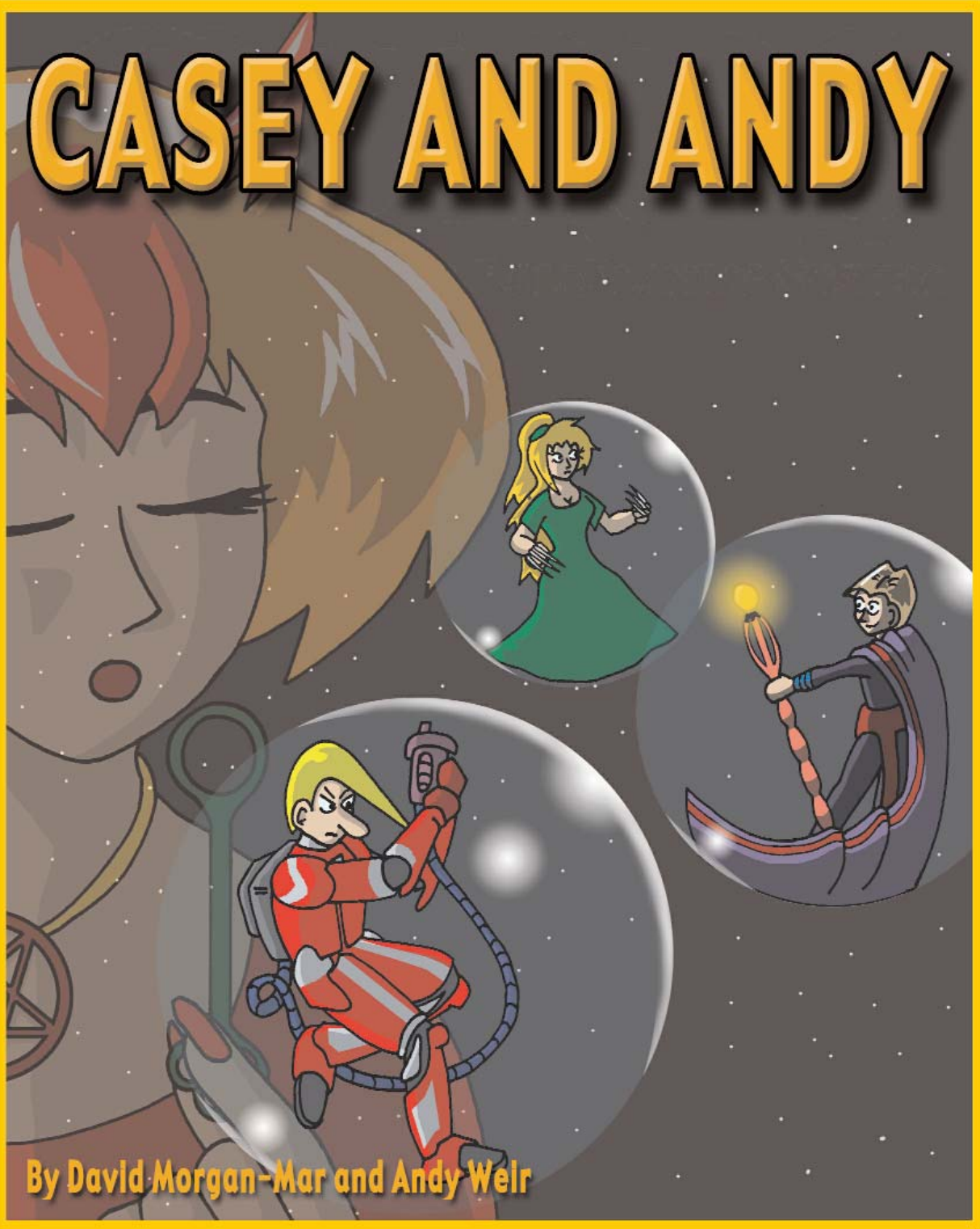


G U R P S[®]

CASEY AND ANDY



By David Morgan-Mar and Andy Weir

STEVE JACKSON GAMES

GURPS[®]

Fourth Edition

CASEY & ANDY



An e23 Sourcebook for GURPS[®] from Steve Jackson Games

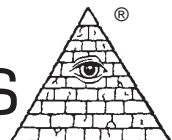
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and **ANDY WEIR**

