

THE TROPHY CASE

PULP FICTION * GAMES * COMIC BOOKS

FALL 2010

Single Copy 0¢

Vol. 1, No. 1

WHAT'S GOING ON HERE?

THE TROPHY CASE is the newsletter of Games by Scott Casper, which will (naturally) be used to carry advertisements for all of Scott Casper's product line. However, it will do a lot more than that. Each issue will contain as many news items and features as I can provide. This being my first issue, almost all of the features pertain to my product line. If I receive submissions for future issues which deal with other things I will certainly include them, for this newsletter will try to cover as much as possible. Getting back to what is at hand, here is the format planned for each issue:

Regular columns will include H&H FAN CLUB, MOBSTER SPOTLIGHT (featuring a new Hideouts & Hoodlums mobster), HISTORY CORNER, THE ARMORY (featuring Hideouts & Hoodlums trophies), GAMES BY SCOTT CASPER NEWS, and the COMIC BOOK WORLD of news and brief reviews. Material available will always determine how many of each of the regular columns will be in any given issue, but I will always try to get the majority into each issue.

There will be one or two features in each issue also. Whether I include one or two depends mainly on what is available, for the basic size of this zine is easily expanded. In fact, the "stuffer" for this issue is a test version of a set of rules for SOLO HIDEOUT ADVENTURES which I thought you'd enjoy.

In the future I will probably increase both the size and frequency of THE TROPHY CASE, but in order to get into the swing of things, I thought I should start slowly.

If you enjoy this issue and want to help, there are two things you can do. One is to tell your friends about it. The other is to send in any brief items that you have - news, articles, or material for the regular columns. You may have also noticed that this introduction is almost a word-for-word citation from the introduction of TSR's first issue of THE STRATEGIC REVIEW. It is certainly my intent to mimic the style of that earlier newsletter as closely as possible, while still offering original content. But when contributing to THE TROPHY CASE, do not feel obligated to do the same. If contributions take a different turn, we might well wind up with a substantially different newsletter on our hands and that is certainly not a bad thing.

Thanks! I hope that you thoroughly enjoy this and every issue of THE TROPHY CASE.

PUBLISHER'S STATEMENT

THE TROPHY CASE is published quarterly by Games by Scott Casper, 6300 Church Road, Apt. 112C, Hanover Park, IL. 60133. Paper copy distribution is available by subscription at the rate of \$4.00 per four issues. Electronic copy of every issue, however, will be available for free online. At least initially, mailed paper copy will only be available in the U.S. and payments must be made by check. All material posted herein becomes the exclusive property of the publisher unless arrangements to the contrary are made.

Unsolicited material cannot be returned unless accompanied by a stamped return envelope, and no responsibility for such material can be assumed by the publisher in any event. All rights on the entire contents of this publication are reserved, and nothing may be reprinted in whole or in part without written permission of the publisher. Copyright 2010 by Games by Scott Casper

Editor - Scott Casper

Assistant Editor - TBA?

Change of Address should be sent as soon as possible, and in any event not less than two weeks prior to the first day of April, July, October and January, as applicable.

INTRODUCING THE H&H FAN CLUB!

The Web savvy will already be aware of the fan clubs double-existence, both as a Yahoo! Group and a Google Group. The groups offer some special privileges to the attentive H&H fan, such as the ability to see sneak peeks at upcoming H&H products, to offer direct feedback on H&H products in production, and the ability to observe the visual aids of or participate in the polls for the official ongoing online H&H campaign.

By the time this newsletter sees print, the Yahoo!Group will have two polls on it. The first was to determine which published characters should guest-star in the campaign. Perhaps not surprisingly, given the heavy preference of H&H's early fans, the pulp heroes of the '30s fared better in the poll than any comic book heroes. Sadly, the front-runner pulp heroes are not in the public domain, so there will be no follow-up articles about them.

The second poll, still ongoing at the time of publication, is a follow-up to an earlier, informal inquiry among the players as to which the first five campaign scenarios was their favorite. It is too early, at the time of my writing this, to say which will win, though "Escape from the 8's Lair" did best in

the pre-poll inquiry.

