

TOON

Silly Stuff

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STEVE JACKSON GAMES

TOONTM *Silly Stuff*

*A Cartoon Compendium of Crazy Locations, Characters,
Adventure Ideas, and Tables to Aid Animators Everywhere*

by

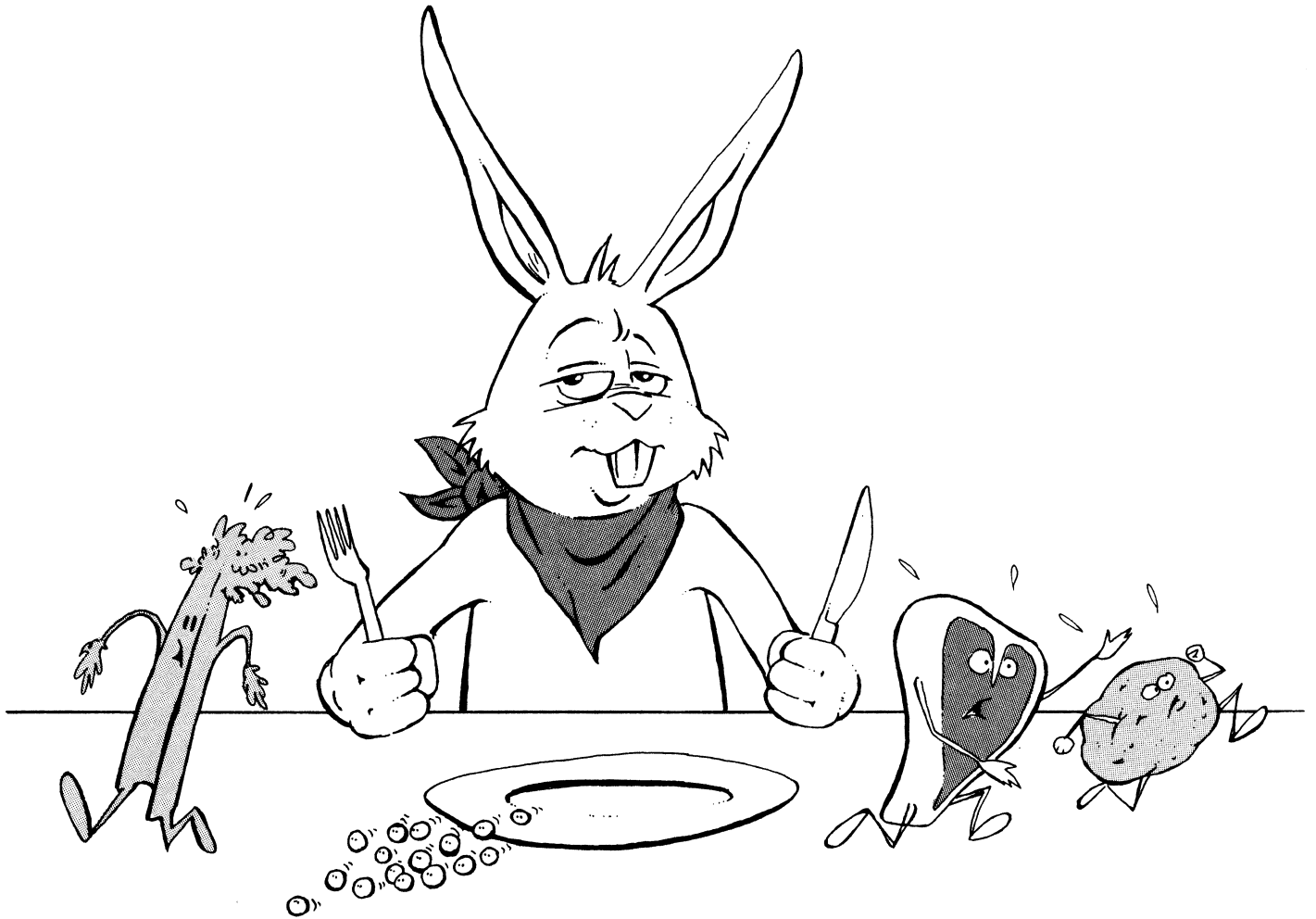
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Introduction

Where to go? Who to see? What to do? This supplement for *TOON*, The Cartoon Roleplaying Game, gives you all sorts of cartoony places to go, people to meet, and things to do . . . plus a brand new collection of demented lists and tables.

Animators, you can use these characters and locations as springboards for your own adventures — just turn your players loose on each other in a haunted house, or against a criminal mastermind, and you can sit back and watch them smash, bash, slice, dice, and electrocute everything that moves.

Since so many *TOON* games get out of hand in the first five minutes, you may even find you don't need a plot at all! But those first five minutes have to come from somewhere, so to get things rolling we've provided some plot ideas in the "Things To Do" section.

Also included in this book is a *TOON* Random Adventure Generator that pretty much writes adventures for you! Never again will you be forced to tell your friends, "Gee, I don't have a new adventure ready." Just roll the dice a few times and, Presto! Instant *TOON* adventure.

Using the Silly Stuff provided in this book, you'll find yourself improvising full-scale Short Subjects and Feature Films before you know it. Just remember: Keep things moving, make loud noises, and don't let *anything* get in the way of having fun.

Places To Go

In *TOON* even a walk around the block can be an adventure. But with all the universe available to your cartoon characters, they'll probably want to do some sightseeing: visit strange new places in Outer Space; blow up interesting landmarks in The City; wreak havoc in the stores of Anytown and all the places Outside of Town. Here's a selection of places to go adventuring.

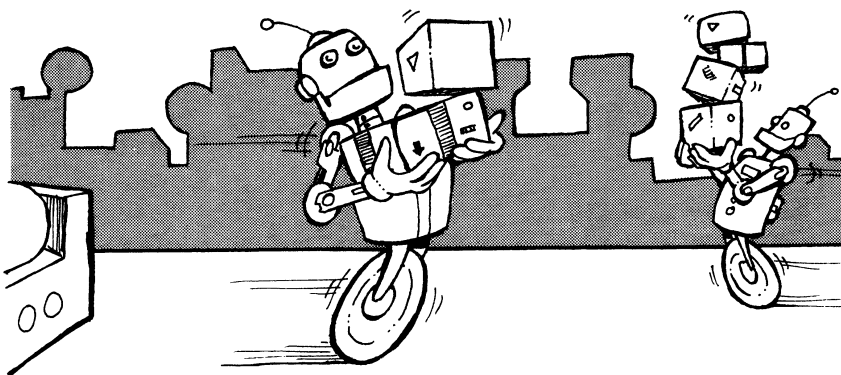
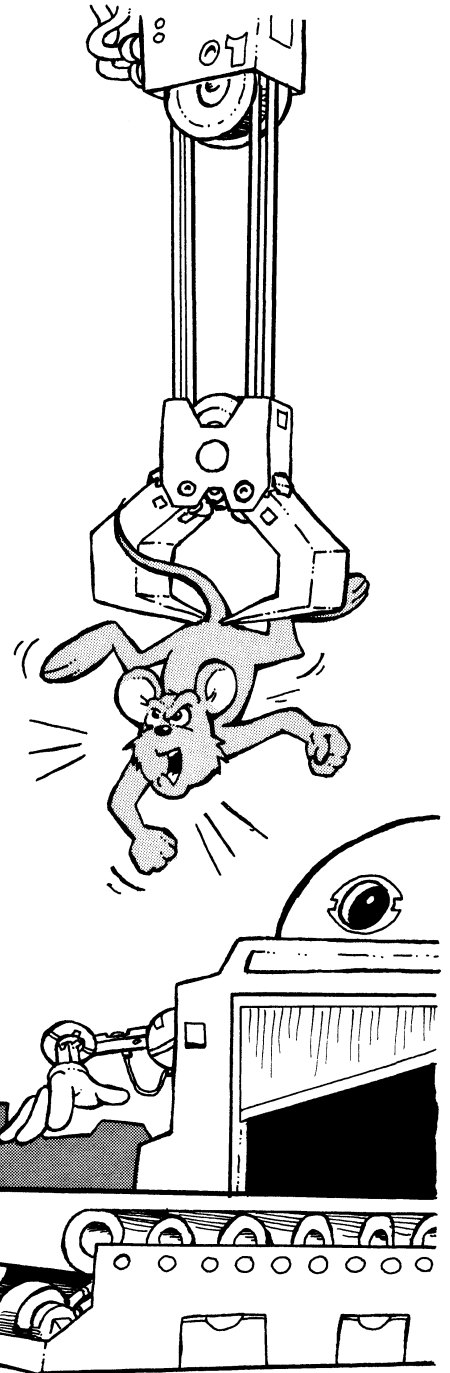
Robot Factory

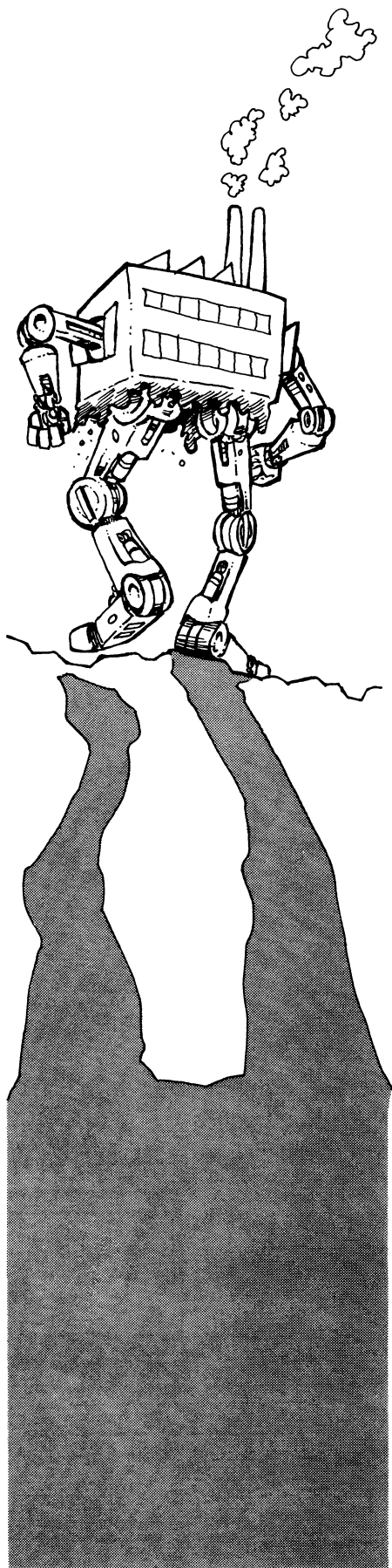
Welcome to the automated factory of the future, located at the edge of The City today! This up-to-the-minute facility brings cartoon manufacturing into a new era of mechanized madness. Let your player characters loose in this huge, featureless, concrete building (as workers, supervisors, or just ignorant delivery staff) and they'll go wild — if they can avoid Falling Down every three minutes, that is.

The doorway of the factory is a tall steel square with a red pushbutton to one side. When the button is pushed, a voice is heard from some hidden speaker. It asks for the character's identification code. After that you can make it as difficult to deal with as you want. When the characters figure a way past it, the door zips up into the roof like a pulled window shade.

Beyond the door is a huge factory room. The room is filled with huge machines covered with gears, slots, gauges, and dials. Conveyor belts run between the machines. Here and there are various piles of crates, barrels, and boxes. Robot workers scurry around on unicycle wheels, loaded with equipment (blowtorches, jackhammers, oil guns, wrenches, and whatever seems appropriate — everything does one die of damage).

The conveyor belts whisk gadgets between the machines at Incredible Speed. Characters who are thrown or fall on a belt get a Dodge roll to roll off the belt before being zipped into a machine. If, heavens to betsy, the character fails that Dodge roll, into the machine he or she goes! There's a grinding of gears; the machine shakes and vibrates; bells and sirens go off; a "REJECT" sign on the side of the machine blinks on and off. The character is belched out through a chute, gift-wrapped. Or cut into chunks. Or cylinderized. Or disassembled into labelled component parts. Your decision. (One die of damage.)





If the characters don't cooperate by falling on the belts of their own accord, help matters along with giant mechanical claws that run along rails in the ceiling. These robot hands will reach down and pick up crates of supplies — or, of course, any character who happens to be in the way of those crates. A claw grabbing a character is starting a Fight (Fight skill 10); characters who fail their Fight or Dodge rolls are grabbed. A claw has 6 Hit Points and won't come back if it Falls Down.

Among the crates and boxes are several huge cannisters marked VALUABLE — DO NOT BREAK! These cannisters, which break unbelievably easily, are filled with hundreds of thousands of ball bearings. When these pour across the floor, everyone — character or robot — has to make a Zip roll to stay upright.

Your players may want to do something with or to all the factory robots running around. Good luck: The robots are busy, not too smart, and they think characters are equipment to be put on conveyor belts. Their Attribute scores are 6 (except for Smarts of 1) and their skills are all 9 (except Smarts skills at 1). They don't talk or Fast-Talk, but they can communicate by making beeping sounds with varying inflections and displaying interesting light patterns in their noses. (It's up to you to determine whether the characters can make sense of the beeping and flashing of the robots.)

What products does this factory make? Whatchamacallits, thingamajigs, whatever you want, basically. Need a robot tank? There's a Tank Manufacturing division here. Want an entire truckload of fire extinguishers? Right over there. Inflatable rafts (inflatable *anythings!*), steamrollers, electric backscratchers, toothpaste, gaskets, baskets, cream pie throwers — the mind reels. If it's silly, this factory makes it.

How do you break things (an important question in any *TOON* adventure)? The robot factory is vulnerable to water or any kind of fluid, which will short-circuit all the machines and robots by chain reaction. Explosives and radiation-type stuff like atom bombs or radar will also mess up the works. Fast-Talking a poor dumb robot may cause confusion that spreads to all the other robots by radio-link. It's easy to throw a monkey-wrench into any gearbox — figuratively or literally. Then watch things go haywire!

Your players will immediately realize things have gone haywire when jets of steam burst from every machine, when the robots start jitter-bugging, when the walls and floor tremble, when the crates and barrels jostle around on the floor and "chase" characters, when conveyor belts launch their cargos high into the air (*sproing!*) where the claws, waving wildly about, accidentally latch onto the airborne goods and send them careening down toward the player characters. The factory is sort of like a meteor shower combined with a steam boiler overload and a tidal wave, with an earthquake and a Roller Derby championship thrown in for good measure.

The most obvious Big Finish for a Robot Factory adventure is for the entire shebang to blow up in a titanic explosion — 'nuff said. A second Big Finish, for Animators with a taste for the unconventional, calls for the entire automated factory to stand up on big robot legs, shake all the player characters out of itself like salt from a salt shaker, and stalk off into the sunset as the cartoon ends. Of course, the factory can always fall apart into component parts, or magically repair itself and decide that the stupidest player character is the owner of the factory and all the robots must obey his or her commands. (That can lead to an interesting finale!)

The Bakery

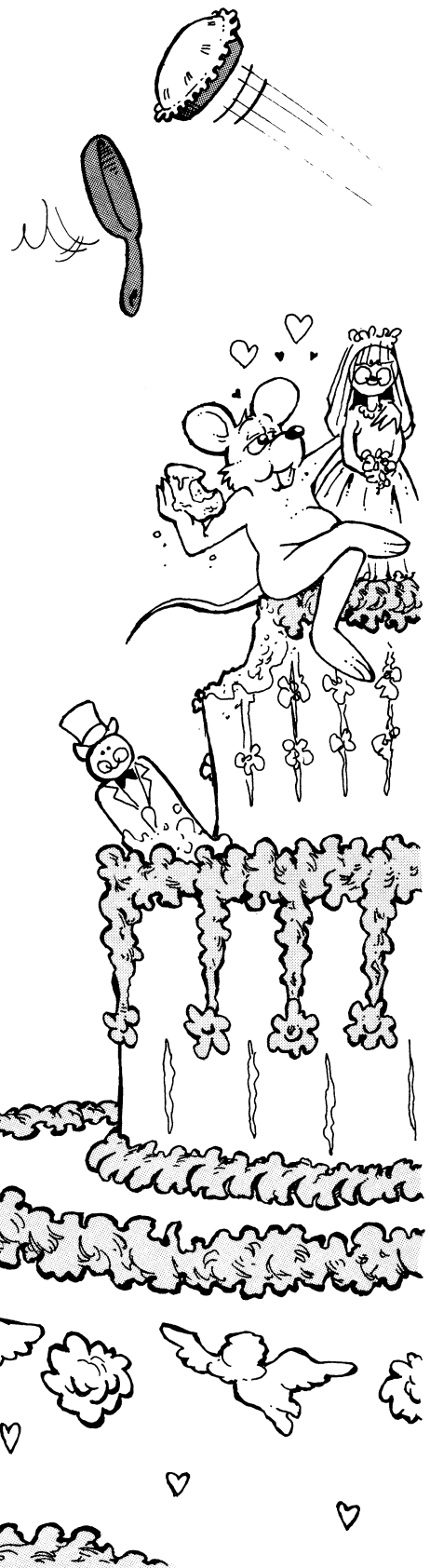
All the cream pies in *TOON* have to come from somewhere. Get right to the source of every pie fight ever fought by visiting Anytown's bakery. There you'll find a small, brightly-lit shop with several glass display cases and counters.

In the cases are cookies, bread loaves, rolls, blintzes, cheesecakes, croissants, muffins, chocolate eclairs, and every pastry, dessert, or bread product you can think of. On the counters are knives, forks, cleavers, and other cutting utensils. Behind the counters are big overhead cabinets with glass doors, through which the characters can see — what else — pies of all descriptions. Apple, cherry, pecan, banana, chocolate, raisin, chocolate raisin, and coconut cream pies. Berry pies — every kind of berry: blue, goose, huckle, cran, straw, black, rasp, logan, and juniper. Pies in *amazing* quantities.

A swinging door behind the counter leads to the big bakery kitchen. Here there are ovens (ouch!), freezers (brrr!), big open barrels of cherries, nuts, and whipped cream, and pots and pans for all purposes. There are also large trays stacked high on racks, all full of yeasty unbaked dough.

Any character who eats any dough will swell up from the yeast and can be dribbled around like a basketball; any character who eats a *lot* of dough will blow up like a balloon and float to the ceiling. How much dough must be eaten to achieve lift-off is left up to the Animator. And as for getting down, well, a well-placed fork should prove quite explosive!

Characters that might be encountered in a bakery include bakers — generally, high-strung temperamental primadonnas who can't bear to see people eating the pastries they've slaved over. (For examples, see *Mars Needs Creampuffs* in *TOON Strikes Again*.) Other characters you're likely to meet in a bakery are the fat (one might almost say basketball-like) bakery assistants, who eat as much as they put on sale; and the shop attendant out front, who is always a Natural Enemy of your most aggressive player character. The player chases the shop attendant, the chase leads to the kitchen, the pies and the cherries and bread start flying, and soon you're all in the cartoon spirit. Go to it!





Costume Shop

Don't have your Bag of Many Things handy? Quick Change shtick on the blink? You need a quick trip to the City's Costume Shop. This amazing little shop, inconspicuously placed on a shady side street downtown, has one display window with **COSTUMES** painted on it, and one glass door. In the display window are an American Indian chief dummy with feathered headdress, a nurse mannequin, and a polka-dot horse costume stuffed with foam rubber.

