

SON OF TOON



STEVE JACKSON GAMES

“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 chart 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, consult the following chart:

- 11 Fire hydrant
- 12 Tin whistle
- 13 Raygun
- 14 Garden hose
- 15 Foogle
- 16 Dustmop
- 21 Smoke alarm
- 22 Inner tube
- 23 Tightly-wound spring
- 24 Goopy 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 lance 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 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!

SON OF TOON[®]

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Introduction

Your favorite cartoon stars have been around for years — and it looks like *TOON*, The Cartoon Roleplaying Game, will be too! Thousands of people have turned into dogs, cats, hogs, bats, hunters, generals, doughnuts, seasick sea serpents, or Barney the Wonder Slug, and stampeded through many exceedingly silly Short Subjects and Feature Films. And they want *more* rules, *more* cartoony stuff, *more* adventures!

So here is *Son of TOON*, a new *TOON* supplement. In addition to new adventures and the usual cartoon madness, this supplement introduces a new concept: the *cartoon series*, terrific for hard-pressed Animators everywhere.

But first, here's a new selection of rules, shticks, tables, and all-around neat stuff. Remember that these are all "Superstar" additions to the original *TOON* rulebook, and you can use or ignore them as you wish. It's your game, they're your adventures, and what you say goes!

New Rules



One-Shot Shticks

Have you noticed how in cartoons characters will often do things they shouldn't be able to do? 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 a character 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.

More Cartoony Things

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.

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.

Gizmoes

Cartoons characters always 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 a pencil sharpener that will give the cat a nasty surprise. A rhinoceros dives from a helicopter and *happens* to have a tiny parachute that lets it float safely to the ground.

But these characters don't have Bags of Many Things. 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 a 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!

Shticks Usable On Others

How does a witch turn Olga Hippopovna into a frog? How does the Martian raygun 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*.

When you create a character, you can buy a shtick usable on other characters or objects for two points more than usual. 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!

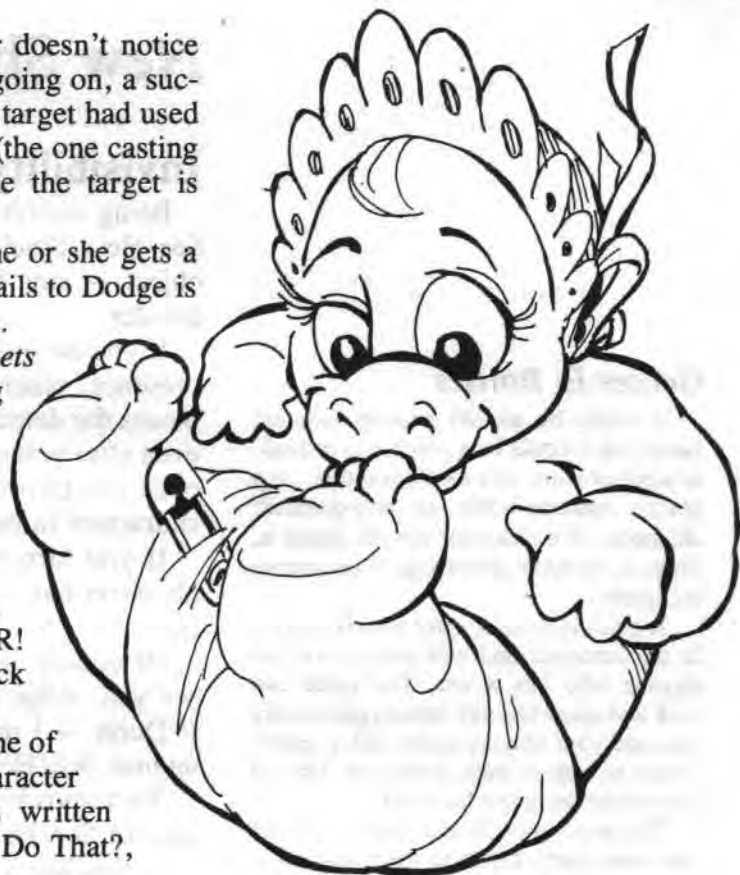
Of course, some characters may be looking the wrong way. Others are dumb as rocks and won't understand what all the gesturing and sound effects mean. This is the Animator's decision but, as a general rule, any character with a Smarts of 1 is a sitting duck for shticks usable on others.



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 him- or herself. 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!



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.

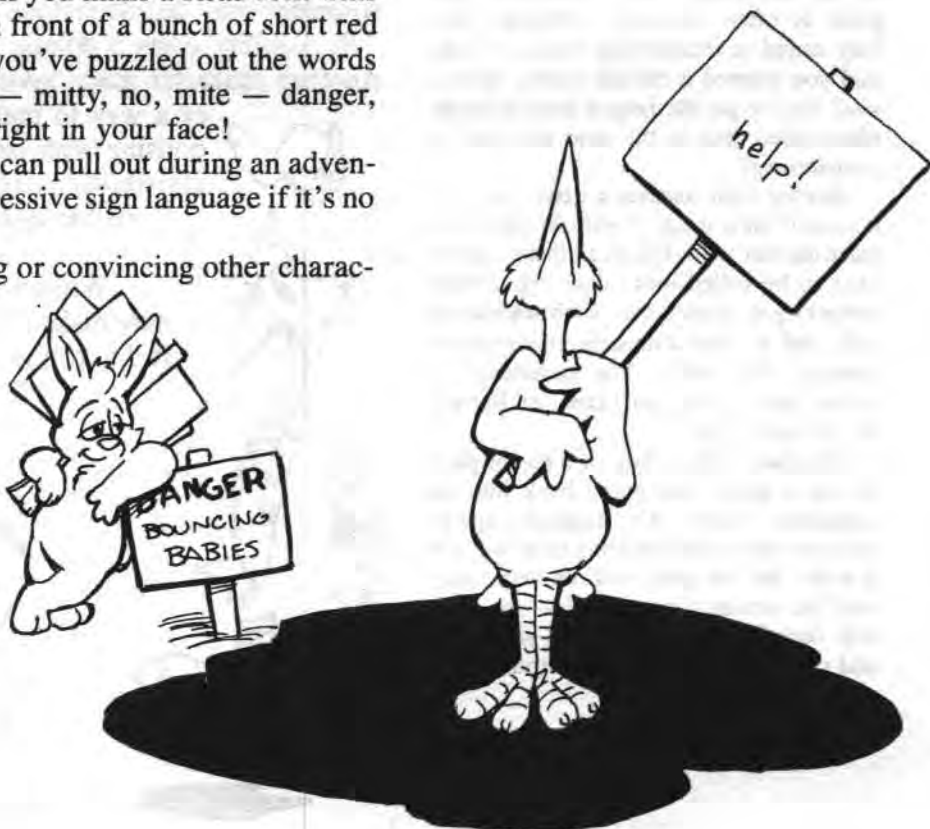
You can do it too — even if you didn't take a sign as one of your possessions at the start of the adventure. Any character can always pull a sign "out of nowhere." On it is written whatever the character wants: Dynamite, Why Did You Do That?, If You Can Read This You're Too Close, or whatever.

