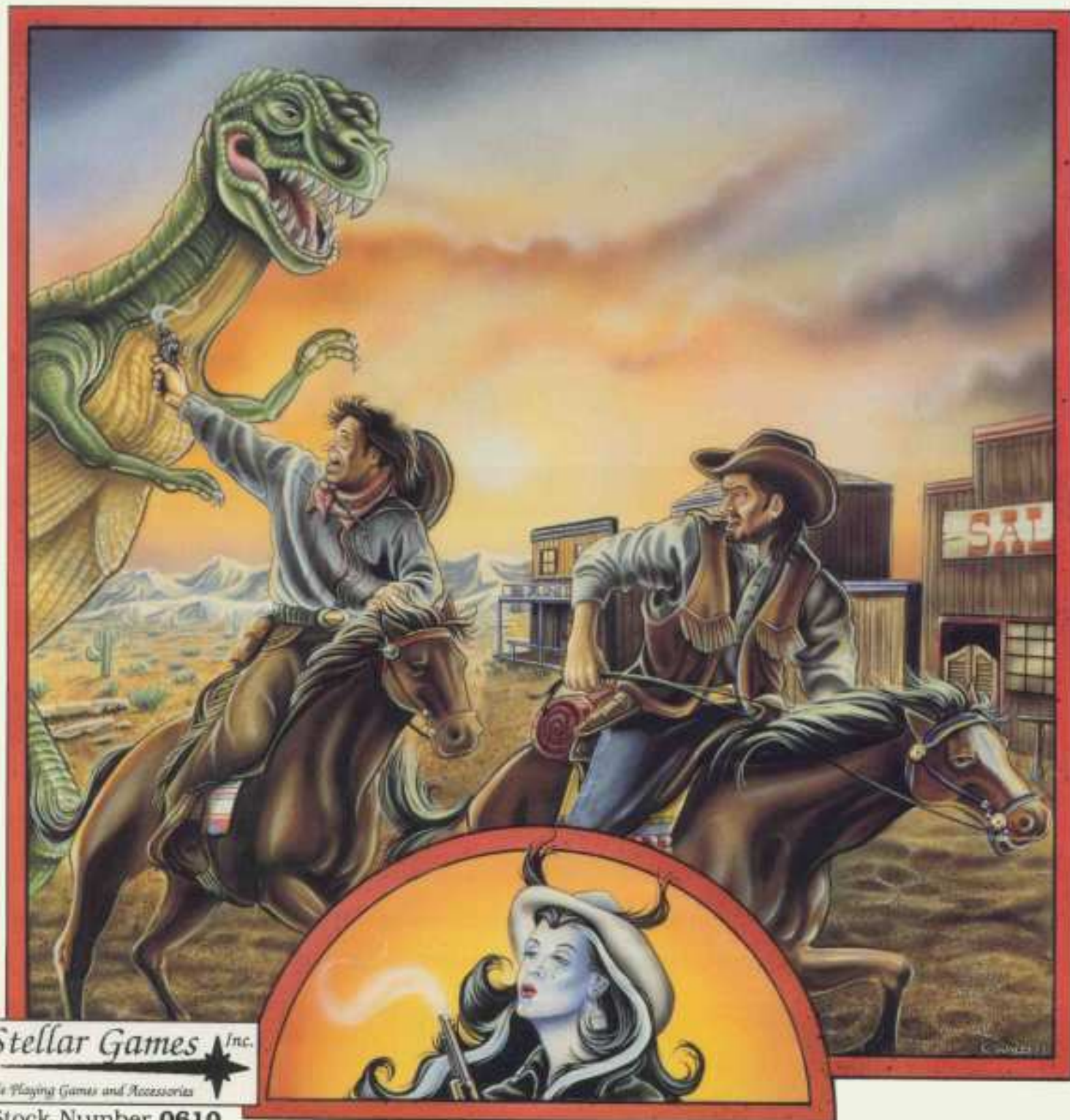
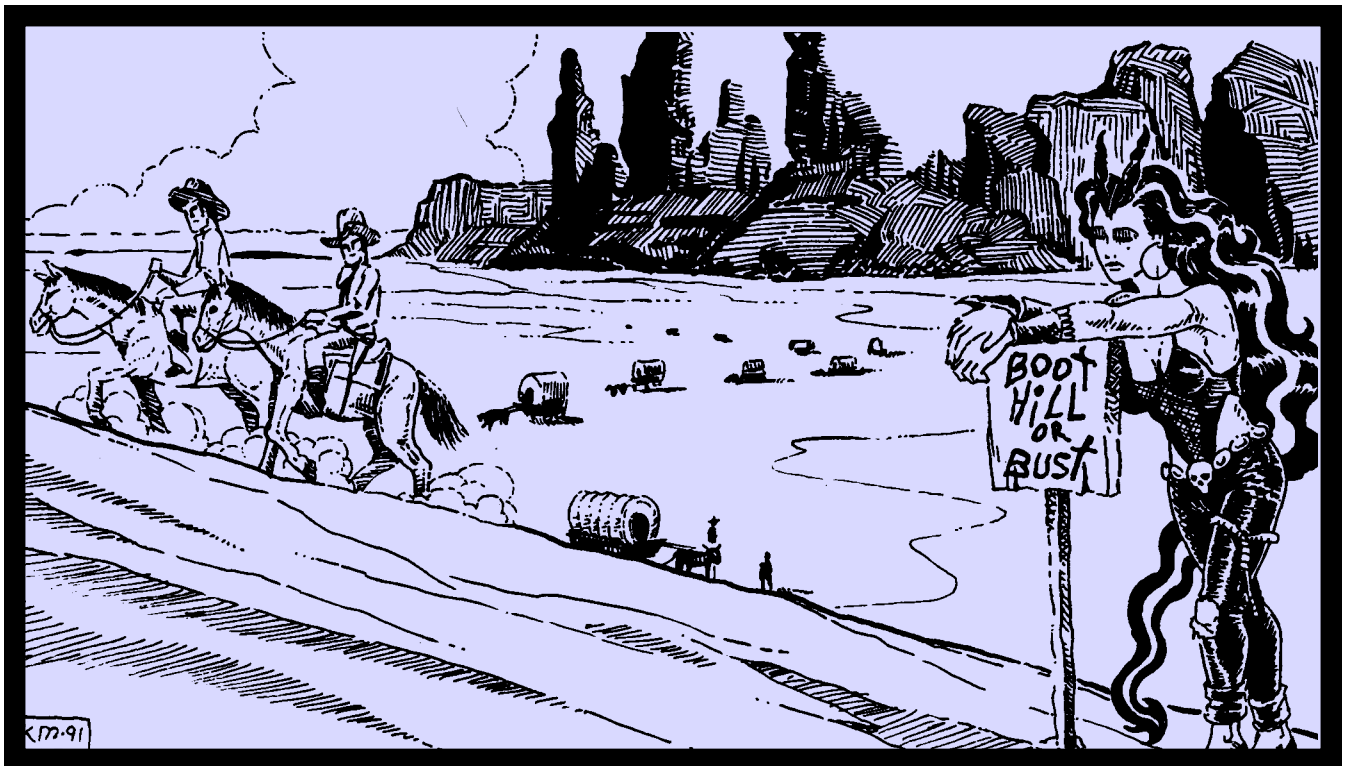


IT CAME FROM THE LATE, LATE, LATE SHOW II

THE EXPLOITATION SEQUEL: DEMONNA'S REVENGE!



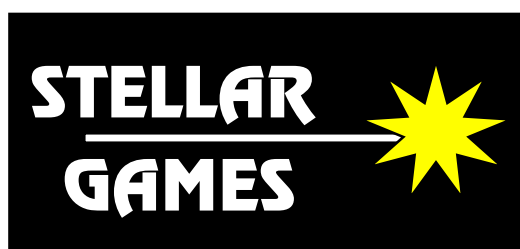


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IT CAME FROM THE LATE, LATE, LATE SHOW II

THE EXPLOITATION SEQUEL: DEMONNA'S REVENGE

**FEATURING YOUR HORROR HOSTESS:
DEMONNA**

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INTRODUCTION

Howdy there podners! It's me, Demonna, your favorite Movie Hostess, here to lead you through yet another Late Show. You'll notice the catchy title: *Demonna's Revenge*. That's right, my revenge. This is the book where I get back at Boss for that 500 year contract. How'm I going to do it? Just wait and see!

Just between you and me, the Boss actually wanted the subtitle to read "Things Man Was Never Meant To Know." Just about the lamest title anyone could think of. I think Boss is beginning to believe the stuff the writers send in to him.

I suggested the incredibly superior subtitle of "*Demonna's Revenge*."

He said, "Back in your cage bi..."

Well you get the idea. So I went over his head and had a long slow chat with the printer. He didn't want to change the

title either, but I convinced him that it was in his best interest (a set of hatpins and a bottle of hot sauce can be sooo persuasive).

Oh, just so you know, the writers put in some stuff for Directors to read to the Players directly. These paragraphs are easy to spot, 'cause they're in boldface. More importantly, my comments are in italics. (Except for when Skrank uses them in *Bjorn On The Bayou*. The very nerve!)

And...it's in my contract, that's why I'm dressed like Black Bart's little sister. I tried to tell Boss that the world doesn't need any more Bad Westerns. Saturday afternoon TV can't fit them all in as it is. But nobody listens to me, so tighten your saddles and put on your spurs. 'Cause this town's not big enough for both me and Boss.

SAGEBRUSH CINEMA

SETTINGS

The Setting for most bad Westerns is a small town on the frontier. This small town has a murder rate that exceeds modern Detroit's. The hardworking citizens are usually under the heel of a rich Banker or Rancher and his cronies. Actors are usually newcomers to the town, having arrived on a cattle drive or just drifting around the West.

The plot of the Movie usually draws the Actors' attention to some devious plan or danger to the town. The Actors must foil the plan, usually by learning who is responsible, then facing them in the Showdown Scene at the end of the Movie. This Showdown may be a pitched gun battle or a one-on-one Showdown (see below).

ACCENTS

While not required, it is suggested that Actors speak in some form of Western dialect while performing in a Bad Western. *State the obvious, why don't you!* Their accent may be a mild drawl or a thick as molasses speech pattern that is nearly incomprehensible (see Deputy Scruggs in **Showdown at Dry Gulch Station** for an example).

If an Actor manages to keep the accent for the whole Movie, the Director should reward them with one or two bonus FAME points.

LAW OF THE WEST

There is an unwritten code that governs behavior in a Bad Western. Most people who have seen them know what

we mean. Here're a few points to give you a start.

- ★ Good Guys wear white hats.
- ★ Bad Guys wear black hats.
- ★ Anybody can wear a brown hat.
- ★ Nobody wears pink hats.
- ★ Never shoot a man in the back.
- ★ Never shoot an unarmed man.
- ★ Always take a shortcut to head'em off at the pass.
- ★ Always be polite to ladies (Saloon Girls don't count, though they are still referred to as ma'am).
- ★ Never back down from a fight.
- ★ Horse thieving is a hanging offense.
- ★ Lynch mobs are okay if everybody is sure that the guy stole a horse.
- ★ If hangin's too good fer'em, hang'em anyway.

Each Director may add other points to their own Law Of The West. Bad Guys do not have to follow the Law Of The West (that's why they're Bad Guys). Actors who do not follow the Law Of The West will be ostracized, sneered at, and driven out of town.

STOCK FOOTAGE

Here's a few clips to get your Western Stock Footage library started:

- ★ Busy town street, with people walking to and fro.
- ★ Horsemen riding past a tree at a gallop.
- ★ Long-distance view of a town, with movement visible.
- ★ Shot of scorching sun.
- ★ Shot of circling vultures.
- ★ Cattle drive in progress, cattle

- crossing a river.
- ★ Train pulling into town.
- ★ Stagecoach pulling into town.
- ★ Stagecoach being pursued by desperadoes.
- ★ Train being pursued and boarded by desperadoes.

TALENTS

Talents dealing with technology or science, such as Mechanics and Geology, are limited to their 1880's equivalent. There are also some new Talents peculiar to Bad Westerns.

Disarm (DEX): This Talent allows the Actor to shoot a pistol or rifle out of the hand of an opponent without causing any damage to the opponent. May also be used to shoot a gun or knife that is lying on the ground and send it skittering out of an opponent's reach.

Driving: In a Western, Driving is used to drive wagons. If an automobile happens to be available, then an Actor may also drive it with the same Talent.

Fast Draw (DEX): A Talent that allows a Cast Member to draw and fire their weapon during the same Frame. If two Cast Members are in a Showdown and both make a successful Fast Draw, then the one who rolls the lowest number shoots first.

Music & Singing: Singing a Western tune to the accompaniment of a banjo or guitar can greatly speed travel in a Bad Western. Both the singer and the Player must make successful rolls against their Talent Scores (they may be the same person). These rolls may be attempted once per song. This method may only be used when there is no time

deadline for getting to where you are going. For example, rushing back to town to stop the Widow Johnson from signing over her land may not be speeded up. It is strongly suggested that the Director require the Players to sing some sort of Western tune every time a roll is attempted.

Streetwise: In a Bad Western, Streetwise allows a local to know the gossip and rumors of the town. *It also lets you know where not to step.*

Unarmed Combat: This style of combat is usually limited to Fist Fighting (see below) in a Bad Western. If you want your Actor to use Karate, Kung Fu, or Tae Kwan Do, you need a good reason and the Director's permission. In any case, the style of unarmed combat does not increase the damage (though it may draw some stares from the locals).

TALENT COACHING

Actors and Co-Stars in a Bad Western receive Talent Coaching (temporary score of 20) in Unarmed Combat, Riding, and Driving. Actors and Co-Stars receive Expert Talent Coaching (temporary score of 50) in Pistol and Rifle.

Extras in a Bad Western are also Talent Coached, some of them at Expert level. Just which Talents are specific to the Extra.

COMBAT

Most Combat in a Bad Western moves along under the normal **Late Show** guidelines. The exceptions are the Fist Fight, the Saloon Brawl, and the Showdown.

FIST FIGHT

In a Bad Western, no one is ever killed in a Fist Fight, they just get beaten to a pulp. Because of this, all Fist Fights in Bad Westerns are run under Non-Lethal Combat. Bad Guys will sometimes grab weapons and escalate a Fist Fight into more lethal Combat

SALOON BRAWL

In a Saloon Brawl, opponents are beaten with fists, bottles, chairs, and handy bystanders. This causes the person hit to make a FAME Roll. If they fail, they are stunned and unable to do anything the next Frame. If the person is already stunned during the Frame they are hit, they are knocked out. No damage is taken by people in a Saloon Brawl. *Just good clean fun, bashing and smashing.* **Note:** Using a Stunt Double does not let you ignore the Frame of stunning.

You may wish to use this guideline in other Movies (and call it a Bar Fight), not just Bad Westerns. The choice is up to the Director.

SHOWDOWN (SHOOTOUT OR GUNFIGHT)

A lot of Bad Western gun battles consist of everyone shooting off more ammunition than can be loaded on a wagon. Sometimes, however, an Actor and a Bad Guy face each other in a Showdown. This is handled in a special manner.

Each of the two people in a Showdown makes a roll against their Fast Draw Talent (or PR+5 if they don't have Fast Draw). The one who rolls the lowest number below their Talent Score gets to shoot first. Please notice that this is a break from having the Actor shoot first in every Frame.

If the person who won the Fast

Draw hits his opponent on the first try, one of two things happens:

- ★ If the person hit is an Actor, they are wounded, taking normal damage from the weapon (no Stunt Doubles allowed). Trying to shoot at the person who hit them is done with a modifier of +20. If they hit, the Bad Guy is killed. If the Actor misses, go to normal Combat for the next Frame.
- ★ If the person hit is a Bad Guy, they will begin to die. They may try to hit the Actor (with a modifier of +50 on their Talent Roll). If they hit, the Actor is wounded, and the Bad Guy dies. If they miss, they fire into the air as they topple.



Please note that the Bad Guy dies even if they have SP left. Bad Guys shot in a Showdown always die. It's up to the Director to decide if the Actor needs to fire a second shot to finish off an opponent aiming their pistol at them.

If both Cast Members miss on the first try, have them shoot again, taking turns. The Actor goes first, and the Bad Guy second. Do this until somebody hits. The editing room will cut out all the bullets that missed, so it will look as if a hit was scored right after the Fast Draw.

The Showdown rule must be changed to fit the situation. If an Actor is trying to use the Disarm Talent, then the Bad Guy will not die, but will have his gun shot out of his hand if the Actor succeeds.

WEAPONS

Everyone who is anyone carries a weapon in a Bad Western. Even Saloon Girls have hatpins, and it's a poor Shopkeeper who doesn't have a greener at hand to deal with miscreants. The weapons available are listed below. Details on range and damage can be found in **Late Show: Weapons**.

Six Shooter: Colt .45 preferred, but other pistols are available. All six shooters conform to the Colt .45 for damage and range.

Winchester Model 73: This lever action repeater is the standard rifle of the Bad Western. It conforms to the characteristics of the Winchester .30-06.

Shotgun (Greener): Used by Bartenders, Shopkeepers, and Sheriffs. Shooting a shotgun into the air is the quickest way of quieting a crowd known to man. *Shooting the crowd works pretty well too.*

Derringer: A small 1 or 2 shot hide-away gun carried by Gamblers and other unsavory types. *I prefer men with big guns.* It conforms to the characteristics of the Beretta .22 for damage and range.

Bow: Carried exclusively by the Injun when he can't get a Winchester Model 73. For some reason, Injuns don't use six shooters in Bad Westerns.

Knife: This is always a Bowie or some other form of hunting knife. Used mainly by desperadoes who want to get an advantage in a Fist Fight. Also used by Injuns.

Tomahawk: Hand ax used by Injuns. Many Bad Guys plant them at the scene of a killing to throw suspicion on the Injuns.

Hatpin: The primary weapon of a Saloon Girl when she can't get her hands on a bottle or a Derringer.

Bullwhip: While a common drover's tool, this is not normally a weapon in Bad Movies. Some Bad Guys will use them on helpless victims, and some Actors (*the ones with baaad attitudes*) use them.

Stick of Dynamite: Available at the general store, where they will sell it to anybody who says they have stumps to blow up. Acts like a Concussion Grenade, but you have to light the fuse instead of pulling the pin.

Keg of Black Powder: Packs a bit more punch than a stick of dynamite. Acts like a Fragmentation Grenade, but can only be thrown twenty feet. It's a good idea to have a long fuse or roll it downhill.

Cannon: Usually only seen in forts when the Injuns are attacking, a cannon has a range of 1/2 mile and does 1000 damage. It may also be used with grapeshot to turn it into a super shotgun that will do damage as a shotgun to everyone in front of it out to a quarter mile in range.

There are lots of other weapons available: axes, shovels, picks, mauls, furniture parts, candle holders, etc. Most are scorned by Good Guys, and are only used by Bad Guys during a Fist Fight.

PROPS & WARDROBE

Since most of the neat technological stuff hasn't been invented yet, Actors are limited to the following Props. Directors may, of course, assign any Props they see fit, even if they don't quite match the period.

FAME 1-30

Banjo
Barbed Wire (1000')
Bedroll
Rotgut Whiskey (bottle)
Branding Iron
Can of Beans
Horse (buggy trained)
Horse (draft, team of 2)
Horse (mare)
Horse (wagon trained)
Knife, Bowie
Lariat (rope, 50 feet)
Mess Kit
Money (1 silver dollar)
Oxen (2)
Pistol (Derringer)
Pistol (Plain Six Shooter)
Saddle Bags
Sheep (herd of 300)
Tack (Saddle and blanket, bridle)
Ukulele
Wagon (Buggy)
Wagon (Prairie Schooner)

FAME 31-60

Bullwhip
Cavalry Saber
Cow (1)
Guitar
Horse (riding)
Money (\$5)
Wagon (Buckboard)
Winchester Model 73

FAME 61-80

Cattle (herd of 20)
Colt .45
Horse (trail)
Money (\$20)
Wagon, Chuck

FAME 81-100

Cattle (herd of 100)
Horse (Special, see Horses below)
Money (\$100)

Fame 101+

Cattle (herd of 1000)

Money (\$1000)
Six Shooter (fancy)

WARDROBE

Belt, Gunbelt
Boots, Cowboy
Boots, high-heeled patent leather
Cavalry Uniform
Chaps
Derby
Dress, Gingham
Hat, bonnet
Hat, Cowboy (white, brown, or black)
Hat, Feathered
Pancho Hey Seeesco!
Pants
Red Wool Union Suit
Saloon Girl Outfit
Spurs
Shirt
Sleeve Garters
Slicker
String Tie and slide
Sunday Suit
Vest

GOOD GUYS AND BAD GUYS

Bad Westerns have a lot in common

with other Bad Movies, except that instead of fighting off Monsters, you are fighting off the Bad Guys.

Bad Guys come in all shapes and sizes. Some, like the Gunslinger, are highly trained killers. Others, like the Banker, are power hungry land grabbers. Unfortunately, not all Bad Guys wear black hats, and everyone who

wears a black hat is not a Bad Guy. Oh sure, there goes the Law Of The West. What Boss means is that Good Guys always wear white hats unless they are wearing a black hat and Bad Guys always wear black hats unless they are wearing a white one. Brown hats can be worn by Good Guys or Bad Guys when their white or black hats are at the cleaners. Pink hats are for sissies and Schoolmarms. Clear?

Since some Cast Members can be either Good Guys or Bad Guys, they're listed together.

Gunslinger

Size: 6' tall **Brains:** 10
Speed: 100 **Fame:** 30
Build: 15 **FX Roll:** 65
SP: 50 **Damage:** by FX
Talents: Driving, Fast Draw, Riding
Combat FX: Pistol (Dam 20), Rifle (Dam 20), Unarmed Combat (Dam 3)
Other FX: none
Immunities & Weaknesses: normal
Props: Horse, Pair of six shooters
Description: Though gunslingers tend to be a dime a dozen, some are serious opponents, and are listed as Bad Guys instead of Extras. A Gunslinger with a FAME Score will be quick to challenge Actors to a Shootout (helps his FAME Score if he wins). A Gunslinger is often hired by other Bad Guys to take care of pesky Actors.

Banker

Size: 6' tall **Brains:** 20
Speed: 80 **Fame:** 20
Build: 10 **FX Roll:** 60
SP: 50 **Damage:** by FX
Talents: Business, Driving, Riding
Combat FX: Pistol (Dam 5), Rifle (Dam 20), Unarmed Combat (Dam 2)
Other FX: none
Immunities & Weaknesses: normal
Props: Derringer, Horse and buggy
Description: Usually a low-down cheating scum who is trying to swindle

Widows and orphans out of their life savings. At times, however, the Banker may be a Good Guy. In this case, he won't be carrying the Derringer. But he'll be wearing a white hat, unless it's black, or brown, or pink...

Sheriff

Size: 6' tall **Brains:** 10
Speed: 50 **Fame:** 30
Build: 10 **FX Roll:** 65
SP: 100 **Damage:** by FX
Talents: Administration, Driving, Riding
Combat FX: Pistol (Dam 20), Rifle (Dam 20), Unarmed Combat (Dam 2)
Other FX: none
Immunities & Weaknesses: normal
Props: Six shooter, Horse, Office and Jail
Description: A Sheriff can be a Bad Guy or Good Guy. In either case, they can rarely do anything to help the Actors (need more proof of that before I call the town's leading citizen a Bushwhacker). Sheriffs are notorious for getting to the scene of trouble just a little too late to do any good or having to leave town to visit a sick aunt.

Marshal

Size: 6' tall **Brains:** 20
Speed: 120 **Fame:** 40
Build: 25 **FX Roll:** 70
SP: 125 **Damage:** by FX
Talents: Disarm, Driving, Fast Draw, Riding, Tracking
Combat FX: Pistol (Dam 20), Rifle (Dam 20), Unarmed Combat (Dam 5)
Other FX: none
Immunities & Weaknesses: normal
Props: Horse, Six shooter, Winchester Model 73, Gold star
Description: The all-American hero, tracking down criminals and bringing justice to the lawless lands of the West. Usually isn't in town at the beginning of the Movie, but may arrive later if summoned to arrest the Bad Guys.

Rancher

Size: 6' tall
Speed: 100
Build: 15
SP: 100
Talents: Business, Driving, Riding
Combat FX: Pistol (Dam 20), Rifle (Dam 20), Unarmed Combat (Dam 3)
Other FX: none
Immunities & Weaknesses: normal
Props: Horses, Cattle, A few thousand acres of prime ranch land, A big house in the country
Description: Most Ranchers are Good Guys, victimized by villains who want their land for some reason or another. Sometimes, one Rancher in the Movie is a Bad Guy, a land gobbling tyrant who wants to own everything in the West. *Wait Boss, what about those women Ranchers whose land is always being grabbed? They're Good Guys, er Girls, well, you know.*

EXTRAS

Talents for Extras are listed with their scores in parentheses.

Assayer: This is the guy who checks the ore samples for Prospectors. Usually in cahoots with the Bad Guys, and tells them when a Prospector strikes it rich. The Bad Guys then try to jump the Prospector's claim. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Driving (20), Geology (20), Riding (20).

Bank Robbers: Rarely seen without a bandanna across their faces, Bank Robbers usually come back to town and take up their normal occupation as Bullies after the job is done. Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Driving (20), Riding (50).

Banker: Usually a man with plans to control the whole town, he enjoys foreclosing on widows, especially if there's gold on their land. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Business (20), Driving (20), Riding (20).

Barber: An affable man who will gossip while scraping whiskers off or trimming hair. Also sells baths. One dollar for used water, five dollars for clean hot water. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Driving (20), Riding (20), Streetwise (20).

Bartender: A tall, slightly overweight gentleman. He is usually found behind the bar, though he occasionally inhabits the back room. He is very friendly if he knows you, but is suspicious of strangers. He prefers to be paid in advance for drinks. He keeps a shotgun under the bar within easy reach and won't hesitate to use it if there is trouble. A blast into the ceiling is enough to stop most Saloon Brawls, which is why the room above the bar rents so cheap. Talents: Club (20), Pistol (20), Rifle (50), Unarmed Combat (50), Driving (20), Riding (20).

Blacksmith: Usually neutral in town politics, the Blacksmith will shoe horses or fix farm implements. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Business (20), Driving (20), Mechanics (20), Riding (20).

Bounty Hunter: Chases down criminals and brings them (or their body) to justice. Sometimes hunts Actors wrongly accused of a crime. Talents: Pistol (50), Rifle (50), Unarmed Combat (20), Driving (20), Fast Draw (20), Riding (50), Tracking (20).

Bully: Leans against the bar, waiting for a stranger or a Drunk to catch his eye. Likes to make Drunks dance by shooting at their feet. Almost always gets beat up if he tangles with an Actor, and swears re-

venge. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Driving (20), Riding (20).

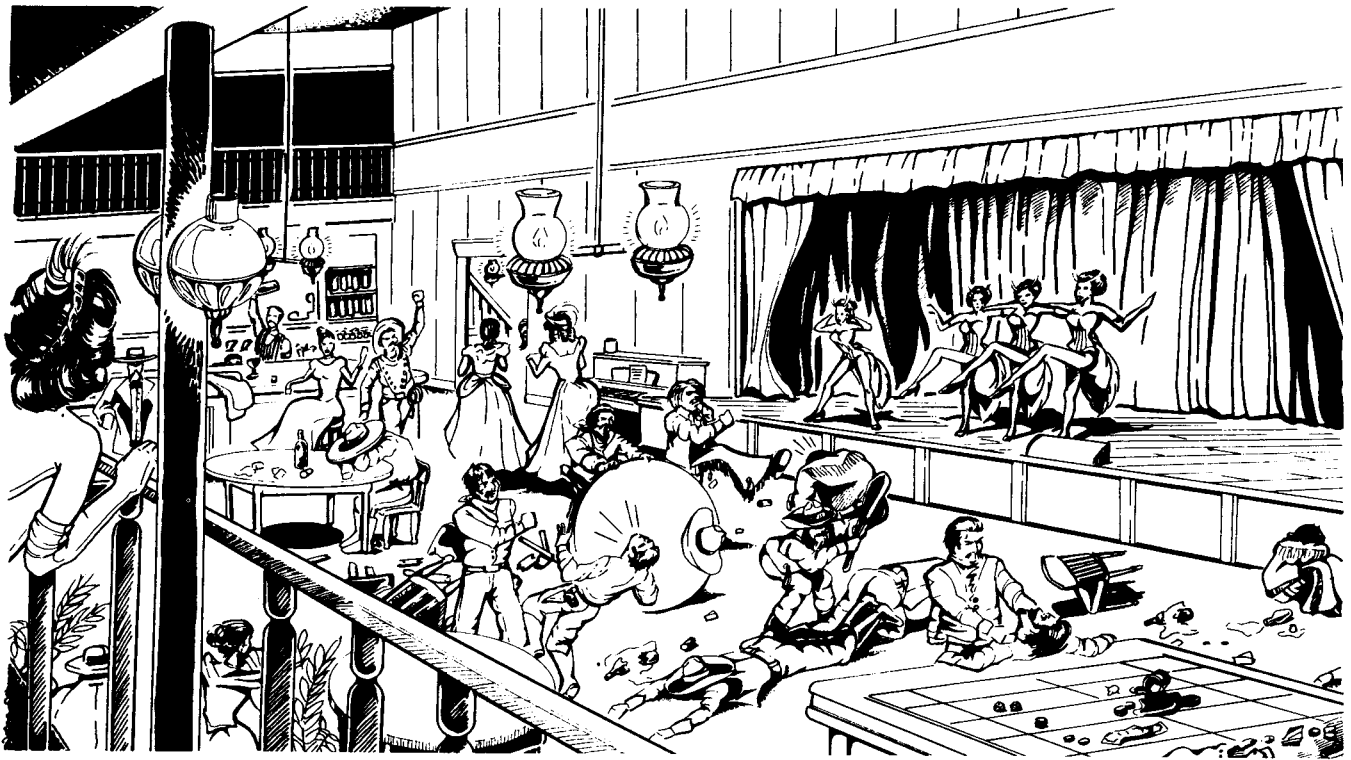
Bushwhacker: Waits around on lonely trails, ready to waylay unwary travelers. Wears a bandanna over his face. Talents: Pistol (50), Rifle (50), Unarmed Combat (20), Driving (20), Riding (50).

