

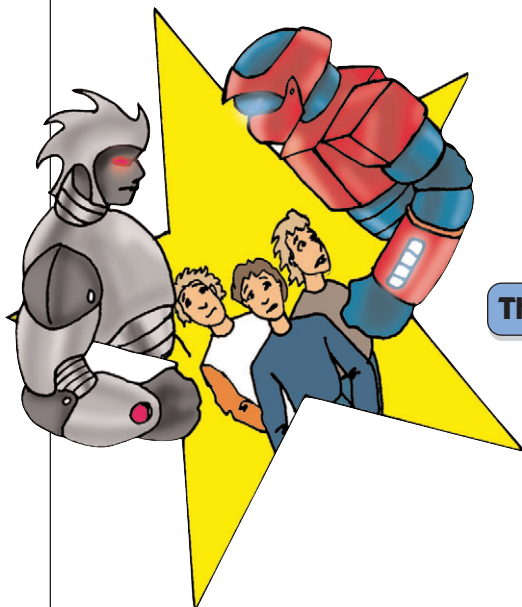
CARTOON ACTION ★ HOUR ★



Defenders of Aqua City 8:00 a.m.



My Alien Brother 8:30 a.m.



The Transbots 9:00 a.m.



Warriors of the Cosmos 9:30 a.m.

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DEDICATION

Cartoon Action Hour is dedicated to my grandfather, Johnnie "Bup" Miller, who encouraged me to always follow my dreams no matter how much people scoffed at them. He was an inspiration, a role model and most importantly, a friend. Without his support, I never would've written this book. And no one....no one...was more fun to watch my favorite cartoons with. I love you, Bup. Rest in peace.

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CHANNEL 1: Introduction

The Action is Back

Remember, if you will, back to those magical days of the 1980's, when Saturday morning and weekday afternoon cartoons offered kids of all ages a heaping dose of fun, excitement and action.

From huge sentient robots, to paramilitary strike forces, to post-apocalyptic barbarians ... and everything in between! The world of cartoons knew no bounds!

Well, guess what?

Those days have returned! With Cartoon Action Hour, you can re-live it all ... but this time, you're the star!

Cartoon Action Hour is the roleplaying game of '80's-style action cartoons. With this one book, you'll have everything you need to recreate your favorite cartoon show ... or even come up with your own series! It's up to you!

The game itself is powered by a system that is easy to learn and simple to play. The versatility of the system is absolute, making it possible to cover a multitude of different types of series with little effort on your behalf.

So, put your old underoos on, fix yourself a bowl of sweetened breakfast cereal and get ready for a fun-filled trip back to the days you thought would never return!

Time to Gear Up

While this book gives you nearly everything you need to get started, you'll also need a few basic supplies. Don't worry, there's major investments here, gang.

Pencils and Paper: 'Nuff said!

Dice: The ultimate randomizers! You'll just need a few 12-sided dice (often referred to as d12's)

Imagination: Chances are, if you were interested enough in this game to be reading it, you already have an abundant supply.

KARGORR SEZ

It's apparently my duty to pass on some information about gender and the use of words such as he, him, his and that manner of bilge. Supposedly, the use of the male pronoun herein has nothing to do with the obvious superiority of males over fe....

Uh oh.

Okay, let's rephrase that a bit, shall we? The blasted author has chosen to use the male pronoun throughout this tome for purposes of clarity and to avoid a bunch of clumsy "his/her" situations which would no doubt prove quite unsightly. So, if you don't like it.....tough!!



Crash Course in Roleplaying

The roleplaying game (RPG) is a game of imagination and cooperative storytelling. Everyone works together, within context of the rules, to create a satisfying story that will be remembered for many years to come.

How does it all work?

Rpg's are played by two or more people. One of them acts as the Game Master (GM), who interprets the rules and designs the episodes the characters will be taking part in. The rest of the participants are called players. Each player creates a player character to act as an alter-ego in the game world.

The game starts with the GM describing a particular scene or setting. The players then describe what their

CYNTHIA SEZ

To spice up the game a bit, I decided to use my Handy-Dandy Alternate Universe Transporter Doohickey (TM), travel to Cartoon World and find a cartoon character to add some insight. I was after a brave protagonist with fists of steel. Or perhaps a vile villain who craves nothing more than world domination.

Instead, I got stuck with Kargorr.

Kargorr is a down on his luck wanna-be conqueror who hasn't had a gig since Galactic Heroes was cancelled back in 1985 (after a dreadful six-episode run, no less). I couldn't help but feel sorry for him, so I convinced him to come back to our world and work for me.

Who knows—maybe he'll prove to be entertaining if nothing else. But, be prepared: he likes to shout the word, "Bah!" an awful lot. It tends to get annoying, but he works cheap.

characters will do. In turn, the GM tells them what the effects of their characters' actions are. If there is ever any doubt, the game rules come into play. Any characters the player characters meet up with are controlled by the GM. These are called non-player characters. Anytime, we say "character" (i.e., without "player" or "non-player" preceding it), we are referencing to both types.

This verbal interplay goes back and forth, creating an interactive story.

Things to Remember

Here are a few important notes about roleplaying games.

- ★ The GM is not out to beat the players. He's there to challenge them, sure, but it's not about killing off the player characters.
- ★ There are no "winners" or "losers" in an rpg. The goal is to create interesting and exciting stories. If you have fun, you're a winner.
- ★ Rpg's use no boards or playing pieces. All the action takes place in your mind.

Don't Touch That Dial

Unlike a novel or text book, you don't have to read this game from cover to cover. Feel free to skip around as you see fit. If you aren't planning on GMing, you can get by with reading only Channel 3 in its entirety. You can skim over Channel 2, gleaning just enough info to get started making your character. Channel 4 is also handy, but hardly mandatory.

If you plan on GMing, you should read most of the book, though not necessarily in any particular order. The GM must be pretty familiar with the rules of the game.

Lastly, if you are new to the roleplaying hobby, you should check out all of Channel 1 (the one you're reading now).

Channel 1: Introduction

This channel goes into detail to explain what the game is all about.

Channel 2: Characters

This channel is your one-stop source for creating characters.

Channel 3: The Rules

This channel teaches you all the core concepts behind the game system, as well as its various applications.

Channel 4: Combat

This channel deals with all things relating to beating the tar out of the bad guys (and vice versa)!

Channel 5: Game Mastering

This channel is the ultimate source for running Cartoon Action Hour. Setting up a series, capturing the flavor of the cartoons, and a lot more!

Channel 6: The Fall Schedule

A few ready-to-run series for you to use as well as numerous series seeds designed to kick-start your imagination

Appendix

Take a quick gander here to find an assortment of goodies—recommended cartoons, a character sheet and, well, just go check it out for yourself if you want to know all the details. You won't be sorry!

KARGORR SEZ



Bah! This whole role-playing thing is positively propostrous! How can anyone have fun while having to act like a do-gooder like my old arch nemesis, Bravesteel? It simply doesn't make sense! Rubbish!!

Ahem

Alright, alright, you doddling designer of ludicrous games....I'll calm down. I happen to be one of the greatest rulers in all the cosmos, yet I'm stooping so low as to assist with this horrendous tome! She should feel lucky that I'm doing her the favor! It's not every day that a divine conquerer such as myself graces someone's game, you know! Ingrate!

CHANNEL 2: Character

What is a Character?

A character is your alter-ego in the game world. It is the role that you play, hence the name “roleplaying game”. Materialistically speaking, a character is nothing more than a piece of paper with a bunch of writing on it. Game stats, scores, abilities—it’s all on that sheet of paper. In fact, everything you need in order to play that character is listed on the paper.

Everything except that vital breath of life that makes any fictional character interesting. That’s right, while the hard, cold statistics are all presented, it’s the way you portray the character that counts.

Unlike most other types of games, you get to create your own character in a roleplaying game. That’s what this channel deals with: understanding and designing a character.

Series Requirements

Before you can begin constructing your character, you should take a look at the Series Guide (given to you by the GM) to see if there are any requirements and limitations. Find out what the series is about and create the character to fit well within it. A mystical knight probably wouldn’t mesh with a series about secret agents, for example.

So, save yourself the time and effort of having to create and then scrap a square-peg-in-a-round-hole character. Get the skinny on what the GM will allow and disallow from the beginning. You’ll be glad you did.

*EXAMPLE: Brice is all set to make a character for a new series. He looks at the Series Guide prepared by the GM, Lisa, and finds that the series is called **The Outlaws of Skull Gulch**. The series takes place on another planet where it’s still very much like the Old West, except with a higher level of technology. The territory is ruled by Governor Plaxx who is the most crooked polecat the world has ever known. He placed all his weaselly friends in positions of power, thus making everything unjust ... including law enforcement. The PCs form a small band of outlaws who aim to enforce true justice and fight the cruel tyranny of Plaxx in the process.*

KARGORR SEZ

In her total incompetence, that blasted writer neglected to give the tagline for the greatest mastermind of them all—**me!** If you want something done correctly, you must inevitably do it yourself. And that’s precisely what I’ve done:

★ “Completely superior conquerer who is absolutely infallible, indestructible, cunning, ingenious, awesome and downright wicked, unlike any other in the history of our existence!”



Tagline

Now that your concept has been approved by the GM, you’ll need to write up a tagline.

The tagline is nothing more than a fancy way to say, “a single sentence that sums your character up.” By giving your character a tagline, people will be able to quickly get a grasp of what your character is all about.

Look at these examples of taglines that describe existing cartoon characters.

- ★ “Adventurous kid with a knack for finding trouble”
- ★ “Hooded despot who runs his terrorist organization with an iron fist”
- ★ “Short-Tempered barbarian”

CLASSIC ARCHETYPES

The retro-toons were chock full of what I like to call “character archetypes”. Many characters fit these molds, while still maintaining their own individuality and uniqueness. Here’s a smattering of these archetypes for you to use as inspiration;

★ **The Leader:** This character was traditionally the most level-headed of all the heroes. He knew how to accomplish whatever the group needed to accomplish. He was often portrayed as the straight man.

★ **The Brute:** This guy provided the muscle. While there was an endless variety of brutes in the cartoons, many of them were either daft or big teddy bear types.

★ **The Renegade:** This character always did things his own way, often disregarding the concerns of others. He was something of a maverick. More often than not, the renegade was the youngest of the heroes and dressed or wore his hair a bit ... differently.

- ★ "American-Indian lawman of the 24th century"
- ★ "Skeletal sorcerer whose evil knows no bounds"
- ★ "Phantomlike super hero who fights for justice in the cosmos"

EXAMPLE: Brice decides that his character will be an "Ex-marshal who vows to restore order to Skull Gulch."

Name

The types of names will vary from setting to setting, though you'll be hard-pressed to find a cartoon character with a bland one. Even "normal" names are laced with dramatic implications: Jason Steel, Jazz Malone, Kyle Starr, Bart Brimstone and so forth.

Other cartoons skipped real names altogether, going for code-names and such: Steel-Jaw, Tuff Stuff, Lazer-Burn, Stonewall, etc.

As long as the name "says" something about your character, then you can't go wrong!

EXAMPLE: Brice wants a name that will immediately indicate his heroic nature, yet at the same time has an Old West feel. In the end, he chooses Austin Sterling.

Personality

This represents his overall outlook and the way he generally behaves. Many factors can play into this. Below, you'll find a brief list of these factors. The list isn't exhaustive, however. Just pick a few of them and jot down a few notes about them on your character sheet.

- ★ Beliefs
- ★ Ambitions
- ★ Fears
- ★ Dislikes
- ★ Likes
- ★ Quirks
- ★ Codes of Conduct

By making your character rich in personality, he'll be a far more intriguing and interesting role for you to play. No one likes a cardboard cutout character, in the cartoons or in a roleplaying game.

So, jump in and give it everything you've got!

EXAMPLE: Brice writes, "Austin Sterling is an unselfish man whose heroism has become legendary on Skull Gulch. While he's generally rather serious, Austin definitely has a slight ornery side. It just doesn't show all that often. Even still, he remains likeable, especially with members of the fairer sex, who seem to find him irresistible."

Background

Your character didn't just begin life at the age he is when the game begins. That's just not plausible. Give him some depth by inventing an entertaining back story for him.

You can get far-fetched with it, too (within the context of the series). Hey, this is the world of cartoons, where anything and everything is possible. If the background is a bit corny or improbable, then

CLASSIC ARCHETYPES

- ★ **The Martial Artist:** This is the character who could wax the bad guys with his bare in most situations. Ninjas often filled this role and were nearly always introspective and spiritual.
- ★ **The Veteran:** This character was the grizzled old guy with lots of experience under his belt. Quick to grumble about the brash actions of the younger heroes, he always tried to give others advice based on his knowledge.
- ★ **The Casanova:** Smooth talking and handsome, this character could charm the pants off of anyone. He was typically easy-going and had a half-smile when using his wiles.
- ★ **The Brainiac:** While he didn't possess any substantial physical abilities, this character used his intelligence to make himself useful to the others. He was often the wizard, the computer expert or the strategist.

all the better! It fits right into the genre.

Of course, you needn't flesh out the character's past entirely. Feel free to leave room for further development as the series progresses.

EXAMPLE: Brice writes, "Austin was raised in a family of law enforcers. His mother was a respected Marshal before she mysteriously disappeared and his grandfather (who suffered the same fate) was a Marshal as well. It could be said that it's in his blood. Austin served as Marshal for several years and became legendary in this capacity. But, when Governor Plaxx seized power, Thadeus P. Gloom was appointed as Marshal and Austin was fired! Upon seeing the evil of how Plaxx ran things, Austin formed a small band of justice-minded folks and has set out to remove Plaxx from office ... no matter what!"

Appearance

The visual aspect of a character is as important as his personality, background and name. It's all about style! Below, you'll find a list of

things to consider when devising your character's looks.

- ★ Race (human, robot, alien, etc.)
- ★ Skin Color (especially if the character is non-human)
- ★ Eye Color
- ★ Height
- ★ Weight
- ★ Costume/Clothes
- ★ Distinctive Features (scars, tattoos, etc.)

EXAMPLE: Brice writes, "Austin is a handsome man with a jaw seemingly made of granite. His black hair and dark eyes gives him an enigmatic look, while his muscular body implies his ability to go toe to toe with practically anyone. Austin wears black pants, dark brown cowboy boots, a slate-gray shirt and black vest. His ensemble is finished off with his custom black cowboy hat."

FEMALE CHARACTERS

Cynthia Sez: Many of the retro-toons (though certainly not all of them) had a noticeable shortage of female characters. The reason was that most cartoons were created to sell the associated line of action figures. And at the time, female action figures were "peg warmers" (i.e., they didn't exactly fly off the toy store shelves). So, naturally, the toy companies made fewer female characters, which spilled over into the cartoons.

However, in Cartoon Action Hour, we have no such restrictions. We aren't trying to sell a line of toys, so you can go wild with creating female characters.

Kargorr Sez: Bah! Women are mere fodder to me! Too weak to be useful on the battlefield and too doddling to have a conversation with. Women are good for two things ... cooking me a nice, juicy Graggle steak and ...

Cynthia Sez: Don't finish that sentence, Kargorr!!!



Character Points

To create your character, you'll be given a certain number of Character Points (CPs). The exact amount will vary from series to series. Obviously, a series that deals with thirty foot tall robots will grant you more CPs than one geared toward ghostchasing freelancers. You'll need to find out from the GM how many CPs you get.

This will typically be between 60 and 100 points, but don't take that for granted. Ask before you waste your time with assumptions.

CLASSIC ARCHETYPES

★ **The Cowboy:** Complete with a thick southern drawl and usually a stetson hat, the cowboy was usually portrayed as the classic "good ol' boy". His specialties varied wildly, from pilots to fist fighters, but he nearly always spouted off country-fried bits of down-home wisdom like, "This is gonna get hotter than a pig tap-dancin' on a bar-b-que grill!".

★ **The Grease Monkey:** Gearheads. Mechanics. Fixers. Whatever you want to call them, nearly every series had one. These folks would rather spend their time under a hover-car or a planetary starship than duking it out on the field of battle.

★ **The Rookie:** The new member of the team or their powers. Just learning the ropes was hard enough for this archetype but often they had a teenaged alter ego's social life to contend with as well.

★ **The Smart Alec:** The character who takes everything lightly, and only loses his glib replies and witty banter in the most dire of circumstances. Villains often lost their temper when confronted with his jokes, puns and running commentary on their wacky uniforms or codenames.

Character Points are spent to "buy" your character certain stats and such. This will be explained in depth as we venture further into the character creation process. The entire process is easy enough to do and a lot of fun as well.

Traits

A character's Traits define what he is physically, mentally and socially able to do.

Not all characters will possess the same Traits. Furthermore, each Trait will have a different rating to reflect how adept or inept the character is in that area.

A character who doesn't have a particular Trait is considered

to have a default rating of 0 (average).

This means that there's no need to list Traits the character is "average" at.

So, let's take a look at the Trait list, which is divided up into three separate categories for convenience.

KARGORR SEZ

According to the pompous boob (you know who I'm talking about), the GM has access to something called the Series Guide, that he can fill out and give to all the players. This sheet tells you everything you need to know about the setting, including any requirements and limitations for character creation.

Sounds like mumbo-jumbo to my divine ears.



Physical Traits

ARMED COMBAT

The character's ability to effectively fight with close-combat weapons.

Specialties: Axe, Sword, Knife, Club, specific attack

ATHLETICS

The character's ability to perform feats of dexterity and balance.

Specialties: Climb, Jump, Run, specific sport

BODY

The character's strength, stamina and durability.

Specialties: Strength, Stamina, Swim

COORDINATION

The character's hand-eye coordination.

Specialties: Steady Hands, Pick Pocket, Pick Lock

DRIVING

The character's skill at operating ground-based motor vehicles.

Specialties: Car/Truck/Jeep, Motorcycle, Transport, Tank, specific vehicle

PILOTING

The character's skill at operating water-based or air-based vehicles.

Specialties: Helicopter, Airplane, Motor Boat, Sail Boat, Large Ship, Space Ship, Hovercraft, specific vehicle

RANGED COMBAT

The character's ability to hit targets with ranged weapons.

Specialties: Rifles, Pistols, Machineguns, Thrown Weapons, Bows, Large Guns, specific attack

RIDING

The character's knack for riding animals.

Specialties: Horse, Camel, Elephant, specific animal

LINKING IT TOGETHER

When deciding what to purchase for your character, try to tie it into the personality, background and appearance you came up with earlier. This will make the character far more interesting and thematic.

For example, if you decided your character is a ratlike humanoid, buy him some appropriate Traits (perhaps Stealth, Athletics, Survival--Swamp) and Special Abilities (a bite attack, night vision, prehensile tail, etc.).

Never lose sight of what your character's core concept is and do everything you can to bring that out with his game stats.

STEALTH

The character's knack for avoiding detection.

Specialties: Hiding, Sneaking, Security Systems

UNARMED COMBAT

The character's ability to fight effectively without weapons, with his fists, feet, head or whatever body part comes in handy.

Specialties: Brawling, Martial Arts, Wrestling

Mental Traits**COMPUTERS**

The character is trained with computers and similar equipment.

Specialties: Computer Operation, Computer Programming, Communications

DEMOLITIONS

The character is trained to handle explosives of all sort.

Specialties: Setting, Defusing

DETECTIVE

The character's ability to use classic detective skills.

Specialties: Forensics, Cryptography, Deduction

DISGUISE

The character's affinity for changing his appearance through the use of make-up, wigs, etc.

Specialties: none

INVENTOR

The character's skill at building new items and objects.

Specialties: Vehicles, Weapons, Armor, Robots, Gadgets

KNOWLEDGE

A catch-all Trait that represents something the character knows a lot about. Upon taking this Trait for your character, you must immediately choose an "area of knowledge", such as high society, politics, video games, literature, old westerns, sports history, etc.

Specialties: none

MEDICAL

The character's ability to use first aid, perform surgery, use medicines correctly, etc.

Specialties: Medicine, Surgery, First Aid

PERCEPTION

The character's sense of observation and attention to detail. This is used for detecting an ambush, spotting a clue, etc.

Specialties: Spot Hidden, Strategy, Logic, Tracking

REPAIR

The character's skill at fixing all things mechanical or electrical.

Specialties: Vehicles, Weapons, Armor, Robots, Gadgets

SCIENCE

This covers all fields of science, from chemistry to biology to geology.

Specialties: Life Sciences (e.g., Biology, Zoology, Botany), Physical Sciences (e.g., Chemistry, Physics,



Mathematics), Planetary Sciences (e.g., Geology, Mineralogy, Oceanography), Social Sciences (e.g., Archaeology, Geography), Space Sciences (e.g., Astronomy)

SURVIVAL

The character's ability to live off the land out in the wilderness. This is used for fishing, locating edible plants, knowing the lay of the land, etc.

Specialties: Arctic, Desert, Forest, Jungle, Mountain, Ocean, Swamp, Plains, Urban

WILLPOWER

The character's strength of mind and ability to resist interrogation, seduction, con-jobs, and even mental powers (like mind control). It is also used when trying to hit with mental attack Special Abilities.

Specialties: none

Social Traits

APPEARANCE

The character's attractiveness.

Specialties: none

ARTIST

The character's artistic ability: sculpting, drawing, painting, etc.

Specialties: Drawing, Painting, Sculpting, Photography

PERFORMER

The character's ability to entertain by means of dancing, singing, playing a musical instrument, acting or performing comedy.

Specialties: Acting, Dancing, Singing, Comedy, Oratory, specific musical instrument

PERSUASION

The character's skill at convincing, seducing, conning, bribing, or otherwise talking someone into doing what you want them to do.

Specialties: Intimidate, Interrogate, Bribe, Fast-Talk, Seduction, Command

PSYCHOLOGY

The character's ability to understand the human mind.

Specialties: none

STREETWISE

The character's ability to find and used contacts in the underworld.

Specialties: Connections, Rumors, Underworld

WEALTH

This Trait gauges the character's financial status.

Specialties: none

WRITING

The character's ability to write informatively or in an entertaining way.

Specialties: Stories, Poetry, Articles, Textbooks

As mentioned previously, each Trait has a rating. The higher the rating is, the better the character is at that Trait. These ratings range from -4 to 4, with 4 being the maximum a normal human can have.

Superhuman ratings, though very rare, are represented by a super-rating, which is always shown in

parenthesis next to the rating itself. Super-ratings range from 2 to 5.

Below, you'll find a table that gives you everything you need to know about each rating;

Rating	CP Cost	Description
-4	*4 returned	Nearly non-existent
-3	*3 returned	Animal
-2	*2 returned	Poor
-1	*1 returned	Fair
0	0	Average
1	2	Good
2	4	Great
3	6	Outstanding
4	8	World-Class
4 (2)	10	Enhanced
4 (3)	12	Super
4 (4)	14	Mega
4 (5)	16	Ultimate

** By selecting a rating at this level, you actually gain Character Points back. A character may never get more than 6 CPs back in this way. Keep in mind that these extra CPs are not added to the effective CP total of the character (e.g., a character built with 100 CPs and that also has 3 CPs worth of negative Trait ratings, is still considered a 100 CP character). The CPs gained are compensated by a worse Trait rating.*

EXAMPLE: Brice wants to make his character quite competent in a fight, both offensively and defensively. He was a Marshal after all. To satisfy this area of the character, he takes Armed Combat 2 (4 CPs), Athletics 3 (6 CPs), Body 2 (4 CPs), Ranged Combat 3 (6 CPs), Stealth 1 (2 CPs), and Unarmed Combat 3 (6 CPs). He added in a few non-combat Traits to round the character out a bit; Knowledge---Law 2 (4 CPs), Perception 2 (4 CPs), Survival 3 (6 CPs), Willpower 2 (4 CPs), and Appearance 2 (4 CPs). Lastly, he felt that, since the character is an outlaw (and thus unable to stay in one place long enough to hold down a job), he would give him Wealth -1 (1 CP returned). The total cost of these Traits is 50 CPs. He now has 51 CPs remaining.

Specialties

Specialties allow characters to concentrate on specific areas of a Trait, while lagging behind in the other areas.

Most Traits have multiple Specialties available (listed as Specialties in the Trait descriptions). Here are a few useful facts about Specialties;

- ★ Characters can be given Specialties for free (i.e., it doesn't cost any CP's to do so) during character creation.
- ★ If you want to have more than one Specialty, you must purchase the Trait itself twice. The Trait ratings must be identical to one another.
- ★ A Trait must have at least a rating of 1 in order to be given a Specialty.

How Specialties Work

Upon selecting a Specialty, write it down in parenthesis next to the Trait rating followed by a "1" or

KARGORR SEZ

I've been told to advise you to take a look at your character's tagline for ideas when selecting Traits. Blah, blah, blah, yadda, yadda, yadda. Bah! This job is the pits!



"2". This number is called the Specialty level and it dictates to what degree the character specializes in that area. Level 1 is basic specialization, whereas 2 is more extreme.

The character's Trait rating counts as being higher when performing tasks that fall within the Specialty's boundaries. This bonus is equal to the Specialty level.

The negative side of this is that the Trait rating is considered to be less when performing tasks that aren't related to the Specialty itself. As you might expect, this penalty is equal to the Specialty level.

EXAMPLE: Brice wants his character to take "Pistols 1" as a Specialty for his Ranged Combat Trait. So, when using a pistol, he will have a rating of 4 rather than his normal Ranged Combat Trait of 3. Unfortunately, if he uses any other type of ranged weapon, his rating sinks down to 2.

MAXIMUMS

Ratings for Specialties can not be raised above the limitations set by the GM for the series. So, if the series doesn't support characters with stats higher than 4, a Specialty can not bring the rating beyond 4.

Size

You know what they say ... size ain't everything. But it can still matter, especially in combat situations.

Size in Cartoon Action Hour is handled by presenting a few categories;

- ★ Microscopic (e.g., a germ)
- ★ Tiny (e.g., an insect, a nickel or a bead, up to 6" tall)
- ★ Very Small (e.g., gun, tin can or a remote control, up to 18" tall)
- ★ Small (e.g., small child, up to 4.5' tall)
- ★ Medium (e.g., normal humans, up to 7' tall)
- ★ Large (e.g., motorcycle, sofa, ogre, up to 10' tall)
- ★ Very Large (e.g., car, pick-up truck, small shed, up to 15' tall)
- ★ Huge (e.g., firetruck, semi, giant, house, up to 20' tall)
- ★ Colossal (e.g., building, water tower, up to 200' tall)
- ★ Gargantuan (e.g., skyscraper, up to 100,000' tall)

Each series will have its own "default size", which represents how large the average PC will be. Characters automatically start at the default size, free of charge.

CPs may be spent to alter the character's size. For each category above or below the default size, you must spend 3 CPs. So, if the default is Normal and you wish your character to be Very Large, you'll be out 6 CPs.

EXAMPLE: The default Size for the series is Medium. While Brice envisions his character as a fairly large framed fellow, he doesn't feel he is larger than seven feet tall. He jots down "Medium" on the character sheet.

Oomph

Oomph represents a hero or villain's "star status" or that little "extra something" that's so difficult to define.

It's used for various things, but its most important function comes through when you roll a 12 on an action check. Upon doing so, you add your character's Oomph score to the roll! It also adds to your character's initiative rolls (see Chapter 4).

If you want your character to have more than a 1 Oomph, you'll have to purchase it with Character Points.

Oomph	CP Cost
0	2 returned
1	0
2	4
3	6
4	8
5	10

EXAMPLE: Wanting his character to possess a great deal of flair and heroism, he spends 6 CPs for an Oomph of 3.

Stunt Points

Most characters have at least one Stunt Point. Stunt Points are spent to increase the character's result during an action check. More information on how to use Stunt Points can be found later.

Like most things in character creation, you can purchase Stunt Points with CPs.

SPs	CP Cost
0	Free
1	2
2	6
3	10

EXAMPLE: Brice likes a measure of security in his characters, leading him to buy 2 Stunt Points for 6 CPs.

Hurt Points

The character's Hurt Point total is figured from his Body rating and, to a lesser degree, his Willpower rating. CPs aren't spent on this.

Use the table to determine the character's base Hurt Points. Then, add or subtract the character's Willpower rating to/from the base Hurt Points. If the character has a super-rating on his Willpower, add it in as well.

Body	Base Hurt Points
-2	23
-1	26
0	29
1	32
2	35
3	38
4	41
4 (2)	44
4 (3)	47
4 (4)	50
4 (5)	53

KARGORR SEZ



"Oomph" is something that I have plenty of. If I was to be made into one of these wretched characters, I'd undoubtedly have upward of 5 Oomph! You should've seen me back in the day! I was an unrelenting hero-stomping machine! Along with minions such as Skarfist, Bestial Betty and Razor Fang, I ruled the galaxy!! Muhahahahaha *cough! cough!* hahahaha *hack*!!

EXAMPLE: The character has Body 2, which gives him 35 base Hurt Points. His Willpower 2 is added to that, for a grand total of 37.

Special Abilities

Many series will allow characters to have certain little "things" that set them apart from everyone else. Collectively, we call these Special Abilities (SAs). Here's a few examples of what can be represented with SAs:

- ★ magic spells
- ★ super powers
- ★ psionic abilities
- ★ weapons
- ★ gadgets
- ★ racial abilities
- ★ magic artifacts
- ★ vehicles
- ★ animal companions

You will not find a definitive list of Special Abilities in **CARTOON ACTION HOUR**. Instead, we let you design and personalize your character's Special Abilities. No single mound of rigid "powers" can even come close to covering all the possibilities. Our system gives you the opportunity to cover the bases you wish to cover as well as how you wish to cover them.

There are four basic steps to creating a Special Ability;

- ★ Step One: Define the Special Ability
- ★ Step Two: Purchase a Power Level
- ★ Step Three: Purchase Components
- ★ Step Four: Choose Modifiers

An SA may belong to more than one category. As long as it meets the criteria listed below, the SA falls into the type. It's rare, but not impossible to have an SA that belongs in more than one category.

STEP ONE: DEFINE THE SA

Name the Special Ability and describe what it does. All you need is a brief, but comprehensive sentence or two. This should explain the SA's effects without any game jargon.

Beware of making one single SA that can do a gazillion things. While it may save you CPs by enabling you to buy Power Level only one (see Step Two), the GM may choose to

CREATIVE INTERPRETATION

You should work with the GM when creating your own Special Abilities. Get his input. He is encouraged to make case-by-case rulings and use his own judgement when doing so.

If you create something that hasn't been covered here, consult the GM and come up with a reasonable solution.

SPECIAL ABILITY TYPES

SAs are separated into several different categories that define what it does in a broad sense. These will be referenced throughout the rest of the book.

- ★ **Defensive Special Ability (or DSA):** This SA protects against damage.
- ★ **Offensive Special Ability (or OSA):** This SA causes damage.
- ★ **Movement Special Ability (or MSA):** This SA allows the character to travel faster or in an unorthodox manner.

- ★ **Transformation Special Ability (or TSA):** This SA enables the character to change into another form.
- ★ **Miscellaneous Special Ability (MiscSA):** This SA has effects that don't neatly fall into any of the other categories.
- ★ **Animal Companions (AC):** This SA is for any type of creature or animal sidekick the character might have.
- ★ **Vehicles:** This SA represents any kind of vehicle, from jets to warships to sports cars.

nix the SA and make you strip it down. It's best to ask permission before taking this approach.

STEP TWO: PURCHASE THE POWER LEVEL

Look at the effects of your SA and then objectively ask yourself, "How powerful is this thing?". That's what it all boils down to. Once you've answered this question, purchase the most appropriate Power Level.

Low (2 CPs): This is a minor SA that probably won't affect the story's outcome.

Medium (4 CPs): This SA is more or less the standard in the series, so most SAs will fall into this category. It will typically have a decent amount of impact on the story.

High (6 CPs): This is a major SA that will often affect the outcome of the story.

STEP THREE: PURCHASE COMPONENTS

Since you already know what your SA is supposed to do, you're going to have to purchase appropriate components to make it work that way. It needs to be repeated: the more an SA can do, the more components you must buy, thus the more CPs it's going to cost!