GAMES BY SCOTT CASPER NEWS

The following products are currently available for sale on drivethrurpg.com:

Book I: Men and Supermen

Book II: Mobsters and Trophies

Book III: Underworld and Metropolis Adventures

Reference Sheets

Supplement I: National

The three core rule ebooks are \$2 each, the sheets are free, and the supplement is \$2.50 - a total of over 250 pages of material for just \$8.50!

Soon, Supplement II: All-American will also be available for sale. This ebook will include two new classes, the Speedster and the Villain, and the first published scenario for H&H (coincidentally the first scenario from the official online campaign), "Temple of the Rooster God".

More supplements will be forthcoming in the same format. Watch for announcements!

MOBSTER SPOTLIGHT

EVIL EYES

Armor Class: 5 [14]
Hit Dice: 7+3
Attacks: 1d3 tentacles (1d10)
Special: see below
Move: 180 (flight)
HDE/XP: 12/2000

While floating eyes observe the world of man to watch justice being meted, evil eyes are there to kill people so they can watch them die. An evil eye appears to be a giant human eyeball floating in a mass of slimy, gray tentacles up to 7 ft. long. Like floating eyes, evil eyes are never surprised and can communicate telepathically, but there the similarities end.

When encountered, an evil eye will attempt to grab and constrict up to three people in its tentacles at a time. A constricted foe can be freed by a Superhero wrecking things vs. cars, a Magic-User magically compelling the eye with a spell such as Charm Mobster, or another class of 9th level or higher. Once per turn, the evil eye can turn one of its victims to face into the eye. It is impossible to resist looking into the eye and it can be seen even if the victim closes his eyes. The effect of looking into the eye is based on the Intelligence score of the victim, as follows:

INT	Save against
3-5	Death
6-9	Feeble mindedness (as per the Feeblemind spell)
10-12	Madness for 2d6 weeks
13-14	Comatose for 1d6 days
15-16	Paralyzed for 1d4 hours
17	Stunned and unable to act for 1d6 turns
18	Confused (as per the Confusion spell) for 1d4 turns

The save is further modified by Alignment, with Lawfuls saving at +1 and Chaotics saving at -1. A Magic-User with an active divination spell cast on him receives a +4 bonus to save and the mental feedback forces the evil eye to save against magic or be stunned for 1d3 turns.

A Hero driven mad by an evil eye will be terrified to ever be stared at - anyone spending a whole turn looking at the Hero must make a morale save or flee for 1 whole turn.

The evil eye is content just to know its victims fail to pass this test, it does not need to observe the effects. So it will still be trying to kill the victims, even if unconscious in the eye's grasp. This would count as a deathtrap and can be lethal for Heroes.

As if that were not bad enough, evil eyes are also resistant to magic. The spells of 1st-level casters do not affect them, and against higher-level casters they are 50% immune to all spells (before saving throws).

COMIC BOOK WORLD

THE GOLDEN AGE FLASH ARCHIVES, Vol. 1: By 1940, the branch of DC Comics known as National was a sales powerhouse thanks to Superman and Batman. Because of their successes, National began to take both their characters and their adventures seriously. Their sister company, All-American was just getting started in the superhero business, debuting two superheroes at once in Flash Comics.

The Flash was different from Superman in that he was a specialist with only one superpower, but he also had a lighter touch than the Man of Steel. The stories are as simple as Superman's stories, with nothing the hero does having lasting consequences (whether Jay Garrick, the Flash, conceals his true identity or not does not seem to matter), but the Flash's stories have even more of a cartooniness to them than Superman's. We are not meant to marvel at the Flash's power as we are meant to with Superman, since most of the time he is invisible to the reader anyway, but to smile at the running visual gags his powers allow. These gags become part of the tropes of the series. Instead of mentioning them each time, I will instead keep a running tally of tropes encountered through the volume.