Cavalry: Travel in groups, and not seen unless there is a fort or Injuns nearby. Talents: Pistol (50), Rifle

(50), Sword (20), Unarmed Combat (20), Driving (20), Riding (50).

Conductor: This guy's role is limited to yelling "all aboard!" and getting beat up by train robbers. Talents: Time Sense (20).

Cook: Cooks can be just about anyone, but a favorite is the excitable oriental gentleman who waves a big meat cleaver while talking in his native tongue (that no one understands). Talents: Cooking (20), Knife (20).



Everybody's Favorite Pastime

Cowboy: Just finished driving a herd to town and wants some fun. Will ride around shooting into the air or sample the wares of the saloon. They smell as bad as the horse they rode in on and can always beat some dust out of their hat or clothing. *Quit insultin' the horses Boss.* Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Animal Husbandry (20), Carousing (20), Driving (20), Riding (50).

Deputy: Never around when you need

him. Slow talkin', slow walkin', and slow witted. Quick to blame the wrong people for a crime (usually the Actors) and great at forming up posses. Deputies can side with the Good Guys or the Bad Guys. They often choose the side opposite the Sheriff's. Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Driving (20), Riding (50).

Doc: A dedicated old country doctor, able to heal the most serious gunshot wounds or perform brain

surgery successfully with a minimum of equipment. Can also pull teeth with a hammer and a chisel. Talents: Driving (20), Medicine (20), Riding (20), Streetwise (20).

Drifter: Just wants to come into town, get a drink, rent a room, and have his yearly bath (whether he needs it or not). Usually becomes embroiled in a Gunfight. Will befriend the Actors. Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Driving (20), Fast Draw (20), Riding (50).

Drunk: Cleans up the saloon at night. Empties the spittoons and drinks any leftover booze, and usually manages not to confuse the two containers. Can be found passed out in the corner of the saloon most of the time. Occasionally he'll try to beg a drink off of strangers (the locals won't put up with it). Bullies will sometimes shoot at his feet to make him dance for entertainment. Be careful though, he may be a retired Gunslinger. He'll gladly trade information for a drink. Talents: Carousing (20), Streetwise (20).

Dude: Can be spotted by their brand new clothes and oversize hats. Dudes really can't do much of anything that's Western except wear the clothes. Dudes don't really side with anybody; they just stand around and look neat. Talents: Avoid Getting Dirty (20).

Engineer: The fellow that drives the train. He gets beat up by the train robbers if he doesn't stop the train right away. Talents: Heavy Equipment (20), Mechanics (20).

Gambler: Dresses in a Sunday Suit every day, and wears a derby instead of Cowboy hat. Visits the Barber daily to make sure that his hair is properly slicked down and his mustache is waxed. When not at the Barber's, he's in the saloon separating the yokels from their money. Talents: Knife (20), Pistol (50), Rifle (20), Unarmed Combat

(20), Driving (20), Fast Draw (20), Gambling (20), Riding (20).

Governor: An almost mythical figure, the Governor can be counted on to give pardons or send for the US Marshal if someone can reach him with evidence of wrongdoing. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Administration (20), Driving (20), Riding (20).

Greenhorn: This is a displaced Easterner, as is evident by their accent. Greenhorns have a pale complexion because they have not been exposed to the sun and wind for years while riding the range. Their clothes are slightly worn, but generally fairly new and of high quality. Often indistinguishable from Dudes. Greenhorns tend to be Good Guys. Talents: Pistol (20), Rifle (50), Unarmed Combat (20), Business (20), Driving (20), Riding (50).

Gunslinger: Pretty much a Hired Gun (see below), but tends to stick with his employer to the bitter end. Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Driving (20), Fast Draw (20), Riding (50).

Gunsmith: A busy man in the old West, the Gunsmith will fix or sell guns to either Good Guys or Bad Guys. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Business (20), Driving (20), Mechanics (20), Riding (20).

Hired Gun: Wears a black hat and sides with the Bad Guys. They are very mercenary, and can be bought. Will desert their employer if their side appears to be losing. Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Carousing (20), Driving (20), Riding (50).

Hotel Clerk: Sits behind the hotel desk all day waiting for strangers to come in and rent a room. Will tell Actors where they can get food, drink, or a bath. Requires payment in advance, since you might be dead by check-out time. Talents:

Business (20), Streetwise (20).

Injuns: The only thing these guys have in common with American Indians is that they are losing their land to the white settlers. Injuns do things that no sane Indian would consider, like circling wagon trains to make themselves easy targets and saying "how" and "ugh" a lot. Almost always portrayed as a Bad Guy. Even when he isn't a Bad Guy, most people will think that he is. Talents: Bow (50), Club (20), Knife (50), Pistol (20), Rifle (20), Unarmed Combat (50), Driving (20), Riding (50), Stealth (20), Tracking (20).

Judge: If a Judge is a Good Guy, he's bound to be killed early in the Movie. If he's a Bad Guy, he's bound to be killed at the end of the Movie. Most judges like to stay neutral. *Most of the live ones, anyway.* Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Driving (20), Law (20), Riding (20).

Loudmouth Kid: Usually the son of a Widow, the Loudmouth Kid refers to strangers as "Mister." Is a fount of information, some of it useful. Will attempt to follow the Actors everywhere, and will need constant saving. Talents: Streetwise (20), Cheerleading (20).

Marshal: Almost always a Good Guy, the US Marshal is invariably young, handsome, and wears a white hat and a circled star. Talents: Pistol (50), Rifle (50), Unarmed Combat (20), Driving (20), Fast Draw (20), Riding (50), Tracking (20).

Mayor: Can be a Bad Guy, but is usually a rich wimp who wants to hire the Actors to rid his town of the Bad Guys. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Administration (20), Driving (20), Riding (20).

Mine Owner: Almost indistinguishable from the Rancher, except that the Mine Owner lives in town. Talents: Pistol (20), Rifle (20), Unarmed

Combat (20), Business (20), Driving (20), Geology (20), Riding (20).

Miners: Usually immigrants to the United States, Miners tend to be hard-drinking men who like nothing more than to punch a non-Miner in the face. They'll respect you if you beat them in a Fist Fight. Talents: Pistol (20), Rifle (20), Unarmed Combat (50), Carousing (20), Driving (20), Riding (20).

Newspaper Editor: The best educated man in town, the Newspaper Editor is always trying to expose the plots of the Bad Guys, and gets his office and his person trashed for his efforts. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Driving (20), Journalism (20), Riding (20).

Old Prospector: These guys with frizzy white beards are older than dirt. They ride burros, or more often lead ones loaded down with supplies. They stay out in the boonies grubbing in the dirt or panning for gold, always looking for the mother lode. They are very protective about the location of their claim. They view everyone as a possible claim jumper and will shoot first and ask questions later if their claim is discovered. They know everything that goes on outside town. They only visit town to get provisions, stake claims, or check samples at the Assay Office. May be friends with the Injuns. Talents: Pistol (20), Rifle (50), Unarmed Combat (20), Driving (20), Geology (20), Riding (20), Streetwise (20), Tracking (20).

Piano Player: A musician with nerves of steel, this guy always keeps playing, even while dodging the bottles, bullets, and patrons thrown around during a Saloon Brawl. Talents: Music (Piano) (20).

Prissy Lady: Often encountered in groups of 2-5. Wear frilly dresses with high collars and lots of buttons. Hair is pulled back into a bun. They are haughty, self-

righteous, and quick to point a finger at strangers. They don't approve of anyone, but are susceptible to flattery. Talents: Etiquette (20), Streetwise (20).

Ranch Hands: Found in the saloon every night, and occasionally working on a ranch. Will beat up strangers who visit their employer's spread. Talents: Pistol (20), Rifle (20), Unarmed Combat (50), Carousing (20), Driving (20), Riding (20).

Rancher: Most Ranchers are hard-working Good Guys or victims for the Bad Guys. Sometimes, there is a Rancher who wants to buy up all the land around town so he can step directly from his property to the bank. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Business (20), Driving (20), Riding (50).

Saloon Girl: Serves drinks in the saloon and occasionally sings a song or dances. They sweet-talk the customers and push drinks. For a price they will meet you upstairs, where we're not quite sure what goes on behind all those closed doors. Don't underestimate this lady, though. She has many, many, hatpins and swings a mean bottle. Talents: Club (20), Knife (20), Pistol (20), Unarmed Combat (20), Carousing (20), Dancing (20), Riding (20), Seduction (20), Singing (20).

Schoolmarm: A pretty young lady, always unmarried, who dresses like a Prissy Lady but is actually very nice. Is often the love interest for the Movie. This means that a new Schoolmarm is needed for the next Movie because the old one marries the hero, helps start a farm, and gets ready to raise 10 to 20 children or so. Talents: Pistol (20), Rifle (20), Driving (20), Riding (20), Teaching (20), Time Sense (20).

Shepherd: The lowest of the low, next to a sodbuster. Always enemies of Cowboys and Ranchers be-

cause sheep ruin the grazing land for cattle. Even so, the Good Guys sometimes try to keep him from getting killed. Talents: Pistol (20), Rifle (50), Unarmed Combat (20), Driving (20), Riding (20), Animal Husbandry (20). *Sheep and Animal Husbandry. Go figure.*

Sheriff: Found in the Sheriff's office with feet up on the desk. Usually an older gentleman with some gray in his hair and a mustache. Will send his Deputy out to investigate as soon as the shootin' stops. Comes himself if a woman screams, the stagecoach arrives, or if sent for. Talents: Pistol (50), Rifle (50), Unarmed Combat (20), Administration (20), Driving (20), Riding (50).

Shopkeeper: Tall and lean with a quietly pleasant, plain-looking wife. Usually owns or operates the general store. Will be found with a broom in his hands, sweeping the walk in front of his store, when not actually waiting on a customer. His wife will take care of female customers. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Business (20), Driving (20), Riding (20), Streetwise (20).

Sodbuster: The land grubbing farmers who string barbed wire across the range to keep the cattle from trampling their crops. Stubborn and committed to re-write the Law Of The West. Usually Good Guys, but seldom get along with Ranchers, Cowboys, or Injuns. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Agriculture (20), Animal Husbandry (20), Driving (20), Riding (20).

Stagecoach Driver: Often seen telling the Sheriff how the stagecoach was robbed. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Driving (50), Riding (20).

Telegrapher: Wears a visor and sleeve garters. Will send for the governor if the Actor is insistent. The Bad

Guys will want to tie him up so that he can't send a message to the governor. Talents: Morse Code (20).

Undertaker: This poor guy never gets a vacation. Business is so good that he's got someone to bury almost every day. Also the safest man in town. Nobody shoots the Undertaker. Who'd bury him? Talents: *Best left unmentioned.*

Widow: There are a lot of these in Bad Westerns, since so many townspeople are gunned down by the Bad Guys. Usually a tragic figure, carrying on her husband's farm and trying to raise 10 to 20 children while the Bad Guys attempt to steal her land (which is always mortgaged to the hilt with a big payment due). Other Widows run boarding houses, do laundry, or mend clothes to raise their 10 to 20 children. A young Widow can be the love interest for the Movie and will socialize with an Actor in chaperoned conditions. Talents: Rifle (20), Animal Husbandry (20), Business (20), Cooking (20), Driving (20), Riding (20).

H O R S E S

An Actor's horse in a Western is very important. The horse was considered so vital to the survival of a Cowboy that stealing one invoked the death penalty. *Hangin's too good fer'em!* The horse was an extension of the Cowboy himself. If a Cowboy was famous enough, he could have a Special Horse. A Special Horse is an extraordinarily intelligent creature, sometimes smarter and more famous than his master. *Usually sings better, too.*

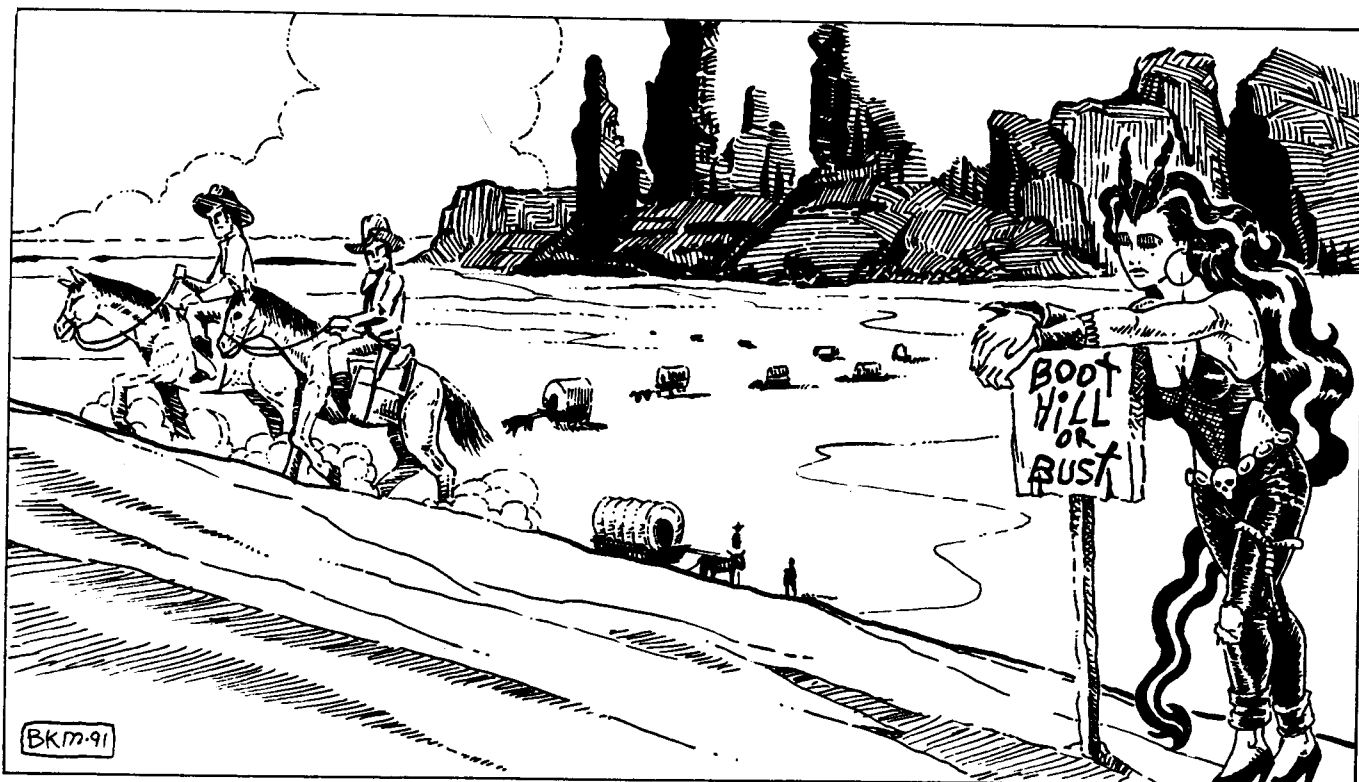
An Actor may choose a Special Horse as a Prop if their FAME is above 80. The Director may also decide to as-

sign a Special Horse as a Prop to Actors with lower FAME. The horse must be named. Once an Actor chooses a Special Horse, that is the horse they will get in any subsequent Sagebrush Cinema Movie if they choose Special Horse again.



The Special Horse starts with the same amount of FAME as their Actor. Its FAME increases by 1d10 for every Movie it appears in. If the horse's FAME is greater than the Actor's, it gets top billing in the Movie credits. Its $FAME \div 2 + 50$ is its FX Roll, and it has one of the following Special Effects for every 10 points of FAME it possesses (Actor's choice).

- ★ Buck off rider.
- ★ Coming when whistled for.
- ★ Controlled without reins.
- ★ Count.
- ★ Fall or drop as if shot on signal.
- ★ Get help on command.
- ★ Jump Obstacle.
- ★ Kick on command.
- ★ Rear on command.
- ★ Stay where left without being tied.
- ★ Untie Knots.



SHOWDOWN AT DRY GULCH STATION

A SAGEBRUSH CINEMA MOVIE

SETTING

It's 1882, and the Actors are in Dry Gulch Station. Dry Gulch Station is a town that grew up around a railroad shipping point for cattle. During the summer it becomes a boom town as Ranchers for hundreds of miles around drive their cattle in to be shipped to Chicago.

Unknown to most of the townspeople, the railroad plans to re-route the tracks to the north of town. There is no good reason for this as it is a plan concocted by John Taylor, a wealthy

Rancher, and a corrupt railroad surveyor. Taylor owns most of the land on the proposed right of way, and plans to sell it at top dollar.

BAD GUYS

John Taylor, Rancher

Size: 6'1" tall

Speed: 100

Build: 25

SP: 100

Talents: Business, Driving, Riding

Combat FX: Pistol (Dam 20), Rifle

Brains: 20

Fame: 30

FX Roll: 65

Damage: by FX

(Dam 20), Unarmed Combat (Dam 3)

Other FX: none

Immunities & Weaknesses: normal

Props: 50 Horses, 5000 cattle, 22,000 acres of prime ranch land, House located in the middle of the ranch

Description: John Taylor isn't content in owning the biggest ranch around Dry Gulch Station. He wants to own the town. He's tried buying up most of the businesses, but few have sold to him. He tried to bully the townspeople, but was stopped by the actions of Michael O'Keefe. His newest plan calls for tricking the railroad into changing the right of way to a route north of town. When the town relocates (as it will have to), Taylor will own all the land. As well as making lots of money, he will control all of Dry Gulch Station.

EXTRAS

Most of the town is made up of Extras. If it weren't, Taylor wouldn't have such an easy time duping them out of their property. The Actors will probably meet most of the following Extras:

Michael O'Keefe: Editor of the Dry Gulch Star (the local paper) and a member of the town council who continually speaks out against John Taylor. Should be instrumental in getting the Actors to fight Taylor. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Driving (20), Journalism (20), Riding (20).

John Simmons: Simmons works for the railroad, and is in charge of surveying the land north of Dry Gulch Station to see if the railroad should divert the tracks there. He is corrupt, and is working for John Taylor. Taylor has promised him \$2000 if the railroad diverts to the area north of town. Simmons

spends most of his time surveying the land north of town, but occasionally meets with Taylor at night. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Driving (20), Riding (20), Surveying (20).

Deputy Scruggs: The Sheriff is out of town, leaving his trusted subordinate to keep order. This has the effect of lowering the crime rate. Scruggs hasn't taken a bath in months, and no one wants to be in the jail with him. He has a high whiny voice, and speaks in an exaggerated Western drawl. No one has stayed in his presence long enough to ask him what his given name is. Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Driving (20), Riding (50).

Smiley: This is the town Bully, also a Gunslinger for John Taylor. He likes making people dance by shooting at their feet, but has a glass jaw. Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Driving (20), Fast Draw (20), Riding (50).

Sam Murphy: Trail Boss of the cattle drive that the Actors were on before coming to Dry Gulch Station. Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Animal Husbandry (20), Carousing (20), Driving (20), Riding (50).

Hank Niehouser: Town Barber. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Driving (20), Riding (20), Streetwise (20).

Widow Jones: A sweet little old lady who runs the Boardinghouse. Talents: Rifle (20), Animal Husbandry (20), Business (20), Cooking (20), Driving (20), Riding (20).

Charley: Loudmouth Kid who is made to dance by Smiley. Son of the Widow Miller. Talents: Streetwise (20), Cheerleading (20).

Emma Miller: A Widow who works as a seamstress to support herself and her son. Will socialize with Actors in a chaperoned environment. Tal-

Showdown At Dry Gulch Station

ents: Rifle (20), Animal Husbandry (20), Business (20), Cooking (20), Driving (20), Riding (20).

Doc Burns: Grizzled old town doctor. Is real good at removing bullets (lots of practice) and treating horses. Talents: Driving (20), Medicine (20), Riding (20), Streetwise (20).

ROLES FOR THE ACTORS

Read the following to the Actors before they choose Props and Wardrobe for the Movie:

You are all Cowboys, just finished with a cattle drive to Dry Gulch Station. You were hired on for the drive, and your employment has just ended. You figure to spend some time in Dry Gulch Station before pushing on to other drives and other cows.

TALENT COACHING

Each Actor receives Talent Coaching (temporary score of 20) in Riding, Driving, and Unarmed Combat. Each Actor also receives Expert Talent Coaching (temporary score of 50) in Pistol and Rifle.

PROPS FOR THE ACTORS

Each Actor has the following Props:

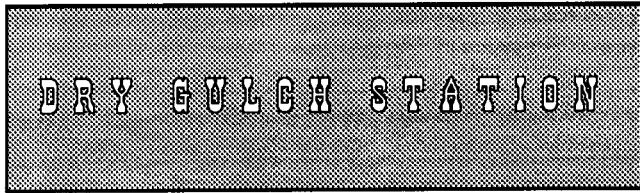
- ★ A horse (appropriate to FAME of Actor).
- ★ Saddle and tack for the horse.
- ★ 1 Pistol (appropriate to FAME of Actor).
- ★ A bedroll.
- ★ A canteen.
- ★ \$100 in hard cash (pay for the drive just completed).
- ★ A Lariat.

Actors may choose other Props as their FAME allows. The Director may disallow certain Props that do not fit his concept of the Movie.

OPENING SCENE

When you are ready to start the Movie, read the following to the Actors:

You have just finished a cattle drive for a group of Ranchers located 150 miles south of Dry Gulch Station, the railroad shipping point to Chicago. You've spent the last week punching and poking cattle onto the railroad cars. The last steer is loaded, and Sam Murphy, the Trail Boss, gives you your wages (\$100 dollars each). It's Friday afternoon, and you are all hot, sweaty, and ready to explore the town of Dry Gulch Station. You've been too busy to do anything but fall asleep after the day's work until now, but the job is done, and you've gotten your pay. A real bed, a bath, some entertainment, and any face but your horse's sounds mighty good. The town of Dry Gulch Station is just north, and downwind, of the railroad cattle yards.



The first thing the Actors see when they enter town is the main street of Dry Gulch Station:

Dry Gulch Station is like any of the hundred or so towns you've been in. It's a lot busier than most, though. Cowboys, Ranchers, Shopkeepers, Sodbusters, and ladies scurry around. There must be 50 people on the street, all doing something. There's a saloon, a hotel, a barber shop, a restaurant, a Doc's office, a general store, a bank, and of course, a sheriff's office and jail. It all looks real good to you after weeks of staring at the south ends of cows heading north.

If the Actors don't seem to know what to do first, stress the fact that they haven't slept in a real bed for a month, haven't had a bath (or a shave if they are male) for even longer, and whiskey and socializing were nonexistent during the drive to Dry Gulch Station. *Alwright! Party Time Western style!*

The town of Dry Gulch Station bears a marked resemblance to every other Western town filmed by Hollywood. Specific areas are described below.

BARBER SHOP

Hank Niehouser is the Barber of Dry Gulch Station. He'll give you a shave and a haircut for two bits (25 cents). *Hey! Catchy tune.* An additional nickel gets you fancy smelling hair tonic all the way from New York. A shave is just 10 cents. A bath costs 1 dollar, and a hot bath (they change the water) is 5 dollars.

GRAND HOTEL

Rooms are a dollar a night. It's not very fancy, but the beds aren't too lumpy, and there's a room with a bathtub at the end of the hall. For 50 cents, they'll fill the tub. Another 2 dollars gets you hot water. Clothing can be washed and pressed for a dime an item.

DELMONICO'S RESTAURANT

The menu is limited. Steak, eggs, fried potatoes, bacon, and greens if you want'em. Bread and butter, milk, cream, coffee, and beer. Two bits will feed you for a day, and make you gain weight if you aren't working it off.

BANK

The bank is much like any other seen in a Western town. The only difference is that there are over a dozen armed men standing around, eyeing everyone very suspiciously.

John Taylor owns the bank, and his name is on the door to the President's office. He will usually be here during the day.

GENERAL STORE

The sign above the shop reads: "Dry Gulch Station General Store. John Taylor, Owner."

If the Actors enter the General Store, they will find virtually any product available in the West, including guns, ammunition, dynamite, and black powder. The clerk will eye them suspiciously while they are in the store, and will be barely polite when spoken to.

SHERIFF'S OFFICE

The Sheriff is out of town for the duration of the Movie. The only lawman available is Deputy Scruggs, a man who believes that water is something to

Showdown At Dry Gulch Station

let a horse drink, and that's all. He also has a thick Western drawl and a high, whiny voice. Anyone entering the office will be greeted by a wave of body odor and the words: "Naoww, whud duh ye'all want?"



Scruggs really is a friendly sort that believes that people should be left alone unless some serious crime is being committed. Most people are happy with that, because it keeps Scruggs in the office and out of the breeze.

LIVERY STABLE

Good place to stash your horse while you're in town. They'll feed it and water it, for only 50 cents a day.

BOARDINGHOUSE

Located off the main street, the boardinghouse is operated by the Widow Jones. She accepts long-term customers only. Two weeks rent in advance. One week is three dollars. Includes breakfast and dinner. Bath available, same price as the hotel.

SALOON

We've saved the best for last. Read

the following to the Actors the first time they enter the saloon:

When you walk through the swinging doors, you are immediately assaulted by smells and sounds of revelry.

There are two tables set for poker, a bar, a small stage, a piano, and stairs leading up to the second floor. Several Saloon Girls, their stockings showing, are leaning against the bar or talking to customers.

During the day, the saloon is quiet, but at night, it's crowded and noisy. There's a chorus line show on Fridays and Saturdays (and weekdays during the cattle drive season). There is a poker game at one of the tables that seems to go on 24 hours a day, 7 days a week.

Beer is a nickel, whiskey is a dime, and 6 bits (75 cents) buys you the whole bottle.

SALOON BRAWL

When the Actors are settled into Friday night revelry, one or more will run into Smiley and his cohorts. Smiley works for John Taylor, a Rancher who has designs on owning Dry Gulch Station. Most of the townspeople are cowed by Taylor's goons. Smiley is a Bully and Hired Gun for Taylor, and will pick a fight with the Actor who is having the most fun. He'll say something original, like: "That's my woman," or "that's my seat," or "that's my spot at the bar," or "I don't like the way you look."

If the Actor knuckles under, Smiley will go as far as making them dance to six gun bullets. Smiley is sadistic and cruel, but doesn't expect any resistance. Any Actor who throws a punch will knock Smiley down. He'll get up,

mumble something about, "getting you later," and leave.

As soon as Smiley leaves, a man in a Sunday Suit and Cowboy hat will approach the Actor who stood up to Smiley. He introduces himself as Michael O'Keefe, editor of the Dry Gulch Star (the local paper) and a member of the town council opposed to Taylor's attempts to take over Dry Gulch Station. He will insist on buying the Actor a drink. If not interrupted, O'Keefe will tell the Actor (and any other Actors who care to join them) how Taylor has bought the bank and the general store. Beyond that, Taylor has made no headway. O'Keefe hints that Taylor is up to something shady, but will not go into any details. He finally bids the Actors a good night and leaves.

Nothing of note will happen for the rest of the night, unless the Actors start it. If they precipitate a Saloon Brawl, they must make good any damage (1d10 dollars) or may be arrested.

SATURDAY MORNING DANCE

The first Actor (or Actors) on the street the next morning will run into Smiley. Smiley is in the process of making a ten-year old boy dance with bullets. The boy is wailing:

"I'm sorry mister! I didn't mean to splash water on your boots! Let me shine'em for ya!"

Smiley and his three cohorts are laughing as the boy jumps to avoid the bullets. Smiley's boots look like they haven't been cleaned since he bought them. In fact, the water splashing seems to have improved their looks.

No one on the street is doing any-

thing to help, except for a pretty young lady who runs up and grabs Smiley's gun hand. He slaps her, knocking her down, and gets ready to resume the dance lesson.



If the Actors do nothing, mutter something about "yellow-bellied pole-cats." This should get them involved. If the Actor who stood up to Smiley the night before is around, Smiley will single him out. He views the interruption of the dance lesson as an affront, and will challenge the offending Actor to a Showdown.

If the Actor backs down, taunts and sneers will be their reward. If they don't back down, the scene will develop as follows:

People scurry off the street as you and Smiley square off. Someone shouts, "Get the Sheriff!" Another voice shouts, "He's outta town!" All voices fall silent as the two figures face each other in the street. The young lady struck by Smiley tightly holds the boy who was being taught to dance. All eyes are locked on the ongoing drama.

Suddenly, the crack of a rifle shot splits the air, and a puff of dust explodes at Smiley's feet. Michael O'Keefe steps into the street, rifle leveled at Smiley.

If the opposing Actor wants to draw,

remind them that the Law Of The West precludes it, and if they plug Smiley now, they'd be branded as a yellow-bellied polecat and killer.

O'Keefe tells Smiley to get out of town. After some grumbling, Smiley and his friends get on their horses. Before galloping away, Smiley spits on the ground and says:

"This ain't over yet. I'll settle with both of you 'fore long. Ya can bet on that."

The town breathes a collective sigh of relief and goes back to its business. The young woman steps forward and thanks the Actor who almost shot it out with Smiley. She introduces herself as Emma Miller. Emma is a seamstress, struggling to support her son, Charley, since her husband died two years ago. She's very proper and prim, but will be happy to socialize (under chaperoned conditions) with the heroic Actor. Michael O'Keefe will take that as his cue, and step up to break into the conversation.