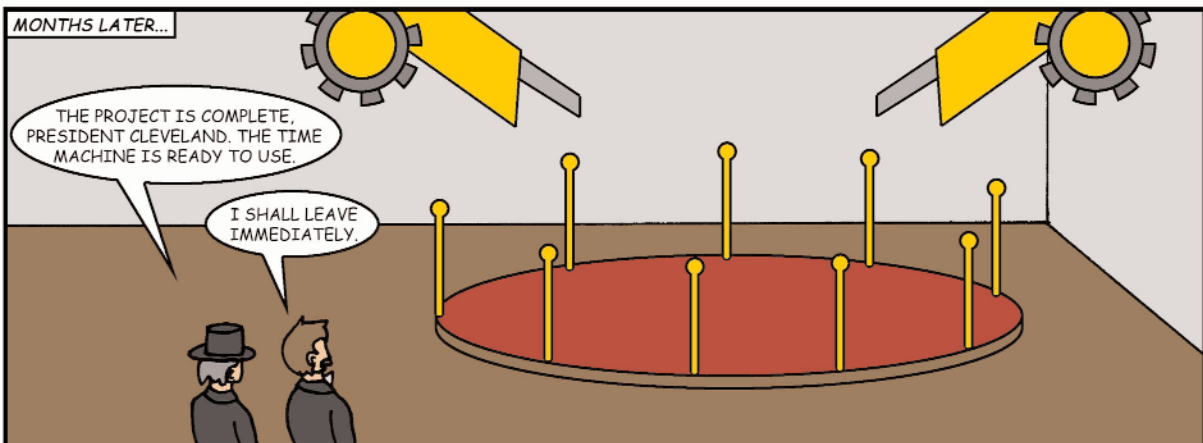
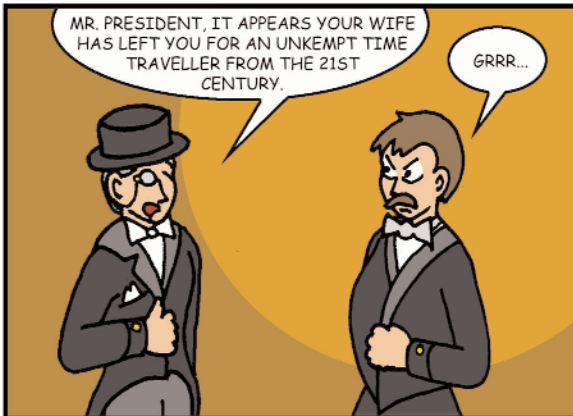
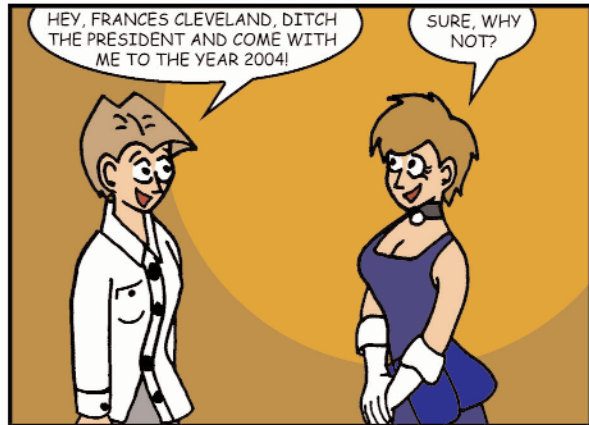
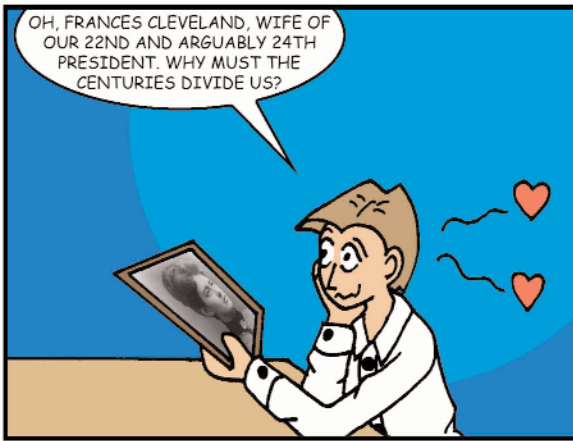
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