Flash Comics #1 (Jan. 1940), the Flash's origin story, is probably the most-reprinted Flash story ever so I will not belabor the details of the origin story here. For a Golden Age comic book, the idea of hard water fumes enhancing one's reflexes to the point where he can run hundreds of miles per hour is relatively hard science. I have tried to research what possible real world science author Gardner Fox had in mind when he came up with this notion and the closest I could come up with was the following theory: a magnesium deficiency in the body can cause hyperactive reflexes and, I assume, doctors may have treated this at one time by making people drink hard water, which contains safe to drink amounts of magnesium - but this would make reflexes less hyperactive, not more. Perhaps Fox just remembered his facts wrong.

The villains, The Faultless Four, are an odd bunch. Their leader, Sieur Satan, is a hunchback who looks like a cast-off Dick Tracy villain. The fact that all four men appear to be European is not surprising, given the xenophobic zeitgeist in

America at the time, but what is surprising in hindsight is that most of them appear to be French, when within the next two years the French will be seen much more sympathetically by Americans and German and Italians will become the *de facto* European villains.

There is an interesting detail about how Duriel uses mirrored rooms to drive his prisoners mad that is a throwaway detail here, but Gardner Fox is not much interested in that notion yet (he will, years later, when the Mirror Master debuts). Rather, the detail that most seems to interest Fox is the Flash's trick of catching bullets in mid-air. He performs that trick three times, accompanied by a caption explaining it the first time, and a full panel of text explaining it the second time. Although this seems surely to be the trope that will most define the Flash (and will eventually be seen more often), this ability seems quickly abandoned after the 2nd issue in favor of the Flash's ability to make himself appear to be invisible because of how fast he's moving.

No. of times unseen to date: 3 (twice thought to be a ghost)

No. of bald bad guys to date: 1

Flash Comics #2 (Feb. 1940): This story establishes that the Flash's girlfriend, Joan Williams, will remain an important character and at least as effective a partner in crime fighting as Lois Lane is for Superman. Here, Joan introduces the Flash to the showgirl in trouble, deduces the identity of the killer without Flash's help, finds out where the killer is hiding and even (intentionally or not is unclear) leaves a clue for Flash to find and follow her.

Fox again experiments with other tropes that he will quickly abandon, this time the notion of the Flash leaving little lighting bolts as calling cards or even weapons.

The best sight gags include the Flash both disarming and undressing an assassin in the theater and the woman in the theater who has to hold her dress down as Flash goes whizzing past. It is odd, though, how quickly this will become an ongoing theme.

No. of times unseen to date: 5

No. of bald bad guys to date: 2

No. of men undressed to date: 1

Flash Comics #3 (Mar. 1940): Here Gardner Fox uses a familiar literary trope of making the danger personal for the hero's supporting cast when Joan's father is framed by crooked journalists. The father is a retired Army major, following another genre trope that, if you introduce a new character, he or she needs to be a useful contact for the hero.

It is also significant that the villains are journalists. Traditionally, journalists have a good reputation in comic books, perhaps out of respect for Clark and Lois or perhaps because so many comic book pros longed to work in newspapers.

Again the Flash uses the tactic of undressing a foe to demoralize him (forcing a morale save?), but this time adding the threat of being abandoned, pants-less, on the roof of the Empire State Building to force a confession.

Flash's adventures often continue well past the point where other heroes would have identified the villains, beaten them up, and left them for the police to sort out. For one thing, Flash almost never uses violence. He tricks his villains into surrendering and makes sure he has enough evidence

on them to convict. In this adventure, after forcing a confession from the crooked journalist, he then forces the journalist to work with him to bring down the big boss' organization from the inside.

A cab driver identifies the Flash as running at 60 MPH.

No. of times unseen to date: 9

No. of bald bad guys to date: 3

No. of men undressed to date: 2

(To be continued)

THE ARMORY

This time, this column will offer some clarifications on firearms in H&H. The equipment list in Book I: Men and Supermen lists six different firearms. Those weapons were chosen to offer the widest range of options, without considering how common those weapons were circa 1939. Also, in that book, the difference between these weapons was negligible and any naming of weapons was only flavor text. This is not so anymore if the expanded weapon damage chart is used from Supplement I: National.