There's an ice cream social at the church yard on Sunday afternoon. I'm sure everyone would be pleased if you'd come.

If the heroic Actor doesn't accept right away, O'Keefe will tell them to bring all their friends. Be insistent, but polite.

RUMORS AROUND TOWN

By asking around town (and speaking to O'Keefe) the Actors can find out the following gossip:

- ★ Sure is powerful hot weather lately, ain't it? Sure could use some rain.
- ★ John Taylor is trying to take over Dry Gulch Station. He owns the bank, the general store, and most of the land north of town. He's bullied and terrorized Sodbusters and Shopkeepers into selling.
- ★ Widow Smith's cat got run over by a wagon this morning. She saw it happen, fainted, and flopped face down in a mud puddle.
- ★ A man from the railroad's been staying at the Grand Hotel for a week. Goes out every morning and comes back every night. Got a lot of fancy tools, and won't talk to anybody.
- ★ Sure is powerful hot weather lately, ain't it?
- ★ Smiley sure is mad at you fellas. Think he'll try sumptin'?
- ★ I hear Delmonico's got in some fresh strawberries. I'm goin' there now, 'afore they're all gone.
- ★ Sure is powerful hot weather lately, ain't it? Think it'll rain?

ICE CREAM SOCIAL

All other events in town grind to a halt as the god-fearing folks of Dry Gulch Station go to church, eat Sunday dinner, and attend to socializing. There's an Ice Cream Social this afternoon that the Actors "simply must attend," according to Emma. If an Actor invites Emma Miller, she will be glad to attend with him.

As the Actors are mingling and socializing, read the following:

A faint whistling starts up away off in the distance. The sound starts growing mighty loud and it is now coming from directly behind you. Before you can even react, a pie flies

past you and splats right into Emma's face. She is too dumbfounded to speak, but everyone else says, "Who threw that pie?" The only sound is a faint rumble that might be receding hoofbeats.

Anyone sampling the pie will find it to be lemon meringue, and quite tasty.

Don't spend too much time on this section. It is important, however, as it is a chance to meet John Taylor.

MEETING JOHN TAYLOR

While the Actors are at the Ice Cream Social, John Taylor will step up to them and introduce himself. He wants to apologize for the trouble that one of his hired hands (namely Smiley) has been causing for the Actors, and hopes that it hasn't left them with a bad impression of Dry Gulch Station. He will chat for a while, then leave.

After he has gone, Michael O'Keefe will come up to the Actors. He glares in Taylor's direction and says:

All nice and respectable, isn't he. But I think he's up to something, especially with that railroad man in town. I'm going to find out what's going on if it's the last thing I do!

If the Actors offer to help, skip over **O'Keefe Is Bushwhacked** and go directly to **Gathering The Evidence**. O'Keefe will go with the Actors on any of the information gathering missions listed there, and will not be shot (at least, not yet). In any case, the Actors can enjoy the rest of the Ice Cream Social. There is ice cream, cake, and square dancing. *Wow, I just can't handle this much excitement.* The rest of the afternoon passes uneventfully, unless the Actors precipitate something, especially if they gather enough evidence to confront John Taylor.

O'KEEFE IS BUSHWHACKED

Sunday evening, the Actors will receive a push to find out what is going on in town. O'Keefe will be bushwhacked. Soon after sundown, there are shouts from the street. Any Actors who rush out will see:

A horse is walking up the street toward you. A man is slumped in the saddle, holding his shoulder. As the horse draws abreast of you, it stops, and you recognize the man to be Michael O'Keefe. Blood soaks the cloth around his shoulder. As you move to aid him, he collapses completely. He is not dead, but desperately needs a doctor.

Some townspeople have already roused Doc Burns. He will arrive after a moment, medical bag in hand. After examining O'Keefe, he will order the nearest Cast Members (probably the Actors) to carry O'Keefe to his office.

If the Actors wait, the Doc will operate on O'Keefe for about an hour. At the end of this time, he will appear at the door of his inner office and say that O'Keefe is out of danger. He also says that O'Keefe is conscious, and wants to see the Actors.

O'KEEFE'S STORY

O'Keefe doesn't know who bushwhacked him, but he suspects that John Taylor has something to do with it. If asked, he will relate what he knows:

I was north of town. I saw Simmons, that railroad man, heading out of town in that direction, and de-

cided to follow him. I lost sight of him, though, and was just about to turn back when someone shot me from ambush. They must of thought I was dead. I was knocked out for a while. When I came to, I managed to get on my horse and get back to town. The Bushwhacker got \$10 and my gold watch.

The Actors have seen this watch. It has a distinctive pattern on the cover, and has the initials, "M O" engraved inside the cover.

There is no chance to gather any more information, as the Doc arrives and tells the Actors to leave. Mr. O'Keefe needs his rest.

GATHERING THE EVIDENCE

It should be obvious by now that John Taylor is up to no good. While there is no hard evidence, everything that has happened since the Actors hit town points to Taylor as the culprit. There are several courses of action that the Actors may take.

GO TO THE SHERIFF

The Sheriff is out of town, and his office is manned by a single Deputy, Scruggs. If the Actors haven't met him yet, you can read the following description:

Deputy Scruggs is a man true to his name. He wears worn clothing that looks as though it hasn't been washed in months. The Deputy himself looks like he is averse to water on a personal level, a fact proven by the flies that circle around his head. His face is unshaven, caught in that

transition period between 5 o'clock shadow and a full beard. He speaks in a high, whiny voice. His first words are: "Naoww, whud duh ye'all want?"

Deputy Scruggs will listen to the Actors, but unless they have evidence, there is nothing he can do. He expresses this plainly:

"Naoww, ye'all jus' hold on fer one tootin' minute. Ye'all caint go 'roun' 'cusin' the owner o' the bank like that! Mistuh Taylah is one'a this hare town's leedun' cit-ee-zens. Naoww, Ah knows he's a polecat, but to stop'im, ye'all need ev-ee-dence. Hard ev-ee-dence. 'Thout that, thar jus' ain't nothin' Ah can do."

If the Actors do have evidence of Taylor's plan to divert the railroad or the bushwhacking of O'Keefe, Deputy Scruggs will accompany them to the **Showdown At The Bank.**

CONFRONT SMILEY

Smiley can be found in the saloon at any given time. If approached by the Actors, he will sneer and tell them he doesn't have anything to say to them. If the Actors accuse Smiley of bushwhacking O'Keefe, he will go for his gun.

Smiley's actions are a direct violation of the Law Of The West. Actors are well within their rights to gun him down like the animal he is. Disarming is just as good, and leaves a live Smiley to question.

If Smiley is killed, knocked down, held, or otherwise incapacitated, a gold watch will fall out of his front shirt pocket. The cover of the watch has a pattern identical to O'Keefe's missing watch. Anyone opening the watch will find the initials "M O" carved inside the cover. Smiley is obviously the Bushwhacker.

If questioned after this point, Smiley will admit to shooting O'Keefe on Taylor's orders. Taylor did not want O'Keefe following Simmons. Actors may continue to gather evidence or start the **Showdown At The Bank**.

CONFRONT SIMMONS

Unless his life is threatened, Simmons will not reveal anything unless he believes that the Actors have evidence of his corruption. If he thinks they do, he will try to bribe them to stay quiet. The bribe is enough to confront Taylor with and start the **Showdown At The Bank**.

FOLLOW SIMMONS

If the Actors follow Simmons (Tracking Talent needed), he will eventually go to Taylor's house. An Actor with Stealth Talent can get close enough to the house to overhear their conversation:

Simmons is talking when you get into position.

"Listen Taylor, \$2000 just isn't enough anymore. O'Keefe has friends in town, and they're suspicious of me. I want more money, or you can forget about diverting the railroad."

"When the new line is approved, I'll own Dry Gulch Station," says Taylor. "I'll give you \$5000 when that happens. You just make sure your report convinces the railroad to divert. I'll take care of O'Keefe and his friends."

The two men move to another part of the house, and you can no longer hear their conversation.

If the Actors are spotted at the ranch, start the Showdown there. See **Showdown At The Bank**, below. The Actors may choose to start the Showdown immediately or go to get Deputy Scruggs.

CONFRONTING TAYLOR

If the Actors know what Taylor is up to, they can confront him with their evidence. He will probably be at the bank during the day. If the Actors try to reach him elsewhere, he will have one of his men tell them to meet him at the bank. If the Actors manage to corner him outside the bank, the Showdown will have to be modified.

After hearing the evidence, Taylor will first try to bribe the Actors into keeping quiet (\$1000 apiece).

If the Actors refuse the bribe, Taylor will give a signal, and the **Showdown At The Bank** will begin.

If the Actors don't have evidence, Taylor will laugh at them and tell them to leave. Starting the Showdown without evidence will only land the Actors in jail, and you can tell them that.

SHOWDOWN AT THE BANK

The Showdown may come about in various ways. If the Actors confront Taylor with evidence and do not accept his bribe, he will give a signal to his men in the bank. The shooting will start as soon as he ducks out the door of his office.

If the Actors take their evidence to Deputy Scruggs, he will come with them to the bank. Taylor will see them and decide that the jig is up, and order his men to start shooting.

If the Actors were spotted while they listened to the conversation of Simmons and Taylor, Taylor will order the shooting to start immediately, and the Showdown takes place at his house.

RUNNING THE SHOWDOWN

The Showdown will develop according to the Actors' actions. It's possible just to take cover and fire away at any Bad

Guy who shows himself at a window. If the Actors are inside the bank when the Showdown occurs, then the battle will be the main room of the bank.



THE BAD GUYS

The Bad Guys consist of Taylor, Smiley (if he hasn't been arrested or killed yet), and 3 Hired Guns for each Actor present.

Taylor	
Speed: 100	Fame: 30
Build: 25	FX Roll: 65
SP: 100	Damage: by FX
Talents: Business, Driving, Riding	
Combat FX: Pistol (Dam 20), Rifle (Dam 20), Unarmed Combat (Dam 3)	

Taylor and his men will hole up in the bank, shooting at anyone that comes near. The townspeople desert the street and watch fearfully from nearby doors and windows. If Deputy Scruggs did not accompany the Actors

to the bank, he will arrive after the shooting stops.

Smiley

Combat Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Fast Draw (20)

Damage: Pistol & Rifle (20), Unarmed Combat (2)

SP: 10

Hired Guns

Combat Talents: Pistol (50), Rifle (20), Unarmed Combat (20)

Damage: Pistol & Rifle (20), Unarmed Combat (2)

SP: 10

TAYLOR'S RUN

When half of his men are killed, Taylor will attempt to escape. He will slip out of a door that the Actors aren't covering (there's always one) and make his way to the livery stable. Select an Actor arbitrarily, or roll dice and select one randomly. The Actor chosen by this roll sees Taylor trying to escape and may act accordingly. Some possible options are outlined below:

- ★ If the Actor who sees Taylor starts firing, Taylor will dive for cover and return fire.
- ★ If the Actor tries to get other Actors to help, there is a 50% chance that Taylor will escape.
- ★ If the Actor calls to Taylor to stop, he may face him in a Showdown as outlined in **Sagebrush Cinema**.

SOME POSSIBLE ENDINGS

- ★ Taylor is killed or captured, and his plans to take over Dry Gulch Station are permanently thwarted.
- ★ Taylor escapes, but his plans are in ruins, and he is now a wanted man. He could show up in a later Sagebrush Cinema Movie as an enemy of the Actors.
- ★ Actors decide to leave town before resolving the plot. Taylor succeeds, and Dry Gulch Station becomes his personal property. When the Actors return (make sure they do), they may have a real mess to resolve.
- ★ If Taylor is thwarted, an Actor could propose to the Widow Miller. If he's been socializing with her, she'll accept, and the two can start a farm and get ready to raise 10 to 20 children.

THE END?

For the finish, you can read the following, or devise something else.

The echoes of the last shots fade away, and silence reigns over the town. Slowly, people emerge from doors and move into the street where you are standing. Bodies of Bad Guys litter the street. Justice has been served, and you have saved the town from the machinations of John Taylor. As you stand there, you are joined by Michael O'Keefe. He has his arm in a sling. The Widow Miller and Charley arrive, and the whole bunch of you stand as the rays of the sun shine down. Suddenly, the piano in the saloon starts to play, and O'Keefe shouts: "The drinks are on me." You decline as you mount up and ride off into the sunset towards your next adventure.

Fade To Sunset

CAST PARTY

Give rewards for good play as usual. In addition, give a FAME point or two for the following actions:

- ★ Actor managed to maintain a Western accent during the whole Movie.
- ★ Actor stopped Smiley's cruelty at every opportunity.
- ★ Actors followed the Law Of The West.
- ★ Actors managed to start a Saloon Brawl and escape without being knocked out.

TYRANNOSAURUS TEX MOVIE SET

Howdy again podners! Boss has been cleaning out some old sets, and we came across a Western town and some dinosaur stuff. Rather than throw it away, he decided to combine the two. That's how we ended up with Bootheel, Texas, a small Cowboy town in West Texas—Prehistoric West Texas, that is. We might be using this set a lot in future books. Boss had to shell out \$2.95 for nails when they put everything back together, and Boss hates to waste an investment. So put on your spurs, and get ready for the weirdest roundup north, south, east, or west of the Pecos!



Bootheel, and the surrounding areas are Sets for Tyrannosaurus Tex and its sequels. Tyrannosaurus Tex uses the **Sagebrush Cinema** rules for Western high adventure in Prehistoric Texas. The Script for Tyrannosaurus Tex is given right after we describe Bootheel, and the people and animals of the area.

Bootheel is a small Texas town of the 1880's that was mysteriously transported back in time, along with its inhabitants, to Prehistoric Texas. It looks like the Jurassic Era, but there are cavemen, Woolly Mammoths, and other advanced mammals living alongside the dinosaurs. *What did you expect? Scientific consistency from a Bad Movie?!* The town was moved back during its annual Founder's Day celebration, when a lightning bolt from a freak thunderstorm struck the brand-new copper statue of the town's founder, "Bootheel" Jackson. The townspeople emerged from shelter to find the town of Bootheel sitting on a plain near a miasmal swamp, in an area populated with dinosaurs and cavemen. We'll leave the rest the early story to you and your Actors. The Opening Scene of **Tyrannosaurus Tex** describes the town's trip back through time.

SETTING

The Setting is Texas of many millions of years ago.

GEOGRAPHY

The following areas may be found on the map of Prehistoric Texas near the back of this book.

THE PLAIN

The town itself sits on a grassy plain, not all that different from 1880's Texas, if a little greener. The plain stretches away to the west until it reaches the Broken Lands. The plain is bordered by swamp to the north and east, and runs hundreds of miles south, eventually reaching the sea about 100 miles from Bootheel. The plain is there because the Cromags (who you'll hear about later) discovered fire about five years ago. They happily started hundreds of blazes, unfortunately during the dry season. By the time they learned campfire safety, a huge section of the jungle had burned down, and is now grown over with grass. Rising from the grass are craggy towers of rock, filled with caves.

The townspeople started colonizing the plain soon after Bootheel arrived in Prehistory. Within six months, it was dotted with ranches and farms.

THE SWAMP

East and north of Bootheel lies the swamp, beginning only a few miles from the edge of town. The water in the swamp ranges from six inches to twelve feet deep, and the soil is always wet and boggy, even in relatively dry places (which are few). In some places there are fairly deep channels through the swamp, as streams come together and run sluggishly to the great inland sea, which is further east. The Lizard People live on fairly dry islands scattered about the swamp. These islands are covered with lush tropical jungle.

Horses will find the swamp exceedingly tough going, and will move slower than humans afoot would. Their hooves

are unsuited for the boggy ground, and a horse can easily be mired and lost in quicksand. Brontos are the mounts of choice in the swamp (see Bronto description for more information).

THE JUNGLE

The jungle is located north of the swamp and stretches around its western edge to meet the Broken Lands. The jungle is filled with dinosaurs, especially near the western edge of the swamp, where there is a Tyrannosaur nesting ground. When Actors are moving through the jungle, the trees look suspiciously like ordinary oaks and maples with a few fake-looking vines tacked on.

THE BROKEN LANDS

The Broken Lands are a system of arroyos formed by old lava flows. It is difficult terrain, almost impossible to ride through. Trog (Neanderthals) make their homes in its caves, and Black Mike, a desperado, hides himself and his gang here.

THE SEA

About forty miles east of town, across the swamp, the beginnings of a shallow inland sea appear. From town, the sea looks like a blue line on the horizon. There are a couple of channels that make their way, more or less directly, to the sea from near Bootheel. The swamp disappears about 100 miles south of Bootheel, and the plain meets the sea there.

CLIMATE

It's hot and humid in Prehistoric Texas, and summer all year round. The temperature is usually about 90° to 100° at high noon, and in the 70's at night. Fortunately, Texans are used to

hot weather.

BOOTHEEL, TEXAS

The town of Bootheel is just your average, ordinary Western town, built of unpainted wood, with an east/west main street lined with buildings. Unless the producers are feeling really expansive, action in town will be shot with the western plain in the background. That way, expensive matte shots can be kept to a minimum.

FORT STEVENS

This isn't yet built when Bootheel drops into the Prehistoric Era, but is the ongoing project of Colonel Muster, head of the Cavalry troop that accompanied the town to the past. It should be done by the first or second sequel. When it is done, it will look an awful lot like the Small Castle Set shown in **Late Show: The Back Lot**, only covered with wooden logs. Colonel Muster has twenty Cavalry troopers and four cannon, which he will mount in the fort as soon as it's completed.



THE RAILROAD

When Bootheel went on its little jaunt through time, only a few yards of terrain past the outlying buildings was brought along. This was enough to bring along the town's railroad station and a train sitting on the rails. It also brought along the railroad supply de-

pot, which contained miles of track. Paddy McMurphy, the train's engineer, has been laying track to the south ever since the Ranchers and Sodbusters started settling the plain. You may have this railroad extend as far south as you like. After the track in the depot is gone, more can be made from ore found in the Broken Lands.

CROMAG CAVES

The Cromags (short for Cromagnons) live in a labyrinth of caves that riddle a rocky spur rising out of the plain. Their caves are a few miles from Bootheel.

DESPERADO CAMP

Located in the broken lands, near caves inhabited by Troggs (Neanderthals), is a camp of desperadoes. This is a mobile camp, but it looks pretty much the same wherever it's set up.

RANCHES AND FARMS

In the months that followed Bootheel's trip to Prehistory, Ranchers and Sodbusters settled the nearby plain. Their ranches and farms look very much like standard Western Sets, which they are. Since they're on the plain, the producers can get away with it, only using the occasional matte shot of a tame Bronto or Longhorn for atmosphere.

LIZARD CITY

Located on a jungle covered island in the swamp, this ruined city is the home of the Lizard People. This is a dangerous place, as Lizard People consider Actors just the right appetizer to put out for guests. Most of this Set appears as a distant matte shot. The parts the Actors will see will look like

the Large Castle Set from **Late Show: The Back Lot**, covered with vines.

OTHER SETS

You may design other Sets as you need to when you run sequels of Tyrannosaurus Tex. Don't feel limited by the ones listed here.

STOCK FOOTAGE

The producers of Tyrannosaurus Tex are starting out with quite a bit of stock footage, some of it even made specially for this Movie!

- ★ Shot of Bootheel main street, with people walking to and fro. In the background is a shot of the plain to the west. Several pterodactyls wheel in the sky to provide the right amount of Prehistoric feeling.
- ★ Shot of the swamp east of town. No people, just a couple of Brontos feeding, with a group of smaller dinosaurs nearby.
- ★ Shot of Rex (a Tyrannosaur) charging through the jungle.
- ★ Shot of the Cromag caves, with Cromags bustling to and fro, doing the sort of things primitive people do.
- ★ Shot of a stampeding Longhorn dinosaur herd.
- ★ Distance shot of Bootheel, with the swamp beyond, and the sun rising.

TALENTS

In addition to the Talents and changes to Talents found in **Sagebrush**

Cinema, here are a few Talents peculiar to Tyrannosaurus Tex:

Cromag Language (BRN): Fairly easy to learn if your Actor puts his mind to it.

Lizard Language (BRN): The language of the Lizard People is very difficult to speak, and it incorporates a lot of hissing, but an Actor can learn to understand it if he finds a teacher, hopefully not a hungry one.

Paleontology (BRN): The study of fossils and other remains of Prehistory. Gives knowledge of dinosaur and other prehistoric animal names.

COMBAT

Combat on the Tyrannosaurus Tex Set is run under the **Sagebrush Cinema** guidelines, except that no one but the townspeople is interested in the Law Of The West, and the Lizard People and the Troggs are apt to charge *en masse* when you challenge them to a Showdown.



HOW TO FIGHT A DINOSAUR

Advice from Demonna.

Method 1) Scream and run. This option gives you the best chance of sur-

vival, for the first ten steps, that is.
 Method 2) Shoot him! Eventually the weight of the lead will make his head too heavy to lift, allowing you to make a clean escape.

Method 3) Lead him right smack into another, bigger, meaner, dinosaur. Sure, there's never a big one around when you need it, but if you can find one, maybe they'll kill one another off.

Method 4) Throw an Extra at it. See Method 1, but good for a 20-step head start.

Method 5) Hide in a cave with an opening too small for the beast's head. A great way to kill time until the dinosaur gets bored and leaves. Hiding in the bushes might work, but is not recommended.

Method 6) Jump on his back and attack! You're going to need a few FAME points to pull this one off.

Method 7) Hypnotize the dinosaur, if you can find a pocket watch with a 5 foot diameter.

Method 8) Threaten the big brute with a major lawsuit! This should stop the scaly beast cold-blooded in his tracks. After all, this is the '90's.

GOOD GUYS

TOWNSPEOPLE

These are the residents of Prehistoric Bootheel, the ones who live there full time and came from 1882 Texas.

Sheriff Lloyd Maxwell

Size: 6' tall **Brains:** 10
Speed: 50 **Fame:** 30
Build: 10 **FX Roll:** 65
SP: 100 **Damage:** by FX
Talents: Administration, Driving, Rid-

ing

Combat FX: Pistol (Dam 20), Rifle (Dam 20), Unarmed Combat (Dam 2)

Other FX: none

Immunities & Weaknesses: normal

Props: Six shooter, Horse, Office and Jail

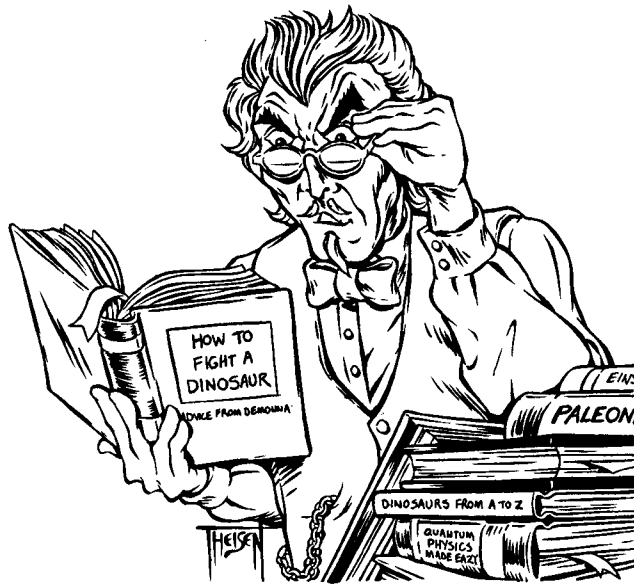


Description: Sheriff Maxwell is a little put out by the move to the Prehistoric, since he can't visit his sick aunt any more, and what's worse, he can't call for help from the US Marshal. He spends most of his time in town or on the plain, and will only go out into the jungle under great duress.

Professor Isaac Milton

Size: 5'6" tall **Brains:** 30
Speed: 50 **Fame:** 30
Build: 10 **FX Roll:** 65
SP: 100 **Damage:** 0
Talents: Biochemistry, Biology, Paleontology, Teaching
Combat FX: none
Other FX: none
Immunities & Weaknesses: Will stop and examine any new phenomena no matter what the danger
Props: Spectacles, Trunk full of science books
Description: Professor Milton was an instructor at an eastern college, travel-

ing through the West for his health. He was on the train that arrived in Bootheel just before the town got moved to the Prehistoric. He is a short, elderly man with thinning white hair and a pedantic manner.



Professor Milton can be counted on to answer or at least work on any scientific questions. He knows the scientific name of every dinosaur and humanoid he sees (other than the Lizard People), and is rather upset when the townspeople shorten these names to something they can remember.

Miss Dottie

Size: 6'4" tall
Speed: 50
Build: 50
SP: 100
Talents: Business, Gambling, Seduction
Combat FX: Crush, Throwing
Other FX: none
Immunities & Weaknesses: normal
Props: Saloon, Extensive Wardrobe
Description: Owner of the local saloon, and a force to be reckoned with, Dottie stands 6'4" tall, and doesn't bother with a bouncer (she can kick out rowdy Cowboys herself). Dottie usually has no use for romantic overtures, but admits

Brains: 10
Fame: 20
FX Roll: 60
Damage: 10

to being flattered by the advances of Ugabug, leader of the Cromags.



TOWN EXTRAS

These are just a few of the other people in Bootheel. Feel free to create more as necessary. For Talents, see the appropriate description found in the **Extras** section of **Sagebrush Cinema**. Since *Tyrannosaurus Tex* is the beginning of a Series, some parts may be filled by different people in the sequels (the Extras may look different from Movie to Movie, but will have the same names).

Caleb Schaefer: Caleb is the town Banker. While you might think that a prehistoric town has no need of a bank, think again. People still use money (gold, silver, and paper) for daily business. That means they need a Banker. Caleb fits their needs nicely, being easygoing and indisposed to foreclose on anybody. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Business (20), Driving (20), Riding (20).

Captain Thomas Jackson: A cousin of the Mayor's, in town for Founder's Day, this seafaring captain is stuck without his ship or crew. He plans to build a new ship, however, and

sail the high seas of Prehistory, as soon as he can find a new crew. *Arrgh, Mateys! Ooops! Wrong genre!* Talents: Pistol (20), Sword (50), Sailing (20), Swimming (20).

Howard Parrish: Owner of the General Store and generally accounted as the greediest man in town. He has been trying to get elected Mayor for years. Howard can be counted on to verbally undermine any project put forth by the Mayor or the Mayor's friends (to Howard, this is anyone who doesn't hate Mayor Jackson). Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Business (20), Driving (20), Riding (20), Streetwise (20).

John Sullivan: Sullivan and a gang of his miners were in town for the Founder's day festivities (in Dottie's Saloon) when the lightning bolt that dragged the town to Prehistoric Texas struck. Since then, he's kept busy digging for iron ore in the Broken Lands, a dangerous occupation so close to the Trog Caves. What he really wants to do is go to Prehistoric California and dig up all that gold before the 49'ers get to it. But until he figures out how to get there and back without getting eaten, he's stuck mining for iron ore. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Business (20), Driving (20), Geology (20), Riding (20).

Lars Hansen: A master Blacksmith, Lars was born and raised in New York City and came to Bootheel to get away from the rush and bustle of civilization. His wishes were granted tenfold when Bootheel took its trip to the Age of the Dinosaurs. Lars is a very accomplished Blacksmith, and is well able to make any iron implement required, as long as he gets ore. For that, he depends on John Sullivan, the local miner. Lars speaks with a Bronx accent, and doesn't know any Swedish at all.

Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Business (20), Driving (20), Mechanics (50), Riding (20).

Mayor Elias Jackson: Mayor Jackson is an honest man, concerned with the plight of his town and its inhabitants. Unfortunately, he doesn't have the faintest idea what to do about anything. He limits himself to appeals to whatever Actors happen to be around, and puffs importantly on his cigar. Elias is the younger brother of Bootheel Jackson, the town's founder, who departed for parts unknown long before the town went Prehistoric. Talents: Pistol (20), Rifle (20), Unarmed Combat (20), Administration (20), Driving (20), Riding (20).

Micah: Micah is about the only person in Bootheel who hasn't noticed that the town has been plunked into a time millions of years before its residents were even born. Micah is the town Drunk, and is used to seeing odd sights. Micah also cleans out the livery stables, and complains about the increased workload, without realizing it's due to four-ton dinos being kept there in addition to horses. Talents: Carousing (20), Streetwise (20).

Miss Dana Milton: The daughter of Professor Milton, who was traveling with him, Miss Dana is an Easterner through and through, and has little use for the West, and even less for Prehistoric Texas. She acts like a Prissy Lady, but often goes out on expeditions with her father. She is only twenty, and quite pretty, but it is doubtful any Actor could successfully court her favor unless he does something especially heroic. Talents: Etiquette (20), Streetwise (20).

Paddy McMurphy: Engineer of the only locomotive in town (or the world, for that matter), Paddy is a cheerful Irishman who likes being the new

President of the Railroad, which he renamed the Jurassic Express (Professor Milton's influence). In the months that followed Bootheel's arrival in Prehistoric Texas, he has supervised the laying of track to the south. Talents: Heavy Equipment (20), Mechanics (20).

Saloon Girls: Named mainly after flowers and gemstones (Ruby, Rose, Violet, Daisy, etc.), these young ladies are played by different Extras whenever a scene changes (one scene, Ruby might be a buxom redhead, but in the next may be played by a slender blonde). Talents: Club (20), Knife (20), Pistol (20), Unarmed Combat (20), Carousing (20), Dancing (20), Riding (20), Seduction (20), Singing (20).

Other Town Extras: Feel free to add other Extras of your own design for any Tyrannosaurus Tex Movie. Almost all of the Extras in **Sagebrush Cinema** can be found somewhere in Bootheel.

CAVALRY

To show support to the local civilian population, the 17th US Cavalry attended the Founder's Day celebration in Bootheel, bringing along four cannon to fire salutes. When the town traveled back to prehistoric times, the Cavalry came back with it.