The best way to fully grasp how components work is to compare the SA to a food recipe. When cooking the dish, you need to figure out how to achieve the desired taste by including certain ingredients. The same goes for SAs. You'll need to include all the components (i.e., the ingredients) that will make it function the way you described it in Step One.

Rating

This component is used for SAs that will require an action check to use, but isn't directly related to a Trait. This is also use for Movement SAs to determine speed.

Rating	CP Cost	Description:
-4	1	Nearly non-existent
-3	2	Animal
-2	3	Poor
-1	4	Fair
0	5	Average
1	6	Good
2	7	Great
3	8	Outstanding
4	9	World-Class
4 (2)	10	Enhanced
4 (3)	12	Super
4 (4)	14	Mega
4 (5)	16	Ultimate

Healing

This is a more specialized component, but an important one nonetheless. If the SA makes the character heal himself or other characters more efficiently, then this component is required.

ALTERNATE DEFINITION

If the GM so chooses, he can base the Power Levels on how common or rare the SA in question is. Low indicates an extremely common SA, Medium indicates an average SA, and High indicates a rare SA.

This should be measured based on each individual series. Powered armor, for example, might be somewhat common (i.e., Low or Moderate) in a series set in a technological future, but rare (i.e., High) in a more conventional modern day series.

SA WITHOUT COMPONENTS

If the GM so chooses, he can base the Power Levels on how common or rare the SA in question is. Low indicates an extremely common SA, Medium indicates an average SA, and High indicates a rare SA.

This should be measured based on each individual series. Powered armor, for example, might be somewhat common (i.e., Low or Moderate) in a series set in a technological future, but rare (i.e., High) in a more conventional modern day series.

KARGORR SEZ

Some sections below may reference terms and rules that you've not encountered yet. In most cases, the definitions and explanations can be found in Channels 3 and 4.



There are two types of Healing components.

Type A represents regeneration (i.e., the ability to automatically heal yourself more rapidly). Unlike most characters, this character actually heals lost Hurt Points "right away"(see the Healing rules in Channel Four). The amount healed is equal to the Healing score.

Furthermore, an additional amount of lost Hurt Points are gained "a short while later" (see the Healing rules in Channel Four). This extra amount is equal to the Healing score.

A character can not bring his Hurt Point total beyond his normal Hurt Point total.

It costs 1 CP per point of Healing score. For example, if you want a Healing score of 6, you must pay 6 CPs.

Type B represents restoring another character's Hurt Points. Upon administering this effect, a number of Hurt Points is added equal to the Healing score. This can not bring a character above his normal Hurt Point total.

Score	CP Cost
1	1
2	2
3	3
4	4
5+	+2 CP per additional point beyond 4

Size Alteration

This component is used for SAs that change the size of a character or object.

The more SA can shrink or enlarge a character or object, the more CPs you'll spend. It costs 3 CPs per size category. For example, if you want the power to increase a target's size by up to three categories, then you must pay 9 CPs. If you want the SA to both shrink and enlarge a target, you must buy this component twice.

Duration

Not all effects are permanent. This component should be purchased to determine how long the effect lasts before going bye-bye. The GM may require you to purchase a duration, depending on the SA itself. For example, a gas cloud is going to dissipate at some point, but armor or telepathy probably won't. Use common sense (and ask the GM) to figure out what should logically have a Duration component.

Duration	CP Cost
1d12 turns (5-60 sec.)	1
1d12 minutes	2
1d12 hours	4
1d12 days	6
1d12 weeks	8
1d12 months	10
1d12 years	12
Permanent	20

In most cases, you must roll for the Duration every time the SA is used (gas clouds don't dissipate at a predictable rate, for example). However, you can opt to make the duration Predictable. If the SA has a Predictable Duration, you don't need to roll every time the SA is used. Instead, the roll is made at the time of character creation. The result is the number of turns, minutes, hours (etc.) the duration lasts every time the SA is used. Alternatively, the player may forego the roll and accept the number as "6". The player may choose to end the SA's effect at any time up to the maximum time allotment.

- ★ Making the Duration Predictable reduces the Duration component's cost by 2 (down to a minimum of 0 CPs).

Trait Modification A

This component is for SAs that increase or decrease the character's own Trait ratings or those belonging to a friendly character (decide which one when this SA is created). You must choose which Trait(s) this SA affects and then pay (or receive CPs back) for each one, based on the following;

- ★ You get 1 CP back per -1 penalty to the Trait rating. The SA cost (after modifiers are taken) may never be reduced below 2 CPs.
- ★ You must pay 2 CPs per +1 bonus to the Trait rating.
- ★ You can make the SA affect a Specialty rather than an entire Trait. You must pay 1 CP per +1 bonus to the Specialty rating.

Trait Modification B

This component is for SAs that increase or decrease an enemy's Trait ratings. You must choose which Trait(s) this SA affects and then pay (or receive CPs back) for each one, based on the following;

- ★ You get 1 CP back per +1 bonus to the Trait rating. The SA cost (after modifiers are taken) may never be reduced below 2 CPs.
- ★ You must pay 2 CPs per -1 penalty to the Trait rating.
- ★ You can make the SA affect a Specialty rather than an entire Trait. You must pay 1 CP per -1 bonus to the Specialty rating.

This step helps us figure out exactly how good the DSA is at protecting the character.

Protection

This component is purchased for SAs that offer physical protection to the character.

Protection	CP Cost	Protection	CP Cost:
1	1	8	12
2	2	9	18
3	3	10	24
4	4	11	30
5	6	12	36
6	8	13+	+10 CP per additional point of Protection beyond 12
7	10		

Range

This component is used for OSAs and certain other SAs (telepathy, telekinesis, etc.) that affect things from afar.

- ★ Point Blank (within arm's reach): -2 CPs / 0 CP*
- ★ Short (20 yards or less): 0 CPs / 1 CP**
- ★ Medium (between 20 and 100 yards): 2 CPs
- ★ Long (between 100 and 300 yards): 4 CPs
- ★ Visual (beyond 300 yards) : 6 CPs
- ★ Beyond Visual: 8 CPs

* You only reduce the CP cost for this range if it's an OSA. For any other SA, it costs 0 CP.

** If this is for an OSA, it costs 0 CPs. If it's for any other type of SA, it costs 1 CP.

Mode of Travel

How you travel via your MSA is just as important as how fast or how well you travel. And the more powerful the mode of travel, the more CP it will cost.

- ★ Running (2 CPs)
- ★ Swimming (2 CPs)
- ★ Bounding (2 CPs)
- ★ Burrowing (2 CPs)
- ★ Flying (4 CPs)
- ★ Levitating (2 CPs)
- ★ Wall Walking (2 CPs)
- ★ Teleportation (6 CPs)
- ★ Swinging (2 CPs)
- ★ Time Travel (20 CPs)*
- ★ Dimensional Travel (16 CPs)*

Damage Rating

This component is used for SAs that cause damage.

- ★ If the SA relies on the character's strength, his Body rating is effectively added to the DR when he uses it. If the attacker has a super-rating in Body, the super-rating is added to the damage inflicted as well.
- ★ If the SA doesn't rely on the attacker's strength, add +2 to the DR.

Damage Rating	CP Cost	Damage Rating	CP Cost
0	0	7	10
1	1	8	12
2	2	9	14
3	3	10	17
4	4	11	20
5	6	12	25
6	8	13 or more	+5 per point beyond 12

Transformation

This component must be purchased if the SA transforms the character into something else - a car, a robot, a plant or whatever else you can dream up.

This power has a base cost of 6 CPs per alternate form (his normal form is referred to as his base form and is the form he'll spend most of the game occupying). So, if your character has two alternate forms, you'll be out 12 CPs.

No matter how many forms your character has, it counts as one SA.

Before you start thinking you can load up on different forms for rock bottom prices, you now have to purchase the stats for these alternate forms. Check out the guidelines below.

- ★ If the alternate form is a vehicle, follow the rules for Vehicles. The CP cost for the alternate form is added to the base cost.
- ★ If the alternate form is an animal or creature, follow the rules for Animal Companions. The CP cost for the alternate form is added to the base cost.
- ★ If the alternate form is a humanoid, use the Animal Companions rules to determine your Special Character Points. Create the form with the normal character creation rules, using the SCPs rather than CPs.
- ★ If the alternate form is something more unusual and unorthodox (like water or fog, for example), then work with the GM to create a satisfactory form. The CP cost for the alternate form is added to the base cost.

MERGING

Some robots and vehicles have the ability to combine into one larger robot form. This was a common gimmick in most Japanese Sentai (5 Team) series and other robot shows, with pilots of robots or vehicles (or sentient robots themselves) that can transform and merge into one giant robot.

This component is an extension of the Transformation component. Merging has a base CP cost of 6. Each player that will be involved in the Merging must pay this cost separately.

From there, as a group, all players involved should build the robot form, as a normal transformation alternate form. All players must unanimously agree on what the robot form will do. Once the new form is built, the cost is divided equally by the members of the team, rounded up. This cost is separate from the cost of any vehicles involved, and comes from the players' CP total, not the Vehicles' SCP total (see the rules for creating Vehicles a bit later in this Channel).

Merged Robots count as one Size class larger than their original forms.

The Merge Team must also elect a "Head" for the Merged Robot. This Head character (Whose robot usually forms the Head of the Merged Robot) acts as team leader, and will make the final decisions for the Merged Robots actions.

However, if ALL the other members of the Merge Team disagree with the Head's actions, they can veto him. This causes the Merged robot to "disassemble" back to its smaller robot forms, though, so team Heads should carefully consider his actions and consult his team often.

Example: Super Rescue Team Six is a team of five martial artists that drive various Rescue type vehicles, such as ambulances and fire trucks. When needed, the team can have their vehicles transform and merge into Super Rescuetrone, a 60' tall Robot. The Super Rescue Tron form costs 120 CP, so each member of the team must pay 24 CP for the divided cost of Super Rescuetrone, and 6 CP for the merge power, for a total of 30 CP, besides the base cost for their vehicles and their traits.

STRENGTH

Strength is a Specialty of Body. Characters with a Specialty in Strength adds that rating to the damage for close combat attacks that depend on brawn (punching, swords, axes, etc.) rather than his vanilla Body rating.

STEP FOUR: CHOOSE MODIFIERS

Some SAs have special bonuses, extra effects or restrictions limiting them that can affect the cost. No

SA can have its cost reduced below 2 CPs. These modifiers can be adjusted (or even banned) by the GM to fit the series better.

Bonuses

AREA OF EFFECT

+2 CPs per 3 yards diameter. This SA affects an entire area rather than one target.

ARMOR PIERCING

+1 CP per point of Protection that the damage ignores. This OSA is proficient at breaking through tough defenses.

AUTO FIRE

+6 CPs. This OSA can make an additional attack each turn. This attack does not suffer from the normal multiple attack penalties (see Channel 4)

BURST FIRE

+3 CPs. This OSA can make one additional attack against the same target each turn. This attack does not suffer from the normal multiple attack penalties (see Channel 4).

COLLAPSIBLE

+4 CPs. Items only! This SA can collapse down into a smaller object that can be carried or hidden more easily.

DISINTEGRATE MATTER

+4 CPs/Type. This OSA will totally obliterate one type of non-living material.

DOUBLE DAMAGE

+3 CPs/Type. This OSA does double damage versus a specific type of material or being. This target must be specified when purchasing the SA.

HARDENED

+1 CP per "point" of Armor Piercing negated. This DSA is resistant to armor piercing attacks.

IGNORE ARMOR

+6 CPs (may not be used for Vehicle Class OSAs). This OSA outright ignores conventional protection. There must be one or more simple ways to negate this bonus automatically. An example of this is a gas-based attack which can be avoided by holding your breath. This method must be chosen upon creating this SA.

IGNORE DEFENSIVE SA

+4 CPs/Type. This OSA ignores one specific type of Defensive SA (force field, armor, etc.). This type must be specified when purchasing the SA.

INTELLIGENT WEAPON

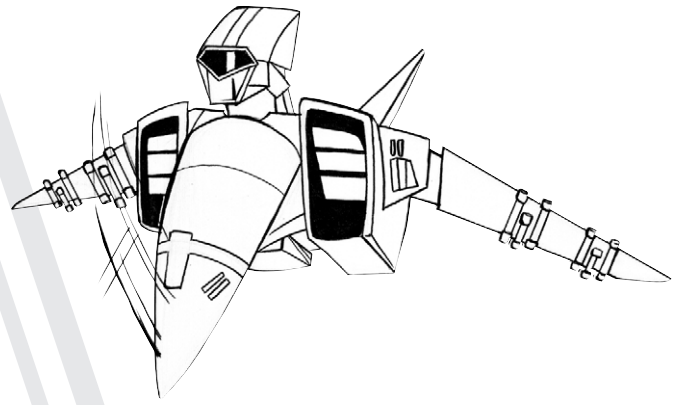
+3 CPs. Items only! This OSA is intelligent and capable of thinking and speaking on its own, though it may not take any independent actions.

MENTAL ATTACK

+6 CPs. The character uses his Willpower to hit rather than his Ranged Combat. This OSA completely ignores Defensive SAs that protect against physical damage (like armor, force fields, etc.). This SA cannot be used against robots, zombies or other living targets with an organic brain.

MENTAL DEFENSE

+2 CPs. Rather than blocking physical damage, this DSA blocks mental damage.



MISC. MAJOR EFFECT

+3 CPs. These are major modifications that significantly improve the SA's performance. Cybernetic Marketers (+2 Ranged Combat bonus), a sonic effect to the laser gun that stuns or deafens people, or creating blocks of immobilizing ice from a freeze beam gun are all major effects.

MISC. MINOR EFFECT

+1 CP. Minor modification or effect, such as a silenced OSA or a targeting scope that gives a +1 to use the OSA.

MULTI-OSA

+X CPs. Items only! Adds a second OSA or OSA effect, such as a grenade launcher added to a Machine Gun, or a Freeze Beam added to a Laser Gun. X is equal to the CP Cost for the rating of the additional OSA, plus any modifiers the second OSA has. This allows you to skip paying the Power Level of the second effect.

NO LINE OF SIGHT NEEDED

+8 CPs. The attacker doesn't need to see the target in order to hit him with this OSA.

OF ONE MIND

+1 CP per Trait retained (regardless of the ratings themselves) or +5 per entire category (Mental or Social) retained. The character with this TSA retains some or all of his existing Mental and Social Traits at their normal ratings when he transforms into his alternate forms.

USABLE ON SELF AND OTHERS

+8 CPs. This SA can be used both on the user and others, rather than one or the other. Not available for TSAs or items!

SUPER-SCALE MOVEMENT

+3 CPs. This allows the MSA to function on a scale usually reserved for vehicles and the like. See the nearby sidebar for more details. (See "Movement Scales" sidebar.)

TRANSFORM ITEMS

+4 CPs. This TSA can turn inanimate objects into another form. Purchase Range, Rating and Duration components. The rating will be used to determine if this works on the targeted object. This will be treated as an action check using your character's TSA rating versus a DN selected by the GM (typically, it should be 6-8).

TRANSFORM OTHERS

+4 CPs. This TSA can turn other characters into another form. Purchase Range, Rating and Duration components. The rating will be used to determine if this works on your opponent. This will be treated as an opposed action check using your character's TSA rating versus the opponent's Athletics or Willpower (you must choose which one upon creating this SA). If this Bonus is taken, the character can not use it on himself, unless you buy the TSA again.

VEHICLE CLASS

+8 CPs. This OSA is a powerful weapon designed to take out vehicles and large structures. When rolling for damage against vehicles and structures (buildings, etc.), roll 2d12 rather than the normal 1d12. When rolling to damage characters, though, you still roll 1d12. After all, such huge weapons seldom score direct hits on characters, but the explosion sends them flying instead!

WEIGHTLESS

+3 CPs. Items only! This SA is virtually weightless, making it easy to carry around and it does not bur-

NEW AND ALTERED MODIFIERS

If you have an idea for a modifier that isn't represented here, you can always opt to design your own or tweak existing ones. When doing this, keep a sharp eye out for game balance. Otherwise, the GM will probably stop you on the spot and make you rework your SA and rightly so, I might add.

den the wearer at all.

Restrictions

CANNOT CONTROL

-4 CPs. This SA is uncontrollable, either activating randomly or having a random effect when activated.

DISTURBANCE, MAJOR

-5 CPs. Your SA creates a violent or extremely noticeable disturbance that is permanent. Sonic booms that shatter windows, a small impact crater from your bounding SA, these are all distinctive and permanent things that mark your passage.

DISTURBANCE, MINOR

-1 CPs. Your movement SA creates a brief, but noticeable disturbance when used. A loud sound, a flash of color, something marks that you just used this power. Minor Disturbances generally only last a second or two.

DISTURBANCE, MODERATE

-3 CPs. Your SA creates a noticeable disturbance that lasts for quite some time (as opposed to Minor Disturbance, which only lasts for an instant). The smell of brimstone after you teleport, a colored blur after you run by that takes 30 seconds to fade. All of these note your presence and are easily noticed if anyone is present.

MOVEMENT SCALES

There are two general scales of movement. Normal-scale movement is generally for characters or very slow moving vehicles, while super-scale movement is reserved for most vehicles and characters with appropriate MSAs.

Whenever an super-scale character/vehicle is pursued by or is pursuing a normal-scale character/vehicle, the super-scale character/vehicle adds 3 to it's pursuit check result. This means that a character/vehicle with super-scale movement rating of 2 (for example) is going to be faster than a character/vehicle with normal-scale movement rating of 2.

Speed Examples (Super-Scale)

Athletics/Speed	Example
-4	Aircraft Carrier
-3	Bicycle
-2	Bus
-1	Van
0	Family Car
1	Gyro-Copter
2	Tank
3	Average Car
4	Sports Car
4(2)	Race Car
4(3)	Airplane
4(4)	Jet
4(5)	faster than light

Speed Examples (Normal-Scale)

Athletics/Speed:	Example:
-4	Impaired human
-3	
-2	Inactive human
-1	
0	Average human
1	
2	Athletic human
3	
4	Pro athlete
4(2)	Enhanced human
4(3)	
4(4)	Super human
4(5)	

FICKLE

-4 CPs. Every time the SA would normally work, roll a die. On an even roll it functions as normal. On an odd result, it doesn't.

ITEM

-2 CP. This SA is an object and can be lost, stolen, or broken.

LIMITED CONTROL

-2 CPs. This SA is controllable through artificial means, such as wearing emerald glasses to stop your mind controlling gaze or wearing a special belt to avoid exuding bad luck to everyone around you.

LIMITED USE, MAJOR

-6 CPs. This SA is severely restricted in the number of uses it has due to charges, ammo, etc. It is usually only good for a single fight without being reloaded. This SA has an average of 6 uses before needing reloaded/recharged.

LIMITED USE, MINOR

-2 CPs. This SA is slightly restricted in the number of uses it has due to charges, ammo, etc. This SA is unlikely to run out after a couple of fights, but it will be useless if not recharged or reloaded for a protracted period of time. This SA has an average of 25 uses before needing reloaded/recharged.

LIMITED USE, MODERATE

-4 CPs. This SA is restricted in the number of uses it has due to charges, ammo, etc. This SA will last for a fight, maybe two, but is unlikely to last much longer without being reloaded or recharged. This SA has an average of 15 uses before needing to be reloaded/recharged.

LIMITED USE, ONE SHOT

-2 additional CPs. For Limited Use SAs only. This SA can never be reloaded, recharged, or reused. It is burned out or destroyed when it is used.

LIMITED USE, SINGLE

-8 CPs. This SA can only be used once, then needs to be recharged or reloaded.

LINKED

-1 CP. This SA is linked directly to another SA (you must decide which one it is linked to). This SA can not be used unless the "parent SA" is used.

ONLY AFFECTS X

-2 to -4 CPs. This SA only affects certain types of targets.

RARE RECHARGE

-2 additional CPs. For Limited Use SAs only. This SA requires a rare and hard to get item or energy source to replace or recharge it.

RESTRICTION, MAJOR

-3 CPs. You cannot use this SA under circumstances that are likely to come up often. During the day, or in the rain are Major Restrictions.

RESTRICTION, MINOR

-1 CP. You cannot use this SA under very rare or odd situations that are unlikely to come up often, or that are easily avoidable. Things like while wearing red or during a lunar eclipse fall into this category.

HUGE WEAPON DAMAGE

Kargorr Sez: All right!! That does it!!! How on earth can anyone with even the tiniest strand of intelligence come to the insipid conclusion that huge weapons do more damage to vehicles than to people?? Take my old favorite death machine of mine called The Terror Cannon, for example. It was a towering weapon of destruction, perfectly capable of blasting the most heavily armored vehicle into oblivion let alone turning any hero into a puddle of smelly purple-ish goo!



So, how can it be justified that these kind of weapons do less damage to characters than to vehicles?? This reeks of incompetence!

Cynthia Sez: Kargorr, Kargorr, Kargorr....what are we going to do with you? For someone who lived in the world of cartoons, you sure are clueless about how things work there. In the action cartoons, these huge weapons never really score a direct hit on characters.

Instead, the attack lands near the character and the blast sends him careening through the air and into a wall or something. So, while it roughs him up quite a bit, the attack's full effect doesn't turn him "into a puddle of smelly purple-ish goo," as you so eloquently put it.

SELF-DAMAGING, MAJOR

-8 CPs. This SA deals 1d12+4 damage to the user every time it is activated.

SELF-DAMAGING, MODERATE

-4 CPs. This SA deals 1d12 damage to the user each time it is activated.

SELF-DAMAGING, MINOR

-2 CPs. This SA deals 1d12-4 damage to the user each time it is activated. If the result is less than zero, it counts as zero.

SPECIFIC DEFENSE

-5 CPs. The DSA protects only against one specific type of

OPTIONAL RULE: SPELL CLUSTERS

This rule can only be used if the GM approves. This can make spell casting characters slightly more powerful than normal. The GM may allow the cluster rules for non-spell SAs if he wishes. This would make sense for certain effects, like "utility belts."

Magic spells in the retro-toons is a far cry from those drawn from more traditional fantasy games. There's generally no need to keep track of every single spell a character knows. Instead, you create what we call a spell cluster.

A spell cluster is an open ended SA that allows the caster to pop out spells in an improvised fashion. Sound too good to be true? Well, read on.

Definition of a Cluster

There are five types of spell clusters; Defensive, Offensive, Movement, Transformation, Miscellaneous, Animal Companion or Vehicle. You've probably noticed that these clusters directly correspond to the SA types. This isn't accidental.

A cluster determines what kind of spells the character can cast. If, for example, he has the Offensive cluster, he can use fireball spells, magic arrow spells, fire-sword spells - anything that causes damage. If he has the Transformation cluster, he can make himself grow, turn people into frogs, transmute rock to mud or anything else that changes something's physical form.

Purchasing a Cluster

Begin by purchasing the cluster's Power Level. This determines the maximum scope of the character's spells, in terms of sheer power. This works identically to purchasing Power Levels for normal SAs, except that it's going to cost more. This is due to the high degree of versatility a cluster offers.

- ★ Low (14 CPs): This cluster will probably not have much impact on the story, but could help the character out from time to time.
- ★ Medium (18 CPs): This cluster is more or less the standard in the series. It will have a decent amount of impact of the story and will help the character out on a very regular basis.
- ★ High (22 CPs): This cluster will dramatically affect the story and will most likely contribute heavily to saving the day regularly (or ruining the day, if the character is villainous).

Next, you determine how many CPs you want to invest into the Cluster Pool. Every 3 CPs spent will give you one point in the 'Pool. The Cluster Pool will be used by the GM to determine the component efficiency whenever a spell is cast.

For example, Tom's character has a Cluster Pool of 8 for his

Defensive cluster. He decides to cast a magic force field spell. The GM looks in the component section to see how much Protection 8 CPs/Cluster Pool will get. As a result, his character receives a Protection of 6.

If the cluster has more than one component, the Cluster Points must be split up amongst them (as the casting player sees fit). For example, Tom decides to cast an eye-beam attack spell. His character has a Cluster Pool of 10. He allocates 2 points for range, which gives him Medium range. He sinks 2 points into damage, which gives him a DR of 2. Lastly he spends 6 points on rating, giving him a rating of 1.

Lastly, you may choose any appropriate modifiers for the cluster. These, too, are identical to the ones given for normal SAs. But, keep in mind....the modifiers selected will affect all spells from the cluster!

How Spellcasting Works

It's all very simple, actually.

First, announce what you want your spell to do. If the GM approves, the spell is carried out, which may require an action check or opposed action check. In such a case, the Cluster Pool will indicate the spell's rating. This is done by checking the component section of the book (see the example above).

In fact, this process is carried out to determine everything about the spell - Range, Duration, Damage Rating and so on.

Specific Spells

If there's a spell or two that the character will use regularly, you can purchase it like a normal SA, rather than as a spell cluster.

Multi-Spells

Some spells may actually tap into more than one type of Spell Cluster. To do such a spell, the character must possess all the appropriate Clusters. When the spell is cast, you must make the action check for each Cluster type involved.

If any of these checks fail, then common sense must be used to determine how this partial failure affects the spell.

For example, a character is attempting to turn a small patch of ground into a pool of burning goop. This requires both Transformation and Offensive checks. The player succeeds at his Transformation check, but fails his Offensive check. The GM decrees that he was able to transform the patch of ground into something, but since the Offensive check was botched, it wasn't transformed into anything harmful.

attack—fire, bullets, piercing, etc. You may select the type yourself, but if it's too obscure or rare, your GM may veto it.

WEAK SPOT

-3 CPs. The DSA's Protection score is halved (rounding down) when protecting against one of the following categories of damage; physical (clubs, fists, bullets, etc.) or energy (lasers, fire, electricity, etc.).

Animal Companions

For purposes of classification, Animal Companions are indeed considered Special Abilities. We are devoting this special section to them because they are created differently than other SAs.

Animal Companions have been a staple of the retro-toons for as long as they have existed. The trusty dog, the wise-ass parrot, the over-protective cute monster - the list goes on and on.

STEP ONE: SPC's

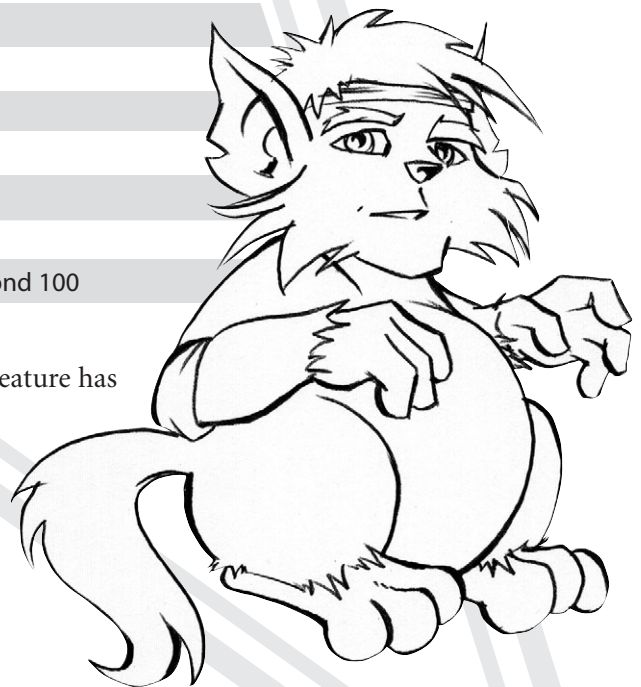
Now, you get to spend CPs to purchase ... CPs. Well actually, you'll receive a pool of Special Character Points (or SCPs), which are spent to create the animal companion.

SCPs	CP Cost
5	4
10	6
20	8
25	10
30	12
40	14
60	16
80	18
100	20
120	30
140	40
160	50
180	60
200 or higher	+10 CP per additional 20 SCPs beyond 100

STEP TWO: NATURAL TRAITS

Natural Traits are abilities that pretty much every animal or creature has access to. The following Traits are considered natural;

- ★ Athletics
- ★ Body
- ★ Coordination
- ★ Stealth
- ★ Unarmed Combat
- ★ Perception
- ★ Survival



- ★ Willpower
- ★ Appearance
- ★ Luck

Natural Traits are purchased just like Traits are for characters.

Rating	SCP Cost	Description
-4	*4 returned	Nearly non-existent
-3	*3 returned	Animal
-2	*2 returned	Poor
-1	*1 returned	Fair
0	0	Average
1	2	Good
2	4	Great
3	6	Outstanding
4	8	World-Class
4 (2)	10	Enhanced
4 (3)	12	Super
4 (4)	14	Mega
4 (5)	16	Ultimate

* By selecting a rating at this level, you actually gain Special Character Points back. A character may never get more than 6 SCPs back in this way.

STEP THREE: OTHER TRAITS

There are some things animals and creatures simply can not do as well as humans, if at all. How many times have you witnessed a snake plugging away at a computer? Or a horse performing surgery?

Any Trait not listed as "Natural" fall into this category. Other Traits are purchased like Natural Traits, except that the animal or creature have a default rating of -3.

Many of these Traits simply shouldn't be given to some animals. Use common sense here ... or else the GM will.

Rating	SCP Cost	Description:
-4	*1 returned	Nearly non-existent
-3	0 returned	Animal
-2	2	Poor
-1	4	Fair
0	6	Average
1	8	Good
2	10	Great
3	12	Outstanding
4	14	World-Class
4 (2)	16	Enhanced
4 (3)	18	Super
4 (4)	20	Mega
4 (5)	22	Ultimate

* By selecting a rating at this level, you actually gain Special Character Points back. A character may never get more than 6 SCPs back in this way.

COMPANIONS AND EXPERIENCE

ACs don't gain separate Experience Points of their own, as they are merely an extension of the character they're attached to. If the AC does something worthy of gaining Experience Points, they go directly to the character. You can, of course, spend these Experience Points to increase the AC's Traits or Special Abilities.

STEP FOUR: SPECIAL ABILITIES

What?? A Special Ability that can have Special Abilities?? You betcha! The poisonous bite of a cobra, the claws and teeth of a panther and the ability to shoot eye beams (hey, it's the world of cartoons!).

Purchase the animal's SAs as you would for any character, except that you'll be spending SCPs rather than CPs.

STEP FIVE: THE OTHER STATS

Purchase Oomph and Stunt Points as normal. Additionally, find out how many Hurt Points the animal has.

Oomph	SCP Cost
0	2 returned
1	0
2	4
3	6
4	8
5	10

SP's	SCP Cost
0	Free
1	2
2	6
3	10

Body	Base Hurt Points
-2	23
-1	26
0	29
1	32
2	35
3	38
4	41
4 (2)	44
4 (3)	47
4 (4)	50
4 (5)	53



Additional Hurt Points can be purchased at the rate of one SCP per Hurt Point (up to a maximum of 10 extra Hurt Points).

STEP SIX: PRIMARY MOVEMENT

Choose a primary means of movement for the animal.

- ★ Land
- ★ Sea
- ★ Air
- ★ Space
- ★ Subterranean

The animal will use its Athletics Trait for purposes of moving by in its primary mode of travel. Animal Companions are considered to have normal-scale primary movement, unless you pay an additional 3 SCPs to make it super-scale.

STEP SEVEN: SIZE

Select a size and pay SCPs for it.

- ★ **Microscopic** (e.g., a germ): 20 SCPs
- ★ **Tiny** (e.g., an insect, a nickel or a bead, up to 6" tall): 10 SCPs
- ★ **Very Small** (e.g., gun, tin can or a remote control, up to 18" tall): 6 SCPs
- ★ **Small** (e.g., small child, up to 4.5' tall): 2 SCPs
- ★ **Medium** (e.g., normal humans, up to 7' tall): 0 SCPs
- ★ **Large** (e.g., motorcycle, sofa, ogre, up to 10' tall): 2 SCPs
- ★ **Very Large** (e.g., car, pick-up truck, small shed, up to 15' tall): 6 SCPs
- ★ **Huge** (e.g., firetruck, semi, giant, house, up to 20' tall): 10 SCPs
- ★ **Colossal** (e.g., building, water tower, up to 200' tall): 16 SCPs
- ★ **Gargantuan** (e.g., skyscraper, up to 100,000' tall): 26 SCPs

STEP EIGHT: MODIFIERS

Some Animals have special bonuses, extra effects or restrictions limiting them that can affect the cost. No Animal can have its cost reduced below 2 CPs. These modifiers can be adjusted (or even banned) by the GM to better fit the series.