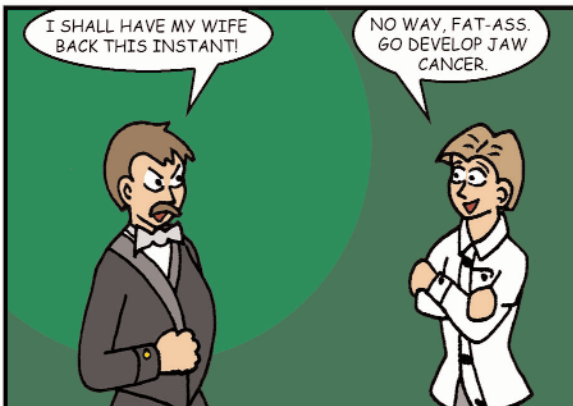
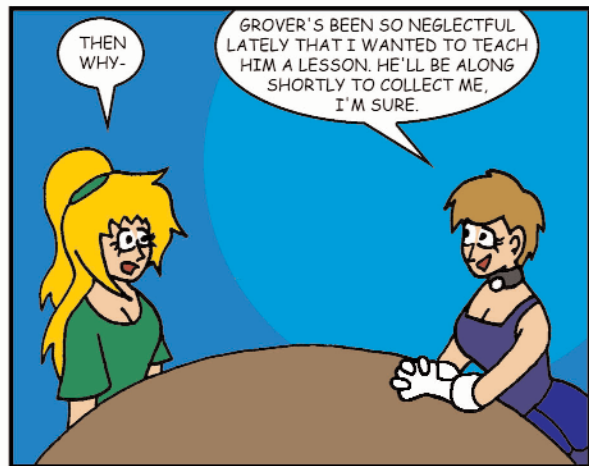
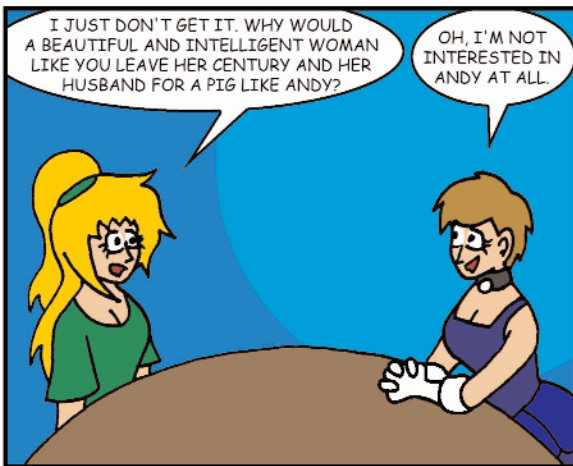
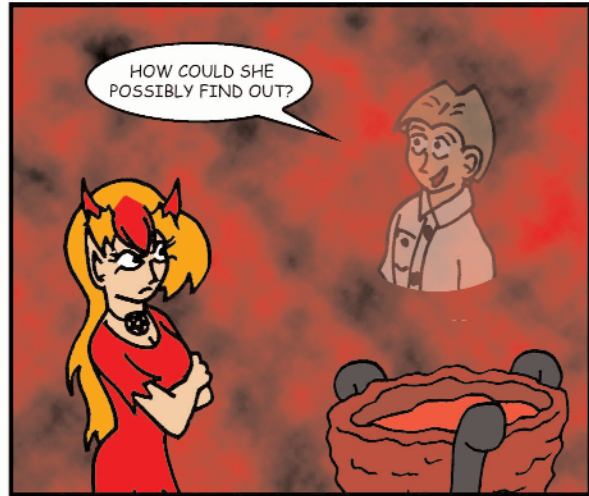