The Animator may or may not require a Read roll from characters who see 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 — 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.



New Shticks

Invisibility

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 meat-grinder.

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.

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 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.

If you turn visible or invisible in front of another character, the Animator may decide that the character is surprised and has to do a take.

Invisibility costs 5 points; if it's usable on others, it costs 7 points. Another character made invisible stays invisible until the player thinks of a way to make his or her character 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 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!

Genies in Bottles

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. The spirit has attributes, skills, shticks, and hit points as high as you want. No way your characters are going 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!



Cosmic Shift

One of the most powerful shticks in *TOON*, Cosmic Shift should only be allowed to characters when the Animator is experienced in guiding them, and confident he or she can handle any strangeness that may come up.

You probably remember lots of completely impossible, illogical happenings in the cartoons. 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 about when a character 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 over!

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 other characters — 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.

Cosmic Shift costs 10 points.

(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.)



Pet or Sidekick (Companion)

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 change it as he or she wishes. 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 in *TOON* or its supplements. Whatever species you roll — that's what you got! Hope the situation is workable. (Having a pet tasmanian devil can be, um, 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 successful *TOON* game.

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 and, 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.

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 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.

Pet or Sidekick costs 3 points.

Coat of Arms

You have a marvelous high-tech 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, raygun, sunlamp, 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 decide 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 you're allowed on each adventure. Extra gizmos cost Plot Points.

Black Cats

They're 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). Incredible Bad Luck 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 (in *TOON Silly Stuff*) to see what plummets on 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, do nice things for it, give it catnip, or work some devious stratagem to make it de-luckify you. But it has to be the same black cat that crossed your path 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 . . .

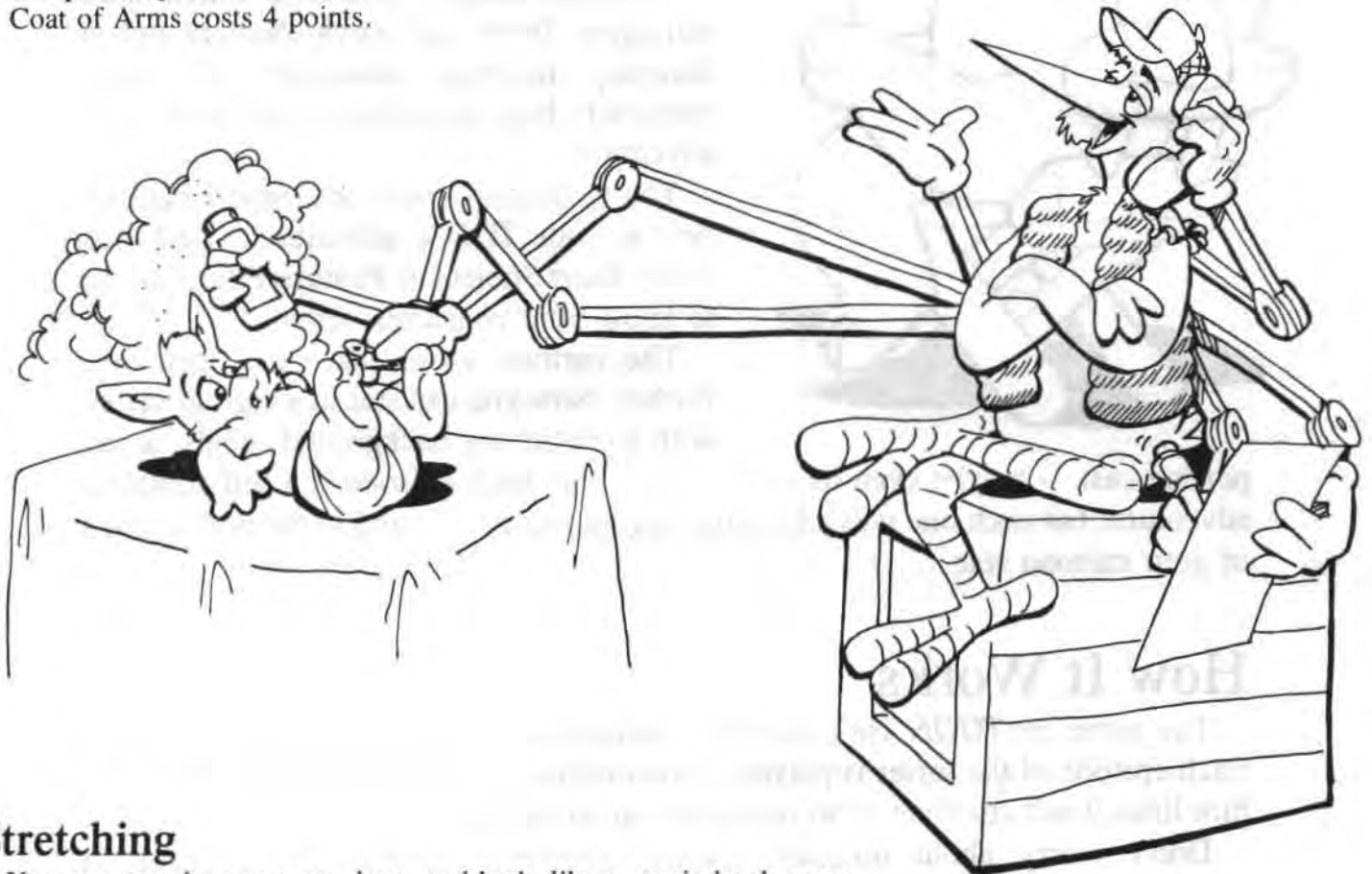
(2) Once you make a shtick roll for a particular gadget, you can summon up that gadget again automatically for the rest of the adventure. No new shtick roll is needed.

(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!

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 or her imagination, or roll on the Random Item/Animal Table in the TOON rulebook.

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?

Coat of Arms costs 4 points.



Stretching

You can stretch your arms, legs, and body like a comic-book super-type. 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.

