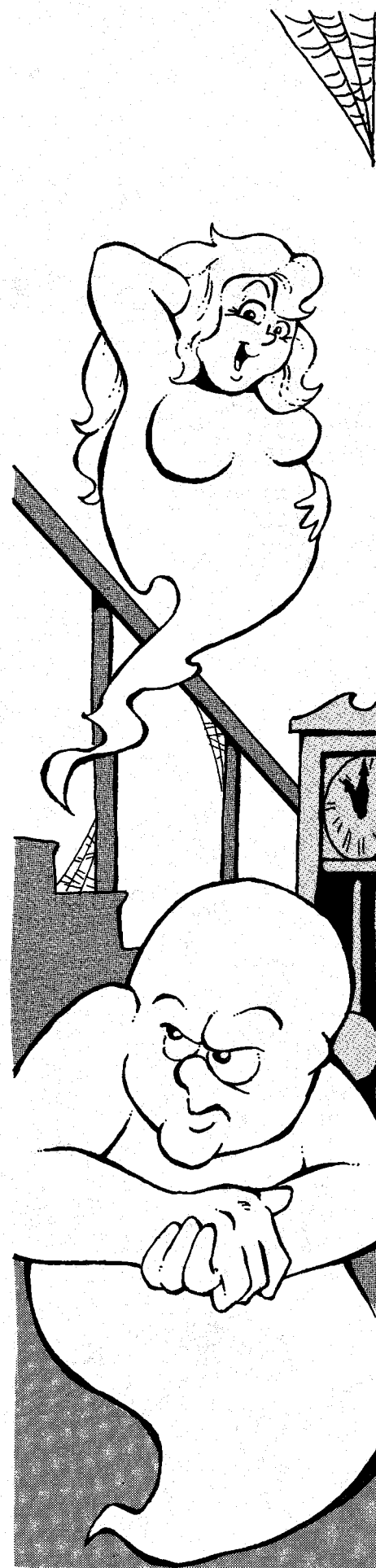
Teddy is scared of theatrical curtains, children, and small dogs. He can be pacified by a really big round of applause.

Trixie lived out her life as an old maid, and doesn’t want to spend her afterlife the same way. She seeks meaningful social contacts with potential friends, admirers, or husbands. Any semi-intelligent male will do. If you’re threatened by another ghost, Trixie will most likely rush in to defend you — but if you jilt her, you’re in trouble.

Trixie is scared of being alone, and will hound any character to whom she has taken a fancy. She can be pacified by getting married or being thrown a party.

This spectral foursome will cooperate or fight among themselves as required by the story. Feel free to change their fears and desires to suit the needs of your story. Whether you want to engineer some particular gag or just let chaos reign, have the Ghostly Quartet develop your plot naturally — that is, *supernaturally*.

Your characters are sure to have a frighteningly good time with these guys!



# The Old West

If you want your players to mosey into a saloon in Tombstone or Dodge City or Sassafra Gulch, send them way out west (that is, just Outside of Town) to the land of cacti and gunfighters. Here they'll have shootouts with no-good plug-ugly varmints, form posses to track down thievin' cattle rustlers, and run from grizzly bears in ghost towns.

The Old West includes deserts, with mesas and gulches and canyons. There are also scenic green pastures where flocks of sheep struggle with herds of cattle for every blade of grass. And don't forget about them thievin' coyotes, pardner!

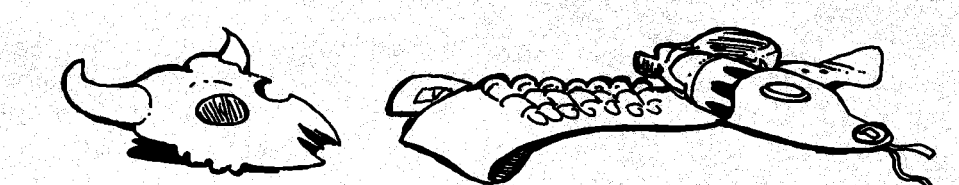
The Old West town has a main street lined with buildings. Alleys between buildings make great hiding places for bad guys. Leaving town, one finds ranches, Indian villages, and forts.

Buildings along the main street include the sheriff's office, shot up many times in jailbreaks; the bank, shot up in robbery attempts; the general store, likewise; the assayer's office, where prospectors bring their gold to be weighed (and which is also full of bullet holes from past robbery attempts); the saloon, which is so full of rifle, pistol, arrow, and blowgun holes it's a wonder the place still stands; and the barber shop, which is only full of bullet holes because the barber gives *really bad* haircuts.

About the only places in town that aren't shot up are the Pony Express office and the hotel. Bandits wait for the Pony Express riders to leave town before shooting at them . . . and they're afraid of the people who live in the hotel.

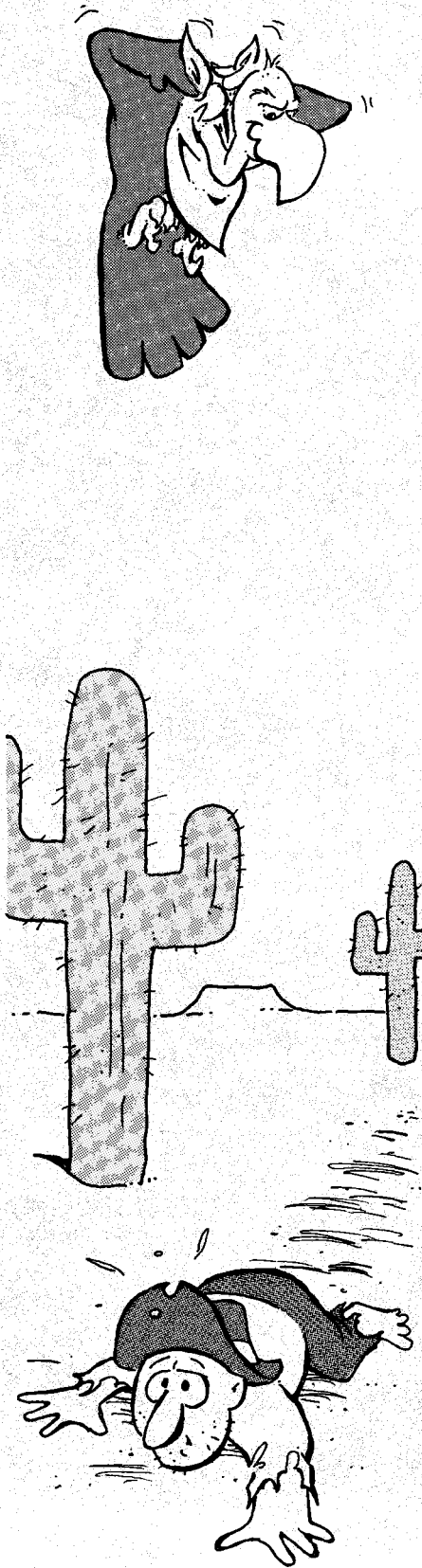
In an Old West town you'll meet the sheriff, a mousy little coward who jumps out of the way of every bandit who's out to shoot things up. There's the crusty old bartender, who's a lot like the crusty old general storekeeper and the crusty old barber and the crusty old assayer. There's the fat well-dressed banker and the cynical piano player in the bar. The saloon is always full of cowboys. And let's not forget the beautiful schoolmarm!

And every Old West town needs a town drunk — a perpetually intoxicated old sot who lies hiccuping in horse troughs. (Sometimes, this hopeless derelict will even reform and come back during your adventure, just in time to aid the good guys or save the day.)



Players in need of supplies can find what they want at the general store. The storekeeper has guns, food, clubs, bows and arrows, cloth, trains, cattle, chickens, trolley cars, paddle boats, and many other items heaped in giant piles in his little store.

If anyone (storekeeper included) picks something from a random pile, there is a 50% chance that the whole pile will collapse and bury everyone, inflicting one die damage on any character who fails a Dodge roll. Only the storekeeper knows the exact location of any item and, when asked to find something, will take 2 or more actions pattering from pile to pile searching. If a pile falls on him, there will be a pause, after which he will stick his head out of the rubble and display the requested item.



The storekeeper will not let the players leave the store until he has been paid for his goods (let the price match the size of the item). Characters without any money have two choices: Fast-Talking or Running. The storekeeper can be Fast-Talked into extending credit or bartering for goods. If a Fast-Talk attempt fails, or the players just decide to take it on the lam, they'll find the storekeeper a nasty recurring enemy. He'll show up (with his shotgun and his faithful guard dog Killer) at the worst possible moments. And he (or his twin brother) will always be around at the end of an adventure, ready to collect what the players owe him.

The Old West offers lots of cartoon possibilities. Cattlemen are always struggling with sheepherders for land. Prospectors are always finding fabulous gold mines, and rotten claim jumpers (or rotten player characters) are always following them to find out where they are. And the Pony Express must *always* go through, even when it has to depend on your players!

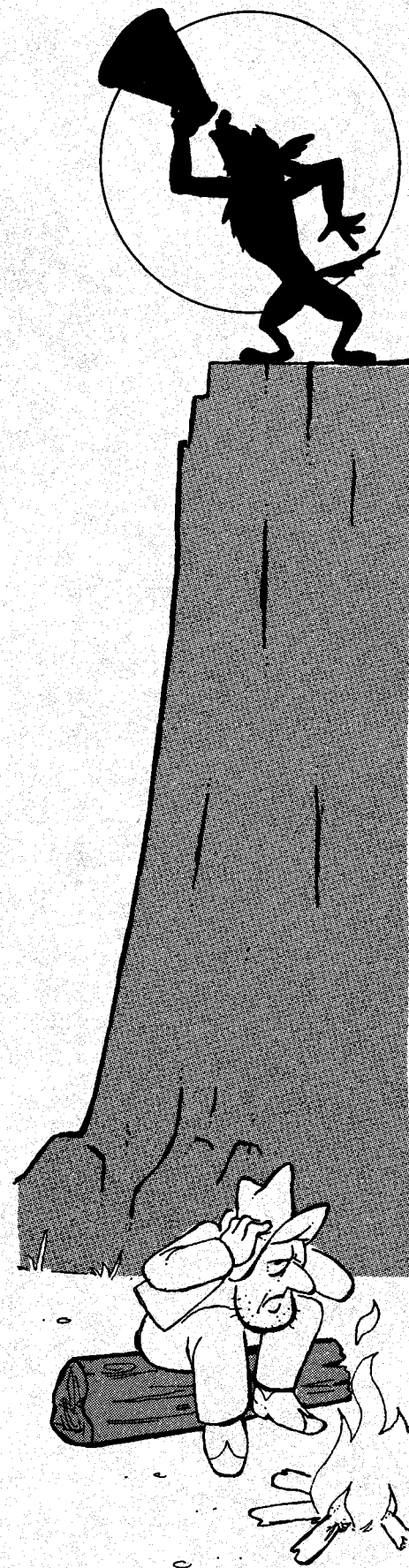
Merchants are always being threatened by robbers, and the cowardly sheriff is useless — can your heroic players defeat the bad guys in a shootout in the corral? ("Cream pies at twenty paces. Be there, pardner — at high noon!") The shootout can be complicated by corral animals that butt, corner, or otherwise harass the characters; or by the schoolmarm and her pupils, who have come out to the corral for a field trip. The schoolchildren, armed to the teeth with slingshots and pea-shooters, are likely to prove the deadliest adversaries for bandits and players alike. (A crusty and nearsighted truant officer may mistake the characters for hooky-playing students.)