The price for the Browning 9mm should also apply to the Browning .45 caliber automatic, the standard issue firearm of the U.S. Army. Having been so since 1917, there could be plenty of .45 Brownings lying around old hideouts. The .45 Browning has a clip that holds 7 bullets and feeds into the bottom of the handle. It counts as a High-Powered revolver, doing 1d12 damage.

Perhaps the most common firearm Heroes will encounter is the .38 caliber Colt. The official firearm of most U.S. police officers, the Colt was also used by the Army and had been around since 1927. It has a six-round revolving chamber and does 1d10 damage. The .45 Colt, most associated with Westerns, had been around even longer and should do 1d12 damage.

Smith & Wesson is represented on the equipment list by the .40 caliber semi-automatic, but Heroes are really more likely to encounter either the .357 caliber Magnum or the .38 Police revolver, both from S&W. The .38 and the .357 were both gaining popularity with police departments, though not enough to supplant the Colt. The .38 caliber does not qualify as a semi-automatic and does 1d10 damage. The Magnum should do 1d12 damage.

Of the two rifles on the equipment list, the Winchester .22 caliber semi-automatic rifle was a common military weapon going back to 1903. Some older versions of the Winchester only held four rounds, while the current version can hold a magazine of 14 bullets.

The Browning .30 caliber automatic rifle was a relatively newer military weapon, dating back to 1918. It held a clip of 20 rounds.

Since an automatic weapon can easily fire its entire magazine in one turn of combat, yet the shooter is only allowed up to two legitimate chances to hit, the likelihood of bullets going wasted during combat, as well as the difficulty of tracking ammunition, is high. The Editor is encouraged to roll a secret 1d6 for each firearm at the beginning of combat, with that roll being the number of turns the weapon can fire before running out of ammo. The players do not need to be

informed of this number, though they should be informed if this rule is being used.

Lastly, the ranges listed for pistols and rifles in Book I: Men and Supermen are admittedly fairly arbitrary. In researching, I saw such discrepancies among range descriptions that I went with average numbers between them. In this spirit, the Editor may feel free to be equally arbitrary. In the hands of an expert sniper, it might make sense to push ranges even further. In a lighter toned campaign, to make missile attacks less deadly, it might help to divide ranges in half.

HISTORY CORNER

The following is from Global Logistics and Strategy, 1940-1943, by Richard M. Leighton and Robert W. Coakley. Published as part of the U.S. Army in World War II series by the Office of the Chief of Military History, U.S. Army in 1955, this is a public domain government document.

"The Peacetime Logistical Establishment

"In the late summer of 1939, on the eve of the European war, the U.S. Army had a total active strength of 190,690 men (almost 20,000 under its authorized strength), of whom less than 50,000 were stationed outside the continental United States. These Regular forces could be augmented in an emergency by the partially trained National Guard (about 200,000) and an Officers' Reserve Corps of about 110,000. The Army was largely an infantry-artillery army, the Air Corps numbering only 25,722 and the organized armored units only about 1,400. Forces overseas were mainly in five garrisons - Hawaii (21,500), Panama Canal (13,500), Philippines (10,900), Puerto Rico (900), and Alaska (400). In the United States there were, on paper, four field armies, which were responsible for training the field forces and serving as a framework for mobilization. Actually these armies had no staffs and contained only four organized and seven partially organized divisions, all, of course, far below war strength.

"The level of equipment was even lower. At the end of 1939 the Air Corps had only 1,800 planes on hand, of which a handful were of modern types. Many of the ground army's weapons were of ancient vintage, some - such as the Springfield rifle, the 75-mm. gun, and the 3-inch antiaircraft gun - inherited from World War I. Most of these were to be replaced by modern weapons - notably the Garand semiautomatic rifle (M1) and the high-speed 105-mm. howitzer - when production permitted. Comparatively large stocks of the older weapons were on hand, more than enough to outfit the one-million-man army ... that full mobilization was expected to be put in the field - for example, over 2,500,000 bolt-action rifles, 113,000 machine guns, and almost 9,000 field artillery pieces. But there were no modern tanks capable of meeting on equal terms those unleashed by the German Wehrmacht in Poland in September. Of the 329 tanks available, most were light. There were only 438 antiaircraft guns, 93 mortars, and no aircraft cannon or rocket launchers. There were only limited quantities of ammunition, even for the obsolescent weapons. Scarcely more than token numbers of the new weapons were being produced - for example, only 4,000 Garand rifles and 30 light tanks per month. In short, the state of equipment was such that in late 1939 not even a single division could have been put in the field on short notice."