Since then, the Cavalry has been patrolling the plain and fringes of the Broken Lands, offering what protection they can to the Sodbusters and Ranchers beginning to settle there. There are only twenty troopers, however, and they always ride in a single group (that way, more Stock Footage can be used).

As well as aiding the civilians, the Cavalry has been building a fort to replace the one they left behind in the 1880's. When they finish it, it'll be named Fort Stevens.



Colonel George Armstrong Muster

Size: 6'2" tall

Brains: 10

Speed: 50

Fame: 20

Build: 15

FX Roll: 60

SP: 100

Damage: by FX

Talents: Administration, Driving, Leadership, Riding

Combat FX: Pistol (Dam 20), Rifle (Dam 20), Sword (Dam 23), Unarmed Combat (Dam 3)

Other FX: none

Immunities & Weaknesses: normal

Props: Six shooter, Horse, Tent, Saber

Description: Colonel Muster was in charge of the nearby fort (well it used to be nearby). He was in Bootheel with a detachment of 20 troopers and 4 cannon of the 17th US Cavalry for the Founder's Day celebration, just in time to get caught in the town's movement to Prehistoric Texas.

Colonel Muster has had a tough time with his army career, and is bitter about it. People have always gotten him and Custer confused, so Muster never got a lot of promotions or notice. Since Custer's Last Stand, Muster has been struck from the army rolls as killed in action. He has been trying to get this rectified for years, but his present situation makes that even more difficult.

Cavalry Extras

Talents: Pistol (50), Rifle (50), Sword (20), Unarmed Combat (20), Driving (20), Riding (50)

Damage: Pistol (20), Rifle (20), Sword (22), Unarmed Combat (2)

Props: Horse, Six shooter, Winchester Model 73, Saber

Description: The twenty troopers of the 17th US Cavalry will arrive in the nick of time (when they are called) and can act as a Crummy Ending device in times of need. The Cavalry sticks together, riding in a column of twenty men. There are always twenty Cavalry troopers at the beginning of a Tyrannosaurus Tex Movie, no matter how many got killed in the last Movie.

RANCHERS AND SODBUSTERS

Quite a few Ranchers and Sodbusters were caught in Bootheel when it journeyed to the Prehistoric. They and their families were in town for Founder's Day. As soon as the shock wore off, they began to homestead the plain and the fringes of the jungle.

Their livestock is a combination of the modern and the Prehistoric. Chickens and cattle are raised alongside some domesticated dinosaurs. It took some months to build up large domestic dino herds, of course. For draft animals, these people will use horses, mules, oxen, or dinosaurs, especially young Longhorns and Brontos.

DRIFTERS

Most of the residents of Bootheel would like to go home, back to Texas of the 1880's, but seem stuck in Prehistory. Not so with Drifters. Drifters are people who ride into town, confused as all get out. Some remain for several Movies, but most disappear into the sunset at the end of the Movie in which they arrived, presumably being transported back to 1880's Texas. This lets

the Director bring in Co-Stars, more Extras, or some outside goods. One Drifter is seen often, making round trips back and forth through time: Doctor Theophilus Smith.



Doctor Theophilus Smith

Size: 5'6" tall

Speed: 50

Build: 10

SP: 100

Brains: 30

Fame: 30

FX Roll: 65

Damage: 0

Talents: Bluffing, Business, Carousing
Combat FX: none

Other FX: none

Immunities & Weaknesses: normal

Props: Wagon full of merchandise, Mule

Description: Doctor Theophilus Smith is a snake oil salesman of the first order. He could sell rocks to the Cromags if he put his mind to it. He claims to make the trip between Bootheel and 1880's Texas regularly, and the new goods in his wagon seem to prove him out. The first time he showed up in Bootheel after the shift to the Prehistoric, he was almost lynched. He'd sold the town the statue of their Founder (well, it looked like Bootheel Jackson, sort of) that attracted the massive lightning bolt that sent them and their town tumbling through the years to Prehistoric Texas. He convinced them

not to stretch his neck, and does a regular trade back and forth. He cannot take passengers, though he has tried.

CROMAGS

The Cromags (short for Cro-Magnons) are a peaceful, friendly tribe of cave dwellers. You can always tell them from the Troggs because they look just like the townspeople, except for longer hairstyles and clothes made of various light-colored furs.

Though they live in caves, the Cromags are fairly advanced, having recently discovered fire (with the resultant creation of the plain) and simple tools. They will be quick to learn English if taught. They should pick up some words and expressions during the first Movie, and many will be speaking English by the time a sequel comes along.



Ugabug

Size: 6' tall
Speed: 50
Build: 30
SP: 100
Talents: Alertness, Hunting, Leadership, Stealth, Tracking
Combat FX: Knife (Dam 16), Spear

Brains: 20
Fame: 30
FX Roll: 65
Damage: by FX

(Dam 16), Unarmed Combat (Dam 6)

Other FX: none

Immunities & Weaknesses: normal

Props: Sabretooth skin, Stone knife, Spear

Description: Ugabug is chieftain of the Cromags. He's primitive, but intelligent, and wants his people to have all the good things that the people in Bootheel have. He is often in town, usually at Dottie's Palace. He fell in love with the hulking female saloon owner at first sight, and offered Mayor Jackson five dino hides for her (this was a big honor, most wives only bring in three hides). Since then, Dottie has been playing hard to get, physically throwing Ugabug out most nights. The courtship promises to be a long one, but Ugabug is patient.



Larna

Size: 5'8" tall
Speed: 50
Build: 20
SP: 100
Talents: Alertness, Hunting, Stealth, Tracking
Combat FX: Knife (Dam 14), Spear (Dam 14), Unarmed Combat (Dam 4)
Other FX: none
Immunities & Weaknesses: normal
Props: Stone knife, Spear, Tawny fur

Brains: 20
Fame: 30
FX Roll: 65
Damage: by FX

clothing, Pet Sabretooth named Kitty
Description: Ugabug's oldest daughter, and one of the most ubiquitous of the Cromags, Larna would win the Miss Cavegirl beauty pageant hands down (if there was a Miss Cavegirl beauty Pageant). She doesn't need a chaperon though. Men who are too forward get tossed into the swamp.

Cromag Hunter

Size: 6' tall **Brains:** 10
Speed: 100 **Fame:** 20
Build: 20 **FX Roll:** 60
SP: 50 **Damage:** by FX
Talents: Alertness, Hunting, Stealth, Tracking
Combat FX: Knife (Dam 14), Spear (Dam 14), Unarmed Combat (Dam 4)
Other FX: none
Immunities & Weaknesses: normal
Props: Animal skin, Stone knife, Several spears
Description: The leading members of the Cromag tribe are the Hunters, whose job it is to bring back meat for the tribe. Man for man, they are more than a match for the Troggs, because the Hunters will throw their spears, hitting the Troggs before they come into club range. The Troggs haven't been able to come up with a counter for this ploy.

Cromag Extras

Talents: Knife (20), Spear (50), Unarmed Combat (20), Alertness (20), Hunting (20), Stealth (20), Tracking (20)
Damage: Knife (12), Spear (12), Unarmed Combat (2)
Props: Animal skin, Stone knife, Several spears
Description: These Extras are never the same people twice. All are dressed in fairly light animal skins. Usually, only men are armed. Most of the women stay in the caves to cook and scrape hides. *Hmfph! If I was in charge, the hides they'd be scraping would be the men's!*

CROMAG ENGLISH

Cromags who learn English will speak it as well or better than their teachers (oddly enough, the Cromags never pick up a Western accent). No matter how long they speak it, however, they will not use contractions or pronouns of any sort, whether personal or impersonal. For them, the words "he, she, it" and all their assorted forms don't exist. A Cromag would never say: "I tell you that hide is mine." Instead, it would be: "Larna tell Ugabug that hide is Larna's."

This speech pattern makes it easy to tell if a person is from the 1880's or a Cromag. Cromags understand pronouns, they just won't use them.

Cromags also use long expressions instead of names for certain things. Feel free to add to the following list.

Lizard People: Cold-bloods that live in the swamp.

Troggs: Stupid people that live in the Broken Lands.

Townspeople: People that live in strange caves.

Cavalry: People in blue fur that come just in nick of time.

Cromags: ...People (put the possessive of the speaker's name before people, e.g., Larna's people).

Homes of...: Caves of...

Whiskey: Water that burns like fire in the belly.

Tyrannosaurus Rex: Great beast with large teeth that eats many people. *I can see why! By the time they finish saying all that, its too late to run, or even threaten a lawsuit!*

Armadillosaurus: Not-so-great beast that will sometimes hit people with tail club. *Ditto!*

Bronto: Great beast with large feet that steps on many people. *Do I see a trend?*

Dack: Flying beast that is pest, but does not kill many people. *How long does this go on?*

Drummer: Small beast with big teeth that eats many people. *Alwright, enough already!*

Longhorn: Sort-of-great beast with spears-on-face who skewers many people. *Bossss! Make them stop!*

Steakosaurus: Moderately great beast that has spears on tail and will kill people if people jump up and yell "BOO!" behind moderately great beast. *Boss! I'm waiting!*

Varmint: Little beast that will bump into people if people are not quick enough to jump out of way. *Okay! That's the last dinosaur.*

Bear: Great hairy beast with coat like stupid people that live in the Broken Lands that crushes many people. *Oh no!*

Wolf: Not-so-great hairy beast with pointed snout full of teeth who will fetch sticks unless eating people. *I'll get you for this Boss!*

Sabretooth: Beast with great teeth and long whiskers that will eat people if given half a chance. *You just wait till this book goes to the printer!*

Hairy Elephant: Great hairy beast with cool, curly tusks that likes to chase people. *You'll be lucky if the pages are in order!*

BAD GUYS

DESPERADOES

The desperadoes are most of the criminal element of Bootheel, led by a man known as Black Mike. Black Mike and his gang left Bootheel shortly after the shift to Prehistoric Texas, taking up residence in the Broken Lands to the west. There they allied with the Troggs, and raid the townspeople and Cromags. Repeated attempts by the Cavalry to bring Black Mike to bay have failed.



Black Mike

Size: 6' tall

Speed: 100

Build: 20

SP: 50

Brains: 10

Fame: 40

FX Roll: 70

Damage: by FX

Talents: Driving, Fast Draw, Riding

Combat FX: Pistol (Dam 20), Rifle (Dam 20), Unarmed Combat (Dam 4)

Other FX: none

Immunities & Weaknesses: normal

Props: Horse, Pair of six shooters, Winchester Model 73

Description: Black Mike (no one knows what his last name is, not even Mike himself) is rotten to the core. He likes nothing better than to raid honest Sodbusters, rustle cattle, or rob banks. While the last pastime is now limited, the Ranchers and Sodbusters are still there.

Desperado Extras

Talents: Pistol (50), Rifle (20), Unarmed Combat (20), Driving (20), Fast Draw (20), Riding (50)

Damage: Pistol (20), Rifle (20), Unarmed Combat (2)

Props: Horse, Pair of six shooters, Winchester Model 73

Description: Black Mike has a gang of about 10 Gunslingers and Bullies who

camp with him in the Broken Lands, only coming down to the plain in search of easy prey.



TROGS

Trogs are Neanderthals who still live in the Broken Lands to the west. They are low on the evolutionary scale, and what's worse, realize it themselves. They got their name when Professor Milton described them as "Troglodytes, Neanderthal I presume." About all the townspeople remembered was "Trog." Trogs are usually Extras, though some Trog Warriors may be encountered. The Trogs have an alliance with Black Mike, who is about as low on the evolutionary scale, at least in morality.

Trogs have no language, but communicate by pointing and grunting a lot. It is a mystery how Black Mike communicates with them.

Trog Warriors

Size: 6' tall	Brains: 3
Speed: 100	Fame: 10
Build: 25	FX Roll: 55
SP: 50	Damage: by FX
Talents: Hunting	
Combat FX: Club (Dam 15), Unarmed Combat (Dam 5)	

Other FX: none

Immunities & Weaknesses: normal

Props: Bearskin, Club

Description: All Trogs have long black hair, beards (even the women, all Trog parts are played by men), and wear black bearskins. Trogs have acquired an annoying taste for beef, served extremely rare. Even more deadly than their clubs is the B.O. that surrounds them like a cloud. They are at war with the Lizard People, the Cromags, the dinosaurs, and, now that they've arrived, the townspeople. The only people they put up with are the desperadoes.

Trog Extras

Talents: Club (50), Unarmed Combat (20), Hunting

Damage: Club (12), Unarmed Combat (2)

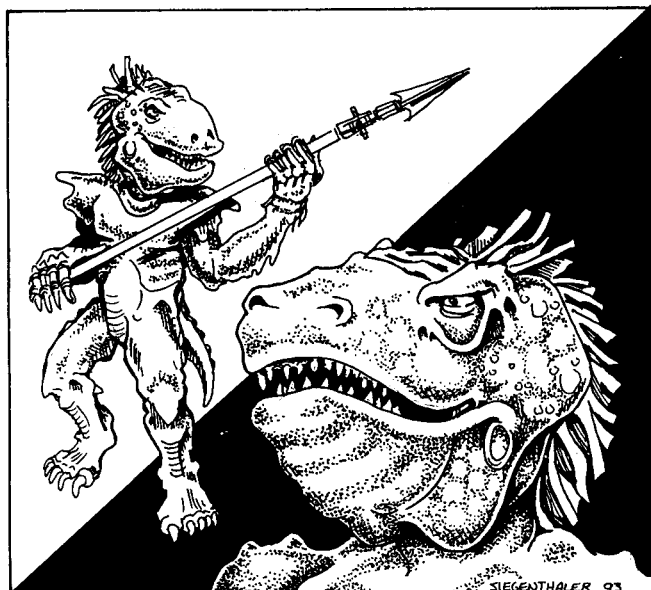
Props: Bearskin, Club

Description: As nasty as a Trog Warrior, but not quite as effective. Trog Extras are more of a nuisance than a threat, except in large numbers.

LIZARD PEOPLE

Lizard People are your typical upright, uptight leftovers from an Earlier Era, before The Rise Of Man, and the Lizard People don't like where the neighborhood is going. They like it even less since Bootheel arrived in Prehistoric Texas and added even more human beings to the neighborhood. They are more advanced technologically than the Cromags, possessing the ability to work bronze, but only over the lava pits in their city. They do not use fire due to racial taboos. Lizard People have ancestral memories of a time when they ruled the entire Earth with a great civilization. This civilization is gone now, leaving only small remnants living in

half-ruined cities. Eventually, they'll all die out, but until then, they are fierce adversaries of all things human. The fact that they consider Cromag Tartare a delicacy does not endear them to any of the humans living around Bootheel.



The Lizard People near Bootheel live on the islands in the swamp. Their main city is called Lizard City by the townspeople. There they tend their dinosaur herds and make plans to invade the plain to rid their domain of all things human (or near human). Lizard People are cunning and crafty, though, and know that the Troggs and Black Mike are enemies of the Cromags and the townspeople. The Lizard Leaders have made an agreement with Black Mike to help him in his raiding, hoping to weaken the townspeople to where they can be invaded and destroyed. Black Mike knows that the Lizard People wouldn't let him and his gang live long after a successful invasion, but he is willing to play the game for the stakes involved.

Lizard Warrior

Size: 5'5" tall
Speed: 150
Build: 75
SP: 75

Brains: 20
Fame: 10
FX Roll: 55
Damage: 20

Talents: Animal Husbandry (dinosaurs), Driving (dinosaurs), Riding (dinosaurs)

Combat FX: Bite

Other FX: Armor (2)

Immunities & Weaknesses: Move at half-speed at night (below 80°), can't see well at night

Props: Weird jewelry, Weird bronze thingamajigs that look sinister

Description: Looking something like a man-sized gecko that decided to walk upright, Lizard Warriors are more than a match for a human in hand-to-hand combat. They never use weapons, however, thinking them to be dishonorable, so humans (especially those with rifles) have the advantage.

Lizard Warriors are quick in warm weather, but much slower and dimwitted when the temperature falls below 80° (they actually like it closer to 120°, but the climate has cooled since their civilization was in its heyday). They sleep deeply and wake up slowly.

Lizard Wizard

Size: 5'5" tall

Speed: 150

Build: 75

SP: 75

Brains: 40

Fame: 10

FX Roll: 55

Damage: 30

Talents: Animal Husbandry (dinosaurs), Driving (dinosaurs), Riding (dinosaurs)

Combat FX: Bite, Elemental Attack (lightning), Laser Eyes, Telekinetic Throwing

Other FX: Armor (2)

Immunities & Weaknesses: Move at half-speed at night (below 80°), can't see well at night

Props: Weird bronze jewelry, Long sinister looking robes

Description: Some Lizard People are wizards and have mastered various inhuman secrets best left alone. These guys are recognizable by their long robes inscribed with evil symbols. Otherwise, they are just like the Lizard Warriors.

Lizard Extras

Talents: Unarmed Combat (Bite & Claws) (50), Animal Husbandry (dinosaurs) (20), Driving (dinosaurs) (20), Riding (dinosaurs) (20)

Unarmed Combat Damage: 5

Props: Bronze jewelry

Description: Like the Troggs and Cro-mags, many Lizard People (especially during big attack scenes) are played by Extras dressed in lizard suits. They wear less jewelry than the Warriors and Wizards, usually only a bronze necklace and bracelets.

DINOSAURS

The names given the dinosaurs are usually loosely based on the scientific names Professor Milton quotes to the townspeople. Since no one can remember the names completely, the townspeople have their own names for the dinosaurs that live near Bootheel. Some are shortened versions of the professor's quotes, while others are based on what the dino (the townspeople's slang for dinosaur) looks like.

Tyrannosaurus Rex

Size: 50' long

Speed: 300

Build: 500

SP: 4000

Talents: none

Combat FX: Bite

Other FX: none

Immunities & Weaknesses: Is cold-blooded and needs a warm environment, Immune to Stomp Attack

Props: none

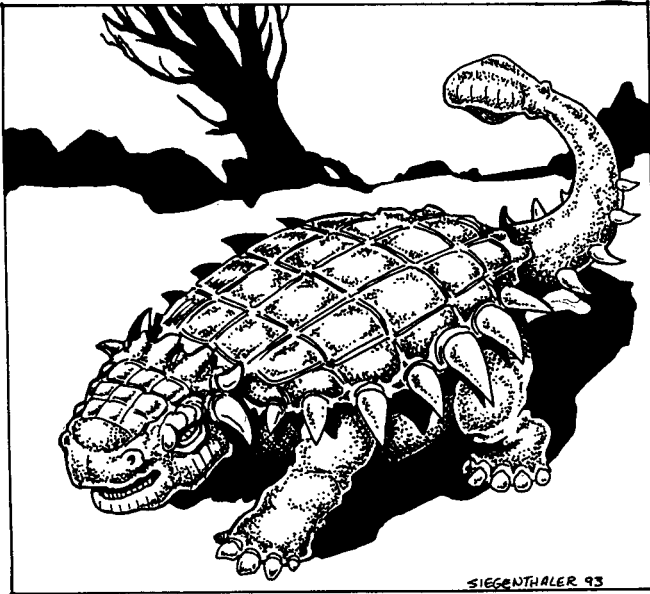
Description: Tyrannosaurus Rex is king of the Prehistoric jungle and knows it. He has teeth the size of

butcher knives and an appetite that never stops. No one, but no one, ever scares a Tyrannosaurus. No one, that is, until the townspeople scared the stuffing right out of Rex, the only Tyrannosaurus that hunts near town.



Rex met the townspeople right after they arrived, striding down main street like he owned the place. Luckily for the town, Rex seems to have sensitive ears, though, and fled when one of the Cavalry cannons was fired. Since then, he's stayed out of town, sulking in the northern plains and jungle. He is often seen around town, but doesn't approach it. The townspeople have begun to think of him as a kind of mascot, unless he catches them out of town. If this happens, see **How To Fight A Dinosaur**, above.

Many more Tyrannosaurs may be found in the jungle west of the swamp, their nesting ground. Tyrannosaurus Rex is the only dino name that the townspeople remember in full.



Armadillosaurus (Ankylosaurus)

Size: 16' long
Speed: 300
Build: 100
SP: 100

Brains: 1
Fame: 20
FX Roll: 60
Damage: 100

Talents: none

Combat FX: Club, Stomp

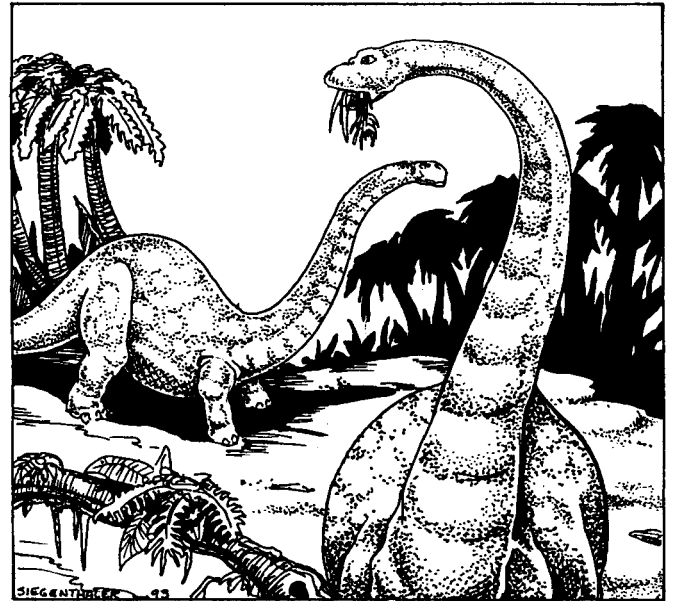
Other FX: Armor (10)

Immunities & Weaknesses: Is cold-blooded and needs a warm environment

Props: none

Description: Rarely seen, the Armadillosaurus looks like a huge Texas armadillo with a bony club on its tail. Whenever Texans sight one, some one is sure to say: "That's the biggest durn armadillo I ever did see!"

Though rare, and harder to train than Longhorns and Brontos, the Armadillosaurus is prized because it doesn't grow an uncontrollable size. As a war mount, its unbeatable, being armored and equipped with its own weaponry. The Armadillosaurus is somewhat brighter and more independent than other trainable dinos, and if the Director agrees, an Actor may apply the **Special Horse** rules to one.



Brontos (Brontosaurus)

Note: Scores in parentheses are for young Brontos

Size: 70' (10') long
Speed: 200
Build: 10,000 (200)
SP: 10,000 (200)

Brains: 1
Fame: 40
FX Roll: 70
Dam: 1000 (50)

Talents: none

Combat FX: Stomp

Other FX: none

Immunities & Weaknesses: Is cold-blooded and needs a warm environment, Immune to Stomp Attack

Props: none

Description: All the big sauropods that live in the swamps are called Brontos. The townspeople join the Cromags in the annual Bronto Hunt (annual because one Bronto will usually feed the town and the Cromags for a year).

Brontosaurus has been reclassified as Apatasaurus by modern paleontologists, but Professor Milton calls them by the older name. *Just goes to show, scientists are always messing up Bad Movies. 'Course, half the dinosaurs on this Set weren't discovered until the 20th century, so how does the Prof know their names? Ain't Movie Magic wonderful?*

Brontos are large, placid, vegetarians, who are perfectly harmless unless they accidentally step on you. If this

happens, your Actor is removed from the Movie and a large ketchup stain takes his place. The Brontos are one of the reasons the Lizard People hate the townspeople so much. Ranchers and Sodbusters have been capturing young Brontos, cutting into the ones available for Lizard use.

Young Brontos are prized for their docility and great strength. The Ranchers use them as draft animals until they get too big to feed, when they are released. Brontos are the only dinosaur mounts that can handle the swamps well, moving at their normal pace through muck and water.



Dacks (Pterodactyls)

Size: 20' wingspan
Speed: 1000 (fly)
Build: 5
SP: 20

Brains: 1
Fame: 30
FX Roll: 65
Damage: 5

Talents: none

Combat FX: Stomp

Other FX: none

Immunities & Weaknesses: Is cold-blooded and needs a warm environment

Props: none

Description: This big bat-winged reptile subsists on smaller Dacks and ground animals. This dino has no compunction against attacking people, but

rarely does this successfully (a Winchester Model 73 is a good argument against this guy).



Drummers (Dromaeosaurus)

Size: 6' tall
Speed: 400
Build: 30
SP: 50

Brains: 1
Fame: 20
FX Roll: 60
Damage: 20

Talents: none

Combat FX: Bite, Claw

Other FX: none

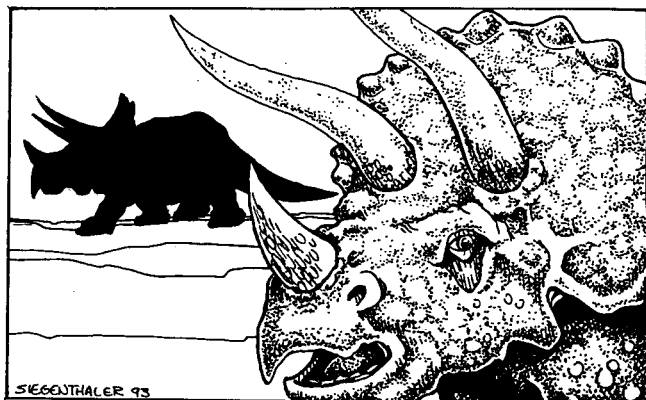
Immunities & Weaknesses: Is cold-blooded and needs a warm environment

Props: none

Description: Predatory dinosaurs about the size of a man, Drummers aren't above adding Texan to their diet. Unlike the big dinos, though, a good rifle is all it takes to knock one out. They are called Drummers for the booming calls they make by inflating their dewlaps (sort of like gargantuan bullfrogs). The Texans kind of like the Drummers' calls, which replaces the nighttime coyote howls of 1880's Texas.

Drummers are pack predators, hunting larger animals in groups of up to ten (1d10). For those interested in such things, Drummers belong to the same dinosaur family as Velociraptor, made famous by Jurassic Park. *Hmph!*

The nerve of mentioning a big-budget film like that here! If I didn't know better, I'd say that Boss was trying to cash in on some fallout advertising!



Longhorns (Triceratops)

Note: Scores in parentheses are for young Longhorns

Size: 30' (10') long **Brains:** 1
Speed: 200 **Fame:** 30
Build: 1000 (200) **FX Roll:** 65
SP: 1000 (200) **Damage:** 200 (50)

Talents: none

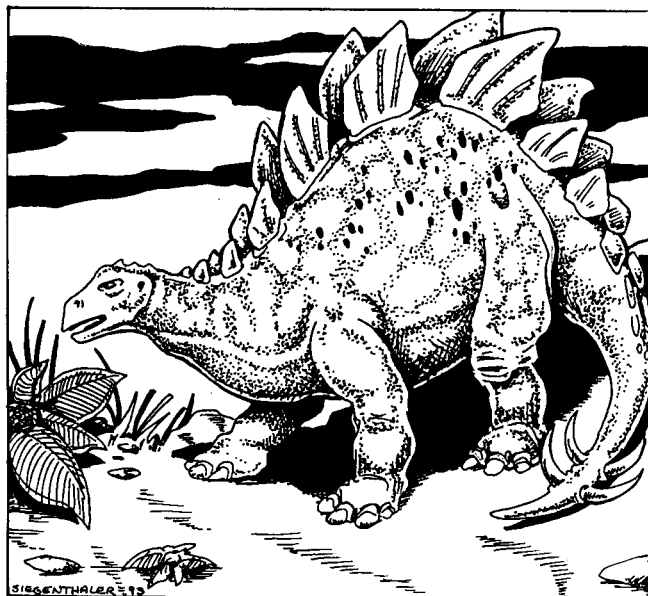
Combat FX: Stomp, Horns

Other FX: none

Immunities & Weaknesses: Is cold-blooded and needs a warm environment

Props: none

Description: This three-horned grazer is usually a peaceful herbivore, unless startled into a stampeding charge. They travel in herds and are the most common meat animals for the area. Longhorns may be trained for saddle or draft if caught young. Once they get much over ten feet long, however (at about four years of age), they get too big to handle, and slow down. A riding Longhorn is thinner than the ones allowed to graze in peace, and its meat becomes much tougher with exercise. For riding, a special saddle is preferred, with plenty of padding. Otherwise, a Longhorns backbone will wear right through the rider's backside.



Steakosaurus (Stegosaurus)

Note: Scores in parentheses are for young Steakosaurs

Size: 25' (10') long **Brains:** 1
Speed: 200 **Fame:** 30
Build: 1000 (200) **FX Roll:** 65
SP: 1000 (200) **Damage:** 200 (40)

Talents: none

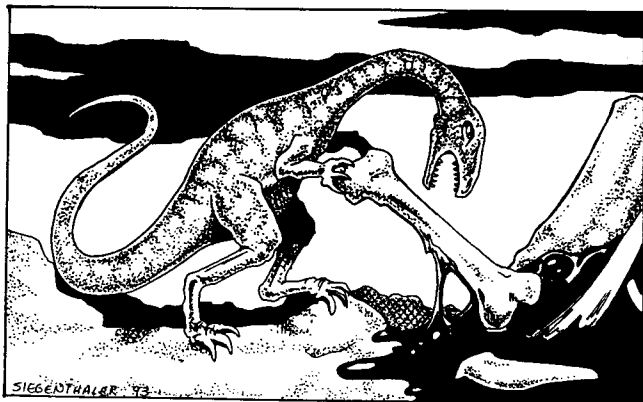
Combat FX: Stomp, Claws (tail)

Other FX: none

Immunities & Weaknesses: Is cold-blooded and needs a warm environment

Props: none

Description: This grazer is a loner, shunning the company of even his own kind. Steakosaurs are rarely seen on the plain, being residents of the jungle. The meat of a Steakosaurus is the most palatable of any dino, and (even if diehard Texans won't admit it) tastes better than beef. Don't think that getting dinner will be easy, though. This dino swings some wicked spikes. Sodbusters are always trying to find Stegos with upside-down spikes, so they can work their fields without having to buy a plow.