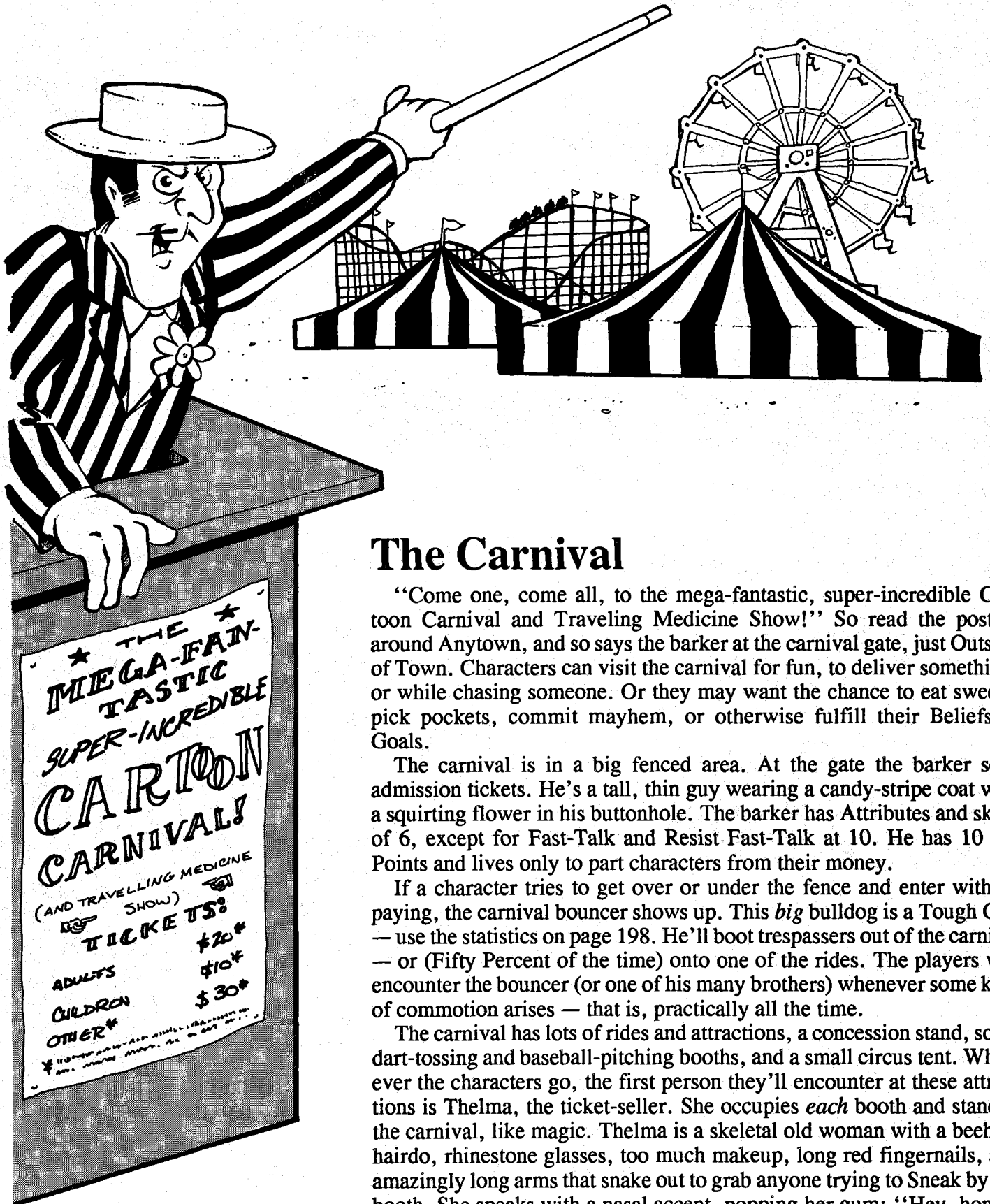
After player characters wipe off the cream filling from the shootout, send them on a trip guarding a stagecoach. Bandits are always planning to waylay these lone vehicles, steal the cargo, and rob the passengers. Let the heroes try to escort a small coach on a wild ride through deserts, foothills, and box canyons. The passengers can be any of the characters described above, and there could be a crusty old rifleman riding shotgun — even though he's incredibly nearsighted. (Everyone rolls a die when he fires; low roller gets hit.)

There's a big, mysterious strongbox on board the coach. No one knows what it is, and it resists attempts to break it open. After your stagecoach encounters the inevitable bandits, the box will spring open and reveal — what? You guessed it: whatever you want! Gold, food, dynamite, fireworks, Indian loincloths and war-paint, an entire tribe of Indians *in* loincloths and war-paint and on horseback, the cavalry, or anything else that suits your fancy and makes for a funny situation.

Any stagecoach adventure can also be used as an excuse to get your players to the site of their *real* adventure. Take them there, then ditch them: The stagecoach rides away, crashes, or deflates into a little cube.

A good Old West place to drop players is the desolate ghost town, where the wind whistles through dusty streets. The ghost town might hide bandits dressed as ghosts, or it might hide real ghosts — or both. You'll find lots of spooky ideas in the "Haunted House" description, and you can give them an Old West twist here. Arm the ghosts with six-shooters, or replace the haunted house's mice with prairie dogs or pack rats (which Sneak at 11, and replace characters' prized possessions with firecrackers or mousetraps). These furry little nuisances might unknowingly leave old wills or newspaper stories around, clues to a rich old man's treasure, hidden for decades somewhere in the ghost town. The treasure hunt can become an adventure all by itself.





## The Carnival

“Come one, come all, to the mega-fantastic, super-incredible Cartoon Carnival and Traveling Medicine Show!” So read the posters around Anytown, and so says the barker at the carnival gate, just Outside of Town. Characters can visit the carnival for fun, to deliver something, or while chasing someone. Or they may want the chance to eat sweets, pick pockets, commit mayhem, or otherwise fulfill their Beliefs & Goals.

The carnival is in a big fenced area. At the gate the barker sells admission tickets. He’s a tall, thin guy wearing a candy-stripe coat with a squirting flower in his buttonhole. The barker has Attributes and skills of 6, except for Fast-Talk and Resist Fast-Talk at 10. He has 10 Hit Points and lives only to part characters from their money.

If a character tries to get over or under the fence and enter without paying, the carnival bouncer shows up. This *big* bulldog is a Tough Guy — use the statistics on page 198. He’ll boot trespassers out of the carnival — or (Fifty Percent of the time) onto one of the rides. The players will encounter the bouncer (or one of his many brothers) whenever some kind of commotion arises — that is, practically all the time.

The carnival has lots of rides and attractions, a concession stand, some dart-tossing and baseball-pitching booths, and a small circus tent. Wherever the characters go, the first person they’ll encounter at these attractions is Thelma, the ticket-seller. She occupies *each* booth and stand at the carnival, like magic. Thelma is a skeletal old woman with a beehive hairdo, rhinestone glasses, too much makeup, long red fingernails, and amazingly long arms that snake out to grab anyone trying to Sneak by her booth. She speaks with a nasal accent, popping her gum: “Hey, honey, whatcha think yer doin’, huh?” (*Chomp, pop!*)

The rides at this carnival can all backfire, causing hilarious problems. You can put in whatever attractions you like, and make them all go wrong. Here are some suggestions:

The **Merry-Go-Round** at the center of the carnival is out of adjustment. Anyone who gets on it is spun around at tremendous speed and thrown off — onto the Ferris wheel, roller coaster, or some other ride — and lands Boggled.

The **Ferris Wheel** can whirl uncontrollably, break loose, and roll all over the grounds — or it can simply get stuck, stranding somebody or everybody high in the air. A successful Climb roll will get a stuck character down safely. A funny or inventive rescue will earn a Plot Point.

The **Roller Coaster** — well, *you* know what a cartoon roller coaster does. Banzai!

The **Hall of Mirrors** is a maze of glass panels, convoluted pathways, and, of course, mirrors. A character in the hall of mirrors is basically at the Animator's disposal: The hall is so confusing that attempts to do nearly anything — Fight, Fire Gun, Run — will come down to a Fifty Percent roll for success. It takes a Smarts roll to get out of the Hall of Mirrors. And in the meantime, reflections might come to life and Fight the characters who cast them!

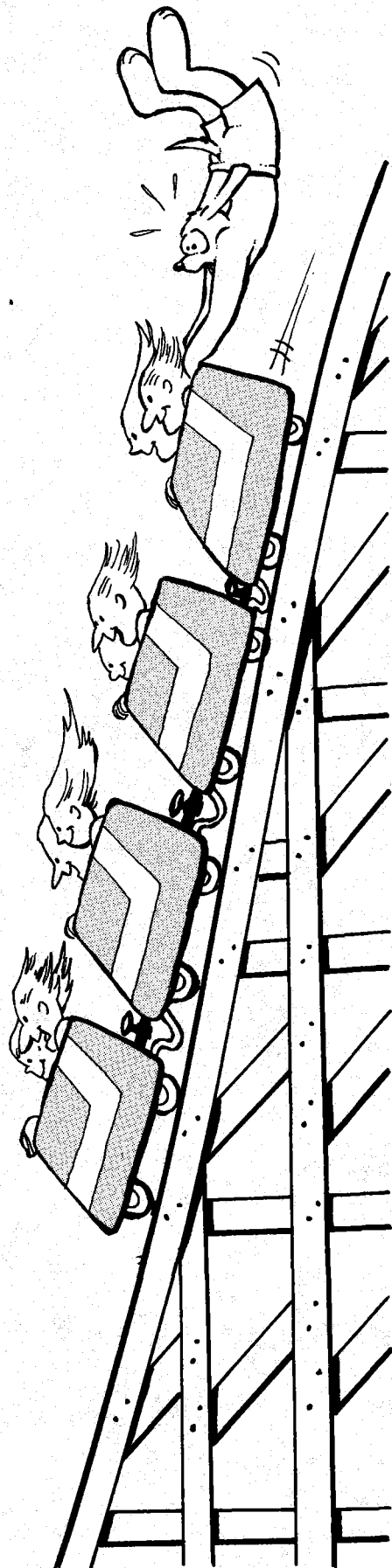
Characters who simply decide to demolish the hall can break every mirror in the place — but for the rest of the adventure, they'll have *incredible* bad luck. When they try to do anything to someone else, treat the target as having the Incredible Luck shtick at 10.

The **House of Wax** displays full-size, lifelike reproductions of famous figures. Napoleon, George Washington, Cleopatra, famous cartoon characters, Benjamin Franklin (with electrified kite, one die of damage to whoever touches it), popular singers and movie stars — whoever you want. These figures make good throwaway gags, and if they come to life (which they will whenever you want them to) they can liven up any adventure.

The **Chamber of Horrors** sends riders in little skull-shaped cars through a series of scary rooms. Vampires, werewolves, shapeless blobs, and similar creepies can frighten your player characters — or *be* frightened by them, if you want a good gag. The horrid monsters can all be cowards at heart, running for the hills at the first "Boo!" Or, if you want a plot device to further the action, the monsters of the Chamber of Horrors can be disguised workers, aliens, allies of the bad guys your players may be fighting, or related in some other way to the ruckus the players are causing.

The carnival's **Freak Show** is . . . unusual. In the world of cartoons, real human beings are the freaks. If characters enter the ramshackle building housing the freaks, describe these horrid monsters . . . and see how long it is before your players realize you're describing *them!*

The **Tunnel of Love** is perhaps the most dangerous attraction at the carnival. This appealing attraction sends characters on boats shaped like big swans through darkened tunnels, with only a few heart-shaped lights to provide a romantic atmosphere. Unfortunately, the swan boats are real swans, and they don't like their jobs one tiny bit. As soon as they float out of sight of the carnival staff, they attack the player characters mercilessly. Swans have the Fight skill at 8, other Attributes and skills at 2, can't be Fast-Talked, and have 8 Hit Points each. You can also have the characters fall hopelessly in love with the swans that are attacking them (or vice versa).



The **Concession Stand** may be just the ticket for anyone who has survived this long. There, Thelma will sell them ice cream bars, cotton candy, or popcorn — but she'll also try to Fast-Talk them into taking the "medicine" this Travelling Medicine Show sells: Mississippi Swamp Gas Potion, guaranteed to cure your ills, sweeten your breath, and do one die of damage to anyone who swallows it. Blecch! And there are other concession-stand hazards — like being locked in an ice cream freezer or spun in the cotton-candy machine. These are left to the Animator's twisted imagination.

**Booths** line the walkway to any ride or any attraction. Here, the characters can try their luck pitching coins into glasses, throwing darts at balloons, knocking milk bottles over with baseballs, or shooting rifles in the shooting gallery. Each of these booths is staffed by Thelma or the barker. Each of them is as crooked as a thirteen-dollar bill . . .

The coins you're supposed to toss into the bottles are the size and weight of anvils; the balloons you're supposed to pierce with the darts are rock hard, and make terrific clubs; the milk bottles are incredibly fragile and will shatter at the slightest touch, making the owner of the booth really angry; the rifles in the shooting gallery will be shoddy and backfire on the shooter Fifty Percent of the time — except the one the booth-owner keeps behind the counter to take care of troublemakers like the player characters. That one works *all* the time.

Despite the shoddy rifles, the shooting gallery remains one of the most popular booths at the carnival. Here, the characters can take potshots at moving targets (and each other). A Fast-Talk roll can make any character become part of the shooting gallery; also, there's a Fifty Percent chance that any thrown object that misses its intended target will land in the target area, so that pursuing characters must endure the Fire Gun rolls of passersby. Shooting gallery guns do one die of damage.