Stretching costs 3 points.

The Cartoon Series



Maybe you've played *TOON* once; maybe you've worn out the rulebook. No matter how far you've come on the path to cartoon stardom — as player or Animator — you're ready for a whole new kind of insanity, the next step in fine *TOONing*: the *cartoon series*.

All of us have 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 Short Subject or Feature Film, 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 will add 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 Short Subject or Feature Film. The plot lines don't 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 levelled, or the galaxy is blown up — who cares? They'll all be back in the next episode.

The Series Animator

Animators, you can take your *TOON* 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 relationships with one another. In a series this will happen as the stories develop; relationships 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 players', 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 in some way. (*Demented Weirdness* is descriptive, but it could be applied to any *TOON* series. You'll want something more specific.)

Stay Tuned 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 play 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 constantly blows flaming gasoline bubbles at every bad guy — feel free to take away a few things. You can just erase them (the Animator's privilege), or you might 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.

As long as we're mentioning 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 is 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.

If you're musically inclined, you might even create your own introductory "theme song" to begin each episode.

Premise. Are your characters 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, travelling through time, playing secret agents, or just plain adventuring. The 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 funhouse.

"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're just a short step from *TOON* series status).

As with characters, the Beliefs & Goals of a series will set its tone. Make sure your players are aware of the approach you want to take, so they can adjust (or argue) accordingly.

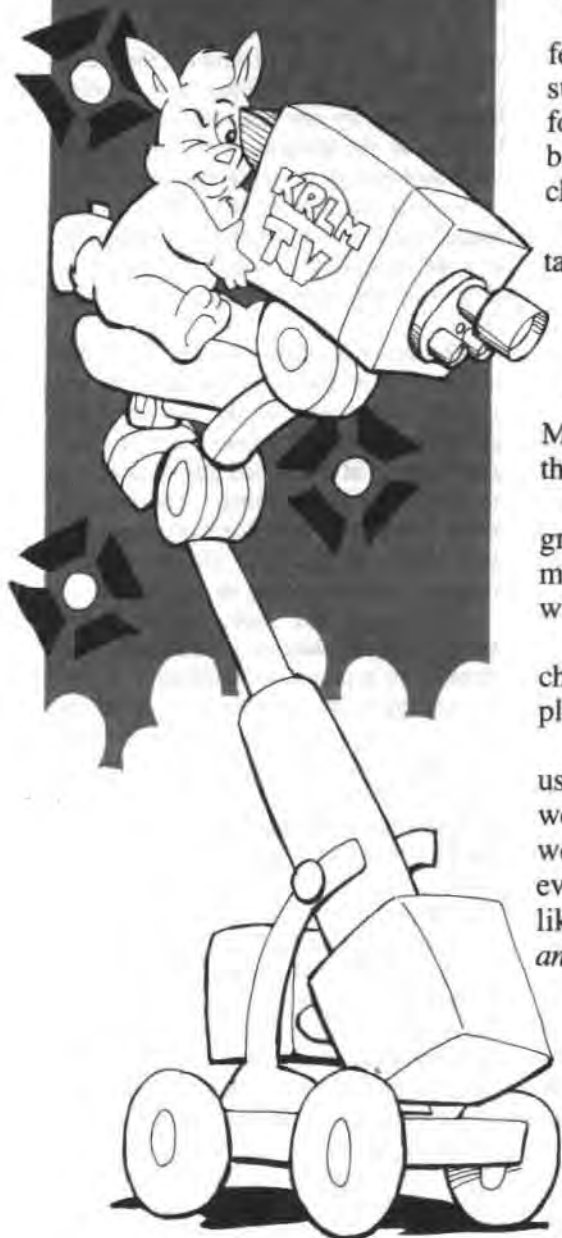
Natural Enemies. The S.A.P.S. always fight Martians, because all green Martians have fiendish plans to destroy the Earth. Investigators of mystical stuff will always be pitted against ghosts and monsters. Cops will oppose robbers. And so on.

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"). This means 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 like that. And any series with a mail-order catalog is likely to see *anything* show up!

In the following pages we 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. 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!



Series Idea:

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.” The 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!



Grizelda Henbane

Description: A wrinkled old snaggle-toothed witch with a pointy black hat, a dirty black gown, and a mean black heart.

Beliefs and 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.

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 player characters 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

Natural Enemies

In *Witchdusters* the supernatural adversaries should almost always be bad guys — funny, but bad. No friendly ghosts here: They're all out to get the player characters!

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. In other words, she turns goody-goody — 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; and the library includes several volumes of background on ways to combat ghosts and ghoulies, some of which might even work!

Witchdusters often carry detective-type equipment: magnifying glasses, fingerprint powder, tentacle-print powder, notepads. And they might also carry customized atomic-powered rayguns with big backpack power plants. The guns do one die of damage. All of this stuff counts as "normal" possessions for *Witchdusters*.

As a running gag, the Animator may want to have one particular character's atomic raygun 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* in *TOON Strikes Again*), haunted houses (described in *TOON Silly Stuff*), Atlantis or Mu, the steamy jungles of the lower Amazon — all of these may lure the *Witchdusters*. Especially places vulnerable to atomic raygun 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.

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; Matthew "Flatfoot" O'Rourke, a museum guard (seen earlier in the *TOON Adventure 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 (see p. 14) 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 player characters are trying to be quiet, and like that.)

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 characters are “Witchdusters,” licensed investigators and exterminators of occult goings-on. They’re called in to investigate some puzzling happenings at the Museum: bizarre sounds, glimpses of strange creatures scuttling around corners, and the like. The events are believed to be related to the current exhibition at the Museum 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 an old witch named 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 it turns out, the player characters happen to be just the vital ingredients she needs for her new Potion of Cringing Ugliness.



Percy Wellwater

Percy is a poor boob involved in super-natural 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.

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 rayguns, 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, unassuming man who introduces himself as Percy Wellwater (see sidebar), curator of the Fenster J. Diddlebock Cultural Museum.