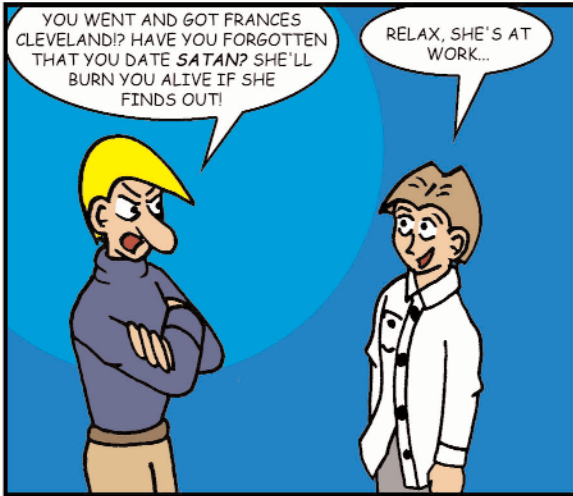
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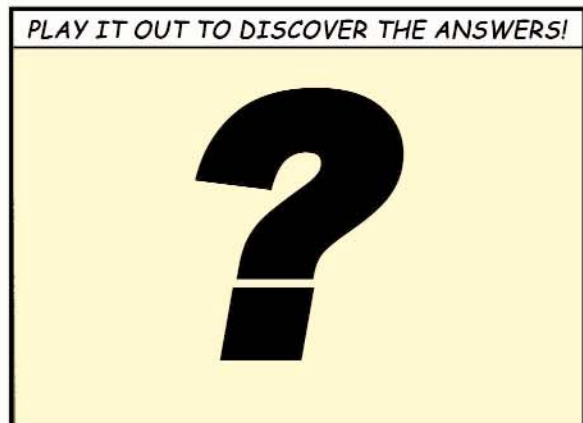
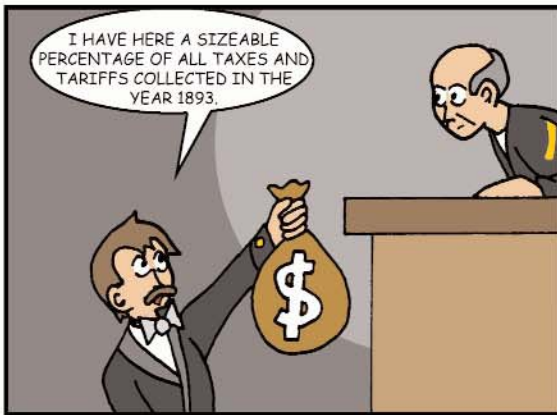
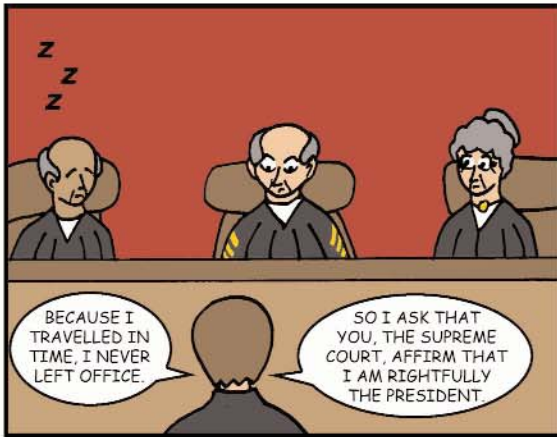