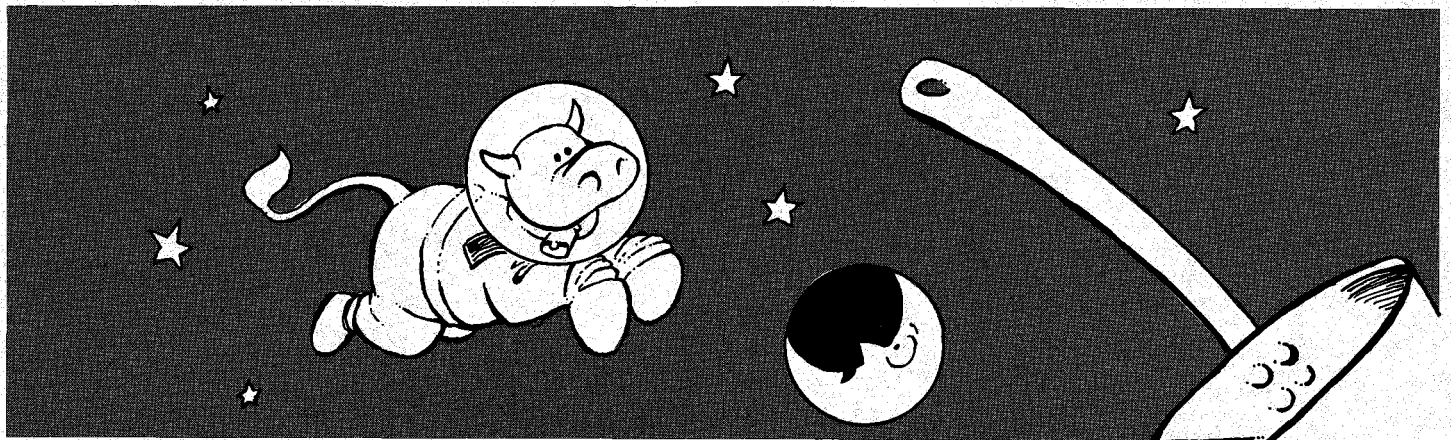
The **Circus Tent** is the main attraction at the carnival. Here acrobats, clowns, and elephants perform at all times. If your *Toon* games end up resembling a circus anyway, the characters will go crazy with the real thing. Mouse characters may stampede the elephants; clowns may grab and juggle anybody they meet; acrobats may Fast-Talk dumb characters into dangerous stunts; characters may chase each other in little cars that turn out to be full of seventeen or eighteen midgets; and sideshow characters like fat ladies, India rubber men, bearded women, and human skeletons may develop intense romantic attractions for the visitors.

Every circus is full of lions, tigers, bears, monkeys, gorillas, and other animals that make cartoon life interesting. These may be real animals, characters, or characters *pretending* to be real animals because they wanted to join the circus!

And face it, when your characters get loose in the big top, it won't be too long until the entire tent collapses!

Good plot ideas to play out against this background include chasing bank robbers; finding lost objects like necklaces (usually to be seen around the neck of a monkey that's fleeing into the Hall of Mirrors); tracing missing persons; and foiling the ever-popular Martian plot to destroy the Earth. (Don't ask us why Martians would make a carnival their base of operations — after all, they're aliens.) Likely Big Finishes for carnival carnage involve total destruction of the whole operation, total insanity of the characters, or — a fun alternative — the characters might somehow end up owning the whole works!





## Outer Space

Outer Space in *Toon* can be divided into two areas: Near Space, which includes the Earth, the Moon, and the other objects we see in the night sky, and Far Out Space, where players will find Black Holes and . . . The Edge of the Universe.

### Near Space

Nearby, the Moon is made of green cheese, there actually *is* milk in the Milky Way, and bovine astronauts occasionally leap over local natural satellites. Near Space has been used in *Spaced Out Saps* and *Mars Needs Creampuffs*. Places to go include the Moon (described in “Saps”), the desert planet Prune, and the *dessert* planet Eclair (both featured in “Creampuffs”).

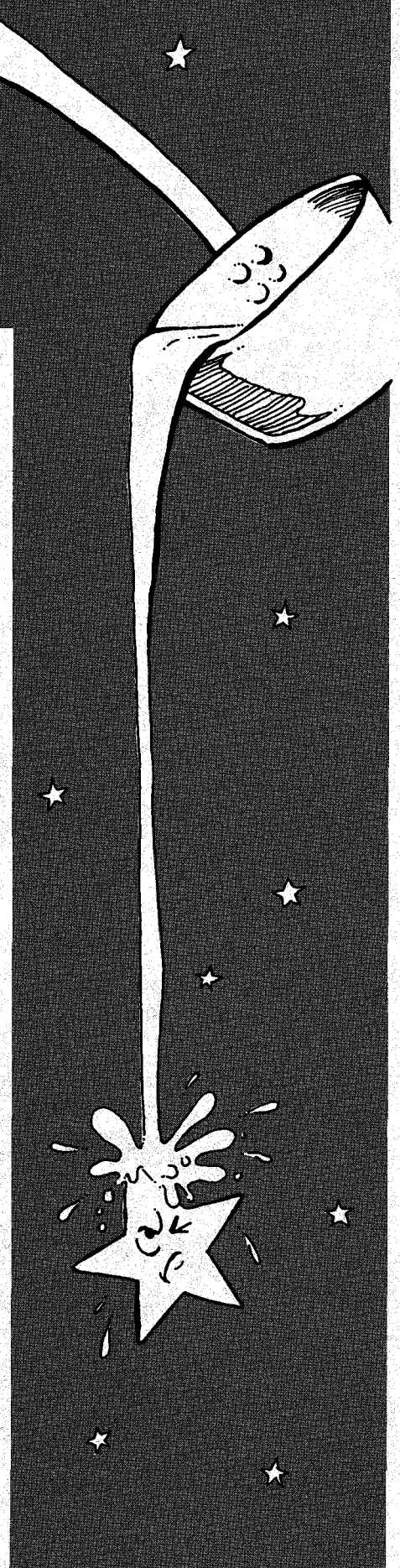
There are also stars nearby — these are fragile little things, suspended in the night sky; now and then one loses its perch and falls (screaming) to Earth. The stars are arranged in constellations, which may occasionally come to life.

### Far Out Space

Far Out Space is the world of science fiction. Places of interest in Far Out Space include Space Station Zero, the ultimate in rest station/fueling stops. See page 191 for a detailed view of this lively (and fragile!) place.

Another spacey location is the dreaded Time-Warp. Getting caught in here causes characters to move really fast or really slow. (Everyone moves with Incredible Speed or its seldom-seen opposite, Incredible Lethargy, while in the Time-Warp.) Characters caught in the Warp may age or get younger at incredible rates. The Time-Warp can even be used as a doorway to another universe (use the Outside of Town Location Table on page 169).

And don't forget the planets! Far Out Space holds billions and billions of silly worlds for players to visit. One planet may have low gravity, causing characters to bounce off each other like ping-pong balls in a hair dryer; another may have really high gravity, so that everyone moves slowly and gets tired quickly (big penalties to all Zip and Muscle rolls). Try giving some of the planets in Far Out Space odd atmospheres: laughing gas, or helium that makes everyone's voice squeaky. All planets have strange alien inhabitants — Martians (who really get around) and other creatures, too! (See page 193 for more about aliens.)





In the unlikely event your characters get bored in Far Out Space, they might try finding out what secrets lie hidden at the Edge of the Universe.

The Edge of the Universe is a big, big cliff. It stretches as far as you can see to the left and right. Beyond, and down as far as you care to imagine, are nothing but boring gray clouds, with an occasional floating castle, flying whale, and airplane pulling an advertising banner. These clouds hide a Time-Warp which will whisk anyone who falls, jumps, or gets pushed off, right back where he, she, or it started. No big deal.

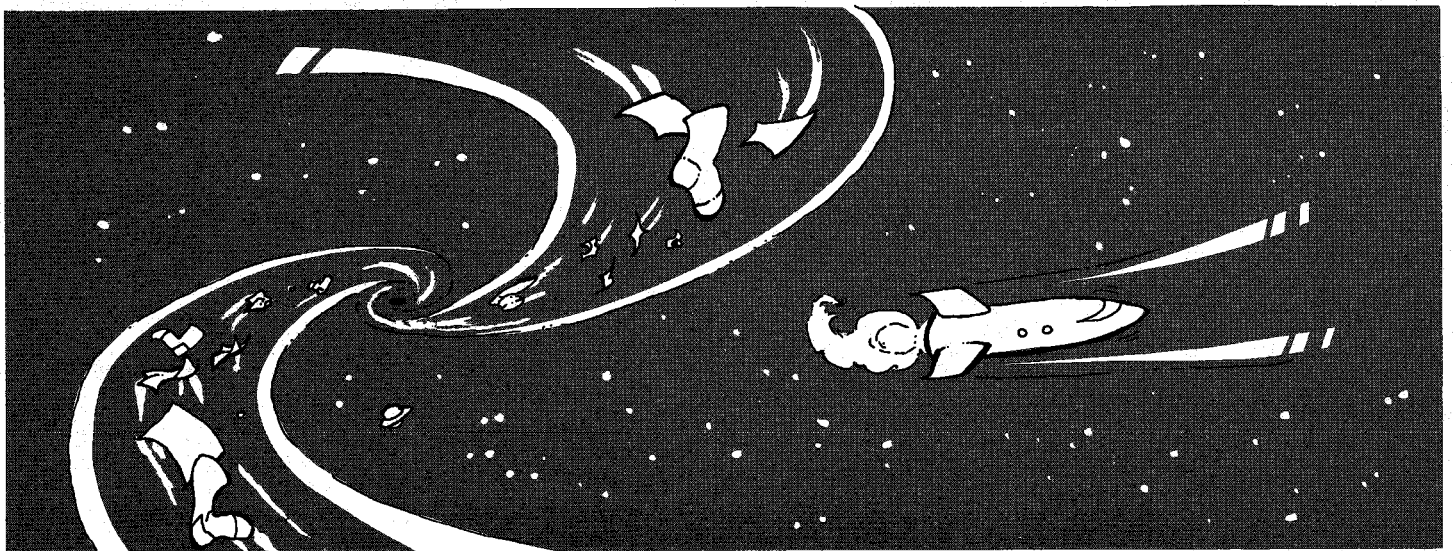
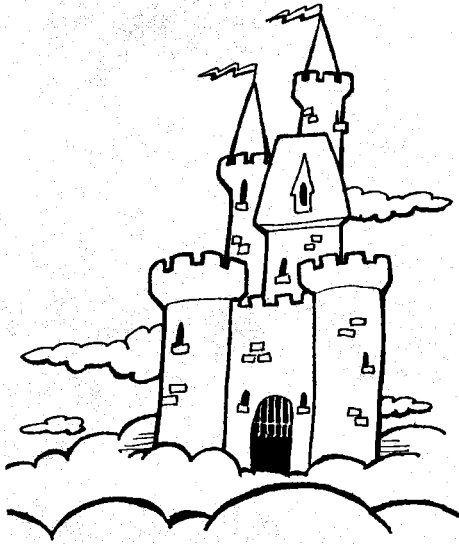
Anyone who reaches the Edge of the Universe will find the place swarming with prophets, gurus, and other pilgrims. Everyone is either looking for fulfillment or selling it for a *high* price.

Turn left at The Edge of the Universe and it's just a short scene-change to the giant Black Hole at the center of the galaxy. If you look down the hole, you'll see nothing but total, dark, impenetrable, jet black. Boy, is it black. Any characters who climb down into the Black Hole will find all the mismatched socks lost in countless clothes driers the galaxy over. The static electricity down here is incredible, and when they emerge from the Black Hole, they'll find themselves magnetically charged. Everything is attracted to them — pieces of paper, manhole covers, buildings, spaceships. The effect will last as long as it's funny.

And just how do the electrostatically charged players emerge? If you want, you can let them just reverse course, and head back the way they came. It'll be much funnier if you tell them they *can't* go back the way they came — they just have to slog on through the old-sock layer.

After much slogging, they find themselves backing up! They'll come out in the Anti-Matter Universe, where everything is backwards. They'll think everything is upside down, and find they have to move backwards to run forward, turn left to go right. Here is a world in which ugly is beautiful, old characters grow young, and all Beliefs & Goals are reversed! (A character who wants to become wealthy will start giving away money; one who loves a certain food will flee from it; one who thinks everyone is out to get him will become a great — and obnoxious — lover; and so on, at the Animator's discretion.)

Trauma like that is enough to send any cartoon star back to the relative sanity of our own universe. (How they return to their own universe is up to you — there are dozens of silly possibilities. Have fun!)



# Space Station Zero

Space Station Zero is an intergalactic Anytown, with all the conveniences any cartoon spacefarer could want . . . plus a few extras.

**The View From Outside:** Space Station Zero looks like a rubber ball connected to an inner-tube by a series of radiating spokes. The station is made of a super-strong alloy that can resist everything . . . everything but sneezes, that is.

The professional Animator should have no trouble making characters sneeze — a little pepper, a sudden case of hay fever, the discovery of a strange alien virus and . . . Ah! Ah! Ah-Choo! If the hull is breached by a powerful sneeze, alarms go off, crew members head for escape pods, and the station starts to deflate — explosively. Unless the hole is patched (chewing gum will do the job quite adequately), the station will careen wildly from one end of the galaxy to the other at Incredible Speed. Just picture a punctured balloon.

**The Central Hub:** The station's control room, power plant and crew quarters are located in the station's center. All doors into this section are sealed with voice-activated locks. Signs on each door say, "EMPLOYEES ONLY — KEEP OUT — THIS MEANS YOU — Signed, the Crusher." All locks on Space Station Zero can be Fast-Talked, and Break Down Door rolls (or sneezes) work fine for characters who really want to see all the dull stuff in this area.

**The Outer Ring:** Shops, bars, hotels, janitor closets, spaceship docking areas, teleporters, silly businesses, and other consumer-oriented services are found in the outer ring. Most of these services are run by private individuals — sometimes Martians, sometimes aliens, robots, or whatever. And they all charge *outrageous* prices. Cup of coffee: \$25,000. Refill: \$18,500. Cream and sugar: You can't afford it!