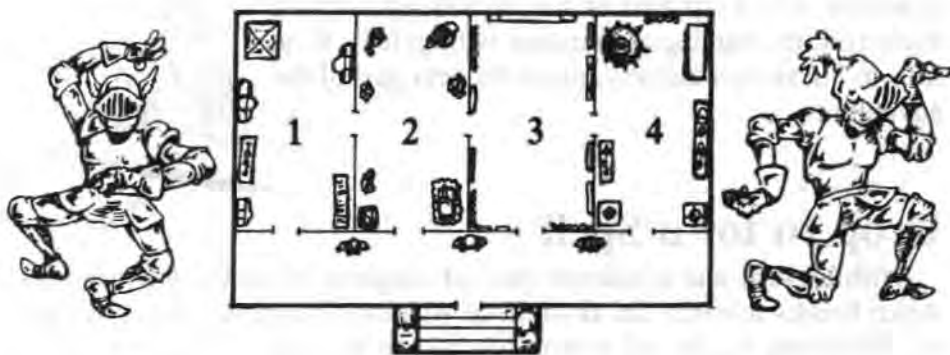
Percy reports that the Museum has been plagued by strange goings-on since the opening of the new exhibit of magic and occult items and people are staying away from the Museum in droves. He’s prepared to offer the Witchdusters \$1,000 if they can figure out who (or what) is behind the mysterious activities 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. Use his character statistics from *The Better Housetrapp* in *TOON*. Matthew is skeptical of the occult — “them durned super-national shenanigans” — so the players won’t get much useful information out of him. After he lets the players 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 the characters 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.

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 the character 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 characters attack the suits, the armor 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 chief-tain 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 like that. 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 awhile, the first mysterious event occurs. If they're in the Egyptian Room, they'll see a 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 Museum attendant 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 handy NPC.



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 — the ring turns invisible. Handy, eh?

Potions: Growth, Shrinking, Invisibility, Dehydrated Water, Turn Blue, Turn Polka-Dot, Jekyll/Hyde Formula (from *TOON Strikes Again*), Change-into-Grizelda Potion, Beauty, Cringing Ugliness, whatever you want.

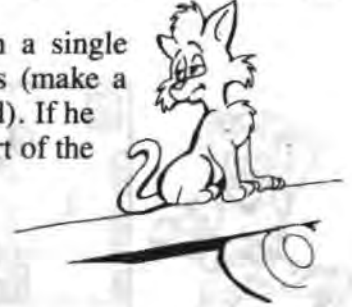
Mirror: Looks like an ordinary wall mirror. A sign underneath (make a Read roll) says the enchanted mirror will answer questions put to it. If a character asks the mirror a question, the Animator rolls one die. On a 1 or 2, the mirror answers the question truthfully. On a 3 or 4, it insults the character. 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 actually *cursed*. When the owning character 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* the owner 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 a piano on him.

SECRET: The mummy, an ancient Egyptian 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 repair 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 3000 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 the witch breaks through the skylight of whatever 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 around, 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 character 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 characters are getting the better of Grizelda, her broom will swoop under one or more characters, 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 a character 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.

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). A character 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 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 players will have to 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 using the candle to ignite the book and heating the bell in its flames. 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, the erstwhile familiar, 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. Characters 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 characters journey through numerous art masterpieces.

Ramahotep the mummy will try to escape the Museum by 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 player characters's 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. Then get yourself some new players — yours aren't in the *TOON* spirit.

The broom will fall in love with a feather-duster and live happily ever after.

Plot Points

A player who talks Percy into paying more than \$1,000 to clean up the Museum gets a Plot Point. A player who attacks Percy at any point in the adventure loses a Plot Point. A player who figures out how to dispose of Grizelda, the broom, or Graymalkin gets a Plot Point. A player 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, any player 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.



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

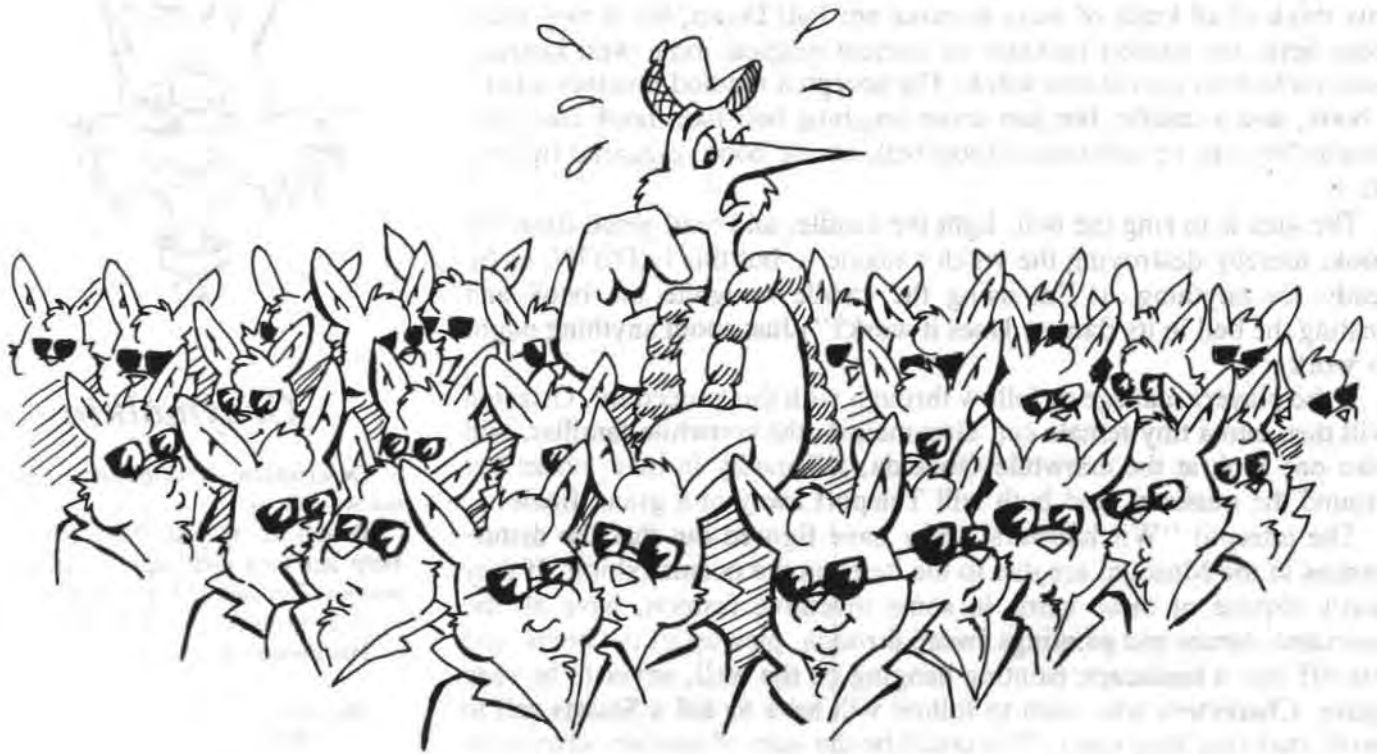
Sneak: 5

Shtick:

Teleport: 2

Series Idea:

SPY STUFF



Premise

The characters are heroic government agents, working for COPOUT (the Central Organization for Prosecution Of Unfriendly Terrorists), their job 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 high explosives. Whether defeating a foreign takeover scheme or regaining a stolen glass butterfly statuette, our heroes believe any problem can be solved by suitable application of dynamite.