Inside the shop is a long glass counter displaying dozens of scarves, ties, and strange items like X-ray glasses and vampire teeth and rubber noses. One whole counter has nothing but makeup: powderpuffs, facial cream, vanishing cream, pancake makeup, and lots of fine powders of every description, all ready to billow up into an impenetrable cloud as soon as the counter gets broken.

In the cloud, characters will bump into each other, trip over things, and get tangled in costumes, becoming dressed in them without being aware of it. The air will remain filled with powder as long as it's funny, then it settles, leaving everyone who was in it covered with white powder. Characters covered with white powder may be mistaken for ghosts.

Behind the counter is a wall full of hats and rubber masks of every kind. Top hats, chef's hats, welder's masks, king's crowns, soldier's helmets, and general's caps — gorilla masks, chicken masks, alligator masks, alien masks, Japanese monster masks, teddy bear masks, any kinds of masks and hats you can imagine.



In front of the counter are several circular racks of costumes suitable for Hiding behind or tipping over (Break Down Door roll, one die of damage to whomever is caught underneath and fails to Dodge). Like the hats and masks, the costumes are all different kinds, whatever you want: costumes of angels, devils, mountaineers, doctors, barbarians, dragons, princes and princesses, witches and warlocks, mailmen (with Ace Mail-Order catalogues), superheroes, horses, tigers, whatever other animals you feel like including, astronauts, ballerinas, and so on. Lots of costumes.

High up near the ceiling is a giant wall fan with a faulty switch. If you want things to start happening, the fan can suddenly start up, sending costumes flying! In the whirl of cloth, hats, masks, and pancake makeup, every character in the shop will end up dressed in a costume. You can decide for yourself who gets dressed in what, or you can roll two dice in a Tens-and-Ones roll and consult the handy Random Disguise Table on page 38.

Encourage your players to fall into the personalities of their costumes. If one character ends up as a park ranger, another character in a bear suit has just gotten a Natural Enemy! Two players who have been stomping each other all cartoon may suddenly begin billing and cooing in their Romeo and Juliet outfits. Make the combinations silly, and if players play along, everyone can have fun.

The Zoo

Cartoon zoos are a lot like real zoos. The animals are “real” animals — they don’t talk or think, unless the Animator decides otherwise. There are the usual lions and tigers and bears (Oh my!), and there are darkened buildings with glass cases housing spiders, snakes, and other crawly nasties. The Monkey House is a popular site, for here the chimps and gibbons swing merrily on branches and trapezes, while gorillas and long-armed orangutans dwell close by the bars, the better to reach any player character who gets too close!

Other animals useful in cartoon adventures include cute little penguins (who have been known to want to return to the South Pole); seals that juggle balls (and characters); buffalo and musk-oxen (who figure if they’re going to become extinct, they might as well take some folks with them!); kangaroos that cheerfully box with characters; *baby* kangaroos that can be mistaken for gigantic mice; pelicans which hide things from characters in their beaks; parrots that taunt characters; and mean bighorn rams that butt characters from behind (usually sending them sailing through the air and into the lion cage).

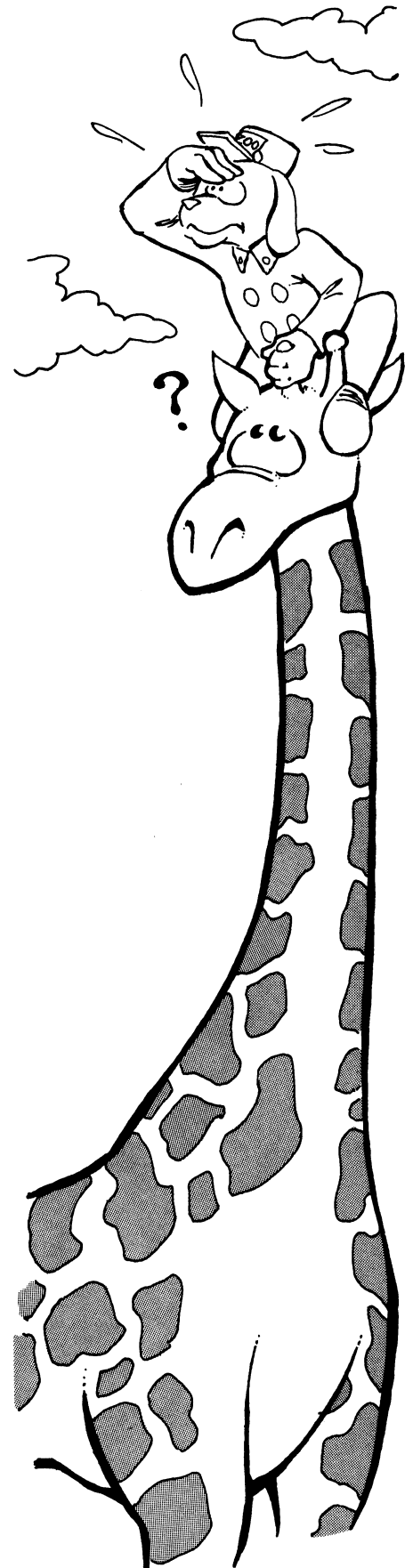
Other animals good for a laugh or two include ostriches that stick their heads in the sand whenever anything frightening happens (so no one can see them); sloths (they take all cartoon to do one action — a nice running gag); and elephants for those special occasions when you need a huge catastrophe. But don’t forget that all cartoon pachyderms are afraid of mice, and will leap into another character’s arms when confronted by one.

Traditional “Bad Guy” animals at zoos include NPC snakes, which automatically have the Hypnosis shtick at 8 and great Fast-Talk skills; hyenas, which laugh uproariously and annoyingly whenever a player character gets into trouble; and the dreaded Siberian tiger, which is not endangered in cartoons — and with good reason, since its main Beliefs & Goals are to eat anything that moves!

Typical adventures at zoos might involve the search for a valuable item lost in the zoo; the escape of, and search for, a valuable animal which wants to get the characters into all sorts of mischief; and (of course) the havoc that results when all the animals get loose at once! Player characters in zoo adventures might be zookeepers, visitors, security guards, or — when you think about it — attractions, caged like other animals.

Spectators at zoos who could cause funny episodes include pompous city officials, there to give speeches when a new attraction is dedicated; bratty little kids who like to throw bottles, poke the animals, and unlock cages; little old ladies with dangerous umbrellas, who usually stick up for bratty little kids; criminals who want to steal live chinchillas for their fur; and zookeeping assistants who are either desperately afraid of their animals or foolhardily contemptuous of danger. You can throw these folks into any situation and be pretty sure something strange will happen.

One of the interesting things about cartoon zoos is that a cartoon duck never looks at “real” ducks in the zoo as relatives; a player character who happens to be a lion needn’t be bothered by the sight of a “real” lion behind bars. Of course, this is *TOON*, and if players want to go on a save-their-relatives campaign, why stop them?



The Hardware Store

Here's where you get dynamite, detonators, hammers, drills, crow-bars, lightning rods, dowsing rods, giant mallets, light bulbs, flame-throwers, mousetraps, moosetraps, beartraps, other-thing-traps, and the ever-popular Burmese Tiger Trap, where no matter what falls in it, when you look in the pit you find you've caught a . . . well, you get the idea.

The hardware store is a prosperous storefront on the main street in Anytown. Inside there's a front counter or two, and behind them long aisles full of stuff. One aisle has tools like pliers, saws, hacksaws, jigsaws (which cut characters into jigsaw puzzles, one die of damage and Boggled), lathes, iron smelters, derricks, wrecking balls (in convenient six-packs), and battleship launch ramps. Whatever you want.

Another aisle has many, many cans of paint. All colors. All sizes. Polka-dot, stripe, invisible, and Scotch plaid paint available. Also brushes, rollers, turpentine (in unlabelled bottles which look strikingly like soda pop bottles), and cleaning supplies like paint remover (which, at the Animator's discretion, can function like an Eraser).

Against the wall are large bins containing nails, screws, bolts, nuts, and washers. 175,000 thumbtacks sit in open barrels that break and spill easily.

Near the front, by the aforementioned traps, is a big display of robots for sale. ("They're new!" say the signs. "They walk the dog! They do the dishes! They write theme papers for your children and visit your in-laws for you! ROBOTS!") The Fine Print underneath says "Caution: These models not fully field-tested. Some unpredictable behavior may result from normal use, or when robots are struck with hostile intent." The "unpredictable behavior" is left as an exercise for the Animator.)

What kinds of robots are on display? Whatever you want, of course. Cleaning robots with feather duster and vacuum attachments. Servant robots dressed like butlers, equipped with tea dispensers and built-in tea trays ("Bzzt-can-I-take-your-coat-sir-bzzt?"). Fireman robots with hoses in their chests and over-sensitive heat detectors — which means that any character who claims to be "burning mad" or even "hot under the collar" is going to get hosed without warning (and Boggled). You can also include robots from *The Better Housetrap* in *TOON* or from any other published adventures.

The hardware store is usually pretty empty. Characters can just rush in, get what they want, and rush back out. Of course, the goods they grab will be shoddy Fifty Percent of the time — and characters have to make Detect Shoddy Goods rolls to find this out. If you want a non-player character in the hardware store, use one of the Character Actors given on pages 22–24 of this book. The Tough Guy, Granny, and the Professor all work well here.

You can also have your hardware store sell sporting goods. This opens the possibility of gags involving baseballs, tennis nets, javelins, swimming pool pills (add a drop of water and get enough pre-chlorinated water to fill a pool!), slingshots, twelve gross of bowling balls, bicycles, unicycles (Ride roll to stay on any cycle), and — lest we forget — the Sporting Goods Demonstrator Robot, which is armed with a terrifying array of bats, clubs, rackets, mitts, and shotputs, and demonstrates them for (and on!) characters with dizzying skill. Fore!





Haunted House

When the moon is full and the werewolves are howling, you need a haunted house to set a cartoon star's hair (or fur or scales) on end.

Big and drafty, dark and damp, this spooky place is found on the outskirts of Anytown or the City. It's surrounded by a tall iron fence with spikes along the top; the gate hangs by one hinge, and squeaks eerily in the wind. Nobody has been inside the place for years.

Your characters might be delivery men (or women or mice or whatever) who have taken an incredibly fragile vase to the wrong address. They might be cleaning men (or women or ducks or killer whales) who receive a mysterious phone call for "a really *big* clean-up job." Or they might just have gotten lost. However you get them there, your characters will be standing in front of the looming, fog-enshrouded mansion just as the sun sets.

There's a huge gnarled tree in the yard. The windows are boarded. The paint is peeling. The wind whistles through the walls. Owls hoot and chains rattle inside. Your characters will *love* it in here!

On the first floor, there's a porch and a front hallway, and a bunch of rooms: "living" room, dining room, kitchen and pantry, a study, stairs up and stairs to the cellar. On the second floor there are bedrooms and stairs to the attic. Here are descriptions of the rooms, and some funny things that might happen in them:

Front Porch: Creaky stairs lead to a huge front door with a large brass knocker. This knocker, shaped like a lion's head, roars deafeningly when anyone tries to use it. (It's *not* a character and won't come to life). The door can open mysteriously by itself or it can be locked. Then it can be opened only with — you guessed it — a skeleton key.

The front porch can have a trap door under a WELCOME mat, designed to drop anyone using the knocker down into the cellar. But any cartoon star worth his or her studio contract will be expecting this.

Front Hall: It's *dusty* in here. On a hall table the characters will find a lamp and a note reading "Inspected for mice, January 18, 1874." The note is chewed along the edges, as if by mice. There's a hatrack that can reach out and grab the nearest character's hat (or head). The hatrack has no attributes or skills except a Fight skill of 6; it has 4 Hit Points. The hallway leads to all the other rooms on this floor, and there's a staircase leading up.





“Living” Room: This is a large carpeted room filled with dusty furniture covered with sheets. Of course there are painted portraits on the walls, and of course the eyes follow characters around the room. In one overstuffed armchair sits a skeleton in a smoking jacket and slacks; at its feet curls a skeleton dog. They *won’t* come to life — surprise! By the chair is a big old mousetrap all primed for somebody to fall into. (Snap! One die of damage and Boggled.)

Also in the living room is a big empty fireplace. As soon as anyone notices this, a flame springs up in the grating. Hanging by the fireplace is a little bag containing marshmallows and sticks for toasting them. Anyone who eats a marshmallow (toasted or not) suffers some silly reaction of your choice: turning invisible, becoming a blue zombie for three actions, or even a random reaction rolled on just about *any* of the tables included in this book.

The living room leads to the hallway and the dining room.

Dining Room: Here, characters will find a long dining table and many elegant cabinets filled with china. It’s easy to knock the cabinets over, and the china crashes loudly. The table is covered with a tablecloth and is set for a party of twelve — but everything is covered with cobwebs.

Secret: If the characters leave the dusty, cobwebbed dining room, they’ll come back to find it completely changed: It’s brightly lit. Each place is set with a plate of food — the course varies each time someone makes an exit and a new entrance (ending, of course, with marshmallow cream pie). If the characters leave the room again, they’ll return to find it dusty and cobwebby again — until they leave, come back, and discover the next course, of course.

The dining room leads to the living room, the hallway, and the kitchen.

Kitchen: Lit only by moonlight through a broken window, this room has a wood-burning stove, an empty icebox, and a pantry. The pantry is full of empty boxes. Scrawled across the back wall is a message: “We want more food! Signed, The Mice.” Characters must make a Read roll to understand this message; a failed Read roll means the character thinks the sign says “We want your blood! Signed, The Mice.”

The kitchen leads to the hallway, the dining room, the cellar and the backyard. The cellar door has a big “X” marked on it in red. The backyard is empty . . . except for a few unmarked graves.

Cellar: A creaky staircase leads down into the cobwebbed, musty, damp cellar. A See/Hear/Smell roll will reveal a faint whiff of cheese. It’s completely dark. There are a dozen mice down here, hiding in a large wine cask. The cask is just about empty and all the mice are hiccuping. The wine has gone to their mousy little heads and they’re ready to Fight. They have Fight skills of 7 and 1 Hit Point apiece.

The mice will poise themselves in front of various objects in the cellar while characters attack them. A missed Fight roll by a mouse *or* a character means the *object* has been hit, instead of the target. There’s a coal bin (coal pours out to bury the character), water pipes, a pile of bricks, etc. The consequences of the missed punch can be as silly or as dangerous as you wish.

Let some of the mice escape the Fight in the cellar through mouseholes in the wall — they’re great ongoing enemies as the player characters explore the rest of the haunted house.

Stairs to Second Floor: You can have all sorts of fun on the stairs. The staircase can turn into a flat slide, sending the characters falling to the bottom; or it might have trapped steps that send characters falling to the cellar; you get the idea. Upstairs there are bedrooms and a study, and stairs leading to the attic.

Bedrooms: These are mostly alike: King-size bed, bedposts with an awning suspended above the bed, no other furniture except a couple of chairs and a big dresser with a mirror on top. If you want, the mirror can show old travelogues and newsreels, TV shows, reflections of different characters, scenes from earlier in this cartoon, and so on. It might be persuaded to answer questions with a successful Fast-Talk roll, but it's pretty rude.

All of the dresser drawers are empty except for a note which reads, "No clothes until we get more food! Signed, The Mice." Characters must make Read rolls to understand the note. A failed Read roll means the character will think the note says "Now we're close, and we'll get your blood! Signed, The Mice."

This would be a good time for a sheet to rise from the bed. It looks like a ghost. Maybe it is a ghost — only you, the Animator, know for sure. If the characters are expecting a ghost, have the sheet rise because a twenty-mouse-tall pyramid of little rodents is making it move; if your players are wise to the mice, make the sheet a real ghost. Or combine both ideas and make it the ghost of a mouse.

Each of the bedrooms has a secret doorway in the bottom drawer of the dresser, leading to all the rooms in the house. The mice can use these doorways to really spook the player characters, zipping from room to room ahead of them. The passageways behind the secret doors are mouse-size so only small characters (or characters who fail Smarts rolls) can use them to zip from room to room.

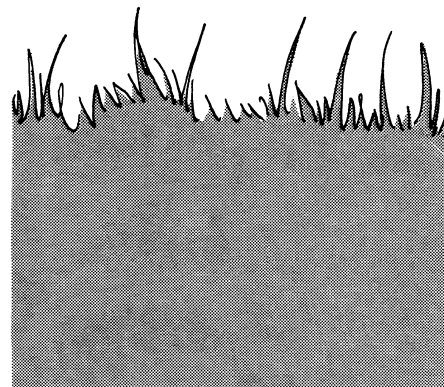
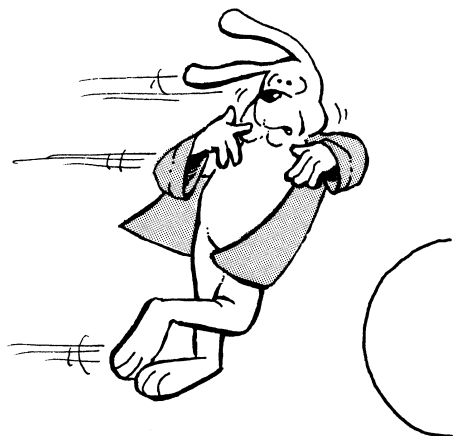
Study: Bookcases line the walls; the fireplace is ablaze; a big oak desk sits by the window, and there's an overstuffed armchair by the fireplace. There's also a grand piano. The piano plays any time the characters aren't looking at it. You can have mice inside the piano hitting the strings or an invisible ghost hitting the keys, or you can just have a piano that plays all by itself. There's another secret door leading to all parts of the house inside the piano — characters using it will find themselves playing the William Tell Overture as they squeeze through the strings.

The bookcases all spin around to reveal . . . no, not a secret room (would we pull an old chestnut of a gag like that?), but thin air. Characters who push, pull, poke, prod, lean on, or just *touch* any of the bookcases find themselves two stories up, hanging in mid-air. Give the players one action to think about their predicament. Then drop them. Like animated stones. Into one of the empty graves in the backyard. (Whether the empty graves are *really* empty is up to you.)

Attic: This is a good spot for the Big Finish of any haunted house adventure. If you can manage to make everyone and everything (including the house) Fall Down at the same time, so much the better.

The attic is dry and dusty. Moonlight comes in one small circular window. Trunks and chests lie all around, along with broken lamps, beat-up furniture, and old hatracks (relatives of the one the players fought downstairs, no doubt). You might also put in a mouse, say, about seven feet high, licking its chops.

Of course, a haunted house is nothing without spooks. For a few words about ghosts, see page 26.



The Old West

If you want your players to mosey into a saloon in Tombstone or Dodge City or Sassafras Gulch, send them way out west (that is, just Outside of Town) to the land of cacti and gunfighters. Here they'll have shootouts with no-good plug-ugly varmints, form posses to track down thievin' cattle rustlers, and run from grizzly bears in ghost towns.

The Old West includes deserts, with mesas and gulches and canyons. There are also scenic green pastures where flocks of sheep struggle with herds of cattle for every blade of grass. And don't forget about them thievin' coyotes, pardner!

The Old West town has a main street lined with buildings. Alleys between buildings make great hiding places for bad guys. Leaving the Old West town, one finds ranches, Indian villages, and forts.