Varmints (Compsognathus)

Size: 2' long

Speed: 300

Build: 5

SP: 10

Talents: none

Combat FX: Bite

Other FX: none

Immunities & Weaknesses: Is cold-blooded and needs a warm environment

Props: none

Description: This carnivore lives on fish, insects, and small lizards. It isn't above scavenging and stealing food, however, making it one of the prime pests of Prehistoric Texas. They are plentiful around Bootheel, notwithstanding the Texan's attempts to turn as many into boots as possible.

OTHER DINOSAURS

The dinos listed above are some of the most common (and the ones that the producers could afford to show). Feel free to add dinos of your own from books on paleontology. Also, there are a lot of little dinos around, mainly so the big dinos won't go hungry between courses of Cromag.

TRAINING DINOSAURS

Any of the herbivores listed above may be trained for draft animals, though the Steakosaurs and the Armadillosaurs are skittish, and don't like

anyone close. Brontos and Longhorns, being herd animals, are more apt to training. Dinosaurs must be caught young to be trained for riding or draft purposes. When a dinosaur gets much over ten feet long, they are difficult to control, eat too much, and usually must be released (the meat of a riding or draft animal is very tough due to the exercise it gets, so they are rarely butchered). Brontos remain the right size from about 6 months to 2 years old. Longhorns are at a useful size from 1 to 4 years old.

Carnivores (including Varmints) are untrainable. They come out of the egg biting and never lose their killer instinct.

BRONC BUSTING DINOS

Training a dino is usually a process of several months, but a dino of suitable size may be broken to saddle use fairly quickly (within an hour or two) by making a successful Riding Talent Roll after getting on board. Dinosaurs don't buck, but they do sway a lot.

OTHER PREHISTORIC CREATURES

Dinosaurs aren't the only animals living in Prehistoric Texas. There are also the big mammals, both herbivore and predator, not to mention scads of little mammals, reptiles, fish, insects, all sorts of things. There are also close relatives of the dinosaurs, the alligators who live in the swamp. Some of the more dangerous of these creatures are listed below. Feel free to create more if it strikes your fancy.



Bears (Cave Bear)

Size: 12' tall
Speed: 200
Build: 100
SP: 200

Brains: 2
Fame: 10
FX Roll: 55
Damage: 50

Talents: none

Combat FX: Bite, Crush

Other FX: none

Immunities & Weaknesses: Always hungry

Props: none

Description: The probable source of the Trog's attire, even if it costs the tribe ten members to get a new suit of clothes. Bears roam the Broken Lands. They are partial to Lizard People, Trog's, Cromags, and whatever else walks into their path.

Gators (Alligator)

Size: 20' long
Speed: 200 (Swim)
Build: 150
SP: 500

Brains: 1
Fame: 10
FX Roll: 55
Damage: 75

Talents: none

Combat FX: Bite

Other FX: none

Immunities & Weaknesses: Is cold-blooded and needs a warm environment

Props: none

Description: Encountered only in the swamp, this ancestor of all those baby alligators that get flushed down the toilet in modern times is a nasty carnivore. Brontos can stomp one to death easily. Humans on foot have less luck.

Hairy Elephants (Woolly Mammoth)

Size: 20' long

Speed: 50

Build: 500

SP: 1000

Brains: 2

Fame: 20

FX Roll: 60

Damage: 150

Talents: none

Combat FX: Crush, Throwing

Other FX: Armor (5)

Immunities & Weaknesses: normal

Props: none

Description: This oversized ancestor of Dumbo has ears the same size and cool, curly tusks. He also has an amazingly bad attitude and needs a shave. Don't bother trying to feed him peanuts or you might end up flatter than a doormat.

Hairy Elephants can be tamed, but only if captured young. Wild Hairy Elephants will charge anything, including big dinosaurs. Even Tyrannosaurus Rex usually leaves them alone.

Sabretooth

Size: 7' at shoulder

Speed: 200

Build: 100

SP: 200

Brains: 1

Fame: 40

FX Roll: 70

Damage: 50

Talents: none

Combat FX: Bite, Claw

Other FX: none

Immunities & Weaknesses: Stupid, Always hungry

Props: none

Description: This overgrown cat has a

bad case of overbite, and likes nothing better than eating. He isn't picky about his diet, either, so watch out!

Larna, the Cromag girl, has a pet Sabretooth she raised from a kitten. Her name for it is unpronounceable, but everyone calls it Kitty. Teasing Kitty is not recommended.

Wolves (Dire Wolf)

Size: 4' at shoulder **Brains:** 2

Speed: 200 **Fame:** 10

Build: 50 **FX Roll:** 55

SP: 100 **Damage:** 30

Talents: none

Combat FX: Bite

Other FX: none

Immunities & Weaknesses: Always hungry

Props: none

Description: These guys make the Texas wolves of the 1880's look like Chihuahuas. Big, nasty pack hunters who live in the Broken Lands, they subsist on whatever they can catch.

Some of the townspeople want to catch some young wolves and raise them as dogs (mainly because Kitty, Larna's pet Sabretooth, has eaten most of the town's dogs already). How this will turn out, nobody knows.

ROLES FOR THE ACTORS

In *Tyrannosaurus Tex* and its sequels, Actors may choose any number of Roles. As well as being a Cowboy or a Drifter (of the more prosaic sort) trapped in town by the move to Prehistory, the Actors may also be town citizens, who have lived in Bootheel for years, practicing a trade. They might also be a member of the 17th US Cav-

alry who is allowed to go off by themselves.

With the Director's permission, even more Roles are available. Actors may play Cromags, or even Troggs (who have seen the error of their ways, came to town, and taken a bath). Also with the Director's permission, Actors may "take over" certain Extras from town, making them their own for the Movie. That way, different people can be the heroes in different sequels.

New Actors may be brought in as Drifters (through time), or may have just been a townspeople who didn't get involved until a sequel. There is no reason for Actors to play the same Role in every sequel. They should be able to assume a different Role with the Director's consent.

POSSIBLE TYRANNOSAURUS TEX SCRIPTS

- ★ Black Mike and his Trog gang kidnap a leading citizen of the town (or Larna, if Kitty is not around). Rescue is the word.
- ★ There is an epidemic in town, and Doc needs some medicine the Cromags say can be found in the swamp.
- ★ Black Mike is up to his old tricks again, this time rustling domestic Brontos. Why, no one knows, but you've got to get the herd back.
- ★ Ugabug asks your help in pressing his suit for Miss Dottie (possibly just a subplot for a larger Movie).
- ★ Lizard Attack! Batten down the hatches, pass the ammo, call for the Cavalry!



TYRANNOSAURUS TEX

Tyrannosaurus Tex is shot on the **Tyrannosaurus Tex Movie Set** (naturally) described in the previous section. Roles should be chosen for the Actors according the guidelines given there. The Actors should be Talent Coached as described in **Sagebrush Cinema** and choose Props from the **Sagebrush Cinema** Props list. After all this is done, you're ready to say "Lights! Camera! Action!"

OPENING SCENE

Read the following to the Actors at the beginning of the Movie.

You and your friends are attending the Founder's Day celebration in Bootheel, Texas. The year is 1886, and Bootheel is twenty years old. You and hundreds of other people have been eating, drinking, and watching races and contests most of the day. It's getting on to supper time, and Mayor Jackson, brother of

the founder, "Bootheel" Jackson, is mounting the podium next to the new copper statue of "Bootheel." A detachment of US Cavalry is here from the nearby fort, ready to fire a salute with its four cannon.

Suddenly, the clear blue sky is split by lightning. Savage gusts of wind tear down the street. Everyone hustles for cover, yourselves included, huddling in the town's buildings, wondering what will happen.

What happens is the biggest lightning strike of all. The air is filled with a green glow as tracers and streamers of energy lash out, racing over buildings, people, horses, everything in the area. You can dimly see

your friends through the haze of electricity. When this fades away, an ominous silence hangs over Bootheel.

WHERE ARE WE...?

Ask the Actors what they are doing. Unless they possess absolutely no sense of curiosity, they'll go outside. If they don't, other people will, and the shouts of confusion and alarm that follow should move them outside.

When you step outside, a shocking sight awaits you. Gone is the open vista of the Texas plains to the east. Instead, you are looking out over a swamp filled with huge creatures browsing on vegetation. Wheeling shapes, seeming half bird, half lizard, fill the air above the swamp. Looking around, you see that Bootheel still lies on a plain, but one filled with lush green grass. Between the town's buildings, you can see more swamp only a few miles to the north. The air is filled with the odd hooting lows of the huge animals in the swamp, punctuated by the sharp shrieks of the flying creatures.

Again, give the Actors time to do something or make some comment. At least one Actor should ask one of the rhetorical questions: "Where are we?" or "What are those things?" Even if they don't, Professor Isaac Milton will step forward and speak. Read the following:

A small, white-haired man in a dusty frock coat steps forward. Adjusting his glasses, he begins to speak to the pretty young woman at his elbow, in a voice loud enough for all to hear:

"Remarkable! Brontosaurus!" He

points at the huge creatures in the swamp. He then indicates the flying creatures. "And Pterodactyl! Most remarkable! Most remarkable!"

One of the townspeople speaks up: "Ah don' care 'bout no Brontos or Dacks, or whatever ye might call'em! Somehow, we ain't in Texas no more!"

The anonymous townsman is quite wrong. Bootheel and the Actors are still in Texas, only in Prehistoric Texas. Professor Milton will introduce himself and try to answer any questions, but this will be rudely interrupted.



LOOK WHO'S COMING
TO DINNER!

Read the following to the Actors after they have a chance to ask Professor Milton some questions.

Suddenly, you hear shouts and screams from the western edge of town. When you look that way, you see the ugliest, biggest, and meanest looking lizard you've ever set eyes

on. This thing is almost fifty feet long, and it's walking up Main Street, gnashing its 6 inch teeth and roaring at the townspeople scattering from its path.

"A Tyrannosaurus Rex!" shouts Professor Milton. "Quite extraordinary!" You figure that the only thing extraordinary about the whole situation is if no one gets eaten. As you watch, several people stumble and fall as the great beast bears down on them.

Ask the Actors what they are doing. Depending on their replies, follow the suggestions in the appropriate section below.

Rex	
Speed: 300	Fame: 40
Build: 500	FX Roll: 70
SP: 4000	Damage: 1000
Combat FX: Bite	

IF THE ACTORS RUN

They'll be in good company. Most of the town is now running into buildings. Mutter something about yellow-bellied cowards. If that doesn't strengthen their spines, go directly to **If The Actors Don't Remember The Cannon**, below.

IF THE ACTORS OPEN FIRE

They can't miss, unless they don't have a gun. *Not very likely!* This thing is bigger than a barn door, and moving closer. In fact, Rex begins to move toward whoever fired at him last. The bullets don't seem to hurt him much, only make him madder. Read the following to any Actors that fire.

As you pump lead into this Rex thing, he roars and looks at you. Your bullets don't seem to hurt him

much, but they must sting, because he's coming toward you now!

The Actors may figure out that they can keep Rex neutralized for a time by having people at different locations fire at him in succession. That way, he'll move toward the person who fired last until someone else fires. Rex isn't very smart.

IF THE ACTORS TRY TO HELP THE FALLEN PEOPLE

Not a problem. Any Actor can run in and pull someone out of the path of Rex, but Rex will follow them until distracted by gunfire or driven away.

IF THE ACTORS REMEMBER THE CANNON

The four cannon are loaded and face toward the beast, with a clear field of fire. The Cavalry are all fighting with their mounts, trying to bring them under control. They seem to have forgotten about the cannon. Any Actor can run up and fire one, or yell to a Cavalryman, who will fire one himself. Go to **Firing The Cannon**, below.

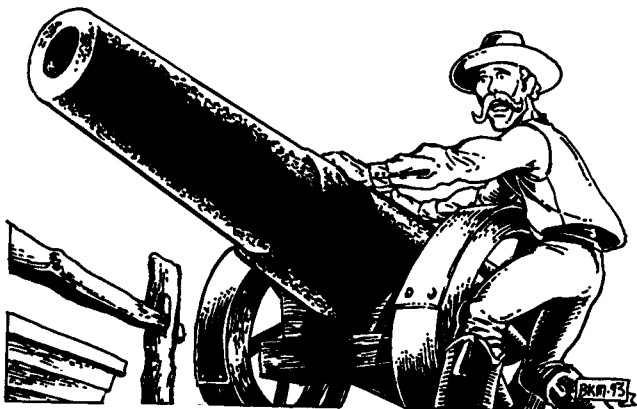
IF THE ACTORS DON'T REMEMBER THE CANNON

Just as the beast seems about to actually catch someone, a Cavalryman will fire a cannon without being prompted. This smacks of a Crummy Ending, however, and should not be used until you feel the running battle with Rex has gone on long enough. Go to **Firing The Cannon**, below.

FIRING THE CANNON

If any Actor figures out that the guns are loaded for a salute, with no shot, let them load a cannonball down

the barrel first. This will take 2 Frames. If the Actors didn't think of Firing the Cannon, tell them that a Cavalryman just fired one. Read the following to the Actors when the cannon is fired, whether they do it themselves or a Cavalryman does it.



The BOOM of the fired cannon fills the air, along with a roil of white smoke. When that clears, you see Rex wheeling in alarm. Nothing seems to have hit him, but he runs out of town faster than he arrived, shaking his head as if to clear it. The sound of the explosion must have scared him. The sight of this fearsome beast running off like a scared chicken sets the townspeople to laughing. Soon, the whole town is shaking with chuckles and guffaws.

TOWN MEETING

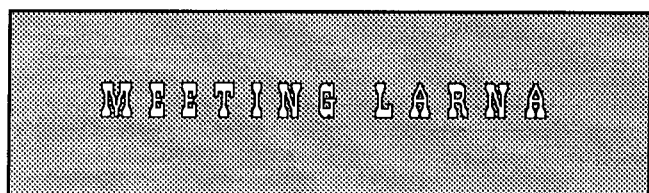
After Rex clears out, Mayor Jackson will mount the podium where he was supposed to give his Founder's Day speech. A swipe from Rex's tail knocked out one of the posts, so it's a bit unsteady. The Mayor has decided to reassure the people of the town, even if he doesn't know what to do. Read the following to the Actors unless they leave the street.

Fellow citizens of Bootheel! If we work together, we can survive this crisis! Somehow, we don't seem to be in Texas anymore, at least, not the Texas we know and love! I've been listening to Professor Milton, and he seems to know something that might help us out in our predicament! I call on him to speak to the town, and give us what information he can!

Professor Milton will come forward. You don't need to make a speech here, but tell the Actors that he speaks at length on dinosaurs, giving their scientific names and descriptions. Most of the townspeople only remember snatches of this, shortening the names to the forms given in **Tyrannosaurus Tex Movie Set**. Professor Milton also thinks that Bootheel has gone back in time, to a period millions of years in the past.

The Actors don't need a lot of coaching here. They probably know a lot more about dinosaurs than people living in 1880's Texas would. They just need to know that they know this stuff. This would be a good time to tell them the geographical layout near the town, and to introduce some of the Co-Stars and Extras like Colonel Muster, Miss Dottie, Miss Dana Milton, Sheriff Maxwell, Howard Parrish, etc. It seems like everyone in town has something to say. Howard Parrish will blame the whole situation on Mayor Jackson and his purchase of the Jackson statue. The Actors can add to this, or they can do anything else they like. If they want to explore the surrounding area, go to **Meeting Larna**, below. If they don't go on their own, they will hear Colonel Muster say that the Cavalry needs to stay in town to protect it, and that volunteers are needed to explore the nearby areas. If the Actors seem over-cautious, remind them that this is the wild west, they've got guns, and they've ridden through wild country before. It's important to get the Actors out of town,

though, or they'll get into a sort of fortress mentality, not the kind of thinking suitable for this Movie.



The first of the Cromags the Actors should meet is Larna. How this happens depends on the Actors, and whether they are exploring or not.

IF THE ACTORS ARE EXPLORING

While riding through the plains, the Actors will hear something that sounds like people shouting in a strange language. The noises seem to be coming from behind a rocky outcropping directly in front of the Actors.

If the Actors don't investigate, go to the section titled **If The Actors Don't Explore**, below. If they do investigate, read the following to them:

As you round the shoulder of the outcropping, you see what is making the noise you heard. Five manlike figures, dressed in bearskins and holding clubs, are gathered under a small ledge on the outcropping. They are grunting and shouting to each other about a very pretty girl, dressed in a tawny fur, who is standing on the ledge. She has a spear, and thrusts it at the bestial-looking figures whenever they try to reach her ledge. She looks up as you ride into view. Her face has a pleading expression on it, and she obviously needs help.

It is pretty likely that the Actors will move to help the girl, who is Larna, daughter of the Cromag chieftain. The Actors could shoot the Troggs (that's who the guys with clubs are) in the back, but that would be against the

Law Of The West. Just because the Actors have traveled millions of years into the past doesn't mean they can ignore that. If the Actors shout or shoot into the air, the Troggs will turn and notice them. Their reaction is to charge the Actors.

5 Trog Extras

Combat Talents: Club (50), Unarmed Combat (20)

Damage: Club (12), Unarmed Combat (2)

SP: 10

Larna

Speed: 50

Fame: 30

Build: 20

FX Roll: 65

SP: 100

Damage: by FX

Combat FX: Knife (Dam 14), Spear (Dam 14), Unarmed Combat (Dam 4)

The fight should be over before it really begins. As soon as three or more of the charging Troggs are downed, any remaining Troggs will turn tail and run. While the Actors can't shoot them in the back (Law Of The West again), Larna has no such compunctions, and will hurl her spear to bring a Trog down. The Actors can also overtake any fleeing Troggs, turn around, and shoot them in the chest, if they so desire.

After any surviving Troggs have fled, Larna will hop down from the ledge and approach the Actors. She seems quite fearless, if cautious. She will be less cautious if any of the Actors dismount and meet her on equal terms. Go to **Communicating With Larna**.

IF THE ACTORS DON'T EXPLORE

Let the Actors hang around town for a day or two, then have Larna run into town, chased by Rex, who turns around before he enters. Go to **Communicating With Larna**.

COMMUNICATING WITH LARNA

This will be slow at first. Larna speaks no English, and the Actors speak no Cromag. She's a quick study, however, and remembers any words that the Actors teach her. With hand signals, drawings, and the few words Larna learns, the Actors should be able to ask simple questions and get simple answers. Don't just tell them what they want to know, however. Carry on the stilted conversation for a while, asking them to explain what sort of pictures they are drawing and what hand motions they are making. Larna will be happy to go back to Bootheel with the Actors, or accompany them on their exploration until they do. Go to **Negotiations At Miss Dottie's**.



NEGOTIATIONS AT MISS DOTTIE'S

After arriving in Bootheel, Larna will spend some time in town and learn some English. After a day or two, she will leave, returning a short while later

with her father, Ugabug, and three Cromag Hunters. The Actors should be the first to spot her, and Mayor Jackson will come puffing up in short order. He will suggest that the visitors should be taken to the saloon, where everyone can sit down and talk. Unless the Actors don't want to do this, read them the following.

You, the Mayor, Professor Milton, and his daughter Dana are soon seated at the largest table in Miss Dottie's saloon with the fur-clad visitors. Professor Milton has informed you that these appear to be Cromagnons, a name easily shortened to Cromags. The Mayor orders whiskey, and the bottle is brought by Miss Dottie herself. You notice that the apparent leader of the Cromags is eyeing Miss Dottie with what appears to be open admiration. Mayor Jackson gives the bottle to the leader, who sniffs it, then takes a huge swallow. A big smile breaks out on his face. He obviously likes the whiskey.

Ugabug, the leader, will keep drinking through the whole meeting, asking questions and getting answers through Larna. Miss Dana will cast occasional disapproving glances in Ugabug's direction, especially when he burps, which is often. Read the following to the Actors whether or not they ask Larna to introduce the others.

This is Ugabug, father of Larna, and leader of Larna's people. Ugabug asks, "where people that live in strange caves come from?"

This should be a cue to start answering and asking questions. Larna and Ugabug will not volunteer information, but will answer any questions to the best of their ability. If asked who else lives around here, they will describe the Troggs and the "cold-bloods that live in the swamp" (Lizard People).

Answer any other questions as appropriate. Don't forget to maintain Larna's speech pattern. Go to **Saloon Brawl**, below, when you feel the question and answer session has gone on long enough.

SALOON BRAWL

After the conversation has gone on for a while, read the following:

Miss Dottie returns and asks if anyone needs anything. Ugabug, who has polished off most of the whiskey in his bottle, straightens up and jabs at Larna. Larna translates:

"Ugabug thinks that big woman in red fur would make good sixth wife. Ugabug offers five dino hides for big woman. This is a great honor. Most wives are only worth three hides."

Miss Dana Milton gasps at the temerity of the offer, but Miss Dottie is more direct. Her face turns as red as her dress as she stomps over to Ugabug's chair. Without seeming to strain, she lifts the big Cromag out of the chair, hoists him above her head, and hurls him through the saloon window. People dodging out of the way trip over other people's tables. Drinks are spilled, feet are stepped on. Before you can blink, every man is on his feet and a full-scale Saloon Brawl is in progress.

Well, this is still a Western, so you know we had to have a Saloon Brawl. The Cromags will join in, using only their fists, and Larna will toss a few customers around. The Actors can join in or try to avoid the fray. Protecting Professor Milton and his daughter Dana might be a good idea. Miss Dana has never seen a brawl before, and will shrink away at first. After she gets bumped a few times, however, she will pick up a bottle and start bashing heads. Maybe she isn't so prissy after all. Let the brawl continue as long as

it's fun for the Actors, then read the following.

You hear the sound of bellowing laughter rising above the thumps, crashes, and shouts of the brawl. Everyone pauses and looks at the source of the laughter, namely Ugabug, who is leaning against the door post, laughing uproariously. He has found a fresh bottle of whiskey, and has finished off about half of it. Ugabug catches his breath and jabs loudly at Larna, who was in the process of smashing a chair over Howard Parrish's head. She translates:

"Ugabug says that wild woman in red fur is worth much more than five hides if wild woman can start a fight like this. Ugabug say that people that live in strange caves are good fighters, and now good friends. People that live in strange caves are welcome in Ugabug's people's caves, and to hunt with Ugabug's people. Ugabug also wants to get more water that burns like fire in the belly."

This should end the brawl, but an Actor might want to finish knocking down an opponent. Either way, the general brawl is over, and the townspeople and the Cromags have had a successful negotiation. Something odd happens as people are shuffling back to their seats, though:

You suddenly hear a high-pitched whistle as an object hurtles through the door to strike Howard Parrish full in the face. **SPLAT!** It's a pie! In unison, everyone in the room says, "who threw that pie?" You hear the flapping of leathery wings fading into the distance.

Anyone sampling the pie will find it to be coconut cream, and very delicious. Go to **Milton's Expedition**, below.

MILTON'S EXPEDITION

For a few days after the brawl, Cro-mags come and go on the streets of Bootheel. Most are quick to learn English, or at least a few words of English. Ugabug visits often, mostly to sit in Miss Dottie's saloon and moon over Dottie. She doesn't seem to mind. Larna is around constantly. You don't have to play through all these days, but you can use them to introduce more Extras, or answer a few more questions.

After this time, Professor Milton will approach the Actors and ask if they will accompany him and his daughter on an expedition out of town. He wants to gather specimens and classify more of the flora and fauna in this new (or old) land, and would like some help.

IF THE ACTORS GO WITH MILTON

Larna will accompany the Actors and the Professor if asked. Otherwise, it will just be the Actors, Professor Milton, and Miss Dana. Professor Milton leads the Actors on a winding path, stopping to pick up specimens and look at dinosaurs. His speech is punctuated by words like "Extraordinary!" and "Remarkable!" and leavened with scientific dinosaur names. Miss Dana, dressed in a more western style for riding (which she does fairly well for an Extra), stays near the Professor.

You may wish to run encounters with Rex or another type of dinosaur during the foray. Don't run repeated attacks, though, as it may get tedious. If the encounter is with Rex, blowing up a keg of black powder will drive him off.

Otherwise, the Actors may have to use one of the tips in **Tyrannosaurus Tex Movie Set: How To Fight A Dinosaur**. The expedition eventually ends up just inside the Northern Jungle, near Tyrannosaur country. Go to **Lizard Attack!**, when you feel enough time has been spent on the plains.

IF THE ACTORS DID NOT GO WITH MILTON

A few hours after Professor Milton and Miss Dana leave town on their expedition, their horses return without them. A search party (the Actors, if they volunteer) finds the Professor's hat and some weird bronze jewelry, along with lots of tracks of two-legged, three-toed creatures.

Larna, if shown the jewelry, will identify it as belonging to "cold-bloods that live in the swamp." She will volunteer this information if she is with the search party (she offers to go with the Actors). If the Actors want to rescue the Professor and Miss Dana, go to **Rescuing The Captives**, below.



LIZARD ATTACK!

Read the following to the Actors if they accompanied Professor Milton:

Professor Milton and Miss Dana have drawn ahead a ways, with the Professor pointing this way and that, chattering all the time.

Suddenly, you hear Miss Dana scream. Out of nowhere, scaly green forms pour out and surround the Professor and Miss Dana, pulling them from their horses.

The Actors should recognize the Lizard People from the descriptions given by Larna and her father. If Larna is with the party, she will shout:

"Cold-bloods that live in the swamp!"

4 Lizard Warriors

Speed: 150 **Fame:** 10
Build: 75 **FX Roll:** 55
SP: 75 **Damage:** 20
Combat FX: Bite
Other FX: Armor (2)

Lizard Wizard

Speed: 150 **Fame:** 10
Build: 75 **FX Roll:** 55
SP: 75 **Damage:** 30
Combat FX: Bite, Elemental Attack (lightning), Laser eyes, Telekinetic Throwing
Other FX: Armor (2)

20 Lizard Extras

Combat Talents: Unarmed Combat (Bite & Claws) (50)
Unarmed Combat Damage: 5
SP: 10

The intent of the Lizard People is to capture some or all of the expedition for their own inscrutable purposes. To this end, the Lizard Warriors will close in around the Professor and Miss Dana. The Lizard Wizard will also be close by.

The Lizard Extras will charge the Actors and Larna (if she is there).

IF THE ACTORS FIGHT

The Lizard Extras stand between the Actors and the captured members of the expedition. They will be in hand-to-hand range on the second Frame, and will attack *en masse*. They will especially attack any Actor who ignores them and fires at the Lizard Warriors or Lizard Wizard around the Professor and his daughter.

The Extras aren't that tough, and the Actors should mow them down in a few Frames. When this occurs, read the following:

As you finish off the last few scaly pests near you, one of the Lizards near the Professor and his daughter, the one dressed in a long robe, raises his hands and chants in an eerie, hissing voice. Suddenly, there is a crack of thunder as a lightning bolt shivers a tree right beside you! You are blinded for a moment by the flash and the wood dust flying around, and your horses buck and whinny in fear. When you can see again, all the live Lizards are gone. So are the Professor and Miss Dana.

Go to **Posse To Lizard City**, below.

IF THE ACTORS RETREAT

Shame on them! Haven't they heard about the Law Of The West? In all fairness, the odds look heavy, and the Actors may want to retreat now and warn the rest of the town (go to **Raising The Alarm**, below) or start tracking the Lizards later in hopes of surprising them (go to **Posse To Lizard City**, below).

POSSE TO LIZARD CITY

IF LARNA IS NOT WITH THE ACTORS

An immediate search after the Lizards disappear with the Professor and Miss Dana will turn up nothing. If one of the Actors has Tracking Talent, he will finally turn up a trail about half an hour after he starts searching. If the Actors strike out after the Lizard People immediately, go to **Rescuing The Captives**, below. If they go back to town first, go to **Raising The Alarm**, below.

IF LARNA IS WITH THE ACTORS

Larna will whistle soon after the first search for a trail turns up nothing. A few moments later, Kitty shows up. This should be the first time the Actors get to meet Kitty.

Just minutes after Larna sounds her piercing whistle, there is a crashing in the underbrush, and sounds of a heavy body moving through the grass. A few seconds later, a huge feline face appears between two bushes, followed by an even huger feline body as a Sabretooth pads into view!

If any of the Actors are thinking about shooting Kitty, they should be dissuaded by the way Larna leaps forward and hugs the beast's neck. This is obviously a pet of some sort. After greeting Kitty, Larna turns to the Actors and speaks:

"This is Larna's friend, Kitty. Kitty can track the cold-bloods that live in the swamp. Larna and people that live in strange caves can save

Milton and Miss Dana."

If the Actors strike out after the Lizard People immediately, go to **Rescuing The Captives**, below. If they go back to town first, go to **Raising The Alarm**, below.

RAISING THE ALARM

If, after the Professor and Miss Dana are kidnapped, the Actors head back to warn the rest of town, the news will be greeted with consternation. Colonel Muster sets an immediate guard, and all able-bodied men are armed and made ready for repelling an attack.

The Mayor will appeal to the Actors to try and rescue the Professor and his daughter, and Larna will offer to go with them and bring her pet Sabretooth, Kitty (if she wasn't with the Actors and offered to do so already).

If this appeal doesn't get the Actors moving, Larna will tell stories about Cromag screams heard from the swamp after any of her people had been captured. If this doesn't move the Actors, they will be branded as yellow-bellied cowards according to The Law Of The West.