The ideal approach for a *Spy Stuff* series: straight-faced, solemn treatments of completely ludicrous situations, and plenty of explosions at each adventure's climax.

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.

Other foes of justice and decency include NECTAR and GURPS, highly competitive, super-secret terrorist organizations also bent on world domination. We'll leave you to decide what the initials stand for.

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 (as described in *TOON Silly Stuff*, or drawn from your own imagination), and high-tech orbital stations are all likely backdrops. After all, spies and bad guys are everywhere — and only your players can stop them!



Criminal Mastermind Bork

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 players a hard time. This fellow 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

Shticks:

Quick Change/Disguise: 9

Spy Stuff 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 Goey 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. They are told to prevent a toymaker named Bork from escaping The City with valuable stolen technology. The pursuit of Bork's robots leads the characters 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 technology.

The Plot

As described in the *Spy Stuff* series idea, the agents have special earplug radios that alert them (deafeningly) to their missions. Headquarters has notified them 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 in cartoons tape recordings sometimes 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 having each tape-recorded mission briefing self-destruct in a different funny way.)

A character who 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 fingering 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 lots of Hit Points (999, to be precise).



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!" And 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 characters 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 characters 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 the Granny from *TOON Silly Stuff*, with a 47th-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.)



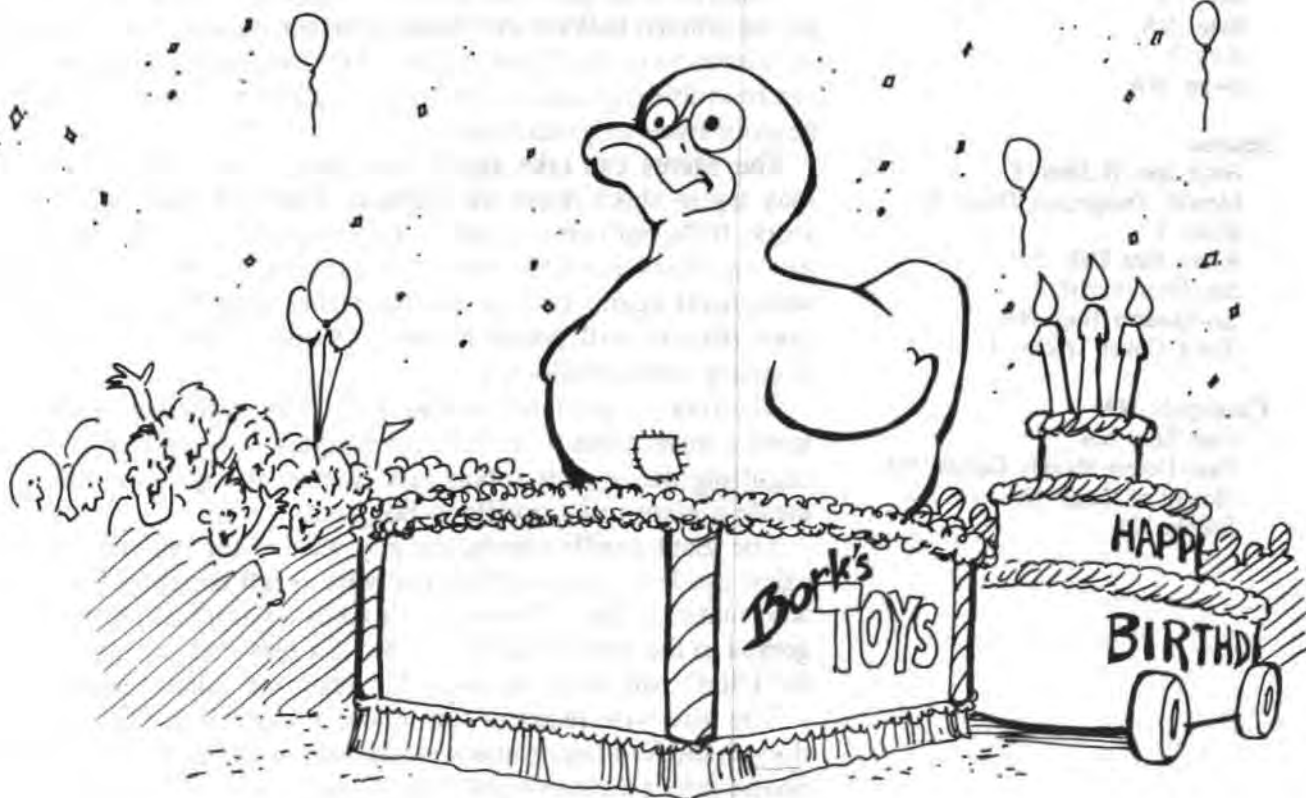
Pursuit is tricky. The parade fills the street from curb to curb, and the sidewalks are jammed with onlookers. Anything the agents do to reach the robots can be turned into amusing havoc. Here are some ideas:

Band mayhem. 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.

Crowd antics. 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 Housetrap* in *TOON* if you need a handy 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 thirty 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.)



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

If no agent is on the sidewalk, you can just leave the mailbox-into-pogo-stick robot out of the adventure, or you can 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.

Float fun. 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 onlookers.

The floats represent several civic organizations and businesses: the 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 for interested Animators: Just 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. You can really whoop it up here if you feel like it.

Bork's Moose-terpiece

After you've had fun with the floats, tell the agents they see the robot monkey, pigeon, and pogo stick running/flying/bouncing away. They're headed for a float labelled 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 are familiar with, or it can be your own, original moose.

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 moose 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 a player is having trouble making the Climb roll, just say his or her character 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 Chart in *TOON*. Some of these traps don't work well when the target is floating twenty feet 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 it 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.