Buildings along the main street include the sheriff's office, shot up many times in jailbreaks; the bank, shot up in robbery attempts; the general store, likewise; the assayer's office, where prospectors bring their gold to be weighed (and which is also full of bullet holes from past robbery attempts); the saloon, which is so full of rifle, pistol, arrow, and blowgun holes it's a wonder the place still stands; and the barber shop, which is only full of bullet holes because the barber gives *really bad* haircuts.

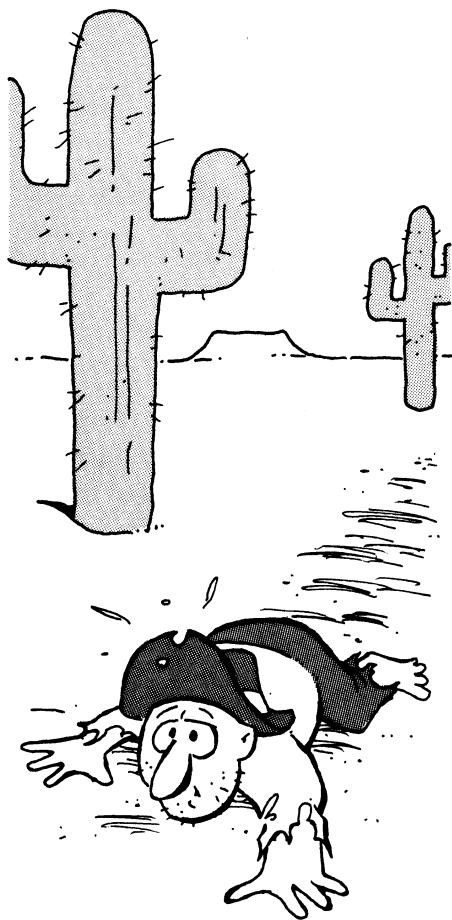
About the only places in town that aren't shot up are the pony express office, the hotel, and the coroner's office. Bandits wait for the pony express riders to leave town before shooting them; they're afraid of the people who live in the hotel; and the coroner is likely to meet them all eventually anyway, so why rush it?

In an Old West town you'll meet the sheriff, a mousy little coward who jumps out of the way of every bandit who's out to shoot things up. There's the crusty old bartender, who's a lot like the crusty old general storekeeper and the crusty old barber and the crusty old assayer. There's the fat well-dressed banker and the cynical piano player in the bar. The saloon is always full of cowboys. And let's not forget the beautiful schoolmarm.

And every Old West town needs a town drunk — a perpetually drunk old sot (but crusty) who lies hiccuping in horse troughs. (Sometimes, this hopeless derelict will even reform and come back during your adventure, just in time to aid the good guys or save the day.)

Players in need of supplies can find what they want at the general store. The store keeper has guns, food, clubs, bows and arrows, cloth, trains, cattle, chickens, trolley cars, paddle boats, and many other items heaped in giant piles in his little store.

If any one (shop keeper included) picks something from a random pile, there is a 50% chance that the whole pile will collapse and bury everyone, inflicting one die damage to any character who fails a Dodge roll. Only the shop keeper knows the exact location of any item and, when asked to find something, will take 2 or more actions puttering from pile to pile searching. If a pile falls on him, there will be a pause, after which he will stick his head out of the rubble and display the requested item.



The shop keeper will not let the players leave the store until he has been paid for his goods (let the price match the size of the item). Characters without any money have two choices: Fast-Talking or Running. The shop keeper can be Fast-Talked into extending credit or bartering for goods. If a Fast-Talk attempt fails, or the players just decide to take it on the lam, they'll find the shopkeeper a nasty recurring enemy. He'll show up (with his shotgun and his faithful guard dog Killer) at the worst possible moments. And he (or his twin brother) will always be around at the end of an adventure, ready to collect what the players owe him.

The Old West offers lots of cartoon possibilities. Cattlemen are always struggling with sheepherders for land. Prospectors are always finding fabulous gold mines, and rotten claim jumpers (or sometimes players) are always following them to find out where they are. And the Pony Express must *always* go through, even when it has to depend on your players!

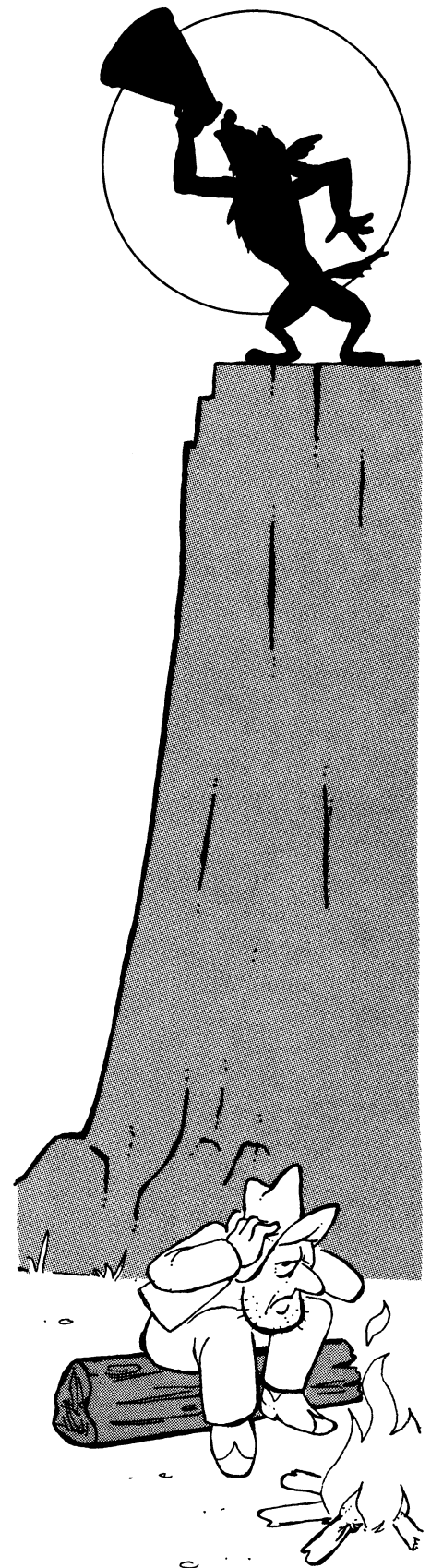
Merchants are always being threatened by robbers, and the cowardly sheriff is useless — can your heroic players defeat the bad guys in a shootout in the corral? (“Cream pies at twenty paces. Be there, pardner — at high noon!”) The shootout can be complicated by corral animals that butt, corner, or otherwise harass the characters; or by the schoolmarm and her pupils, who have come out to the corral for a field trip. The schoolchildren, armed to the teeth with slingshots and pea-shooters, are likely to prove the deadliest adversaries for bandits and players alike. (A crusty and nearsighted truant officer may mistake the characters for hooky-playing students.)

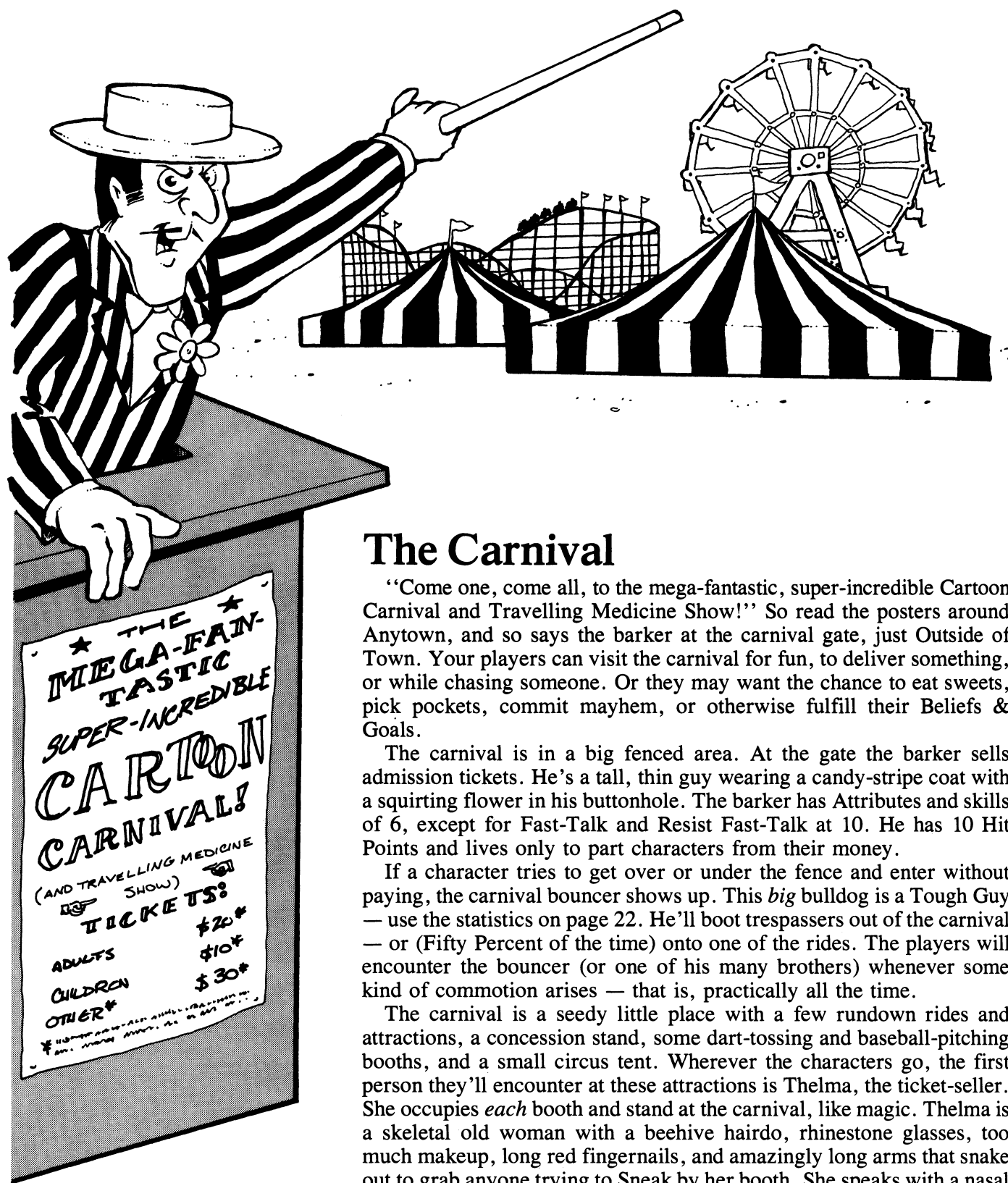
After player characters wipe off the cream filling from the shootout, send them on a trip guarding a stagecoach. Bandits are always planning to waylay these lone vehicles, steal their cargo, and rob their passengers. Let your players in on the action when they escort a small coach on a wild ride through deserts, foothills, and box canyons. The passengers can be any of the characters described above, and there could be a crusty old rifleman riding shotgun — one who's incredibly nearsighted. (Everyone rolls a die when he fires; low roller gets hit.)

There might also be a big, mysterious strongbox on board the coach. No one knows what it is, and it resists attempts to break it open. After your stagecoach encounters the inevitable bandits, the box will spring open and reveal — what? You guessed it: whatever you want! Gold, food, dynamite, fireworks, Indian loincloths and war-paint, an entire tribe of Indians *in* loincloths and war-paint and on horseback, the cavalry, or anything else that suits your fancy and makes for a funny situation.

Any stagecoach adventure can also be used as an excuse to get your players to the site of their *real* adventure. Take them there, then ditch them: The stagecoach rides away, crashes, or deflates into a little cube.

A good Old West place to drop players is the desolate ghost town, where the wind whistles through dusty streets. The ghost town might hide bandits dressed as ghosts, or it might hide real ghosts — or both. You'll find lots of spooky ideas in the “Haunted House” description, and you can give them an Old West twist here. Arm the ghosts with six-shooters, or replace the haunted house's mice with prairie dogs or pack rats (which Sneak at 11, and replace characters' prized possessions with firecrackers or mousetraps). These furry little nuisances might unknowingly leave old wills or newspaper stories around, clues to a rich old man's treasure, hidden for decades somewhere in the ghost town. The treasure hunt can become an adventure all by itself.





The Carnival

“Come one, come all, to the mega-fantastic, super-incredible Cartoon Carnival and Travelling Medicine Show!” So read the posters around Anytown, and so says the barker at the carnival gate, just Outside of Town. Your players can visit the carnival for fun, to deliver something, or while chasing someone. Or they may want the chance to eat sweets, pick pockets, commit mayhem, or otherwise fulfill their Beliefs & Goals.

The carnival is in a big fenced area. At the gate the barker sells admission tickets. He’s a tall, thin guy wearing a candy-stripe coat with a squirting flower in his buttonhole. The barker has Attributes and skills of 6, except for Fast-Talk and Resist Fast-Talk at 10. He has 10 Hit Points and lives only to part characters from their money.

If a character tries to get over or under the fence and enter without paying, the carnival bouncer shows up. This *big* bulldog is a Tough Guy — use the statistics on page 22. He’ll boot trespassers out of the carnival — or (Fifty Percent of the time) onto one of the rides. The players will encounter the bouncer (or one of his many brothers) whenever some kind of commotion arises — that is, practically all the time.

The carnival is a seedy little place with a few rundown rides and attractions, a concession stand, some dart-tossing and baseball-pitching booths, and a small circus tent. Wherever the characters go, the first person they’ll encounter at these attractions is Thelma, the ticket-seller. She occupies *each* booth and stand at the carnival, like magic. Thelma is a skeletal old woman with a beehive hairdo, rhinestone glasses, too much makeup, long red fingernails, and amazingly long arms that snake out to grab anyone trying to Sneak by her booth. She speaks with a nasal accent, popping her gum: “Hey, honey, whatcha think yer doin’, huh?” (*Chomp, pop!*)

The rides at this carnival can all backfire, causing trouble for your players. You can put in whatever attractions you like, and make them all go wrong. Here are some suggestions:

The **Merry-Go-Round** at the center of the carnival is out of adjustment. Anyone who gets on it is spun around at tremendous speed and thrown off — onto the Ferris wheel, roller coaster, or some other ride — and lands Boggled.

The **Ferris Wheel** can whirl uncontrollably, break loose, and roll all over the grounds — or it can simply get stuck, stranding a player character high in the air. A successful Climb roll will get a stuck character down safely, and any funny or inventive way will work too (and earn a Plot Point).

The **Roller Coaster** — well, surely you don't have to be told how a roller coaster can go wrong. Banzai!

The **Hall of Mirrors** is a maze of glass panels, convoluted pathways, and, of course, mirrors. A character in the hall of mirrors is basically at the Animator's disposal: The hall is so confusing that attempts to do nearly anything — Fight, Fire Gun, Run — will come down to a Fifty Percent roll for success. You might want characters to make Smarts rolls to avoid becoming hopelessly trapped. You might even have reflections come to life and Fight the characters who cast them!

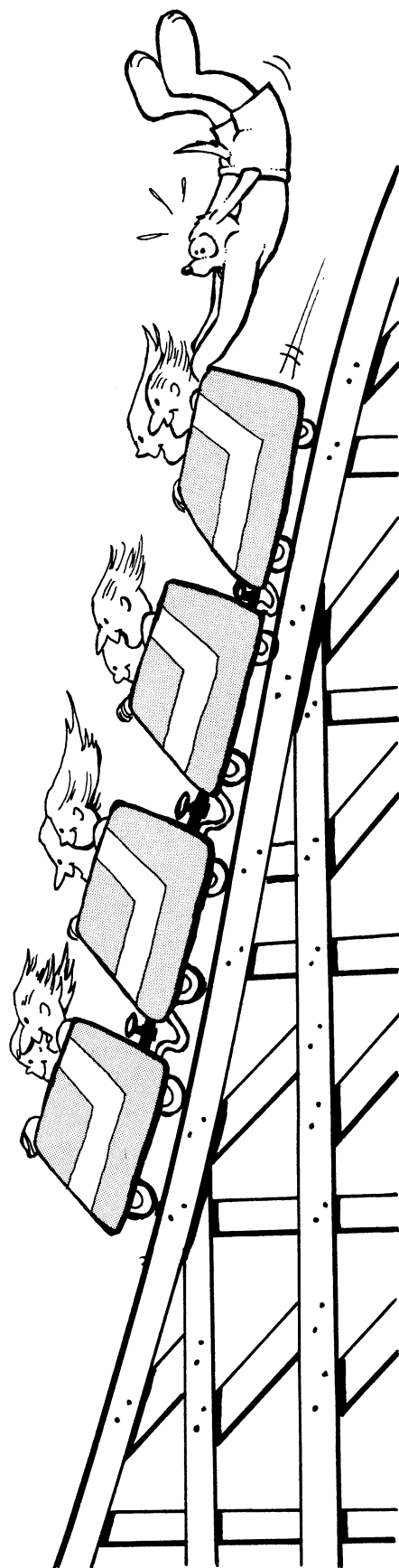
Characters who simply decide to demolish the hall can break every mirror in the place — but for the rest of the adventure such characters will have *incredible* bad luck. When they try to do anything to someone else, treat the target as having the Incredible Luck shtick at 10.

The **House of Wax** displays full-size, lifelike reproductions of famous historical and contemporary figures. Napoleon, George Washington, Cleopatra, famous cartoon characters, Benjamin Franklin (with electrified kite, one die of damage to whoever touches it), popular singers and movie stars — whoever you want. These figures make good throwaway gags, and if they come to life (which they will whenever you want them to) they can liven up any adventure.

The **Chamber of Horrors** sends characters in little skull-shaped cars through a series of scary rooms. Vampires, werewolves, shapeless blobs, and similar creepies can frighten your player characters — or *be* frightened by them, if you want a good gag. The horrid monsters can all be cowards at heart, running for the hills at the first "Boo!" Or, if you want a plot device to further the action, the monsters of the Chamber of Horrors can be disguised workers, aliens, allies of the bad guys your players may be fighting, or related in some other way to the ruckus the players are causing.

The carnival's **Freak Show** is . . . unusual. In the world of cartoons, real human beings are the freaks. If characters enter the ramshackle building housing the freaks, describe these horrid monsters . . . and see how long it is before your players realize you're describing *them*!

The **Tunnel of Love** is perhaps the most dangerous attraction at the carnival. This appealing attraction sends characters on boats shaped like big swans through darkened tunnels, with only a few heart-shaped lights to provide a romantic atmosphere. Unfortunately, the swan boats are real swans, and they don't like their jobs one tiny bit. As soon as they float out of sight of the carnival staff, they attack the player characters mercilessly. Swans have the Fight skill at 8, other Attributes and skills at 2, can't be Fast-Talked, and have 8 Hit Points each. You can also have the characters fall hopelessly in love with the swans that are attacking them (or vice versa).



The **Concession Stand** may be just the ticket for players who've survived this long. There, Thelma will sell them ice cream bars, cotton candy, or popcorn — but she'll also try to Fast-Talk them into taking the “medicine” this Travelling Medicine Show sells: Mississippi Swamp Gas Potion, guaranteed to cure your ills, sweeten your breath, and do one die of damage to any character who swallows it. Bleccch! And there are other concession-stand hazards — like being locked in an ice cream freezer or spun in the cotton-candy machine. These are left as an exercise of the Animator's imagination.