SPECIAL FEATURE: SOLO METROPOLIS ADVENTURES

Until now, the easiest way to play metropolis adventures was to have your Hero wander town, waiting for plot hook SCMs or wandering mobsters to randomly appear. But what about the narrative flow of a metropolis adventure? Ask no longer! The following is a "page-by-page" series of tables, inspired by actual pages from **Action Comics** that allow you to randomly design your own adventures.

The creative work will be filling in the gaps to make each piece of the story connect to the previous one. If you're stumped on how to make a roll work, simply roll again until one works for you. If the situation seems to call for a resolution not handled by the mechanics of the game, simply assign a 50/50 chance.

Page One: One day, your Hero is at:

1. anywhere, reminiscing about his origin.
2. the capital (state or federal), trying to force information out of a lobbyist.
3. at a mine.
4. a train crossing.
5. on the street outside your workplace.
6. work, before your boss.
7. work.
8. in juvenile court, watching a trial take place.
9. at a press conference with the chief of police.
10. an informant's house.

Page Two: While there, you:

1. break into the governor's (or other civic leader's) house/mansion (roll wandering mobster for butler's stats).
2. confront an immoral (50/50 chance of also being corrupt) businessman (guarded by random mobsters).
3. need to rescue 2d4+1 unconscious workers from poison gas (save vs. poison or unconscious each turn).
4. need to reach a car stalled on the tracks before a train hits it (compare Moves or roll initiative).
5. get a lead from a contact.
6. meet someone claiming to be your personal manager in your hero identity.
7. meet a circus manager, down on his luck.
8. overhear a group of street urchins planning a clandestine meeting.
9. meet a police detective who instantly takes a dislike to you (optional combat for non-Lawful Heroes)
10. hear about corruption in a rural prison.

Page Three: To deal with the situation, you:

1. talk to the governor about a convicted killer you think is innocent.
2. follow a businessman onto a steamer bound for South America (taking the trip is optional).
3. have to unblock a cave-in.
4. disguise yourself to look like a local college football player.
5. go to the local newspaper office to get the real scoop.
6. agree to a later meeting with someone you know is a phony.
7. attend the traveling circus that has come into town.
8. follow some kids to a junk-shop to see what they do there.
9. talk to a coworker about her love life.
10. go to the office of your boss.

[1 in 6 chance of a wandering mobster at this point.]

Page Four: It's time to get into Hero work. You confront (with optional hostility):

1. a man reading the newspaper.
2. heavies hired by an immoral businessman to rough you up (roll random mobsters).
3. injured miners in a hospital.
4. a local college football player (1st level Fighter).
5. a speeding train (compare Moves).
6. a potential love interest, to convince her you're putty in her hands (add as Supporting Cast Member?).
7. the circus manager.
8. an underworld fence.
9. a woman who has a crush on you (or at least your Hero identity).
10. the superintendent of a corrupt prison.

[1 in 6 chance of a wandering mobster at this point.]

Page Five: Complicating matters, you

1. find a man beating his wife (use wandering mobster stats for husband).
2. have to save an immoral businessman from his own double-crossed henchmen (random mobsters).
3. have to crash a fancy dinner party being thrown by a rich businessman (1d3 random mobster guards).
4. infiltrate a college football locker room (surprise rolls?).
5. save a train from crashing when a bridge collapses.
6. have to convince a potential love interest to go on a date to a nightclub with you.
7. have to disarm someone who's mistaken you for a robber without harming him.
8. a half-pint you were hoping to rehabilitate is about to be caught by 1d3 police officers (1st-level Fighters).
9. hear that a man is about to jump off a building and commit suicide.
10. you have to convince everyone you're a coward in order to lull a bad guy into a false sense of security.