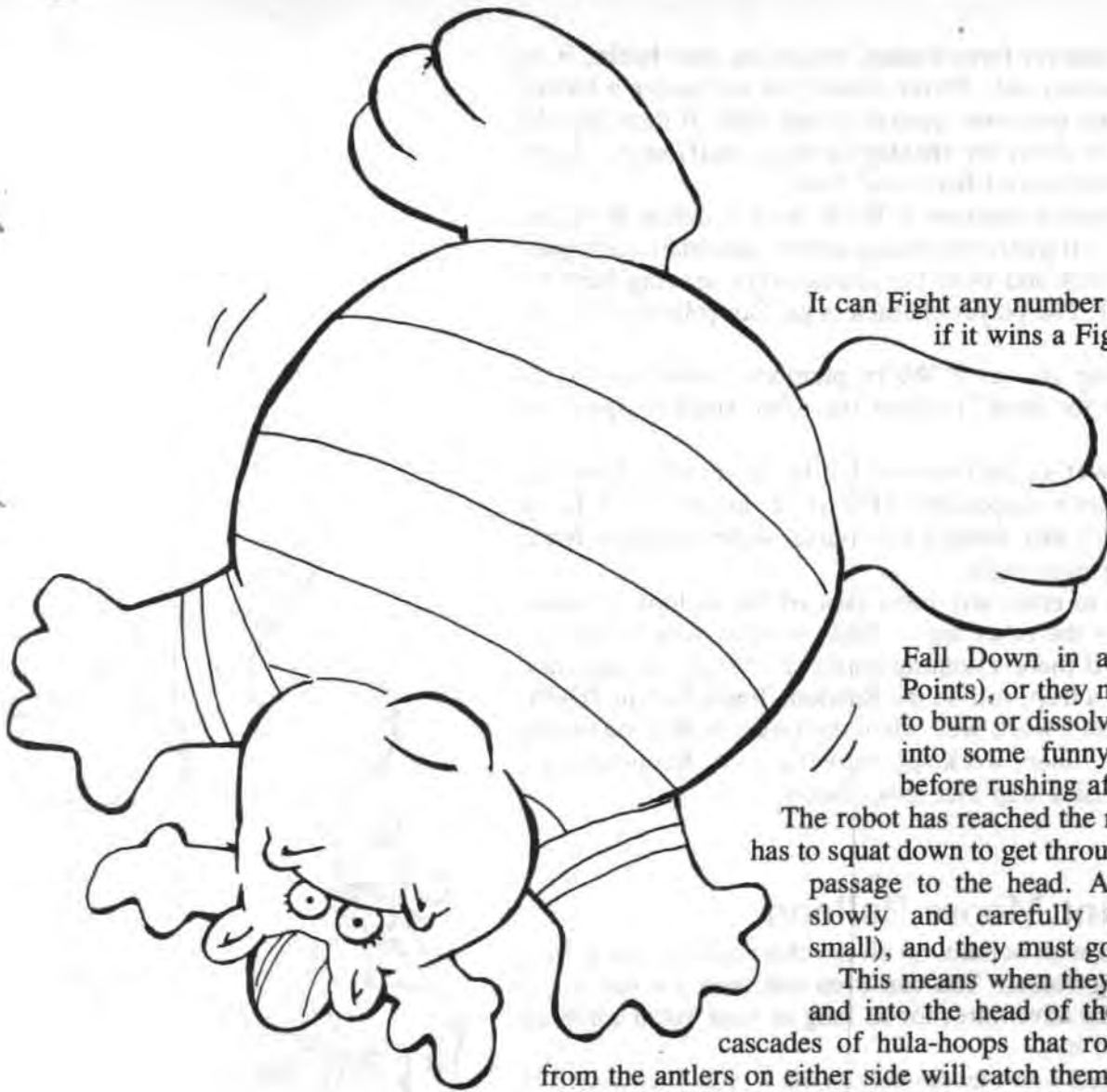
The leg is a long tunnel, with ribbed circular walls and fluorescent lights. The robot, reverting to its normal form, is racing away up the leg on little roller-skate feet.

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 characters 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 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 character try some clever way to get free of the hoops, or let them crash against a wall or something and free the character.

The head is a sphere about fifteen 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, steamrollers, 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 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 one of the Random Item/Animal Charts (in *TOON* or *TOON Silly Stuff*) 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, and 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, being given 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 players head for home.

Plot Points

Give each agent the usual Plot Points for creative play. You can give out an additional Point to any player 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.

Any player who attacked Santa Claus loses a Plot Point and will get a lump of coal in next year's Christmas stocking.



Series Idea:

CAR BLAZERS!



Premise

From the reaches of Far Out Space — across a thousand crazy planets, moons, comets, and orbital automats — coming to fight evil throughout the Altoona star system: It's the *Car Blazers!* (Ta- dahh!)

In the Beetleship *Tomato* (actually a reconditioned economy car) the heroic officers of the Car Blazers space force zoom around the system 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.

Too bad there's so few Car Blazers; in fact, your players are the only ones in the Altoona system. If only they could get more government funding . . .

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

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.

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.

This Telek is quite crafty and always has some elaborate plot to take over the universe. His most recent scheme made every member of the Galactic Council into an idiot (*The Jerk's on You*, *TOON Silly Stuff*). Only the Car Blazers defeated his nefarious plan.

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, grey-green sedan. On the inside, 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 character 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, players may not always get precisely what they asked for.

In hostile situations, the *Tomato* is well equipped to defend itself. When battle stations is sounded, weapon barrels emerge from concealed ports, ready to deal instant death 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 destroy 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.



The Beetleship Tomato (Bob)

Description: A greenish-grey 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

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 Altoona star system 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 the Altoona star system in Far Out Space. Once things start jumping, though, the Car Blazers board the ancient Earth colony ship *Tooth Decay*.

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 after the Car Blazers pick up this mysterious call for help, Car Blazers Headquarters calls to tell them that Torgo the Terrible, lizard scourge of Far Out Space, has attacked an Empire 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 Kyrillian 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.

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.



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

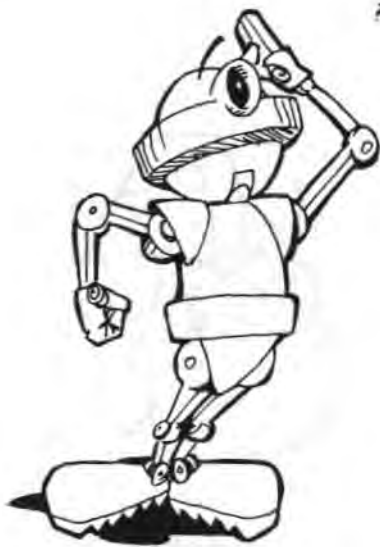
Chutzpah: 2

Fast-Talk: 2

Pass/Detect Shoddy Goods: 2

Sleight of Hand: 2

Sneak: 5, 4



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.