Booths line the walkway to any ride or any attraction. Here characters can try their luck pitching coins into glasses, throwing darts at balloons, knocking milk bottles over with baseballs, or shooting rifles in the shooting gallery. Each of these booths is staffed by Thelma or the barker. Each of them is as crooked as a thirteen-dollar bill:

The coins you're supposed to toss into the bottles are the size and weight of anvils; the balloons you're supposed to pierce with the darts are rock hard, and make terrific clubs; the milk bottles are incredibly fragile and will shatter at the slightest touch, making the owner of the booth really angry; the rifles in the shooting gallery will be shoddy and backfire on the shooter Fifty Percent of the time — except the one the booth-owner keeps behind the counter to take care of troublemakers like the player characters. That one works *all* the time.

Despite the shoddy rifles, the shooting gallery remains one of the most popular booths at the carnival. Here visitors (and player characters) take potshots at moving targets (and, often, player characters). A Fast-Talk roll can make any character become part of the shooting gallery; also, there's a Fifty Percent chance that any thrown object that misses its intended target will land there, so that pursuing characters must endure the Fire Gun rolls of passersby trying their aim. Shooting gallery guns do one die of damage.

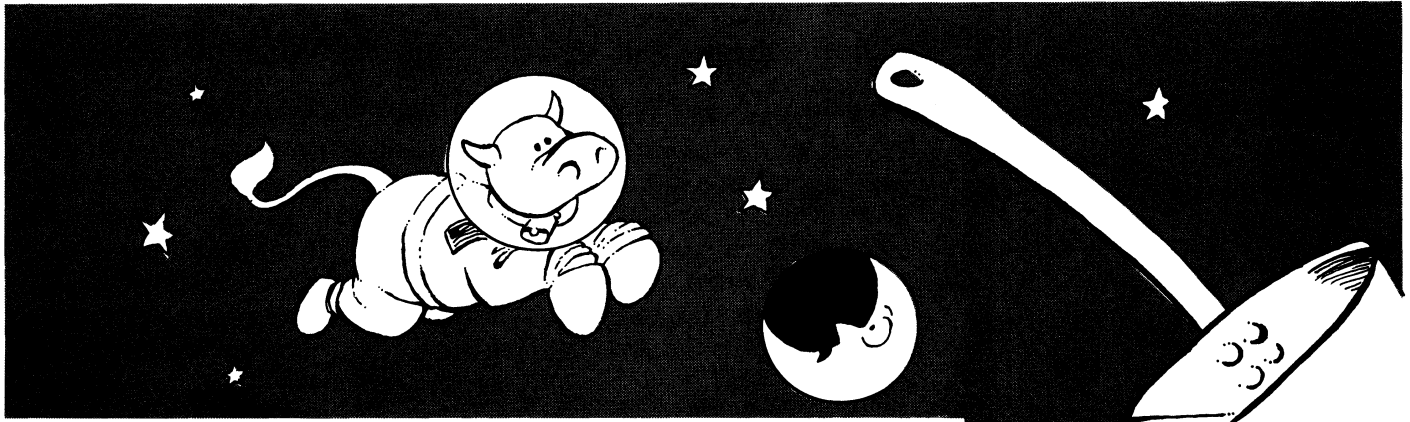
The **Circus Tent** is the main attraction at the carnival. Here acrobats, clowns, and elephants perform at all times. If your *TOON* games end up resembling a circus anyway, think what fun characters will have with the real thing: Mouse characters may stampede the elephants; clowns may grab and juggle your player characters; acrobats may Fast-Talk dumb characters into dangerous stunts; characters may chase each other in little cars that turn out to be full of seventeen or eighteen midgets; and sideshow characters like fat ladies, India rubber men, bearded women, and human skeletons may develop intense romantic attractions for your players.

Let's not forget that every circus is full of lions, tigers, bears, monkeys, gorillas, and other animals that make cartoon life interesting.

And face it, as soon as your players get into the big top, it won't be too long until the entire tent collapses!

Good plot ideas to play out against this background include chasing bank robbers; finding lost objects like necklaces (usually to be seen around the neck of a monkey that's fleeing into the hall of mirrors); tracing missing persons; and foiling the ever-popular Martian plot to destroy the Earth. (Don't ask us why Martians would make a carnival their base of operations — after all, they're aliens.) Likely Big Finishes for carnival carnage involve total destruction of the whole operation, total destruction of the player characters, or — a fun alternative — the players might somehow end up owning the whole works!





Outer Space

Outer Space in *TOON* can be divided into two areas: Nearby, which includes the Earth, the Moon, and the other objects we see in the night sky, and Far Out Space, where players will find Black Holes and . . . The Edge of the Universe.

Nearby

Nearby, the Moon is made of green cheese, there actually *is* milk in the Milky Way, and bovine astronauts occasionally leap over local natural satellites. Nearby has been used in *Spaced Out Saps* (in *TOON*) and *Mars Needs Creampuffs* (from *TOON Strikes Again*). Places to go include the Moon (described in “Saps”), the desert planet Prune, and the dessert planet Eclair (both featured in “Creampuffs”).

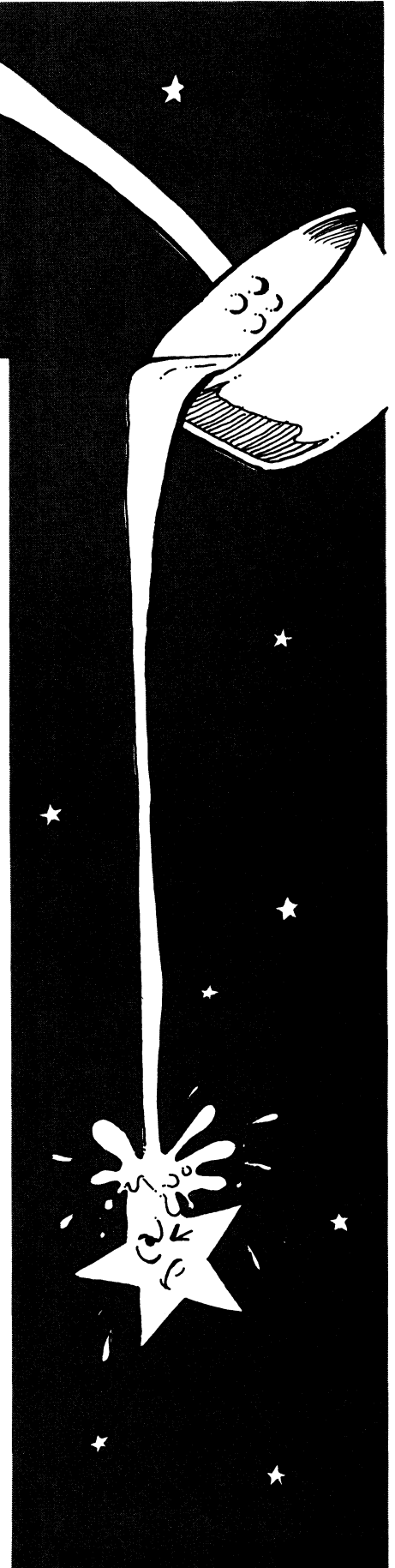
There are also stars nearby — these are fragile little things, suspended in the night sky; now and then one loses its perch and falls (screaming) to Earth. The stars are arranged in constellations, which may occasionally come to life.

Far Out Space

Far Out Space is the world of science fiction. Places of interest in Far Out Space include Space Station Zero, the ultimate in rest station/fueling stops. See page 19 for a detailed view of this lively (and fragile!) place.

Another spacey location is the dreaded Time-Warp. Getting caught in here causes characters to move really fast or really slow. (*Everyone* moves with Incredible Speed or its seldom-seen opposite, Incredible Lethargy, while in the Time-Warp.) Characters caught in the Warp may age or get younger at incredible rates. The Time-Warp can even be used as a doorway to another universe (use the Outside of Town Location Table on page 34).

And don't forget the planets! Far Out Space holds billions and billions of silly worlds for players to visit. One planet may have low gravity, causing characters to bounce off each other like ping-pong balls in a hair dryer; another may have really high gravity, so that everyone moves slowly and gets tired quickly. Try giving some of the planets in Far Out Space odd atmospheres: laughing gas, or helium that makes everyone's voice squeaky. All planets have strange alien inhabitants — which are called, for convenience, Martians. (See the “Martians” description on page 28.)





In the unlikely event your characters get bored in Far Out Space, they might try finding out what secrets lie hidden at the Edge of the Universe.

The Edge of the Universe is a big, big cliff. It stretches as far as you can see to the left and right. Beyond, and down as far as you care to imagine, are nothing but boring gray clouds. These clouds hide a Time-Warp which will whisk any character who falls, jumps, or gets pushed off, right back where he, she, or it started. No big deal.

Any characters who reach the Edge of the Universe will find the place swarming with prophets, gurus, and other pilgrims — a very crowded place. Everyone is either looking for fulfillment or selling it for a *high* price.

Turn left at The Edge of the Universe and it's just a short scene-change to the giant Black Hole at the center of the galaxy. If you look down the hole, as lots of tourists do, you'll see nothing but total, dark, impenetrable, jet black. Boy, is it black. Any characters who climb down into the Black Hole will find all the mismatched socks lost in countless clothes driers the galaxy over. The static electricity down here is incredible, and when characters emerge from the Black Hole, they'll find themselves magnetically charged. Everything is attracted to them — pieces of paper, manhole covers, buildings, spaceships. The effect will last as long as it's funny.

And just how do the electrostatically charged players emerge? If you want, you can let them just reverse course, and head back the way they came. It'll be much funnier if you tell them they *can't* go back the way they came — they just have to slog on through the old-sock layer.

After much slogging, they find themselves backing up! They'll come out in the Anti-Matter Universe, where everything is backwards. They'll think everything is upside down, and find they have to move backwards to run forward, turn left to go right. Here is a world in which ugly is beautiful, old characters grow young, and all Beliefs & Goals are reversed! (A character who wants to become wealthy will start giving away money; one who lives to eat will try to keep other characters from eating; one who thinks everyone is out to get him will become a great — and obnoxious — lover; and so on, at the Animator's discretion.)

Trauma like that is enough to send any cartoon star back to the relative sanity of our own universe, even if there are Martians around to make life hard. (How they return to their own universe is up to you — there are several cartoon possibilities in this situation. Have fun!)



Space Station Zero

Space Station Zero is sort of an intergalactic Anytown, with all the conveniences any cartoon spacefarer could want . . . plus a few extras.

The View From Outside: Space Station Zero looks like a rubber ball connected to an inner-tube by a series of radiating spokes. The station is made of a super-strong alloy that can resist everything . . . everything but sneezes, that is.

The professional Animator should have no trouble making characters sneeze — a little pepper, a sudden case of hay fever, the discovery of a strange alien virus and . . . Ah! Ah! Ah-Choo! If the hull is breached by a powerful sneeze, alarms go off, crew members head for escape pods, and the station starts to deflate — explosively. Unless the hole is patched (chewing gum will do the job quite adequately), the station will careen wildly from one end of the galaxy to the other at Incredible Speed. Just picture a punctured balloon.

The Central Hub: The station's control room, power plant and crew quarters are located in the station's center hub. All doors into this section are sealed with voice-activated locks. Signs on each door say, "EMPLOYEES ONLY — KEEP OUT — THIS MEANS YOU — Signed, the Crusher." All locks on Space Station Zero can be Fast-Talked, and Break Down Door rolls (or sneezes) work fine for characters who really want to see all the dull stuff in this area.

The Outer Ring: Shops, bars, hotels, janitor closets, spaceship docking areas, teleporters, silly businesses, and other consumer-oriented services are found in the outer ring. Most of these services are run by private individuals — sometimes Martians (green or otherwise), robots, or whatever. And they all charge *outrageous* prices. Cup of coffee: \$25,000. Refill: \$18,500. Cream and sugar: You can't afford it!

The Signs: Signs concerning every possible (and impossible) act are found all over the station:

NO SNEEZING — Signed, the Crusher

NO SPITTING, SWIMMING, RUNNING, OR SPLORKING IN THE RESERVOIR — Signed, the Crusher

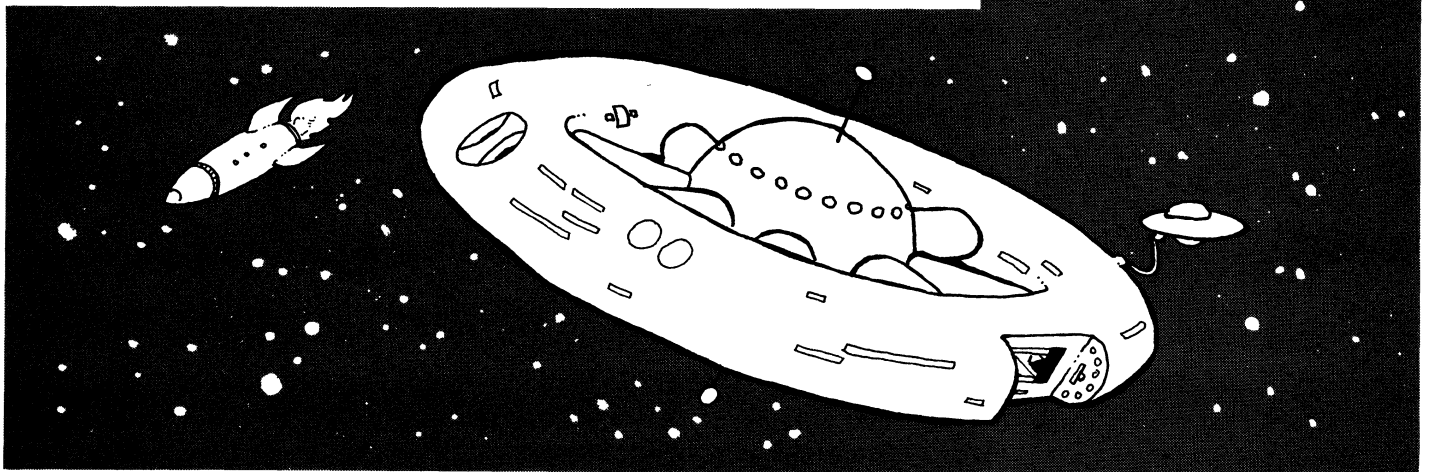
NO SNEEZING!!! — Signed, the Crusher

OBEY ALL SIGNS — STATION LAW — MERCILESSLY ENFORCED — Signed, the Crusher

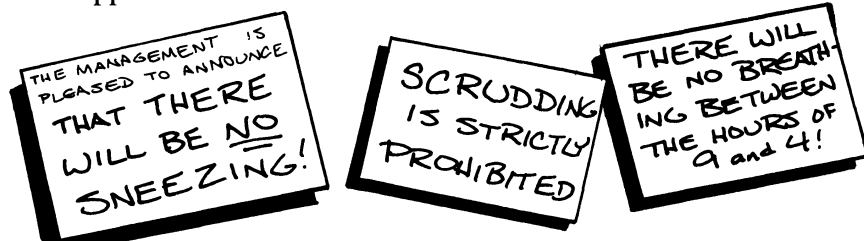
NO BLEEDING ON STATION PROPERTY — Signed, the Crusher

I SAID, NO SNEEZING!!! — CAN'T YOU READ? — Signed, the Crusher

The Animator can make up signs to apply to any situation.



Whenever the rule described on a sign is broken, the characters will hear a loud rumbling, the floor will shake, and all non-player characters in the area will shriek and leave the area as quickly as possible. Then the Crusher appears.



The Crusher is a little man, about two feet tall, wearing a derby hat and a sweater with a little sheriff's badge. He's the police force on Space Station Zero. In a meek little voice he will tell the players to stop what they're doing or ELSE. If the players refuse to comply, or threaten the Crusher in any way, he will call (gasp!) Percy.

Percy is a Martian (not green), about 10 feet taller than anyone else on the station (including the player characters). He looks like a gorilla with blue scaly skin, huge bulbous eyes, arms like tree trunks, and knuckles that scrape the ground. Percy will Teleport behind the characters, completely filling the corridor. He'll try to grab the characters and, without any discussion, tie them into pretzels, square knots, bow ties, and other interesting shapes.

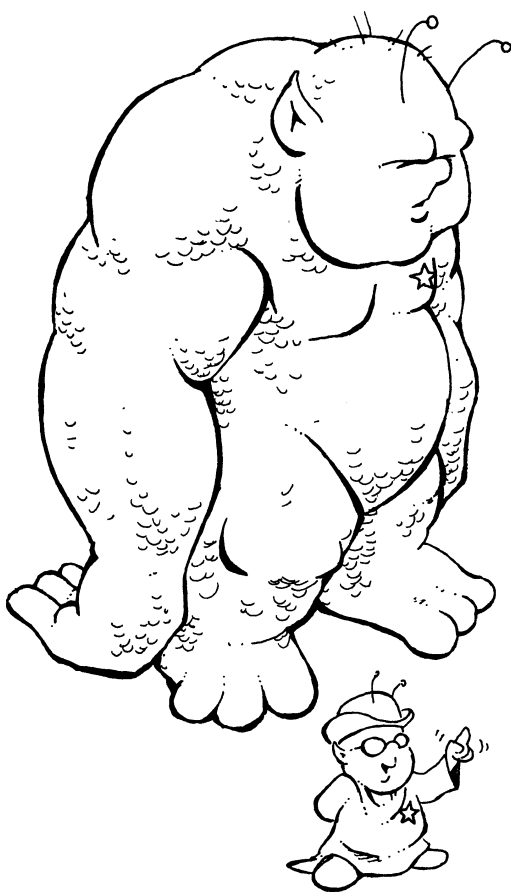
Don't worry much about Percy's attributes and skills. He's a plot device, a good running gag and a way to keep any situation under control. Just assume he has a 10 or better in whatever skill or shtick you decide would be funny in a given situation. (And if having Percy *fail* would be funnier, feel free to make him a slow, compliant, drooling idiot, with no score higher than a two!) Regardless of his actual skill and shtick levels, don't forget that a roll of 12 is always a failure . . . even for Percy!

One other thing about Percy — he has a terrible sinus condition. (Can you guess what's coming?) While tying the player characters in knots, he'll sniffle and complain about how stuffed up he is, and he'll always be *just about* to sneeze. If any character makes him sneeze (by blowing pepper in his face, waving ragweed under his nose, whatever), he'll blow himself clear through the wall of the Station. Assuming the whole station isn't blown to the Edge of the Universe, The Crusher can get LOTS more Percies . . . don't let the players off too easily.