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INTRODUCTION

Welcome to a comic-strip world where the golden light of science holds the promise of a better future for all humanity.

Yeah, *right*.

Science can indeed do anything – which means scientists are the most powerful, important people in the world. (OK, this is clearly not *our* world.) And at the top of the heap are those undaunted by the constraints of inadequate theories, the challenges of defying conventional wisdom, and the

dangers of nuclear radiation. In short, mad scientists.

GURPS *Casey & Andy* is based on Andy Weir's humorous webcomic *Casey & Andy*, found on the Web at www.galactanet.com/comic/index.htm. The title characters are 21st-century mad scientists dabbling in time and dimension travel, instantaneous cloning, and increasingly complex apocalyptic doomsday devices. Apart from that, they live in suburbia with their girlfriends, Mary and Satan. Yes, *that* Satan.

Casey and Andy share their little corner of the universe with an old school buddy – now dictator of Japan – who wants to kill them, a seemingly normal next-door neighbor who also wants to kill them, and a local cop who understands quantum physics better than Werner Heisenberg and would like to arrest them for breaking the laws of nature. Our not-quite-heroes' lives are just a touch complex.

ABOUT THE AUTHORS

David Morgan-Mar is such a fan of wacky webcomics that he draws his own, *Irregular Webcomic* (www.irregularwebcomic.net). He's also written *Transhuman Space: Under Pressure* and *GURPS Update* for Fourth Edition, as well as contributing material to

dozens of other **GURPS** books. He lives in Sydney, Australia, with a large collection of LEGO toys and a very understanding wife.

Andy Weir is a software engineer, avid sci-fi fan, and wannabe fiction novelist. He is the author and reluctant

artist of *Casey & Andy* and has invented hundreds of games, four or five of which don't suck. He lives in Fremont, California, with a large collection of sci-fi DVDs and a very hostile cat.

CHAPTER ONE

THE WORLD OF CASEY & ANDY

Most people in Casey and Andy's world go about their lives pretty much the same way we do on our own strange little planet. Generally, these unwitting folks are the lucky ones. For this is a world in which mad science works, Hell is a real place, and innocent bystanders get transported to alternate dimensions with alarming regularity. And most of the strangeness centers around an unassuming suburban American household.

Straight from the Source

This book plus *GURPS Basic Set, Fourth Edition* contains everything one needs to roleplay in the world of *Casey & Andy*. To get a feel for the characters and possible storylines, however, reading the webcomic (particularly the following story arcs) is highly recommended:

Mime Assassin: Strips 90-98.

Azrael: Strips 138-152.

Quantum Crook: Strips 197-230.

Jenn: Strips 311 and 320-362.

Now get out there, invent some gadgets, and cause some mayhem!

LOCATION, LOCATION, LOCATION!

FREMONT

Casey and Andy live in Fremont, California. If you check an atlas, you may find a Fremont in California, but it's not *our* Fremont – for which we real-world residents should be exceptionally grateful. The casual visitor to the 21st-century version will find several local points of interest. Most of these little jaunts will likely devolve into fleeing for his life and sanity.

Casey & Andy's Place

The house at 638 Wasatch Drive certainly *resembles* a typical single-story

Casey: You're an idiot.

Andy: Geniuses often appear to be idiots.

Casey: So do idiots.

suburban dwelling. Besides Casey and Andy, its residents include Casey's girlfriend, Mary, Andy's girlfriend, Satan, and Andy's cat, Cujo.

In the basement resides a nuclear reactor core that powers Casey and Andy's mad science experiments. Near the core (though not too near, we hope) sits an insanely overpowered backup generator for emergencies such as black-

outs (when they can't run the blender) or when the core melts down. This doesn't happen *very* often. They don't use the reactor to power household appliances "because that would be stupid."

The garage houses Andy's hamster-powered hovercraft, on which the guys occasionally spend time working. (Think *Greased Lightning* with less grease and more hamsters.)



Casey & Andy's Snooty Discussion Hour

In this hour-long program shown irregularly on public television, our two discredits to evolution discuss esoteric aspects of morality, economic theory, literature, theology, and science. Casey sports a fashionable monocle while Andy smokes a Sherlock-Holmes-style calabash pipe. Once the hosts start disagreeing on the finer points of the subject matter – or perhaps just on what the subject should be in the first place – their erudite dialogues devolve into equally erudite name-calling and chokeholds. Occasionally they bring on special guests to watch them while they argue.



Scattered around the house are bits and pieces of odd scientific forays; Casey, for example, keeps a box of anti-matter under his bed. Most of their working equipment is in the basement, although they occasionally take the nuclear missiles to Jenn's yard next door to spiff them up with a bit of soap and polish. There are seven nuclear bombs in all, or, at least, that's how many they found last time they tried counting.

Mary keeps the Fremont Insane Asylum programmed on the phone's speed-dial. Just in case.

Jenn's Place

Jenn lives next door at 640 Wasatch Drive. Her house enjoys relative normalcy except for the odd occasion when all the windows are shattered by an unexpected explosion next door. Other times, Casey or Andy may fall through her roof after a planned one.



The yard is guarded by a surly garden gnome which, despite pressure from the street's homeowners' association, Jenn refuses to remove until they confront Casey and Andy about the missile-launch silos.

Fremont National Bank

The Fremont National Bank has been serving the needs of both its law-abiding and law-flouting customers for 150 years. The bank has a state-of-the-art vault and video-surveillance system, but it still keeps its cash in big, round bags with dollar signs printed on them. Andy has robbed the bank a few times, but Quantum Cop is always there to catch him green-handed. Even Jenn has attempted a holdup to gain Quantum Cop's attention.