BONUSES:

- ★ **Speaks**: +2 SCPs. The animal can speak. Must purchase the Inspired bonus first.
- ★ **Mental Link**: +2 SCPs. The character can see through the animal's eyes.
- ★ **Secondary Movement, Limited**: +2 SCPs. The animal has a secondary mode of transportation. It uses its Athletics Trait -2 for purposes of using this travel mode. Animal Companions are considered to have normal-scale secondary movement, unless you pay an additional 3 SCPs to make it super-scale.
- ★ **Secondary Movement, Unlimited**: +4 SCPs. The animal has a secondary mode of transportation. It uses its Athletics Trait for purposes of using this travel mode. Animal Companions are considered to have normal-scale secondary movement, unless you pay an additional 3 SCPs to make it super-scale.
- ★ **Inspired**: +2 SCPs. This Animal Companion is essentially a full-blown character in its own right and is capable of deep thought. An Animal Companion that doesn't possess this bonus is referred to as a Mundane Animal Companion. While a Mundane Animal Companion may be intelligent for an animal, it is still bound to animal-like thought processes.

RESTRICTIONS:

- ★ **GM Controlled**: -2 SCPs. The animal is controlled by the GM rather than by the player (not applicable for NPC's, since the GM will be controlling them anyway).
- ★ **Linked**: -1 SCP. This Animal Companion is linked directly to another SA (you must decide which one it's linked to). This SA can not be used unless the "parent SA" is used.

STEP NINE: STORY HOOKS

You may choose to give your Animal Companion its own Story Hooks. These are handled as per the

COMPANIONS AS MOUNTS

A common sight in the retro-toons was the hero or villain riding their Animal Companion. This raises an interesting question: If an Animal Companion is being ridden by a character, do you use the character's Riding Trait or the Animal Companion's own Traits when performing maneuvers or stunts?

This depends on whether the Animal Companion is Mundane or Inspired (see the Inspired bonus, above).

For a Mundane Animal Companion, the GM may require the rider to make an action check using his Riding Trait. This is to get the animal to do what the player wants. If this is successful, the animal must make an appropriate action check.

For an Inspired Animal Companion, the animal's Traits come into play without the need for a Riding action check. In fact, the only time a Riding action check would come into play is if the animal doesn't want to perform the maneuver or stunt.

As for attacking, the Animal Companion's own Traits are used, regardless of whether it is Mundane or Inspired.

normal Story Hook rules for characters (see the Story Hook section a bit later).

Each Story Hook has a level of severity;

Minor: This Story Hook doesn't rear its head often or won't affect the AC all that much.

Moderate: This Story Hook will happen on a fairly regular basis or will have quite an adverse effect on the AC.

Major: This Story Hook will affect the AC a lot or will have a positively devastating effect on the AC.

Vehicles

Vehicles in Cartoon Action Hour are almost characters themselves - and in some cases, they ARE characters.

Vehicles are bought with SCPs much in the same way Animal Companions are purchased. They have Traits like characters do, which determine their hardiness just as traits determine Hurt Points for characters. Vehicles may also have Special Abilities as characters do.

Since CPs paid for the vehicle, it is considered to be as much a part of the character as a superpower or magical ability and will be allowed in all but the most inappropriate situations.

STEP ONE: SCPs

Now, you get to spend CPs to purchase ... CPs. Well actually, you'll receive a pool of Special Character Points (or SCPs), which are spent to create the vehicle.

SCPs	CP Cost
5	4
10	6
20	8
25	10
30	12
40	14
60	16
80	18
100	20
120	30
140	40
160	50
180	60
200 or higher	+10 CP per additional 20 SCPs beyond 100

STEP TWO: MODES OF TRAVEL

Purchase any modes of travel the vehicle is capable of.

★ Land: 2 SCPs

★ Sea: 2 SCPs

★ Air: 4 SCPs

★ Space: 6 SCPs

★ Subterranean: 2 SCPs

VEHICLES AND EXPERIENCE

Vehicles don't gain separate Experience Points of their own (even if they are sentient), as they are merely an extension of the character they're attached to. If the sentient vehicle does something worthy of gaining Experience Points, they go directly to the character. You can, of course, spend these Experience Points to increase the vehicle's stats.

You'll need to purchase a Speed rating for each mode of travel during Step Three. A vehicle without a given mode of travel is completely incapable of moving in the designated manner.

You must also determine whether the vehicle has normal-scale movement or super-scale movement for each mode of movement. Super-scale is the default here (i.e., it's free), but you can opt to make it normal-scale, thus gaining 4 additional SCPs.

STEP THREE: TRAITS

Vehicles that are not sentient have only the traits listed below, while sentient ones may be given some appropriate Traits from the list available to characters.

Rating	SCP Cost	Description:
-4	*4 returned	Nearly non-existent
-3	*3 returned	Animal
-2	*2 returned	Poor
-1	*1 returned	Fair
0	0	Average
1	2	Good
2	4	Great
3	6	Outstanding
4	8	World-Class
4 (2)	10	Enhanced
4 (3)	12	Super
4 (4)	14	Mega
4 (5)	16	Ultimate

* By selecting a rating at this level, you actually gain Special Character Points back. A character may never get more than 6 SCPs back in this way.

IMPORTANT NOTE: You may take Specialties, just like you do with characters.

Physical Traits

MANEUVERABILITY

This Trait modifies the pilot's Driving or Piloting roll and represents a vehicle with superior controls or response. If the vehicle is sentient, this Trait acts as its Athletics.

Specialties: Accelerate, Dive, Jink (dodge), Club, specific maneuver

SPEED

A measure of how fast the vehicle can go. This acts as the vehicle's Athletics Trait for purposes of pursuit. Each mode of travel must have its own Speed Trait.

Specialties: specific terrain (snow, sand, marsh, etc.)

BODY

Just like the Body Trait of a character, this represents the hull integrity of the vehicle and will factor in determining its Structural Points, and ability to avoid a critical hit. This doesn't necessarily relate to size - a small tank is sturdier than a huge zeppelin.

Specialties: specific environment/conditions

AUTO-PILOT

If the vehicle has an auto-pilot computer, this is used as its Driving Trait when engaged.

Specialties: Evasive maneuvers, Attack maneuvers, specific maneuver

AUTO-GUNNER

The vehicle is equipped with automatic gunnery software, and may fire on its own using this Trait.

Specialties: Beam weapons, Missile Weapons, specific attack

CREW

This Trait is purchased for vehicles only if they are of the NPC variety. The Crew Trait represents the average quality of the NPC crew assigned to such a vehicle.

Specialties: Gunnery, Piloting, Recon, specific function

STEALTH

This covers the sneakiness of a vehicle. Stealth 0 is the average Internal Combustion Engine vehicle that's easy for most people to hear coming. Negative stealth indicates a Tank or Bulldozer.

Specialties: Night Operations, Desert Operations, Specific Conditions/Terrain

SURVIVAL

The vehicle's ability to survive in various climates and environments. This Trait must be purchased as a Specialty for each climate or environment.

Specialties: Arctic, Desert, Forest, Jungle, Mountain, Ocean, Swamp, Plains, Urban

ARMOR

The vehicle's defensive plating or energy shielding that protects it from harm. If Armor is purchased above the Body trait of the vehicle, it reduced the effective speed of all movement modes by one.

Specialties: Ballistic, Energy, specific attack

VEHICLE BODY EXAMPLES

Body Examples

Cycle: 3

Car: 4

APC: 4(2)

Tank: 4(3)

Battleship: 4 (4)

MOVEMENT SCALES

Speed Examples (Super-Scale)

Athletics/Speed	Example
-4	Aircraft Carrier
-3	Bicycle
-2	Bus
-1	Van
0	Family Car
1	Gyro-Copter
2	Tank
3	Average Car
4	Sports Car
4(2)	Race Car
4(3)	Airplane
4(4)	Jet
4(5)	faster than light

Speed Examples (Normal-Scale)

Athletics/Speed:	Example:
-4	Impaired human
-3	
-2	Inactive human
-1	
0	Average human
1	
2	Athletic human
3	
4	Pro athlete
4(2)	Enhanced human
4(3)	
4(4)	Super human
4(5)	

Mental Traits

COMPUTER

The vehicle is equipped with a computer and possibly other equipment. When a character has no applicable skill, he may use the vehicle's onboard systems instead.

SPECIAL NOTE: A vehicle must have Computer to have any other mental Traits.

Specialties: Computer Operation, Computer Programming, Communications

DETECTIVE

The vehicle has an onboard criminology lab, allowing any character with at least Detective 1 to use the vehicle's Trait instead, or allows a character with Detective 1 or less to roll as if he had Detective 1.

Specialties: Forensics, Cryptography, Deduction

DISGUISE

Vehicle's ability to appear as a normal vehicle of some type. Armed vehicles **MUST** purchase a Transformation SA or this Trait will simply help them appear to be normal armed vehicles ...

Specialties: none

KNOWLEDGE

The vehicle's onboard computer has an extensive database, or perhaps a connection to the worldwide computer network, allowing it to search for information requested by its crew.

Specialties: none

MEDICAL

The vehicle has medical equipment onboard that will add 1 to the character's Trait (An ambulance's onboard gear) for every 2 full points of Medical rating the vehicle possesses (add the super-rating to this if it has one). If the vehicle is sentient, an action check using the vehicle's Trait (a science fiction style 'autodoc') is allowed instead.

Specialties: Medicine, Surgery, First Aid

PERCEPTION

The vehicle has a suite of reconnaissance equipment aboard.

Specialties: Spot Hidden, Strategy, Tracking

REPAIR

A package of repair tools is included with this vehicle. A rating of 1 indicates tools and parts that add to a character's Repair Trait. A higher rating indicates automated repair equipment.

Specialties: Vehicles, Weapons, Armor, Robots, Gadgets

SCIENCE

This covers all fields of science, from chemistry to biology to geology, and indicates equipment or labs aboard the vehicle.

Specialties: Life Sciences (e.g., Biology, Zoology, Botany), Physical Sciences (e.g., Chemistry, Physics, Mathematics), Planetary Sciences (e.g., Geology, Minerology, Oceanography), Social Sciences (e.g., Archaeology, Geography), Space Sciences (e.g., Astronomy)

Social Traits

APPEARANCE

The vehicle's 'cool' factor. A sleek street bike might have a high Appearance, whereas a smuggler's ancient space freighter might not look like much, but have it where it counts. Specialties are possible. Your team's rich benefactor may not think your Monster Truck is as 'cool' as your Good Ole Boy mechanic does ...

Specialties: specific vehicular subculture

STEP FOUR: SPECIAL ABILITIES

While some SAs are redundant for vehicles (for example, "Flight" isn't needed, since it's covered in the vehicle's Traits), a vehicle can greatly benefit from other SAs. Purchasing SAs is handled as per normal characters.

The only real divergence is for ...

Weapons

A vehicle can have many weapons, and in the Cartoon Genre, often do. The main, or most heavily damaging weapon on a vehicle determines the base weapon cost for the vehicle. Additional weapons cost substantially less, as the maximum damage capability of the vehicle might determines its effectiveness, and multiple smaller weapons might assist in defending against smaller opponents, but it will not be effective against the same types of vehicles the main battery is designed for.

Weapons are purchased just like Offensive SAs for characters, with two important exceptions:

- 1) Vehicular Weapons are assumed to have the 8-point 'Vehicle Class' modifier. Anti-personnel weapons are actually 4 points 'cheaper' if purchased for a vehicle.
- 2) Only the weapon or weapons with the highest damage rating are paid for at full cost. This is because it is often the 'biggest gun' on a vehicle that makes the difference. Other weapons are considered 'support weapons' and cost half of the normal SCP cost (rounded up).

Example: Steelhull's MOTANK has a heavy gun as its main armament. Its ability to damage large, heavily armored targets makes its single anti-personnel machine gun a pretty insignificant thing, since any target that would require the use of the Big Gun would probably just shrug off a few machinegun bullets ...

STEP FIVE: CAPACITY

How many characters can the vehicle carry?

- ★ One enclosed driver/pilot space is free of charge. If this space is exposed, the vehicle costs 2 less SCPs.
- ★ Further occupant spaces cost 1 SCP (exposed) or 2 SCPs (enclosed) each.

The term "enclosed" means the occupant is protected in some way (closed cockpit, etc.). The term "exposed" means the occupant has no real protection (e.g., a standard motorcycle).

STEP SIX: SIZE

Vehicular Sizes must be paid for just like a character's Size.

Size in CARTOON ACTION HOUR is handled by presenting a handful of categories;

- ★ Microscopic (e.g., a germ)



- ★ Tiny (e.g., an insect, a nickel or a bead, up to 6" tall)
- ★ Very Small (e.g., gun, tin can or a remote control, up to 18" tall)
- ★ Small (e.g., small child, up to 4.5' tall)
- ★ Medium (e.g., normal humans, up to 7' tall)
- ★ Large (e.g., motorcycle, sofa, ogre, up to 10' tall)
- ★ Very Large (e.g., car, pick-up truck, small shed, up to 15' tall)
- ★ Huge (e.g., firetruck, semi, giant, house, up to 20' tall)
- ★ Colossal (e.g., building, water tower, up to 200' tall)
- ★ Gargantuan (e.g., skyscraper, up to 100,000' tall)

Each series will have its own "default size," which represents how large the average vehicle will be. Vehicles automatically start at the default size, free of charge.

SCPs may be spent to alter the vehicle's size. For each category above or below the default size, you must spend 3 SCPs. So, if the default is Normal and you wish your vehicle to be Very Large, you'll be out 6 SCPs.

STEP SEVEN: STRUCTURE POINTS

A vehicle's Structure Points (which are synonymous with Hurt Points) are calculated by adding its Body and Armor Trait ratings and multiplying the total by a number determined by the vehicle's Size. Remember that super ratings add to the Trait for this purpose.

- ★ Tiny or Smaller: 0.5 (Round up)
- ★ Very Small: 1
- ★ Small: 5
- ★ Medium: 10
- ★ Large: 20
- ★ Very Large: 30
- ★ Huge: 40
- ★ Colossal: 50
- ★ Gargantuan: 100

STEP EIGHT: VEHICLE DAMAGE MODIFIER

When a vehicle is created, find its Vehicle Damage Modifier by adding its Body and Armor ratings (and super-ratings as well), and multiplying the total by two.

STEP NINE: STORY HOOKS

You may choose to give your vehicle its own Story Hooks. These are handled as per the normal Story Hook rules for characters (see the Story Hooks section a bit later).

Each Story Hook has a level of severity:

Minor: This Story Hook doesn't rear its head often or won't affect the vehicle all that much.

Moderate: This Story Hook will happen on a fairly regular basis or will have quite an adverse effect on the vehicle.

Major: This Story Hook will affect the vehicle a lot or will have a positively devastating effect on the vehicle.

EXAMPLE FOR SA #1: The first SA is going to be a laser pistol that looks like a 6-shooter with a gatling-like attachment. But it's not just any pistol. Oh no ... it's rare. So rare, in fact, that it requires a

chunk of Dargak stone to power it. He buys it at Medium Power Level (4 CPs).

Since it is just a pistol, he picks up the Range component at Medium for 2 CPs. One more component is needed: Damage. He buys it at 5, which costs 6 CPs. Of course, since it's not reliant on the character's strength, 2 is automatically added to the damage.

Now for Modifiers! To simulate the Dargak stone, he selects "Rare Recharge", which reduces the SA's cost by 2. It's also an Item, so another 2 CPs is lopped from the cost. Brice finishes up by choosing the Burst-Fire bonus for 3 CPs. The laser pistol sets Brice back 11 CPs.

EXAMPLE FOR SA #2: Brice wants to give the character an Animal Companion: a horse-like animal with some cybernetics named "Eagle." He spends 14 CPs on the Animal Companion, which means he has 40 SCPs to build it with. Starting with Traits, Brice settles on Athletics 4 (8 SCPs), Body 3 (6 SCPs), Perception 1 (2 SCPs) and Appearance 2 (4 SCPs).

With his remaining 20 SCPs, he moves on to Eagle's SAs. He wants to give Eagle a dab of armor to reflect the metal cybernetic parts. He opts for Low Power Level (2 SCPs), Protection 4 (4 SCPs) and 4 points of the "Hardened" bonus (4 SCPs).

Brice takes one final SA: super-leaping. Figuring that it could be quite useful, he buys it at Moderate Power Level (4 SCPs). He also takes the Range component to dictate how far Eagle can leap and goes with Short (1 SCP), which means he can leap up to roughly 20 yards. He selects "Bounding" as the SA's mode of travel (no cost).

Finally, Brice writes in all the remaining tidbits; Oomph of 1 (no cost), 0 Stunt Points, Body of 39 (1 SCP), Primary Movement: Land (no cost) and Size: Large (2 SCPs). Eagle is now complete.

EXAMPLE FOR SA #3: With 14 CPs left to spend, Brice considers going back and increasing some Traits. But he figures he should probably create one more SA instead. He envisions a rather bulky-looking set of goggles with gears and rivets that would allow the character to increase various sight-based abilities. He selects Medium Power Level for 4 CPs.

To start with, he buys the Trait Modification A component, giving him a +4 to his Perception rating. To keep the cost down, he chooses to have it only apply to a Specialty (Spot Hidden). This component runs him 4 CPs).

Next up, Brice wants the character to be able to see through solid objects and see extremely well in the dark. In order to squeeze both of these effects into the CP cost, he hopes to purchase it as one Rating component. He gets it at rating 3 for 8 CPs.

To finish up, he takes it as an Item, thus reducing the cost by 2 CPs. The total cost for the goggles is now 14 CPs. Brice is now flat broke. But, he has a great deal to show for it!

Or does he?

The GM looks at the SA and informs Brice that he must do some revising. First of all, the Power Level should be High, since the gadget can do so many different things. Also, the GM rules against Brice trying to lump two effects (x-ray vision and dark vision) into one component.

EXAMPLE FOR SA #3 (REVISED): With his original idea scrapped by the GM, Brice starts revising things a bit. Brice purchases the Power Level at High (6 CPs).

HUGE WEAPON DAMAGE

Kargorr Sez: Psssst! Listen up, you lowly players. I've found several ways you can manipulate the SA creation rules to create infinitely powerful characters! Just keep a sharp eye out for ways to bend the rules and you shall end up with characters that will defeat anything the GM throws your way! Muhahaha!



Cynthia Sez: Ahem!! Do try and ignore this lame-o's advice, gang. While it's most likely possible to twist and contort the SA creation system in order to make overly tough characters, it's definitely against the spirit of the game. And don't forget that GMs typically dislike such behavior and may force you to either redesign the offending SAs or leave the game group.

The SA creation rules allow for nearly limitless possibilities and this is most assuredly intentional. The downside to such versatility is that unscrupulous players can abuse them. Just say "no" to cheese!

He keeps the Trait Modification A component exactly how it was in the first version (4 CPs). He then grabs another Trait Modification A component, this time adding +3 to Ranged Combat (pistols). This costs 3 CPs.

Looking over the bonuses available, Brice picks "Miscellaneous Major Effect" and decrees that the goggles give the character 360 degree vision (3 CPs). Lastly, he keeps it as an Item, thus bringing the cost down to 14.

The GM checks the SA over and green-lights it after deeming it an MSA.

Story Hooks

Some of the greatest characters in fiction suffer from some manner of setback that detracts from his effectiveness somehow. This opens up a whole slew of interesting tidbits for roleplaying, despite the potential negative repercussions. In the game, these are represented by Story Hooks.

You may choose to give your character between zero and five Story Hooks (this maximum also includes any Story Hooks given to Animal Companions or Vehicles). Roleplaying your character's Story Hooks during the game will net you extra Experience Points.

The first thing you need to do is define the Story Hook. How does it affect the character? What does it do in game terms? Does it require any special rules of your own creation. A few basic ideas for Story Hooks include:

- ★ Fears
- ★ Arch Enemies
- ★ Hatreds
- ★ Physical Problems
- ★ Mental Problems
- ★ Social Problems
- ★ Secret Identity
- ★ Dependencies
- ★ Vulnerabilities
- ★ Obsessions
- ★ Vows
- ★ Codes of Conduct

Now you'll need to determine how severe the Story Hook limits the character. How often will this problem pop up? How badly will it hinder the character? Can it kill the character? Injure him? Embarrass him?

There are three levels of severity; minor, moderate, and major. Choose one of these, based on the information below. Remember: the more severe a Story Hook is, the more Experience Points the character will receive for confronting it.

Minor: This Story Hook doesn't rear its head often or won't affect the character all that much.

Moderate: This Story Hook will happen on a fairly regular basis or will have quite an adverse effect on the character.

Major: This Story Hook will affect the character a lot or will have a positively devastating effect on the character.

EXAMPLE: Brice enjoys adding meat to any character he creates. Plus, he'll receive Experience Points for

TRANSFORMABLE ROBOTS

More than one retro-toon series thrilled us with robots that could transform into vehicles (and sometimes other stuff too). Here's a few notes about creating such characters in **CARTOON ACTION HOUR**.

- ★ Series that involve Transforming robots typically start you with a few more CPs to spend.
- ★ Despite the fact that they are robots, such characters can earn Experience Points just like an organic character can. This goes for non-transforming robots as well. Of course, this only applies if the GM allows character advancement.
- ★ Use the rules for creating TSAs to design the character's alternate form.
- ★ The character's base form should be that of the robot itself ... not the vehicle.

roleplaying Story Hooks. Bonus!

For the first Story Hook, he writes down, "Wanted by the Law", which could be a very nasty thing to have. For this reason, Brice assigns it a severity of Major.

The second Story Hook won't be nearly as inhibiting. Hoping to depict the character's devotion to his quest for justice, Brice jotted down, "Dedicated to taking Governor Plaxx down", and assigned it Moderate severity.

CHANNEL 3: Rules

Using the Rules

Traditional games such as card games and board games require participants to interact with the rules constantly. Sure, you may know the game's rules by heart, but they're always present, dictating how you play.

Roleplaying games defy this concept.

The flow of the story is more important than the rules.

You can play entire game sessions without rolling a single die or consulting the rules. In fact, the **CARTOON ACTION HOUR** system was specifically designed to accommodate this style of play.

The GM is the one who controls how often the rules are to be utilized. Some GMs utilize the rules frequently, giving the story an increased sense of randomness. Other GMs seldom access the rules, preferring just to use the character stats as a guideline instead. Most GMs, however, fall somewhere in between these extremes.

Action Checks

Any time a character attempts to perform a tricky action, the player who controls the character must make an action check.

To do this, the GM determines which Trait will be tested, based on common sense. He also chooses an appropriate Difficulty Number. The player then rolls a d12 and adds the Trait rating to the result. If the total result is equal to or higher than the Difficulty Number, the character succeeds!

Difficulty Numbers

Not all tasks are equal. Some are stupendously simple while others are unbelievably laborious. To bring this fact of life into the game, we've included Difficulty Numbers (DNs). Here's a quick and easy set of benchmarks to assist the GM in selecting a fitting DN for action checks.

Difficulty	Benchmark
2	Almost anyone should be able to do this most of the time.
3-4	Most characters should be able to do this most of the time.
5-6	The action requires skill and effort. It's very possible for the average character to fail, though most highly skilled characters will accomplish it.
7-8	The task is difficult and "normal" characters only succeed every so often. It takes a lot of skill and a bit of luck, too.
9-10	This is a very difficult feat. Even professionals have a hard time pulling this off. Only the highest skilled characters accomplish this with any regularity.
11-12	This action is extraordinarily hard and even the highest skilled professionals often fail.
13-14	This task is nearly impossible to succeed at! Hardly anyone can pull it off and even then, it's by the skin of their teeth.
15-16	Only a massive amount of skill, a lot of effort and extreme luck will enable the character to succeed at this task!
17+	A mere human can not succeed at this level of feat. Only those blessed with superhuman abilities can accomplish it!

KARGORR SEZ



Bah!! The rules can be ignored?? What kind of pathetic nonsense is that?? Any game worth its weight in Krigzak Stones must have rules. This is an outrage!! I will not tolerate any more of this heresy! I'll....

What?

sigh

Fine!! I'll go along with this for now, Cynthia Miller ... but when you least expect it, I'll snap your ...

What was that? Jobless?

What I meant to say was that I'll ... ermm ... snap your ... favorite pencil. Yeah, that's it.

EXAMPLE: Hayley's character is attempting to leap from one building to another. There's a big gap between the two structures, so the GM secretly decides that the DN is 9 (a difficult feat) and that the character's Athletics Trait will be used. Hayley's character has an Athletics rating of 2. She rolls a d12, which turns up an 8. Adding 2 (the Athletics rating) to this roll, the total is 10. This result is equal to or higher than the DN of 9, so the character successfully bounds to the other building!

Super-Ratings

Characters who possess a Trait rating beyond the human maximum will have a super-rating. The super-rating is listed in parenthesis next to the Trait rating itself. Only ratings of 4 can have a super-rating.

In any case, you get to roll a number of d12s indicated by the super-rating when making an action check using that Trait. Once rolled, the highest roll is considered to be your result for the check.

EXAMPLE: Cale's character is trying to lift a gigantic boulder over his head, in preparation for hurling it at an enemy. The GM silently sets the DN at 13, since the rock is so big. Fortunately for Cale, his character has a Body rating of 4 (2). He tosses two d12s. One of them rolls 5 and the other rolls 10. He chooses the 10 (duh!) and adds 4 (the Body rating) to it. The final result is 14, which is equal to or higher than the DN of 13. The character hoists the boulder up successfully!

Rolling 1

Any time a 1 is rolled for an action check (before any modifiers are added to or subtracted from it), the action is automatically a failure.

This means that no matter how adept a character is, there's always room for failure. Nobody's perfect!

Rolling 12

Whenever you roll a 12 during an action check, you may immediately add the character's Oomph score to the result! If the Trait being used has a super-rating, then the super-rating itself is added to the Oomph.

This rule allows even the most inept character that one unlikely chance to pull off a dazzling success. It won't happen often, but the possibility is still there. And if that character is superhumanly endowed in that Trait, then he is capable of performing feats undreamed of for an unaltered human.

Spending Stunt Points

Stunt Points are spent to increase the character's result during an action check, but must be spent before the action check is actually rolled.

Each Stunt Point spent adds the character's Oomph score to the action check result. This is cumulative, so if you spend 2 Stunt Points and your character has an Oomph of 3, he can add 6 to the result.

It should be noted that you can not spend a Stunt Point to increase another character's roll.

One last little point that needs to be raised here is that, once expended, a character's Stunt Points return at the beginning of the next episode.

GIVING IT YOUR ALL

When the chips are down and a character really, really needs to succeed at an action check or opposed action check, you may choose for him to "give it his all". This represents the character putting every ounce of heart and soul he has in order to pull this task off.

- ★ The spent Stunt Point is lost until next season (see Channel 5 for details about seasons).
- ★ Only one Stunt Point can be spent to "give it your all" per action check or opposed action check.
- ★ The character's Oomph score is multiplied by 4 for this action!

Opposed Action Checks

What if your character's action is being directly opposed by another character? Simple. The two characters make an opposed action check.

To perform an opposed action check, each involved character rolls a d12 and adds the appropriate Trait rating to the result. Whoever rolls the highest wins.

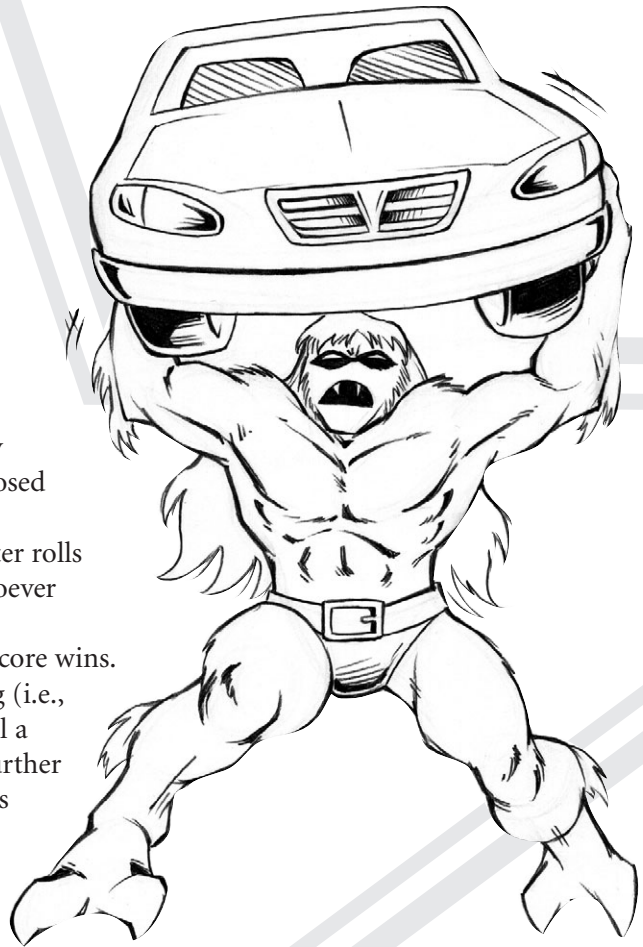
In the case of a tie, the character with the highest Oomph score wins. If it's a draw, the character with the highest active Trait rating (i.e., the respective Traits being used in this check) wins. If it's still a draw, the character with the highest Oomph score wins. A further draw will require a re-roll from both participants, though this won't happen often.

A few examples of opposed action checks;

- ★ Character A (using Persuasion) tries to swindle Character B (using Willpower)
- ★ Character A (using Stealth) tries to sneak past Character B (using Perception)
- ★ Character A trying to hold a heavy door shut (using Body) while Character B tries to force it open (also using Body)
- ★ Character A (using Athletics) trying to outrun Character B (also using Athletics)

Note that the rules for rolling 1, rolling 12 and super-ratings apply to opposed action checks.

EXAMPLE: Marco's character is attempting to convince his superior officer to let him send his team out on a rescue mission. The GM states that Marco's character will be using his Persuasion (which is 3) and the NPC will be using his Willpower (which is 2). Marco rolls a disappointing 3. Adding his Persuasion to it brings the total up to 6. The GM rolls 5. He adds his Willpower to the roll, getting a total of 7. The NPC simply will not relent. Marco's character must find some other way to pull off the rescue.



CHANNEL 4: Combat

Bashing, Smashing, Zapping and Whapping

As you know, this game has the word "action" in its title. And what action game would be complete without rules for combat?

The combat rules presented below are simple and lightning fast. You might notice a lack of absolute realism. Rest assured, this was no accident.

The spirit of the source material is of utmost importance. Anyone who has ever watched a 1980s action cartoon knows that combat wasn't exactly steeped in realism. The fight scenes were almost universally cinematic, often with a touch of campiness thrown in for good measure.

The hero slams the heads of two goons together! The heroine swings across the room on a chandelier! The evil minions attack the protagonist one at a time rather than dogpiling him! All this and more fits perfectly into the genre.



Initiative and Turns

When combat begins, all characters involved must roll a d12, adding their Oomph scores to the result. This is called the initiative roll. The highest roller gets to perform one action first, followed by the second highest roller and so on. Re-roll any ties.

Once all the characters perform an action, a new turn begins and another initiative roll is made.

Each turn represents about 5 seconds.

EXAMPLE: Crosswire and Major Grymm are squaring off for a fight. They both roll a d12. Crosswire gets a 6 and adds his Oomph of 3 to the result, for a total initiative roll of 9. Major Grymm scores a 7 and adds his Oomph of 1, for a total initiative roll of 8. Crosswire gets to go first!

Actions

An action is considered something a character can do rather quickly, such as:

Move

A character can move a number of yards equal to his Athletics rating +10 (add super-rating to this if applicable). Add +20 instead if the character has access to super-scale movement (by means of an MSA, Vehicle or Animal Companion).

Attack

Make one attack. Alternatively, you can make more than one attack per turn, but each attack beyond the first will incur an additional -3 penalty to the attacker's attack check.