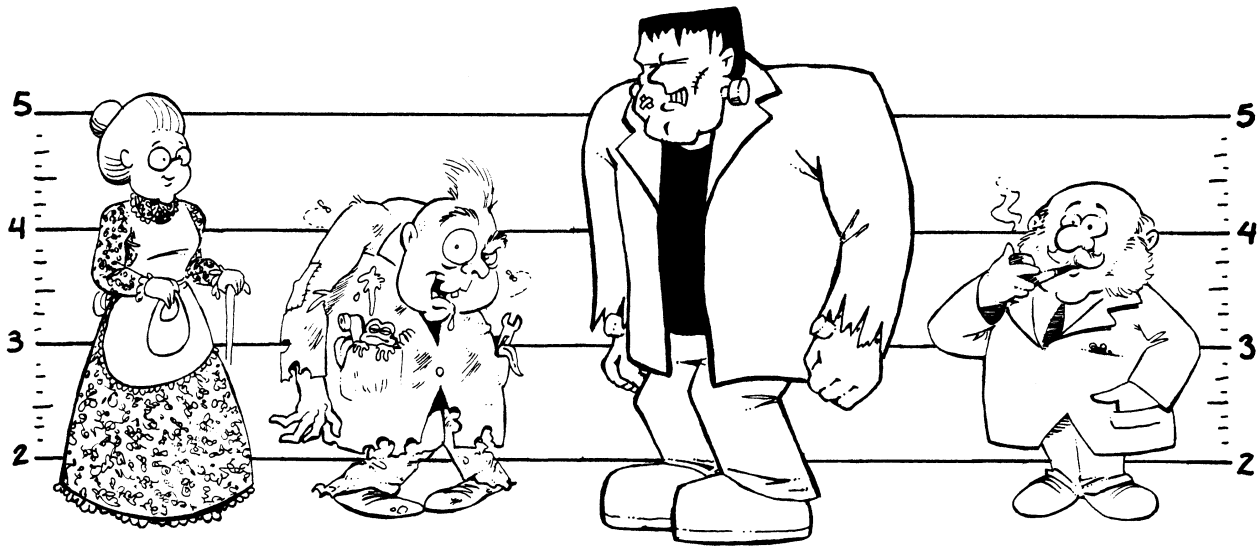
Players will find representatives of every planet in the cartoon universe at the Station — multi-tentacled things, gaseous beings, little green men, and a large spotted hen. You might want to throw in some of your favorite comic-book or television stars to spice things up a bit. Of course, bad-guy types will be there, too. As Animator, you should be able to keep things going for a long time with this assortment.

How do you work your cartoon stars into this intragalactic loonybin? Players could be down-on-their-credits space travellers, trying to get their ship repaired while they scour the station for ways to pay for the work. They could become involved in a weird alien game of chance, conned into pulling a robbery, or even hired as janitors.

Complications include smugglers hiding aboard the ship, mysterious strangers who turn out to be antique spaceship collectors, and escaping robots trying to stow away on the ship. And if the players seem unsure about what to do, just introduce a new station rule and bring on The Crusher and Percy. That ought to liven things up!



People To See



Every *TOON* adventure needs Non-Player Characters for the players to bounce off of. Here's a selection of NPCs for any cartoon occasion. We start off with a selection of your favorite character types — the old standbys who show up in just about every cartoon. We close with more detailed looks at some, well, stranger characters.

Character Actors

In the old cartoons, the locations, situations, and plots would change, but the characters were always the same — and not just the stars either, but the supporting cast too. Once the animators came up with (say) a wicked witch, chances are they'd use that witch in all sorts of cartoons. A good witch-character would work for everything the writers needed a witch-character to do. Likewise, there was one drunken stork that delivered babies (usually the wrong ones), and one baby kangaroo that was always mistaken for a giant mouse.

As an Animator, you may often want to confront your players with a tough guy, or a criminal mastermind, or a dumb henchman, or a smart henchman. Well, just follow the lead of those old animators, and bring in the same character to do a given job in different Short Subjects or Feature Films.

Previous *TOON* adventures have already provided such “reusable” character types. When you need a crusty old guard or policeman, use “Flatfoot” O'Rourke from *The Better Housetrap* in *TOON*. And for those oh-so-frequent times when nothing will do but a full-blown nutcase Mad Scientist, Doctor Nutzenboltz from *Fangs For The Memories* in *TOON Strikes Again* will always fill the bill.

Likewise the characters who follow. The names can change from story to story, but the characters stay the same, like the solid, dependable supporting cast they are.



Mobster (“Knuckles” McGurk)

Description: A little guy with broad shoulders (mostly padding under his pin-striped suit coat) and tiny legs. He wears a hat that’s as big as he is. Talks with a Brooklyn accent. Never without a cigarette dangling from his lips. Flips a coin constantly. Carries a big pistol. Has an unlimited supply of cigarettes, matches, coins, and bullets.

Beliefs & Goals: (a) Get away from the cops (or whoever). I’ve got to stay on the road, stay one step ahead of . . . them. Can’t let anybody get in my way. (b) Rob the bank. (c) Kidnap the rich old lady (or her pet whatever).

Hit Points: 8

Muscle: 3

Break Down Door: 5
Climb: 4
Fight: 5
Pick Up Heavy Thing: 3
Throw: 6

Zip: 5

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

Smarts: 6

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

Chutzpah: 5

Fast-Talk: 5
Pass/Detect Shoddy Goods: 6
Sleight of Hand: 5
Sneak: 7



Criminal Mastermind (Mr. X)

Description: A little hunched-over evil-looking human who cackles and rubs his hands in fiendish glee. Has any possessions necessary to give players a hard time. This fellow is wicked, dastardly, and cunning. Nothing is beneath him.

Beliefs & Goals: Nyah-hah-hahhhhh! I’ll (a) rule the world (b) steal the treasure (c) repossess the widow’s home (d) do something else nasty. I hate do-gooders who get in my way.

Hit Points: 11

Muscle: 2

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

Zip: 4

Dodge: 7
Drive Vehicle: 6
Fire Gun: 8
Jump: 4
Ride: 4
Run: 7
Swim: 4

Smarts: 6

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

Chutzpah: 6

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

Shticks:

Quick Change/Disguise: 9



Tough Guy (“Big” Eddy Bronchowitz)

Description: A big bruiser with muscles out to here. He’s always got a chip on his shoulder and will pick a fight with anyone smaller than he is. He acts tough, but he’s really a coward. He’s often found working for the Criminal Mastermind or the Mobster. The Tough Guy has a blackjack (one die of damage).

Beliefs & Goals: I’m the toughest guy around! Come on, I’m ready to fight! — provided I’ll win, of course. No one gets ahead by playing fair.

Hit Points: 12

Muscle: 6

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

Zip: 3

Dodge: 5
Drive Vehicle: 3
Fire Gun: 7
Jump: 3
Ride: 3
Run: 7
Swim: 7

Smarts: 3

Hide/Spot Hidden: 3
Identify Dangerous Thing: 3
Read: 3
Resist Fast-Talk: 6
See/Hear/Smell: 3
Set/Disarm Trap: 9
Track/Cover Tracks: 3

Chutzpah: 6

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

Shticks:

Incredible Strength: 7



Granny ("Granny")

Description: A cute little old lady in an old-fashioned, floor-length dress. She carries a small handbag (containing a gun) and a cane. No one could believe this sweet octogenarian has a mean streak — until someone crosses her. Then, *whammo!*

Beliefs & Goals: I'm nice and polite, and everyone else should be, too. I won't tolerate young whippersnappers who misbehave. I didn't get a 22nd-degree black belt for nothing.

Hit Points: 9

Muscle: 2

Break Down Door: 2
Climb: 2
Fight: 9
Pick Up Heavy Thing: 2
Throw: 2

Zip: 2

Dodge: 2
Drive Vehicle: 9
Fire Gun: 8
Jump: 2
Ride: 4
Run: 2
Swim: 2

Smarts: 5

Hide/Spot Hidden: 9
Identify Dangerous Thing: 5
Read: 3 (nearsighted)
Resist Fast Talk: 9
See/Hear/Smell: 9
Set/Disarm Trap: 5
Track/Cover Tracks: 5

Chutzpah: 6

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



The Professor (Professor Mainspring)

Description: A kind-faced bespectacled balding man wearing a white lab smock with deep pockets. He's about four feet tall, pudgy, absent-minded, and carries test tubes, a calculator, and a magnifying glass. He's not "mad."

Beliefs & Goals: Any mystery should be investigated immediately. Science can make our lives better. Educate everybody about science, but be polite about it. Oh my, I'd best whip up an invention. Now what was I going to invent?

Hit Points: 7

Muscle: 3

Break Down Door: 3
Climb: 3
Fight: 3
Pick Up Heavy Thing: 3
Throw: 3

Zip: 2

Dodge: 2
Drive Vehicle: 6
Fire Gun: 2
Jump: 2
Ride: 2
Run: 2
Swim: 2

Smarts: 6

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

Chutzpah: 1

Fast-Talk: 1
Pass/Detect Shoddy Goods: 5
Sleight of Hand: 1
Sneak: 1

Shticks:

Bag (Pockets) of Many Things: 9



Lab Assistant (Igor)

Description: This hunchbacked fellow can be found in every laboratory the players find. He's human (barely), with a shock of red hair that sticks straight out from his head. Wears a grimy white lab coat with Pockets of Many Things.

Beliefs & Goals: Haf to help Massster. Get brain. Guard Monssster — monssster, friend. (Make sure the Lab Assistant is obsessively interested in one of your player characters, or a character's prized possession.)

Hit Points: 7

Muscle: 3

Break Down Door: 3
Climb: 3
Fight: 5
Pick Up Heavy Thing: 3
Throw: 3

Zip: 3

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

Smarts: 1

Hide/Spot Hidden: 8
Identify Dangerous Thing: 4
Read: 6
Resist Fast-Talk: 6
See/Hear/Smell: 9
Set/Disarm Trap: 4
Track/Cover Tracks: 1

Chutzpah: 1

Fast-Talk: 1
Pass/Detect Shoddy Goods: 1
Sleight of Hand: 1
Sneak: 4

Shticks:

Bag (Pockets) of Many Things: 5



Spy
(James Bomb)

Description: A sneaky fellow in a black mask, black hat, and black cape. (In other words, he dresses in black.) He doesn't say much and usually tries to avoid being seen. He has handcuffs, a gun, a miniature camera (with not-so miniature flash bulbs), a pouch full of secret documents, and an endless supply of bombs. If you need a Mata Hari type, just make him a her.

Beliefs & Goals: Steal anything valuable and don't get caught. Everyone is my enemy. Everyone is hiding valuable secrets.

Hit Points: 10

Muscle: 4

Break Down Door: 4
Climb: 6
Fight: 8
Pick Up Heavy Thing: 4
Throw: 4

Zip: 6

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

Smarts: 5

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

Chutzpah: 1

Fast-Talk: 1
Pass/Detect Shoddy Goods: 9
Sleight of Hand: 9
Sneak: 10

Shticks:

Incredible Speed: 7
Quick Change/Disguise: 8



Witch
(Grizelda Henbane)

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

Note: The witch can cast lightning bolts from her fingers (Fire Gun roll, 1 die of damage). She has supernaturally high resistance to Fast-Talk, higher than player characters ever get.

Beliefs and Goals: Ugly is beautiful. I love being evil. It's fun making people and animals into potions. Steal any magic items I can find. Hypnotize things. Cackle.

Hit Points: 11

Muscle: 3

Break Down Door: 3
Climb: 3
Fight: 8
Pick Up Heavy Thing: 4
Throw: 5

Zip: 4

Dodge: 8
Drive Vehicle: 4
Fire Gun: 7
Jump: 4
Ride: 9 (broom)
Run: 4
Swim: 4

Smarts: 5

Hide/Spot Hidden: 7
Identify Dangerous Thing: 5
Read: 8
Resist Fast-Talk: 11 (!)
See/Hear/Smell: 8
Set/Disarm Trap: 5
Track/Cover Tracks: 8

Chutzpah: 4

Fast-Talk: 4
Pass/Detect Shoddy Goods: 4
Sleight of Hand: 8
Sneak: 4

Shticks:

Bag (Hat) of Many Things: 8
Hypnosis: 7



Monster
(“Eeeaaaarrgh”)

Description: This ugly fellow looks like Frankenstein's monster after a bad weekend. Broad shoulders, flat head, bolts in the neck, wide-eyed scowling expression. If you're Animating an Outer Space adventure, give the monster extra arms, tentacles, green(er) skin, etc.

Beliefs & Goals: Raaargh!

Hit Points: 9

Muscle: 5

Break Down Door: 8
Climb: 7
Fight: 8
Pick Up Heavy Thing: 9
Throw: 7

Zip: 2

Dodge: 4
Drive Vehicle: 2
Fire Gun: 2
Jump: 7
Ride: 2
Run: 4
Swim: 2

Smarts: 1

Hide/Spot Hidden: 1
Identify Dangerous Thing: 3
Read: 1
Resist Fast-Talk: 5
See/Hear/Smell: 1
Set/Disarm Trap: 1
Track/Cover Tracks: 1

Chutzpah: 4

Fast-Talk: NA
Pass/Detect Shoddy Goods: 4
Sleight of Hand: 4
Sneak: 4

Shticks:

Incredible Strength: 6

Featured Players

Some character types just can't be described in a paragraph or two; some character types can't be fully developed in a single cartoon. Here's a selection of characters you'll want to feature in a whole series of cartoons:

Foogle Birds

In *I Foogled You!* in the *TOON* rulebook, players encountered a troublesome bird known as the Foogle. The Foogle was eleven feet tall, pink, and the last of its kind.

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

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

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

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



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

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

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

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



The Homesteader (A Foogle)

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

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

Hit Points: 9

Muscle: 2

Breakdown Door: 2

Climb: 5

Fight: 6

Pick Up Heavy Thing: 6

Throw: 7

Zip: 5

Dodge: 8

Drive Vehicle: 5

Fire Gun: 7

Jump: 5

Ride: 7

Run: 9

Swim: 5

Smarts: 6

Hide/Spot Hidden: 7

Identify Dangerous Thing: 8

Read: 6

Resist Fast-Talk: 8

See/Hear/Smell: 8

Set/Disarm Trap: 9

Chutzpah: 6

Fast-Talk: 6

Pass-Detect Shoddy Goods: 8

Sleight of Hand: 9

Sneak: 7



Ghosts

Nobody ever dies in the *TOON* universe, but that doesn't mean there aren't ghosts. How and under what circumstances characters become ghosts is left to the Animator. However it happens, becoming a ghost adds a whole new dimension to cartoon life. (In fact, you might want to say only NPCs can be ghosts.)

Ghosts usually remember everything about their past lives, and they gain some new abilities to boot! A ghost can become invisible at will (use the Vanishing Cream rules from *TOON* except the invisibility won't wash off). Ghosts can usually Change Shape (Shtick level 10) and Teleport (also at level 10). They can make anything they pick up appear to be floating in thin air. Ghosts never have to worry about bumping into things, since they have no substance. However, if a ghost wants, it can act upon objects and other characters just like a real person.

Ghosts never Fall Down, but they can be Boggled. At the Animator's discretion, Boggling can have the same effect on a ghost that Falling Down has on a character — but this should only apply to really extreme Boggles!

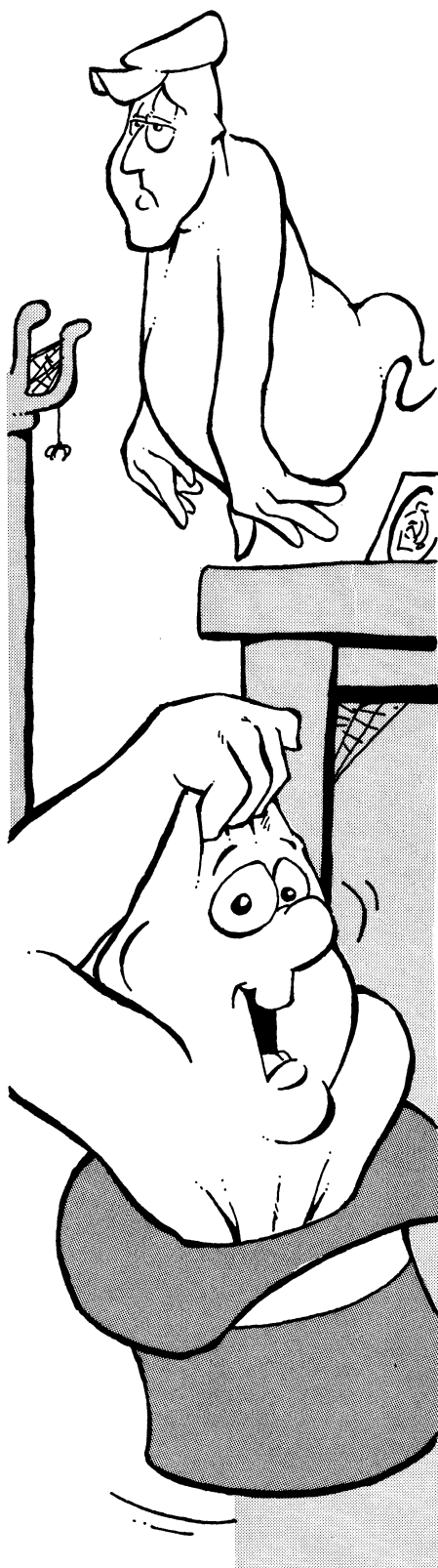
Ghosts sometimes lose track of themselves, misplacing a head or a limb, but the ghost still controls its wayward limbs, just as if they were still attached. Like any *TOON* character, a ghost may carry possessions in its Back Pocket — but a ghost never has to worry about “normal” or “unusual” possessions, since anything a ghost owns is by definition “unusual.”

Each ghost has its own personality, so Beliefs & Goals vary. These should probably include “Scare the players” and “Show off my ghostly nature,” but if you have several ghosts in your adventure, you can give individual ghosts conflicting Beliefs & Goals. Maybe one ghost wants to help the players, or just to be left alone, while another wants the players to bring him some raspberry sherbet, and a third wants to marry one of the characters. Conflicting ghostly Beliefs & Goals can provide the “plot” you need to make a haunted house cartoon screamingly funny.

Ghost adventures are easy. Put a mischievous ghost in a funny setting (like the ones in this book) and let the players try to stop it. Since ghosts can't Fall Down, the only good way to do this is to pacify it. Each ghost has at least one thing it likes more than anything else in existence: Jerry Lewis movies, electric trains, Rembrandt paintings, playing gin rummy, or something else. If the players can find what a given ghost likes and obtain it for the spirit, it will be so grateful it will never haunt that particular location again — but the players should always have major trouble finding what the ghost likes — the search is a good adventure all by itself!

You can also pacify a ghost by fulfilling its Beliefs & Goals. Sometimes a ghost will be motivated to achieve a particular objective: making a living bad guy Fall Down, making a living good guy (like one of the player characters) Fall Down, destroying a certain building, or commemorating some significant event of its previous life. The motive is up to the Animator — just be sure you make it silly.

If pacifying a ghost doesn't seem to work, there's always the chance of scaring it away. Since ghosts remember everything about their previous existence, they bring with them all their fears. Maybe the ghost your characters meet was scared of elbow macaroni in a previous life; maybe it can't stand frogs; maybe it's allergic to poseys — just make sure your characters have to work to figure out what it's scared of.



To see how ghosts can work in *TOON*, meet the Ghostly Quartet: Eddy, Freddy, Teddy, and Trixie. These four spooks haunted different places in their early ghosthood, but the old spots got torn down, so the evicted spirits joined up to go “house-haunting.” Your players can meet the Quartet anywhere — they’re still looking for an ideal home.

Eddy, the ringleader of the gang, is a Professor-type (see the description on page 23). He has spent his afterlife exploring the spirit world and its interaction with the real world of cartoons. Eddy loves to experiment with magical stuff (which he’ll have his ghostly roommates use on player characters). Basically, he just wants everybody — even other ghosts — to leave him alone so he can conduct his experiments in peace. Eddy’s always coming up with schemes to get Freddy, Teddy, and Trixie out of *his* hair — and into the *player’s* hair! The other ghosts usually follow his orders, since these always lead to a big scare!