Fremont High School

Principal Clamp has been terrorizing teachers and children here for 20 years. Casey, Andy, and Lord Milligan were in the same classes here back in the 1980s; Mary was a year ahead of them. Ah, the fond memories they have of this place . . . sneaking into the restroom to do all those off-limits "adult" things . . . like building their first

nuclear bomb using stuff they stole from the chemistry lab.

Fremont Police Station

Most of the township's fairly laid-back cops hang out here eating doughnuts and drinking coffee. When not out booking speeders or saving the world, Quantum Cop can be found within enjoying a hot cup of java, assuming anyone remembered to refill the coffee pot.

Less Frequented Spots

Krazy Kostumes

Fremont's local fancy-dress rental store. Booring.

City Hall

Casey and Andy come here to fight parking tickets and demand their constitutional right to bear arms . . . or bear nuclear weapons . . . or arm nuclear weapons, depending. The bureaucrats have standing orders to barricade the doors when they see either mad scientist approaching.

Fremont Family Dentistry

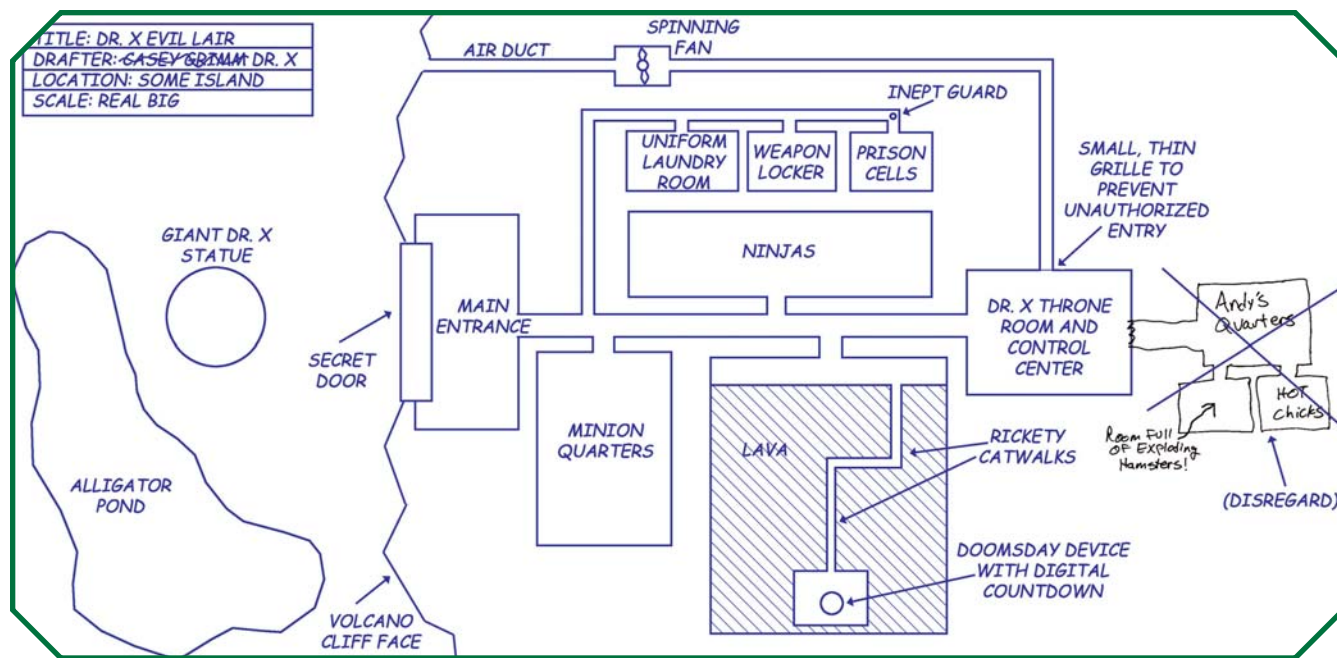
This friendly little building is home to the only person who scares Andy: his dentist. The good doctor has a special air compressor, a high-impact drill, and exorcism gear just for working on Andy's teeth. While his tools are not evil as such, it's possible some villain could trick the well-meaning fellow into using them for nefarious purposes.