RESCUING THE CAPTIVES

THE SWAMP

The trail of the Lizard People leads straight into the swamp. There, the Lizard People tracks disappear, to be replaced with the tracks of small Brontos. The Actors have a problem here. Horses aren't suited for the trackless swamp, and won't enter unless they are Special Horses (see **Sagebrush Cinema: Horses**). Even a Special Horse

will become mired and will slow the Actors down. A boat would be impossible to maneuver through the undergrowth, even if the Actors had one.

IF THE ACTORS PROCEED ON FOOT

On foot, the Actors will reach the Lizard City after nightfall of the day after **Lizard Attack!**. This means they have to spend a night camping in the swamp. This will be an eerie experience, with the wet, humid darkness filled with nocturnal noises. The Actors will also be attacked by a Gator sometime in the night.

Gator	
Speed: 200	Fame: 10
Build: 150	FX Roll: 55
SP: 500	Damage: 75
Combat FX: Bite	

After the Gator is killed or driven off, go to **Reaching Lizard City** just after moonrise of the second night in the swamp.

IF THE ACTORS CAPTURE BRONTOS

Young Brontos are plentiful in the swamp. It should only take the Actors a few hours to capture several (depending on how the Actors go about it). As described in **Tyrannosaurus Tex Movie Set: Bronco Busting Dinos**, a successful Riding Talent Roll is required to break a Bronto to the saddle. Enliven the scene with Bronto antics as you see fit.

On Brontos, the Actors can go to **Reaching Lizard City** by moonrise of the day of **Lizard Attack!** without having to spend a night in the swamp.

REACHING LIZARD CITY

Read the following to the Actors once they near the Lizard City:

Off to the east, you see a stark shape silhouetted by the rising moon. It looks like crags of rock jutting above the swamp below, but it is too regular to be a natural formation. This must be the City of the Lizard People.

When the Actors draw near the city, they should hopefully decide on a course of action. Some probable courses of action and likely results follow. When the Actors decide how they are going to go about the rescue, use the **Key To Lizard City**, below.

SNEAKING IN

Probably the safest thing to do. The Lizard People are slow in the relative coolness of the night, and sleep heavily. Their eyesight is also poor at night, and if the Actors are quiet, they can sneak past without much trouble. They will find the Professor and Miss Dana tied to the posts of a sacrificial altar in the central building of the city. Of course, there are guards here, so getting out probably won't be as secret as getting in.

FRONTAL ATTACK

Charge the city, shoot the guards, then climb over or blow the gates down. Very Western, and likely to work, though the battle will be longer and there is more chance of the Actors being defeated.

QUICK RAID

Wait until morning when the gates are opened and the Lizard People are gathered for the sacrifice. Has the advantage of surprise, and the Lizard People will be sleepy and slow early in the morning. While some Actors fire at the Lizard People, others can rush to the altar, free the Professor and his daughter, and the whole group can es-

cape. Use enough Lizard Warriors and a Lizard Wizard to make things exciting, but don't get too nasty.

KEY TO LIZARD CITY

The Lizard City has the layout of the Large Castle shown in **Late Show: The Back Lot**. The captives are being held in Area 2, so the Actors won't have to go far into the city. If they do try to explore the city, have them run into Lizard People who raise the alarm.

AREAS 7-14: GUARD TOWERS

There are two Lizard Extras on top of each guard tower. They can't see very well at night, but can hear any loud noises. They will raise the alarm with loud hisses if anything untoward happens. The rest of the guard (lots and lots of Lizard People) will turn out in about 20 Frames if the alarm is raised.

2 Lizard Extras

Combat Talents: Unarmed Combat (Bite & Claws) (50)

Unarmed Combat Damage: 5

SP: 10

AREA 1: COURTYARD

This area is deserted, but guards on the towers will hear any loud noises and sound the alarm, bringing out the whole population in 20 Frames.

AREAS 3-6

Quarters for Lizard Extras. Each building contains fifty of them. It will take them 10 Frames to wake up enough to fight, but once aroused, their sheer numbers can be deadly. Any loud noise will rouse the rest of the city, and the Actors will have the whole population to fight in 20 Frames.

AREA 2: CENTRAL BUILDING

The captives are being held in the main hall (Sub-Area 1) of this Area. There are no guards in front of the door, but there are guards within. Read the following to the Actors when they reach the main hall:

You enter a rock-walled chamber lit by reflected moonlight. In this eerie glow, you can half-see strange statues and hideous wall hangings. In the center of the room is a raised platform. Tied to posts on the platform are two human figures. They are not alone, however. At each corner of the platform stands a Lizard!

4 Lizard Warriors

Speed: 150

Fame: 10

Build: 75

FX Roll: 55

SP: 75

Damage: 20

Combat FX: Bite

Other FX: Armor (2)

The Actors won't get out without a fight. These Lizards are wide awake, and begin hissing as soon as the Actors enter the chamber. Trying to fight silently is no good. The alarm has been given, and reinforcements will arrive in 20 Frames. The Lizard Warriors will move forward to fight the Actors, who should be firing at them for all they're worth. If Larna and Kitty are along, have some Extras come out of a room to keep them busy. Once the Warriors are killed, the shapes on the platform turn out to be the Professor and Miss Dana. If a male Actor unties Miss Dana, read the following. Otherwise, skip forward.

As you untie the last knot from Miss Dana's bonds, she throws her arms around you and kisses you fiercely! She's definitely not as prissy as she lets on!

"Oh thank you, thank you! It was so horrible!" She hangs on for a few seconds, then seems to realize she's kissed and hugged a man she's only known a few days. Drawing back, she says, "I mean, thank you very kindly, I was very frightened." You can see a blush rising up her cheeks in the moonlight.

GETTING OUT AGAIN

By this time, the guards in the towers should be alert, unless the Actors disposed of them on the way in. Since they are Extras, though, a few well placed shots will get rid of them, and the Actors can ride through the gates to freedom. The Lizard People will not pursue at night. If the Actors have Brontos, they will be back on the plain and near Bootheel by dawn. If the Actors rescue the captives during daylight, and don't have Brontos, the Lizards will give chase, and there will be another battle. Use as many Warriors and Extras as you see fit for this battle, but don't make it too nasty.

SOME POSSIBLE ENDINGS

- ★ Actors successfully rescue Professor Milton and Miss Dana. They return to Bootheel for a hero's welcome.
- ★ Actors failed to rescue the captives, and were captured themselves. A Crummy Ending may be in order, with the Cavalry driving the Lizard People away temporarily with cannon carried in on Brontos and freeing the captives.
- ★ Actors didn't even try to rescue Professor Milton and Miss Dana. Branded as yellow-bellies, they can spend the rest of the Movie helping

Micah clean out dino droppings.

- ★ The rescue was successful, and Miss Dana was freed by a male Actor. She will be amenable to that Actor starting to court her.

THE END?

Read the following to the Actors after they return triumphantly to town.

You look out onto the busy street of Bootheel. You see Sodbusters and Ranchers loading wagons to carry them and their families to homesteads on the plain. The Cavalry is marching up the street, looking ready for anything. It just goes to show, you can't keep a Texan down!

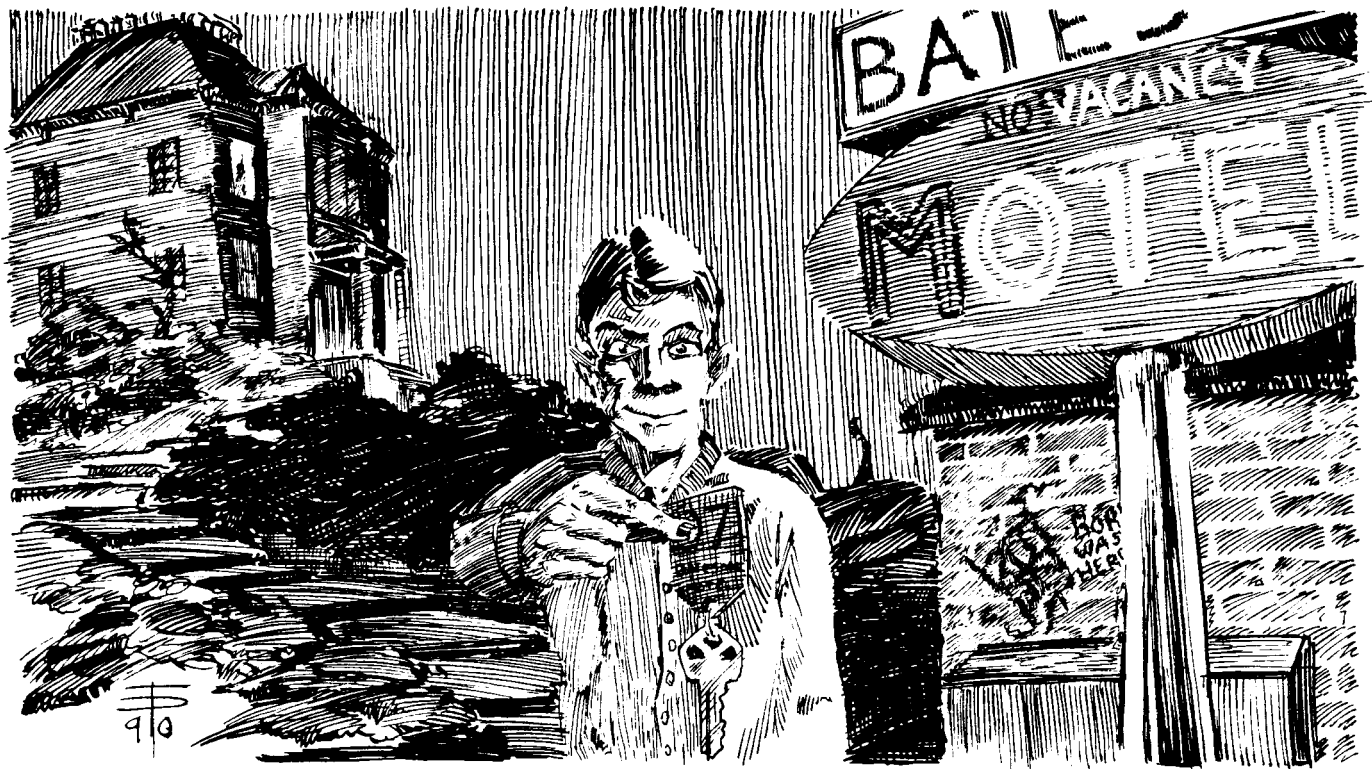
The camera suddenly begins to move, racing along the plain to the jungle beyond. It finds Rex plodding along. He throws back his head, levers his huge jaws open, and lets out a mighty roar!

Fade To Sunset

CAST PARTY

As well as any bonus FAME for superior play, award a bonus FAME point to an Actor if they:

- ★ Maintained their chosen accent and speech style throughout the Movie.
- ★ Thought of using exploding powder kegs to scare off Rex in any future encounters after seeing his reaction to the cannon.
- ★ Took the initiative and roped a dinosaur.



MUMMY DEAREST

SETTING

The Movie takes place in Apache Falls, Kansas, a town of about 1500. On the surface, Apache Falls is the archetypical one-horse town, barely kept alive by the presence of Interstate 53. But Apache Falls is secretly run by Dr. Stanislav Morbachev, a scientist who came to town from Eastern Europe more than twenty years ago. Since then, he has bought up most of the area with the hoard of gold he smuggled out of his native country.

MONSTERS

The following Monsters are used:

Dr. Stanislav Morbachev

Size: 6' Tall

Speed: 100

Build: 10

SP: 60

Brains: 50

Fame: 40

FX Roll: 70

Damage: 10

Talents: Biochemistry, Biology, Computers, Electronics, Medicine, Surgery

Combat FX: Weapon (Pistol)

Other FX: none

Immunities & Weaknesses: Loves baseball cards

Props: White lab coat, Pistol (9mm)

Description: Morbachev is a scientist who defected from the Communist Bloc, but never got out of the habit of using human guinea pigs. Morbachev is tall, has a head of thick white hair, and wears a lab coat. He carries a pistol with him at all times. He is quite paranoid, but cannot stop himself from indulging in his experiments with electronic mind control. He has been the cause of a number of disappearances around Apache Falls over the years.

Curiously, Morbachev is a fanatical baseball fan, and has autographed pictures of a number of famous players adorning the walls of his home. He will readily talk about the sport, but will claim that it originated in Eastern Europe.

Slag

Size: 6'2" Tall
Speed: 100
Build: 50
SP: 100
Brains: 7
Fame: 10
FX Roll: 55
Damage: 40

Talents: Driving

Combat FX: Weapon (Club)

Other FX: none

Immunities & Weaknesses: normal

Props: Baseball bat (Louisville Slugger), Old clothes

Description: Slag is Dr. Morbachev's assistant. He is fanatically loyal to the Doctor, and with his brawn, will provide a formidable opponent if any of the Actors try to fight him. Slag is 6'2" tall and weighs 293 pounds. He has dark brown hair that appears black in dim light. Except for a slight paunch or beer belly, Slag is all muscle, especially between his ears. He wears navy blue work pants with a plaid shirt that is straining at the buttons.

Electromummies

Size: 6' Tall
Speed: 50
Build: 100
SP: 200
Brains: 15
Fame: 20
FX Roll: 60
Damage: 40

Talents: Sport (Baseball)

Combat FX: Weapon (Club)

Other FX: none

Immunities & Weaknesses: Vulnerable to water, Immune to fire

Props: Baseball bat (Louisville Slugger)

Description: The Electromummies were formerly the First String of the Wichita Sioux, who were lured to Apache Falls by Morbachev. They are wrapped completely in crisp, white, surgical gauze which exudes a continuous stream of blue sparks. Over the

gauze, they are dressed in baseball uniforms.

Complex microcircuitry is woven into the bandages of the Electromummies and gives them their Special Effects. The Electromummies will respond to vocal commands from Morbachev or Slag.

The names of the First String are listed below. If they are freed from the gauze, they become normal Extras again (Jocks).

- ✱ Boggs Swindle (Catcher)
- ✱ Willie June (Center Field)
- ✱ Daryl Rasberry (Pitcher)
- ✱ Louie Smith (First Base)
- ✱ "T.M." Casey (Second Base)
- ✱ Huey Smith (Third Base)
- ✱ José Consecutive (Right Field)
- ✱ Henry A. Iron (Left Field)
- ✱ Dewey Smith (Short Stop)
- ✱ "Sparky" Sparks (Manager)

COMBAT

Once the Actors discover that the Electromummies are the First String, they will probably worry about hurting them or killing them. *Let them worry. It's good for the soul.*

Actually, damage inflicted on the Electromummies is absorbed by the microcircuitry in their bandages. This includes blows from sharp objects and even damage from bullets. The gauze is fireproofed, so fire attacks will not have an effect.

WATER ATTACKS

There are plenty of hints during the Movie that water should work well against the Electromummies. An Electromummy will take 50 points of damage from a quart of water that is splashed on it (i.e. a gallon will take it out). A stream of water from a fire or

garden hose will cause 100 points of damage per Frame. A squirt from a water pistol will inflict 10 points of damage (a directed stream is more effective than dousing). A wet towel smacked against an Electromummy will do 20 points of damage.

ELECTRICAL ATTACKS

The Electromummies rather like being shocked with regular household current, but will overload and go down under the application of high voltage (power line) current. Grounding an Electromummy will also knock him out.

EXTRAS

Milo Breckenridge: Sheriff of Apache Falls and a flunky for Morbachev. Milo has the job of covering up for the Doctor, and does so in exchange for a steady flow of Morbachev's gold stash. The Sheriff is just under 6' tall and sports a 52" waist due to his love of pastry. *Especially donuts, of course.* He wears a khaki uniform with a beat-up Cowboy hat. His uniform always needs pressing and usually has a spot or two on the shirt left over from yesterday's lunch. His hair is gray, his face looks flushed, and a bunch of little veins can be seen near the end of his nose. Though the Sheriff never acts drunk, he is a habitual drinker, and a half-full bottle of gin can be found in his bottom desk drawer. Talents: Pistol.

Martha Hackensack: Waitress at, and owner of, the Best Eats Diner in Apache Falls. The light of her life is her daughter, Belinda. Belinda, however, has disappeared, kidnapped by Morbachev, and Milo has been less than helpful, as per the Doctor's orders. Martha is petite

and energetic, flitting about the tables like a bird. She is a very good Waitress and seems friendly enough, if a little preoccupied with something. Her uniform is clean, pressed, and white. Her medium length brown hair is pulled back into an efficient looking bun. Talents: none.

Belinda Hackensack: Martha's daughter, who has been missing for almost three weeks. She is nineteen, blonde, and very pretty. She has a smiling personality to go with her good looks. She is wearing jeans and a white blouse. A damsel in distress well worth a rescue attempt. *Aw, c'mon, let'er fry while we go get a pizza.* Talents: none.

Alfred Bateson: Owner of the Bateson Motel, the only place to stay in Apache Falls. Alfred is very devoted to his mother. *This sounds vaguely familiar somehow. If I see any stuffed birds, I'm leaving!!* Alfred is tall and thin. His hair is brown and not too long. His features are a bit sharp. He is always seen dressed in dark colors: navy blues and blacks, white socks and penny loafers. His voice is just slightly nasal. Overall, he seems a bit somber and out of place no matter where he is. Talents: Knife, Business.

Barbara Bateson: Alfred's Stepmother. She is in her twenties, with a good figure. *Only if you like women who are shaped like archaic time pieces.* She is visiting Alfred while she recovers from a broken leg, and the sooner the better, as far as she is concerned. She hates Apache Falls. Talents: none.

Gina Forsythe: Clerk. Gina is about seventeen, 5'5" tall, with green eyes and brown hair held back with a bow. She is pleasantly plump, with a personality to match. Talents: none

Ely: Town Drunk. Usually referred to as Ol' Man Ely. Has seen the Elec-

tromummies, but thinks that they are Martians. Has a friend named Rupert who recently disappeared. Talents: Carousing.

ROLES FOR THE ACTORS

Read the following to the Actors before they select Props:

You are members of the Wichita Sioux, an exhibition ball club, a team that travels the state playing local baseball or softball teams for fundraisers. You are second string players who spend most of your time warming the bench and carrying water. You are team members because you love the game.

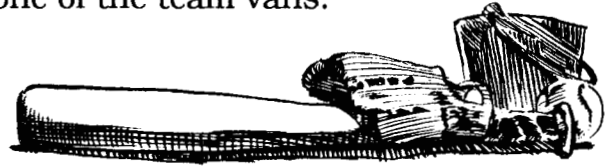
Have each Actor select a designated position on the team. One Actor may be the coach. If there is a dispute over a position, the Actor who rolls lowest under his FAME gets it. No Talent Coaching is provided. The Actors are second string ballplayers, and don't need Baseball Talent.

You may also wish to read the Actors the list of First Stringer names found in the Monsters section.

PROPS FOR THE ACTORS

All Actors will have ball caps, Wichita Sioux jackets, baseball bats, and gloves. In addition to these items, each Actor will receive the Props listed next to his designated position, and may choose Additional Props from **Late Show: Properties Department**. The Actors also have the authority to take

one of the team vans.



Coach: The team van, 1 Canteen full of water, a whistle, a water pistol purchased for a nephew, but which is now in the recesses of the glove compartment of the van.

Pitcher: One baseball, one rubber glove, a wallet containing \$2.00 in change.

Catcher: Electronics tools, first aid kit, wire (20' roll).

First Base: Three YummieKrunch candy bars in foil wrappers.

Second Base: Binoculars, matches, an umbrella.

Third Base: Beach blanket, surfboard (if used as a Weapon: Club Talent, Damage 20), rubber thongs.

Shortstop: Dictionary, typewriter (if used as a weapon: Throwing Talent, Damage 10), 10 sheets of typing paper.

Right Field: 5 packs of baseball cards, 5 pieces of bubble gum.

Center Field: 1 Water Pail.

Left Field: 20 Towels.

OPENING SCENE

Read the following to the Actors at the beginning of the Movie:

The First String players of the Wichita Sioux left for Apache Falls yesterday. They were scheduled to play the team of the Apache Falls Kiwanas. You are hanging around the offices of the ball club waiting for a phone call from the First String. Hours go by and no one calls. You are getting really worried. Sparky Sparks, the manager, told you before

he left that the team would be staying at the Bateson Motel.

GETTING TO APACHE FALLS

The Actors will probably try to call Apache Falls. If they do, only the calls listed below will go through. After they call Sheriff Milo and the Bateson Motel, any further calls will be mysteriously cut off.

CALLING THE BATESON MOTEL

The receptionist at the Bateson Motel, who talks in an obnoxious nasal whine, informs the Actors that the First String checked in, but left shortly thereafter. She will offer to connect the Actors to the Holiday Hotel in Finnegan, just down the road. If they do this, there will be no trace there either, but the receptionist there (who sounds exactly like the one in Apache Falls) will offer to connect them with the Bateson Motel in Apache Falls. *Sounds like your typical receptionist to me.*

CALLING SHERIFF MILO

Inquiries to the Apache Falls Sheriff's office are directed to Milo Breckenridge, who claims complete ignorance of the matter. Milo will offer to take down all the information and keep an eye out but, "they are not officially missing for 72 hours." Milo will sound helpful and in control of the situation.

INTERSTATE 53

With any luck, the Actors will realize that they are going to have to physically go to Apache Falls if they are to find out where their friends are.

As can be expected, something hap-

pens on the way, in this case, a setup for a classic Cheap Shot. About fifteen miles outside of Apache Falls, the Actors will see a house by the road with the lights going on and off at weird intervals as they approach. If they decide to stop, a small boy will come to the door, his mother chasing him. Little Calvin had been playing with the lights, is all. *Oh, how creepy. I'm shaking in my spike heels.* The lights will no longer work because a fuse is blown and the mother will ask the Actors to fix it. If the Actors act like they don't plan on stopping, the Director can always have their van die right in front of the house. A battery cable got knocked loose, or the van ran out of gas, or something.

After this little interlude, the rest of the journey should pass uneventfully. The Actors will arrive in Apache Falls late at night. The Director should feel free to overlook the fact that Apache Falls is only a three hour drive from Wichita, and it should probably only be early evening when the Actors get there. If the Actors protest, remind them that dusk comes pretty fast in the West, especially in the Movies.

THE BATESON MOTEL

Read the following to the Actors when they arrive in Apache Falls.

The first thing you see when you arrive in Apache Falls is the sign for the Bateson Motel. The "M" is not lit up but you can see the motel from the Interstate 53 Exit. The motel is small, with only about twelve rooms. The vacancy sign is lit up. A large house sits on a rise behind the motel, with only an upstairs light on. The light flickers on and off at weird intervals. When the lights are on, you can see the silhouette of a figure

sitting at the window.

Entering the office, the Actors will notice that the walls are decorated with stuffed birds. *Bye now, I think I hear Boss callin' me!* A tall, sallow man in a dark turtleneck will emerge from the back room, introducing himself as Alfred Bateson, the owner. He remembers the Actors' call from earlier, but their friends still have not shown up. A quick call to Finnegan will turn up no trace there, either. Alfred, however, will try to get the Actors to stay at his Motel, at least overnight. Actually, the Actors will have no choice, other than to sleep in the van, as the Bateson Motel is the only motel in Apache Falls.

Once the Actors are settled, Alfred will call and invite them up to the house to meet his mother. If the Actors accept his invitation, go to **Would You Like To Meet My Mother?**

The Actors may try to question Alfred (see **Interrogating Alfred**, below). Whether they do or not, it is getting very late. Actors who want to start searching for the missing First String will find the town asleep, and nothing much will happen until morning unless the Actors precipitate it. When the Actors return to their rooms, they will always have this weird feeling of being watched.

INTERROGATING ALFRED

Alfred, if asked again, will repeat that "they checked in and then left during the night." He will cancel the Actors' rooms if they try to get rough. He will also threaten to call the sheriff if they persist, and will call him if he is attacked or threatened.

If the Actors do not get rough, Alfred will simply excuse himself with the explanation that he does, after all, have an invalid Mother to take care of.

If the Actors provoke Alfred into calling the Sheriff, Milo will take them to the Jail. Go to **Visiting Sheriff Milo**.



WOULD YOU LIKE TO MEET MY MOTHER?

Read the following to the Actors if they accept Alfred's invitation to meet his Mother:

Bateson Manor is old and ramshackle. Some would call it quaint, but it's too old for that. The paint is peeling and a few shingles are missing. The front door creaks open at Alfred's touch, revealing the foyer. A thin coat of dust covers everything, except for some stuffed birds and other small animals decorating the walls and tables. Pale moonlight filters in through dirty window panes. Alfred turns to you in the darkness. "Mother is upstairs. Come along." His voice echoes hollowly in the hallway. He leads you upstairs. The eyes of the paintings on the walls seem to follow you as you ascend. At the top of the stairs, Alfred stops and says, "Mother's in

her bedroom. She can't get around so well since her... accident. Come, I'll introduce you." You approach a door. Flashes of flickering light shoot from underneath it. Alfred opens the door. You see a television playing to someone with their back turned to you. A voice from the still, dark figure says "Alfred, who are these people?" Alfred introduces you in a low voice. "Here, let me turn Mother around for you."

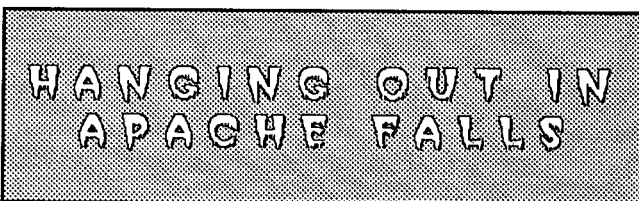
Call a Commercial Break. When the Movie starts again, "Mother" is turned around. "Mother" happens to be in her twenties and blonde, with a 36-28-36 figure, but is in a wheelchair with one leg in a cast. She appears at least a few years younger than Alfred. She thanks Alfred and asks him to get her and the Actors some drinks.

After Alfred leaves, "Mother" sighs and explains that she's Barbara, Alfred's stepmother. Alfred calls her mother because his real one died years ago and he likes her. *I'll bet he does!* It's sort of an inside joke. She is here recuperating from a skiing accident, and hopes to go back to her home in Aspen soon. If questioned about the fact that it is summer, she will reluctantly admit that the accident occurred on a ski machine used for exercise and that she is a klutz.

You can role-play Barbara for as long as the Actors want to hang out there. She will have little information, though. She has only been in town a short while, and doesn't like Apache Falls. She does remember the First String's van, though. They seem to have checked in, and then left during the night. Unusual, yes, but it does happen occasionally. She will know nothing more than that, and will eventually ask the Actors to leave. "Doctor's orders. I need to get my rest."

The Actors may try to question Alfred (see **Interrogating Alfred**), or just go to bed. The rest of the action will

take place the following day. Go to **Hanging Out In Apache Falls**.



The morning after they arrive in Apache Falls, the Actors should be ready to start investigating around town. Apache Falls is dominated by Central Street, which runs the length of the town. At one end is the Bateson Motel; at the other end is a grocery store, Geronimo's, that services the town and the surrounding area.

QUESTIONING PEOPLE ON THE STREET

Questioning random citizens will yield little information, but will give the Actors the impression that people in the town of Apache Falls all know something, but don't want to talk about it. The standard answer is "There was a van here a few days ago, but it left." Each account will be of a different colored van. No one will be sure what day they saw it.

VISITING GERONIMO'S

Geronimo's (part of a local chain) won't have any supplies the Actors need once they get to town. Even common things will be "out." If the Actors ask the manager anything about their friends, he will say that he doesn't know anything and never saw anyone of that description.

Gina, the clerk, will remember some guys in baseball uniforms coming in to buy snacks. These guys match the descriptions of the First String, but she does not know where they are now.

If the manager is hanging around, Gina will whisper that the Actors should meet her at Martha's Good Eats

in town, at 9:00 PM that evening. She will then refuse to say anything more and ask the Actors if they need help, and if not, may she get back about her business.

VISITING SHERIFF MILO

At some point, the Actors may want to visit the Sheriff. They will find him at the local police department. *Wow, what a weird place to find a cop! Aren't they usually at the donut shop?* He is nursing a cup of black coffee and eating donuts. *Ah, home delivery! That explains it!* Sheriff Milo is heavysset, and his uniform is about two sizes too small. He wears a ten gallon hat pushed well back on his head, exposing his thinning hair. His favorite posture is leaning way back in his swivel chair, thoughtfully chewing on a donut while looking at people over the rims of his glasses. Though he is actually a transplanted Pennsylvanian, Milo affects a Western drawl as thick as molasses in February.

SHERIFF MILO'S DIATRIBE

When the Actors ask Milo about their missing friends, he will have this to say:

Bawlplayers? Ah ain't hard nuthin' bout no bawl players. Apache Fawls ain't even got no Keewanies Club. Whut kinda line ah you fellas feedin' me anyhow? Folks 'round heah don't lahk trouble, so ya'll bet-tuh behave yuselves while yure heah. Or else.

If the Actors get irate with Milo or try to force him to give them information, he will have no qualms about throwing them in a cell until they cool off. You might even have Milo provoke the Actors until they try something that gives him an excuse to toss them behind bars. If they do not, skip the action in the next section until later.

OL' MAN ELY

If the Actors end up in a cell at this point, they will meet Ol' man Ely, the town drunk. Ely hasn't seen daylight except from looking through the up-turned end of a bottle of Muscatel since heaven only knows when, but has seen plenty of other stuff.

Ely slurs all his words to the point of incomprehensibility, but what he does have to say should be of interest to the Actors, once they sift out what is fact and what is the result of severe brain pickling. The disappearance of the ball club members is by no means the first in the area. Even Ely's best friend, Rupert, disappeared. Ely doesn't really know why, but he thinks that the Martians who live out beyond the edge of town probably have something to do with the disappearances.