Dodge*

By taking a dodge action, anyone trying to attack you physically for the rest this turn will suffer a -3 penalty to their attack check. Furthermore, after one attack against you this turn, you can move up to one half your normal rate (see "Move" above). If it is a one-on-one combat, you can sacrifice the half-move in order to do an Attack with a -3 penalty to the attack check or do a quick Miscellaneous Action with a -3 to any action check made.

Mental Dodge**

By taking a mental dodge action, anyone trying to attack you mentally for the rest this turn will suffer a -3 penalty to their attack check. Furthermore, you can move up to one half your normal rate (see "Move" above).

Parry

When an opponent makes a close combat attack (and you haven't yet taken an action this turn), you can parry. This forces the attacker to re-roll his attack check (armed or unarmed), using the new roll instead, for better or worse. Furthermore, if you successfully parry the attack, you can immediately make an attack check with a -2 penalty to the roll.

Once a character's action has been spent to parry, he may parry any number of attacks that turn (regardless of whether the first parry was successful). This may sound like peaches and sugar, but there's a relatively risky aspect of doing so.

For each parry a character makes in a single turn beyond the first, the re-roll is made with a +1 to the result. So, if a character parries one attack and goes to parry another, the re-roll on this next attack will enjoy a +1 bonus. If a third parry comes about, the re-roll will have a +2 modifier.

Logic should be used to determine whether parrying is possible. For example, a character shouldn't generally be allowed to parry an energy sword with his arm. Conversely, it makes sense to parry a punch with a character's arm.

EXAMPLE: Crosswire moves in with a punch and rolls a 12. Ouch! However, Major Grymm decides to parry, forcing his adversary to re-roll. Crosswire rolls a less-than-satisfactory 3. Since the attack was parried, Major Grymm gets to make an attack with a -2 penalty.

Miscellaneous Action

This can be any reasonable action not listed above. Some actions may take more than one turn to accomplish. This is up to the GM.

* If you still haven't taken your action this turn, you can declare this as your action as soon as an opponent rolls to hit your character, but before you roll Athletics to avoid the attack.

** If you still haven't taken your action this turn, you can declare this as your action as soon as an opponent rolls to hit your character, but before you roll Willpower to avoid the attack.

Close Combat

When a character attacks another character up-close, he must make an opposed action check using the attacker's Armed Combat or Unarmed Combat versus the defender's Athletics. If the attacker wins the check, he hits!

The Trait used will vary according to how the attacker is trying to nail the defender.

★ If the attacker is utilizing his fists, feet or any other body part, then use the attacker's Unarmed Combat.

★ If the attacker is utilizing a close combat weapon (sword, knife, club, whip, etc.), then use the attacker's Armed Combat.

Certain OSA's may blur the line somewhat. In such cases, the GM is the final judge of which Trait

TIES IN CLOSE COMBAT

In the case of a tie in close combat, the character with the highest Oomph score wins. If it's a draw, the character with the highest active Trait rating (i.e., the respective Traits being used in this check) wins. If it's still a draw, the character with the highest Oomph score wins. A further draw will require a re-roll from both participants, though this won't happen often.

is most applicable. A good rule of thumb is this: *If it's a permanent part of the character's body, use Unarmed Combat. If not, use Armed Combat.*

EXAMPLE: Major Grymm lets loose a snap kick at Crosswire and rolls 8. He adds his Unarmed Combat rating of 2 to it, for a total of 10. Not too shabby. Crosswire rolls 10, adding his Athletics of 3. This gives him a total of 13. Major Grymm's roll wasn't at least as high as Crosswire's roll, so the attack misses.

Ranged Combat

Not all combat is done up close and personal. Many characters prefer to use an OSA or improvised object to strike his opponents from afar. Hey, it's much safer, that's for sure.

Range

It doesn't take a brain surgeon to realize that it's harder to hit a target from a hundred yards away than it is to hit one that's only a couple yards away. Pretty basic assumption really.

This also applies to combat in the game.

To hit a target, the attacker will make an attack check, using the his Ranged Combat Trait. The Difficulty Number depends on how far away the target is.

There are six range categories:

- ★ **Point Blank (Difficulty Number: 2-3):** The target is within arm's reach.
- ★ **Short (Difficulty Number: 4-6):** The target is within 20 yards or less.
- ★ **Medium (Difficulty Number: 7-9):** The target is between 20 and 100 yards away.
- ★ **Long (Difficulty Number: 10-12):** The target is between 100 and 300 yards away.
- ★ **Visual (13-15):** The target is beyond 300 yards away, but is still visible to the attacker.
- ★ **Beyond Visual (Difficulty Number: normal DN + 3):** This is an extremely rare occurrence, as hardly any attack SA's have the capacity to affect what the attacker is unable to see. This requires no line of sight whatsoever. It's always going to be extremely difficult to pull off an attack against an unseen foe. The GM determines the range between the attacker in order to figure out what the normal Difficulty Number would be and his target, then he adds 3 to that. The result is the final Difficulty Number for the attack.

EXAMPLE: After a bit of fisticuffs, Major Grymm opts to retreat from Crosswire. He manages to get a safe distance away and takes a pot-shot with his pistol. The GM determines that Crosswire is roughly 15 yards away, which means that the shot will be at Short range. The GM looks at the DN span for Short ranged attacks (4-6). He goes right in the middle by selecting a DN of 5. Major Grymm rolls a d12 and gets a 4. He adds his Ranged Combat rating of 2, which gives him a total of 6. Since 6 is equal to or higher than the DN of 5, the attack nails Crosswire!

Situational Modifiers

Nothing is certain in combat. Situations commonly arise that affect the outcome of a battle. Sometimes, these are little things. Other times, they are big things. These factors are represented by situational modifiers.

ATTACK CHECKS

"Attack check" is the term we often use to describe the action check the attacker makes when trying to score a hit on a target. This applies for both close combat and ranged combat.

The situations below will modify the attacker's attack check roll as designated. This goes for both close combat and ranged combat where appropriate.

LARGER CHARACTER ATTACKING

A SMALLER TARGET

- ★ Find out how many size categories smaller the target is than the attacker. For each category, the attacker suffers a -1 penalty to his attack check.

SMALLER CHARACTER ATTACKING A LARGER TARGET

- ★ Find out how many size categories larger the target is than the attacker. For each category, the attacker gets a +1 bonus to his attack check.

OBSCURED VISION

- ★ It is dark (e.g., moonlight): -1
- ★ It is pitch dark (e.g., in a windowless room): -2
- ★ It is foggy/smokey: -1
- ★ It is raining: -1

COVER

- ★ The target is in soft cover (e.g., bushes, behind a bed): -1
- ★ The target is in hard cover (e.g., low wall, car): -2
- ★ The target is almost completely obscured by soft cover: -2
- ★ The target is almost completely obscured by hard cover: -3

MISCELLANEOUS

- ★ The target is standing still: +2
- ★ The target is completely unaware of the incoming attack: +2

The above list is far from being comprehensive. The GM can assign modifiers based on other factors as he deems necessary.

Mental Attacks

OSA's that target an enemy's mind are handled differently than traditional attacks.

Hitting an opponent with a mental OSA requires the use of your Willpower Trait rather than Ranged Combat versus the targeted character's Willpower rather than Athletics.

Size modifiers (see above) do not apply to mental attacks. The GM can also negate modifiers dealing with obscured vision and cover if he feels it's more suitable.

Such attacks cannot affect non-living targets, such as robots and zombies.

That's Gonna Leave a Mark!

Getting hit hurts! This goes without saying. Naturally, this rings true in Cartoon Action Hour as well. Even the mightiest hero or the baddest villain can feel the thrashing of a mallet or the burn of a laser.

Yep, it's time to chat about damage!

Damage Rating

Every attack is going to have a Damage Rating (DR). The DR dictates exactly how devastating the attack is once it hits the target. A small stick would have a very low DR while a laser cannon would likely have an obscenely high DR.

Whenever a character has been successfully hit (with any form of attack, be it close combat or

SIZE CATEGORIES

- ★ Microscopic (e.g., a germ)
- ★ Tiny (e.g., an insect, a nickel or a bead, up to 6" tall)
- ★ Very Small (e.g., gun, tin can or a remote control, up to 18" tall)
- ★ Small (e.g., small child, up to 4.5' tall)
- ★ Medium (e.g., normal humans, up to 7' tall)
- ★ Large (e.g., motorcycle, sofa, ogre, up to 10' tall)
- ★ Very Large (e.g., car, pick-up truck, small shed, up to 15' tall)
- ★ Huge (e.g., firetruck, semi, giant, house, up to 20' tall)
- ★ Colossal (e.g., building, water tower, up to 200' tall)
- ★ Gargantuan (e.g., skyscraper, up to 100,000' tall)

ranged combat), the attacker rolls a d12 and adds the attack's DR to the roll (this is often referred to as the "damage roll"). The number is subtracted from the victim's Hurt Points.

EXAMPLE: Crosswire returns fire on Major Grymm and lands a shot. Crosswire's pistol has a DR of 4, which means he rolls a d12+4. The die rolls 6, so 10 is subtracted from Major Grymm's Hurt Point total.

Perfect Hit

Whether it's a joint in the armor, an extremely sensitive body part or just lousy positioning, everyone has a weak spot. So, who am I to go changing such fundamental concepts of the universe?

If an attacking character scored an unmodified 12 on his attack check, he not only adds his Oomph to the attack check itself, but also to the amount of damage he inflicts!

This only applies if the attack actually hits the target. Remember, it's quite possible to roll a 12 and still miss the target. Not likely, but possible.

Size and Damage in Close Combat

The relative sizes of an attacker and his target can make a difference when determining the amount of damage inflicted.

★ When a larger character deals damage to a smaller target in close combat (armed and unarmed)*, he will cause extra damage. Count the difference in size categories between the target and the attacker. For each category in the attacker's favor, the attacker deals two more damage than normal.

★ When a smaller character deals damage to a larger target in close combat (armed and unarmed)*, he will not cause as much damage. Count the difference in size categories between the target and the attacker. For each category in the target's favor, the attacker deals two less damage than normal.

** This modifier also applies to damage from most thrown attacks (such as spears, slings, boulders, etc.), as they too are based on the attacker's strength.*

EXAMPLE: The fight between Crosswire and Major Grymm continues in a nearby laboratory. Crosswire accidentally knocks Major Grymm into an elaborate piece of scientific machinery and activates the shrink ray, which temporarily decreases Grymm's size down to a foot tall!! Crosswire then slugs the diminutive villain! Crosswire is Medium sized, while Major Grymm is Very Small sized, a difference of 2 size categories. Because of this, Crosswire will deal an additional 4 Hurt Points worth of damage.

Out of the Fight

If the poor sap reaches zero or less Hurt Points, he is said to be "out of the fight" (or "OOF", as we like to call it). The GM can use his creativity to describe how the character is OOF. A few examples:

- ★ The attack blasts the stone archway above the character, causing it to collapse, thus burying him in rubble.
- ★ The impact from the attack sends the character reeling back and he falls in the glue-like marsh behind him, trapping him.
- ★ Upon stunning the character with the attack, the villain locks him into the dungeon.
- ★ The character is hit so hard, he goes unconscious!

HAND-TO-HAND ATTACKS

Fisticuffs, baby! Punching, kicking, head-butting and other basic hand-to-hand (i.e., unarmed) attacks have a DR equal to the attacker's Body rating. If he has a super-rating, add that as well.

The possibilities are endless. But the result is always the same - the character is no longer able to participate in the combat.

Death

Death?? In the old action cartoons?? You've gotta be kidding me!

In order to represent the source material fully, death should very rarely be used and even then, only as a plot device. Player Characters shouldn't die unless the controlling player agrees first.

Yes, this goes against the grain of conventional RPGs, but how many times have you seen characters buy the farm in the action toons of old? Hardly ever!

Protection

Heroes and villains often have some form of DSA against damage—body armor, force fields, extraordinarily tough skin, etc. It all does the same thing: saves the character's tushie!

When the character is hit, subtract his DSA's Protection score from the damage done to him.

EXAMPLE: After growing back to full size (see the last example), Major Grymm shoots Crosswire with his pistol again. For his damage roll, Grymm gets a total of 9. But Crosswire is fortunate enough to have a flak vest with a Protection of 4. He subtracts 4 from 9 and thus takes 5 Hurt Points worth of damage.

Mental Attack Damage

Mental attack SA's do normal damage, but aren't hindered by protection powers that protect against physical damage (force fields, scaly skin, etc.).

Healing

Damage to a character isn't permanent. Wounds heal, broken bones mend, and bruises go away.

Healing is handled using the following time frames;

- ★ **Right Away:** This is immediately after the events that caused the damage. There simply hasn't been enough time to heal any damage.
- ★ **Short While Later:** This is generally up to twelve hours after the events that caused the damage. The character gains half his lost Hurt Points back (rounded up).
- ★ **Long While Later:** This is roughly one day after the events that caused the damage. The character has all his lost Hurt Points back.

Medical Trait

Other characters (PCs or NPCs) can attempt to use the Medical Trait to help with healing.

The character can perform first aid. To do so, a Medical check vs. 8 must be made. For every 2 full points the Difficulty Number is beaten by, the wounded character gains 1 Wound Point back. If this is done during a stressful situation (e.g., combat), it takes 3 actions to complete.

Vehicles and Robots

In most series, robots, vehicles and other non-organic beings can't normally heal naturally. Rather, a character can use the Repair Trait. This works like using the Medical Trait does for organic characters.

TRANSFORMING & DAMAGE

The GM can select one of the following methods of handling damage and transformation.

- ★ When a character takes damage in one form and then transforms into another form, all damage remains.
- ★ When a character takes damage in one form and then transforms into another form, all damage "heals up". This option should be carefully considered by the GM before it is implemented, as it can be extremely powerful.
- ★ When a character takes damage in one form and then transforms into another form, he heals a certain amount of damage.

It can also be decreed that characters who are reduced to a certain amount of Hurt Points (10 is a good average) can not transform and must remain in that form until healed to the acceptable amount of Hurt Points.

If allowed by the GM, though, inorganic characters can have SAs (like "self-repair system") that allow them to heal naturally.

Other Combat Rules

Called Shots

This rule allows characters to aim a ranged or close combat attack at a specific area of the target to achieve a particular effect. An example of this would be trying to shoot the enemy's pistol out of his hand.

This incurs a -2 penalty to the attacker's check. But if the attack succeeds, the desired effect occurs.

Called Shots can also be used to target a critical or weak spot on the attacker (throat, eyes, etc.). In such cases, rather than a specific effect happening, the damage done to the target is increased by 4. This incurs the same -2 penalty to the roll.

Grappling

A wrestling attack, by definition, is any attempt to restrain, seize or apply a grappling hold to an enemy.

The wrestling attack is carried out like any other Unarmed Combat attack.

GETTING FREE

If the attack is successful, the attacker has hooked the opponent. During each of the trapped character's turns, he can attempt to do one of the following:

- ★ Power Out: Make an opposed check using the captured character's Body vs. the capturing character's Body to break free of the hold. This takes the character's action for the turn. If the trapped character succeeds, he has escaped the hold.
- ★ Slip Out: Make an opposed action check using the captured character's Athletics vs. the capturing character's Unarmed Combat. This takes the character's action for the turn. If the trapped character succeeds, he has escaped the hold.
- ★ Counter Move: Make an opposed check using the captured character's Unarmed Combat vs. the capturing character's Unarmed Combat. This takes the character's action for the turn. If the trapped character succeeds, he has escaped the hold and either traps the opposing character or nails him with another type of close combat attack (e.g., elbow to the gut, hip toss, etc.). Damage is done as normal for such attacks.

DAMAGING

A character who has an opponent trapped may relinquish the hold during any of his turns and perform an action as normal.

If the character keeps the hold on his opponent, he may choose to spend his action to inflict damage. The poor sap in the hold will take damage as per any unarmed attack.

This damage will be caused on every one of the capturing character's turns, until the captured character manages to escape.

Charge Attacks

A character who is at least 5 yards away from an enemy can charge him. This is where you put your head down and slam your running body directly into an opponent!

HITTING

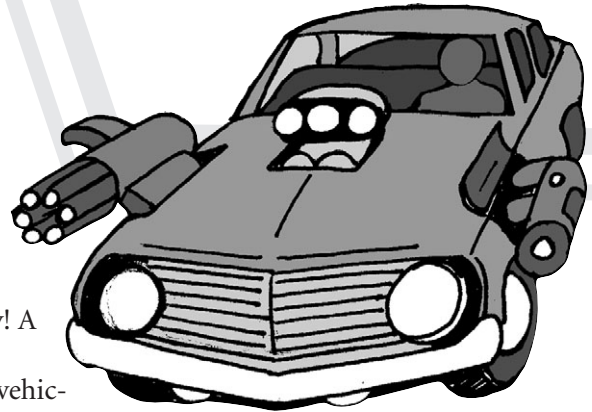
This is treated as a normal Unarmed Combat attack. The only exception is that charge attacks are easier to avoid, as the enemy can see it coming and thus has time to evade the impact.

To represent this, the charging character must subtract 1 from his attack check roll for every 5 yards away the charging character is. So, if the charging character is 10 yards away, he subtracts 2 from his result.

DAMAGING

Despite being harder to connect with a charge attack, it generally causes more damage than a normal unarmed attack. This is due to the momentum the character gains.

If the attack hits, add +2 to the damage for every 5 yards away the charging character is.



Vehicles in Combat

Dogfights in the sky! A car duel on a long stretch of highway! A mass ground combat involving tons of vehicles!

All of these make for very interesting action sequences. The vehicular combats shown on the retro-toons were chock full of pulse-pounding, no holds barred excitement in lieu of total realism. That's what we've tried to simulate with these rules.

Combat for vehicles is handled much like Combat for characters, with a few slight changes. The major difference is that while vehicles have Structure Points, which act just like the Hurt Points of a character, they may also take 'critical hits' which could disable a system or systems without actually destroying the vehicle. In other cases, heavily armored tanks explode with a hit from a crossbow bolt. This is due to Critical Hits. These occur when a character "defeats" the vehicle's armor.

Maneuver Checks

Driving or piloting a vehicle normally doesn't require any action checks. As long as the character doesn't have a -1 or lower rating for his Piloting or Driving Trait, then he can get the vehicle to go wherever he wants.

Sometimes, stressful situations pop up. Maybe the terrain is extremely icy or an area is full of land mines.

Whenever these situations arise, the GM may require you to make a Piloting or Driving check. Failure usually means the vehicle crashes, goes out of control or suffers some other unpleasant fate.

The check is modified by the vehicle's Maneuverability Trait rating;

Maneuverability	Check Modifier
-4 - -3	-2
-2 - -1	-1
0	0
1 - 2	+1
3 - 4	+2
4(2) - 4(3)	+3
4(4) - 4(5)	+4

EXAMPLE: Speed Freak is driving the FAT (aka the Fast Assault Tank) over particularly swampy terrain. The GM calls for him to make a Driving check. His Driving rating is 3 and he rolls a 5. The FAT's Maneuverability is 1, so the total result is 9. The GM secretly selected a DN of 7, so Speed Freak manages to navigate the vehicle safely through the treacherous area.

Attacking a Vehicle

The primary mode of vehicular combat lies within guns, missiles, torpedos and other ranged attacks.

HITTING

All the normal rules for ranged combat applies, including situational modifiers.

And, yes, vehicles can take dodge actions. This represents jinking, swerving or otherwise making it more difficult to be hit.

DAMAGING

A vehicle takes damage equal to the damage roll minus its own Armor rating (if the Armor has a super-rating, add it to the Armor rating).

Also, if the damage roll (before subtracting the Armor rating) is equal to or higher than the VDM, a critical hit may have been scored. Check the Vehicle Critical Hit Table below, using the damage roll minus the VDM;

Damage Roll (minus VDM)*	Effect
17 or more	Explosion! Massive, impressive fireball! All occupants are reduced to zero Hurt Points automatically!
15-16	Wreck! The vehicle is destroyed ... only a twisted hunk of metal remains. All occupants take a large amount of damage. The amount is up to the GM.
13-14	Firepower Kill! The vehicle's weapons are knocked out.
11-12	Mobility Kill! The vehicle loses its drive capability.
10	Enclosed Personnel Hit! Damage to one or more enclosed* drivers, pilots, crew or passengers. The amount of damage is up to the GM.
9	Exposed Personnel Hit! Damage to one or more exposed** drivers, pilots, crew or passengers. The amount of damage is up to the GM.
7-8	The pilot / driver is forced to make a Piloting / Driving check in order to keep from swerving. This may cause a collision.
6 or less	The attack does nothing detrimental to the vehicle aside from normal damage.

* Enclosed indicates the character is protected within the vehicle's structure.

** Exposed indicates the character is not protected within the vehicles structure (like the driver of a motorcycle or a person in an open-topped buggy).

NOTE: If one result is not possible (for whatever reason), use the result directly beneath it instead.

EXAMPLE: Speed Freak, in the FAT (or Fast Assault Tank) scores a hit on an enemy Spider Tank, using the main cannon. The cannon is Vehicle Class (meaning it rolls 2d12 against other vehicles instead of 1d12) and has a DR of 6. One die rolls 7 and the other one rolls 9, for a total of 22, once the DR is added in. The Spider Tank has Armor of 4, so it loses 18 Structure Points (22 - 4 = 18). Also, the total damage roll (22) is 8 higher than the Spider Tank's VDM of 14. This indicates an "Enclosed Personnel Hit", according to the Vehicle Critical Hit Table.

CRITICAL HITS ON TRANSFORMABLE VEHICLES

When a transformable vehicle suffers a critical hit, use the following table instead of the normal one.

Damage Roll(minus VDM)	Effect
17 or more	Explosion! Massive, impressive fireball! All occupants are reduced to zero Hurt Points automatically!
15-16	Wreck! You have been reduced to a pile of scrap metal. All occupants take a large amount of damage. The amount is up to the GM.
14	Untransformable! Until you get repaired, it is impossible to transform into another form.
12-13	Firepower Kill! Your weapons are knocked out.
11	Mobility Kill! You lose your drive capability.
10	Enclosed Personnel Hit! Damage to one or more enclosed* drivers, pilots, crew or passengers. The amount of damage is up to the GM.
9	Exposed Personnel Hit! Damage to one or more exposed** drivers, pilots, crew or passengers. The amount of damage is up to the GM.
7-8	Make a Maneuverability check in order to keep from swerving. This may cause a collision.
6 or less	The attack does nothing detrimental to you aside from normal damage.

* Enclosed indicates the character is protected within the vehicle's structure.

** Exposed indicates the character is not protected within the vehicle's structure (like the driver of a motorcycle or a person in an open-topped buggy).

NOTE: If one result is not possible (for whatever reason), use the result directly beneath it instead. For example, many transforming vehicles don't carry passengers and such, so any result that only deals with passengers are considered impossible.

Collisions and Ramming

HITTING

To successfully ram into another vehicle, the ramming pilot or driver must make an attack check, using his Piloting or Driving Trait versus the enemy pilot or driver's Piloting or Driving Trait. All standard situational modifiers apply.

DAMAGING

When a collision occurs, both vehicles suffer damage. The damage dealt depends on the other vehicle's size compared to your own vehicle's size.

- ★ Vehicles of the same size categories will do 2d12 damage to each other.
- ★ Smaller vehicles deal 2d12 damage minus the difference in size categories to larger vehicles.
- ★ Larger vehicles deal 2d12 damage plus the difference in size categories to smaller vehicles.

SIZE CATEGORIES

- ★ Microscopic (e.g., a germ)
- ★ Tiny (e.g., an insect, a nickel or a bead, up to 6" tall)
- ★ Very Small (e.g., gun, tin can or a remote control, up to 18" tall)
- ★ Small (e.g., small child, up to 4.5' tall)
- ★ Medium (e.g., normal humans, up to 7' tall)
- ★ Large (e.g., motorcycle, sofa, ogre, up to 10' tall)
- ★ Very Large (e.g., car, pick-up truck, small shed, up to 15' tall)
- ★ Huge (e.g., firetruck, semi, giant, house, up to 20' tall)
- ★ Colossal (e.g., building, water tower, up to 200' tall)
- ★ Gargantuan (e.g., skyscraper, up to 100,000' tall)

If the vehicle runs into an inanimate structure, such as a building, the vehicle suffers damage according to the material it collides into.

- ★ Light Material (wood, plaster, etc.): 1d12+4
- ★ Medium Material (brick, concrete, etc.): 2d12+4
- ★ Heavy Material (steel, metal, etc.): 2d12+8

The GM can alter any of these modifiers based on the circumstances, such as slow moving vehicles.

Running Over Characters

HITTING

A vehicle can attempt to run over characters who get in its way. An attack is carried out using the pilot or driver's Piloting or Driving Trait versus the targets' Athletics Traits. The vehicle's pilot or driver only rolls once to attack all the characters in his path.

All standard situational modifiers apply.

DAMAGING

It goes without saying that if you get run over by a vehicle, you're going to be waist deep in agony. Fortunately, this is the world of cartoons, where this sort of thing seldom happens. Usually, the character dives out of the way in the nick of time.

Sometimes, however, characters do get nailed by the vehicle. Again, this is the world of cartoons, so there's not going to be a flattened pile of flesh laying on the battlefield. Rather, the vehicle hits the character and knocks him clear of its path.

This still inflicts damage ... but not as much as it would in reality. Characters hit by a vehicle suffer 1d12+5 damage.

This can be modified by the GM to reflect various circumstances, such as a slow-moving vehicle.



CHANNEL 5: Game Master

SUB-CHANNEL ONE: MISCELLANEOUS RULES

Episodes and the Series

Just like with the classic cartoons, the game is organized by episodes and series.

An episode is one complete story, often referred to as a "adventure" or "module" in other games.

A series is the ongoing chronicles of one or more particular hero(es). This means that the same main protagonists will appear episode after episode. This is a great way to develop the characters' personas as well as their abilities.

A series can last for as long as you and the players wish to carry it on: weeks, months, even years!

The Season

A cartoon series isn't just an endless, never-pausing parade of episodes. Quite the contrary. Just as with other television shows, cartoons had "seasons". This applies to CARTOON ACTION HOUR as well.

While the exact number of episodes in a given season is up to the GM, a typical season should last for 10-15 episodes.

Seasons serve to break things up a little and provide an added bit of structure to a series, thus recreating the feel of the retro-toons.

Also, it gives the players and GM a pause in which they can step back, evaluate everything and discuss what changes (if any) they'd like to make to the series "next season." Many of the retro-toon series would change things between seasons. Usually, these changes were fairly minor - new characters added to the mix, old characters being de-emphasized, existing characters getting a make-over and so on.

Sometimes, though, the alterations were more severe in nature such as characters being written out, an entirely new group of bad guys replacing the old ones or even the focus of the series being changed.

Experience Points

The old saying, "practice makes perfect" is absolutely true. If a character goes out there and does his thing, fighting evil (or being evil, if we're talking about a villain), he's bound to improve his abilities.

At the end of each episode, the characters should be awarded Experience Points, based on several factors.

- ★ **Base Reward!** Every character gets this reward for participating in the episode. 5
- ★ **Good Roleplaying Award!** Characters who were roleplayed true to character receive this award. 5-10
- ★ **Great Moment Award!** Characters who did something extremely clever, inventive or appropriate in order to further the story receive this award. 1-3*
- ★ **Story Hook Reward!** Characters who confront one of his Disadvantages during the episode. Minor: 1, Moderate: 2, Major: 3-4 (Note: this is cumulative. The more Story Hooks he confronts per episode, the more Experience Points he receives. He will only be rewarded once per Story Hook though, regardless of how many times he confronts that Story Hook during the episode.)

KARGORR SEZ



More drivel from the author, I'm afraid. She says that this channel is divided up into four sub-channels! Bah! Just another feeble attempt to sound like she's an intellectual. Trust me, cretins - she isn't!

The first sub-channel is meant to give you, the GM, some extra rules to help out. Balderdash, I say!! You should be allowed to make up your own rules, so you can lord over those pesky players with an iron fist!

The second sub-channel is devoted to her talking down to you about how to run the game! As if you were an incompetent boob! Bah! Down with the author!

The third sub-channel is more hogwash from you-know-who. This time, she supposedly teaches you how to set up your own series.

The final sub-channel discusses designing your own episodes. Feh!

★ **Victory Award!** Characters who contributed to defeating the bad guy receive this award. 5-10

★ **After-Show Message!** Characters who had a speaking role in the after-show message (see Sub-Channel Four). 2

* *This award can be given more than once per episode if the appropriate.*

Experience Points for NPCs

All NPCs (good guys or bad guys) that took part in the episode should receive 1d12+5 Experience Points each. To get this award, the NPC must have actually participated in the story. NPCs that made cameos or didn't figure prominently into the episode do not get any Experience Points.

Character Advancement

Experience Points may be spent between seasons to increase the character's abilities. This may come as quite a jolt to old-school gamers, but the retro-toons never truly featured ability advancement during a season.

KARGORR SEZ

According to that vile author, GMs should feel free to disallow character advancement, otherwise known as Experience Points. Now, this I agree with! After all, why should the goody-goods get to improve while the villains linger in mediocrity?? I hereby urge all GMs out there to put a stop to this travesty! Ban character advancement!!

What was that? The villains do get to advance? Splendid. Then, by all means, use Experience Points. Just be sure to slip the bad guys a few extra. Hahaha!



Improvement

TRAITS

Trait ratings can be improved by 1 by spending 60 Experience Points. Note: the character's Hurt Points will increase if Body or Willpower is improved (see the rules for creating characters in Chapter 2). A Trait can not go from 4 to 4 (2) without express permission from the GM, not to mention a darn good reason.

SAs

SA scores, ratings or other stats can be improved by 1 by spending 80 Experience Points.

ALTERNATE ADVANCEMENT

If you, as GM, prefer a more tradition approach to character advancement, you should feel free to allow the characters to improve their stats between episodes, rather than between seasons.

New Stuff

TRAITS

You can purchase a new Trait (i.e., one that you had at 0 rating) by spending 60 Experience Points. This Trait has a rating of 1. Note: the character's Hurt Points will increase accordingly if Body or Willpower is purchased (see the rules for creating characters in Channel 2).

SAs

To purchase a new SA, figure it up as if you were creating an SA for a new character, working out the CP cost. Multiply the CP total by 2 and add it to 100 to determine how many Experience Points you must pay in order to obtain the SA. You must also have permission from the GM (and a good rationale, too).

Degrees of Success

Sometimes, it may be helpful for you to know how well a character succeeded (or how badly he muffed up) when making an action check.

- ★ If the character rolled 4 or more under the DN, the attempt didn't even come close. An embarrassing failure to be sure.
- ★ If the character rolled 1 to 3 less than the DN, it was a standard failure. Close, but no cigar.
- ★ If the character rolled equal to the DN, it was a partial success. Enough to get the job done ... or at least most of it.
- ★ If the character rolled 1 to 3 higher than the DN, it was a standard success. A solid accomplishment.
- ★ If the character rolled 4 to 6 higher than the DN, it was an outstanding success. The character passed with flying colors.
- ★ If the character rolled 7 or more higher than the DN, it was a critical success! A perfect attempt!

Wealth and Money

In a game such as this, there's little reason to keep track of every dime a character has. That would be pointless and silly, since Cartoon Action Hour isn't an "explore the dungeon, kill the monsters and grab the gold" game.

This isn't to say that money won't come into play, though. For the most part, you can use common sense to judge what a character can and can not afford to purchase. Just look at his Wealth Trait rating and make a judgment call.

Or if you really feel the need, have the player make a Wealth check. The Difficulty Number should reflect how expensive the object he wants to buy is. If he succeeds, he can purchase it. If he fails, he just can't afford it.

If a character purchases something that would realistically hurt his bank account (or wallet), feel free to lower his Wealth rating temporarily.

Inventions

Many characters try to build things. Gadgets, vehicles, armor, weapons, etc. Three things must be done before a gadget can be made.

1) MAKE A WEALTH CHECK

Using the rules given above, the player must make a Wealth check in order to have the materials at your disposal.

2) MAKE AN INVENTOR CHECK

The character will need to make a successful Inventor check to see if he can build it. If the character is hiring someone else to build the object for him, then the hired character must make the check instead.

The Difficulty Number should depend upon how complex the object is to create.