**The Signs:** Signs concerning every possible (and impossible) act are found all over the station:

NO SNEEZING — Signed, the Crusher

NO SPITTING, SWIMMING, RUNNING, OR SPLORKING IN THE RESERVOIR — Signed, the Crusher

NO SNEEZING!!! — Signed, the Crusher

OBEY ALL SIGNS — STATION LAW MERCILESSLY ENFORCED — Signed, the Crusher

NO BLEEDING ON STATION PROPERTY — Signed, the Crusher

I SAID, NO SNEEZING!!! — CAN'T YOU READ? — Signed, the Crusher

The Animator can make up signs to apply to any situation.

## The Crusher

**Description:** The Crusher is the law on Space Station Zero. He is a little man about two feet tall, with a derby hat and a big droopy sweater. He has a tiny meek voice. If he suspects the characters of breaking the law, he will follow them around in disguise and spy on them. Sometimes, when he walks, the corridors shake (even though he's tiny) — but if the Crusher makes his Sneak roll, he can be quiet when he wants to!

**Beliefs & Goals:** All the rules must be followed. The safety of Space Station Zero depends on it. When in doubt, post a sign. When in danger, call Percy.

Hit Points: 12

Muscle: 2

All Muscle skills: 2

Zip: 2

All Zip skills: 2

Smarts: 6

All Smarts skills: 9

*except*

Resist Fast-Talk: 8

Chutzpah: 4

Fast-Talk: 4

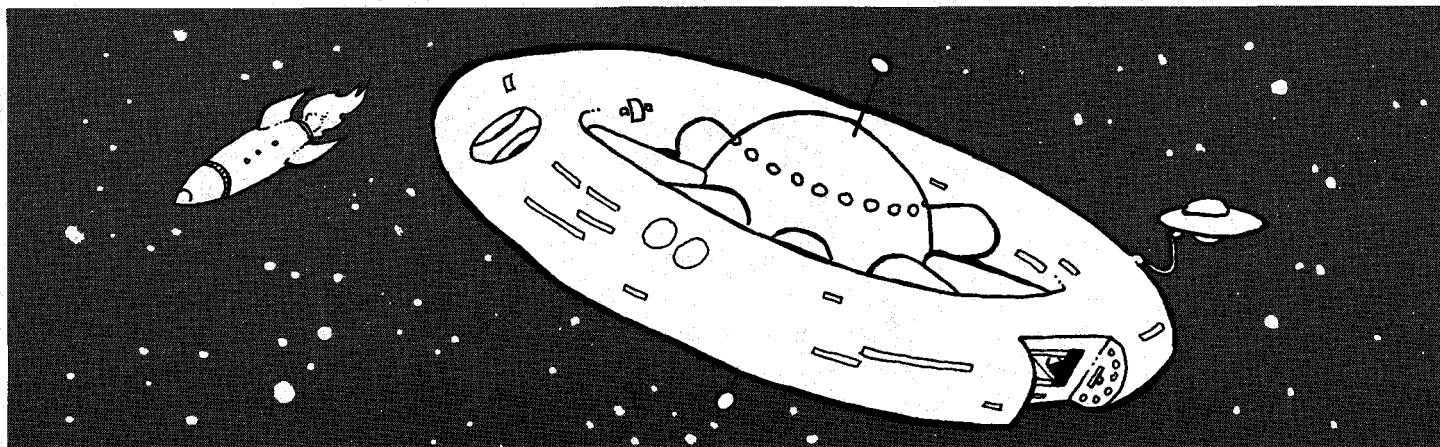
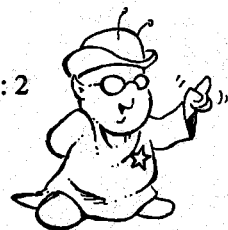
Pass/Detect Shoddy Goods: 9

Sleight of Hand: 8

Sneak: 9

Shticks:

Quick Change/Disguise: 9



# Percy

**Description:** A monstrous alien, bigger than anybody. He looks like a gorilla with blue scaly skin, huge bulbous eyes, arms like tree trunks, and knuckles that scrape the ground. He likes to beat up rule-breakers. He always seems to be about to sneeze.

**Beliefs & Goals:** Do what the Crusher says. Boot rule-breakers out the airlock! Don't sneeze!

**Hit Points:** 12

**Muscle:** 6

All Muscle skills: 10

**Zip:** 6

All Zip skills: 9

**Smarts:** 2

Hide/Spot Hidden: 2

Identify Dangerous Thing: 2

Read: 2

Resist Fast-Talk: 8

See/Hear/Smell: 8

Set/Disarm Trap: 4

Track/Cover Tracks: 4

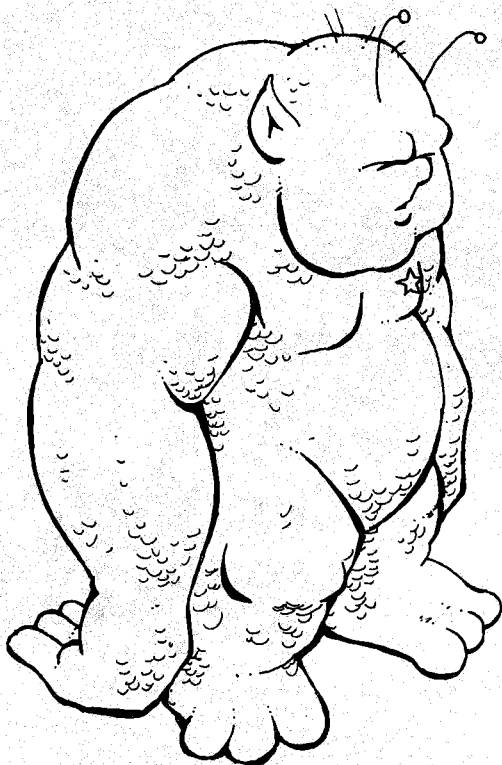
**Chutzpah:** 1

All Chutzpah skills: 2

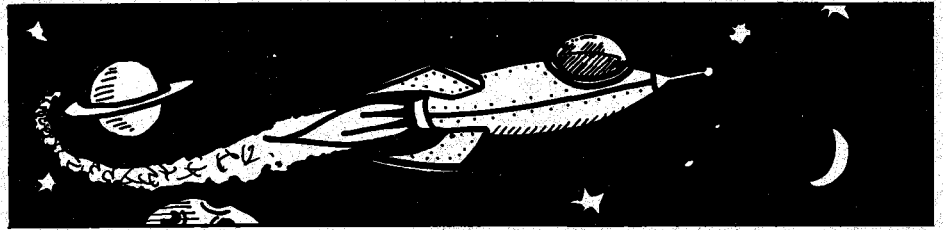
**Shticks:**

Teleport: 9

Incredible Strength: 9



Breaking a rule described on a sign will have no consequence, . . . *unless* some character says something about it. But the characters should get the idea that breaking the rules is much safer than saying "Oh, no, you shouldn't have done that!" If this starts a fight, well and good! (If the characters ever really learn to keep their mouths shut, have non-player characters spill the beans occasionally.)



At any rate, when someone says the wrong thing, everyone will hear a loud rumbling, the floor will shake, and all non-player characters will shriek and flee as quickly as possible. Then the Crusher appears.

The Crusher is a little man, about two feet tall, wearing a derby hat and a sweater with a little sheriff's badge. He's the police force on Space Station Zero. In a meek little voice he will tell the players to stop what they're doing or ELSE. He *can* be Fast-Talked, though it's not easy. But if someone just refuses to comply, or threatens the Crusher in any way, he will call (gasp!) Percy. (If he can be silenced, or made to Fall Down very quickly, he won't have time to call Percy . . . yet.)

Percy is a monstrous alien, about 10 feet taller than anyone else on the station (including the player characters). When he's called, he will Teleport behind the characters, completely filling the corridor. He'll try to grab them and, without any discussion, tie them into pretzels, square knots, bow ties, and other interesting shapes.

Feel free to change the stats and skills for Percy and the Crusher. They're a plot device, a good running gag and a way to keep any situation under control.

One other thing about Percy — he has a terrible sinus condition. (Can you guess what's coming?) While tying the player characters in knots, he'll sniffle and complain about how stuffed up he is, and he'll always be *just about* to sneeze. If anybody can make him sneeze (by blowing pepper in his face, waving ragweed under his nose, whatever), he'll blow himself clear through the wall of the Station. But even if the whole station isn't blown to the Edge of the Universe, The Crusher can get LOTS more Percies . . . don't let the players off too easily.

Players will find representatives of every planet in the cartoon universe at the Station — multi-tentacled things, gaseous beings, little green men, and a large spotted hen. You might want to throw in some of your favorite comic-book or television stars to spice things up a bit. Of course, bad-guy types will be there, too.

How do you work your cartoon stars into this intragalactic loony bin? Players could be down-on-their-credits space travelers, trying to get their ship repaired while they scour the station for ways to pay for the work. They could become involved in a weird alien game of chance, conned into pulling a robbery, or even hired as janitors.

Complications include smugglers hiding aboard the ship, mysterious strangers who turn out to be antique spaceship collectors, and escaping robots trying to stow away on the ship. And whenever the players seem unsure about what to do, just introduce a new station rule and bring on The Crusher and Percy. That ought to liven things up!

# Martians and Other Aliens

Outer Space is full of all kinds of aliens. They're everywhere!

The best-known aliens are the Martians. They're not just on Mars — they are all over the galaxy. Martians are green. All green Martians want to destroy the Earth. Some green Martians have grand plots and elaborate planet-busting machinery; others are willing to destroy the Earth one player character at a time. (Some of them want to destroy other planets, too. Martians are just grouchy.)

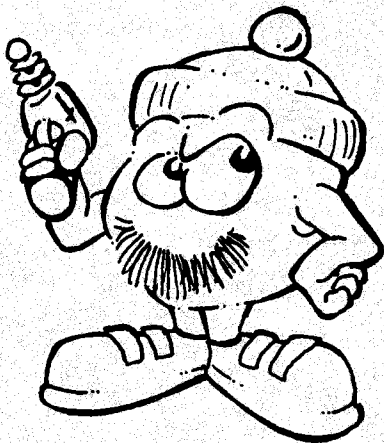
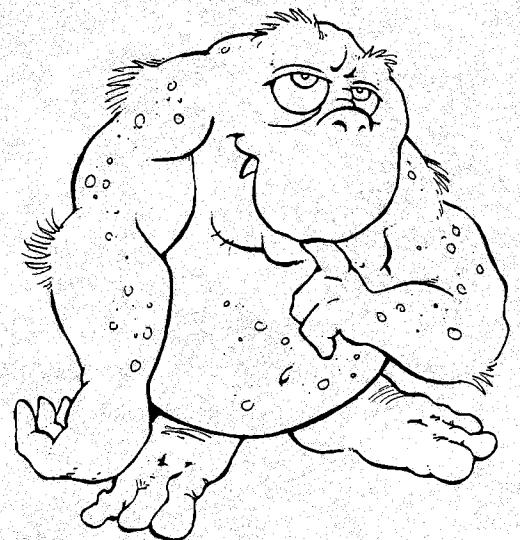
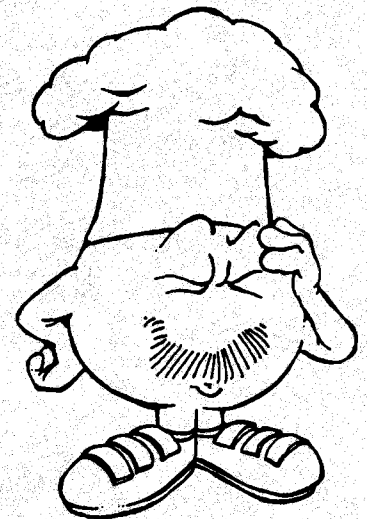
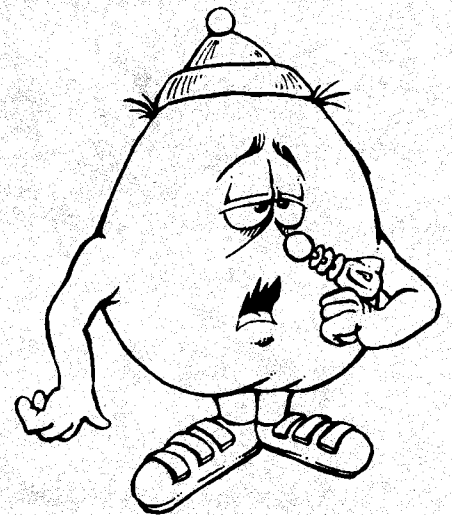
Why do the green Martians continue to plot dastardly fates for our planet? Have they vowed revenge upon cartoon humanity? Are they all unbelievably bored and looking for something to pass the time? No one really knows.

Some green Martians are little and smart, some are big and stupid. Some can Teleport, some can Change Shape, some can Hypnotize, some can do all of these and more. Some don't do anything but fire ray guns really well. All you can be sure about with green Martians is that they're (a) hostile, (b) arrogant toward puny Earthlings, and (c) they tend to work alone or — at most — in pairs, because they're (a) and (b) toward each other.