If the Actors want to get more information out of Ely, they will have to bribe him with promises of potables. *Potables? Why not just offer him some booze??* If they do so, he will admit to having seen some Martians. That is, he thinks they were Martians, because they were wearing some sort of weird space suit. Ely didn't get a good look, but it looked like they were all wrapped up like that old Actor, you know, Boris Carhop, or something like that. He was in some real famous picture. If the Actors don't stop Ely at this point, he will go off on a tangent about watching Boris at the theater when he was a small child.

If the Actors treat Ely well and take him seriously, he will tell them that, "a lot of people seem to check into the Bateson Motel that don't check out," that "a black van fitting the description of the ball club's was at the motel," and that, "the Venusians, who are rivals of the Martians, are watching him at all times." *But that's another script.* Ely will then become afraid, and refuse to talk to the Actors any more.

At this point, Milo will come by and release the Actors, with a stern warning

to behave themselves, not to get angry at the local constabulary, and to be moving right along as soon as possible. It is now 8:00 PM. If the Actors are supposed to meet Gina, they should go to **Martha's Best Eats Diner** soon. Otherwise, tell the Actors they are hungry after their incarceration, and the Diner is just down the street.

IF THE ACTORS DON'T GO TO VISIT MILO

If the Actors don't go to visit the Sheriff, there is still plenty to do around scenic Apache Falls. *Right, like watching the cows, watching the corn, watching out for Martians and Venusians...*

As mentioned earlier, if the Actors ask around town, they will get little help. The only information available is a bit of local gossip about how it's too bad that Bateson's father ran off with a younger woman. Depending on who they ask, they may also get themselves into trouble. If they do, Sheriff Milo will come after them, dragging them off to the station for questioning. If this happens, go back to **Visiting Sheriff Milo** and see what develops. If Milo doesn't come after them, encourage one of the Actors to get hungry and suggest stopping off at **Martha's Best Eats Diner**.

MARTHA'S BEST EATS DINER

Martha's Best Eats is Apache Falls' only restaurant. A few tables and stools are the only places to sit. Some battered pinball machines and video games line the back wall. The jukebox, which dates from the 1950's, is softly playing the latest popular tune. At this time of day, the diner will be deserted except for Martha, a few locals killing time, and Ol' Man Ely (if the Actors didn't meet him at the jail). If the Actors question Ely, use the section **Ol' Man Ely**, above, but move the locale to the diner. It can be expected that the Actors will try to question Martha

about their friends.

QUESTIONING MARTHA

Martha Hackensack won't be surprised that the Actors' friends have disappeared. She will then turn away for a moment, trying to keep from crying in front of customers, but failing. If the Actors ask her what is wrong, she will really start crying and explain that her only daughter, Belinda, has also disappeared. If they ask her what is being done, she will pull herself together and glare at them. An explanation follows quickly: The Sheriff won't do anything, and just keeps putting her off. She explains that most of the people in town seem to be in on some sort of conspiracy, since no one in the town is willing to help her, even in a search for Belinda.

WAITING FOR GINA TO SHOW UP

If the Actors are waiting for Gina, the clerk from Geronimo's, let them wait. 9:00... 9:30... 10:00 PM. She doesn't show up. If the Actors go outside, have one of them make a BRN Roll. A successful roll will reveal a tattered and bloodstained shirt with "Geronimo's" stenciled on it.

WHAT NEXT?

After the Actors have a chance to talk to Martha or find the tattered "Geronimo's" shirt, or do any other searching, Milo will come to arrest them (possibly for the second time). If they are still at the diner, have each Actor make a BRN Roll. Any who succeed will notice one of the locals leaving the diner. He is going to the nearest phone booth to call Milo and inform him that people from outside have come around asking questions.

This will bring the Sheriff in a hurry to whisk the Actors off to the station to get a full report. If asked, he will claim that he got complaints about the Actors

and that they have broken Local Statute 701.25, whatever that may be, and may even pretend to question them in the disappearance of Gina. The Sheriff will have no intention of letting them out until the Doctor has decided what to do with them. Go to **Arrested Again**.

ARRESTED AGAIN

Use this section if the Actors get arrested by Milo after they question some of the locals. This may be the second time the Actors are arrested. If not, and they haven't met Ely, use the **Ol' Man Ely** section, only the Actors don't get released.

By this time, the Actors should have realized that things in placid Apache Falls are anything but normal. If not, and they decide to wait around, go to **We'll Have This All Wrapped Up Soon**. If, however, they decide to make a break for it, go to **Breaking Out Of Jail**. Before going anywhere else, however, something happens in the jail.

You are all sitting in your cells, when you hear a loud whistling sound. Before any of you can move, a pie strikes each of your faces. The pies taste like banana cream, and are much better than the jail food Milo gave you. Involuntarily, you all say, "who threw those pies?" As you clear the pies from your faces, you hear running footsteps outside the jail, fading into inaudibility.

BREAKING OUT OF JAIL

The Actors will find that the bars on the window are somewhat loose. If two or more Actors pull on them at the same time, and at least two make a successful BLD Roll, the bars will move sufficiently to allow the Actors to

squeeze through.

If they go out the window, Milo will come out of his office and spot them. Strangely, he does not run after them, but dashes back inside. If the Actors follow him, go to **Catching Milo On The Phone**. The only way to run is toward the Hardware store near the center of town.

RUNNING AWAY

The recessed doorway of the Hardware store provides the first available hiding place. The Actors are now on the lam, and things should start getting wild and woolly from here on in. *First Martians, then Venusians, now feral sheep*. If they try to get away in their van, they will find the engine sabotaged. If they check the engine, a successful BRN Roll will turn up a piece of surgical gauze caught on the radiator.

THE POSSE

Shortly after the Actors escape, a large black van will pull up in front of the Best Value Hardware Store, and from it will emerge five Electromummies. They will be dressed in a weird combination of crisp surgical gauze and baseball uniforms. They are armed with baseball bats.

If the Actors try to confront them, Combat will ensue in the vicinity of the Hardware store.

5 Electromummies

Speed: 50	Fame: 20
Build: 100	FX Roll: 60
SP: 200	Damage: 40
Combat FX: Weapon (Club)	

The Actors will notice some things in addition to the Electromummies' garb. Any electrical appliances like street lamps that the Electromummies ap-

proach will suddenly give off sparks and overload, and any loose metallic items in the street fly up and adhere to the Electromummies' bodies. When they walk, they give off tiny sparks and a soft buzzing sound.

Breaking into the Hardware store should give the Actors plenty of weapons to choose from. If they set off the sprinkler system, any Electromummies caught in the spray will scream in agony and fall unconscious in a shower of short-circuiting sparks. After this, the Actors should realize that water is a good weapon against the Electromummies, and the Combat should be ended quickly.

If the Actors run away, the Electromummies will pursue them relentlessly until they either catch them, are beaten in Combat, or the Actors find somewhere to hide. If the Electromummies catch the Actors and defeat them in Combat, they will awaken in Doctor Morbachev's lab (In this case, go directly to **Waking Up in the Lab**).

If the Electromummies are defeated by the Actors, Slag will hightail it back to Castle Morbachev. Sheriff Milo will be nowhere to be found.

THE UNWRAPPING

Pulling off the bandages will reveal complex microcircuitry built into them. As the last bandages are pulled away from the face...

Commercial Break. You should feel free to build a little suspense here, especially if the Actors haven't realized the identities of their opponents. *Oh, like go figure.* When the action starts again, the last bandages are pulled away, and it's "Sparky," the manager. The other Electromummies, if unwrapped, will be Boggs Swindle, Dewey Smith, José Consecutive and "T.M." Casey. They will remain unconscious for 2-20 (2d10) minutes. After they awaken, all they will be able to remember is settling in at the motel for the night, and boom, they're here.



The Actors have several choices. They can go back to the jail (**Catching Milo On The Phone**) or back to the motel (**Meanwhile, Back At The Motel...**). Trailing the van if Slag got away might also work.

WE'LL HAVE THIS ALL WRAPPED UP SOON

If the Actors do not try to break out of jail, they will languish there until late that night, when Sheriff Milo will come in, accompanied by Slag and three Electromummies. He will explain with a smirk that his special deputies here, gesturing to the Electromummies, have come to escort them to meet someone very interesting. He has his gun drawn to discourage any foolish ideas on the part of the Actors. Slag is armed with a canister of knockout gas just in case. If the gas is used, everyone except the Electromummies will be affected.

The Actors will then be led to a large

black van and taken to meet Dr. Morbachev. On the way to the castle, Slag will gas them. Go to **Waking Up In The Lab**.

CATCHING MILO ON THE PHONE

Another route the Players can take is to have the Actors try to interrogate Sheriff Milo when he rushes back inside, which is, after all, not normal procedure for trying to recapture escaped prisoners. If they do decide to go after him, the Actors will find Milo on the phone, quickly talking to the Doctor, asking him to send help. Milo has his gun drawn and will fire upon any of the Actors who come in the door.

Sheriff Milo Breckenridge
Combat Talents: Pistol (20)
Damage: 20 (Colt .45)
SP: 10

If the Actors subdue Milo, he will sulk, occasionally glaring at his captors, but will not talk, not even a word. He will escape if given the chance and run right to the good Doctor for protection. All that will be left for the Actors to do will be to search his office, which will turn up some highly interesting information. A casual search of the filing cabinet will avail nothing, but with successful BRN Roll, an Actor will notice that the file drawers are not as deep as the rest of the cabinet. There is a secret compartment, which can be opened with one of the keys on Milo's belt. If the Actors find and open the secret compartment, read them the following:

In the secret compartment, you find a bar of gold and a magazine on baseball. A quick perusal of this turns up a picture of the Wichita Sioux, with the players who disappeared highlighted in red pen. Below the picture are the words "Tell Bate-

son to get these men for my experiments. (signed) S.M." There is also another note: "Milo: I have developed an interest in Belinda Hackensack. Get her for me. (signed) S.M."

If the Director wants to speed things up at this point, he can also have Morbachev's address in the file cabinet. Otherwise, the note should send the Actors back to visit the motel proprietor and his "Mother." Go to **Meanwhile, Back At The Motel** or **Going To Visit Castle Morbachev**, as appropriate.

MEANWHILE,
 BACK AT THE
 MOTEL...

Use this section if the Actors decide to go back to the motel. They will find Alfred in the back room of the office, working on stuffing a sparrow. He seems quite distraught.

The back room is cramped and has a number of stuffed birds in it. Alfred's taxidermy supplies are on the table, as is a large butcher knife. How Alfred reacts depends on how the Actors approach him:

If the Actors notice something wrong, and ask him, he will break down and admit that "Mother" is missing. He went shopping earlier, and she was gone by the time he returned. If the Actors are helpful at this point, Alfred will spill the beans and explain how Morbachev is behind all these disappearances.

If the Actors are overtly hostile, Alfred's mind will snap and he will attack with the knife or the sparrow. There is a 50/50 chance of either (d00). Alfred really is crazy and usually on the edge of going berserk. He was just having a "good day" the last time the Actors met him.

Alfred Bateson

Combat Talents: Knife (20)

Damage: Butcher Knife (10), Sparrow (1)

SP: 10

Alfred will be screaming things like "You shouldn't have taken my Mother!" as he attacks. If the Actors can subdue him and get him rational, Alfred will spill the beans, since he has no special love for Dr. Morbachev. If they can't take him alive, the players will have to search the office, and will turn up this note in the waste basket:

Alfred:

Some baseball players will be stopping in. Dr. Morbachev wants them for his experiments. Use the knockout gas on them when they get into their rooms, then bring them to the castle as soon as possible.

Slag

Alfred will refuse to come along with the Actors when they raid Castle Morbachev, and if they force him into the van, he will disappear during a Commercial Break. Go to **Going To Visit Castle Morbachev** if the Actors head that way. If they still don't get the hint, or are missing some vital clue, you can have Martha track them down and tell them she knows who Slag is, and where Castle Morbachev is located. She will not accompany the Actors if they ask her to come along.



GOING TO VISIT
CASTLE
MORBACHEV

Feel free to have darkness fall before the Actors get to Morbachev's lair.

Castle Morbachev is about five miles outside of Apache Falls on Holstein Road. It is a small, two-story castle, transported stone by stone from Europe in the 1800's and bought by the Doctor when he moved here. The castle is square with a gate standing open in the facade. The gate opens into a courtyard. After all, the mat does say "Welcome." Flickering lights show from some of the windows as the Actors approach.

If the Actors sneak inside, they will be able to get a good idea of the layout of the castle. *Oooh, croodle, croodle.*

Whatdayamean, "What's a Croodle?" Look it up, and while you're at it, look up feral. That way boss can call this an educational game. Real educational, I'd say.

CASTLE MORBACHEV

The following is keyed to the Small Castle in **Late Show: The Back Lot**. Read **Encountering The Good Doctor And Company** before starting play through the castle.

AREA 1: COURTYARD

This entire area is paved with cobblestones. The main keep is against the north wall. There is a small building in the southeast corner.

AREA 2: GARAGE

There is a Cadillac limousine parked here. There is a sports magazine lying on the back seat.

If Slag got away from the Actors earlier (or never met them), the black van will be parked here as well.

AREA 3: HALL

Decorated with autographed pictures of famous baseball players of the last thirty years, side by side with cases full of awards and diplomas from Eastern European colleges. The décor is in dark wood, and there are chairs along the walls and a thick carpet in the floor.

AREA 4: STOREROOM

Filled with boxes and knickknacks that Morbachev has never gotten around to throwing away. If the Actors choose to search, they will find a few things of interest, including an old set of silverware with a carving knife (Damage 5) in it. There is also an industrial weed hacker that Slag got at one point, but its batteries are low, and

it will stop running after three Frames of use in Combat. Actors will need the Power Tools Talent to use it effectively (Damage 10).

AREA 5: UNUSED ROOM

This room is empty, except for a sign that says: "Set not in use. Go Away."

AREA 6: LIBRARY

Bookshelves line the walls up to the ceiling. A large crystal chandelier provides light. In the center of the back wall are lighted cases containing a baseball bat autographed by Pete Rose and a number of rare baseball cards. The books are mostly texts on electronics and biographies of baseball celebrities.

AREA 7: SLAG'S QUARTERS

Small, filthy and ill-smelling. Furnished with an overstuffed chair, a couch, a television, and a lot of dirty laundry. An upright lamp, sans shade, provides light. A few flies circle lazily. Some paperback thrillers litter the floor, along with a few issues of "Sport" magazine.

AREA 8: DINING ROOM

Dominated by a fifteen foot long oak table. Paintings of baseball stars cover the walls, which are of dark cherry. As with the library, a chandelier provides light.

AREA 9: KITCHEN

Decorated in mostly chrome and steel. If the Actors search, they will find a fascinating array of kitchen utensils, including knives, forks, bowls, pots, rolling pins, and one extremely heavy frying pan. *That's always been my weapon of choice. Oh well, "out of the fire, bashed on with a frying pan," as I always say.*

AREA 10: STAIRCASE

Steps lead up and down. If the Actors go up, they will be in the second floor hallway. If they go down, they will encounter a locked door made of thick oak, reinforced with steel bands. Weird, flickering light pours out from underneath this door, accompanied by puffs of foul-smelling steam and smoke.

AREA 11: THE LAB

There is a security alarm on the door of this area, which will start making a loud clanging sound if set off (a successful roll against Traps and Tricks Talent will prevent this). This is it: the big laboratory in which Morbachev performs all his experiments. Weird machinery is everywhere, and strange sounds, lights, and fumes of various colors emanate from the machines.

One machine dominates the others. It has 10 sets of antennae sticking out of its top. Depending on how many of the baseball players are still under Morbachev's control, that will be the number of antennae that are giving off sparks. This machine controls the Electromummies. *No! Really? I would never have guessed.* An Actor with Computer Talent may be able to shut the machine off. It will take him some time and at least three successful rolls against Computer Talent to figure out how to turn it off without risking harm to the controlled ball players. Any failed attempts will result in a threatening show of lights and even worse fumes than before. Have each Actor roll against BLD if this happens. Any who fail will get ill from the smell. Any attempt to break the antennae or destroy the machine will cause one of the First String (if they are conscious) to scream in agony, "STOP, you are Killing Me!"

There are test tubes the size of people lining one wall. Barbara, Gina, and Rupert (Ely's friend) are each in one of these tubes, held in suspended anima-

tion. If the Actors did not find Belinda in Morbachev's bedroom, she will also be in a test tube. An old-fashioned computer is hooked up to these tubes, and a successful roll against Computers will free the prisoners. Destroying the computer and providing First Aid will also work.

AREA 12: PLAY ROOM

The door to this room is locked, and for good reason. It is an authentic torture chamber, complete with rack, iron maiden, thumbscrews and other devices Morbachev delights in using. A skeleton in manacles hangs on the far wall.

AREA 13: TV ROOM

As the Actors approach this room, there will be a weird light flickering on and off from under the door. A muted voice can be heard, whispering about the need to kill the intruders before they learn more. Another voice speaks, agreeing with the first. If the Actors crash into the room, however, they will find that they've been listening in on a program playing on the television that Morbachev absentmindedly left on when he left the room. Other than a few lounge chairs and the TV, this room is empty.

AREA 14: MORBACHEV'S BEDROOM

An opulently decorated den complete with canopy bed, Persian rugs, wall-sized mirrors, and a hot tub in one corner. If, at any time, the Actors raise their voices while in this room, a pounding sound will come from the closet in the corner, accompanied by faint cries for help. If the Actors unlock the door, they will find Belinda, Martha's missing daughter.

Belinda is about nineteen years old, blonde, and very pretty. Dr. Morbachev has been keeping her prisoner for almost three weeks in this closet. She

will beg to be taken with the Actors for her own safety.

In one corner is a locked cabinet filled with vintage weapons: various old pistols, rifles, an Uzi submachine gun, and a saber. Unfortunately, the guns are unloaded, and there is no ammunition in evidence. If the Actors search the bed, however, they will find a secret compartment in the headboard that contains a fully loaded 9mm pistol. At the back of this compartment is what appears to be the lock for a wall safe.

If the Actors can unlock it, a feat which requires a successful roll against Locksmith Talent, a whole section of the wall swings out revealing slippery, slimy stone steps spiraling into sinister, Stygian darkness. *My, isn't he getting fancy!?* This one I'm going to have to look up! If the Actors go down the stairs, they will bump their heads against the low ceiling before coming to a small room facing a door set into the stone. This door is well oiled, and will open easily. Inside is the Doctor's hoard, approximately seven thousand pounds of gold forged into five pound ingots. *Now, here's something of interest!! To the IRS, that is!*

ENCOUNTERING THE GOOD DOCTOR AND COMPANY

So when do the Actors meet up with Doctor Morbachev, Slag, and any remaining Electromummies? This could happen anytime the Director wishes while the Actors are inside the castle, but for maximum effect, let them wander around awhile without running into any trouble. The Director should lull the Actors into a false sense of security before lowering the boom. A good time to do so would be as the Actors are coming back up the stairs from the treasure room. If this doesn't happen, they will certainly appear as soon as the Actors enter the laboratory.

Seeing the Actors will cause the Doctor to start gloating about the con-

venience of victims coming to him so voluntarily in his best Eastern European accent. *Or worst, depending on your point of view.* He will then order the Electromummies to subdue the Actors (Non-Lethal Combat). If Slag or Milo have not been neutralized by the Actors, they will be here as well.

Morbachev

Speed: 100 **Fame:** 40
Build: 10 **FX Roll:** 70
SP: 60 **Damage:** 10
Combat FX: Weapon (Pistol)

Slag

Speed: 100 **Fame:** 10
Build: 50 **FX Roll:** 55
SP: 100 **Damage:** 40
Combat FX: Weapon (Club)

Sheriff Milo Breckenridge

Combat Talents: Pistol (20)
Damage: 20 (Colt .45)
SP: 10

Electromummies (all that remain)

Speed: 50 **Fame:** 20
Build: 100 **FX Roll:** 60
SP: 200 **Damage:** 40
Combat FX: Weapon (Club)

WAKING UP IN THE LAB

If the Actors are captured by Morbachev before they invade the castle, they will be gassed. When they wake up, they will be in one of the cells that line the lab. If they escape, go to **Encountering The Good Doctor And Company**. If escape proves impossible, read the following:

You are strapped to operating tables by the order of Dr. Morbachev.

The mad Doctor picks up a roll of gauze and gives a little speech.

"Back home, they all laughed at me when I said I could control minds with my electronics! Ha! Now they are gone, and I remain, and I have perfected my mind control now! You will form the core of my new army, and we shall sweep all before us! Today, Kansas, Tomorrow, the World! Ha, Ha, Ha, Ha, Ha, Ha..."

SOME POSSIBLE ENDINGS

- ✧ Actors defeat the mad Doctor and his minions, either by fighting it out, or by shutting off the diabolical Electromummy Control Machine. The Doctor, Slag, and Milo are turned over to the authorities. Belinda is reunited with her mother, and Barbara returns to Aspen. *Players can, of course, try to bribe the Director into letting them keep the gold they found, and Directors should settle for no less than a bag of potato chips or a pizza. But, that's only my opinion. I'm just the Hostess.*
- ✧ Actors are captured by Morbachev and cannot escape. If the Actors don't deserve to lose, you may want a Crummy Ending.
- ✧ Actors realize that with the First String gone, they are now the new First String. They happily pack up and head for the next game, while

the Doctor spreads his influence further...

- ✧ Actors win, but Morbachev, Slag, or Milo escape to plan "Mummy Dearest II: Revenge of the Electromummies."

THE END?

If they triumph, read the following to the Actors at the end of the Movie.

The camera pans through Castle Morbachev, and stops at the Lab. It focuses on the diabolical Electromummy Control Machine. Lights flicker, and the machine comes back to life, waiting for its next command.

Fade To Black

CAST PARTY

As well as standard rewards for superior play, you may consider giving bonus FAME points for the following.

- ✧ Thinking of using wet towels as weapons.
- ✧ Exercising caution so that the First String will not be hurt.
- ✧ Using baseball cards to distract Morbachev.



BJOAN ON THE BAYOU

or ESCAPE FROM ALKATRAZZ XII

SETTING

The Movie takes place on Alkatrazz XII, a prison planet, during the twenty-fifth century. Alkatrazz XII is similar in size to Earth and circles the star Delta Beta II. It has a population of ten thousand, mostly prisoners and their guards, who live in a large complex, Alkatrazz XII's only major building. Outside of this complex, the planet is mostly forest and swamp.

MONSTERS

There are numerous monsters which could show up during the course of this

movie, which will be listed as they are encountered once the Actors escape the prison. Inside the prison, the Actors will only encounter Humanoid or Utilitarian Robots (see **Late Show: Monsters**) or Skrank and Jorj, the sinister warden and his ever present body-guard.

Skrank

Size: 6'2" tall

Speed: 150

Build: 50

SP: 100

Talents: Electronics, Administration, Computers

Combat FX: Crush, Weapon (Pistol)

Other FX: Flight

Immunities & Weaknesses: Gets debilitating headaches from radio reception (+20 modifier on FX Rolls while receiving)

Brains: 50

Fame: 40

FX Roll: 70

Damage: 20

Props: Jet pack, Ray gun, black War-den's uniform

Description: Skrank is skeletally thin and balding. His right arm, legs, and half of his head have been replaced by clunky cybernetics, the result of a bizarre shaving accident years ago. He, of course, blames the loss on the criminals incarcerated in his care. With his cybernetic limbs, Skrank is incredibly strong. It is from this strength that he gets his Crush Combat FX. The gear in his head can receive radio and TV signals via a small rotating satellite dish. *But can he get premium channels?*

Jorj

Size: 8' tall

Brains: 4

Speed: 50

Fame: 30

Build: 100

FX Roll: 65

SP: 300

Damage: 30

Talents: Intimidation

Combat FX: Crush, Paralyzer Ray (see below)

Other FX: Flight, Armor (10)

Immunities & Weaknesses: normal

Props: Jet pack, Paralyzer Ray gun, loincloth

Description: Skrank's loyal bodyguard from Jupiter has an incredibly dense body, which accounts for his BLD Score and Armor. He isn't very bright, however, and has been defeated by gerbils in battles of wits.

Jorj's Paralyzer Ray is a rifle-like weapon that he will have at the very end of the movie. He will use it to immobilize the crew of the supply ship.

CO-STARS

Bjorn Of The Bayou

Size: 7' tall

Brains: 10

Speed: 200

Fame: 50

Build: 200

FX Roll: 75

SP: 200

Damage: 200

Talents: Acrobatics

Combat FX: Weapon (Club), Unarmed Combat

Other FX: none

Immunities & Weaknesses: normal

Props: Animal skin tunic, club

Description: Bjorn Of The Bayou is a mysterious Tarzan-like figure the Actors meet while in the swamps. Bjorn is a good person, and will gladly help the Actors, but likes to talk, yah, is right?

Slippery Sam

Size: 4'6" tall

Brains: 25

Speed: 100

Fame: 40

Build: 10

FX Roll: 70

SP: 50

Damage: 10

Talents: Bluffing, Carousing, Lying

Combat FX: Weapon (Pistol)

Other FX: none

Immunities & Weaknesses: normal

Props: Ratty sweater, baggy pants, beret

Description: Slippery Sam is well-known as a con man and a thief, but he's innocent, and he'll spend most of his time informing the Actors of that fact. He ended up on Alkatrazz after the Governor of Mars found him in his wife's clothing (with her still in them). He can, by the way, be immensely helpful in devising an escape plan.

ROLES FOR THE ACTORS

Read the following to the Actors before they choose Props:

You are agents for the Space Patrol, the intergalactic law enforcement agency. Your latest assignment is an undercover job, posing as inmates on the prison planet Alkatrazz XII.

All the Actors receive Talent Coaching (temporary score of 20) in the fol-

lowing Talents: Unarmed Combat, Pistol, Rifle and Spaceships. Each Actor also receives Expert Talent Coaching (temporary score of 50) in one of the Talents on the table below.

Roll Talent

- 1 Administration
- 2 Biology
- 3 Computers
- 4 Electronics
- 5 Explosives
- 6 First Aid, Medicine
- 7 Leadership
- 8 Military Intelligence
- 9 Stealth
- 10 Traps and Tricks

Assign the Talents arbitrarily, or roll 1d10 on the table below and assign the Actor the Talent that matches the result. Roll again if any Talents are duplicated (if the roll indicates that two Actors both get Expert Talent Coaching in the same Talent).

PROPS FOR THE ACTORS

Before the Movie begins, have each Actor choose their Props and write the list down on a piece of paper. Inform the Actors that these Props were confiscated by the prison guards pending release.

As inmates, the Actors will not have access to the Props they choose in addition to those listed below unless they can devise a way to keep them hidden (Director's discretion). They will have prison uniforms. The Actors may also have one item each from the following list.

- 1 Small radio
- 1 Small spoon, sharpened (Knife Talent, Damage 5)
- 1 Small metal mirror

OPENING SCENE

Read the following to the Actors at the beginning of the movie.

As Agents of the Space Patrol, you were sent to investigate rumors of corruption on the part of Alkatrazz XII's prison staff. Orders for your release were supposed to be processed three months after you began your prison term.

The prison on Alkatrazz XII is run by Skrank, a human with cybernetic legs, a cybernetic right arm, and a face that is half metal that includes a rotating satellite dish. He has a foul disposition, and takes great joy in administering "special punishments." So far, you've avoided his notice. Skrank is never seen without his assistant, Jorj, who is dumb as a rock, but makes up for it by being incredibly strong.

During you stay, you've found evidence that Skrank is exploiting inmates for his own profit. You're ready to report to Space Patrol Command and put an end to Skrank's abuses of office, but there's one problem. Your release papers did not arrive on time. They are, in fact, two months overdue. You justifiably fear the worst, that your release papers were lost or intercepted. If you want to get off Alkatrazz XII, you'll have to do it on your own.

As the movie begins, you are all in your shared cell, discussing your options. You know of no way off the planet other than the ship that brought you to Alkatrazz XII. That ship isn't due back for another seven months.

THE PLAN

IF ACTORS PLAN TO ESCAPE

Have the Actors each make a FAME Roll. The Actor who rolls the lowest number under their score hears someone crouching outside the cell door. All right, make a noise like you're crouching. G'head, let's hear this one!



If the Actors open the door, Slippery Sam will tumble in and fall flat on his face. Even if they choose not to open the door, Sam will eventually scrape up the courage to knock for the Actors to let him in. Read the following to the Actors:

Slippery Sam the Con Man gives you all a knowing look. "I knowed youse wuzn't cons. Don't botha ta deny it. I overhoid it all. Stuck here, eh? Well, maybe I can help ya."

Go to **Slippery Sam's Escape Plan** for details.

IF ACTORS DECIDE NOT TO ESCAPE

Read the following if the Actors decide not to escape:

After your decision, you all try to

get as comfortable as possible on your thin straw pallets. The cold and damp of the stone soaks upward into you as you drift off to sleep.

As dawn slowly lights your cell, you are rudely awakened by Skrank and his sidekick, Jorj. He glares down at you in malevolent triumph and then commands you to follow him. The small satellite dish on his head clicks sinisterly as it revolves. Humanoid robots, easily twice your number, move in to escort you.

Surrounded as they are by Skrank and a group of Humanoid Robots equal to twice their number, the Actors will have no choice but to follow. If they don't, two robots will grab each Actor.

Humanoid Robots

Speed: 100	Fame: 20
Build: 100	FX Roll: 60
SP: 180	Damage: 50
Combat FX: Laser Eyes	

You arrive in Skrank's office, where he puts his mechanical feet up on his desk. He rather pointedly does not invite you to have a seat.

"Did you know," he asks softly, "that your fashion of dress is in violation of Penal Code, Section 842.75, Paragraph 12? By the power vested in me, I hereby sentence all of you to an additional five years of hard labor in the power plant!"