If the check is successful, the character builds it, though you can dictate how long it takes to build.

3) PAY EXPERIENCE POINTS

You must have enough Experience Points to purchase the item as if it were an SA. This is an exception to the "characters can only spend Experience Points between seasons" rule.

Lifting

Characters can only lift so much weight. Just like in real life, this amount varies from person to person (or character to character). The exact amount a character can lift up to his waist without having to make an action check depends on his Body rating.

Body	Maximum Lift
-2	a lunchbox
-3	a brick
-2	a small stack of encyclopedias
-1	a television
0	a reclining chair
1	a fold-out sofa
2	a refrigerator
3	a standard-size car engine
4	a motorcycle
4 (2)	a full grown grizzly bear
4 (3)	a car
4 (4)	a passenger jet
4 (5)	a mountain



Modifying the Lifting Numbers

The numbers above are typical for most cartoon series. This doesn't mean they are absolute. Ratings from 4(2) to 4(5) are completely open to your interpretation. If you desire a higher lifting capacity, then try multiplying the weights by 2, 5 or 10. Adjusting the amount of weight a character of a given Body rating can lift will drastically alter the tone of your game. It is recommended that you more or less leave the numbers for Body -2 through 4 as they are, unless humans aren't the primary race of beings in the series.

Falling

A character who falls from any decent height will take damage. DSAs do protect against this damage.

Distance Fallen	Damage
0-8 feet	No Damage
9-20 feet	1d12
21-41 feet	1d12+6
42-62 feet	2d12+6
63-83 feet	3d12+6
93-113 feet	4d12+6
per 20 feet add extra d12	

Drowning

A character can hold his breath for a number of turns equal to his Body rating (adding the super-

rating to this number, if applicable). Every turn he's submerged after this, he loses 1d12 Hurt Points. Defensive SAs offer no assistance here, except force fields or extremely specialized SAs.

Fire

Every turn a character is exposed to fire, he suffers 1d12+4 damage. This goes down to 1d12 damage per turn if the character has a gas mask or similar SA that prevents harmful inhalation.

Goons

Back in the day, master villains liked to keep around a horde of faceless grunts to do all their dirty work for them. These henchmen were never very efficient and often had troubles whipping their way out of a wet paper sack. But, in large groups they could prove to be somewhat of a threat. Some of them, though, were pretty darn nasty!

In any case, these expendible minions are called goons.

When goons attack the heroes, combat is handled differently. There's no point in slowing down the game just to represent twenty goons battling the heroes. It would take far too long and wouldn't represent how things were in the toons.

Mobs

Rather than statting out each goon individually, we deal with them in mobs. Each mob consists of 3-10 goons, but the exact number isn't terribly important. What is important, though, is the mob's Goon Factor. This determines exactly how tough they really are.

Goon Factor	Description
2	The lowest of the low! Barely worth their weight in spit.
3	Somewhat competent! No great shakes, though.
4-5	Basic goons for most series.
6-7	High quality! Better than the average henchmen.
8-9	Elite! Usually very formidable foes.
10-11	Superior! They can take out many PCs fairly easily.
12+	Devastating! When these guys come after you, run!

When Goons Attack!

When the heroes confront goons (or vice versa), you should give each PC a mob to fight. If they defeat the mob, then you can throw another one at them next turn if you deem it necessary. But that's getting ahead of myself.

Anyway, there's no need for an initiative roll. The player fighting a mob must make an Armed Combat, Unarmed Combat or Ranged Combat check, depending on which one is most appropriate.

The Goon Factor acts as the player's DN for this check.

If the check is successful, the PC dispatches the goons. Have the player come up with a colorful description to explain how the hero took the mob out ... or you can do it yourself. It's up to you.

A few examples:

KARGORR SEZ



Falling! Drowning! Fire! Now, this is my cup of grog! There's something beautiful about this kind of mayhem! It is the first time I've become interested in this bunion of a game since I signed on. Perhaps this job won't be so awful after all.

- ★ "Big Shot yanks the rug out from under the goons as they charge him."
- ★ "After the goons pile on Derik, he uses his judo skills to send them flying."
- ★ "The goons rush toward Lana, but she uses her exploding wrist rockets to knock a nearby statue on top of them."

If this check is failed, the PC should generally be given one more chance to make the roll, but at a -2 penalty.

If the PC fails this check, he is overwhelmed and is at their mercy. This usually means he is captured and thus loses Hurt Points. The amount of damage is up to you, but 1d12+6 is about average. Or, you can automatically reduce him to 0 Hurt Points.

Rescues

If a hero gets captured, a nearby buddy can usually attempt a rescue. To do this, the buddy must make an action check (Armed Combat, Unarmed Combat or Ranged Combat) against the capturing goon mob's Goon Factor. This cannot be attempted on the same turn the buddy fought a goon mob of his own.

Feel free to tweak these rules to reflect the situation.

SUB-CHANNEL ONE: GAME MASTERING

The Jobs of the GM

The word "Game Master" says it all. An emphasis must be put on "Master", for this alone sums up what you must strive for, as the GM. What must you try to master?

I'm glad you asked.

Master of Story-Telling

You are, in many ways, the primary story-teller. It's true. While the players have a gigantic impact on how the story unfolds, you are the one who knows what is really going on. You know about the ambush the bad guys have set up. You know when the main villain will strike. You know that the player's "buddy" is really in cahoots with the enemy. You know that the niece of one of the PCs is going to get kidnapped.

Of course, the PCs' actions can drastically affect all this stuff. After all, it's no fun for players to be railroaded by a pushy GM who already has everything etched in stone. You must be able to roll with the punches and improvise wildly in order to give the players freedom. Remember, this is an interactive story-telling game. And there's nothing interactive about stubbornly refusing to change things according to the PCs' actions.

The trick is to find a balance between totalitarian GMing and being an absolute push-over when it comes to how much freedom you give the players.

In any case, you control the pace of the game, the events that the PCs must deal with, who the bad guys are and so on.

For this reason, you should work toward becoming the master of verbal story-telling. The better you describe the scenes and events, the more enthralling the game will be.

Master of Acting

The players play the main heroes. You play everyone else! Any time the PCs meet up with another character, guess who steps into the shoes of that character? You do.

This means you might be playing quite a few characters in a given episode. That's okay, though. It can be a great deal of fun. Think about the diversity. You might be playing a crazy old coot in one scene and a buffed out warrior in the next. Or perhaps both of them in the same scene.

Master of Refereeing

Games are meant to be fun. Cartoon Action Hour is no exception. There's a zillion things the players could be doing instead of sitting around a table pretending to be someone else. That's why you must see to it that a good time is had by all.

This means keeping things on track when trouble pops up. If the players spiral into an argument about who-knows-what, it's up to you to defuse the situation. If one of the players begins disrupting the game by telling jokes or long-winded stories about gaming sessions of days gone by, you're the one who gets to straighten him out. If a player starts bickering needlessly about the rules, you get to settle the issue.



Master of the Rules

It's your responsibility to know the rules of the game. You can freely discard or modify the rules as you see fit, but you are the one who makes any and all judgments on the rules.

Besides, becoming familiar with all the rules will speed the game up immeasurably, as you won't need to constantly reference the rule book during the game.

Skills of the GM

You'll learn to develop certain skills and abilities as you run more and more games. To help you along, we'll discuss some of the areas you might want to concentrate on.

Don't let yourself feel overwhelmed by these. To be honest, these skills will grow on their own with experience. The more you run games, the better you'll become.

Description

As the GM, your aim is to give the players a solid idea of what their characters' surroundings are like. There is a delicate balance to preserve in doing this. On one hand, you don't want to skimp on the details. This will simply strip away the images in the players' imaginations, making the game world a colorless, generic place. On the other hand, you don't want to drown the players with your descriptions. If the players really want to know exactly how many buttons are on an NPC's jacket, then they can ask you.

Give them enough detail to make the setting interesting, but not so much that the game becomes bogged down. In general, only give detailed descriptions of the things that will either add to the atmosphere or have some importance to the story. You can briefly mention the rest.

Below are three examples.

EXAMPLE #1: "You enter Liege Lord's castle. It has gray walls and there's a big door on the opposite wall."

While the above example adequately tells you what your character sees, it lacks excitement, drama or pizzazz. It works, but it's definitely a no-frills approach. Let's try again, shall we?

EXAMPLE #2: "You push open the large wooden door using the slate gray stone handle and enter Liege Lord's castle. The first thing you see is a long staircase covered with a regal red carpet made of crushed velvet. On the wall is a morbid coat-of-arms with six skulls, a set of crossed swords and a green and brown snake. The ceiling of the room is roughly twenty feet from the floor and has a chandelier made of bone. Across the room is an ornate metal door with a gargoyle-themed handle. On the floor, you see....."

Wow! The GM in the above example was going overboard with describing every single detail. This isn't necessary. When the GM drones on, it can have the not-so-positive effect of making the players disinterested and bored. Let's have one more whack at it.

EXAMPLE #3: "As you open the heavy wooden door, a musty odor hits your nose. You step inside Liege Lord's castle and immediately take notice of the long staircase leading to the upper sections of the structure. Morbid trappings made of bone fills the room and an ornate metal door is seen on the opposite wall. Suddenly, a sense of foreboding and dread washes over you."

See? The above example provided a good atmosphere while giving the players a decent amount of information about their surroundings. The players quickly get a sense of their surroundings, yet they weren't bombarded with a ton of useless information. This is what describing a scene is all about ... implant images in the players' minds without having to spend an hour to do so.

Improvisation

The art of improvisation is crucial in Game Mastering. No matter how well-planned your episode is, the players will invariably come up with something you never even thought of. And there's nothing wrong with that. It keeps you on your toes if nothing else.

Besides, if the players never did anything unpredictable, much of the challenge would be dissipated for you. It can be quite fun to keep the game going while improvising wildly.

One important thing to remember is that you should avoid letting the game get too far off-track when improvising. Concoct some way to bring the action back in line with the plot. That said, you mustn't railroad the players into moving along a perfectly linear plot-path. Doing so will give the players the feeling of having no control. Give them plenty of choices, while still maintaining the point of the episode.

It's a fine line to walk, but it's not nearly as difficult as it may seem.

Fudging

Yes, gang, this means cheating. Not the malicious variety of cheating, though. Let me explain.

Many GMs will ignore the actual die rolls during the game if it makes for a better story. If a player flubs a crucial roll at the climax of the episode and the story would be more interesting had the character succeeded, then by all means devise a way for him to succeed. It's not really cheating if it

makes for a better tale.

Don't let the players know you're fudging though. Let them believe they succeeded on their own. It doesn't harm anyone, so just keep it your own little secret.

To fudge successfully, it's a good idea for you to utilize a "GM screen". Anything will work for this - a folder, a cereal box, an upturned open book. As long as it blocks the players' view of your die rolls, you're good to go.

Numerous GMs dislike the idea of fudging. No problem. If it doesn't seem right to you, go right ahead and stick exclusively to the rules.

Pacing

Pacing is the art of keeping the game moving at an appropriate speed. If you're running an edge-of-your-seat chase sequence, keep the action moving fast and furious. Don't bog the game down with a heap of details. Talk fast and don't give the players a whole lot of time to think.

On the other hand, if you're running a melodramatic scene where two best friends must part ways forever, don't zip through it at a break-neck speed. Allow the players to savor the moment and perhaps feel the emotion from the scene.

Think about the scene you're doing and pace it accordingly.

Embracing the Genre

The cartoons of the 1980's had their own flair - a certain style that's absent in most modern cartoons. In this section, we're going to pinpoint the elements that made the classic toons so special and then discuss ways to bring these elements to life in the game.

Morality

Morality in the cartoons was, for the most part, black and white. The good guys were good and the bad guys were insidiously bad. While betrayal certainly played a part in many of the stories, there was still always a sense of good and evil. It was extremely clear cut.

USING IT IN THE GAME

This is mostly done by encouraging the heroes to be "good": rescuing innocents, risking their lives to save a friend in need, upholding justice and so forth. Likewise, your villains should be extremely "bad": lying, cheating, stealing and, of course, trying to take over the world (or even the galaxy). Don't create villains the players will feel sorry for ... create ones that they want to thrash soundly.

Optimism

The outlook was nearly always optimistic. The good guys would always prevail in the end, no matter how much the odds were against them. It was never an easy victory though, as the villains invariably put them to the test.

USING IT IN THE GAME

Should you let the heroes succeed all the time? Well, that's really up to you. But you should, at the

ON "CHEATING"

Kargorr Sez: Cheating, eh? I do believe I know a thing or two about cheating. Perhaps I can be of assistance here.

First of all, Game Master, you should use cheating to crush, maim and otherwise decimate your players and their egos. Slay their characters! Run them into the ground for your own fiendish pleasure.

Come on ... you know you want to!

Cynthia Sez: Ignore him.



very least, let them win nearly all the time. But throughout the story, you shouldn't hesitate to allow the villain to get the better of the heroes from time to time. It builds drama for the big climax.

Exaggerated Action

Heroes (and villains too) pulled off incredibly unlikely stunts that have little basis in realism. If, for example, a hero was standing outside a window on a narrow ledge while a man was being thrown out that window by the baddies, the hero might very well be able to reach out and grab the man by the arm to prevent his fall ... without falling off the ledge himself!

Could that happen in reality? Not likely! But the cartoons had a rather odd sense of logic, all for the sake of an exciting story!

USING IT IN THE GAME:

Encourage the players to engage in over-the-top derring-do. Let them swing from chandeliers, leap from building-top to building-top, and jump onto the villain's get-away vehicle as it roars away. It will serve to make the game more true to the source, as well as more enjoyable for the players.

Coincidence

One extremely popular convention was the use of unlikely coincidence. The hero is in the right place at the right time or things always happen while he is nearby.

For example, Stoney Brock (a member of Team Freedom) visits his elderly aunt and uncle who live in a small, peaceful midwestern town. While he's there, he comes across a teenaged kid with a tattoo on his arm that resembles the emblem for the world-wide terrorist group known as S.P.Y.D.E.R. He follows the kid only to find an underground S.P.Y.D.E.R. base.

USING IT IN THE GAME:

This affects how you craft your episodes, really. Try to weave events and occurrences so that it's all nice and tidy. Allow the heroes a chance to go to that art show, so that they're present when the ne'er do-well crashes in to steal an expensive masterpiece. Corny, yes. Implausible, absolutely. Appropriate to the genre, you betcha!

Rogues Gallery

In most cases, each cartoon series had one pool of bad guys to draw upon. One-shot villains weren't unheard of, but for the most part the villainy was usually supplied by the show's cast of established bad guys.

Similarly, it was common for each series to only have one major villain throughout the show's run. The other lesser villains worked for him. There were exceptions to this rule, but not many.

USING IT IN THE GAME:

This goal is best achieved by carefully designing a collection of cretins. Do your best to make each and every one of them memorable and inventive. After all, the PCs will be going up against them on a regular basis. If the villains aren't interesting enough to make the players want to thwart them, why would they even want to play? Chances are they wouldn't.

KARGORR'S DEEDS

Kargorr says: What manner of untruth is this?? I'll have you know I defeated Bravesteel on many occasions! I was simply too formidable for that louse! If I had a Zgarian nickel for every time I dealt him a sound thrashing, I'd be the richest man in the cosmos!



Cynthia Sez: I hate to break it to you, Kargorr, but the series only lasted for six episodes. I watched them all and you never even came close to beating Bravesteel. Or any of his friends, for that matter.

Kargorr Sez: Lies! She speaks nothing but lies!!

Comic Relief Characters

This seemed almost mandatory in the cartoons of yore - the cute or goofy characters the viewers either loved or loved to hate. The bumbling sorcerer, the spunky robot, the over-protective creature, the bubble-headed blonde bombshell, the cowardly beast. They all fit into this category ... and there's plenty more possibilities in this area.

USING IT IN THE GAME:

If none of the players create a comic relief character, you can always do it yourself and run it as an NPC. Even if the character doesn't show up often, no series is complete without such a character. Besides, comic relief characters are great plot devices. You'd be surprised how much deep poo-poo they can get the PCs into.

The After-Show Message

Many of the great retro-toons featured a quick sixty second segment at the end of each episode, where one or more of the heroes gave out free helpful safety tips or advice ("Never tell a stranger that you're home alone"). Some of them provided a moral to the story we just watched ("Telling the truth is always for the best"), which may require careful series-crafting on your behalf as GM.

KARGORR SAYS

Does anyone even like these half-witted comic relief characters?? Back where I come from, the so-called heroes had this utterly annoying pip-squeak named Ziggle.

Ziggle was this furry bear-like monstrosity who giggled like a buffoon. And he giggled a lot! Not just occasionally, mind you, but almost constantly! Bah!! Anyone who giggles that much deserves nothing more than a spiked club to his head!

I always wanted to pants and beat the little runt, but I never got the chance! And to make matters worse, one time Ziggle accidentally knocked a stone boulder on top of me and ...

Nevermind.

★ ★ ★

The writers should've let me do these ridiculous spots!

I could see it now: Little Jimmy is playing near the road. I walk up, looking quite majestic I might add, and say, "Jimmy, don't play near the road ... play in the road!! Trust me - playing dodge-car is oodles of fun!!!"

Hahaha! Damn, I love me!



These tips would always come about as a vignette. For example, two kids would be playing with fire. Suddenly, the hero appears and teaches them about the dangers of doing this.

USING IT IN THE GAME:

If you decide to enact this tidbit for your episodes, ask if any of the players would like to participate. Then, play out the scene like you would a normal scene in the game. Then let the players bring their characters in and do their thing.

Each player that contributes to this scene should receive Experience Points (as explained in the Experience Points section).

The Movie

Over the years, numerous series have hatched one or more animated movies. These movies generally boasted a more grandiose story, a darker tone, better animation and lots of changes to the series from that point on.

Death may not have been a part of the retro-toons, but when a cartoon series spawned its own cartoon movie, all bets were off! Even during these movies, though, death didn't come cheap. It was always a pivotal

CONVENTIONS OF THE GENRE

Some things in "cartoon land" work differently from our own more mundane world. The rules of logic we're so accustomed to are thrown right out the window and are replaced with new ones.

Barrels and garbage cans rule! Slap one of these suckers on a villain's head and he'll wander around in a helpless daze, unable to get it off his head for a turn or two. This is regularly accompanied by the villain asking aloud, "Who turned the lights out?" or something similar.

Villains attack in single file! Even though villains would have better luck if they all swarmed the hero, they hardly ever do. Naturally, this leads them to defeat in almost every case. Maybe they'll learn their lesson some day. Naaaah!

Villains are blabber-mouths! Once the main villain has the heroes "right where he wants them," he customarily tells them his entire master plan. After all, they're going to die, so they can't do anything to stop him anyway. Riiiiiiiiiiight!

moment, chock full of drama and sentiment.

Also, the movies were traditionally set to a larger scale in a plot-line sense. The scope was almost always magnified.

USING IT IN THE GAME:

Design the story as a movie. In other words, make the plot self-contained and make it grandiose in comparison to other storylines you've run for the series up to that point. Pull out all the stops! Bring out the best bad guys! Do something unexpected! And, yes, allow death. But only when dramatically appropriate.

Playing out a movie is also a good excuse for changes in character attitudes, outlooks, or even physical form. Someone who's really tired of their character can even use the movie as a nice dramatic way to remove their character from the game and start anew (and remember, if they later decide they liked their old character better, cartoon heroes have a hard time staying dead for long).

Use any or all of the following rules to simulate a movie;

- ★ Whenever a character's Hurt Point total goes below -5, you can opt to kill him off. In all fairness, you should at least allow the character to hover at death's door long enough to say a few last words, hopefully something melodramatic and poignant.
- ★ Disallow dodging and parrying to make combat more dangerous. In the movie, combat should be a tense affair in which the stakes are much higher than normal.
- ★ All PCs and major NPCs begin the game with one or two extra Stunt Points. After all, the movie should be where all the coolest stuff happens.
- ★ Experience Points may be spent to advance the characters after the movie.

Tricks of the Trade

As the GM, you have a multitude of narrative tricks at your disposal. Even the rank beginner can put these to good use in order to make the game more enjoyable.

Cliffhangers

We all enjoy action-packed excitement, where the hero is duking it out with the malevolent baddie for all the marbles with the entire world at stake! But what if, right at a crucial and suspenseful moment, you see the words "To be continued" on the screen?

Yep, that's what I thought. You'd be on the edge of your seat wanting more! Would you come back again to see what happens?

Of course you would.

That's what cliffhangers are all about - making the audience (or players!) come back for more! It works in roleplaying games even better than it works in any other form of entertainment because the players are a part of the action, not just watching or reading it.

When you feel it's appropriate and you want to wrap up the game, cut it off right at a key moment ... and you'll have the players beating down your door the next night to get you to run more of the game.

Cut To...

Cutting to other scenes is an extremely powerful tool for you to use. Anytime you need to switch scenes, just find an appropriate cut-off point and then say, "Meanwhile, back at the [insert location]."

CONVENTIONS OF THE GENRE

The heroes are the world's only hope! Realistically, the special forces, police or other organization in a position of authority could step in to douse the bad guys' flames. But in the land of cartoons, no one can do it except the heroes!

Villains think big! Master villains don't settle for minor schemes. They always think big! Grand! Global!

Cosmic! Why take over a bridge when you can take over the world (or universe) instead?

Parachutes save lives! Anytime a flying vehicle bursts into flames, you can always see the pilot and crew escape and parachute down to safety. Likewise almost every soldier has the foresight to leap from their vehicle the moment before a missile strikes it and it explodes.

This technique is crucial if the PCs are in different locations. Just make sure you don't stay with one scene too long or the other players will grow tired of waiting. No one wants to twiddle their thumbs while another player gets to have all the fun. Keep it snappy.

Another use for cut scenes is when you want to show the players what certain NPCs (usually the villains) are doing. Play out the cut scene by yourself or if you really trust the players, let them portray some of the NPCs for the scene's duration. Whichever route you take, be sure that the scene is poignant to the story. I sincerely doubt the players would be intrigued by "watching" the villain clipping his toenails while engaging in small-talk with his henchmen. Unless, of course, the players are incredibly weird.

Flashbacks

The flashback has been a popular story-telling device for an inconceivably long time. There's a good reason for that: it works!

Not only does it work, but a well-done flashback sequence can add a lot to an episode.

For game purposes, there are two types of flashback sequences; basic and advanced.

A basic flashback is typically quick and to the point. You describe the flashback to the players and they have no real input. This method is mostly utilized as a plot device.

An advanced flashback is more interactive. These sequences should essentially be treated as a sub-game, with the player(s) roleplaying it out like normal. Heck, you could even base a whole episode on a flashback! Just make sure all the players have something to do.

Escapes

Even when completely trapped by the heroes, a good master villain usually had some way to escape - a get-away rocket, a secret door or maybe a zoom tube. His henchmen, on the other hand, didn't always have such a luxury, but the main baddy consistently covered his own rear.

Keep this in mind whenever it looks like the villain is going to be undone by the heroes. Retreating is always a better option than being captured.

The trick here is to be creative with these escapes. And don't forget to let the bad guy spout off a few last words as he flees the scene ("You may have defeated me this time...but next time I'll have my revenge!! Hahaha!!").

Ham it Up!

Don't hesitate to ham it up! Use a Marlon Brando-esque voice when talking for your main bad guy. Make a loud explosion sound ("KABOOOOOOM!") when a bomb goes off. Act overtly silly when playing the comic relief NPC. Have the PCs do a short educational scene at the end of an episode for an extra Experience Point or two ("And knowing is half the battle!").

It's all about having fun and capturing the spirit of the retro-toons we all know and love!

TO BE CONTINUED?

Kargorr Sez: What???

Cartoons never pulled the dastardly "to be continued" ploy! This is an outrage!

Cynthia Sez: Well, Kargorr, for once you are correct. Partially at least. While it's true that cliffhangers at the end of an episode were pretty rare, it wasn't unheard of. Furthermore, the writers of the cartoons did give us a steady diet of cliffhangers before going to a commercial break. The hero would be falling to his apparent doom or the main villain's goons finally captured the hero. And the viewers would have to wait for what seemed like an eternity before finding out the scene's resolution.

So, ending the session in a cliffhanger situation would represent the pre-commercial break cliffhanger. Except that the players will have to wait longer than a few minutes.



SUB-CHANNEL THREE: THE SERIES

The Series Guide

We have included a blank Series Guide in the Appendix section. This sheet is for you to record all the important information about the series you'll be running. Copies of the completed Series Guide should be handed out to the players before they make their PCs.

Let's look at each section of the Series Guide, while lending you a hand with creating your series itself. The Guide is divided up into three areas; General Information, Player Characters and Miscellaneous Notes.

GENERAL INFORMATION

NAME

Every series needs a name, preferably a catchy one. I mean, how often have you seen a cartoon series that lacked a name? You might want to name the series after you complete the rest of the Series Guide.

TAGLINE

What? You thought only characters had Taglines? Jot down a clever phrase that sums up the series and that sounds cool. Remember how many of the retro-toons had snappy slogans? Here's a few examples from classic shows:

- ★ "It's crime fighting time!"
- ★ "A real American hero"
- ★ "More than meets the eye"
- ★ "The evil that lies within"
- ★ "Knights of the magical light"
- ★ "Power extreme!"
- ★ "Mighty robots, mighty vehicles"

GAME MASTER

Slap your name on here and voila!

PLAYERS

Write down all the players who will be participating in the game.

PREMISE

The premise should provide the players with all the information they'll need in order to understand the setting, themes and background of the series.

The best cartoons always had an interesting premise behind them. Something that was at once interesting, unique and exciting. Your series should be no different. A strong central theme will provide you with a solid foundation upon which you can build the rest of your series.

There's nothing wrong with borrowing elements from other sources. Comic books, television shows, movies, novels and of course cartoon shows offer a staggering number of ideas from which you can use as inspiration.

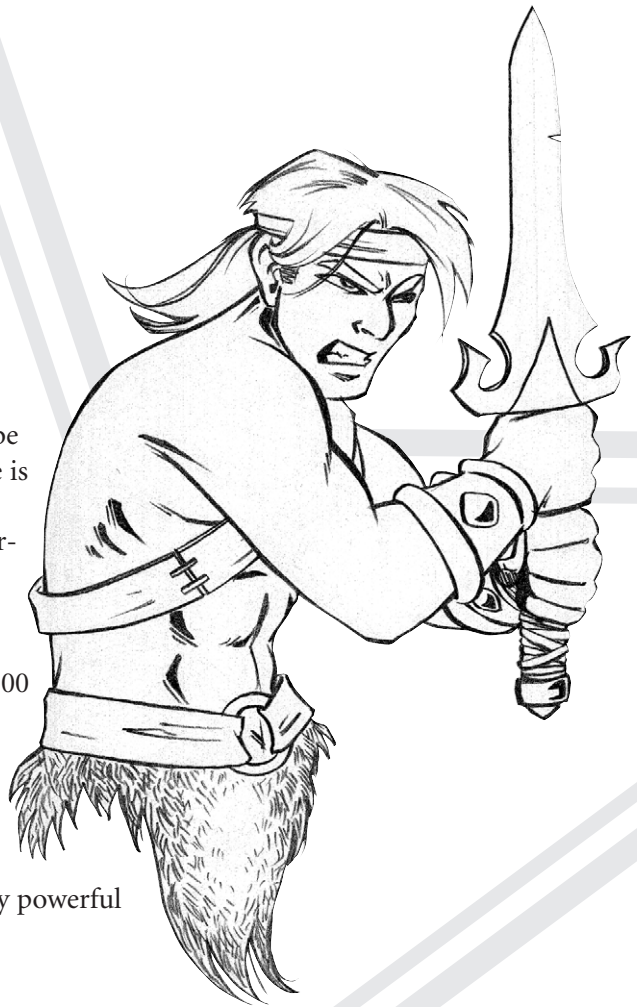
PLAYER CHARACTERS

CHARACTER POINTS

It's your job to decide how many CPs are allotted to the players for creating their characters. Write down the amount here, so they'll know for sure.

There is no right or wrong amount of CPs to hand out to each character. It all depends on how powerful you envision them to be. In other words, this is highly subjective, as one series may require very powerful characters like gargantuan transformable robots and another one may require normal teenagers.

- ★ A normal character without any access to SAs (like average joes-on-the-street) should receive less than this, maybe between 15 and 30 CPs, depending on how competent he is meant to be.
- ★ For characters that are less powerful than most main characters, go for 40 to 50 CPs. Such characters are great for "low-level" PCs or supporting NPCs in "higher-level" series.
- ★ Most main characters will probably be made with 60 to 100 CPs.
- ★ Slightly beefier main characters can be made with 120 to 180 CPs.
- ★ If you're looking for truly powerful characters, you can't go wrong with 200 to 250 CPs.
- ★ Anything amount over 300 CPs will produce unbelievably powerful characters of cosmic proportions.



GENERAL GUIDELINES

This is where you let the players know what you expect out of the PCs for your series. Should the PCs have a military background? Do they have to be robots? Are they all going to be members of a top-secret spy organization? Do they have to be teenagers?

MAXIMUM TRAIT RATINGS

What is the highest Trait rating you'll allow in the series (for the PCs)? If the characters aren't allowed to have any artificially enhanced, supernatural or super human Traits, then put the limit at 4.

You may also elect to only limit certain Traits in this way. For example, if the series is based around psychically endowed alien PCs, you might declare that only Willpower may be given a rating of higher than 4.

REQUIRED TRAITS

If the players are required to purchase one or more Traits for their characters, say it here. This also applies to Specialties.

DISALLOWED TRAITS

Not all Traits will fit into every setting. The Computers Trait would be absolutely useless in a traditional sword-and-sorcery series, for example.

So, any Traits that conflict with the parameters of the setting should be recorded here. These Traits simply don't exist in the series.

You can also ban certain Specialties without banning the parenting Trait itself.

NEW TRAITS

Have you created one or more Traits that are specific to your series? Or do you have new

Specialties to add to existing Traits? If so, this is the place to put them. Write the Trait's name, a brief description and any Specialties that may be chosen for it.

One quick word of warning: Avoid arbitrarily creating new Traits and Specialties. You don't want to have Traits stepping on each other's toes, so to speak. If you do create one, make sure it's completely distinctive and separate from any existing Traits or Specialties.

MAXIMUM CPs FOR SAs

If you feel the need to restrict SAs in your series, simply impose a maximum number of CPs the players can spend on them.

TYPES OF SAs ALLOWED

As you already know, SAs can be used to represent a wide variety of different things, from power armor to super powers to vehicles. And if you give the players free rein, you're likely to wind up with a motley assortment of mismatched and non-themed SAs. One character may have the ability to turn into a giant snake, while another owns a flying space bus, and yet another totes around a gun that can open up portals to other dimensions!

This may work well for certain series, but it may completely destroy the plausibility of others. To avoid such an unhappy fate, put a little check mark next to the SA types allowed in the series. If, for instance, the "magical items" box doesn't have a check mark, the PCs aren't permitted to give their characters any manner of magical items.

OTHER SA GUIDELINES

This is where you can write down specific restrictions or requirements regarding SAs. For example, if the series takes place entirely under water, you might say something like, "All characters must have SAs that enable them to breathe under water".

MISCELLANEOUS NOTES

Anything that doesn't fit anywhere else should be written into this area.

Creating NPCs

The world is yours to populate! Whenever the PCs come into contact with another character, that character will be one that you create.

For NPCs that have virtually no impact on the game, you shouldn't bother even giving them stats. A good example might be a local bar tender who the PCs ask for directions to the space port. Chances are, this character will only have one or two speaking lines ever. Hardly worthy of designing him as a full-fledged character. Heck, he doesn't even need a name.

Some NPCs might have a minor effect on the game. These characters can be ad-libbed if you feel comfortable with that sort of thing. For example, a generic one-shot punk who starts a brawl with one of the PCs. Just say he has Unarmed Combat 1 and Body 1 and jump right into the fight.

Then there are the more important NPCs.

Any NPC which will figure prominently into the story should be given the full treatment. Use the character creation rules in Chapter 2 and design him from the ground up.