Big Al's Live Spider Emporium

Located on the edge of town, under the airport-approach flight paths, Big Al's stocks exotic spiders from around the world, including those giant ones with a taste for primate flesh. What better subjects for mad genetic experiments? Big Al is a gentle giant of a man – with almost no mob connections.

Fatalball

Fatalball, a game Casey and Andy invented, is – as can be imagined – fast, furious, and frequently fatal. It's basically two-player war (as in *war*, not the pansy card game) in a sports stadium. Any weapons are allowed, although excessive use of high explosives is particularly encouraged. Judging who won is more a matter of style than survival since nobody has yet lived through a game. Casey and Andy hold the league records for shortest game, longest game, most collateral damage, and the only two people stupid enough to participate.



EVIL'S DOMAIN

Fremont doesn't get all the mayhem to itself! There are, of course, *villains* in this world, and villains should possess evil lairs in remote, exotic locations. And all evil lairs include one essential feature: air ducts. Lots of air ducts. Big enough for people to crawl through, accessible from a relatively safe external location, and leading to the deepest interior secret chambers and prison cells. Hey, even an evil villain has to breathe fresh air.

Dr. X's Lair

Dr. X quite appropriately has concealed his lair on a volcanic island with no readily apparent location. It could be anywhere. Maybe it moves around. Or maybe it just doesn't exist.

A well-disguised secret door is cunningly hidden in the cliff face of the volcano, behind, of course, the 60-foot-high statue of Dr. X. An alligator pond in front of the statue serves as a convenient way to dispose of meddlers. Hm, OK, since you ask, there *is* one other way into the lair. Around the cliff, in an area with no surveillance or guards, is an obvious vent, large enough to crawl through. It leads to an air duct (what else?) that runs right to Dr. X's throne room and control center. Dr. X is quite sure nobody would actually think of crawling through it.

The lair also contains the standard prison cells, guarded by an inept henchman and located right next to the

weapon locker. This small armory contains any weapons removed from prisoners, heaps of spare ammunition, other weapons, and any industrial equipment that might come in handy during an escape attempt. Next door is the laundry room, where plenty of nice, clean guard uniforms in all sizes can be found. Down some other corridors are quarters for evil minions and hired ninjas.

In a final room, rickety catwalks bridge a boiling pit of lava to a central platform, on which resides Dr. X's Doomsday Device Du Jour. This creation may amount to a simple, high-yield thermonuclear bomb radio-linked to every other bomb on the planet so they all explode simultaneously. Or it might destroy the entire universe and take several alternate dimensions with it. Whatever the device is, it has a nice, bright, large-format LED display of the remaining seconds before detonation.

Lord Milligan's Lair

Like all "good" evil lairs, Lord Milligan's hideout is also located in an active volcano. Rather than choose an anonymous volcano, Milligan has built his center for world domination inside Mount Fuji (which last erupted in 1707 – well before Casey and Andy were born, thank you very much).

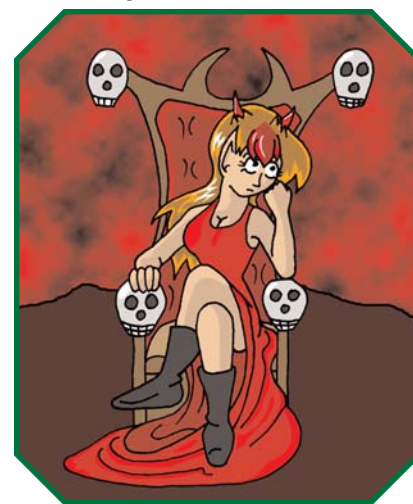
This lair is built along similar lines to Dr. X's, but the mountainside entrance is much more modest, being accessible through the eye sockets of an enormous sculpture of Lord Milligan's head. Inside,

the layout is similar, with a few more rickety catwalks spanning chasms full of boiling lava, if anything. There are also more air ducts – important because, as Milligan says, "They duct air and stuff."

Would-be adventurers should note the lair's built-in scuttling mechanism, which is connected to a monitoring device implanted in Milligan's heart. If he dies, multiple, redundant explosive charges will destroy the whole place. This highly traditional villainous device has saved Milligan's life on at least one occasion.