[1 in 6 chance of a wandering mobster at this point.]

Page Six: To find out what you need to do at this point, you

1. convince a coworker to go on a date to a nightclub with you.
2. enlist in a random country's army.
3. have to get invited into a fancy dinner party.
4. get into a fight with 1d3 local college football players (1st-level Fighters).
5. try to stop a dam from breaking.
6. have to listen to a nightclub singer sing a new song about your heroic alter ego.
7. agree to be the star attraction of a circus.
8. have to liberate 1d3 half-pints from a patron-wagon manned by two police officers (1st-level Fighters).
9. have to race across town to save someone from jumping off a building.
10. will have to get a camera to take pictures for evidence.

[1 in 6 chance of a wandering mobster at this point.]

Page Seven: Once you've done that, you can

1. get involved when a (random) mobster threatens a woman at a nightclub.
2. sneak into a meeting between generals of a foreign country to gather more information.
3. lead a bunch of rich party-goers from their party to a surprise location.
4. run out on a college football field during practice to try out

for the team (attack rolls determine no. of caught passes).

5. save a passenger from a car stalled in the path of a flood.
6. try to resist the knockout drops your date just put in your glass (save vs. poison).
7. see your picture in the newspaper.
8. stop 1d3 >1 HDE hoodlums from trying to break into a home and rob it.
9. catch someone falling off a building (attack roll, but may take half his falling damage).
10. get yourself arrested so you can meet a corrupt prison warden.

[1 in 6 chance of another wandering mobster encounter at this point.]

Page Eight: Before you can finish that goal, you must

1. stop 1d4 (random) mobsters from abducting a woman.
2. find a spy who has framed someone you know (chance to find per page as if searching for secret doors).
3. collapse a mine entrance.
4. run out on a college football field during practice to try out for the team (4 defensive tackles make attack rolls to grapple, on a hit add their weight to your Encumbrance).
5. create an avalanche to divert a flood from a town.
6. tail a reporter to a private meeting.
7. swing from one side of a circus tent to the other on a trapeze (attack roll, but there's also a safety net).
8. save 1d4 half-pints from a random mobster.
9. stop to eavesdrop on a police detective talking to an informant.
10. show off how fast you can do the hard labor in a prison camp (6 dmg/turn is fast).

[1 in 6 chance of another wandering mobster encounter at this point.]

Page Nine: Complicated by

1. 1d4 random mobsters.
2. an innocent woman who needs to be saved from an execution (by a 4-man firing squad of 1st-2nd level Fighters if in a foreign country).
3. a crowd of 4-6 people who need to be calmed down.
4. stopping for coffee.
5. a potential love interest, and a chance to make her fall madly in love with you.
6. performing up to 3 stunts for the crowd at a circus.
7. a fight between 1d5 random mobsters and 1d2 mobsters of the next higher HDE.
8. having to change clothes (from civilian clothes to heroic regalia, or vice versa).
9. having to escape from a prison (only 1d2 guards of 1st-2nd level at the wall).
10. a con man who thinks you have \$1 million in oil stocks he wants to buy.

[1 in 6 chance of another wandering mobster encounter at this point.]

Page Ten: Which will require you to

1. take a train ride to the capital (state or federal).
2. save 1d3 men from being tortured (by 1d3 mobsters or an official inquisitor in a developing country).
3. convince a crowd of 4-6 to fight amongst themselves.
4. follow 1d3 kidnappers from a football player's apartment.
5. arrive in time to try and save a person tossed out a window.

6. lift the heaviest thing you can to impress a crowd.
7. perform a stunt to scare 1d5 >1 HDE mobsters out of a life of crime (morale save).
8. run into one of your SCMs.

[1 in 6 chance of another wandering mobster encounter at this point.]