Villainy 101

It's been said that a hero is only as heroic as his villains are villainous. This saying is one hundred percent true! Heroes need to be not only challenged, but challenged by entertaining bad guys. If a villain is bland, there's little chance of the players wanting to face him again in the future.

Hopefully, this section will help you create interesting and reprehensible bad guys for your characters to go up against.

Without further ado, I present you with the top four signs of a bad guy who's so good ya gotta love him!

1) The Balanced Villain

The key to designing a balanced villain is deciding how many CPs he will be built with. This one step could mean the difference between a bad guy that gives the heroes fits and a bad guy that trounces the heroes with one hand tied behind his back.

First of all, you need to determine how the villain fits into the scheme of things. Is he the main baddie, a lackey or something in between these two extremes? This alone will dramatically affect how many CPs you build him with. The higher up the villain is on the totem pole, the more points you should use.

Here's some quick and dirty guidelines. Feel free to stray away from these figures if you so desire.

- ★ If the villain falls into the faceless foot troop role, find the average CP cost of the PCs and divide the result by 3 or 4, rounding any fractions down. This is the number of points you have to create the villain with. This works best for creating the numerous minions and soldiers of the main bad guy (e.g., Overfiend's warbots).
- ★ If the villain is one of the main bad guy's personal henchmen, find the average CP cost of the PCs and divide the result by 1.5 or 2, rounding any fractions down. This is the number of points you have to create the villain with.
- ★ If the villain is one of the main bad guy's elite underlings, build him using a number of CPs equal to the average CP cost of the PCs. This will put the villain on par with any of the heroes in a one-on-one confrontation.
- ★ If this is the main bad guy, you should build him with at least as many CPs as the average PC. If you're after a truly intimidating master villain, pump him up a bit more by adding 40, 60 or even 100 CPs to the total.

2) The Themed Villain

Not all villains should have a particular theme, but plenty of them did back in the day! There was no shortage of thematic bad guys---from snakes to ninjas to skeletons!

Select a theme and run with it like there's no tomorrow. Tailor the rest of the character to this theme as well. It's usually not enough to call the character Barakuda and give him a fish-looking costume. Why not complete the theme and let him breathe underwater and possess a mouthful of tiny dagger-like teeth?

It must be noted that theme villains may not fit into some series. As the GM, you can make this decision yourself.

3) The Well-Dressed Villain

The cartoon, by its very nature, is a highly visual form of entertainment. Roleplaying, on the

KARGORR SEZ



Ah, yes. The section we've all been waiting for! Frankly, I've been quite bored until now. Finally, we get to learn about something interesting.

Plus, villainy is something I'm an expert at! No one can pull off the amazing and elaborate plans that I have plagued my enemies with! You would marvel at my ingenious machinations! Become slack-jawed at my ... umm ... meanness. Or something.

Anyway, what are you doing just hanging around here, listening to me talk?? Read this section!!

other hand, relies on the spoken word to get across what the characters look like. This means that your descriptions will shape how the players will view the villain in their mind's eye. For this reason, it's of utmost importance for you to create a lasting impression.

So, what defines "well-dressed"?

That's a good question and a difficult one to answer. After all, many of the more memorable cartoon villains were a bit on the gaudy side. Or a lot on the gaudy side in some cases. So, technically "well-dressed" should be replaced with "interestingly dressed". But that's neither here nor there.

The point is, you need to create a visual identity for the villain. Something that will immediately give the players a vague idea of what the character is all about. To give you a better idea of what I'm talking about, let's take a glimpse at a couple examples.

Example #1: The character is a tall man with a black body suit and a mustache.

Not particularly memorable is it? The players will know what he looks like, sure. But, will they remember what he looks like when they're retelling their characters' accounts a few years down the line? Not likely.

Example #2: The character is a gaunt, menacing-looking man with burning red eyes and a disfigured face. He wears an all-black three piece suit, a thin tie and a stove-pipe hat, giving him a rather macabre appearance.

Now this guy is going to lodge himself directly into the players' minds for many years to come.

4) The Over-the-Top Villain

The main villain should always be over-the-top. No plan is too outrageous and no lengths are too drastic! The world (or cosmos) is his to take! Nothing can stop him now! Muhahaha!!

Let him hatch radical schemes that no sane person would dream of. He's your big baddie after all. Great villains never think small. They are always planning, always thinking.

And let's not overlook the villain's vocabulary! No, siree. Have him call the heroes such names as "Do-Gooders," "Boobs", "Dolts" and "Nitwits"! When his plans go sour, let him bellow "Curses!", "Blast it!", "Drat!" or "Bah!". Allow him to refer to things as "Blasphemous," "Wretched," "Pathetic" or "Idiotic"!

Give the Villain Some Goons!

Here's a completely unique Special Ability that you can give your villains.

STEP ONE: GOON FACTOR

It costs 2 CPs per point of Goon Factor.

STEP TWO: MOB QUANTITY

This tells how many mobs per hero the villain has access to during any given scene. If, for example, a villain who has Mob Quantity of one is confronted by four heroes, he can unleash one mob at each hero during that scene. A total of four mobs.

KARGORR SEZ

A good point is raised here, I must admit (though I'm loath to do so). Any serious villain goes out of his way to look his best! Take me, for instance. I spent many, many hours compiling my overlord ensemble! And I must say ... I'm the most fearsome looking villain I've ever seen!

I once ran into a fellow conquerer who went by the name "Rainbow Master". A laughable fellow to say the least! What's worse is that he was totally oblivious to his sheer suckitude. He wore these horrendous bell-bottoms and a flared shirt ... all in rainbow colors! Hahaha!! And don't get me started on his mask! Bwahahahahaha!!!!!!



It costs 6 CPs per point of Mob Quantity.

STEP THREE: SPECIAL RULES

If you want your villain's goons to be particularly original, you can create one or more special rules for them. The CP cost will vary ... just try to be fair.

SUB-CHANNEL FOUR: THE EPISODE

An episode can easily be divided into four segments, each with its own goal and purpose;

- ★ Segment One: Establish the Situation
- ★ Segment Two: Present the Problem
- ★ Segment Three: Confront the Problem
- ★ Segment Four: Climax and Resolution

To design an episode, just write down some notes about each of the four segments. Remember, don't plan on carrying it out in an inflexible manner. There's no telling what the players will have their PCs do during the game. This is why a bunch of loose notes are more effective than a more rigid plan of how the episode should play out.

Segment One: Establish the Situation

This initial phase of an episode is essentially the set-up. It serves to let the PCs know what's going on.

This is also a great time to showcase some character interaction. Go loose and easy with establishing the scene. It should be business as usual for the PCs. The true problem that will drive the episode has not been revealed yet.

A few examples of what you could write:

- ★ "The PCs are at their secret mountain-top headquarters, trying to fix their security systems."
- ★ "The PCs are enjoying their vacation on a tropical planet, relaxing on the beach."
- ★ "The PCs are in the midst of taking out a few random thugs who have robbed a local jeweler's shoppe"

Segment Two: Present the Problem

During this phase, the PCs will become aware of the villain's plot or whatever else will be the focal conflict of the episode.

The trick is to decide exactly how the PCs learn about the situation. Back to our ongoing examples:

- ★ "While the security systems were down, Punk Rokk (one of The Jackyl's henchmen) snuck in and kidnaped the PC's friend / inventor, Lisa, who was in her workshop developing a powerful new weapon. The PCs discover her disappearance when they check on Lisa and find some broken equipment instead."
- ★ "An unidentified space craft crashes into the jungle a mere five miles from where the PCs are resting. After taking a look-see, they find that there is no one in or near the wreckage. There are no footprints or other signs of direction."
- ★ "Warning bells ring throughout the village. Upon investigation, the PCs learn that a storm of unprecedented intensity is heading their way ... and fast. Sure enough, a quick glance up at the northern sky reveals dark clouds."

Segment Three: Confront the Problem

At this stage of the episode, the PCs will have a chance to do something about the current situation. Most of the game will take place during Segment Three, as it is the meat of the episode.

It's important that you don't over-plot the events that will transpire here. Doing so would be nothing more than forcing the players' hand to do what you want them to do. That's just bad for all parties involved.

Instead of trying to write down exactly how the players should approach the problem(s), give a synopsis of what is really going on, as well as what would happen if the PCs didn't interfere. This allows you to know the important information without second guessing what the PCs will do.

If you like a bit more structure, you can always come up with a handful of encounters that must be dealt with along the way.

And never be scared to toss in a plot twist or two. Just when the players think they've figured everything out, sock it to 'em and shift the entire complexion of the story. That'll make them think!

Again with the examples:

- ★ "The Jackyl has captured Lisa and plans to force her to design a device capable of drying up the world's oceans and lakes. Knowing that an upstanding person like her would normally refuse to cooperate, Jackyl hired Dr. Mentalus to hypnotize her into carrying out his nefarious scheme. He has his very own water recycling machine, so he and his followers will live after his plan succeeds"
- ★ "The benevolent crew of the space craft has been taken underground by the Worm People. The reason there were no footprints is because the insidious subterranean humanoids came up from the ground and covered their hole when they descended back to the planet's depths. King Sq'lagg (the leader of the Mole People) plans to suck their prisoners' memories and knowledge from them. Unfortunately, this knowledge includes cloning, which would allow the relatively small population of Worm People to grow to monstrous numbers. All the better for taking over the world!!
- ★ The storm isn't a natural one. In fact, it was magically created by Skarklos, the evil sorcerer! He aims to flood the valley, which contains the entire kingdom of Brightmar. Once the flooding is finished, he plans to bring his skeletal soldiers in and destroy what little is left of the king's army. At last, the valley will be his! Currently, Skarklos is sitting high atop his tower, just to the south of the valley, watching his plan come to fruition.

Segment Four: Climax and Resolution

There should always be more than one way to skin a cat, or in this case, to kick the bad guy's butt! Avoid creating a one-way-to-win situation, as this makes for a bad gaming experience. How much fun will it be watching the players sitting around guessing at the single method for success? Not much, I'd say.

So, come up with a handful of ways to defeat the villain and always stay open to new ways created by the players.

KARGORR SEZ



You call those good examples of schemes and ploys?? Bah! How feeble!

Look, if you want ideas for villainous plans, then look no further. Get in touch with me and I shall fill that miniscule brain of yours with visions of conquest, power and triumph!

My genius in this area is unmatched. For example, I once hatched a brilliant scheme to make all the herd animals on the planet mean-natured. This way, people would have to fight the animals to get their meat. So, I unleashed my spell and it was done!

****grumble****

Well, it would've worked, but all the people decided to stop eating meat and become vegetarians.

****grumble****

Keep it open ended. If the players devise an interesting, entertaining and reasonable plan to defeat the villain then by all means roll with it. It's not a "you versus them" situation.

The most important thing in Segment Four is pacing. Create a build up to the climax and make it plenty dramatic and nail-biting! Few things are more satisfying than a well-paced end-game, where the PCs finally confront the villain and attempt to put a stop to his plans.

As with the other steps, it's best to maintain a loose format. You might have it set in stone that the players will duke it out with the master villain in the throne room of his headquarters ... but if the players decide to use smoke bombs to gas him out, you're going to have to rethink things a little.

Let's look at the conclusions;

- ★ "The Jackyl brainwashed Lisa and has her locked in a work room, where she works on the device. The PCs could win by defeating Jackyl himself, by forcing Dr. Mentalus to un-brainwash Lisa or by destroying the device. This situation should ideally come down to the wire, with the device just being finished and ready to be launched in exactly five minutes from the time the PCs get there. Time is of the essence!"
- ★ "Most likely, the PCs will have to travel into the underground world of the Worm People and do something about their scheme. Success can be attained by capturing King Sq'lagg, preventing the cloning process or rescuing the prisoners. If you want another variant, allow the cloning to succeed and have the players find a way to deal with the massive army of Worm People before they can take over the world!"
- ★ "The best way to halt this destructive storm is to locate Skarklos and defeat him. Other possibilities include finding another powerful wizard to counter the magical storm or destroying Skarklos' spell book. Of course, Skarklos will have his minions and skeleton troopers ready to defend him with their lives (or unlives)."

CHANNEL 6: Line-up

SUB-CHANNEL ONE: READY-TO-RUN SERIES

Look out, kids! Here come four series that you can jump into straight away, with minimal fuss! Pretty much everything you'll need is right here.

Warriors of the Cosmos

Created by Cynthia Celeste Miller, Jonny Miller and Dustin Belle

General Information

Tagline: "The power to free Iconia!"

Premise

INTRODUCTION

Welcome to Iconia, a once peaceful world that is now locked in a constant struggle of good versus evil. The cruel and powerful fiend known only as Nekrottus has established the Blackskull Empire and seeks to take over the rest of the world. He has succeeded, except for one kingdom - Haven. Ruled by the benevolent King Rastor, Haven has always been the largest, fairest kingdom in the land. Their brave warriors have vowed to stop Nekrottus's forces at all cost and restore the world to its former state.

BLACKSKULL EMPIRE

Ten years ago, the Blackskull Empire was but a fledgeling kingdom consisting of a handful of insignificant villages and hamlets. Since that time, however, it has grown like a cancer, spreading out and corrupting the land as it went. The kingdoms that resisted were taken by force. Currently, the Blackskull Empire is comprised of every kingdom on Iconia, sans Haven. And Nekrottus will not rest until it too has been consumed.

HAVEN

Having always been the largest, most productive kingdom in the world, it's hardly surprising that Haven would be the last one surviving Nekrottus's plague-like domination. Haven covers a massive expanse of land, reaching from the Dargor Mountains to the north to the Dread Valley to the south. King Rastor and his cabinet do a wonderful job keeping the people happy and safe. Unfortunately, now that Haven has become the target of Nekrottus's attention, the latter has become increasingly difficult to do.

THE GUARDIANS OF ICONIA

In order to maintain the kingdom's well-being in the face of the Blackskull Empire threat, King Rastor has recently gathered Iconia's greatest warriors to form the Guardians of Iconia. Their goal is to defend the kingdom from the evil of Nekrottus and eventually free the rest of the kingdoms as well. This certainly won't be an easy task, but it's Iconia's last hope.

Already, several powerful combatants have joined the ranks of the Guardians.

Combato: Combato is a large robot, designed as a personal bodyguard for his creator, Fliggitz the Wise. But when his master was captured by one of Nekrottus's generals, Combato joined the Guardians in an effort to rescue his master.

Noblara: Former ruler of the kingdom known as Shadestar before it was taken by Nekrottus. She is known for her battle prowess and her tenacity.

KARGORR SEZ

Guess what?

The oh-so-pretentious writer has once again decided to split a channel into multiple sub-channels.

The first one is a collection of fully fleshed out series for you, the GM, to run for those snivelling players.

The second one offers you a collection of "series seeds". These seeds are meant to give you a starting point for your own series.



THE CHARACTERS

The various series found below give general outlines for characters that can be used in the series. These are, by no means, all encompassing. Players and GMs shouldn't feel obligated to create stats for these specific characters.

In short, the "default characters" are there if the players and GM want to use them ... and can be ignored if they don't.

More than anything, the characters are included for inspiration and to give examples of the types of characters that fit into the given series.

Kazgull: A feared barbarian warrior from the Steppes of Karmahn. His silent nobility is matched only by his ferociousness in the heat of battle and skill with his over-sized battle axe.

Bouldarr: Bouldarr's rocky skin makes him nearly impervious to physical damage and his sense of fair play gives him a certain child-like charm. Add to that his tendency to lob gigantic boulders at foes and you've got a fellow that anyone would want on their side.

Merlis: Oddly enough, the ancient Merlis was the one who taught Nekrottus the ways of magic many, many years ago. Unfortunately, Nekrottus turned to evil and formed the Blackskull Empire. Merlis feels responsible for Nekrottus's campaign of terror, so he has vowed to do his part to end it.

Oshida: This master of the martial arts was honor-bound to defend Iconia from evil, no matter how dangerous the task is.

Falcor: Falcor is the king of the Sky Realm (a series of floating cities), one of the few places Nekrottus hasn't conquered. As leader, he has entered the fray on behalf of the Guardians, bringing with him his army of bird-men warriors.

Sure-Shot: Sure-Shot is a rough and tumble young lady who is an ace with her twin laser-pistols. Armed with these guns, her two fists and her sarcasm, this gunslinger is more than a match for any of Nekrottus's goons.



NEKROTTUS' MINIONS

There's simply no way Nekrottus could conquer kingdoms alone, without his minions. At the lowest step on the ladder are his legions of Goop Zombies, emotionless monsters who may lack any semblance of thought, but make up for it in their undead ruggedness.

Next on the ladder are the Turgs, a warlike race of squat, brown humanoids who are delighted to do Nekrottus's bidding. Weak individually, the Turgs tend to attack en masse to assure victory.

And, lastly, we have Nekrottus's generals. These warriors have been hand-picked to serve under Nekrottus. He has thousands of these generals in his employ, though several are his personal favorites. The GM can use any, all or none of these as NPCs;

King Krab: A crab-like humanoid with gigantic pincers and a surprising amount of leadership. King Krab's sense of strategy is also considerable, though he has no problem sacrificing his own men in order to achieve his tactical goals.

Shadow Queen: This stealthy, teleporting femme fatale is feared for her sadism and cunning. Even Nekrottus watches his back while in her presence, for her loyalty is never absolute.

Spydar: More tarantula than man, Spydar is a master of forest and jungle combat. This eight-legged sleaze bag is a coward, but his ability to motivate others is uncanny.

Gatlyna: Gatlyna wields a massive gatling-style gun, capable of releasing a flurry of destruction within the matter of a few scant seconds. Needless to say, she's not reluctant to use it.

Buzzard-Man: This winged madman is a creepy individual. He seldom speaks and doesn't often stay around others. But he gets the job done, which is enough to ensure his place within the Blackskull Empire's upper echelon.

Monstro: Few things are more terrifying than facing a ten-feet tall creature with one eye and fiery red skin. Intelligence isn't his strong suit, but devastation definitely is.

Serpentina: Forget the "snake in the grass" cliché. This snake lady would rather dive straight into combat than sneak around and use treachery. What you see is what you get....and if her magic Serpent Sword doesn't get you, her poisonous bite will.

Volcanus: The lord of magma is a perfect combination of strength, agility and wits. He has no apparent weaknesses. To top it off, he can also hurl flaming balls of lava at his enemies.

Player Characters

Character Points: Player Characters receive 100 CPs.

Guidelines: The Player Characters are the most powerful warriors in Haven. Thematic characters are highly appropriate, but not required (e.g., Begal Man, Combato, Avius, etc.).

TRAITS

Maximum Trait Ratings: 4(5)

Required Traits: None

Disallowed Traits: Computers. While high technology (lasers, vehicles, robots, etc.) exists on Iconia, computers don't.

New Traits: None

SPECIAL ABILITIES

Maximum CPs for SAs: 60 CPs

Types of SAs Allowed: magic spells, racial abilities, super powers, magic items, gadgets, vehicles, weapons, animal companions

Other Guidelines: None

Miscellaneous Notes

The world of Iconia is a hybrid of high fantasy and science fiction. Sorcery and swords exist alongside lasers and robots, making for a lot of possibilities.

Tommy K and the Star Kitties

Created by Steve "Bull" Ratkovich and Jon Szeto

General Information

Tagline: "Bringing Rock 'n Roll to the Stars!"

Premise

INTRODUCTION:

It's the 1980s, and Rock 'n Roll means three things: Big Hair, Synthesizers, and an MTV attitude. And Tommy K and the Star Kitties is the hottest band in the universe, literally!

In a galaxy that doesn't have music, only a race of primitive, backwater beings on an undiscovered planet at the edge of the Galaxy called Earth has discovered music. An group of alien explorers stumbles over Earth, and after hearing the Star Kitties through radio transmissions, brings the band back to their home planet for a one time only concert.

Unfortunately the Galaxy is ruled by the evil Slaggorian Police Force, and they view music as a threat to their domination of the galaxy by fear and force, and try to capture the Star Kitties. During

the ensuing fight, the alien spacecraft that brought the Star Kitties from Earth is destroyed, along with the only record of where Earth is located.

Now the Star Kitties travel the galaxy, along with a helpful but goofy alien named Dorn, playing concerts and staying one step ahead of the Slaggorian Police Force, all the while searching for a way back to Earth.

INTRODUCING... TOMMY K AND THE STAR KITTIES!

Tommy K: A charismatic and talented vocalist, Tommy K and Cat founded the Star Kitties, blending New Wave and Punk music. Tommy K is smart, charming, and perceptive young man of Asian decent, missing very little. He loves being in the spotlight and performing for fans, and while he enjoys the thrill of seeing the galaxy, he'd rather use his brains than his blaster, and would rather be back home on Earth.

Michelle "Cat" Catrell: While Tommy K is the New Wave heart of the band, Cat is the Punk soul. Wearing combat boots, sporting tattoos, and with her wild hairstyles, Cat is pure attitude. She serves as the lead guitarist and back up singer for the Star Kitties, and shares writing duties with Tommy K. She puts up a fierce attitude, though the truth is traveling the stars and being around so many aliens' scares her a bit, though she'll be the first with blaster in hand if fighting starts.

Kenny Dean: Kenny is the typical 80's surfer dude, straight from Malibu Beach. With his tan skin, his long blond hair, and his laid back attitude, Kenny is a girl magnet, even with alien girls, and this often leads him into trouble. Kenny rarely takes life seriously and has fun no matter what, whether he's surfing the Purple Waves of Marthor's beaches or trading fire with Slaggorian Cops. Kenny is the drummer for the Star Kitties.

Elaine Duncan: Born and raised in the heart of Beverly Hills with parents who spoiled her rotten, Elaine received extensive classical piano training when she was younger. She joined Tommy K's band as keyboardist partly to rebel against her parents, and partly to prove she could do something on her own. She gets a thrill out of traveling the stars, and has a weakness for intergalactic malls. Elaine is a gorgeous blond with a valley girl accent, but is smarter than she often lets on.

Dorn: Standing about 5 feet tall with dark brown, leathery skin, a bulbous nose, and bugged out eyes, Dorn is always wearing a huge, broad brimmed tan hat and a matching jacket and pants covered in pockets. An intergalactic trader in his younger days, before he started getting slightly forgetful, Dorn serves as a combination of Manager, Tour Guide, and Wizeden grandfather, as well as often providing comic relief. He never forgets important stuff, but can rarely remember where he put his own glasses, even when they're sitting perched on his nose!

OTHERS

The Slaggorians: Slaggorians are large, muscular, and as a rule, dumber than a bag of hammers. They have deep blue skin, four arms, and seem to cover the galaxy. While not the official "rulers" of the Galaxy, they form the majority of the Galactic Police Force, and enforce laws of their own design, usually keeping an iron fist on planets. Most forms of entertainment are outlawed, and music tops their list of illegal entertainment.

Lt. Vox Grundar: Lt. Grundar leads the GPF squad that has been tracking the Star Kitties across the Galaxy. He's smarter than the average Slaggorian, though that's not saying too much, and

he's ruthless and relentless in his pursuit.

The Commissioner: The Commissioner is the head of the GPF, and Lt. Grundar's supervisor. The Commissioner is never seen in person, only as a hooded figure on a view screen. He has a deep, harsh voice and is the driving force behind the GPF. He does not appear to be a Slaggorian. Nothing else is known about him.

Band Members may be replaced by the players own PCs.

Player Characters

Character Points: PCs receive 50 CPs with which to create their characters.

Guidelines: The PCs are normal people, and thus they have no innate special abilities, though they may acquire gadgets as the game progresses. If they start on Earth or just after, the only Gadgets the characters may start with are normal "Earth" gadgets. If starting later in the series, characters may begin with alien gadgets and blasters.

The band must have three core members: Drummer, Keyboardist, and Lead Guitar. Additional Band members can include a Bass Guitarist. A lead singer and a back up singer or two are possible, though often one of the Instrumentalists also acts as singer.

TRAITS

Maximum Rating: 4

Required Traits: Perform at 3 or 4. At last one character must have the new skill, Compose.

Disallowed Traits: None, though if the game is starting before or just after the PCs launch into space, combat skills should be kept to a minimum.

New Traits: Compose. This is a Social Trait, and is used for creating new songs and song lyrics. When composing a new song, make a Composure test. A result of 1-4 is means you have writers block, and can't come up with anything decent. A 4-8 is an average song. 9-12 is a Chart Topper, and a 13+ is an Instant Classic!

SPECIAL ABILITIES

Maximum CPs for SAs: 20

Types of SAs Allowed: Gadgets

Other Guidelines: The group has a single space ship at their disposal, owned by Dorn. The space ship has no weaponry or shield, but may be upgraded by the PCs as the game progresses, or by spending starting CPs from their available SA CPs.

Miscellaneous Notes

Tommy K and the Star Kitties is a light hearted game that's all about the fun and glitz and glam of 80's rock along with some fun action that includes bumbling intergalactic cops and strange alien races.

The After Show Message is replaced here with the Closing Number. The Closing Number is a song that closes each show. Performing well can earn the characters a few additional Experience Points, depending on how well they do.

THE CLOSING NUMBER

To perform a closing number, each player makes a Performance check. Players then add their performance checks together. Add in any appropriate modifier, then consult the Closing Number chart to see how many Experience Points are earned, rounded down. These Experience Points are

divided among the members of the band (With a minimum of 1 Experience Point). If the players actually sing a song as the closing number, each player gets 1 additional Experience Points, though modifiers can only be applied if they actually create a new song to sing.

Modifiers

New song: +4

Chart Topper: +3

Instant Classic!: +5

Closing Number Chart

10-19: 3 Experience Points

20-29: 6 Experience Points

30-39: 9 Experience Points

40-49: 12 Experience Points

50+: 15 Experience Points

Dark Brigade

Created by Sabrina Belle

General Information

Tagline: "Our last line of defense against the macabre forces of the Brotherhood of Death and its monstrous minions, the Dark Brigade is Humanity's last hope!"

Premise

INTRODUCTION

In the militant setting of Dark Brigade, the heroic special forces soldiers lead by General Anthony Cannon struggle to defend humanity from the vile forces of the dreaded vampire, Lord Syn! The Dark Brigade mixes macabre settings and monsters with paramilitary units brandishing lasers and quick wits. In the end, evil must be defeated and the day saved or all is lost!

THE BROTHERHOOD OF DEATH

For years, the enemy of man moved about just beneath the surface of society, only occasionally emerging. Monsters such as vampires, werewolves, zombies, ghouls and goblins aren't just a myth, they are a reality. Worse still, they are organized into a single militant organization dedicated to take over the world and to use the poor humans as an endless food supply!

THE BROTHERHOOD'S MOST VILE

Lord Syn: Once the best soldier in the world, General Steven Syn was in charge of a UN Special Military branch when the Brotherhood of Death first emerged as a world threat, albeit a rather sloppily run one. In a series of carefully planned raids, General Syn nearly brought the Brotherhood to its knees! Unfortunately, as the final victory was just within his grasp, tragedy struck! General Syn was turned to the Brotherhood as its newest and most cunning Vampire! Declaring himself Lord Syn, the vampire then scoured the Earth, turning many of the best fighting men and women into inhuman warriors loyal only to him. And so, the Brotherhood of Evil was reborn!

Duchess Lillith: The former leader of the underground women's international military EVE X, Lillith is a Witch of the highest, and most despicable order. Trained in the assassin's arts, Lillith could just as easily sneak up behind you as she could turn your body armor into tissue paper! Although she is loyal to Lord Syn, the Duchess prefers to have little to do with the rest of the Brotherhood unless absolutely vital to the cause.

Commander WarFang: A huge brute of nearly 8' in height, WarFang hails from the frozen Canadian Yukon and his personality shows no signs of thawing, anytime soon! A master of his fellow werewolves, the Commander takes great pride in his Pack's ability to tear through even the best defenses with characteristic zeal. His Pack, a band of unruly werewolf scavengers and miscreants only loosely associates with the Brotherhood, preferring to remain allies at best, and bitter rivals to their arch foes, the vampires, at worst.

Deacon Death: The original leader of the Brotherhood, the Deacon is a ghoul who has lived (or rather, unlived) on the fringe of human society for hundreds of years. With considerable foresight, Deacon saw the need to corrupt General Syn for the Brotherhood's vile purpose. This act had its own limitations, though. Lord Syn was supposed to become a pawn of the Deacon, not his organization's usurper! Fearing a reprisal from the Deacon, Lord Syn had Deacon Death's body encased in a concrete casket with just his head exposed so the ghoul can still talk and give him counsel. In spite of this small setback, the Deacon remains one of the most dangerous fiends in the Brotherhood!

The Hunter: A one time English aristocrat, the Hunter is a zombie with an unsatiable taste for the finer things he enjoyed in his life; fine clothes, fine furniture, nearly endless power and the means to keep and maintain that power. However, due to the curse placed upon him by Duchess Lillith, the Hunter also desires human flesh, preferring the brain or heart, of course! A classically trained actor and one time highly decorated officer in Her Majesty's military, the Hunter can be called upon to create some of the best strategy or lead some of the most delicate operations with equal care. A snobbish, hateful creature, the Hunter despises all but himself but is still loyal to the cause, if for no other reason than to secure his own title in the world order when the Brotherhood finally finishes off humanity!

Von Blood: Few names have the guttural, raw intensity to evoke fear and despair in the hearts and minds of its enemies as that of Von Blood! A 19th century German nobleman, Von Blood's life came horribly to an end as he was visiting Romania with his family. While there, Von Blood was torn to shreds by a local mob who mistook him for a psychotic murderer. Days later, Von Blood's eyes opened yet again, this time in a horribly mismatched body assembled by a local Romanian "Mad Scientist" whose name has since been lost in antiquity. The enraged Von Blood went into a frenzy, killing the Scientist and his assistants before escaping into the countryside. Since then, the huge, towering form of Von Blood has been seen from time to time always enraged, always tearing and ripping his victims apart! No longer the intellectual genius he once was, Von Blood now lives for one purpose, to destroy! Used by various despots over the years, Lord Syn acquired him by chance and now uses him as a body guard and enforcer. The behemoth rarely speaks, though he is easily

capable of it. The monster accepts his fate as an enemy of mankind and a servant of darkness.

Other Enemies of Man: The Brotherhood is only one inhuman enemy, however! Another vile cause exists comprised of some of humanity's oldest enemies! Loosely organized into the Order of Charr, these enemies range from the few remaining Mummified Pharaohs to the Lich Masters from Feudal Japan. Often well funded, these sometimes independent terror 'cells' have been known to pose considerable threats to both Humanity and the Brotherhood of Death as well.

DARK BRIGADE

So who will be humanity's champions in the face of such overwhelming evil? The Dark Brigade, of course! Created by General Syn just days before his corruption at the hands of the Brotherhood, the Brigade continues on without its mentor, struggling to end Lord Syn's vile plans at every turn. Now lead by Syn's former best friend, General Anthony Cannon, the Dark Brigade has UN authority to go anywhere and to go to practically any lengths to stop the Brotherhood and the Order of Charr. Armed with some of the best weapons and high tech gadgetry the world has to offer, the Brigade is set to take the fight right to the Brotherhood's front door!

General Cannon: A master strategist and born leader, Cannon is the world's second most perfect man to lead the Brigade (the best man was Steven Syn, but as you can see he's otherwise engaged). Still, Cannon has managed to pull off some impressive victories against his former Commander, saving humanity on more than one occasion. Always willing to go that extra step to make sure the job is done, General Cannon leads as much by example as anything else. A real hand's on guy, Cannon leads from the front lines rather than from an office.

Nikita V: The current head of the female underground militia, EVE X, Nikita V is one of the world's premier female warriors. With seemingly endless skill and an equal determination, Nikita can speak a hundred different languages fluently and enjoys hacking into the computer files of major international corporations in her spare time! Also trained as an assassin, a mystic and a diplomat, Nikita is a jack of all trades and one of General Cannon's closest advisors.

Thomas "Lightning Claw" Dobbs: For centuries, the Native Americans have fought wars of blood and spirit against the monstrous forces of the indigenous werewolves and goblins of North America. Each generation, one brave Indian warrior is said to emerge as the Great Spirit's Right Hand. This warrior, called the Lightning Claw then pledges his life to saving humanity from the forces of evil. Thomas Dobbs, a modern day Sioux was in the Far East serving a stint in the American Military when the Great Spirit called to him. Having received advanced stealth and unarmed combat training in the special forces, Dobbs requested a leave of absence from the military due to religious reasons. After returning to North America, Thomas's spirit merged with the Great Lightning Spirit becoming the Lightning Claw. As Lightning Claw, Thomas joined the Dark Brigade in the midst of the organization's first great battle, turning the tide to humanity's favor.