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 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 eco-system.

*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.*

*The ships never rendezvoused as planned. The CPAs bored themselves to death; the lawyers sued each other into bankruptcy and starved; with no qualified crew members, all the ships were lost in Far Out Space. The **Tooth Decay** is the first to be rediscovered.*

Open Wide and Say "Ahh"

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!

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, dumb Telek soldiers (clones of Mo and L'ree) come to seize them, and take them into the corridor.

But no Car Blazer worth his non-breakable contract will stay 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, giggles coming from it.

As soon as the Car Blazers get into the corridor, 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! Collision of Car Blazers and car, and 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 — or, more accurately, "hilarious gas."

SECRET: The fruit, called "myrth fruit," is grown by the dentists aboard ship. They used the hilarious 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 Housetrapp* in *TOON*. This car is 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 that helps the Car Blazers get on with their mission. It offers the players a ride as it goes to fetch a new load of myrth fruit. (If the car has been destroyed, there's a line of empty robot cars heading the other way down the corridor; any of them can offer a ride.)

The Car Blazers should take the offer, or follow the robot. If there are guards along, Raul turns into a mallet and knocks them out — or you can dispose of them more creatively if you want.

Players may not want to follow the car, or 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 robots are going. Here's how to do it:



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 fully 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 hilarious gas — which causes hysterical laughter, instant boggling, and one die of damage!

By the time you get to the hilarious 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 deadly weapon. You know what *real* dentists can do with tiny metal picks and suction devices, and drills, and X-ray film, and mouthwash sprays, and . . . well, you get the idea!

Through Deepest Jungles

With Gun and Dentist

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* in *TOON Strikes Again*, 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. (It’s a lot like Darkest Africa from *I Foogled You!* in *TOON*.)

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 — like whenever the action slows down — a random fruit falls from a random tree, resulting in a random effect determined by the Random Fruit Gas Effects Table.

Any player can try a See/Hear/Smell roll to tell the myrth fruit from the other, 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, the characters 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.



Random Fruit Gas Effects Table

Each effect lasts two actions, or as long as it’s funny. Roll one die:

- 1 Laughter (hilarious gas)
- 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

The Shadow of Your Smile

There are lots of dentists in this jungle — primeval, uncivilized dentists who are desperate for patients. The fellow who launched a Car Blazer through the doorway 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, mean-hearted Animators can torment them with dental floss, mouthwash, and hilarious 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 hilarious 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 exposition. 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 then flee in panic. Large trees and dentist chairs flee in panic. What could be coming?

A Really Terrible Overbite

Have you ever seen those wind-up clacking teeth in joke or novelty 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. A perennial kid's toy and practical joke.

Centuries ago one of the dentists on the *Tooth Decay* created such an item for a dental hygiene program. When he wound up this machine, 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*.

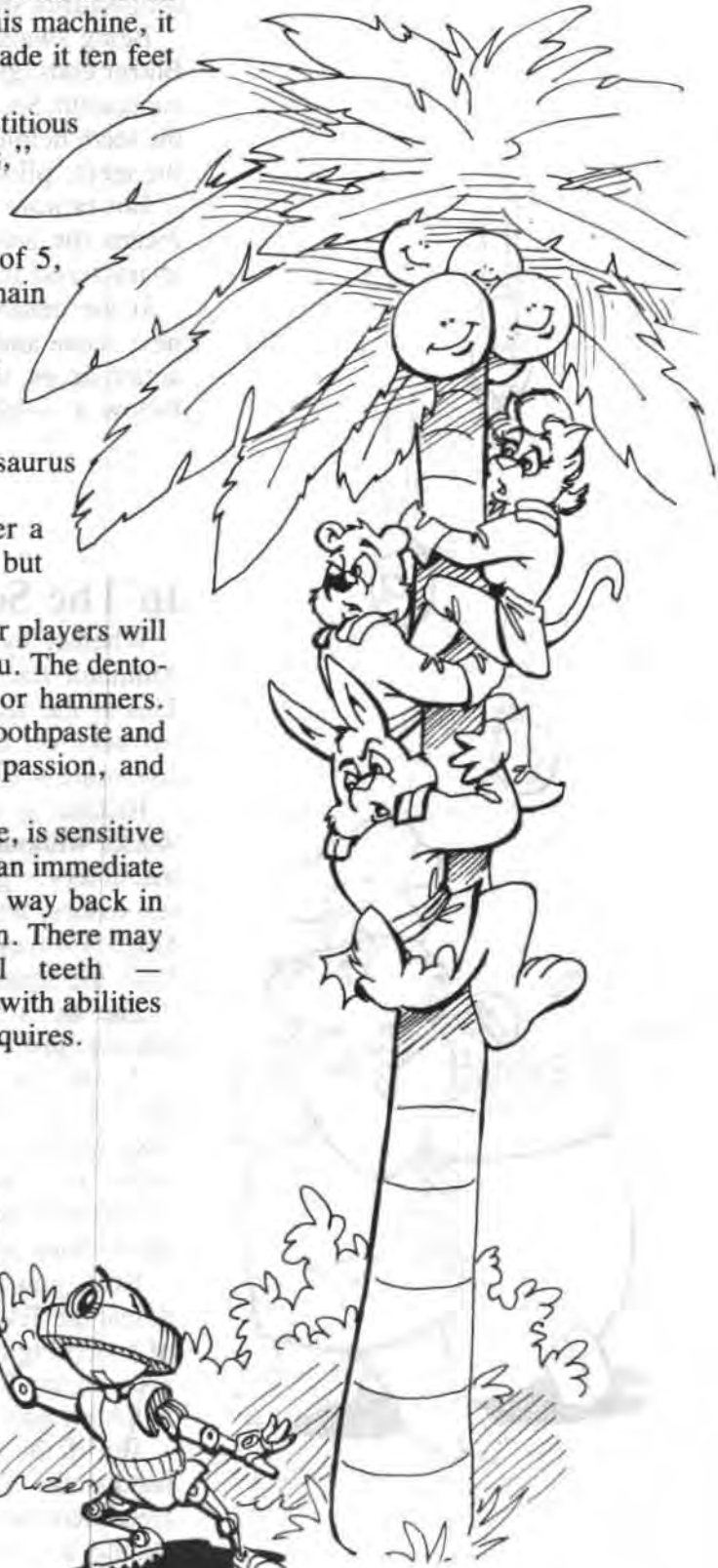
The dentosaur is enormous, pearly white, cavity-free, and clacks madly. It has Muscle and Zip attributes of 5, skills at 8, no Smarts or Chutzpah, and 20 Hit Points. Its main goals are to scare characters and eat them, in that order.