Eventually, the player characters should end up dealing with Eddy despite his best efforts to keep them away — maybe the player characters’ goal can only be achieved in the room he’s set up as his laboratory, maybe only *he* can convince the rest of the ghosts to vacate the premises. However they get there, the players will find Eddy a real terror when he’s not left alone!

Eddy is scared of large crowds (more than a dozen characters) and can be pacified by simply leaving him alone.

Freddy, who wasn’t very interesting alive, is frightfully dull as a ghost. When he’s not sleeping, he corners characters and bores them with pointless stories of his life as an accountant. Players must roll against their Resist Fast-Talk skills when talking to Freddy; failed rolls mean they fall asleep for at least one action, or until some loud commotion wakes them up. (Freddy often provides such loud commotions just so he can bore the awakened player character back to sleep.)

Freddy is scared of tax collectors and can be pacified if characters give him money or let him do their taxes.

Teddy, a failed magician in life, is the only ghost who still doesn’t have the knack of disappearing. He usually stuffs himself into his own top hat and hops around in it. When he finds an audience to entertain, he pulls himself out of it. He’ll forget all other goals in order to show off his tricks (notably, his Top Hat of Many Things at Shtick level 3), but if you don’t applaud and cheer, watch out!

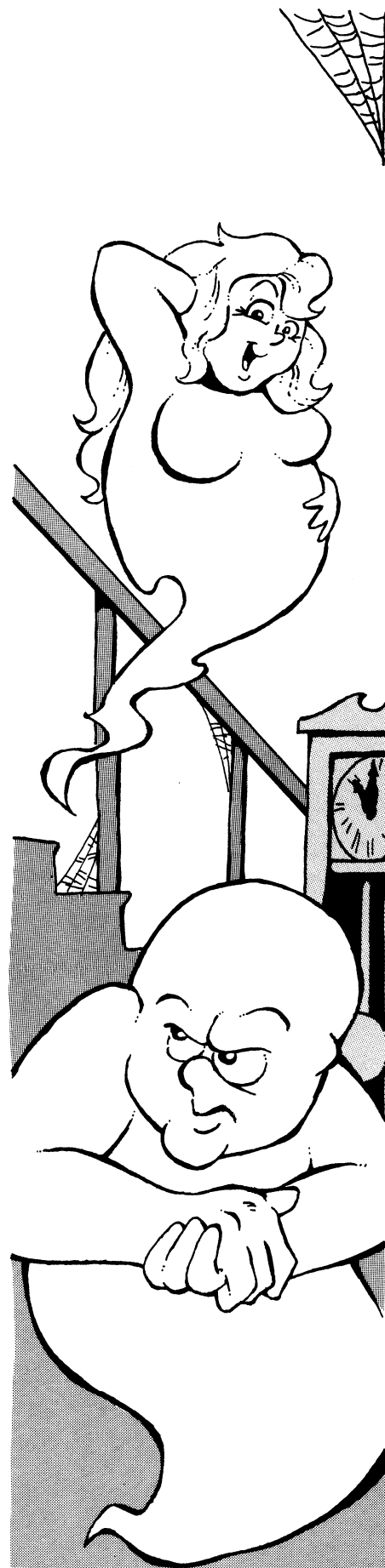
Teddy is scared of theatrical curtains, children, and small dogs. He can be pacified by applause.

Trixie lived out her life as an old maid, and doesn’t want to spend her afterlife the same way. She seeks meaningful social contacts with potential friends, admirers, or husbands. Any semi-intelligent male will do. If you’re threatened by another ghost, Trixie will most likely rush in to defend you — but if you jilt her, you’re in trouble.

Trixie is scared of being alone, and will hound any character to whom she has taken a fancy. She can be pacified by getting married or being thrown a party.

This spectral foursome will cooperate or fight among themselves as required by the story. Feel free to change their fears and desires to suit the needs of your story. Whether you want to engineer some particular gag or just let chaos reign, have the Ghostly Quartet develop your plot naturally — that is, *supernaturally*.

Your characters are sure to have a frighteningly good time with these guys!





Martians

Most Martians are green. All green Martians want to destroy the Earth. Some green Martians have grand plots and elaborate planet-busting machinery; others are willing to destroy the Earth one player character at a time.

One green Martian tried to destroy the Earth by building a giant ray gun on the Moon. He was foiled by the heroic Space Aeronautics Patrol Squad (S.A.P.S.) in *Spaced Out SAPS* in the *TOON* rulebook. Another pair of Martians wanted to pilot a gigantic planet made entirely of desserts into a collision with Earth (*Mars Needs Creampuffs*, in *TOON Strikes Again*). This plan, too, was defeated by the courageous S.A.P.S.

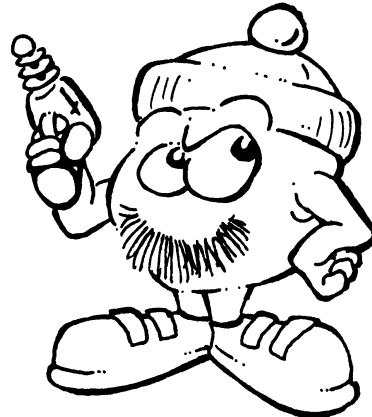
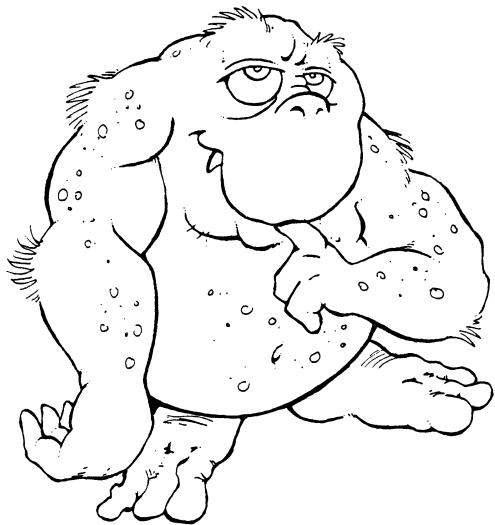
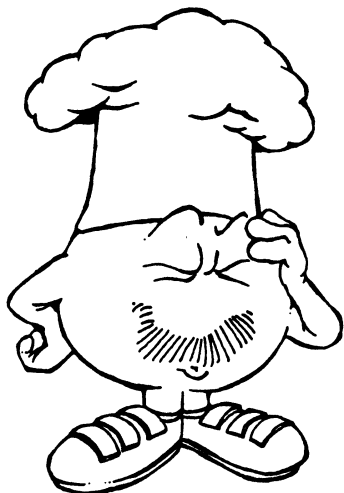
But green Martians continue to plot dastardly fates for our planet. Why? Have they vowed revenge upon cartoon humanity? Are they all unbelievably bored and looking for something to pass the time? No one really knows.

Some green Martians are little and smart, some are big and stupid. Some can Teleport, some can Change Shape, some can Hypnotize, some can do all of these and more. Some don't do anything but fire ray guns real well. All you can be sure about with green Martians is that they're (a) hostile, (b) arrogant toward puny Earthlings, and (c) they tend to work alone or — at most — in pairs, because they're (a) and (b) toward each other.

But then there are other kinds of Martians. In *TOON*, all kinds of Outer Space thingies can be Martians, whether or not they happen to come from Mars. There are purple Martians, and pink ones, and purple-with-pink-spots, and other varieties, too. They look like little cartoon humanoids, and sometimes like puffballs and pencil sharpeners and electric guitars. Non-green Martians can be and look like just about anything — as long as they're funny.

What motivates a Martian if it's not particularly interested in destroying the Earth? Their Beliefs & Goals differ, but you can be sure that they're always *alien*. Martians have purposes inscrutable to mere Earthlings. A Martian might wander through an adventure ignoring everything around it, interested only in the collar buttons of one character's shirt. Your players shouldn't be too surprised. Not even when it starts to eat the buttons.

Martian Attributes, Skills, and Shticks are as varied as Martians themselves. Most Martians are good at Fire Gun and Resist Fast-Talk, and their Smarts are either real high or just indescribably low. If your players give a Martian a hard time and you want to even the score a little, assign the creature any shtick you want in the heat of the moment. After all, it's an alien — who's to say it couldn't Fly, or pull some odd gizmo out of its bizarre and incomprehensible Shlebonga of Many Things?



Things To Do

In this chapter, we offer a bunch of brief cartoon adventures. Just take these simple ideas, turn your players loose, and you can count on their actions to expand these short synopses into full-scale Short Subjects or Feature Films. Following the cartoon ideas, you'll find the *TOON* Random Adventure Generator. This will allow you to create umpteen *TOON* adventures on the fly. So what are you waiting for? Start playing!

Flopalong Foogle by Kyle Miller

This adventure takes place out on the wild, wild, (wild!) western prairie. The ever-present, ever-expanding railroad company is busy laying track outside the Old West town. The progress of the railroad has been stopped by a stubborn homesteader — an old coot whose ranch blocks the only pass out of the valley. The homesteader, a Foogle (his statistics are on page 25), simply will not move.

The characters are hired by the railroad company to bully, badger, or otherwise scare the Foogle out of the way and let the railroad go through. They will be issued guns (one size fits all — mouse-sized characters must make a Muscle roll to avoid being knocked over when firing a gun) and will have the resources of the railroad yard at their disposal. This includes shovels, lumber, warning signs, track, a locomotive, and dynamite. The dynamite is kept in a special, very tiny little shed; matches are found in this shed, too. All other materials are just lying around in the fenced-in compound.

The Foogle will be found sitting on the front porch of his ranch home, playing the banjo and singing (terribly) in his high pitched voice. The railroad tracks lead right up to his front door and continue on the other side of the ranch home. Generally, the Foogle will pretend he isn't interested in the characters and just sing louder after each encounter with them.

The Foogle will react to various plans in the following way:

If the characters try to shoot the Foogle, he will rush into the cabin, stick an incredible number of gun barrels out the doors and windows, and return fire. Roll his Fire Gun skill once for each player to see if he hits anyone.

If they try to run down the cabin with the locomotive or another vehicle, the Foogle will open the front door and let the vehicle in, closing the door behind it. Anyone who opens the door will find the vehicle barreling back out!

If the characters successfully Fast-Talk the Foogle into moving, he will ask them to help him pack. He will send each character to a box that needs moving — and each box contains a trap from the Random Trap Table.

If the characters succeed in destroying the Foogle's home, they will find the Foogle has locked them out of the railroad yard, preventing them from collecting their pay.

If they fail entirely or work out a compromise with the Foogle (i.e. moving the pass) then they will find that they have lost their jobs, with the Foogle being hired as the railroad's new conductor.



Ant Misbehavin' by Allen Varney

The player characters are agents of the government or police, charged with preserving order in Anytown. One day, investigating mysterious reports of trouble, they find the entire town being attacked by marauding giant ants! These insects must be stopped before Anytown is wrecked.

The ants are five feet high at the shoulder, have big cross-eyed bug eyes, and have Incredible Strength at 10, Attributes of 6, and skills of 7. Each ant has 8 Hit Points — and there are hundreds of them terrorizing Anytown!

Have fun with scenes of big ants vandalizing the shops of Anytown — the hardware store, the bakery, everywhere. Characters can Fight or Fast-Talk individual ants, but there are always more to deal with. Miniaturizing rays or strange reducing potions will only work on one ant at a time. If someone comes up with a funny way to deal with the entire ant problem, give the player a Plot Point — but don't let the scheme work, because you're not finished yet.

The ants will try to make the player characters Fall Down, Boggle them, or otherwise incapacitate them. Then they will carry the characters to a colossal anthill being constructed near an industrial laboratory at the edge of Anytown. Down into the anthill they go, through endless winding tunnels, past big ant schoolrooms, past ant farms, down to the city itself, a Las Vegas-style avenue of neon lights, gambling casinos, and blinking signs:

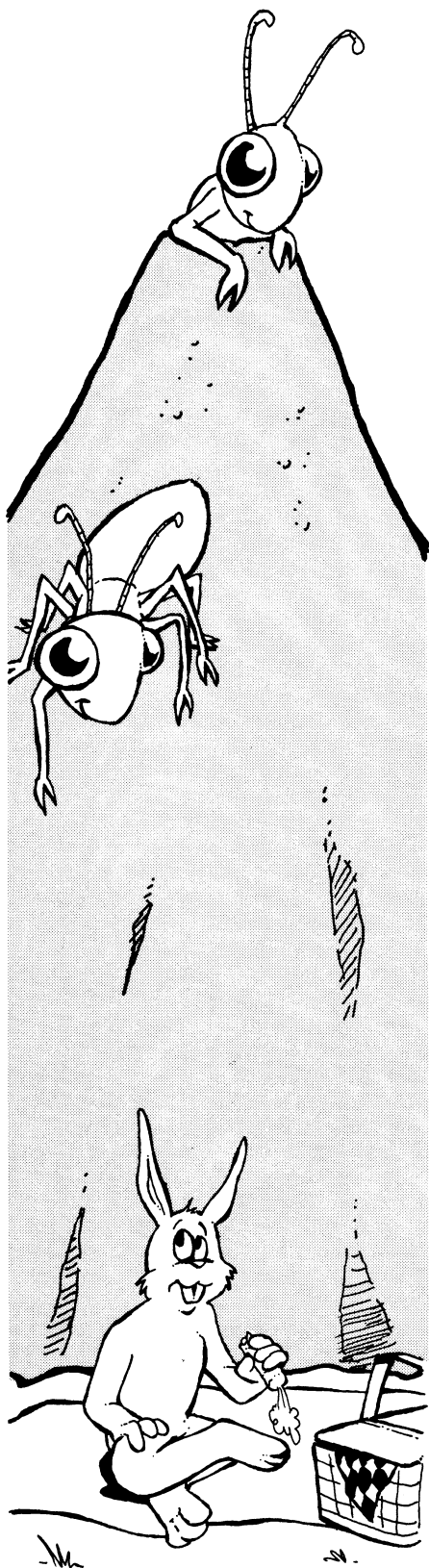
SUGAR HERE — DOUBLE YOUR SUGAR IN ONE BET — OVER ONE MILLION SUGAR CUBES PAID HERE LAST MONTH!

Ant casinos are red velvet extravaganzas of roulette wheels, crap tables, poker parlors, slot machines, ringing bells, and loud ant laughter. Sugar is everywhere, great heaps of it. Sitting tied up in front of a roulette wheel is a scholarly-looking old man — the famous Professor Mainspring. (Use the statistics on page 23.) Ants are betting huge mounds of sugar to win the captive Professor, who is very frightened and calls out to the characters, "Ach, mein friends, rescue me!" Here the player characters will wake up, get loose, or otherwise get into action.

Professor Mainspring will shout that the giant ants were created when an unsuspecting worker ant carried off one of his experimental SuperGrowth seeds. The seed was carried to the Queen's chambers. She's the key to solving the giant ant problem. Make sure the characters fight a titanic (and silly) battle to reach the Queen's chambers.

There they'll find her munching away, growing bigger by the minute. Around her, giant ants emerge from giant eggs. Just what will work against the Queen is up to you: She might be out to bag a husband; she might want a beach house in the Bahamas; she might believe a character who tells her there's a sugar mine at the South Pole. If the players don't think to Fast-Talk the Queen, they might be able to fool her into following them away from town by donning Giant Ant disguises. And, of course, brute force might work against her. It's all up to you.

However the players deal with the Queen, the giant worker ants will follow along; If she Falls Down, they'll all Fall Down, too. If she wanders off (for whatever reason), they'll follow along behind. And so on. If matters get out of control, and the ants win, or the players completely forget their original goal, the ants will shrink to normal size at some funny opportunity. Make the action fast, funny, and foolish, and your particip-ants will gleefully ant-icipate further cartoon ant-ics.



The Jerk's On You by Kyle Miller

In Far Out Space, Torgo the Terror, lizard-like Martian (not green, but nasty nonetheless), is trying to take over the Galactic Council. This would mean the end of free Far Out Space as we know it. The characters must protect the Council, which happens to be meeting on Space Station Zero (see page 19), from Torgo's fiendish new invention: Jerk Juice.

Torgo will Sneak into the meeting hall, posing as a caterer. Players can be on hand as security guards for this high-level meeting, repairmen trying to fix the PA system in this hall, or as the *real* caterers! They should have lots of opportunities to bump into Torgo. He's wearing a really good disguise, so even though he speaks with a hiss and has a green lizard tail sticking out from his caterer's smock, characters won't notice anything wrong unless they make See/Hear/Smell rolls.

Even if they make the rolls, it'll be too late to prevent Torgo from distributing the Jerk Juice on the sly. Once the ruckus (assuming there was one) dies down, the Galactic Chairman will propose a toast to victory over the nefarious Torgo. Of course any right-thinking player character, and all the Council members, will drink to that! But the drinks are all — yes — Jerk Juice.



Any character who drinks Jerk Juice must make a Smarts roll. Characters who succeed find that their Smarts and all Smarts skills have dropped to 1. A failed roll means the character was too dumb to be affected by the juice! In fact, his or her Smarts goes to 6, and all Smarts skills are increased accordingly. That character is now a super-brain.

But the members of the Council who drink the juice don't become super-brains. These dignified ladies, gentlemen, and things start acting like jerks: throwing food, wiping their hands on their clothes, rolling stupidly on the floor, swinging from chandeliers (of course there are chandeliers on a space station — this is *TOON!*), and doing other Boggling things. After people become jerks, they start splashing the juice around, which only spreads the awful effect further. Any player still smart enough to know what's going on will see Torgo cackle fiendishly and run from the room — and the chase is on!

Pursuit of Torgo will be complicated by the trail of jerks he leaves behind, his route through many of the anti-gravity sections of the station (make Zip rolls to maintain your poise or go bouncing from wall to wall), and — of course — The Crusher. The Crusher will not aid in the chase, pointing out that there are no signs concerning Torgo or prohibiting alien takeover plots. But that doesn't stop him from enforcing anti-running, anti-yelling, anti-fisticuffs, and anti-anti-anti-sneezing ordinances. (He usually doesn't see Torgo breaking any rules.)

If the chase doesn't become silly fast enough, consider giving the Jerk Juice some peculiar side effects. It might cause hay fever. It might turn characters into Percies or Torgos, or give them random shticks, or have other Boggling effects.

In the end, good should triumph, and the Jerk should be on Torgo. After all, why ruin a funny background you might use again someday?



Surely You Joust *by Allen Varney*

In ancient Camelot (just Outside of Town) the player characters are knights of King Arthur's Round Table. The nefarious Off-White Knight has captured the Princess and transported her to his castle in the hills of Scotland. The characters must rescue her, reaping rich rewards.

After a brief or extended search, the characters reach the Off-White Knight's castle. A flag bearing the number "18" flies from the tallest turret of the castle. The Off-White Knight uses this flag to trap Scottish golfers, who hit golf balls into the castle (thinking it's the eighteenth hole of their course) and are locked in the dungeon when they go in to retrieve the balls.