Sharky Malone: Born on the San Diego Naval Base, Christopher Malone was in love with ocean going vehicles even from the crib. Excelling in all things nautical, Christopher was given the nickname of Sharky for his aggressive attitude during underwater exercises. Malone can be called upon

any times the world's oceans are threatened by the forces of the Brotherhood of Darkness.

Player Characters

Character Points: PCs receive 75 CPs with which to create their characters.

Guidelines: The PCs are normal people, and thus usually have no innate Special Abilities. One of the core themes of the series is "man against supernatural monsters" and allowing the PCs to be more than human will only serve to weaken the theme. PCs may have SAs that represent weapons, gear, armor, gadgets or other equipment.

TRAITS

Maximum Rating: 4

Required Traits: All PCs should take Knowledge—Supernatural at rating 1 or more.

Disallowed Traits: None

New Traits: None

SPECIAL ABILITIES:

Maximum CPs for SAs: 30 CPs

Types of SAs Allowed: gadgets, vehicles, weapons, animal companions.

Other Guidelines: None

Miscellaneous Notes

The militaristic theme is the series focal point. These are brave men and women who have devoted their lives to eliminating the supernatural threat that could very well consume the world.

The Defenders of Aqua City

Created by Sabrina Belle

General Information

Tagline: In the future, the last active underwater domed city struggles for its existence in the face of great evil. Besieged by the armies of the Drifting Scourge and the Pirate Hordes of Lord Storm, the Defenders are Aqua City's only hope!

Premise:

INTRODUCTION

Years from now, the nations of Earth are embroiled in a devastating World War. Much of the surface is ravaged by the conflict forcing many thousands to live in huge underwater domed cities. These cities are connected by underwater trade, commerce and a shared struggle to survive in a League of Cities. In time, surface life is but a distant memory while a new peace and prosperity forms beneath the waves. Then, enter the enemies of peace. With huge numbers of mutant freaks, war hungry pirates thirsting submariner booty and an alien entity desiring the ultimate price, peace surely will not last!

SOME OF THE KNOWN DOMED CITIES:

★ Aqua City*	★ Threshertown	★ Downland
★ Oceana	★ Cockleton	★ Helix
★ Triton	★ Luna Vicca	★ Oyster
★ Corralis	★ Jamacianna	★ Atlantic Bay

**Of these, only Aqua City remains intact though other lesser known Domed Cities may have survived out there somewhere, perhaps on the other side of the world.*

The domed cities are only one source of habitation, though. Some independent families prefer to live in smaller settlements, establishing townships in undersea caves and other man made constructs. A few brave souls might even try to survive the polluted air and toxins of the surface world, though such places usually remain the domain of the mutants of the Drifting Scourge.

ENEMIES OF THE LEAGUE:

The Dread Bo-ka: The first great threat to the League of Cities came in the form of an ages old entity known as the Dread Bo-ka. This huge creature resembles a cross between a black octopus and a huge unblinking eye and it floats by an unknown means a few feet off the ground when not in water. Its long tentacles and tuft of orange hair present quite a bizarre picture as well. Possessing a keen intellect, the Bo-ka first sought to eradicate the humans of the undersea with its ability to control the minds of aquatic life forms but eventually, the Dread Bo-ka ceased its destructive ways, having fallen in love with the woman Belinda Seaport, daughter of Aqua City's own, Jonathan Seaport.

The Dread Bo-ka is now as much an evil mastermind as he is a wise oracle of knowledge. With a mysterious ability to foresee the future and possessing a nearly photographic memory, the Bo-ka can be called upon at times to help give advice or insight when all other means are lost. However, the Dread Bo-ka's help always comes at a price. Sometimes its simply a matter of having dinner with Belinda Seaport or her sister Janna (both of which he seems to favor) while other times it's a cost so difficult to pay as to not seem totally worth it. Even worse, the Dread Bo-ka is always just as likely to turn on his would be pupils as he is to help them. Still, the Dread Bo-ka has no love for the Drifting Scourge or Lord Storm's Pirate Fleet.

The Drifting Scourge: The Drifting Scourge is a huge underwater armada of mutants who ravage the underwater townships and cities. An almost unstoppable enemy, the mutants of the Drifting Scourge range from grossly deformed abominations of humans to half man/ half aquatic life forms. Somehow, the human portion of their makeup keeps them from being controlled by such entities as the Dread Bo-ka but they can be duped into betraying each other and their cause by particularly charismatic leaders. In fact, the entire culture of the Scourge is made up of warlords with varying degrees of ability and raw, animalistic aggression. Occasionally, these warlords gather their forces together forming a vast armada which then ravages the undersea. The Drifting Scourge knows no allies, hates everyone with equal fervor and are relentless so long as they have a superior number to their enemies. If the Scourge's enemies out number them or are about equal, the war fervor is harder to maintain and their rank in file members run fleeing in all directions. Since their discovery, the Drifting Scourge has destroyed hundreds of Undersea townships and dozens of domed cities in the League of Cities. Even the pirates of Lord Storm are wary of going head to head against such a foe.

Lord Storm: Born many years ago on the surface world, Zeb Storm was an enterprising young man with a lot of ambition and considerable talent in the areas of weapons and life support systems. His best friend was Nathan Seaport, father of Jonathan Seaport, eventual Mayor of Aqua City. As the World War came closer to wiping out all surface life, Zeb, his mother, Nathan, his wife

Glenda and their children all tried to enter the domed city relocation program of Aqua City. Unfortunately, a corrupted immigration official denied Zeb and his mother their request, sentencing them to certain death while passing Nathan and his family. Nathan had been so close to Zeb that if he had known of the officials underhandedness, he surely would have refused to go. In the horrors to follow, Zeb and his mother fled the devastation in an experimental suspended animation chamber he had constructed with help from Nathan as a last ditch effort to save their families. Years later, Zeb emerged from the chamber to find the facility relatively in tact, now on an island where once there had been a continental coastline! Unfortunately, the suspension apparatus to his mother's chamber had been damaged and she could not be awoken.

In anguish, Zeb tried to contact Aqua City for help. Though the message didn't send quite correctly, someone answered anyway. Members of the Drifting Scourge rose from the sea, tearing apart much of the facility after hearing the signal. Storm managed to fight off the attackers though his face was horribly scarred in the attack. With no way of protecting his mother's dormant body, Storm was forced to evacuate the island in a submarine. Believing that Aqua City had sent the Drifting Scourge to attack him, Storm's mind began to sink into insanity and he sought some way of extracting revenge. Coming across the undersea pirates of Skeleton Way, Zeb declared himself Lord Storm and vowed to bring the seven seas under his heel! In the time since, Lord Storm has engineered some of the worst plots and most ferocious attacks against the Undersea realm. Between Lord Storm's Pirates and their arch rivals, the Drifting Scourge, almost all of the domed cities have been destroyed! Of the entire League of Cities, only Aqua City has managed to survive (as is known at present).

Benton Forrd: The Mayor of fallen undercity Corralis, Benton Forrd was a glory hound in political circles until doom centered on his people. In the final days of his city, it was discovered that Forrd had actually allowed the Drifting Scourge into the city without opposition. Having struck some unholy bargain with the 'Scourge', Benton dissappeared. Since that day, the Drifting Scourge has grown in its intensity and resolve, seemingly possessing insider knowledge of Aqua City's defenses. Since Forrd was a Mayor, he was privy to all kinds of knowledge and was even believed to be a friend of Mayor Seaport. At one point, Benton had had a romance with Belinda Seaport. What her feelings are for the diabloical Benton Forrd is unknown at present.

THE DEFENDERS OF AQUA CITY:

Mayor Jonathan Seaport: Jonathan is a born leader, siring the domed city during its most turbulent times. A radical thinker both in politics and in times of war, Jonathan has created the Defenders Program to stand as Aqua City's last line of defense against the Drifting Scourge and Lord Storm's Pirate Fleet. Jonathan has two daughters, Belinda and Janna, both of which are Defenders.

Belinda Seaport: The eldest daughter of Mayor Seaport, Belinda is a communications expert and occasional newscom reporter. Having courted such legendary evils as the Dread Bo-ka and the Mayor of Corralis, Benton Forrd, Belinda always seems to invite disaster.

Janna Seaport: The teenage daughter of the Mayor is Aqua City's top Computer Geek. A

renowned hacker with her own fan club and a league of computer supporters, Janna scours Aqua City's advanced computer fortifications. A social recluse, the Mayor is constantly trying to get his Defenders to help his daughter to break out of her shell.

Steel Mack AZT: Steel Mack is a towering mass of metal and gears wrapped around a heart of gold. A huge, lumbering transmorphable robot which can change from robot mode to a tank driven drill to a fast attack submersible, Steel Mack was the prototype Nathan Seaport was working on when he mysteriously disappeared just before the Drifting Scourge attacked the first domed city, Helix. The robot has a fully realized consciousness but cannot be duplicated due to the extraordinary amount of materials required to make him and the fact that only Nathan knew the specific schematics of the machine.

Mr. Pearson: One of the world's foremost weapons designers before the destruction of the surface world, Pearson hid in the domed cities for years always trying to stay one step of the law. A notorious criminal infesting the undercities, Mr. Pearson lead bands of gang thugs in armed criminal rebellion. As the Drifting Scourge ravaged one undercity after another, Mr. Pearson was forced to flee several times. Finally settling on Aqua City, Pearson was prepared to set up his subversive activities yet again when the long arm of the law caught up with him. Instead of sentencing Mr. Peabody to hard labor, Mayor Seaport drafted the weaponsmith to the Defenders Program. A controversial decision that has lead the Mayor's support to dwindle, Seaport has faith in Mr. Peabody's desire to preserve himself at the very least. In truth, Peabody himself sees the Defenders as his last chance to redeem himself.

THE DEFENDERS' VEHICLES:

SS Aquatica 1- B: The Aquatica is Aqua City's huge undersea battleship. A vast submarine capable of going thousands of miles from home, the Aquatica is operated by a crew of 300 and serves as the mobile command fortress of the Defenders of Aqua City. Commanded by Admiral Bentley, the current Aquatica is the second such ship, the first under the command of Admiral Hooves was lost in the battle to defend undersea city Threshertown.

Player Characters

Character Points: PCs receive 75 CPs with which to create their characters.

Guidelines: The Player Characters often have one particular specialty (cannoneer, detective, scientist, and so on), though they can branch out from this specialty somewhat.

TRAITS:

Maximum Trait Ratings: 4 normally, but up to 4(3) is allowed if playing an inhuman race or a human with appropriate bionics.

Required Traits: None, but a Body of at least 0 is encouraged, as swimming is a fairly crucial aspect of this series. If you truly desire Body of less than 0, you should consider taking a Specialty or Concentration in the Swimming Sub-Trait.

Disallowed Traits: None

New Traits: None

SPECIAL ABILITIES:

Maximum CPs for SAs: 30 CPs

Types of SAs Allowed: racial abilities, gadgets, vehicles, weapons, animal companions.

Other Guidelines: All characters receive the following MSA for free. The cost has been listed for posterity;

ULTRA BREATHER (3 CPs)

This device enables humans to breath underwater while wearing it.

- ★ Power Level: Medium (4 CPs)
- ★ Duration: 4 hours (purchased at 1d12 hours---4 CPs)
- ★ Restriction: Item (-2 CPs)
- ★ Restriction: Can be pulled off by enemies, causing the character to possibly drown (-3 CPs)

Miscellaneous Notes

The focus of this series is the idea of high-tech humans, protecting humanity's last vestige for life from evil in all it's many forms.

SUB-CHANNEL TWO: SERIES SEEDS

In this area of the tome, you'll experience a rather large selection of series seeds designed to give you a jumping-on point or, if nothing else, a dose of inspiration for your own series. From the Anime-ish Superadvanced Rocketship GARMON XL to the kid-friendly My Alien Brother to the more standard Saturday morning and weekday afternoon fare of Teen Angel Squad, Planet Patrol, Transbots and more ... I feel you'll agree that the genre is well supported here.

Teen Angel Squad

Created by Steve "Bull" Ratkovich

Tagline: "Heaven and Hell collide in a battle for Earth, and only a group of Teenagers with Angelic powers can save their planet!"

Premise

The Dimensions of Utopia and Hades, called Heaven and Hell by Earth Scribes, border our own dimension, ever circling it but never touching each other. The Angelic beings of Utopia are few, but have a rich, lush world overflowing in Mana, the energy source they feed and live on. The Demonic hosts of Hades live in a barren, energy depleted world, and are savage, evil creatures and have sought for millennia to invade and conquer Utopia, but to reach that Dimension, they have to go through Earth.

On Earth, Mana is rare. However, occasionally a wellspring of Mana will form, and the Demons are attracted to it. If they can collect enough Mana, they can create a Gateway from the Earth Realm into Utopia. And while the Angels are singularly more powerful than the Demons, they are badly outnumbered by the Demonic hordes and their Imp allies. So the Angels must recruit help from among the Humans of Earth.

In Midtown, a small group of Teenagers bravely faced off against a small group of Imps who were bent on kidnapping students for their own amusement. Michael, one of the leaders of the Utopians, an Archangel, interceded when Belial, a Demon Prince, arrived. Michael drove Belial off, and recruited the teens to protect a local Mana Well and keep it safe from the demons. And to aid them in their task, he gave them each an Amulet - a powerful device that can transform the Teens

into an Angelic form with superhuman powers.

Specifics

The Amulet of Michael is a powerful device capable of transforming the Player Character into an angelic form with superhuman abilities. The Transformed character takes on an Angelic appearance, complete with large white Angel Wings giving each player the power of flight.

The "Teen" form of the Player Character has a default of Average for all abilities (aka, a Trait score of "0"). CP are spent to increase the transformed Angelic Forms of the Characters, though CP may be spent to increase the "Teen" form's Traits. No Teen Traits may be raised above 2, and a 2 is only available if the player has a good reason for it. The Angelic form can have any rating the player desires, including super ratings.

The Amulet of Michael comes with certain built-in abilities that all players will have to start. Players can spend CP to add in additional SAs, or to increase the SAs the Amulet already grants. Any additional SAs purchased will have the Linked Modifier, but the Item and Limited Use Modifier has already been accounted for in the overall CP Cost of the Amulet. The Amulet functions once per day, allowing the character to Transform for 1 hour, after which time he will revert to his human, teenage form. The amulet requires 24 hours to recharge.

AMULET OF MICHAEL (TOTAL COST, 9 CP)

- ★ Power Level: Medium (4 CP), Item (-2 CP), Limited Uses, Single (-8 CP)
- ★ Transformation (6 CP), Linked (-1 CP)
- ★ Movement, Flight (4 CP), Rating 2 (7 CP), Linked (-1 CP)

The Outlaws of Skull Gulch

Created by Cynthia Celeste Miller

Tagline: "Renegade heroes in the New West"

Premise

The West has never been so wild! Or corrupt...thanks to that greedy varmint Governor Plaxx! And with the law on his side, he has been completely untouchable. Plaxx has secured high-ranking jobs for his "friends" who eagerly support his brand of villainy.

First and foremost is his right-hand man, Marshal Gloom. Gloom is a cruel hombre who boasts the quickest draw in the land. Or so he claims. He carries a very large six-shooter that fires a variety of trick bullets (heat seeking bullets, phase bullets and so on).

The planet of Skull Gulch is mostly desert with several extended mountainous and wooded regions to break things up. The capital of Skull Gulch is called Silverbolt City and it's not a nice, friendly place to wind up. Plaxx's influence spans the entire place....nothing is beyond his grasp.

Fortunately, a small band of individuals has gathered to fight the injustice that emanates from Plaxx and all his cronies! It's time to restore justice to Skull Gulch!

Specifics

The Player Characters are members of the band seeking to defeat Plaxx once and for all. Classic western character types with a slight sci-fi twist are encouraged for best effect---the Indian tracker

armed with energy-knives, the big dull brawler with a cybernetic arm powered by cogs and gears, the hot-tempered gunslinger whose sight-enhancing goggles increases her effectiveness.

Planet Patrol

Created by Andy Lucas

Tagline: "Banding together to combat a universe of evil, our Galaxy's defenders form the ultimate defense force."

Premise

A mysterious race from beyond the galaxy threatens to overwhelm the universe. Led by the Warlord Zoldan and his unstoppable armies of vicious creatures and powerful robots. Planet after planet has fallen before the unstoppable wave of evil minions sent against the peace loving Confederation of Races. Much of the galaxy has been enslaved and the war is entering its final stages as the front lines engulf Earth.

Earth is a backward little planet of no real significance to either side, yet the stands as the last bastion of defense between the Confederation and Zoldan's horde. Earth isn't even a member of the Confederation, yet still Zoldan slates it for enslavement and ultimately destruction whose hatred of all things good and just and whose lust for power is all consuming. Earth's last chance for survival lies with a crippled Planet Patrol ship manned by a rag tag crew of war-weary confederation soldiers that crash in the Canadian wilderness.

From this covert base the Planet Patrol recruit promising earthlings, training them in the ways and equipment of the Planet Patrol and conscripting them in the war against Zoldan. Luckily, the drafted warriors turn out to be remarkable warriors and the possessors of powers the like of which neither Zoldan or the Confederation have ever seen before.

Taking the forefront in the war for good the young earthlings drive an armada of horde ships away from Earth, saving their planet. But the battle for Earth has only just begun!

Specifics

The Planet Patrol has access to the advanced technology within their downed starship and uses it as a base of operations. An unexpected benefit of this technology has been the awakening of the full potential of a few select Earthlings. By tapping into the latent genetic power locked deep within the chromosomes of humanity, certain humans can manipulate energy—the very building block of reality.

Six of these unique individuals become the Earth contingent of the Planet Patrol (The GM can use or not use these as he sees fit and may press them into service as NPCs).

In addition to the rocket belts, stylish space suits and laser weapons common to confederation troops they are imbued with immense superpowers.

Corona, the leader of the group can absorb light energy and radiate it from his body in a glowing aura of raw heat.

Pulsar can project powerful blast of radiation from his hands and is well known for his quick temper.

Warp teleports instantaneously across incredible distances.

Fission is able to split her body into exact duplicates of herself, but for a limited time, which is

reduced exponentially by the number of duplicates produced.

Fusion absorbs matter, converting it into raw strength.

Quark is the sneakiest of the six, but also the most insecure. His ability to shrink to subatomic sizes is the least flashy of the group.

Together they are the 'Planet Patrol' and ... They *are* the Galaxy's last hope!

Ruined World

Created by Cynthia Celeste Miller

Tagline: "There's nothing left. No society, no cities and no governments. That world is all gone now. In it's place is a new world filled with beastly monstrosities, blood-thirsty bandits and terror like nothing anyone has ever seen before!"

Premise

In the year 2169, an unfathomable cross-dimensional catastrophe wracked the earth, destroying civilization as we knew it! Most of the world's population was wiped out, leaving anarchy in it's wake.

Strange, fearsome monsters began appearing...all-knowing cosmic entities (referred to as The Dark Ones) with an appetite for the destruction of the human race. These creatures were typically gibbering masses of unknown material with writhing tentacles ... nearly unexplainable in their appearance and nearly infinite in their intelligence.

Suddenly, earth became a much darker, more dangerous place. Society had collapsed, along with any military or police forces to help fight the marauding monstrous deities and their equally hideous minions (known as Dwellers). What's left of the world is now in danger of being consumed by these cosmic entities.

And there's more than just creatures to worry about. The lawless outlands are teeming with bandits, land pirates and other unscrupulous dregs of humanity, looking for any opportunity to serve their own violent desires.

In short, the world isn't a nice place to visit. And it's an even worse place to live!

Fortunately, a large, but loose-knit organization of freedom fighters has formed. Calling themselves Strikeforce, the group is dedicated to ridding the world of the monsters for all time, while rebuilding society as well.

Specifics

There should be two basic types of monsters; Dark Ones and Dwellers. Dark Ones should be built with 250 (or more) Character Points, as they are nearly unbeatable cosmic gods. The Dark Ones typically stay in the background, letting the Dwellers do most of the work. Dwellers can be built with any number of CPs. These are the monsters they'll face most often.

The PCs will most likely be members of Strikeforce. Beyond that, virtually any character concept will work, since the organization is made up of people from all walks of life. Starting PCs out with somewhere between 60 and 80 CPs is advised in order to capture the "normal people fighting a seemingly impossible battle" feel, even though 60 and 80 CPs are still beyond a normal, mundane individual would have. But hey, it's the world of cartoons!

My Alien Brother

Created by Sabrina Belle and Cynthia Celeste Miller

Tagline: "Be careful what you wish for!"

Premise

Young Kevin Burke always wanted a sibling to play with. To talk to. To lean on. On his 10th birthday, as he blew out the candles on his cake, he silently wished for a brother. Later that night, Kevin was awakened by a loud noise coming from a patch of woods behind his house.

He ran out to see what caused the noise and stumbled upon a very small flying saucer that had crash landed. Inside, was an alien boy. Astoundingly, the alien looked almost exactly like Kevin. Well, except for his pointy ears and blue skin, that is!

Kevin nursed the boy (who turned out to be a prince called Nivek) back to health in secrecy. Nivek has taken residence in a hidden cave in the wooded area near where his saucer landed, being careful to avoid extensive contact with society.

Unfortunately, society is the least of Nivek's worries. A group of unscrupulous alien bounty hunters have landed on earth to try and find the young prince for their own insidious gain. A lot of money could be made if they were to sell him to the "right people" from the Havlock Galaxy.

Can Kevin and Nivek avoid these scoundrels? Can Nivek ever lead a normal life on Earth? Will he ever make it home? Stay tuned.....!

Specifics

Obviously, this series is intended for two players and a GM, though it shouldn't be too hard to alter things a bit. Also, the names can be changed if so desired. Heck, even the gender can be changed. Just run with it!

In any case, the CPs should probably be kept lower than average. Perhaps in the 30 to 40 range or so.

The Transbots

Created by Cynthia Celeste Miller

Tagline: "They're robots! They're vehicles! They're both!"

Premise

Several years ago, Tech-Corp finished it's most ambitious endeavor to date ... Project: Transbot, a series of sentient combat robots that were capable of transfiguring into vehicles. The President of Tech-Corp at the time, Trevor Hasting, had planned to sell these war machines to the U.S. government to use in their military defense forces. Unfortunately, this plan was not to be. Hasting was removed as President, replaced by Maximillian Mercy, a cut-throat business man with a passion for power.

He ordered the technicians to start reprogramming the Transbots to serve him and help him take over the world! As the technicians reprogrammed half the bots, the other half saw what was going on and rebelled! The valiant Transbots fought their way past their now-evil ex-comrades and managed to escape to freedom.

Luckily, they quickly met up with Trevor Hasting, who was struggling to found his own company, High-Tech Concepts. After hearing about Mercy's machinations, Trevor agreed to assist them in

their battle as well as offer them shelter and repairs.

The conflict has now begun!

Specifics

The PCs will be members of the Transbots, the good-aligned faction of robots. Their fiendish adversaries are known as the War-Bots. The main characters should be created with a good amount of CPs (120-175 sounds about right). All characters should possess a TSA that allows them to morph into a vehicle.

Texas 2351

Created by Jeff Webb

Tagline: "The USS Texas is our last defense against oblivion itself."

Premise

Earth's outer planets have been attacked by a mysterious alien race bent on conquest. The brand new United Terran Colonies fleet has been destroyed at the hands of these marauders, who have proven to be immune to the latest state-of-the-art energy weaponry. A last ditch defense of Ganymede by UTC Marines flying outdated fighters showed them to be vulnerable to the ancient railguns and slugthrowers. The desperate defenders of the Inner Colonies and Earth herself began the frantic refit of massive space battleships and their support vessels, left dormant as hulks or museums of the Final War that saw Earth under one government at last.

Now, a group of United Terran Colonies crew must lead their century old Fleet into action against the 'Marauders', with the refit USS Texas, the last of the ancient space dreadnoughts, at the lead. The Fleet consists of French, British, Russian, German, and Japanese ships from the Final War, and older, railgun and missile-armed fighters.

Specifics

The players, a multi-ethnic group of young soldiers dealing with old equipment and a relentless, faceless enemy, must work together to defend the inner planets from total destruction.

Team Bulwark

Created by Jeff Webb

Tagline: "Bulwark....the shield-bearer of the Free World!"

Premise

A pair of brilliant super-scientist happen upon the formula for cold fusion, which allows the practical construction of massive robot-like fighting machines. Lured by the promise of wealth, one scientist sells his secret to a band of terrorists, before betraying and murdering his colleague, who refused to sell the technology to anyone, for fear that it could be used for terrible purpose.

The characters, one of whom is a relative of the deceased scientist, find that he has built a power suit for his niece/nephew and friends (one for each PC) to combat the inventions of the terrorists, power suits with massive shields attached to their arms. When great need is at hand, these suits can combine to form Bulwark---the shield-bearer of the Free World!

Specifics

Each episode, the terrorists and their scientist lackey create new challenges for Team Bulwark to overcome, and only by each of their special skills, and their teamwork as Bulwark, can they overcome the menace presented by the evil terror network!

Final Lap

Created by Jeff Webb

Tagline: "It's high octane time!"

Premise

The Players form a racing team, which travels the world participating in high-profile high-speed events, whether it be stock cars, Formula-1, cross country, motorcycle or some other form of race. At each exotic location, from Paris to Cairo, Antarctica to the Amazon, the team runs afoul of nefarious activity and takes time out of their race preparation to investigate and stop these illegal goings-on.

Specifics

The different locations should be the highlight of this series, with cliched bad guys galore. These bad guys should often be locale-specific, such as a burly communist in Russia or a big game hunter in Africa.

Dekkledd

Created by Cynthia Celeste Miller

Tagline: "Trapped in a world they never knew existed, five individuals must struggle to survive and somehow find their way back home!"

Premise

A group of archaeologists stumble upon an ancient dimensional gate deep within the jungles of South America. The gate opens and whisks them away to Dekkledd, a fantastic yet deadly world of sorcery and dragons where their next step may very well be their last.

To make matters worse, nearly as soon as the group arrives, they are attacked by horde of small, purple-skinned humanoids with pointed ears and sharp teeth. With all the suddenness of a bolt of lightning, a man appeared in the distance and ordered these creatures to cease. They obeyed instantly. As the man approached, it became obvious that he was no friend. His skin was obsidian, his eyes gleamed with evil and he wore armor made of brass.

He introduced himself as Lord Killgrave and informed the group that they were to become his prisoners...his slaves. When they refused, he attacked! They stood little chance of victory against this menacing dark warrior, but they were able to hold him off long enough to procure a clever escape.

The team is now hunted by Lord Killgrave. But, why does he want them so badly? What do they have that he desires?

Specifics

The entire team doesn't have to be archaeologists. With a spot of creativity, you can create reasons

as to why non-archaeologists would be tagging along on an expedition. Perhaps one of them is a hired bodyguard. Or maybe there's a young kid who secretly tailed the crew. Or one character could be the spouse of another character.

Strikeforce Freedom

Created by Tim Kirk

Tagline: "Freedom is the name of the game!"

Premise

When the cold war was in full swing an evil terrorist organization known as Spider formed, whose goals were to spread tyranny and terror but most of all to put their leader "General Arachnid" in control of the world.

They use high technology, and often-experimental technology to achieve this end often raiding laboratories, kidnapping scientists, and building vast bases all over the world to exploit a variety of resources. To combat this the US formed the organization named "Strike Force Freedom" which later went on to gain a UN charter and UN backing of their counter-terrorist actions.

Specifics

Very few Special Abilities exist in an SFF series. Most of them are pieces of technology, robots, weapons, or special vehicles. They are either extremely rare or used solely by a single star. For example, JJ Ellis, also known as Jumping Jack, possesses a reliable and working jet pack his special operation is rapid strike capabilities so the jet pack makes sense for him. Also The Widow, espionage agent for Spider uses a unique Mask that allows instant alteration of her features to any female feature she desires---this is a unique device that only she has and is not reproducible. Such technology is common in an SFF series, as well as one-shot devices which are rarely used in more than one episode.

Since PCs are normal, albeit highly trained, individuals, the CP total should be kept relatively modest (in the 75-100 range perhaps).

Superadvanced Rocketship GARMON XL

Created by Norbert Franz

Tagline: "A Romantic Space Opera Experience"

Premise

In a space-faring far future in which Mankind has conquered and populated many star systems, and in which everything can be bought, and everything can be built for the right price, most human settlements are found on small trader planets far from the original planet Earth (which is only a remote legend to most).

These trader planets, or trader systems even, typically control the mining, processing, and delivering of a specific, sought-after resource. They are all dependent on one another, which has led to relative political stability in the last 200 years. One star system may control the gold, another aluminum, another provides food, clean water, charcoal, methane, micro-circuits, iron, gas, paper, or cornflakes. The philosophy has been that every planet more or less specializes in something, and every member of the interstellar community has to bring something to the table.

Unfortunately, in this world, idealistic values, arts and entertainment, and things that "don't make any profit" are suffering from a really low esteem. (Just like in the real world sometimes.) Most of the trader systems are governed by despotic CEO-Presidents of nearly absolute power, or galactic "noble houses" of really wealthy families. Think Rockefeller, Bill Gates, or Donald Trump—you get the idea.

One of the young, good-looking scions of one of those families is Prince Runilial of the Japret family, who has just returned from a brutal military campaign against the hostile machineman-collectivists from Altair VIII.

Shortly after his heroic exploits there as a young force commander, his father passes away, leaving Runilial a massive fortune, though not on the same level as the financial fortune of the leading 5 trader systems. Runilial now nominally governs a world known as the Storm Planet, that mainly exported metals and crystals. He actually shows no enthusiasm for being a trader all his life, he is brave and adventurous, sensitive, thoughtful, an artist and aesthete, and he is desperately in love with (the disdainful) Adira of the Ice Wastes, who unfortunately appears to show no interest in men, and lives with her entourage of servant-girls.

Wounded and heartbroken, Runilial arranges for another big company to take over his native Storm Planet. The money he gets through that deal is used to build a gigantic, never-before-seen spaceship of unequalled power. The Garmon XL, in which Runilial and his friends could actually survive for decades -- if they chose to do so. Runilial assembles the best of his surviving friends and companions to board the Garmon XL, and to become interstellar gypsy-adventurers. A plan to win Adira's heart after all through the fighting of space pirates and other crimes backfires, so Runilial develops another idea.

Aboard the restless ship that is Garmon XL, he and his assistants build a beautiful female android, an "uber-babe" that resembles his perfect dream girl. He names her Adira Ubelan-1. She has most of the real Adira's features, plus she's got the advantage of never growing old, never being sick, never being unfaithful. Ethereally beautiful, nimble, witty, enduring and curious, Adira goes through thick and thin with Runilial and his crazy crew, and more often than not saves his life. However, as time goes by Runilial quickly tires of being a despotic master to an android slavegirl. He wants to see Adira U-1 as an equal being, as a real girl. He is looking for something that so far no riches in the galaxy could buy...a true human soul for Adira.

While he's travelling from planet to planet in search of a means to achieve this, consulting with the best computer specialists, technologists, and geneticists, even with religious figures, enemies assemble to hunt the Garmon XL. Some have unfinished business with Runilial's clan from the last war, others despise his crazy plans and eccentric lifestyle, and others yet suspect he's hiding destructive secrets inside his spectacular super-ship.

Soon, half the galaxy seem to bear a grudge against him. Industrial espionage, financial greed, social misunderstandings, ... they all have their reasons.

Adira U-1 herself is not a completely mindless automaton, though. As the series progresses, she is learning bit by bit what makes real humans tick, and is longing to be more "human" herself.

What is going to happen next? Will Adira U-1 gain a human soul, and live with Runilial happily ever after? Will the real Adira fall in love with the melancholy space prince after all? Will Runilial ever meet another girl that can get him over his fascination for androids? Will the other crew mem-

bers ever tire of his eccentric wiles? Will the machineman-collectivists return and make Adira U-1 one of them? The possibilities are all there ...