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 ordinary 25-millimeter lead miniatures, 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 Car Blazers 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. 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 off in 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, characters 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 in *TOON Silly Stuff*. 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 hilarious 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 lunchtime for the Teleks. The iguana-like aliens, all wearing gasmasks to protect them from hilarious gas, 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 gasmasks, 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 gasmask (and naturally immune to hilarious gas, through constant exposure). At any dramatic moment of your choice, he reveals himself: "So, Car Blazerssss! 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 (Fire Gun 7); 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 eescape for the moment." (Or if the Car Blazers captured him, "You sssupposse you have sssucceeded.") "But I ssshall be victoriousss. In place(sss) of the *Tooth Decay* there will ssoon 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 trapdoor leading to 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 let the players have 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 away in the *Tomato* — though Bob won't like them to abandon their duty!

You can let any of these plausible actions work. But this is *TOON*, and implausible things work just as well. Car Blazers could interrupt the ship's countdown, and Fast-Talk it into starting over at a higher number. ("4 . . . 3 . . . Where was I?" "Eight hundred!" "Thanks. 799 . . . 798. . .")



Torgo the Terror

Description: A large green iguana with green scales. 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

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 inevitably the ship explodes. If the players disable the self-destruct sequence, have it explode 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 hilarious 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.

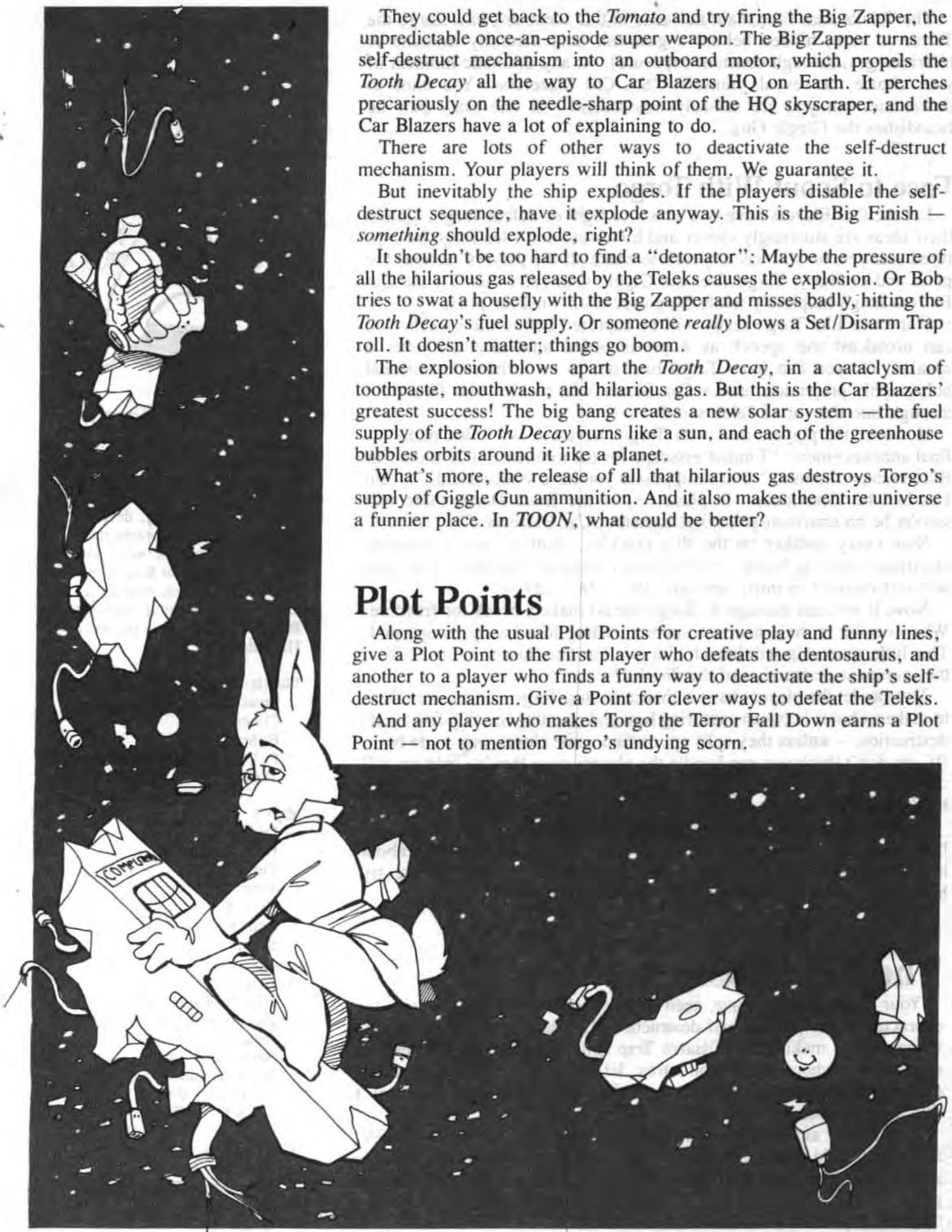
The explosion blows apart the *Tooth Decay*, in a cataclysm of toothpaste, mouthwash, and hilarious gas. But this is the Car Blazers' greatest success! The big bang creates a new solar system — the fuel supply of the *Tooth Decay* burns like a sun, and each of the greenhouse bubbles orbits around it like a planet.

What's more, the release of all that hilarious 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 a player who finds a funny way to deactivate the ship's self-destruct mechanism. Give a Point for clever ways to defeat the Teleks.

And any player who makes Torgo the Terror Fall Down earns a Plot Point — not to mention Torgo's undying scorn.



Failed Hypnosis Roll Table

When a character fails a Hypnosis roll 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 chart 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 Super-hero
- 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 (*TOON Silly Stuff*)
- 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

IMPOSSIBLE!

They said it couldn't be done. They said we couldn't make *TOON* even funnier than it already was.

Well, just look at all the fun stuff you'll find in the pages of *Son of TOON*:

- **New rules:**

One-Shot Shticks, for those emergency situations that come up in every *TOON* game
Gizmos, so you'll always have just the right dangerous object on hand
Signs, to warn other characters of the danger you're about to put them in

- **New shticks:** Invisibility, Coat of Arms, Stretching, and the totally gnarly Cosmic Shift!

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They said we couldn't make *TOON* funnier . . .

They were wrong!

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