But there are lots of other aliens in Outer Space. There are purple aliens, and pink ones, and purple-with-pink-spots, and other varieties, too. They look like little cartoon humanoids, and sometimes like puff-balls and pencil sharpeners and electric guitars. Cartoon aliens can be and look like just about anything — as long as they're funny.

What motivates an alien who *isn't* trying to destroy the Earth? Their Beliefs & Goals differ, but you can be sure that they're always *alien*. Aliens have purposes inscrutable to mere Earthlings. They may be looking for food, fun and friendship . . . but their *ideas* of these things will be very strange. An alien might wander through an adventure ignoring everything around it, interested only in the collar buttons of one character's shirt. Your players shouldn't be too surprised. Not even when it starts to eat the buttons.

Alien Attributes, Skills, and Shticks are as varied as the aliens themselves. Most Martians are good at Fire Gun and Resist Fast-Talk, and their Smarts are either very high or just indescribably low. Other aliens could be like anything. Anything at all. If your players give an alien a hard time and you want to even the score a little, assign the creature any Shtick you want in the heat of the moment. After all, it's from Outer Space — who's to say it couldn't Fly, or do 2 dice damage with a belch, or pull a Sex Change Gun out of its bizarre and incomprehensible Shlebonga of Many Things?



# Chapter 12:

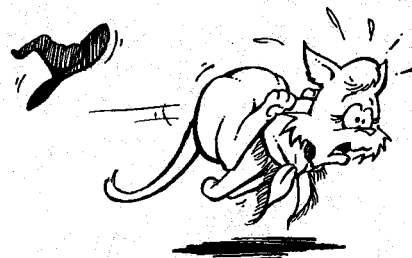
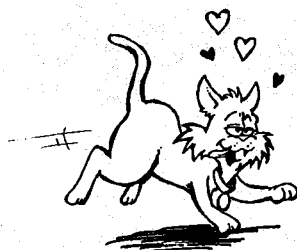
# Cartoon Stars

What makes a cartoon character a star? Is it lots of skills at high levels, so they succeed in everything they do? No, that's not it — failure is half the fun in *Toon*. Is it lots of Hit Points, so they never Fall Down? That's not it either — who cares about Falling Down when you know you'll pop back up in three minutes?

So what makes a star a star? The big thing is *personality* — Beliefs & Goals. Carefully selected Beliefs & Goals will let you make quick decisions about how to respond to any situation . . . so you can stay fast, stay funny and stay in character!

And a good selection of cartoony *possessions* will help insure that the response is a funny one. A character who has a wad of bubblegum and a flamethrower is likely to use them; someone with no possessions has fewer funny options.

In this chapter, we present 15 more of our favorite characters — starting with some great player characters, ranging through a supporting cast of good guys, and ending up with an assortment of villains, henchmen and more or less innocent dupes. These supporting characters are the “character actors.” What's that, you ask? Read on . . .



## Character Actors

In the old cartoons, the locations, situations, and plots would change, but the characters were always the same — not just the stars, but the supporting cast too. Once the animators came up with a really great Wicked Witch, chances are they'd use that witch in all sorts of cartoons. Some of the greatest characters started as supporting cast and worked their way up, as people got to recognize them and love them.

As an Animator, you may often need a criminal mastermind, or a dumb henchman, or a crazy storekeeper. Just follow the lead of those old animators, and bring in the same “character actor.” As the players get to know their supporting cast, things will just get sillier . . .

For instance, when you need a crusty old guard or policeman, use “Flatfoot” O'Rourke from *The Better Housetrapp*. And for those oh-so-frequent times when nothing will do but a full-blown nutcase Mad Scientist, Doctor Nutzenboltz from *Fangs For The Memories* will always fill the bill.

For an index of *all* the character descriptions in this book, see p. 207.

## Duck Drake

**Description:** Duck-sized black duck. Wears a trench coat and snap-brimmed hat. Carries a magnifying glass, notebook and pencil, cigars and matches, and a gun (one die of damage).

**Beliefs & Goals:** Always solves his case. Will stop at *nothing* to get his man. Tries (and fails) to act like Sam Spade. Duck Drake's natural enemies are booze, broads, and bum raps.

**Hit Points:** 11

**Muscle:** 3

Break Down Door: 6

Climb: 3

Fight: 7

Pick Up Heavy Thing: 3

Throw: 3

**Zip:** 4

Dodge: 4

Drive Vehicle: 5

Fire Gun: 6

Jump: 4

Ride: 4

Run: 4

Swim: 4

**Smarts:** 2

Hide/Spot Hidden: 4

Identify Dangerous Thing: 2

Read: 6

Resist Fast-Talk: 2

See/Hear/Smell: 6

Set/Disarm Trap: 2

Track/Cover Tracks: 5

**Chutzpah:** 4

Fast-Talk: 4

Pass/Detect Shoddy Goods: 4

Sleight of Hand: 4

Sneak: 8

**Shtick:**

Quick Change/Disguise: 5



## Mack the Mouse

**Description:** Mack is a cigar-smoking mouse from Brooklyn. He is a little bigger than your average mouse, and a lot tougher. He wears no clothes, walks on two legs, and has a prehensile tail!

**Beliefs & Goals:** Mack loves to con other players out of their possessions — and brag about it. He has a homicidal hatred of cats and birds. Give him a gun and he gets trigger-happy.

**Hit Points:** 12

**Muscle:** 3

Break Down Door: 3

Climb: 3

Fight: 8

Pick Up Heavy Thing: 3

Throw: 3

**Zip:** 2

Dodge: 2

Drive Vehicle: 2

Fire Gun: 4

Jump: 2

Ride: 2

Run: 3

Swim: 2

**Smarts:** 5

Hide/Spot Hidden: 5

Identify Dangerous Thing: 5

Read: 5

Resist Fast-Talk: 8

See/Hear/Smell: 5

Set/Disarm Trap: 6

Track/Cover Tracks: 5

**Chutzpah:** 5

Fast-Talk: 9

Pass/Detect Shoddy Goods: 9

Sleight of Hand: 5

Sneak: 5

**Shtick:**

Hypnosis: 5



## Morty Tortoise

**Description:** Morty is a three-foot-tall tortoise. He walks on his hind legs and has hands like any other cartoon character. The back of his shell lifts up to reveal a rocket pack. The front of his shell lifts up to reveal his "Shell of Many Things," which works just like a Bag of Many Things.

**Beliefs & Goals:** Get as much accomplished as possible with the least amount of effort. Invent gadgets to avoid work and make up for physical shortcomings. If things get too tough, Morty will pull into his shell. Morty considers hares (rabbits) his Natural Enemies.

**Hit Points:** 12 (in his shell), 7 (out of his shell, in his striped boxer shorts and a sleeveless t-shirt)

**Muscle:** 3

Break Down Door: 3

Climb: 3

Fight: 6

Pick Up Heavy Thing: 3

Throw: 3

**Zip:** 2

Dodge: 6

Drive Vehicle: 8

Fire Gun: 7

Jump: 2

Ride: 2

Run: 2

Swim: 2

**Smarts:** 6

Hide/Spot Hidden: 6

Identify Dangerous Thing: 7

Read: 6

Resist Fast-Talk: 7

See/Hear/Smell: 7

Set/Disarm Trap: 9

Track/Cover Tracks: 6

**Chutzpah:** 6

Fast-Talk: 7

Pass/Detect Shoddy Goods: 6

Sleight of Hand: 6

Sneak: 6

**Shtick:**

Bag (Shell) of Many Things: 5





## Gremlin

**Description:** Six inches tall, green, pointy ears. Wears a pointy hat and nothing else. Carries a tiny hammer (one die of damage), a screwdriver, a supply of carpet tacks, some marbles, a wad of bubble gum (and several unchewed sticks of gum), a stick of dynamite, and a book of matches. The gremlin has no name because gremlins don't really exist. (Everyone knows that!)

**Beliefs & Goals:** Destroy machines (by making Set/Disarm Trap rolls). Destroy machines in the most creative way possible — and cause as much trouble for fellow players as possible. Wrecking a machine another player counts on is one of life's great joys. Mechanics and inventors are the gremlin's Natural Enemies.

**Hit Points:** 10

### Muscle: 3

Break Down Door: 3  
Climb: 3  
Fight: 9  
Pick Up Heavy Thing: 3  
Throw: 3

### Zip: 2

Dodge: 2  
Drive Vehicle: 2  
Fire Gun: 2  
Jump: 2  
Ride: 2  
Run: 2  
Swim: 2

### Smarts: 4

Hide/Spot Hidden: 9  
Identify Dangerous Thing: 7  
Read: 4  
Resist Fast-Talk: 4  
See/Hear/Smell: 4  
Set/Disarm Trap: 9  
Track/Cover Tracks: 4

### Chutzpah: 6

Fast-Talk: 6  
Pass/Detect Shoddy Goods: 9  
Sleight of Hand: 6  
Sneak: 9

### Shtick:

Teleport: 5

## Boinie da Bunny

**Description:** A human-sized rabbit who walks on his hind legs. Wears a black mask and a striped prison suit. Carries a pistol (one die of damage), a bomb (one die of damage), and a skeleton key that opens any lock (bet you can't guess what the key looks like . . .). Talks like a thug from the movies.

**Beliefs & Goals:** They're all out to get me, so I have to get them first. What's mine is mine — what's yours is mine too. Everyone is a Natural Enemy, but especially tortoises.

**Hit Points:** 10

### Muscle: 3

Break Down Door: 3  
Climb: 3  
Fight: 5  
Pick Up Heavy Thing: 3  
Throw: 3

### Zip: 6

Dodge: 8  
Drive Vehicle: 6  
Fire Gun: 8  
Jump: 6  
Ride: 6  
Run: 6  
Swim: 6

### Smarts: 5

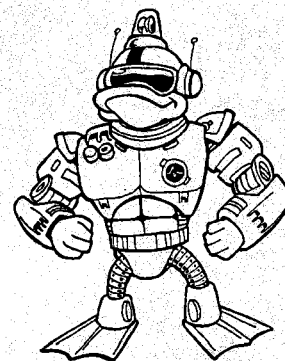
Hide/Spot Hidden: 8  
Identify Dangerous Thing: 5  
Read: 5  
Resist Fast-Talk: 5  
See/Hear/Smell: 7  
Set/Disarm Trap: 7  
Track/Cover Tracks: 5

### Chutzpah: 4

Fast-Talk: 4  
Pass/Detect Shoddy Goods: 9  
Sleight of Hand: 6  
Sneak: 8

### Shtick:

Incredible Speed: 5



## Roboduck

**Description:** A crimefighting duck who has been turned into a robot, or possibly a crimefighting robot who forgot to duck. His Natural Enemies are criminals, curious inventors and the gremlin.

**Beliefs & Goals:** Everyone must follow the letter of the law at all times. No exceptions can be made even for friends. Explain the law to anybody who breaks it. (Oh, yes . . . catch criminals, too.) Swimming is wonderful . . . even though I am too heavy to swim, and tend to rust.

**Hit Points:** 9

### Muscle: 6

Break Down Door: 9  
Climb: 6  
Fight: 8  
Pick Up Heavy Thing: 6  
Throw: 7

### Zip: 5

Dodge: 8  
Drive Vehicle: 5  
Fire Gun: 8  
Jump: 8  
Ride: 5  
Run: 6  
Swim: 5

### Smarts: 2

Hide/Spot Hidden: 8  
Identify Dangerous Thing: 6  
Read: 2  
Resist Fast-Talk: 6  
See/Hear/Smell: 2  
Set/Disarm Trap: 2  
Track/Cover Tracks: 2

### Chutzpah: 4

Fast-Talk: 4  
Pass/Detect Shoddy Goods: 4  
Sleight of Hand: 4  
Sneak: 7

### Shtick:

Coat of Arms: 8. This is not a separate garment. Roboduck has lots of mechanical attachments that come out of his chest, or the top of his head, or wherever. One of these is a gun (1 die damage).



## Granny

**Description:** A cute little old lady in an old-fashioned, floor-length dress. She carries a small handbag (containing a gun) and a cane. No one could believe this sweet octogenarian has a mean streak — until someone crosses her. Then, *whammo!*

**Beliefs & Goals:** I'm nice and polite, and everyone else should be, too. I won't tolerate young whippersnappers who misbehave. I didn't get a 22nd-degree black belt for nothing.

**Hit Points:** 9

### Muscle: 2

Break Down Door: 2  
Climb: 2  
Fight: 9  
Pick Up Heavy Thing: 2  
Throw: 2

### Zip: 2

Dodge: 2  
Drive Vehicle: 9  
Fire Gun: 8  
Jump: 2  
Ride: 4  
Run: 2  
Swim: 2

### Smarts: 5

Hide/Spot Hidden: 9  
Identify Dangerous Thing: 5  
Read: 3 (nearsighted)

### Resist Fast Talk: 9

See/Hear/Smell: 9  
Set/Disarm Trap: 5  
Track/Cover Tracks: 5

### Chutzpah: 6

Fast-Talk: 6  
Pass/Detect Shoddy Goods: 8  
Sleight of Hand: 6  
Sneak: 6

## Sir Rounded

**Description:** A little knight who always wears full armor. His Natural Enemies are dragons, and anything that *looks* vaguely like a dragon (crocodiles, dinosaurs, locomotives, Torgo the Terror) is close enough.