If the Actors say anything at all (most likely in protest), Skrank will leap at the opportunity to inflict further penalties and then have them taken to his private disciplinary cell (his torture chamber). This would be a good time for a quick Commercial Break. When the Movie resumes, read the following to the Actors.

As you hang in chains, Skrank enters and softly shuts the door behind

him. By a trick of the light, his face is in shadow. All you can see is the blinking of his red robotic eye.

"Fah! Did you really think that I didn't know the truth? You people from the Space Patrol are pathetic! Me, corrupt? You have no idea what is needed to keep a prison in working order! Not that I'd concern myself if I were you. You're all scheduled for a fatal power plant accident. But first..."

Fade To Black and inform the Players that they'd really rather not know what Skrank inflicts on their Actors.

When the light returns, you're all still hanging there in fetters, covered with tar and feathers. Where your skin is visible, it has inexplicably turned green.

Just when it seems that things couldn't possibly get any worse you hear a faint whistling sound. The sound is rapidly approaching and, Splat! Each Actor is blasted right in the face with a custard pie. As the goo runs and drips slowly down to mix with the tar and feathers you all exclaim in unison, "Who threw those pies?" The only sound is softly receding footsteps.

Later, after you've been returned to your cell, you hear the distinctive sound of someone listening at your door.

If the Actors open the door, go back to **If Actors Plan To Escape**. Slippery Sam's monologue will be the same except that he "overhoid Skrank jawin' wit his cronies."

SLIPPERY SAM'S ESCAPE PLAN

Read the following to the Actors when they finally meet Slippery Sam:

Slippery Sam takes a seat, folding has bi-jointed legs underneath his body with an arthritic creak.

"Ya know, Skrank's right about one ting. Dis here joint is just about escape proof. But if youse can get past dese here walls, I can help ya get off da whole planet. Youse see, dere's dis supply ship what brings in what dey can't make. But, youse see, I got dis brudder-in-law on the side of my sainted sister Mary-Anne who works as a steward for the ship. He says he'll help me get offa planet if I kin get to da ship. I figger he'll take anyone what helped me to escape, if ya get my drift."

If any of the Actors demand to know why they should help a hardened criminal to freedom, Slippery Sam has this to offer:

"Hey, it's not like I ever hoit nobodies. But ya see, I was back on Mars and I was having this little affair-ya know, just a little one-and well, the husband, he caught us. How was I ta know he was da guvernor of Mars? So here I yam."

WE GOTTA GET OUTTA
THIS PLACE...

This section covers several possibilities for escape plans. If the Actors come up with a plan not covered here, give it due consideration. Just because we didn't think of it doesn't mean it won't work. *In fact, because they didn't, it probably will.*

STARTING A PRISON RIOT

This might work, especially if the Actors are in the exercise yard or on the first level of cells. The further they are from the surface, the more robots they are likely to meet on the way out.

If they attempt to start a prison riot and have to pass through any fights,

have the Players roll against their Actors' FAME. Anyone failing their roll will be attacked by another convict.

Convicts

Unarmed Combat Score: 20

Damage: 2 **SP:** 10

ESCAPE IN THE GARBAGE

This will work if the Actors are willing to put aside their dignity. *They did that signing up for this sorry flick!* Once per day, the robots collect trash in a large cart, which they dump down a long chute from one corner of the exercise yard. The chute ends in an extremely foul-smelling compost heap outside the walls of the complex.

**ESCAPE EN ROUTE
TO THE POWER PLANT**

Another simple plan that might work, but the Actors will be guarded by two Humanoid Robots per Actor. Also, they would need to figure a way to have Slippery Sam accompany them.

ESCAPE DISGUISED AS ROBOTS

If the Actors ask, inform them that, yes, the Humanoid Robots are man-sized. This plan is just so loony and Late-Showish that you might want to let them get away with it unchallenged. *Awww, c'mon, challenge'em.*

FILM BREAK

A successful film break may be used to get out of the prison. It's unimaginative, but it will work.

ESCAPE PLANS THAT WILL FAIL

- ✱ **Playing Sick:** The Robot guards are programmed against pity ploys.
- ✱ **Threatening Skrank:** Trying to bluff past Skrank or revealing their true status as agents of Space Patrol.

This will obviously not work if it is tried after **If Actors Decide Not to Escape**. It will only result in Skrank's monologue if they have not yet been to the torture chamber.

KEY TO THE PRISON

You may notice that the prison looks remarkably like the Small Castle shown in **Late Show: The Back Lot**. The key to the prison is given below. The dungeon level is repeated 5 times (five levels of dungeon). *Dungeon? What game are we playing here?! Next you'll say there's dragons on this planet!*

1. Admitting.
2. Guard Room. 2 Robots.
3. Exercise Yard. Open to the Sky and has an electrified fence around the outside walls.
4. Storage (prison clothes)
5. Storage (Miscellaneous). Contains Actors' normal Props.
6. Storage (Robots).
7. This room has the makeup man and one of the Director's secretaries in it. When the Actors barge in, they indignantly shoo them out of the room and lock the door.
8. Armory. 1 Laser Pistol per Actor (Pistol Talent, Damage 20)
9. Storage (Robots).
10. Stairwell (Circular).
11. Prison cells (Five inmates per cell). In the large common space in the center of each level are three Humanoid Robots.

Humanoid Robots

Speed: 100

Fame: 20

Build: 100

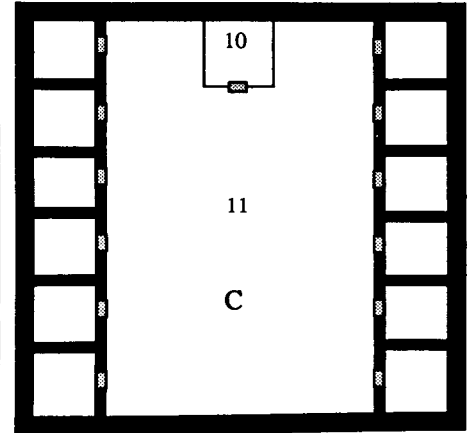
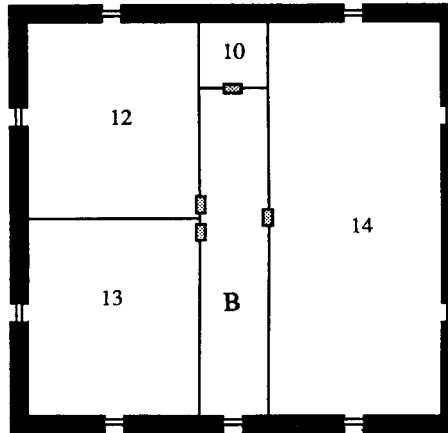
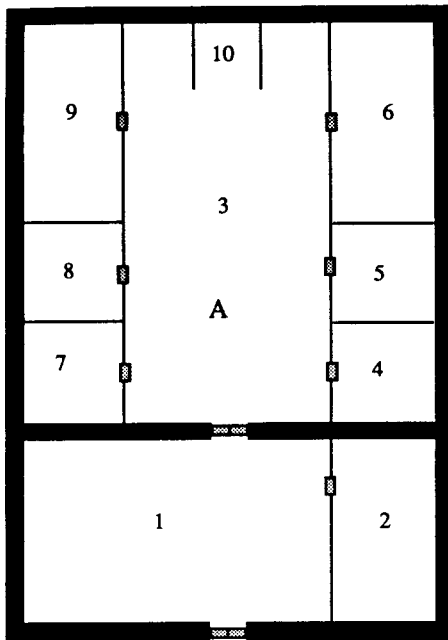
FX Roll: 60

SP: 180

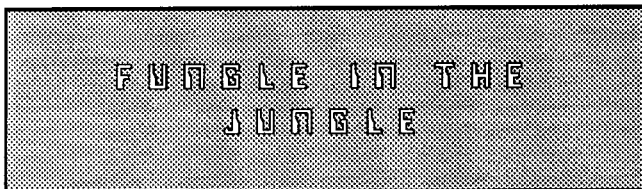
Damage: 50

Combat FX: Laser Eyes

12. Skrank's office
13. Interrogation Room
14. Skrank's bedroom.



A Ground Floor
B Second Floor
C Cell Blocks



Once the Actors are outside the prison walls, read the following:

Now that you've gotten out of the prison complex, you understand one of the reasons no one has ever escaped Alkatrazz XII before. As far as you can see, jungle spreads out before you, thick to the point of impenetrability. Past it is the supply ship, and freedom.

WAS THIS IN THE SCOUT'S MANUAL?

You need only concern yourself with this section if the Actors were unable to acquire any laser pistols or other weapons before they escaped. It shouldn't take the Actors very long to realize they will need weapons to survive the trip through the wilderness before them. If the Actors already have weapons, go to **Look It Up In Webster's**. Here's some suggestions for weapons Actors can make in the woods.

- ✦ Clubs. There are plenty of trees around with branches that can be used for this purpose.
- ✦ Bows and arrows. Easily constructed with a thin branch, some vine, and sticks for arrows. If the Actors make a successful FAME Roll, they can make flame arrows with tar and sulfur.
- ✦ Spears. Same as the club, but they would also have to find a sharp rock and some vines to secure it, or sharpen the ends.

LOOK IT UP IN WEB-STER'S

A few hours after the Actors begin their trek, read the following:

As you trudge through the forest, the atmosphere seems to change in some way and become more oppressive.

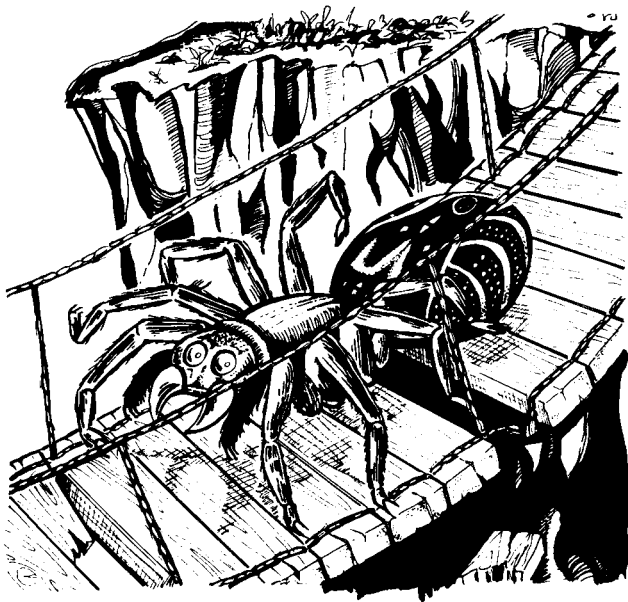
Have each Actor make a BRN Roll. A successful roll will allow them to realize that the normal wilderness sounds have faded to silence. Immediately award one Fame point to whoever says: "It's quiet. Too quiet." If any of the Actors made their FAME Roll, read the following.

The silence is getting to you. Instead of the normal chirruping noises, there seem to be other sounds, almost too quiet to be heard.

You seem to hear something large, moving with infinite stealth, sometimes behind you, sometimes to either side, and even in front of you.

At this point, allow the Actors to make another BRN Roll. Anyone who makes it will notice that ropes festoon the branches of the trees. One hangs down easily within reach of the Actors. If anyone grasps it, they will find it to be extremely sticky. A successful BLD Roll is necessary to free the hand. Other Actors can try to help, but if they touch the rope, they will also become stuck. Once the suspense has built up sufficiently, read the following:

Behind you, you hear a horrible clacking noise! The trees burst apart to reveal a spider ten feet tall at the shoulder, its eight beady eyes fixed hungrily upon your group!



Have the Actors make Terror Rolls with appropriate results. Assume that Slippery Sam automatically fails his roll and runs screaming down the trail, a plan that would be wise for the Actors to follow if they have no effective weapons. If they do so, go directly to **The Bridge over River DIE!** If the Actors stand and give combat, the Giant Spider will fight to the death. *His?*

Or the Actors? If the Actors win, they can cross **The Bridge over River DIE!** with no problems.

Giant Spider

Speed: 200

Fame: 20

Build: 400

FX Roll: 60

SP: 200

Damage: 100

Combat FX: Poison, Crush, Harmful Touch (Blood Drain)

THE BRIDGE OVER RIVER DIE!

If the Actors flee from the Giant Spider, read the following:

The forest suddenly clears out in front of you. You face a deep gorge, only yards away. The only way across is a rickety bridge held together by vines. It is narrow and can only be crossed single file.

Let the Players decide who goes first, but if they dawdle, tell them that they hear the spider (or another one like it) crashing closer and closer behind them. If the Actors all try to get on the bridge at the same time, have them proceed in order of DEX Score, highest to lowest. As the last Actor starts to cross the bridge, read the following:

The spider smashes its way out of the woods and closes the distance to the foot of the bridge, where it hesitates. It seems suspicious of the rickety affair. The spider only waits a moment, though, before it starts to clamber out behind you!

Have whoever was last in line make a FAME Roll. If the roll is successful, the bridge breaks under the spider's weight just as the last Actor safely reaches the other side of the gorge.

If the FAME Roll fails, the bridge breaks before everyone is across, and the last Actor in line has to make a DEX Roll to grab a vine. If the roll fails,

the Actor joins the spider thousands of feet below at the bottom of the gorge. If this happens, the Actor had better use his Stunt Double or a Film Break. If a Stunt Double is used, the Actor will still come back on the Set at the bottom of the gorge and will have to try to rejoin the other Actors.

REUNITING THE TEAM

If the last Actor on the bridge misses their DEX Roll and falls, the only thing that will save them is a Film Break, the use of a Stunt Double, or something equally as drastic. If the Film Break is used, you will have to work from the excuse the Actor uses for his escape.

IF THE STUNT DOUBLE IS USED

Read the following to an Actor who calls for his Stunt Double after falling into the gorge.

You come back on the Set at the bottom of the gorge, covered liberally in spider guts. The top of the gorge is far above you, but you can see a narrow stone path winding its way up the wall. It may be possible to climb this path and rejoin your companions.

The climb will require a few Frames, during which you might want to remind the Actors that Skrank is undoubtedly on their trail by now.

THE BAYOU

After the team is past **The Bridge Over River DIE!**, and any fallen Actor has rejoined the team:

On the other side of the gorge, the land quickly slopes down closer to sea level. The ground becomes soft, moist, and marshy. The breeze

disappears, and clothing becomes sticky and uncomfortable.

Feel free to throw in a random encounter or two here just to keep the Actors on edge. You can roll 1d10 on the chart below or choose Monsters arbitrarily. If you use the roll option more than once and get the same result, move down the table until you come to a Monster that has not been used yet. Each encounter is described in a separate section below this table.

Roll Monster Encountered

- 1-2 Giant Alligator (1)
- 3-4 Munchers (1d10)
- 5-6 Giant Leeches (2)
- 7-8 Mobile Carnivorous Plants (3)
- 9-10 Fish Men (2)

Don't make any of the fights in the Bayou too hard for the Actors. They are filler to keep the Actors busy until Skrank and the boys can show up. The Monsters will probably retreat after taking some damage.

GIANT ALLIGATOR (1)

Speed: 200	Fame: 10
Build: 600	FX Roll: 55
SP: 2000	Damage: 200
Combat FX: Bite	

You come to a small creek that, though only about fifteen feet wide, seems to be quite deep. Luckily for you, there is a log positioned so that you can cross without even getting your feet wet.

If the Actors attempt to cross the creek by way of the log:

You are about halfway across when the log suddenly moves convulsively, and its far end turns its tooth-filled mouth towards you. It's a Giant Alligator!

If the Actors try to wade across:

You take one step into the fetid water and realize it is even deeper than you thought. Your legs keep going down and down and down, finally touching bottom when you're about up to your collective noses. As you try to move through the water, you hear a horrifying roar. The "log" has come to life, and is racing towards you. It's a Giant Alligator!



MUNCHERS (1010)

Speed: 100	Fame: 20
Build: 3	FX Roll: 60
SP: 5	Damage: 10
Combat FX: Bite	

Walking along, you hear some high pitched squeaks from the bushes near you.

If the Actors investigate:

Behind the bushes you find a nest of small round creatures with wide innocent looking eyes and soft fur. They look positively lovable as they squeak at you in friendly tones.

If any of the Actors pick one up to pet it:

The small, adorable creature squeaks "thank you" to you and takes a not so small or adorable bite out of you as the rest of the nest scurries to attack all of you!

If the Actors don't pick one up, the Munchers attack anyway.

GIANT LEECHES (2)

Speed: 100	Fame: 10
Build: 100	FX Roll: 55
SP: 60	Damage: 30
Combat FX: Capture, Harmful Touch (blood drain)	

You are passing through an especially swampy area, balancing precariously on a narrow ridge of semi-solid ground. On both sides, water lies deep, stagnant, and slick with scum. Nothing seems to move on the water except two thick star-shaped flowers that have been floating with the current, which seems to be moving at the exact pace as you are walking. Then the "flowers" start to move towards the bank, only inches from your feet...

Mobile Carnivorous Plants (3)

Speed: 20	Fame: 20
Build: 0	FX Roll: 60
SP: 50	Damage: 50
Combat FX: Poison Thorns	

You have seen many odd types of vegetation since you escaped, but the plants in front of you now are especially strange. They stand seven feet tall and have long, loose roots straggling all over the ground around them. Fronds of reddish-pink leaves surround an opening at the top of each thick stem, and thorns covered with a black goo project at all angles from the stalks.

As you advance, you notice the plants are also moving, and their roots are now trying to grab at your ankles! The fronds are now swaying independently of the wind, and a repulsive slurping sound is emanating from the plants!

FISH MEN (2)

Speed: 200	Fame: 20
Build: 150	FX Roll: 60
SP: 180	Damage: 30
Combat FX: Bite, Claw	

You come to a lake that is too large to walk around easily. If you try, Skrank will definitely get you.

If Actors build a raft:

Paddling across on your rough-hewn raft, you sense strange and sinister movements in the murky depths below you. Suddenly, the raft is upset, throwing all of you into the stagnant water! A pair of finned and inhuman faces surface near you, their fish-like lips parted to reveal sharp fangs! The creatures close on you as you flounder in the water...

If Actors try to swim across:

Swimming across the lake, you sense strange and sinister movements in the murky depths below you. Suddenly, something grabs you by the ankles, dragging you underneath the stagnant water! You see a pair of finned and inhuman faces beneath you, their fish-like lips parted to reveal sharp fangs! The Fish-creatures close on you as you flounder in the chill water...

THE TITLE CHARACTER

When you feel the Actors have had enough of the pleasures of wilderness encounters, read the following:

As the last creature falls senseless at your feet, you hear the sound of slow, sardonic clapping from behind you. Turning, you see Skrank and Jorj with a dozen robotic guards.

Skrank sneers at you. "Good job. I see the Space Patrol trains its agents well. I'll almost regret having to inform Central Records that you were killed by Alkatrazzian Leeches during an escape attempt!" His robotic hand whirring menacingly, Skrank advances on you.

If Actors try to fight, it will be a close battle, and if they run, Skrank can catch up. Just as the situation looks most bleak, read the following:



You hear a deep bass roar behind you. Looking toward its source, you behold a gigantic man dressed in some sort of animal skin, smashing Skrank's robots with a huge, wicked-looking club. He seems to crush a robot with every swing.

Bjorn Of The Bayou

Speed: 200	Fame: 50
Build: 200	FX Roll: 75
SP: 200	Damage: 200
Combat FX: Weapon (Club), Unarmed Combat	

After Bjorn smashes a few robots, read the following:

Skrank also notices the commotion and spins to gape at the furious fighting phenomenon. His expression changes to one of fear and he turns to you, snarling, "You've been saved this time! But I know where you're heading and no one escapes Alkatrazz XII alive."

With that dire proclamation, Skrank activates his jet pack and zooms skyward, followed by Jorj.

The bearded man smashes the last robot and shoulders his club. He is easily seven feet tall and four feet wide at the shoulders. Grinning widely, he speaks. "Hay-loo. I de be der Bjorn of der Bi-yoo. I de be seeing dat skonk Skrank he de be chasin' de you, so I de be saving you, yah?"

You can have Bjorn help the Actors get through the rest of the swamp unmolested, if the Actors are willing to put up with him for that long. Bjorn, it must be understood, rarely has any visitors, so is eager to talk. Unfortunately, he also tends to monopolize the conversation. Keep up a continual verbose patter, in the, "voorst Svedish, yah," accent. Intersperse it with his distinctive "Yah" until the Actors are ready to either kill Bjorn or go back to Skrank, and a cell, just for the peace and quiet.

Bjorn will leave the party when they get to the edge of the swamp, no matter what the Actors say or do. By that time, most Actors will be breathing a sigh of relief to see him go.

JUST WHEN YOU
THOUGHT IT WAS
SAFE TO GO IN THE
WATER

Now that the Actors have survived the swamp (and Bjorn's monologues), the depot and escape are in sight.

You stand on the beach and look out over the wide expanse of water facing you. You can see the tall silver needle of the supply ship on a small island a good half of a mile out. The water that bars your way is gray and choppy, and you can see tell-tale dorsal fins occasionally break the surface.

IF ACTORS TRY TO SWIM OUT

Sharks	
Speed: 500	Fame: 40
Build: 2000	FX Roll: 70
SP: 2000	Damage: 500
Combat FX: Bite	

You are about fifty feet out in the water when you sense a disturbance below you.

To an Actor of your choice:

You feel something brush your feet as you paddle along. It's a fin, like that of a shark, but it seems a little large...

To all the Actors:

A few yards away, something breaks the water! It looks like a shark, but what shark could be well over twenty feet in length? Whatever it is, it's turning towards you, and it looks awfully hungry.

Given the size of the shark and its obvious power, it might be wise of you to let the Actors make a really fast break for land or something like that. This shark looks like it could eat luxury sedans for breakfast.

IF ACTORS BUILD A RAFT

As you paddle out, you feel a bump against the bottom of the raft.

If Actors look for the cause of the bump:

You can see a dark shape in the water below coming out from underneath the raft. And keeps coming out. And keeps coming out. And keeps coming out. It's a shark, but it must be over twenty feet long! It turns suddenly and surfaces, rushing towards your makeshift transport as if to attack! It takes a huge bite out of the back of your boat, ripping away a big chunk of timber, then backs away, snarling soundlessly in frustration and the pain from a mouthful of splinters! With that, it disappears into the cold, gray

depths.

If Actors don't look for the cause of the bump:

Something suddenly surfaces about thirty feet away from you. It's a shark, but it must be over twenty feet long! It rushes towards your makeshift transport as if to attack! It takes a huge bite out of the back of your boat, ripping away a big chunk of timber, then backs away, snarling soundlessly in frustration and the pain from a mouthful of splinters! With that it disappears into the cold, gray depths.



DE FINISH AT DE
DEPOT

The shining spire of the supply ship rises before you. Tiny tendrils of smoke seep from its exhaust ports. The crew watch you come ashore, then advance cautiously, ray guns drawn.

Suddenly, one throws down his pistol and exclaims, "Begorrah! If it

isn't Sammy, me sainted brudder-in-law! You escaped!"

Sammy and his relative are running towards each other when unexpectedly...

Call for a Commercial Break here, just to let the Players sweat. A little suspense never hurt anybody.

A bolt of laser fire blasts the ground between the two. You all look up to see Skrank and Jorj landing. Skrank sneers, "You really thought I'd let you escape? Hah! Jorj, take

care of the traitors from the ship!"

Jorj draws a strange weapon that shoots a wide purple beam at the crew of the supply ship, causing all to freeze in their tracks.

"Now", Skrank chortles evilly, "it's only you and us!"

SOME POSSIBLE ENDINGS

IF SKRANK AND JORJ ARE DEFEATED

The crew can be freed by changing a setting on Jorj's weapon. Depending on how the Skrank and Jorj are defeated (i.e., if they are still alive, or decorating several yards of beachfront), Skrank can be loaded on the ship to be taken back to Space Patrol Headquarters for immediate prosecution.

IF THE ACTORS ARE, OR ARE IN DANGER OF, BEING DEFEATED

You can have the Space Patrol show up, having finally gotten suspicious about the Actors not having been released by now.

Skrank hears the roar of landing jets and turns to run from the spaceship settling on its pads near the shore. A purple beam stabs forth, engulfing and immobilizing both Skrank and Jorj.

A tall, handsome man in the distinctive silver-trimmed blue uniform of the Space Patrol emerges from the spaceship. He approaches, then stops in front of you, eyeing your sorry state. He then turns to Skrank.

A long silence elapses before he turns back to you with an ironic smile. "I would venture to say that we can find lodgings for Skrank here just as comfortable as yours were!"

THE END

Read the following to the Actors at the end of the Movie, unless Skrank was killed:

Lift-off goes easily and you are soon headed for Space Patrol Headquarters. Relaxing, you forget about Skrank for a moment.

Without warning, he springs out of his immobility and dashes towards an escape pod. He is in one of the pods and slams the hatch shut before you can even think of moving. The pod's speaker crackles to life as the whole thing slides towards space and freedom.

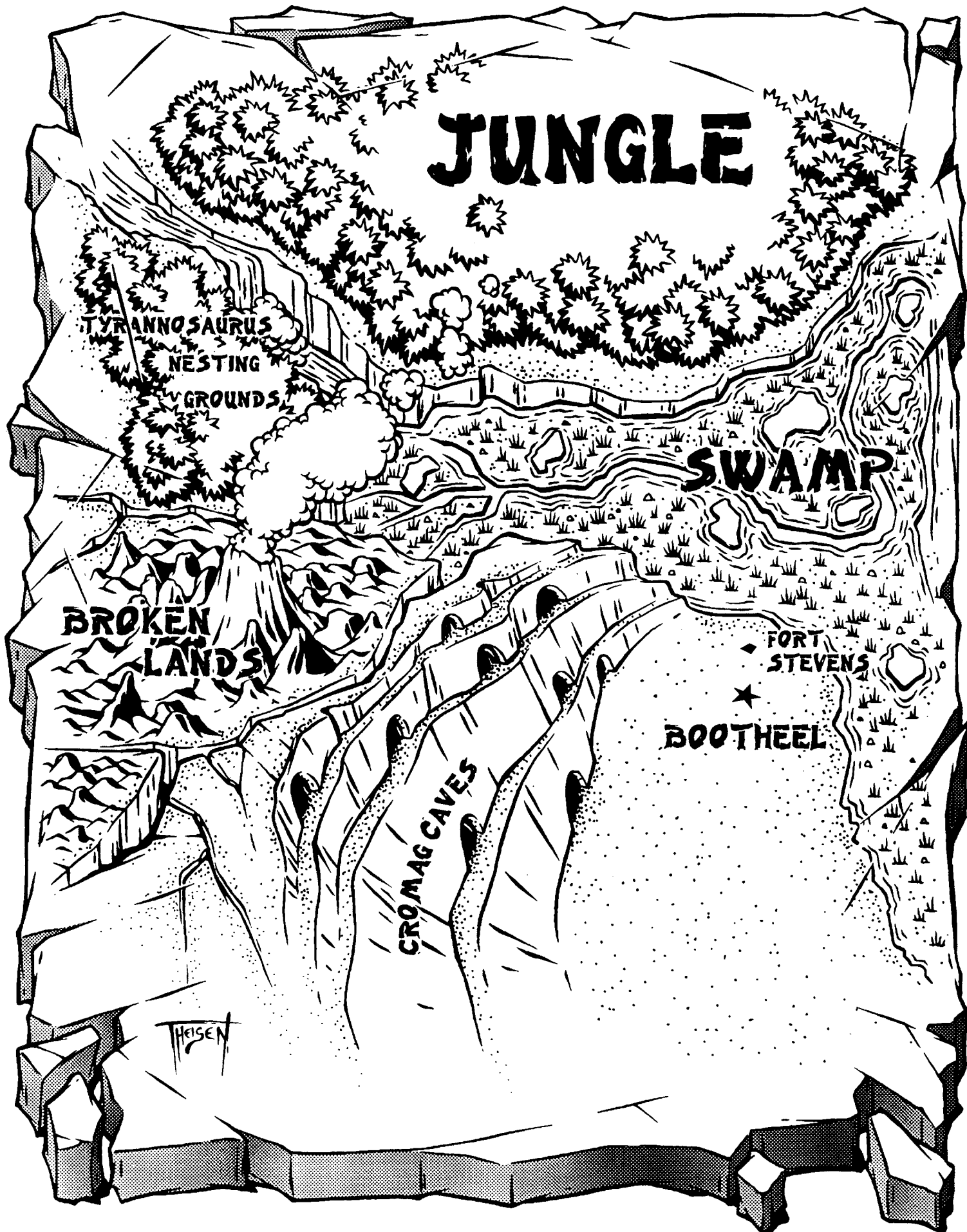
"Fools! So you think you've defeated me? Hah! Skrank shall return and none of you shall escape my vengeance!"

Fade To Black

CAST PARTY

As well as standard rewards for superior play, you may consider giving bonus FAME points for the following.

- ✂ One FAME point to whoever thought of the successful escape plan.
- ✂ One FAME point to whoever made any weapons for use in the jungle.
- ✂ One FAME point to whoever thought of making a raft to get to the supply depot.
- ✂ One FAME point to whoever figured out how to use the radio to mess up Skrank's concentration.



“Well, I guess that’s a wrap!”

“There’s just one more thing that absolutely must be taken care of...”

“OOOoh Bosss...I need to ...speak... with you...”



HOWDY PODNERS! ME AND BOSS ROPED IN LOTS OF NEW STUFF FOR THE LATE SHOW. WE ROUNDED 'EM ALL UP AND HOG-TIED A COUPLE OF OTHER SCRIPTS, TOO. THAT'S ABOUT ALL THE WESTERN TALK I KNOW, SO LOOK INSIDE AND SEE FOR YOURSELF. GET ALONG LITTLE DOGGIE...ER DOGIE? DOOGIE?

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FROM THE
LATE, LATE, LATE
SHOW II**

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