Page Eleven: Which allows you to

1. listen for evidence when a senator and a lobbyist have a clandestine meeting (listen roll).
2. fight back when a single-prop fighter plane pilot starts shooting at you with a machine gun.
3. convince people trapped in a mine to dig their way out.
4. confront a corrupt football coach and tell him to resign or you'll expose him.
5. chase 1d3 random mobsters trying to flee from the scene.
6. try to return an escaped lion to its cage.
7. recruit help warning all the people living in a slum to leave.
8. be caught in a room where everyone is being searched by 1d2 police officers of 1st-3rd level.

[1 in 6 chance of another wandering mobster encounter at this point.]

Page Twelve: Wrapping things up, you

1. try to abduct a corrupt lobbyist/businessman (grapple attack?).
2. try to abduct 1d2 army officers (2nd-7th level Fighters) from another country/other countries.
3. listen to a rich man tell how he learned his lesson about morality.
4. knock down 1d4 players on a college football field during a game (at least one of whom has a concealed knife).
5. need to capture 1d3 random mobsters who have been passing themselves off as you and your colleagues.
6. need to capture 1d3 random mobsters who have been sabotaging the circus.
7. destroy as much as an abandoned slum as you can before the National Guard arrives.
8. have to give a corrupt prison superintendent a taste of his the conditions at his own prison.



[1 in 6 chance of another wandering mobster encounter at this point.]

Page Thirteen: Finally, the adventure is over once you

1. jump from one building to another while carrying a prisoner.
2. convince two army commanders from neighboring countries to embrace peace.
3. tear down a barrier blocking the entrance to a mine.
4. see to it a college football player is reunited with his girlfriend.
5. coerce mobsters to rat on each other in front of police.
6. stop 1d2 mobsters from killing one of your SCMs.
7. trick the Army Air Corps into bombing abandoned slums in order to kill you.
8. see a police detective humiliated when he fails to bring you under arrest as he promised he would.

So, as a sample of how this works, I will pretend to be playing a solo game with my 1st-level Magic-User, Gandor the Great. For page one, I roll an 8, so he's in juvenile court watching a trial take place. Why? I'll say one of the defendants came for his autograph after a magic show once. For page two, I roll a 2, so while there Gandor recognizes an immoral (but I did not roll corrupt) businessman. His guard that I rolled randomly was a caveman, which doesn't make sense so I discard it. Why is the businessman there? I say Gandor suspects the man is behind the kids being in court, as the case against them seems circumstantial at best.

For page three, I roll a 1, so Gandor deals with this by talking to the governor about a convicted killer he thinks is innocent. This certainly makes the kid's crime more serious! However, since a child offender would never get the chair, I'll say Gandor follows the judge home and talks to him about the case. I rolled a 1 for a wandering mobster complication (no fooling!), so someone else wants to see the judge for less pure motives. I roll up 4 giant vampire bats. They attack the judge before he goes into his home! Luckily, Gandor puts the bats to sleep before they can do much harm.

For page four, I roll a 5, so Gandor must confront a speeding train. Why? I say it's because the judge reveals that the businessman Gandor recognized had information about the case that the judge had to rule was inadmissible, but Gandor then learns that the man is skipping town on the train. Luckily, Gandor's roadster can keep pace with the train.

For page five, I roll a 10, so Gandor has to convince everyone he's a coward in order to lull a bad guy into a false sense of security. Why? I say the businessman acts like a tough guy when Gandor confronts him and Gandor pretends to back down, scared, hoping the businessman will reveal more this way.

For page six, I roll a 6, Gandor has to listen to a nightclub singer sing a new song about his heroic alter ego. I say that the businessman likes intimidating others so much that he invites Gandor to a nightclub, where the singer performs a song about magicians in general.

For page seven, I roll a 3, so Gandor has to lead a group of rich party-goers to a surprise location. Why? I say that, unable to separate the businessman from his friends at the nightclub, Gandor invites all of them somewhere. Where? I wait until the next roll to decide. Page eight's roll is 5, or create an avalanche to divert a flood from a town. That makes no sense to the story so far, so I discard it, but keep the dam location. Gandor leads the drunken revelers to the dam outside of town, promising a neat surprise.