Specifics

The player-characters should all be real humans that belong to the core crew of the Garmon XL. They are all rugged and independent, but may include technicians, scientists, or fighters (armed escorts) of all kinds. Don't forget a ship's cook and a medical officer!

Build beginning player-characters on 80-100 CPs.

Inter-Galactic Wars

Created by Cynthia Celeste Miller

Tagline: "Three races. Three viewpoints. One goal."

Premise

Somewhere out in the depths of space, billions of light years away from our own galaxy, a war rages on! The Gholari, a violent alien race has declared war on the rest of the nearby galaxies. Their goal is to enslave all other races for the "glory of the Gholari Empire".

Gholari society is based on war, and their physiology supports this as well. Not surprisingly, a single Gholari is more than a match for ten humans on the field of battle, which makes them a menace unmatched by any alien species before them.

Nearly every civilized race has fallen to the might of the Gholari Empire, leaving a scant three to carry on the battle: the humans, a cat-like race called the Felinoids and the telepathic Vreear. They must put aside their previous differences and unite if there is to be any hope of defeating the invaders, thus forming the Coalition.

Specifics

The Gholari have dark green skin, bulbous yellow eyes, four arms (two of which end in razor-sharp talons) and no body hair. They have terrible eye-sight but a superhuman sense of smell and hearing. Most Gholari are equipped with powerful X'zaruk Rifles that shoot out small parasitic insects that either explode on contact or inbed in the victim and turn him into a host for more such insect larvae.

The PCs will play various members of the Coalition. Humans are..well...humans, but have access to the best equipment. The Felinoids are unbelievably agile and vicious. The Vreear possess mysterious mental powers and are quite enigmatic.

Holoverse

Created by Cynthia Celeste Miller

Tagline: "The power of the hologram!"

Premise

Hundreds of years in the future, a man named Garret Colton discovered another plane of existence...the Holoverse, a strange realm of powerful holographic beings. These beings can be drawn into our universe for very short periods of time, channeled through people gifted with a talent known as Portaling. The first time someone Portals, two random Holo-Beings "attach" themselves to

the individual. From that point on, the person can only summon these two beings.

Upon finding out about Colton's discovery a regional ruler, Baron Slaughter, swiped some data-files containing the secrets of the Holoverse and harnessed it's power for himself. Surely with this knowledge, he would finally have the chance to forcibly become the Emperor of the Council of Worlds! He gathered a group of like-minded underlings with the ability to Portal (whom he dubbed "The Tyrants") and began laying out his plans.

Colton saw this coming and raised his own group of Portalers to combat the Tyrants and maintain order in the universe. This group was to be known as "The Knights of Justice".

Specifics

Holo-Beings vary drastically in their appearance and abilities. While all of them resemble holographic images, they are as solid as you and I. Some look like towering monsters while others look like majestic cats of prey. The variety is never ending. Once a Holo-Being is summoned, the Portaler has no control over it, though Holo-Beings usually attach themselves to people of the same disposition. So, evil Holo-Beings attach themselves to evil people and so on.

Once summoned, a Holo-Being can only remain in our existence for a limited time before being sucked back into their own existence! The exact time differs between each being, but none have been able to last for more than 30 minutes.

The Super Battle Brothers

Created by Sabrina Belle

Tagline: In the ultimate lazer boxing arena of the future, only the toughest survive!

Premise

In the far future, humans have colonized many worlds and become friends with several alien races. To satisfy the need for entertainment, an intergalactic sports organization has created Lazer Boxing. At the top of the Lazer Boxing world is the narcissistic Heavy Weight Champion, Gorenatron and his following of alien toughs. In fact, Gorenatron is so powerful, no puny human can stand up to him! Then enter the Super Battle Brothers, Ricky and Tommy! With a street smart guile and brightly colored Lazer Shock Gloves, the Super Battle Brothers quickly roze through the ranks, rivaling some of Gorenatron's henchmen in toughness and ability... but do they have the stuff to beat the Champion? Only time will tell!

Specifics

This setting features two main characters but can easily be expanded to include their close friends, most of whom are assumed to be Lazer Boxers but could also be managers, trainers and linked girlfriends, etc. In fact, women could be allowed to be Lazer Boxers as well. The boxers should be made with around 75 to 100 CPs and all others around 25 to 50 less than the boxers. Alien boxers should each have one super ability to signify the race while the humans are allowed an extra trait or two to equal the odds.

APPENDIX I: Glossaries

Cartoon Action Hour Glossary

Action Check: A Trait-based roll that determines the success or failure of a character's more challenging actions. To do an action check, the GM determines which Trait will be tested, based on common sense. He also chooses an appropriate Difficulty Number. The player then rolls a d12 and adds the Trait rating to the result. If the total result is equal to or higher than the Difficulty Number, the character succeeds!

Actions: During each turn (in combat situations), every involved character can perform one of six actions - Move, Attack, Dodge, Mental Dodge, Parry or Miscellaneous Action.

Bonuses: Tidbits that boost the efficiency of Special Abilities in some way.

Character Points (CPs): Points used to build your character with. They are "spent" to purchase the character's various statistics and abilities.

Components: The "ingredients" that define exactly what a Special Ability does. Each SA is comprised of one or more components.

Damage Rating (DR): Every attack is going to have a Damage Rating (DR). The DR dictates exactly how devastating the attack is once it hits the target. A small stick would have a very low DR while a laser cannon would likely have an obscenely high DR. Whenever a character has been successfully hit (with any form of attack, be it close combat or ranged combat), the attacker rolls a d12 and adds the attack's DR to the roll (this is often referred to as the "damage roll"). The number is subtracted from the victim's Hurt Points.

Difficulty Number (DN): A number chosen by the GM to reflect how difficult a task is (for action checks). The higher the DN, the tougher the task is to accomplish.

Episode: An episode is one complete story, often referred to as a "adventure" or "module" in other games.

Experience Points: A method of rewarding players (and in return, the characters) for good roleplaying, heroic actions and so forth. Experience Points are accumulated throughout a season. Once the season is concluded, the points may be spent to improve or change the characters.

Game Master (GM): The participant who acts as the lead story-teller. He creates the setting and situations the players will be a part of, working in unison with them to help tell an exciting story.

Goons: Two-bit thugs or pud troops that act mostly as cannon fodder. Cartoon Action Hour features simplified rules for handling fights between characters and goons.

Hurt Points: Each character has his own pool of Hurt Points. Whenever damage is inflicted upon them, a certain amount of Hurt Points are subtracted from his pool. Once he reaches zero, the poor sap is Out of the Fight (OOF) and cannot contribute to the battle at hand.

Initiative: When combat begins, all characters involved must roll a d12, adding their Oomph scores to the result. This is called the initiative roll. The highest roller gets to perform one action first, followed by the second highest roller and so on. Re-roll any ties. Once all the characters perform an action, a new turn begins and another initiative roll is made.

Each turn represents about 5 seconds.

Kargorr (*Cynthia's Definition*): "Kargorr is a complete moron who thinks he's an utterly god-like conqueror who is feared and dreaded all throughout Cartoon World."

Kargorr (*Kargorr's Definition*): "I'm an utterly god-like conqueror who is feared and dreaded all throughout Cartoon World! Muhahaha!!!"

Maneuver Check: A specific type of action check that deals with vehicles performing dangerous maneuvers and the like.

Non-Player Character (NPC): Characters controlled by the GM rather than the players.

Oomph: Oomph represents a hero or villain's "star status" or that little "extra something" that's so difficult to define. It's used for various things, but it's most important function comes through when you roll a 12 on an action check. Upon doing so, you add your character's Oomph score to the roll! It also adds to your character's initiative rolls.

Opposed Action Check: An action check that is directly contested by another character. To perform an opposed action check, each involved character rolls a d12 and adds the appropriate Trait rating to the result. Whoever rolls the highest wins.

Out of the Fight (OOF): A character who is reduced to zero Hurt Points is considered Out of the Fight and is incapacitated, knocked out, captured or otherwise unable to participate in the rest of the battle.

Player: The participants who generally only control one character apiece. Players generally aren't aware of everything that the GM has prepared for the game, but they can drastically affect these things by making decisions for their own characters.

Player Character (PC): A character controlled by a player.

Power Level: A way to grade roughly how impacting a Special Ability is. There are three Power Levels - Low, Medium and High.

Restrictions: Tidbits that hamper the efficiency of Special Abilities in some way.

Season: A string of 10-15 episodes.

Series: A series is the ongoing chronicles of one or more particular hero(es). This means that the same main protagonists will appear episode after episode. A series can last for as long as you and the players wish to carry it on: weeks, months, even years!

Special Ability (SA): A term that collectively describes all sorts of cool things a character can have - super powers, magic spells, weapons, armor, gadgets, racial abilities, magic items and more! There are seven broad categories of SAs: Defensive Special Abilities (DSAs), Offensive Special Abilities (OSAs), Movement Special Abilities (MSAs), Transformation Special Abilities (TSAs), Miscellaneous Special Abilities (MiscSAs), Animal Companions (ACs) and Vehicles.

Specialties: More concentrated "areas of expertise" within a given Trait.

Story Hooks: Drawbacks that help make for interesting story possibilities to explore.

Characters may have between zero and five Story Hooks. If these are roleplayed, the character may be awarded extra Experience Points.

Structure Points: Hurt Points for vehicles. Functionally, they are the same.

Stunt Points: Most characters have at least one Stunt Point. Stunt Points are spent to increase the character's result during an action check.

Super-Rating: Superhuman ratings, though very rare, are represented by a super-rating, which is always shown in parenthesis next to the rating itself. Super-ratings range from 2 to 5.

Traits: A character's Traits define what he is physically, mentally and socially able to do. Not all characters will possess the same Traits. Furthermore, each Trait will have a different rating to reflect how adept or inept the character is in that area. A character who doesn't have a particular Trait is considered to have a default rating of 0 (average). This means that there's no need to list Traits the character is "average" at.

Turn: A measurement of game-time (used mostly in combat situations). A turn represents about 5 seconds of time.

Vehicle Damage Modifier (VDM): A stat that determines a vehicle's resilience to damage.

Glossary of 1980s slang

The lingo below can be used by your characters in order to lend more authenticity to the series.

Awesome: Something great or cool ("That's awesome!")

Bad: Very good or awesome ("That car is bad!")

Barf Bag: An insult, often meaning a gross person.

Barf Me Out: A response to someone saying something you find disgusting or offensive. A typical Valley Girl phrase.

Bitchin': Something great or cool (Check out those bitchin' waves!).

Bodacious: A male word, used to describe an attractive woman ("That chick is bodacious!").

Bogus: Something that is unfair or undesirable ("That is totally bogus!").

Bummer: Something negative or depressing ("Being grounded is such a bummer!")

Chill Out: To relax or become mellow ("Buddy, you seriously need to chill out.").

Ditzy: Someone lacking intelligence or common sense.

Doofus: A clutz or idiot.

Dope: Very hip or cool.

Downer: Something negative or depressing ("This is such a downer!")

Dude: A common word used to refer to any male.

Dudette: A cool girl.

Duh: Sarcastic exclamation, meaning that someone just stated the obvious (Person One: "Thomas Dolby is awesome!" ; Person Two: "Duh!").

Dweeb: A nerd or someone who isn't a part of the "in crowd".

Fly: Very hip.

For Sure: To stress the point you or someone else is making (Person One: "That movie was so awesome!" ; Person Two: "For sure!"). Typically said by Valley Girls or surfers.

Gag Me With A Spoon: Standard Valley Girl response to something you dislike (Person One: "You are like so in love with him." ; Person Two: "Oh gag me with a spoon!").

Geek: Someone who is not trendy or popular. Typically refers to computer/book worms.

Get Out: An exclamation denoting disbelief (Person One: "I'm going to the concert with Jean Swanson." ; Person Two: "Get out!!").

Gnarly: Something incredibly cool.

Grody: Something gross.

Grody To The Max: Something amazingly gross.

Heavy: a grave or thought provoking situation
("This math problem is heavy.").

Heinous: Not good.

Hunk: A gorgeous male. Sometimes described as
"hunky", as in "He's so hunky!"

Ill: Something uncool or lame.

I'm So Sure: A sarcastic Valley Girl comment meaning
"yeah, right!"

Joanie: A bland, unexciting girl.

Killer: Something incredibly cool ("That denim mini-
skirt is killer!")

Like: Used before certain words to emphasize them ("That
is like way uncalled for!")

Mega: Used before certain words to emphasize them ("This
class is mega lame!")

Neomaxizoomdweebie: A complete geek or dork.

Nerd: An intellectual who isn't socially "with it."

New Wave: A type of music featuring a lot of synthesizer work. A
variant of pop music.

No Way: An exclamation denoting disbelief.

O-Rama: said before an adjective to indicate that the event, person
or item is extremely "whatever the word is" ("The family reunion
was a snore-o-rama.").

Poser: Wanna-be or fake.

Preppy: A guy or girl from a well-to-do family who wears sweaters, polo
shirts, deck shoes, etc. Often snobbish toward those of lesser wealth.
Sometimes called "Yuppy Larvae".

Psych: A way of saying "just kidding", after telling a fib or lie.

Rad or Radical: Something great or cool.

Rips: A description of something great ("That new video game rips!").

Scumbag: An undesirable individual.

Spaz: An over-excited person. Sometimes used to mean "dork".

Spaz Out: To freak out or otherwise lose control or get mad.

Stellar: Very cool.

Stud: An attractive or manly fellow.

Take A Chill Pill: A way of telling someone to calm down.

Totally: To stress the point you or someone else is trying to make.

Tubular: Something overwhelmingly cool.

Valley Girl: Spoiled girls from San Fernando Valley who were stereotyped as being
highly air-headed. Sometimes called "Vals".

Wicked: Great or cool.

Yo: A greeting.

Yuppy: A white career-oriented white-collar person who flaunts their material posses-
sions. Stems from the acronym, YUP, which means Young Urban Professional. Their
children are often preppies.

APPENDIX II: Recommended Viewing

Recommended Viewing

I have compiled a list of action cartoons, along with some basic information on each one.

Blackstar

Filmation, 1981-82

After being sucked into a black hole, astronaut John Blackstar landed on Sagar, a planet ruled by the despot known as the Overlord of the Underworld. Along with a race of cute Hobbit-esque little people, a sorceress named Mara and a shape-shifter named Klone, Blackstar battled Overlord and his minions, hoping to restore freedom to the planet!

Cynthia Sez: Originally, John Blackstar was supposed to be an African-American. Apparently, this was just too racy for the conservative television execs, so plans were changed.

Bravestarr

Filmation, 1987-1988

A sci-fi western cartoon set in the 24th century, on a distant planet known as New Texas. The stories revolved around a tough Lawman, Marshal Bravestarr and his battle to rid the territory of lawlessness. Most of this lawlessness was provided by a nasty himbre called Tex Hex who led the Carrion Bunch, an outlaw gang with shady benefactors.

Cynthia Sez: This show ruffled a few conservative feathers at the time, as it's main protagonist was from an ethnic background (American Indian). In any case, this series masterfully blended two genres together. Sci-fi westerns aren't very easy to pull off, but the Blackstar crew did just that.

C.O.P.S. (aka Cyber C.O.P.S.)

DIC / Claster, 1988-89

Empire City was a metropolis rotting from the rampant crime. The most notorious crime lord was the Big Boss, who sounded exactly like Edward G. Robinson, but had a vicious streak a mile long. Of course, what series would be complete without a gaggle of good guys to put a stop to the villains' wrong-doings? Enter the Central Organization of Police Specialists (aka, C.O.P.S.), lead by "Bulletproof" Vess. The protagonists each had their own specialty and an appropriate name to match.

Cynthia Sez: C.O.P.S. was "cyber" before that sort of thing really came into fashion. It had a really nice "feel" unlike any other cartoon I've ever seen.

Centurions

Ruby-Spears / Worldvision, 1986

From Yesterdayland.com: "Inspired by her heroic father, Crystal Kane gathered together a band of computer-generated specialists to battle the megalomaniacal Dr. Terror, his sidekick Hacker, and his army of Doom Drones. Kane's squad consisted of Jake Rockwell, Ace McCloud, Max Ray, Rex Charger and John Thunder. The team also had a pair of animal mascots, Shadow the dog and Lucy the orangutan."

Cynthia Sez: The thing that always stood out in my mind about the Centurions was the incredible action sequences.

Challenge of the GoBots

Hanna-Barbara, 1984-86

It's a classic story of good robot protectors gone bad and then trying to take over the world (in this case, Gobotron). Lead by the maniacal Cy-Kill, the Renegades wrecked havoc episode after episode. And only the noble Guardians, led by Leader-1, could stop them!

Cynthia Sez: The GoBots hit the screen and toy isles at more or less the same time the Transformers did. While not a terribly bad cartoon, the GoBots simply couldn't survive the uber-popularity of their rivals. The world just wasn't big enough for two lines of transforming robots.

Dino-Riders

Marvel / New World / Orion, 1988

Valoria was a resource-rich, peace loving planet where the natives could speak telepathically. Without warning, a race of reptilian conquerors called the Rulons invaded! A small band of Valorians, headed up by Questar, escaped their wrath and traveled back in time....to an age where dinosaurs ruled Valoria. But, the Rulons, led by Krulos, weren't far behind. The Valorians were able to communicate with the dinosaurs, who agreed to help them out. Not to be outdone, the evil lizardmen used mind control to force other dinosaurs to help them take care of their enemies once and for all!

Cynthia Sez: This series had a rather slick premise, with good plot twists and interesting characterization. Plus, the Rulons were just cool!

Dinosaucers

DIC / Michael Maliani Productions, 1987-88

From Yesterdayland.com: "After centuries of dino-wars, Reptillion was near destruction, so the Dinosaucers and Tyrannos moved their battle to a new orb: Earth. Like any good alien species, the Dinosaucers immediately made friends with a few young earthlings. Paul, Sara, David and Ryan were each given powerful rings by their new outer space buddies, and the teens joined the fight against evil as the "Secret Scouts." And for comic relief, the show also included a race of friendly, fuzzy round fellows called Furballs, to whom the Tyrannos were allergic."

Cynthia Sez: Pretty standard fare here, with very little to offer. The writers did go for more character interaction though, so I'll give credit where credit is due.

G.I. Joe

Marvel / Sunbow / Claster, 1983-87

It's G.I. Joe against Cobra in this archetypal cartoon of para-military action! G.I. Joe is a top-secret military strike force, comprised of the best specialists the U.S. of A. has to offer. They fight for freedom in all the world's hot spots, opposed by Cobra Commander (who was later overshadowed by Serpentor) and his villainous terrorist organization.

Cynthia Sez: While I've always preferred the comicbook counterpart, I feel that this cartoon has a lot to offer. The animation was excellent and it maintained a team-based approach at all times. No character really hogged the spotlight.

He-Man and the Masters of the Universe

Filmation, 1983-85

Handsome but mild mannered Prince Adam and his cowardly green and yellow tiger, Cringer wielded the power to morph into the heroic protectors of Eternia, He-Man and Battle Cat. Along

with their allies, Man-at-Arms, Teela, Orko, Ram Man and a few others, He-Man and Battle Cat protected Castle Greyskull from the most vile of cretins....Skeletor, who was aided by his own minions such as Beast Man, Mer-Man and Evil-Lyn!

Cynthia Sez: In many ways, Masters of the Universe is the retro-toon by which all others are measured against. It had a wonderful cast of characters and some truly entertaining stories. Skeletor will always be one of the all-time greatest villains in my mind.

The Inhumanoids

Marvel / Claster / LBS, 1986

A scientific group known as Earth Corps made a huuuuuge mistake when they started exploring beneath the earth's crust using huge exo-suits. Much to their own chagrin, these humans accidentally released a trio of elemental terrors called the Inhumanoids, who were imprisoned long ago by three other elemental groups collectively known as the Mutores. Now, Earth Corps must team up with the Mutores to imprison the Inhumanoids once more!

Cynthia Sez: A lot darker than many other cartoons, the Inhumanoids is highly underappreciated and undeservedly so. This was a great example of what could be done with an animated action-adventure cartoon in the 1980's.

Jayce and the Wheeled Warriors

DIC, 1985-87

Jayce's father had invented a magic root that could feed everyone in the world. Unfortunately, the twisted Sawboss interfered and kidnaped him, along with one half of the root. Sawboss used the root to create a race of plant-like creatures called the Monster Minds. Jayce, who possessed the other half of the root, found some allies (Herc, Gillian, Oon, Flora and Brock) and headed off to find and rescue his father. If the two parts of the root could be reunited, peace would be restored. And let's not forget about all the awesome vehicles they all piloted!

Cynthia Sez: This series was written by none other than J. Michael Straczynski of Babylon 5 fame. Possibly the most complex and involved storyline ever displayed in action cartoons.

Jem

Sunbow / Wildstar / Wildfire / Claster, 1985-87

An action cartoon with girl appeal, this series centered around Jerrica Benton who could transform into the rock star, Jem. How could she do this, you ask? Her late father invented a high tech computer called Synergy, which could create very realistic holograms for use with Jerrica's videos (she was CEO of a lucrative record company). So, using Synergy's abilities, she turned herself and three others into Jem and the Holograms! Of course, there was the evil girl rockers, the Misfits, who gave Jem and company a hard time at every turn.

Cynthia Sez: Jem was always entertaining, despite some outwardly silly music videos that appeared. It was the perfect hybrid of Madonna, Barbie and more traditional action cartoons.

MASK

DIC, 1985-86

Cashing in on the transformable vehicle craze of the mid 1980's, this series introduced a fresh variant...vehicles that changed into other vehicles, with a bung load of weaponry added in for good

measure. The show was about the conflict between Mobile Armored Strike Kommand (or MASK) and the Vicious Evil Network of Mayhem (or VENOM). Furthermore, each character had his or her own high tech helmet that granted them a super power.

Cynthia Sez: The earlier episodes were remarkable for the most part. In 1986, the show took on a lame racing theme, which I believe shortened it's lifespan significantly.

Pole Position

DIC, 1984-86

Three orphans continue their family business, a stunt car show. These aren't ordinary cars, mind you, but sentient cars, called Roadie and Wheels. To make things even more exciting, the kids also battled crime for a top-secret government agency.

Cynthia Sez: A fairly obscure cartoon, Pole Position far surpassed the quality of the video game it was based on.

She-Ra: Princess of Power

Filmation, 1985-86

Adora (aka She-Ra) was the sister of He-Man, who was already a well-established action cartoon/toy superstar. This series took place on the world of Etheria, most of which has been conquered by the nefarious Hordak. A small rebellion was set into motion, headed up by She-Ra, who previously worked as Hordak's right hand gal....until she seen how cruel and unjust he was. Much like Masters of the Universe, Princess of Power featured an array of unusual villains...in this case, Catra, Frosta, Leech and Mantenna, as well as a host of heroic protagonists like Bow, Queen Angella and Glimmer.

Cynthia Sez: Probably the best attempt to combine elements that appeal to both genders in a cartoon. Only Jem could even come close.

Silverhawks

Rankin-Bass / Telepictures, 1986

A band of heroes are given metal bodies and wings...and they set forth to thwart Mon*Star, an alien crime boss. Mon*Star, too, has been altered, fitted with a gargantuan metallic body. The protagonists are led by the very capable Johnathan Quick, now known as Quicksilver, and his metal bird TallyHawk.

Cynthia Sez: A good series, except that it featured possibly the most annoying character to plague cartoons, Bluegrass. In case you're wondering, Bluegrass is a cowboy hat wearing, sonic guitar picking individual who absolutely drove me nuts. Cowboy hats and metal bodies don't mix so well.

Thundarr the Barbarian

Ruby-Spears, 1980-82

One part Conan, one part Star Wars and one part Mad Max! According to the show's backstory, in 1994, a runaway planet hurtled between the earth and the moon, dealing out "cosmic destruction". Two thousand years later, the earth has been transformed into a far more dangerous place, full of sorcerers, mutants and robots! Thundarr, a hot-tempered barbarian, escaped slavery with the aid of a beautiful magic user named Ariel and a foul-tempered, strong humanoid named Ookla. Now, they travel the deadly country-side, fighting injustice wherever it raises its head.

Cynthia Sez: Thundarr is my absolute favorite cartoon! The writing was great, the characters (designed by Jack "King" Kirby) were interesting and it had atmosphere! The setting itself was unbe-

lievable, as we were treated to seeing various remains of landmarks and locales. I can't recommend this cartoon enough.

Thundercats

Rankin-Bass, 1985-87

After their planet's destruction, a group of feline aliens escape and land on Third Earth. Unfortunately, they were followed by the evil Mutants! But more importantly, the Thundercats attracted the attention of a black-hearted demon-like entity, Mumm-Ra, who sought to take the Eye of Thundera from our heroes. Fortunately, their Leader, Lion-O, had the Sword of Omens and a slew of allies to assist him in protecting the source of their power.

Cynthia Sez: One of the more prolific cartoons of the 80's to be sure. The true strength here was the characterization. Each character came across really well, which made the show instantly more enjoyable.

Transformers

Sunbow / Hasbro / Marvel, 1984-87

From Yesterdayland.com: "The story of the Transformers begins on the planet Cybertron, home to both Autobot and Decepticon. When the Autobots head for their ship to seek out new energy reserves, the Decepticons attack, leading to a crash landing on Earth several million years B.C. An erupting volcano in the present day reactivates the dormant robot/vehicles, and the battle begins anew, led by good robot/big rig Optimus Prime and bad robot/big gun Megatron. Helpful humans Spike and Sparkplug Witwicky befriend the Autobots and aid their cause. In later seasons, other humans would join each side, like wheelchair-bound wunderkind Chip Chase and the arch evil Dr. Archeville."

Cynthia Sez: Yet another monumental masterpiece in the world of cartoons! In my mind, robots were never this believable, especially in terms of personality.

Visionaries

Marvel / Sunbow / Hasbro / Claster, 1987

The planet of Prysmos is tossed back into a dark age following a cosmic calamity. Magic ruled the day and two factions were destined to collide: the noble Spectral Knights and the evil Darkling Lords. Merklyn gathered them together to bring about peace to a world gone to hell. The ones who passed his rigorous tests would be able to transform themselves into an animal that bore their specific traits. Several of them were also given holographic staves that held great power and was used by repeating a rhymed mantra.

Cynthia Sez: Definitely not typical kiddie fare. The animation was jaw-dropping and the stories were top-notch, often mixing involved action with a bit of wry humor. I've never understood why this series didn't last longer than it did. Perhaps it was simply ahead of its time.

TIES IN CLOSE COMBAT

Other Worthwhile Series:

- ★ Bionic Six
- ★ Captain N: the Game Master
- ★ Defenders of the Earth
- ★ Dragon's Lair
- ★ Dungeons and Dragons
- ★ Ghostbusters
- ★ Hulk Hogan's Rock N' Wrestling
- ★ Kids Super Power Hour with Shazam
- ★ Kidd Video
- ★ Laser Tag Academy
- ★ Mighty Orbots
- ★ Mister T
- ★ New Adventures of Flash Gordon
- ★ Rambo
- ★ Real Ghostbusters
- ★ Tarzan, Lord of the Jungle
- ★ Teenage Mutant Ninja Turtles
- ★ Tranzor Z
- ★ Turbo Teen
- ★ Voltron

APPENDIX III: Designer's Notes

Designer's Notes

This game, more than anything else, has been a labor of love for me. I've always been prone to nostalgia and this has become more true as I get older. I find myself yearning for "the good old days" more than I did five or ten years ago.

I suppose that's natural.

Regardless, I loved the action cartoons when I was a kid. I loved them dearly. But, in retrospect, I really don't think I appreciated them as much then as I do now. It never occurred to me at the time that the Visionaries was a piece of art or that Pole Position was far cooler than the game it was based on. It just never struck me. To me, they were just cool cartoons. Nothing more, nothing less.

Now that I'm older, I can see things in a slightly different light. We live in a far more cynical age now that we did in the eighties. Things were more innocent and infinitely less dangerous. We didn't have a school shooting every week or a crack house on every street corner. We didn't worry so much about computer viruses or global warming.

As the following decade progressed, this innocence began slowly chipping away. The O.J Simpson trials, the Gulf War, the Ebola Virus, the Waco situation—the list goes on and on.

Then came September 11, 2001.

What little innocence we had left was ripped away from us on that tragic day. Nothing has been the same since. We tremble at the mere thought of what happened, the sheer magnitude of the attack. We all watched in absolute horror at our television sets, barely able to fathom what just occurred.

In the blink of an eye, the world had become a much scarier place.

Perhaps this is why, now more than ever, the world needs those brave, colorful heroes who graced our childhood all those years ago. Maybe now, the world could use a heaping dose of optimism. To show that the good guys can win, against all odds....no matter what.

Because good will always triumph over evil.

—Cynthia Celeste Miller (12-27-01)

Character Profile

Character Name: _____

Series: _____

Tagline: _____

Character Points: _____

Traits: _____

Size: _____

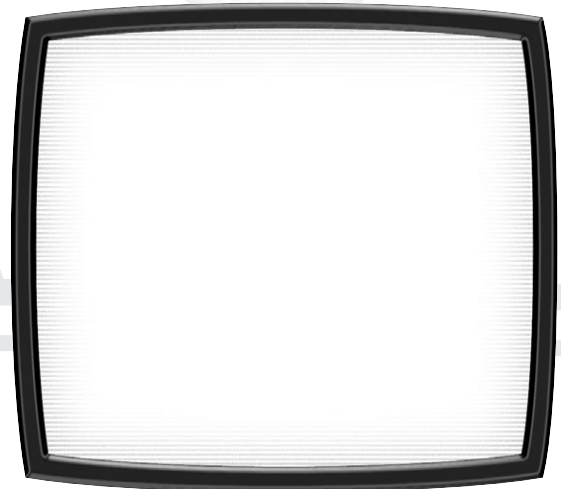
Oomph: _____

Stunt Points: _____

Hurt Points: _____

Experience Points: _____

**CARTOON ACTION
★ HOUR ★**



Character Sketch

Appearance: _____

Personality: _____

Background: _____

SPECIAL ABILITIES

Story Hooks

MISC. NOTES

General Information

Series Name: _____

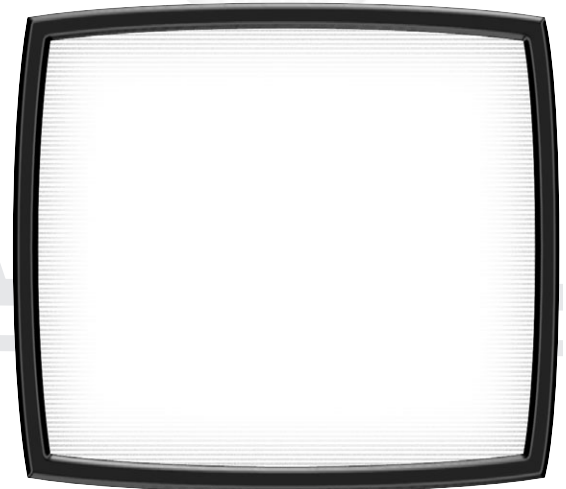
Series Tagline: _____

Game Master: _____

Players: _____

Series Premise: _____

CARTOON ACTION ★ HOUR ★



Series Sketch

PLAYER CHARACTERS

Character Points: _____

General Guidelines: _____

SPECIAL ABILITIES

Maximum Trait Ratings: _____

Required Traits: _____

Disallowed Traits: _____

New Traits: _____

SPECIAL ABILITIES

Maximum CP's for SA's: _____

Types of SA's Allowed (check all that apply):

- | | | |
|--------------------------------------------|-------------------------------------------|--------------------------------------------|
| <input type="checkbox"/> magic spells | <input type="checkbox"/> racial abilities | <input type="checkbox"/> super powers |
| <input type="checkbox"/> gadgets | <input type="checkbox"/> magical items | <input type="checkbox"/> vehicles |
| <input type="checkbox"/> psionic abilities | <input type="checkbox"/> weapons | <input type="checkbox"/> animal companions |

Other SA Guidelines: _____

MISC. NOTES