He is always somewhat confused, and anyone trying to Fast-Talk him is likely to become even more confused. "Give up! You're surrounded!" "Of course I'm Sir Rounded. *You* give up."

**Beliefs & Goals:** Be heroic. Save maidens. Make villains Fall Down.

**Hit Points:** 11

### Muscle: 5

Break  
Down  
Door: 8  
Climb: 6  
Fight: 8  
Pick Up  
Heavy  
Thing: 5  
Throw: 5

### Zip: 3

Dodge: 7  
Drive  
Vehicle: 3  
Fire Gun: 3  
Jump: 7  
Ride: 9  
Run: 6  
Swim: 3

### Smarts: 3

Hide/Spot Hidden: 3  
Identify Dangerous Thing: 3  
Read: 3  
Resist Fast-Talk: 9  
See/Hear/Smell: 3  
Set/Disarm Trap: 3  
Track/Cover Tracks: 6

### Chutzpah: 4

Fast-Talk: 4  
Pass/Detect Shoddy Goods: 4  
Sleight of Hand: 4  
Sneak: 2 (A noble knight never sneaks. Well, hardly ever.)

### Shtick:

**Incredible Strength:** Special. Always works, but only for fighting, and only when his helmet is down — so he can't see who he is hitting. The Animator rolls randomly each time Sir Rounded strikes a blow. (There is no use in his trying to keep his helmet up. Even if it occurred to him to do so, the force of his first blow would bring it clanging down.)



## Professor Mainspring

**Description:** A kind-faced bespectacled balding man wearing a white lab smock with deep pockets. He's about four feet tall, pudgy, absent-minded, and carries test tubes, a calculator, and a magnifying glass. He's not "mad."

**Beliefs & Goals:** Any mystery should be investigated immediately. Science can make our lives better. Educate everybody about science, but be polite about it. Oh my, I'd best whip up an invention. Now what was I going to invent?

**Hit Points:** 7

### Muscle: 3

Break Down Door: 3  
Climb: 3  
Fight: 3  
Pick Up Heavy Thing: 3  
Throw: 3

### Zip: 2

Dodge: 2  
Drive Vehicle: 6  
Fire Gun: 2  
Jump: 2  
Ride: 2  
Run: 2  
Swim: 2

### Smarts: 6

Hide/Spot Hidden: 9  
Identify Dangerous Thing: 9  
Read: 9  
Resist Fast-Talk: 9  
See/Hear/Smell: 9  
Set/Disarm Trap: 9  
Track/Cover Tracks: 9

### Chutzpah: 1

Fast-Talk: 1  
Pass/Detect Shoddy Goods: 5  
Sleight of Hand: 1  
Sneak: 1

### Shtick:

**Bag (Pockets) of Many Things:** 9





**James Bomb**

**Description:** The world's greatest spy — or so he thinks. A sneaky fellow in a black mask, black hat, and black cape. (In other words, he dresses in black.) He doesn't say much and usually tries to avoid being seen. He has handcuffs, a gun, a miniature camera (with not-so-miniature flash bulbs), a pouch full of secret documents, and an endless supply of bombs. If you need a Mata Hari type, just make him a her.

**Beliefs & Goals:** Steal anything valuable and don't get caught. Everyone is my enemy. Everyone is hiding valuable secrets.

**Hit Points:** 10

**Muscle:** 4

- Break Down Door: 4
- Climb: 6
- Fight: 8
- Pick Up Heavy Thing: 4
- Throw: 4

**Zip:** 6

- Dodge: 9
- Drive Vehicle: 6
- Fire Gun: 8
- Jump: 6
- Ride: 6
- Run: 9
- Swim: 6

**Smarts:** 5

- Hide/Spot Hidden: 9
- Identify Dangerous Thing: 9
- Read: 9
- Resist Fast-Talk: 9
- See/Hear/Smell: 9
- Set/Disarm Trap: 9
- Track/Cover Tracks: 9

**Chutzpah:** 1

- Fast-Talk: 1
- Pass/Detect Shoddy Goods: 9
- Sleight of Hand: 9
- Sneak: 10

**Shticks:**

- Incredible Speed: 7
- Quick Change/Disguise: 8

## “Knuckles” McGurk (Mobster)

**Description:** A little guy with broad shoulders (mostly padding under his pin-striped suit coat) and tiny legs. He wears a hat that's as big as he is. Never without a cigarette dangling from his lips. Flips a coin constantly. Carries a big pistol. Has an unlimited supply of cigarettes, matches, coins, and bullets.

**Beliefs & Goals:** (a) Get away from the cops (or whoever). I've got to stay on the road, stay one step ahead of . . . them. Can't let anybody get in my way. (b) Rob the bank. (c) Kidnap the rich old lady (or her pet whatever).

**Hit Points:** 8

**Muscle:** 3

- Break Down Door: 5
- Climb: 4
- Fight: 5
- Pick Up Heavy Thing: 3
- Throw: 6

**Zip:** 5

- Dodge: 5
- Drive Vehicle: 9
- Fire Gun: 9
- Jump: 5
- Ride: 5
- Run: 5
- Swim: 5

**Smarts:** 6

- Hide/Spot Hidden: 8
- Identify Dangerous Thing: 7
- Read: 6
- Resist Fast-Talk: 7
- See/Hear/Smell: 6
- Set/Disarm Trap: 7
- Track/Cover Tracks: 8

**Chutzpah:** 5

- Fast-Talk: 5
- Pass/Detect Shoddy Goods: 6
- Sleight of Hand: 5
- Sneak: 7



**Big Eddy  
(Tough Guy)**

**Description:** A big bruiser with muscles out to here. He's always got a chip on his shoulder and will pick a fight with anyone smaller than he is. He acts tough, but he's really a coward. He's often found working for some criminal boss. He has a blackjack (one die of damage).

**Beliefs & Goals:** I'm the toughest guy around! Come on, I'm ready to fight! — provided I'll win, of course. No one gets ahead by playing fair.

**Hit Points:** 12

**Muscle:** 6

- Break Down Door: 9
- Climb: 9
- Fight: 9
- Pick Up Heavy Thing: 9
- Throw: 9

**Zip:** 3

- Dodge: 5
- Drive Vehicle: 3
- Fire Gun: 7
- Jump: 3
- Ride: 3
- Run: 7
- Swim: 7

**Smarts:** 3

- Hide/Spot Hidden: 3
- Identify Dangerous Thing: 3
- Read: 3
- Resist Fast-Talk: 6
- See/Hear/Smell: 3
- Set/Disarm Trap: 9
- Track/Cover Tracks: 3

**Chutzpah:** 6

- Fast-Talk: 6
- Pass/Detect Shoddy Goods: 6
- Sleight of Hand: 8
- Sneak: 9

**Shtick:**

- Incredible Strength: 7

## Zeeber

**Description:** Zeeber is a punked-out, human-sized zebra. He's from L.A. — give him the best Valley accent you can do, dude.

**Beliefs & Goals:** Be cool. Be tough. Impress the chicks. Zeeber isn't necessarily a bad guy, but he'll often be found working for a mobster or mastermind — "like, till my deal comes in, ya know, dude?" He loves high-tech: computers, fast cars (skateboards, rockets, whatever) and movies. His prized possession is a cordless phone.

**Hit Points:** 8

### Muscle: 4

Break Down Door: 4  
Climb: 4  
Fight: 7  
Pick Up Heavy Thing: 6  
Throw: 7

### Zip: 3

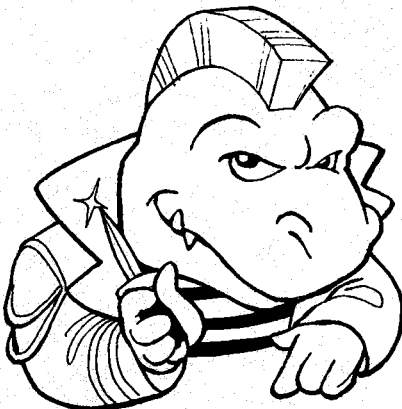
Dodge: 3  
Drive Vehicle: 9  
Fire Gun: 6  
Jump: 4  
Ride: 4  
Run: 6  
Swim: 4

### Smarts: 4

Hide/Spot Hidden: 4  
Identify Dangerous Thing: 5  
Read: 5  
Resist Fast-Talk: 6  
See/Hear/Smell: 4  
Set/Disarm Trap: 7  
Track/Cover Tracks: 4

### Chutzpah: 6

Fast-Talk: 9  
Pass/Detect Shoddy Goods: 8  
Sleight of Hand: 6  
Sneak: 6



## Igor

**Description:** This hunchbacked fellow is never far from his laboratory, unless he's out robbing a graveyard. He's human (barely), with a shock of red hair that sticks straight out from his head. Wears a grimy white lab coat with Pockets of Many Things.

**Beliefs & Goals:** Haf to help Massster. Get brain. Guard Monsster — monsster, friend. (Make sure the Lab Assistant is obsessively interested in one of your player characters, or a character's prized possession.)

**Hit Points:** 7

### Muscle: 3

Break Down Door: 3  
Climb: 3  
Fight: 5  
Pick Up Heavy Thing: 3  
Throw: 3

### Zip: 3

Dodge: 3  
Drive Vehicle: 3  
Fire Gun: 3  
Jump: 3  
Ride: 3  
Run: 3  
Swim: 3

### Smarts: 1

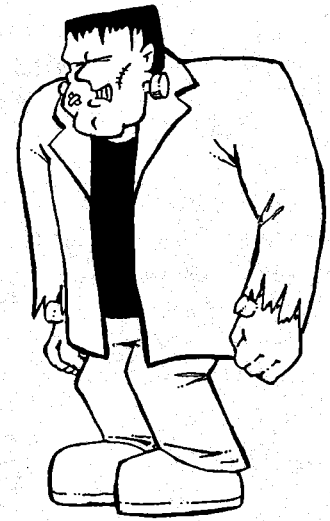
Hide/Spot Hidden: 8  
Identify Dangerous Thing: 4  
Read: 6  
Resist Fast-Talk: 6  
See/Hear/Smell: 9  
Set/Disarm Trap: 4  
Track/Cover Tracks: 1

### Chutzpah: 1

Fast-Talk: 1  
Pass/Detect Shoddy Goods: 1  
Sleight of Hand: 1  
Sneak: 1

### Shtick:

Bag (Pockets) of Many Things: 5



## Monster

**Description:** This ugly fellow looks like Frankenstein's monster after a bad weekend. Broad shoulders, flat head, bolts in the neck, wide-eyed scowling expression. If you're Animating an Outer Space adventure, give the monster extra arms, tentacles, green(er) skin, etc.

**Beliefs & Goals:** Raaargh!

**Hit Points:** 9

### Muscle: 5

Break Down Door: 8  
Climb: 7  
Fight: 8  
Pick Up Heavy Thing: 9  
Throw: 7

### Zip: 2

Dodge: 4  
Drive Vehicle: 2  
Fire Gun: 2  
Jump: 7  
Ride: 2  
Run: 4  
Swim: 2

### Smarts: 1

Hide/Spot Hidden: 3  
Identify Dangerous Thing: 3  
Read: 1  
Resist Fast-Talk: 5  
See/Hear/Smell: 1  
Set/Disarm Trap: 1  
Track/Cover Tracks: 1

### Chutzpah: 4

Fast-Talk: NA  
Pass/Detect Shoddy Goods: 4  
Sleight of Hand: 4  
Sneak: 4

### Shtick:

Incredible Strength: 6

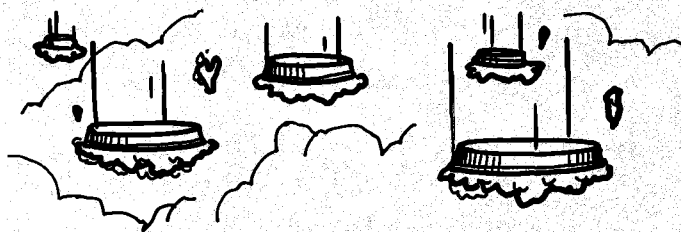
# Silly Tables

Even the professional Animator sometimes runs out of ideas. To help you over those tough times when you just can't think of a single funny thing, here's a selection of funny tables guaranteed to liven up any *Toon* game. Just make a Tens-and-Ones roll and check the appropriate number. (If the number you roll results in something too bizarre — even for *Toon* — consult the next number on the table or roll again.) Use these tables and watch your adventure reach new heights of funniness.

## Boggle Effects

Consult this table whenever a character is Boggled. Unless you decide otherwise, the Boggle effect lasts just one action and has no real effect on play. The suggestions that follow are just for atmosphere . . . or are they?