For page nine, I roll a 7, so Gandor has to intercede in a fight between rival mobsters. Where did the rival mobsters come from? I say they were the businessman's friends from the nightclub. I roll they are 4 brigands and 2 giant (small version) centipedes. How does that make sense? Gandor was immediately suspicious of the friends because of their rough, un-businesslike ways. Not sure if he could take them all in a fair fight, he lured them out to the dam, knowing they were having trouble with giant bugs out there. Gandor lets the centipedes soften up the brigands for a few turns before finishing them off.

For page ten, I roll a 5, so Gandor arrives in time to save a person about to be tossed out a window. Huh? I say that the last of the brigands confesses that they're holding the

businessman's son hostage in a building back in town. Gandor races there as the last of the brigands are about to ditch the living evidence out the window. Had I not rolled a wandering encounter at this point, I would have said that the brigands flee before Gandor arrives so there's no fight, but I did roll a 1 again finally for another complication. It's another giant vampire bat (no fooling!). Okay, at this point I say the brigands have somehow been training giant vampire bats and left this one to finish off their prisoner. The kid wasn't about to be thrown out the window, he was trying to jump out the window to escape from the bat. Gandor drives off the bat and saves the boy.

For page eleven, I roll a 5 again, so Gandor has to chase 1d3 mobsters trying to flee the scene. Perfect! These are the bat trainers! I roll 3 corrupt politicians. Ah, so the conspiracy was to hold the man's son so the businessman would not testify and save the boy framed for murder! Or at least that's what I make up. Gandor puts the politicians to sleep before they can summon police.

For page twelve, I roll a 4, so Gandor wraps things up by...charging onto a football field and attacking players? I say that the politicians revealed that a player at the game, one of their sons, was the real killer. Gandor tackles him at the game to keep the son from learning about his father's capture after the game and skipping town.

To wrap things up, I roll an 8 for page thirteen. It's see a police detective humiliated, but unless there's a previous subplot for this character involving a police detective foil, I decide to skip introducing this so late into the story, rather, I have Gandor bring his prisoners back before the judge, who rules the framed boy is innocent. Gandor nets xp for the bats, the brigands, the politicians, and the good deed of saving the boy. Gandor can roll to see if he can add the judge and the innocent boy as Supporting Cast Members. I can even go back and roll to see if the brigands or politicians had any trophies Gandor can claim.

MAPPING IT OUT

To a good extent, this issue and all future issues are already mapped out based on a certain preexisting model, but none of it, save this one particular issue, is definite. Feedback and, more importantly, reader contributions, will also help shape the future of this newsletter. The content of this newsletter, in turn, will also wind up shaping the future of the HIDEOUTS & HOODLUMS game.

The plan, until reader demand forces deviation, is to slowly explore the Golden Age of Comics. The core rulebooks were written to represent the state of comic books circa 1939. The first two supplements update the rules through 1940. Unlike other games and supplements for the Golden Age, H&H can be played entirely before or without WWII, with the War entirely optional.

With that in mind, the following types of articles would all be welcome: rule additions, variations, and expansions; campaign reports; new mobsters or trophies; in-game organizations; and reviews of related game books, comic books, or history books.

HIDEOUTS & HOODLUMS

By Scott Casper (after Gary Gygax & Rob Kuntz)

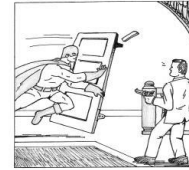
Illustrations by Scott Casper (Flame, Clock, "The Chimer", FDR & Friends), Martin Fishback (Cot), Will Eisner (Black X), Jim Mooney (Flash Lightning), Jack Cole (Mandrill), George Mandel (Thesson), Henry Fleisher (Toku), unknown (Duke O'Dowd), Lou Fine (Sulf-Mon)

Copyright 2010 (op. # written in 1975)



And don't forget to
buy your copy of
Supplement I: National!

Supplement One: National



Games by Scott Casper
6300 Church Rd., Apt. 112-C
Hanover Park, IL. 60133