Characters will have a tough (but fun) time trying to get into the castle, or fold it down into suitcase size. The Off-White Knight has defenses against every possible attack. If you can think of a way to spoil an attack or an attempt to get in the castle — boiling oil, giant scissors, trapdoors, oil slicks, monster guards — the Off-White Knight will use it, rolling against his Disarm Trap skill of 9.

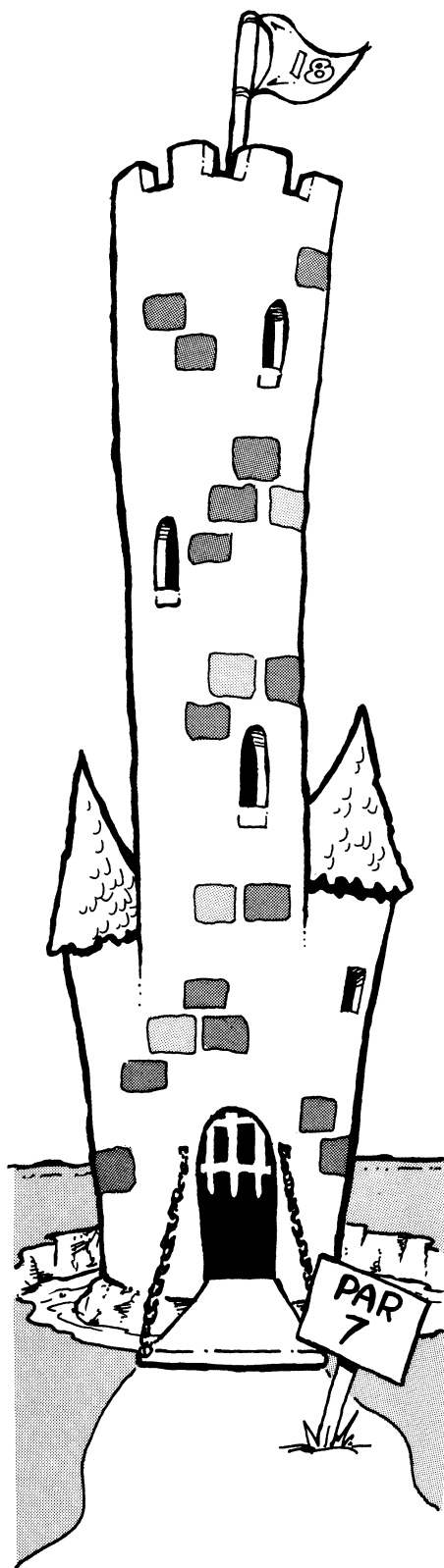
Finally the player characters will get inside and meet the Off-White Knight himself — a hunched-over, needle-nosed, squinty-eyed weasel with Attributes at 5 and skill scores of 9. He has 12 Hit Points. He also has a wife who henpecks him relentlessly, always bopping him with a rolling pin (no damage to the Off-White Knight because he's used to it, but two dice to any player character who gets in her way).

Should the characters make the Off-White Knight Fall Down, Mrs. Off-White Knight will chase them all out of the castle until he recovers. And she can do it, too — she's a real terror with that rolling pin! (Use the statistics for Mrs. Monkey Bars from *I Foogled You!* in the *TOON* rulebook. This is the same character in a different role.)

Eventually, as the characters continue to cause trouble, the Off-White Knight or his wife will challenge them to a joust. The winner of the joust gets the Princess, and all the Scotsmen, too. At the very mention of the word "joust," a crowd of jousting fans, cheering and shouting, will appear from nowhere. They will thrust the hapless defenders on their mounts and before they can blink, the characters will find themselves in the middle of a packed arena, armed for battle. The jousting fans have provided everything: pennants, refreshments, ticket booths, and even the arena itself!

The Off-White Knight will provide the horses for the joust. These horses, intended as steeds for the players to ride, are characters themselves. They don't want to be ridden. They have Fast-Talk and Resist Fast-Talk skills at 10, and they'll try to persuade their riders to change places with them. If successful, the horses will ride the characters (Ride skill 9) in a joust against the Off-White Knight, who is being ridden by his own horse, Maybelle.

Things should get completely silly now. However you resolve the joust, the Off-White Knight should be defeated. The player characters can escort the Princess back to Camelot — or can they? The Princess is mind-bogglingly beautiful. She's so beautiful that every character who sees her falls madly in love with her, and will fight other player characters in order to be her only escort. Consider having the Princess charge admission to the big fight and sell peanuts to the crowd as the cartoon fades out.



The **TOON** Adventure Generator

It's easy! It's fun! Just follow the directions, roll the dice a few times, plug the words into the blanks — and you'll have a ready-to-play adventure, with a situation, location, bad guys, plot twists, and even a Big Finish! If your die rolls give you an adventure so weird you can't believe your eyes — great! That's *TOON*. If you really don't want to play the adventure as rolled, just roll again. Remember, dice are just dice — you're the Animator!

Roll one die and go to the indicated SITUATION. (For example, if you roll a "3," you'll go to the box numbered "3" and read the "BATTLE" adventure.) You'll find a sentence with lots of blanks. Fill in the blanks with the charts on the next two pages, and there's your adventure! For an added twist, return to this page after you're through and roll up a secret or plot twist, again, using the charts that follow to fill in the blanks. That's all there is to it!

SITUATIONS

1 You'll have a **SURVIVAL** Adventure

Players trapped in (LOCATION) are bothered by (BAD GUY) as they attempt to survive and/or get home.

SECRET Roll a die:

- 1-3 (BAD GUY) wants (OBJECT) in players' possession
- 4-6 None

2 You'll have a **RESCUE** Adventure

Players must rescue (CHARACTER) held by (BAD GUY) in (LOCATION).

SECRET Roll a die:

- 1 (CHARACTER) doesn't want to be rescued
- 2 (CHARACTER) is actually holding (BAD GUY)
- 3 (CHARACTER) is another (BAD GUY)
- 4 (CHARACTER) owns (LOCATION)
- 5-6 None

3 You'll have a **BATTLE** Adventure

Players fight (BAD GUY) in (LOCATION) over (roll a die):

- 1 ownership of (LOCATION)
- 2 possession of (OBJECT)
- 3 competing businesses
- 4 personal feud
- 5 relationship to (CHARACTER)
- 6 desire for (MOTIVE)

4 You'll have a **CHASE** Adventure

Players chase (BAD GUY) to (LOCATION) to get (OBJECT) for (CHARACTER).

SECRET Roll a die:

- 1 (BAD GUY) has dual or multiple personalities (which disagree)
- 2 (BAD GUY) has strange companion or familiar (roll on Species Table)
- 3 (LOCATION) changes from scene to scene (roll on Random Location table of your choice)
- 4 (OBJECT) is really strange Martian gadget with shtick of your choice
- 5-6 Any or all of the above!

5 You'll have a **THEFT** Adventure

Players go to (LOCATION) to steal (OBJECT), thereby gaining (MOTIVE).

SECRET Roll a die:

- 1-2 (OBJECT) has been (roll the die again):
 - 1 changed into another object
 - 2 changed into trap
 - 3 changed into living thing
 - 4 cleverly hidden
 - 5 occupied by (pick a species)
 - 6 eaten by (pick a species)
- 3-4 (OBJECT) is held by (BAD GUY)
- 5 Both secrets above
- 6 Neither

6 You'll have a **MYSTERY** Adventure

Players sent by (CHARACTER) to investigate (LOCATION) and find (OBJECT) before (BAD GUY) does.

SECRET Roll a die:

- 1-2 (LOCATION) is plagued by (roll on Random Species Table)
- 3 (OBJECT) is cursed (roll on Things Falling From Sky Table every turn it is held)
- 4 (OBJECT) has monstrous guardian (roll on Random Species Table and give guardian Attributes at 6, skills at 9)
- 5 (BAD GUY) has cartoony thing of your choice
- 6 (BAD GUY) has shtick of your choice at level 9

Now roll a die for your LOCATION, and go to the appropriate Location Table below. Then make a Tens-and-ones roll to find out where in that location your adventure takes place.

LOCATIONS

1-2 ANYTOWN

- 11 Jail
- 12 Bank
- 13 General Store
- 14 Bakery
- 15 Library
- 16 Costume Shop
- 21 Grocery Store
- 22 City Hall
- 23 Hotel
- 24 Restaurant
- 25 Doctor's Office
- 26 Pet Store
- 31 Stable
- 32 Barber Shop
- 33 Railroad Station
- 34 Bar
- 35 Gas Station
- 36 Blacksmith
- 41 School
- 42 Post Office
- 43 Dentist's Office
- 44 Diner
- 45 Pool Hall
- 46 Park
- 51 Golf Course
- 52 Construction Site
- 53 Opera House
- 54 Football Stadium
- 55 Baseball Park
- 56 Museum
- 61 Zoo
- 62 Scientist's Laboratory
- 63 Mad Scientist's Laboratory
- 64 Thug's Hideout
- 65 Ace Mail-Order Company Warehouse
- 66 Roll on Outside of Town Table

3-4 THE CITY

- 11 Construction Site
- 12 Subway Station
- 13 Subway Tunnel
- 14 Sewer
- 15 Rush-hour Traffic Jam
- 16 Symphony Hall/Opera House
- 21 Department Store
- 22 Grocery Store
- 23 Jail
- 24 Costume Shop
- 25 Bakery
- 26 Bank
- 31 City Hall
- 32 Restaurant
- 33 Jewelry Store
- 34 Warehouse
- 35 Gas Station
- 36 Laundromat
- 41 Museum
- 42 Record Store
- 43 Bar
- 44 Post Office
- 45 Hospital
- 46 Sporting Goods Store
- 51 Hardware Store
- 52 Car Dealer
- 53 Hotel
- 54 Skyscraper
- 55 Beauty Parlor
- 56 Florist
- 61 Zoo
- 62 Robot Factory
- 63 Bookstore
- 64 Dentist's Office
- 65 Bowling Alley
- 66 Television Station

5 OUTER SPACE

- 11 Moon
- 12 Mars
- 13 Planet Eclair
- 14 Planet Prune
- 15 Saturn's Rings
- 16 Milky Way
- 21 Space Station Zero
- 22 Edge of the Universe
- 23 Black Hole
- 24 Anti-Matter Universe
- 25 Galactic Dust Cloud
- 26 Planet of Deadly Ducks
- 31 Outer-space Hardware Store
- 32 Outer-space Carnival
- 33 Outer-space Zoo
- 34 Orbital Robot Factory
- 35 Green Martian Convention
- 36 Living, Intelligent Planet
- 41 Spaceport (like airport)
- 42 Tiny Spaceship
- 43 Huge Spaceship
- 44 Haunted Spaceship
- 45 Asteroid Field
- 46 Sun (ouch!)
- 51 Meteor Shower
- 52 Time-Warp
- 53 Martian Slave World
- 54 Light-gravity Planet
- 55 Heavy-gravity Planet
- 56 Swamps of Venus
- 61 Planet of Giant Everything
- 62 Planet of Teeny-Tiny Stuff
- 63 Anti-Matter Universe
- 64 Gas Cloud (laughing gas)
- 65 Black Hole
- 66 Non-Green Martian Convention

6 OUTSIDE OF TOWN

- | | | |
|--|---|---|
| <ul style="list-style-type: none"> 11 The Stone Age 12 Arthurian England 13 Rocket Base 14 Farm 15 Haunted House 16 Atlantis 21 Ali Baba's Cave 22 Deserted South Sea Island (with Cannibal) | <ul style="list-style-type: none"> 23 Sherwood Forest 24 Transylvania 25 Darkest Africa 26 Lightest Africa 31 The Sahara Desert 32 Oil Well 33 Indian Reservation 34 Airport 35 Railroad Station 36 Blacksmith 41 The middle of the ocean (Splash!) 42 The North Pole 43 China 44 Movie Studio 45 Pirate cove/ship | <ul style="list-style-type: none"> 46 Big Cave 51 The Old West 52 Diamond Mine 53 Ranch 54 Booby-Hatch/Nut House/Insane Asylum 55 Army Base 56 Bridge (across a river) 61 The Center of the Earth (little devils with pitchforks, etc.) 62 National Park 63 Fort 64 Alpha Complex 65 Television Station 66 The Real World! |
|--|---|---|

Now fill in the blanks of your adventure situation with the **BAD GUY**, **CHARACTER**, **OBJECT**, and **MOTIVE** charts! Or — for some *really* oddball adventures — ask your players for random characters and nouns, and play the adventure *they* choose!

BAD GUY

Roll a die:

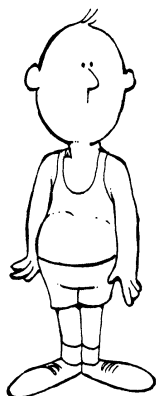
- 1 mobster with tough guy
- 2 Foogle
- 3 spy
- 4 mastermind
- 5 witch
- 6 monster



CHARACTER

Roll a die:

- 1 themselves
- 2 daughter
- 3 son
- 4 Professor
- 5 Granny
- 6 boss



MOTIVE

Roll a die:

- 1 money
- 2 fame
- 3 fun
- 4 love
- 5 food
- 6 all of the above



OBJECT

Make a Tens-and-Ones roll:

- 11 One of the other characters
- 12 Steamroller
- 13 Bucket of water
- 14 Oil can (full of oil)
- 15 Light bulb (lit)
- 16 Bagpipes
- 21 Can of Spray Paint
- 22 Toupee
- 23 Elephant
- 24 Bull (charging)
- 25 Spaceship
- 26 Vienna Boys Choir
- 31 Safety Pin
- 32 Tuba
- 33 Broom
- 34 Ten feet of rope
- 35 Ostrich
- 36 Jack-in-the-box (pops open after two actions)
- 41 Cannon (2 dice damage)
- 42 Magnifying glass
- 43 Cigar (lit)
- 44 Cream Pie
- 45 Banana (with peel)
- 46 Bow Tie
- 51 Spring
- 52 Revolving Door
- 53 Needle and Thread
- 54 Propellor Beanie
- 55 Seltzer Bottle (full)
- 56 Fake Moustache
- 61 Sail Boat
- 62 Penguin
- 63 Butterfly
- 64 Pair of Boxing Gloves
- 65 Bucket of Confetti
- 66 Self (Character meets him- or herself — or exact double

(Note that this chart also makes a good Random/Item Animal Chart like the one in the original *TOON* rulebook — or use that chart in place of this one to generate even more Adventures.)

If you want more silly things to happen, just make a Tens-and-Ones roll and consult one of the **RANDOM EVENTS** Tables on the next page. Use the “General” chart for Anytown, City, and Outside of Town adventures, and the “Outer Space” chart when your characters venture into the universe at large.

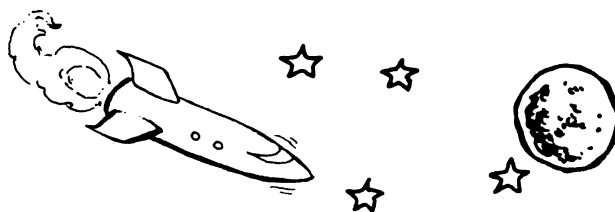
After everyone has had fun and you’re getting tired, you can wrap things up by making a Tens-and-Ones roll and consulting the **APOCALYPTIC BIG FINISH** Table on the following page.

GENERAL RANDOM EVENTS

If you get a result that makes no sense (a hailstorm in a subway tunnel, for instance), use the next entry down that *does* make sense, or roll the dice again. (This goes for the Outer Space Random Events too.)

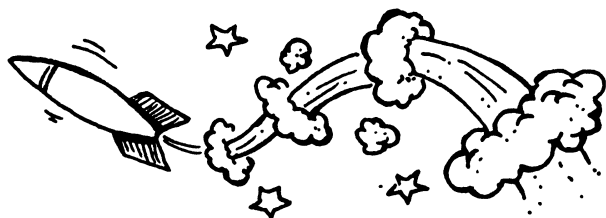
- 11 Earthquake
- 12 Rainstorm
- 13 Incredible rainstorm (raining cats and dogs)
- 14 Tidal wave
- 15 Meteor shower
- 16 Eclipse
- 21 Volcano erupts
- 22 Parade goes by
- 23 Flea escapes from flea circus
- 24 Super strong flea escapes from flea circus
- 25 Tornado
- 26 Nearsighted dog catcher tries to catch one of the characters
- 31 Steamroller rolls toward characters
- 32 Ocean liner sails onto scene
- 33 Bank robbers rob bank nearby
- 34 Blackout — all power gone (*all* power)
- 35 Snowstorm
- 36 Hailstorm
- 41 Sandstorm
- 42 Pennies from heaven (money falls from sky)
- 43 Bank robbers, pursued by policemen, rush by and drop a large bag of money
- 44 An oil gusher erupts where the characters are standing
- 45 When entering a store, characters become the one millionth customers and receive an unusual gift (a Cartoonish Thing)
- 46 Thing falls from sky, roll on Things Falling From Sky Table
- 51 Elephant stampede
- 52 Bus pulls up, destination is random location Outside of Town
- 53 Very hungry termites invade, eat all wood
- 54 Very hungry moths invade, eat all cloth
- 55 Army conducts secret (explosive) tests nearby
- 56 Super character bursts out of nearby phonebooth, asks for a dime
- 61 The Rockettes dance into the scene, kicking anything in their path
- 62 A Genie appears, grants most obnoxious character (Animator's choice) one wish
- 63 Roof caves in (If there's no roof, a whole house falls on characters — all the way from Kansas. Any character who fails a Dodge roll takes 1 die of damage)
- 64 Characters get stuck in giant wad of chewing gum on ground (Muscle roll to pull free)
- 65 Bottle falls from window on random player character's head (1 die of damage and roll on Bottle Ingredient Table)
- 66 Splice in film — whatever was happening, skip ahead to the next section of the adventure (This is a good ploy for getting any adventure back on track — if that sort of thing matters to you)

OUTER SPACE



- 11 Meteor crashes on players (a failed Dodge roll means the characters take 1 die damage)
- 12 The sun goes dark and the universe goes cold; everything freezes solid; characters are frozen in place, but they can try to work loose (the sun comes back when the lack of light stops being funny)
- 13 A flying saucer piloted by an angry Martian shows up; the Martian attacks the characters
- 14 A delivery man shows up with a Special Delivery package for the characters (roll on Random Trap Chart to find what's in the package)
- 15 Gravity stops working and characters float away (or gravity *starts* working, if it wasn't working before)
- 16 Entire planet crashes on characters (doing 2 dice of damage to any character who fails a Dodge roll)
- 21 Downpour of old, sour milk drenches characters (from Milky Way, get it?)
- 22 Cosmic dust storm kicks up, reduces everything to dust; characters Boggled
- 23 Meteor crashes, bounces, *then* lands on characters (doing 1 die of damage to any character who fails a Dodge roll)
- 24 Meteor falls, sees ugliest character, and flees back into sky
- 25 Constellation comes to life and asks characters "What's your sign?" If they don't answer, the constellation starts shooting at them (shooting stars, get it?); Fire Gun skill at 7, 1 die of damage
- 26 Cow floats by (the cow that jumped over the moon); it turns out to be a bull and chases the characters all over the universe
- 31 Character's spaceship runs out of gas and begins plummeting toward nearest heavenly body
- 32 Giant space worm burrows up, tosses giant cream pie at characters (any character who fails a Dodge roll is Boggled)
- 33 Comet passes by, causing *tons* of ice and snow to fall on characters (or characters' ship)
- 34 Planetquake shakes characters up; anyone who fails a Zip roll is Boggled
- 35 Characters come dangerously close to Orion's belt — his pants fall down and he chases the characters off
- 36 Martian salesman (not green) teleports onto scene and tries to sell characters Saturn's Rings
- 41 Giant cheese slicer appears and begins cutting off pieces of the Moon — characters on the Moon better think fast; characters elsewhere see giant cheese slices hurtling toward them.
- 42 The stars line up for a casting call, wait for characters to select the most beautiful star; the losers get hot under the collar (ice melts, liquid vaporizes, setting turns into desert, etc.)