- 11 Hair stands on end
- 12 Screech in surprise
- 13 Turn white
- 14 Turn purple
- 15 Turn tartan plaid
- 16 Turn into paper-thin sheet, blow away, float gently to earth
- 21 Sliced into 100 slivers
- 22 Squashed flatter than a pancake
- 23 Jaw hits ground
- 24 Jaw hits ground (followed by rest of head)
- 25 Eyes bug out about six feet
- 26 Leap 30 feet straight up
- 31 Leap a mile and a half straight up
- 32 Melt into a puddle of goo
- 33 Crystallize and shatter into a thousand pieces
- 34 Do a passable imitation of a bucking mule
- 35 Head spins on shoulders
- 36 Steam erupts from ears
- 41 Head pops off neck, floats back down on parachute
- 42 All extremities pop off and come back together
- 43 Tongue unrolls and flops to ground — ten feet of tongue
- 44 Hands and feet inflate to five times normal size
- 45 Hit ceiling (or low-flying plane or planet), flatten like manhole cover, rattle around on ground
- 46 As above, but stick to whatever you hit
- 51 Split into 50 miniature versions of yourself which run around wildly
- 52 Split into countless tiny cubes
- 53 Stretch like rubber band and snap back to normal size
- 54 Turn into ball and bounce around
- 55 All fur/feathers/scales/clothes fly off
- 56 Turn into screw, spin around, dig into earth
- 61 Head turns into factory whistle . . . and blows
- 62 Turn into ballerina and do a little dance
- 63 Become rigid as a board and fall to ground
- 64 Pick any one of the above (as appropriate)
- 65 Any two of the above (Animator's choice)
- 66 ALL of the above!



## Things Falling From Sky

- 11 Egg (raw)
- 12 Big egg (ostrich)
- 13 Dozen eggs (hard-boiled)
- 14 Soap (flakes)
- 15 Snow (flakes)
- 16 Snow (20' ball)
- 21 Fish
- 22 Baseball
- 23 10,000 frogs
- 24 Cream pie
- 25 Arrow
- 26 Flower
- 31 Flower (in pot)
- 32 Brick
- 33 Lots of bricks, creating wall with character in middle
- 34 Coconut
- 35 Coconut with milk inside
- 36 Coconut with bomb inside
- 41 Bowling ball
- 42 Horseshoe . . . Three more horseshoes . . . Horse
- 43 Bathtub (with bather)
- 44 Skunk
- 45 Elephant (Indian)
- 46 Elephant (African)
- 51 Whale
- 52 Kitchen Sink
- 53 Refrigerator
- 54 Refrigerator-freezer with automatic icemaker attachment
- 55 Upright piano
- 56 Grand piano
- 61 Cats and dogs (as in "raining cats and dogs")
- 62 School bus
- 63 School house
- 64 Steamroller
- 65 Airplane
- 66 Battleship

## Random Item/Animal Table

- 11 One of the other characters
- 12 Lion
- 13 Bomb (with lit fuse; character holding it has one action to get rid of it or defuse it; one die damage)
- 14 Helium Balloon (will lift up to two human-size characters)
- 15 Horse
- 16 Bone (to distract dog or use as a weapon — 1d+1 damage)
- 21 Mousetrap (2 points damage)
- 22 Eraser (for erasing *anything*; make Zip roll to use)
- 23 Toothbrush
- 24 Croquet Set (mallets do 1 die damage; ball can be thrown for 1 die damage)
- 25 Ukelele or other stringed instrument
- 26 Anvil
- 31 Rhinoceros
- 32 Gun (shoots a flag that says “Bang!!!”)
- 33 Family of four seated at dinner table
- 34 Squirting Flower
- 35 Stick of Dynamite (lit; one action to get rid of it or defuse it)
- 36 Baseball (1 die when thrown)
- 41 Police Whistle (brings policemen — 50% chance it will work. If policemen come, roll 2 dice to find how many. Can only be blown once.)
- 42 Butterfly Net
- 43 Giant Mallet (1d+1 damage)
- 44 Airplane (two-character propeller plane; engines running)
- 45 Policeman (with 1d+1 nightstick)
- 46 Baseball Bat (1d+2 damage)
- 51 Book of Matches
- 52 Cow
- 53 Beartrap (must be successfully set; 1 die damage)
- 54 Skunk (*angry* skunk)
- 55 Shotgun (1d+1 damage)
- 56 Mop (soaking wet; 3 points damage and may ruin disguises)
- 61 Water Pistol (filled with ink)
- 62 Moose
- 63 Pen (draws real things!)
- 64 Turkey
- 65 Pistol (1 die damage)
- 66 Self (character meets him or herself — or exact double)

Note: None of the animals encountered as a result of rolls on the Random Item/Animal Table can talk; they're just animals.

## Random Trap Table

Roll two dice to determine which trap is encountered. Players can make See/Hear/Smell rolls to see if they spot the trap before it's too late.

- 11 Stick of dynamite (lit; one action to defuse or throw — 1 die)
- 12 Spring-mounted mallet pops out of ground (1 die minus 2, repeated)
- 13 Water-bucket drops (3 points damage for bucket; disguises may be ruined — make new Quick Change/Disguise roll)
- 14 Camouflaged hole in ground — 10 feet deep (1 die from fall)
- 15 Giant rock falls from sky (2 dice damage)
- 16 Tree falls (1 die damage)
- 21 Noose around character's foot (no damage; character caught)
- 22 Meat-eating plant (2 points per round; Zip roll to escape)
- 23 Giant bear trap (1 die damage)
- 24 Telescoping arm holding fizzing mixture in test tube (no damage if character drinks it; if not, it explodes in one action, doing 1 die damage)
- 25 Bomb! (Character has one action to defuse or throw; 1 die damage)
- 26 Exploding present (motor scooter pulls up, delivers present, which explodes, doing 1 die damage)
- 31 Telescoping arm holding cream pie whacks character in face (no damage, victim Boggled)
- 32 Hideous monster sneaks up behind character (character can make See/Hear/Smell roll to spot). Monster taps victim on shoulder and says “Tag! You're it!” and runs away at Incredible Speed (no damage, but victim will scream and leap into arms of nearest other character)
- 33 Bomb! (one action to defuse or throw; one die damage)
- 34 Steamroller appears out of nowhere, flattening character (2 dice)
- 35 Bucket of glue drops from above (3 points damage from bucket; next thing character touches will stick to hand until next time he Falls Down)
- 36 Camouflaged hole in ground (ten feet deep; one die from fall)
- 41 Lit stick of dynamite (1 die; one action to defuse or throw)
- 42 Character sets off mousetrap (2 points damage; trap stuck to foot)
- 43 Spring-loaded boxing glove whacks character (1 die damage)
- 44 Noose around character's foot (no damage; character swinging upside down from rope)
- 45 Bucket of perfume drops from above (3 points damage from bucket; character smells really bad until next time he Falls Down; he will not be able to Hide)
- 46 Giant mechanical arm grabs character and drops him into cage (no damage but character caught; cage has no door; cage can withstand 10 points damage before victim can break out)
- 51 Bomb! (one action to defuse or throw; one die damage)
- 52 Train roars onto scene, flattening all characters (2 dice apiece)
- 53 Camouflaged hole in ground (ten feet deep; 1 die from fall)
- 54 Bucket of Vanishing Cream (3 points damage from bucket; character is temporarily invisible)
- 55 Bus drives by, flattening all characters (2 dice apiece)
- 56 Telescoping arm with cream pie on end whacks character in face (no damage but victim Boggled)
- 61 Revolving door traps character, spins faster and faster and finally spits him out (1 die and dizziness for one action)
- 62 Flower pot falls from above (1 die damage)
- 63 Bucket of water drops from above (3 points damage from bucket, and victim gets wet — see 13, above)
- 64 Bomb! (one action to defuse or throw; 1 die)
- 65 Flower squirts water in character's face (no damage)
- 66 Character steps on concealed catapult and goes flying into nearest obstacle (1 die damage)

## Random Disguise Table

Use this table when any character fails a Quick Change/Disguise shtick roll.

- 11 One of the other characters
- 12 Rhinoceros
- 13 Swim fins, tu-tu, goalie mask
- 14 Ballet suit, ice skates, ski mask
- 15 Hideous witch
- 16 Lamp (Kerosene)
- 21 Lamp (Electric — with lit bulb)
- 22 Vampire
- 23 Spaghetti and meatballs
- 24 Sign post (player chooses type of sign)
- 25 Robot in tuxedo
- 26 Caesar salad
- 31 Butterfly net on head, tap shoes, kilt, bagpipes
- 32 Dynamite (lit)
- 33 Golf ball
- 34 Super \_\_\_\_\_ (whatever species character is)
- 35 Flower pot on head, cowboy boots with spurs, pink pajamas
- 36 Bottle of glue
- 41 Turkey (interpret any way you want)
- 42 Leaning tower of pizza (or Pisa — Animator's choice)
- 43 Statue of Liberty with flashlight and book of matches
- 44 Sunglasses, cowboy hat, elephant ears, polka-dot underwear
- 45 Hungarian goulash with a dash of pepper for excitement
- 46 Ukulele (or stringed instrument of choice)
- 51 Player piano
- 52 Policeman (with billy club and handcuffs)
- 53 Moose (or mouse, depending upon Animator's mood)
- 54 Canadian mountie (with accordion)
- 55 Brush salesman (with sample case — any kind of brush)
- 56 Ice cream cone (flavor is up to the Animator)
- 61 Native
- 62 Garbage can
- 63 Propellor beanie and barrel
- 64 Howard Cosell AND Muhammed Ali
- 65 Long johns
- 66 Roll on Random Species Table of your choice



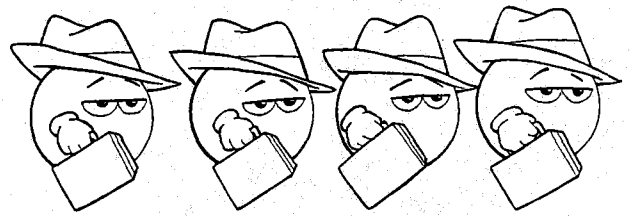
## Really Silly Species Table

- 11 Toaster
- 12 Purple Alligator
- 13 Pink Elephant
- 14 Bigfoot
- 15 Snail
- 16 Camel
- 21 Seal
- 22 Toad (causes warts)
- 23 Mole (poor eyesight)
- 24 Fire Hydrant
- 25 Buffalo
- 26 Poodle
- 31 Abominable Snowman
- 32 Potato
- 33 Quail
- 34 Bookworm
- 35 Zebra
- 36 Carnivorous Plant
- 41 Computer (Artificial Intelligence, of course)
- 42 Sheep Dog
- 43 Space Ship
- 44 Onion (make other characters cry)
- 45 Ghost
- 46 Dragon
- 51 Car
- 52 Bat
- 53 Balloon
- 54 Airplane
- 55 Orangutan
- 56 6-inch tall Elephant
- 61 Martian
- 62 Spider
- 63 Earthworm
- 64 Squid
- 65 Magnet
- 66 Insurance Salesman

# Failed Hypnosis Roll Table

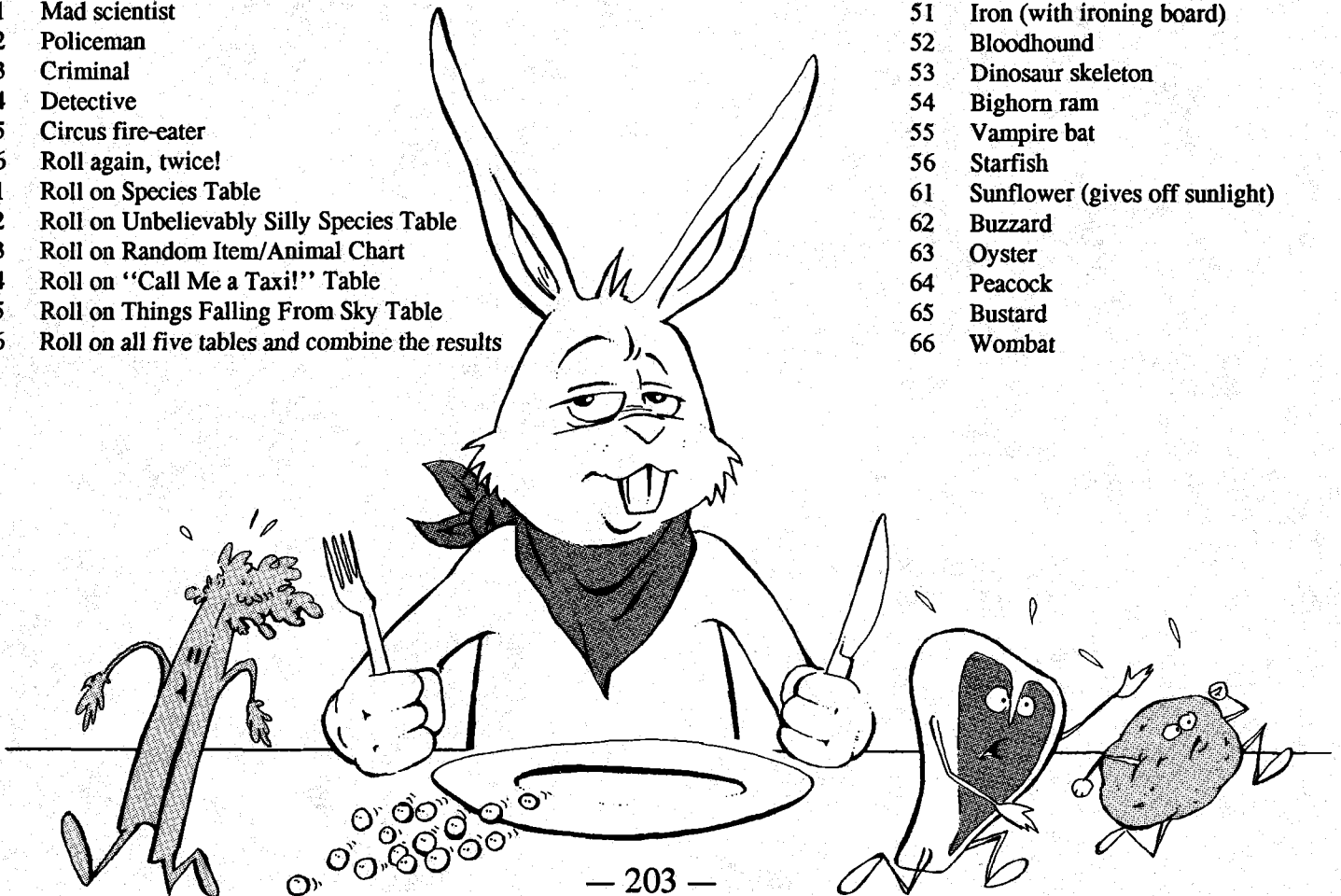
When a character fails a Hypnosis roll (see page 41) really badly, you can say the attempt backfires and the hypnotizer is now in the target's power. Fair enough. But if you want, you can roll on this table instead, to see how the failed hypnotizer behaves. The character believes he or she is a:

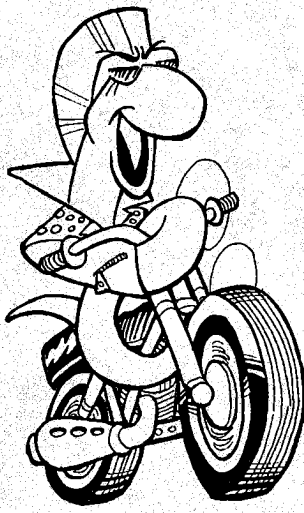
- 11 Chicken
- 12 Chickenhawk
- 13 Washing machine
- 14 Tax collector
- 15 Orphan
- 16 Magnificent big-game hunter
- 21 Secret agent
- 22 Vampire
- 23 Trapeze artist
- 24 Lion
- 25 Cowardly lion
- 26 Scarecrow
- 31 Tin man
- 32 Scottish terrier
- 33 Wicked witch
- 34 Good witch
- 35 Munchkin
- 36 B-1 Bomber
- 41 Tightrope walker
- 42 Dog catcher
- 43 Martian (green)
- 44 Superhero
- 45 Juggler
- 46 Great inventor (Smarts 7)
- 51 Mad scientist
- 52 Policeman
- 53 Criminal
- 54 Detective
- 55 Circus fire-eater
- 56 Roll again, twice!
- 61 Roll on Species Table
- 62 Roll on Unbelievably Silly Species Table
- 63 Roll on Random Item/Animal Chart
- 64 Roll on "Call Me a Taxi!" Table
- 65 Roll on Things Falling From Sky Table
- 66 Roll on all five tables and combine the results



# Unbelievably Silly Species Table

- 11 Inchworm
- 12 African Violet (with Seeds of Many Things — shoot them into the ground, and roll to see what sprouts up!)
- 13 Microchip (says only "Yes" or "No")
- 14 Typewriter
- 15 Alligator garfish
- 16 Photocopier
- 21 Flash camera
- 23 Chameleon (big on Quick Change/Disguise)
- 24 Science-fiction writer
- 25 Matador
- 26 Manta ray
- 31 Manatee
- 32 Manitou (American Indian spirit)
- 33 Minotaur
- 34 Man o'war
- 35 Manticore
- 36 Manilow (Barry)
- 41 Motorcycle
- 42 Racecar
- 43 Miniature Shetland pony
- 44 Midget elephant
- 45 Vacuum cleaner
- 46 Electric blanket
- 51 Iron (with ironing board)
- 52 Bloodhound
- 53 Dinosaur skeleton
- 54 Bighorn ram
- 55 Vampire bat
- 56 Starfish
- 61 Sunflower (gives off sunlight)
- 62 Buzzard
- 63 Oyster
- 64 Peacock
- 65 Bustard
- 66 Wombat





## “Call Me a Taxi!” Table

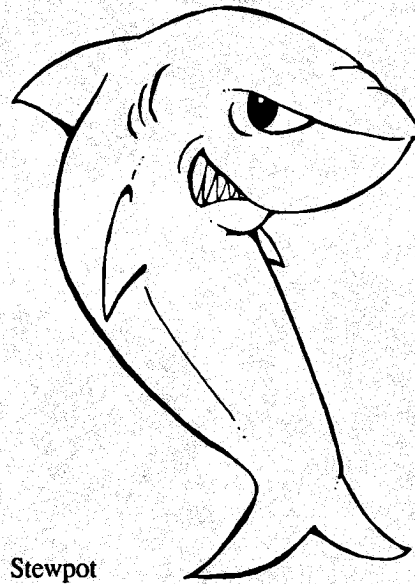
“You’re a taxi!” When a character hails a taxicab or some other means of transportation, the Animator may actually have a taxicab pull up. But if that’s too sensible, use this table to see what vehicle actually answers the call:

- 11 Taxicab
- 12 Motorcycle with sidecar
- 13 Motorcycle without sidecar
- 14 Hansom cab
- 15 Prancing circus horse (with costumed rider)
- 16 Battleship
- 21 Taxicab
- 22 Sherman tank
- 23 Tandem bicycle
- 24 Unicycle (with cyclist)
- 25 Police car
- 26 Stolen police car (with escaped prisoner driving)
- 31 Fire engine
- 32 Rickshaw
- 33 Rickshaw without rickshaw-puller
- 34 Spaceship
- 35 Martian spaceship
- 36 Elephant (good luck reaching the saddle)
- 41 Camel (spits!)
- 42 Ice cream truck
- 43 Yacht (rich owner, many crewmen and servants)
- 44 Skateboard (with kid riding it)
- 45 Stagecoach (two drivers, six horses)
- 46 Pogo stick
- 51 Chariot (with Roman charioteer and horses)
- 51 Canoe (with paddles)
- 52 Biplane
- 53 747
- 54 Concorde supersonic aircraft (Incredible Speed)
- 55 Horse-drawn milktruck (with horse)
- 56 Hot-air balloon
- 61 Winged bicycle contraption (Flight shtick at 3)
- 62 Rope suspended from high-flying plane
- 63 Dragster
- 64 Taxicab
- 65 A dozen taxicabs (Dodge roll to avoid being run over)
- 66 Pick any six of the above

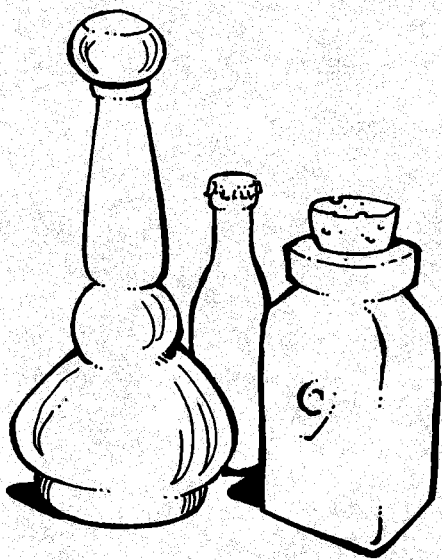
## Failed Shape Change Table

When a character fails a Change Shape roll (see page 38), consult the following table:

- 11 Fire hydrant
- 12 Tin whistle
- 13 Ray gun
- 14 Garden hose
- 15 Foogle
- 16 Dustmop
- 21 Smoke alarm
- 22 Inner tube
- 23 Tightly-wound spring
- 24 Goey blob
- 25 Giant paintbrush
- 26 Fishing rod and reel
- 31 Card table
- 32 Piano
- 33 Piano player
- 34 Trash can
- 35 Football
- 36 Knight in plate armor (with sword and shield)



- 41 Stewpot
- 42 Oak tree
- 43 Churchbell
- 44 Extension cord
- 45 Telephone
- 46 Brick wall
- 51 Typewriter
- 52 Golf club
- 53 Set of three juggling clubs
- 54 Lightning rod
- 55 Stuffed animal (roll on any Species Table)
- 56 Credit card
- 61 Mailbox
- 62 Ace catalogue
- 63 Pillow (feather pillow)
- 64 Complete set of china for twelve
- 65 Bouquet of flowers
- 66 Roll again, twice!



## Bottle Contents Table

Substances marked with an asterisk (\*) do 1 die of damage to a character who drinks them. Effects last as long as they're funny.

- 11 Water
- 12 Salt water
- 13 Milk
- 14 Soda pop
- 15 Tabasco sauce\*
- 16 Fermented yogurt (ick!)
- 21 Hair restorer (grows hair uncontrollably)
- 22 Fertilizer (victim sprouts flowers)
- 23 Growth potion
- 24 Shrinking potion
- 25 Ketchup
- 26 Shampoo\*
- 31 Curdled milk (ugh!)
- 32 Motor oil\*
- 33 Iced tea
- 34 Dehydrated water
- 35 Mustard
- 36 Cleaning fluid\*
- 41 Invisibility potion
- 42 Turn-Blue potion
- 43 Turn-Polka-Dot potion
- 44 Change-Shape potion (roll on Random Item/Animal or Species Table)
- 45 Jekyll-Hyde formula
- 46 Perfume\*
- 51 Insecticide\*
- 52 Chicken soup (mmm!)
- 53 Banana oil
- 54 Castor oil (yecch!)
- 55 Mosquito repellent\*
- 56 Shoe polish\* (choice of color)
- 61 Medicine (blecch!)
- 62 Very hot coffee\*
- 63 Slippery grease\*
- 64 Skunk juice\*
- 65 Lemon juice
- 66 1956 Chateau Neuf burgundy, bouncy and presumptuous, with a mildly fruity aftertaste



## Random Teleport Location Table

Generally, a character who fails a Teleport roll ends up in the funniest (i.e., the *worst*) place imaginable, but *still in sight of his, her, or its starting point*. Every once in a while, you may find you can't think of a funny place on the scene, or you want to send the character on a longer trip. That's where this table comes in. (A character sent someplace can stay there, figure out a funny way to get back, or make another Teleport roll.)

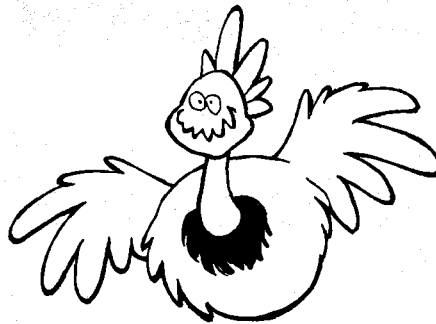
- 11 Inside another character's Back Pockets (Animator's choice)
- 12 On top of an erupting volcano (If there wasn't an erupting volcano on the scene before, there is now!)
- 13 Inside a crate on the scene (roll on Random Item/Animal Table to see what's in the crate)
- 14 On top of a foe's head (Animator's choice)
- 15 Into the nearest fight
- 16 At the North Pole, surrounded by hungry polar bears
- 21 In the barrel of a character's gun (Animator's choice)
- 22 On top of a player character (Animator's choice)
- 23 Floating in a soap bubble looking down on the action below
- 24 The Ace factory (anything a player wants is available here)
- 25 Into the nearest fight
- 26 *Under* another player character
- 31 In the barrel of a character's gun (Animator's choice)
- 32 In a bird's nest (complete with eggs) in a tree looking down on the scene
- 33 Hanging onto an airplane which just happens to be passing by
- 34 Inside a sealed pop bottle in a vending machine nearby (roll on Bottle Contents Table)
- 35 Into the nearest fight
- 36 In the nearest source of flame
- 41 In the barrel of a character's gun (Animator's choice)
- 42 At the center of the Earth (fire, little devils with pitchforks, etc.)
- 43 Inside a genie's bottle (with or without genie)
- 44 Under nearest moving vehicle (one die of damage)
- 45 Into the nearest fight
- 46 Inside a barrel rolling towards the action
- 51 In the barrel of a character's gun (Animator's choice)
- 52 50 feet straight up
- 53 Inside a Bad Guy's clothes (Animator's choice); Bad Guy left standing in underwear
- 54 Inside a Bad Guy's clothes (Animator's choice) *with* that Bad Guy!
- 55 Into the nearest fight
- 56 One mile straight up
- 61 In the barrel of a character's gun (Animator's choice)
- 62 Into another character's Back Pockets (Animator's choice)
- 63 *Way* high, straight up (satellite drifts by)
- 64 In the fruit and vegetable section at a nearby grocery
- 65 Into the nearest fight
- 66 Inside another player character's clothes (*with* that other character!)



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# ERRATA

This is the known errata for the print version of *TOON* when this PDF was created:

p. 203: Add entry 22 in the Unbelievably Silly Species Table: Zombie Gerbil.



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