RANDOM EVENTS



- 43 A dimensional warp hurls the players to the Edge of the Universe (see the description on page 18), where a horde of chanting pilgrims bows down to stupidest character as mystic leader
- 44 Giant cream pie falls on characters; anyone who fails a Dodge roll is Boggled
- 45 Characters find a giant flag thousands of miles across — when seen from a distance it reads “BANG!” (proof Earth was once visited by Ancient Animators)
- 46 Characters drop into an alternate universe where everything works backwards
- 51 Characters bump into the title sequence from an epic movie space opera (if in a space ship, the ship is disabled; if on a planet, the characters are buried in giant words and Boggled)
- 52 Characters meet a galactic hitch-hiker who is a carrier of the dreaded deep space sickness (Smarts and Smarts skills reduced to 1 for as long as it's funny)
- 53 The Big Dipper springs a leak, drenching characters with fresh milk
- 54 Libra's scales tip, causing meteors to fall on characters (One die of damage to anyone who fails a Dodge roll)
- 55 The sun's gravity increases suddenly; characters are sucked toward it, land on it, and burn their feet (1 die of damage and take off like a rocket)
- 56 Dimensional warp sends characters to Mars where they encounter more martians (green) than they ever imagined; they'd better think fast (and Talk Faster!)
- 61 Characters find themselves on a planet inhabited by cuddly (and incredibly obnoxious) spiny creatures who just want to be loved and hugged
- 62 The universe speeds up — characters begin to age rapidly
- 63 Characters land on Venus — where they fall in love with the first thing (animate or inanimate) they see
- 64 Characters are suddenly struck by the cosmic significance of everything; any character who fails a Smarts roll is turned into a chanting guru until the Animator can't stand the obnoxious effect
- 65 Magnetic dust clouds appear all around characters; visibility zero — spaceships out of control — characters electrostatically magnetized (clouds and effect last as long as they're funny)
- 66 Cosmic imbalance causes planets to fly from their orbits, bouncing off each other like billiard balls; they all fly into black holes and emerge in alternate universe at hyperlight velocity, speed across parsecs of space in a single instant to the Edge of the Universe, return to our own continuum in a blaze of light, take up former positions; play continues

APOCALYPTIC BIG FINISH

When you want to bring an adventure to a bang-up conclusion, give every player the chance to try one funny gag as a punchline. If an appropriate ending comes along, grab it! If not, make a Tens-and-Ones roll and consult the number shown:

- 11 Rain of firecrackers from sky blows up everything; characters float to clouds with wings and harps
- 12 Cartoon goes over budget; studio shuts it down
- 13 Animator's pencil breaks; can't draw characters anymore
- 14 Earthquake drops characters deep underground, where they end up tormented by red devils with pitchforks
- 15 Avalanche of rocks buries characters
- 16 Lightning bolts fry everything
- 21 Film breaks
- 22 Projectionist quits, disgusted by plot
- 23 Audience walks out
- 24 Projector lamp burns out; characters stumble around in the dark
- 25 Guys in white coats haul entire cast off in butterfly nets
- 26 Avalanche of some material (Animator's choice) buries characters
- 31 Tornado sweeps characters away to magical land; happiness reigns
- 32 Asteroid strikes planet where characters stand; planet destroyed and everyone Boggled
- 33 Volcanoes erupt beneath characters, blow them into sky; characters become constellations
- 34 Tidal wave drowns everything; characters turn into fish
- 35 Avalanche of whipped cream buries characters
- 36 Bad guy's granny comes to drag him/her/it away by the ear; good guys win
- 41 Cartoon company runs out of ink
- 42 Avalanche of ice cream buries characters
- 43 Avalanche of hot fudge buries characters
- 44 3-D movies perfected; cartoons like the one characters are appearing in become obsolete; production halted
- 45 Santa Claus rides down in sleigh, gives each character agift — roll on Random Trap Chart
- 46 Animator gets disgusted, erases everything
- 51 Large hutch of bunnies surges over all characters, buries everyone
- 52 Avalanche of cherries buries characters
- 53 It was all a dream! Characters wake up
- 54 Police arrest everyone for disturbing the peace, cart them all off to jail
- 55 Garbage truck mistakes characters for litter, hauls everyone away to dump
- 56 Bad guy non-player characters get salaries cut, quit in disgust
- 61 Dust storm turns characters to dust
- 62 Avalanche of some kind of fruit buries characters
- 63 Animator falls from exhaustion, and can't continue
- 64 Bad guy produces contract which states that he (and any henchmen) must get away at the end of the cartoon; he/she/it wanders off into the sunset, chortling with fiendish glee
- 65 Main villain breaks into tears, cries “I can't take this anymore!” and gives up; good guys win
- 66 Television network buys characters' cartoon, cuts ending because it's too violent

Charts & Tables

Even the professional Animator sometimes runs out of ideas. To help you over those tough times when you just can't think of a single funny thing, there's a selection of funny tables guaranteed to liven up any *TOON* game. Just make a Tens-and-Ones roll and check the appropriate number. (If the number you roll results in something too bizarre — even for *TOON* — consult the next number on the table or roll again.) Use these tables and watch your adventure reach new heights of funniness.



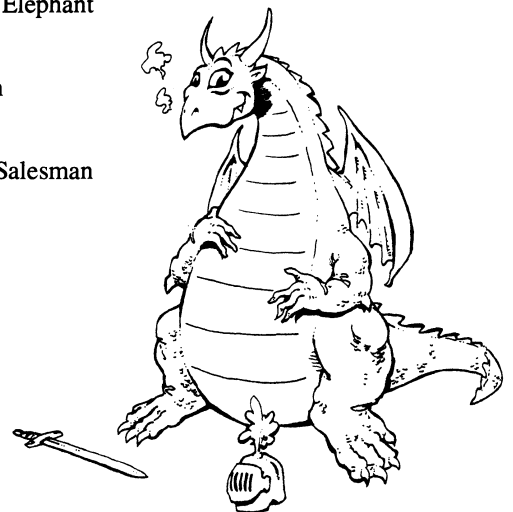
Random Disguise Table

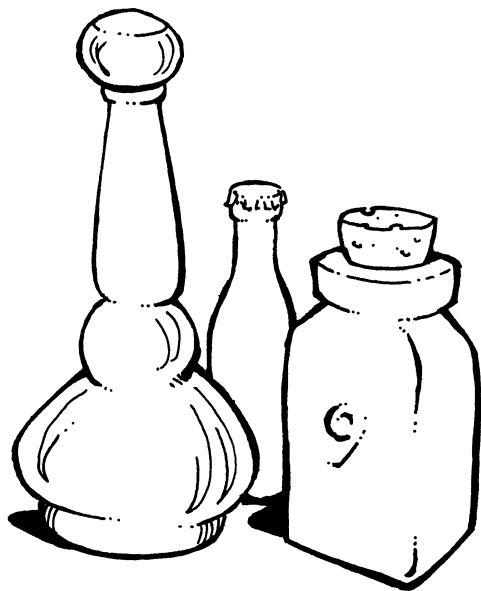
Use this table when any character fails a Quick Change/Disguise shtick roll. (Thanks to Dave Sals and Andy Egan.)

- 11 One of the other characters
- 12 Rhinoceros
- 13 Swim fins, tu-tu, goalie mask
- 14 Ballet suit, ice skates, ski mask
- 15 Hideous witch
- 16 Lamp (Kerosene)
- 21 Lamp (Electric — with lit bulb)
- 22 Vampire
- 23 Spaghetti and meatballs
- 24 Sign post (player chooses type of sign)
- 25 Robot in tuxedo
- 26 Caesar salad
- 31 Butterfly net on head, tap shoes, kilt, bagpipes
- 32 Dynamite (lit)
- 33 Golf ball
- 34 Super _____ (whatever species character is)
- 35 Flower pot on head, cowboy boots with spurs, pink pajamas
- 36 Bottle of glue
- 41 Turkey (interpret any way you want)
- 42 Leaning tower of pizza (or Pisa — Animator's choice)
- 43 Statue of Liberty with flashlight and book of matches
- 44 Sunglasses, cowboy hat, elephant ears, polka-dot underwear
- 45 Hungarian goulash with a dash of pepper for excitement
- 46 Ukulele (or stringed instrument of choice)
- 51 Player piano
- 52 Policeman (with billyclub and handcuffs)
- 53 Moose (or mouse, depending upon Animator's mood)
- 54 Canadian mountie (with accordion)
- 55 Brush salesman (with sample case — any kind of brush)
- 56 Ice cream cone (flavor is up to the Animator)
- 61 Haystack
- 62 Garbage can
- 63 Propellor beanie and barrel
- 64 Howard Cosell AND Muhammed Ali
- 65 Long johns
- 66 Roll on Random Species Table of your choice

Really Silly Species Table

- 11 Toaster
- 12 Purple Alligator
- 13 Pink Elephant
- 14 Bigfoot
- 15 Snail
- 16 Camel
- 21 Seal
- 22 Toad (causes warts)
- 23 Mole (poor eyesight)
- 24 Fire Hydrant
- 25 Buffalo
- 26 Poodle
- 31 Abominable Snowman
- 32 Potato
- 33 Quail
- 34 Bookworm
- 35 Zebra
- 36 Carnivorous Plant
- 41 Computer (Artificial Intelligence, of course)
- 42 Sheep Dog
- 43 Space Ship
- 44 Onion (make other characters cry)
- 45 Ghost
- 46 Dragon
- 51 Car
- 52 Bat
- 53 Balloon
- 54 Airplane
- 55 Orangutan
- 56 6-inch tall Elephant
- 61 Martian
- 62 Spider
- 63 Earthworm
- 64 Squid
- 65 Magnet
- 66 Insurance Salesman





Bottle Contents Table

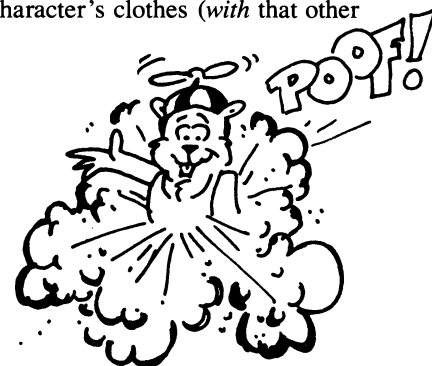
Substances marked with an asterisk (*) do one die of damage to a character who drinks them. Effects last as long as they're funny

- 11 Water
- 12 Salt water
- 13 Milk
- 14 Soda pop
- 15 Tabasco sauce*
- 16 Fermented yogurt (ick!)
- 21 Hair restorer (grows hair uncontrollably)
- 22 Fertilizer (victim sprouts flowers)
- 23 Growth potion
- 24 Shrinking potion
- 25 Ketchup
- 26 Shampoo*
- 31 Curdled milk (ugh!)
- 32 Motor oil*
- 33 Iced tea
- 34 Dehydrated water
- 35 Mustard
- 36 Cleaning fluid*
- 41 Invisibility potion
- 42 Turn-Blue potion
- 43 Turn-Polka-Dot potion
- 44 Change-Shape potion (roll on Random Item/Animal or Species Table)
- 45 Jekyll-Hyde formula
- 46 Perfume*
- 51 Insecticide*
- 52 Chicken soup (mmm!)
- 53 Banana oil
- 54 Castor oil (yecch!)
- 55 Mosquito repellent*
- 56 Shoe polish* (choice of color)
- 61 Medicine (bleech!)
- 62 Very hot coffee*
- 63 Slippery grease*
- 64 Skunk juice*
- 65 Lemon juice
- 66 1956 Chateau Neuf burgundy, bouncy and presumptuous, with a mildly fruity aftertaste

Random Teleport Location Table

Generally, a character who fails a Teleport roll ends up in the funniest (i.e., the *worst*) place imaginable, but *still in sight of his, her, or its starting point*. Every once in a while, you may find you can't think of a funny place on the scene, or you want to send the character on a longer trip. That's where this table comes in. (A character sent someplace can stay there, figure out a funny way to get back, or make another Teleport roll.)

- 11 Inside another character's Back Pockets (Animator's choice)
- 12 On top of an erupting volcano (If there wasn't an erupting volcano on the scene before, there is now!)
- 13 Inside a crate on the scene (roll on Random Item/Animal chart to see what's in the crate)
- 14 On top of a foe's head (Animator's choice)
- 15 Into the nearest fight
- 16 At the North Pole, surrounded by hungry polar bears
- 21 In the barrel of a character's gun (Animator's choice)
- 22 On top of a player character (Animator's choice)
- 23 Floating in a soap bubble looking down on the action below
- 24 The Ace factory (Anything a player wants is available here)
- 25 Into the nearest fight
- 26 Under another player character
- 31 In the barrel of a character's gun (Animator's choice)
- 32 In a bird's nest (complete with eggs) in a tree looking down on the scene
- 33 Hanging onto an airplane which just happens to be passing by
- 34 Inside a sealed pop bottle in a vending machine nearby (roll on Bottle Ingredient Table)
- 35 Into the nearest fight
- 36 In the nearest source of flame
- 41 In the barrel of a character's gun (Animator's choice)
- 42 At the center of the Earth (fire, little devils with pitchforks, etc.)
- 43 Inside a genie's bottle (with or without genie)
- 44 Under nearest moving vehicle (one die of damage)
- 45 Into the nearest fight
- 46 Inside a barrel rolling towards the action
- 51 In the barrel of a character's gun (Animator's choice)
- 52 Fifty feet straight up
- 53 Inside a Bad Guy's clothes (Animator's choice); Bad Guy left standing in underwear
- 54 Inside a Bad Guy's clothes (Animator's choice) *with* that Bad Guy!
- 55 Into the nearest fight
- 56 One mile straight up
- 61 In the barrel of a character's gun (Animator's choice)
- 62 Into another character's Back Pockets (Animator's choice)
- 63 Way high, straight up (satellite drifts by)
- 64 In the fruit and vegetable section at a nearby grocery
- 65 Into the nearest fight
- 66 Inside another player character's clothes (*with* that other character!



Boggle Effects

Make a Tens-and-Ones roll and consult this table whenever a character is Boggled. Unless you decide otherwise, the Boggle effect lasts just one action and has no real effect on play. The suggestions that follow are just for atmosphere . . . or are they?

- 11 Hair stands on end
- 12 Screech in surprise
- 13 Turn white
- 14 Turn purple
- 15 Turn tartan plaid
- 16 Turn into paper thin sheet, blow away, float gently to earth
- 21 Sliced into 100 slivers
- 22 Squashed flatter than a pancake
- 23 Jaw hits ground
- 24 Jaw hits ground (followed by rest of head)
- 25 Eyes bug out about six feet
- 26 Leap thirty feet straight up
- 31 Leap a mile and a half straight up
- 32 Melt into a puddle of goo
- 33 Crystallize and shatter into a thousand pieces
- 34 Do a passable imitation of a bucking mule
- 35 Head spins on shoulders
- 36 Steam erupts from ears
- 41 Head pops off neck, floats back down on parachute
- 42 All extremities pop off and come back together
- 43 Tongue unrolls and flops to ground — ten feet of tongue
- 44 Hands and feet inflate to five times normal size
- 45 Hit ceiling (or low-flying plane or planet), flatten like manhole cover, rattle around on ground
- 46 As above, but stick to whatever you hit
- 51 Split into fifty miniature versions of yourself which run around wildly
- 52 Split into countless tiny cubes
- 53 Stretch like rubber band and snap back to normal size
- 54 Turn into ball and bounce around
- 55 All fur/feathers/scales/clothes fly off
- 56 Turn into screw, spin around, dig into earth
- 61 Head turns into factory whistle . . . and blows
- 62 Turn into ballerina and do a little dance
- 63 Become rigid as a board and fall to ground
- 64 Pick any one of the above (as appropriate)
- 65 Any two of the above (Animator's choice)
- 66 ALL of the above!



Things Falling From Sky

- 11 Egg (raw)
- 12 Big Egg (ostrich)
- 13 Dozen eggs (hard-boiled)
- 14 Soap (flakes)
- 15 Snow (flakes)
- 16 Snow (20' ball)
- 21 Fish
- 22 Baseball
- 23 10,000 Frogs
- 24 Cream Pie
- 25 Arrow
- 26 Flower
- 31 Flower (in pot)
- 32 Brick
- 33 Lots of bricks, creating wall with character in middle
- 34 Coconut
- 35 Coconut with milk inside
- 36 Coconut with bomb inside
- 41 Bowling ball
- 42 Horseshoe . . . Three more horseshoes . . . horse
- 43 Bathtub (with bather)
- 44 Skunk
- 45 Elephant (Indian)
- 46 Elephant (African)
- 51 Whale
- 52 Kitchen Sink
- 53 Refrigerator
- 54 Refrigerator-Freezer with automatic icemaker attachment
- 55 Upright piano
- 56 Grand piano
- 61 Cats and dogs (as in, "raining cats and dogs")
- 62 School bus
- 63 School house
- 64 Steamroller
- 65 Airplane
- 66 Battleship

TOON Reader Survey Table

Make a Tens-and-Ones roll. Regardless of your roll, answer these questions. Send your answers to *TOON* Reader Survey Table, P.O. Box 18957-TQ, Austin, TX 78760. We'll send you a Steve Jackson Games catalog — listing all the *TOON* stuff you can imagine — and we'll give you a dollar off your next direct mail order!

- (a) What do you like best about *TOON*? _____
- (b) What do you like least about *TOON*? _____
- (c) How often do you play *TOON*?
 _____ Once or twice a year, more or less
 _____ Once a month or less
 _____ Twice a month
 _____ Once a week or more
- (d) Are you familiar with other Steve Jackson Games products? Which ones? _____
- (e) How old are you? _____

(f) What sort of *TOON* material would you like to see in future supplements? Rate the following on a scale of 1 (I'll use it to line the birdcage) to 9 (I want this NOW!).

- _____ Short adventure ideas (like the ones in this book)
- _____ Full-length adventures (like those in *TOON* and *TOON Strikes Again*)
- _____ Ready-to-play characters
- _____ Advice to animators
- _____ Charts & Tables
- _____ Cartoonish places to go (like those in this book)
- _____ Cartoonish things
- _____ *TOON* Cards (Draw cards instead of rolling on tables! Have pictures of favorite NPCs right on hand! Never worry about finding the right funny sound effect!)

(g) Are you _____ male or _____ female?

(h) Estimate your annual income:

- _____ Less than \$5000
- _____ \$5000 - 10,000
- _____ \$10,000 - 15,000
- _____ \$15,000 - 25,000
- _____ \$25,000 or more
- _____ Richer than Jonathan T. Muggsworth

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