HELL

The alternate plane Hell looks much like a large underground cavern, its floor submerged by an endless ocean of red-hot lava. A dull, smoky red glow suffuses the air. Large conical chunks of rock, flat



side up, float freely, providing the only surfaces that support any weight. The rocks drift slowly past one another like wandering step-stones; anyone using them to travel by foot must stop often, waiting for another rock to move close enough. Walking is intentionally inconvenient in Hell, but the natives usually avoid the whole mess by flying, unless they're feeling particularly masochistic.

Scenic delights aside, Hell is of course the Netherworld, Gehenna, Hades, the eternal abyss, the stygian inferno, the bottomless pit of damnation – you get the idea. The souls of sinners and those Satan tricks into signing a contract end up here. Once in Hell, however, there is no morality, and so no need to punish the wicked. Satan just does that for amusement, having an occasional yen for a bit of good, old-fashioned torture.

It's possible to travel to Hell through interdimensional portals, so living mortals can end up there, as Casey and Andy do on occasion. Getting in is easy enough; getting out isn't. The Soul Keeper prevents anyone from leaving without permission from the Mistress of Hell herself. Satan doesn't like to let anyone leave, but she must release anyone who challenges her to a game of chess and defeats her. Since she's a, well, damn good chess player, this hardly ever happens.

Despite the ever changing scenery and random drifting of rock platforms, there are several significant locations in Hell.

Satan's Throne

An elaborate, richly upholstered throne, decorated in a charming skull-

and-horns motif, sits on one of the floating rocks. Satan herself is often found here, doing her day job: making sure everything is running smoothly in the underworld. Satan mostly delegates tasks to demons and other minions since her position is largely managerial, but she takes a personal hand in torturing particularly deserving or interesting damned souls. It could be argued that sometimes she leaves the throne conspicuously empty just to tempt the more ambitious locals to tip their hands.

The Evil Cauldron of Fate

Another rock serves as a platform for the Evil Cauldron of Fate. This sentient cauldron contains the distilled essence of the most evil sinners and can grant its viewers clairvoyant or precognitive

visions. Satan uses it to see events taking place across time and space. It's fortunate this amazing artifact can't fall into the hands of mortals – or, rather, it's fortunate Casey and Andy haven't found out about it yet. The Cauldron is a subtle device, however; having a personality and will of its own.

The Soul Keeper

The Soul Keeper is a baroque mechanical device of ancient origin. Its immense powers prevent the souls of the damned from escaping Hell. Sabotaging it would turn the damned loose on the mortal world; so would taking it apart to see how it works. As frightening as this possibility sounds, it's actually pretty mild compared to some of the stuff Casey and Andy have pulled.

Heaven

Heaven, home to pure souls, is just as real a place as Hell, if not nearly as entertaining. There's not much point saying anything more about it, really. (Yawn!)

Oh, OK. Heaven floats on a giant cloud. To get in, one must pass the Pearly Gates, which are attended by St. Peter. He stands at a lectern like some divine maitre d', ready to decide if your table in Heaven is ready. He has a hotline to Satan and a trapdoor leading straight to Hell for those occasions when someone tries to pull a fast one.

Inside, Heaven is surprisingly boring – simply because not many people make it. One might think it would at least be full of religious zealots ready for a good argument, but Satan has reserved them their own special quarter of Hell. The most exciting thing to do Upstairs is talk to God, which might *sound* good but tends to turn into a fairly one-sided conversation of dos and don'ts. God often proves to be too overprotective and fatherly for most folks, especially since he often yells at people “for their own good.”

GETTING AROUND THE UNIVERSE

INTERDIMENSIONAL TRAVEL

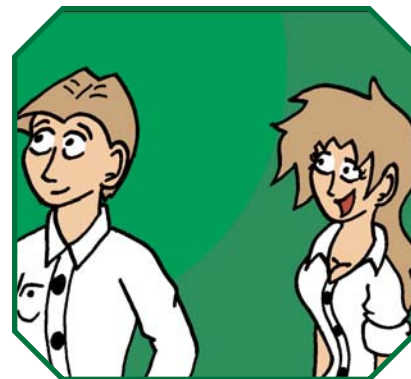
The existence of other dimensions is not in doubt. What matters is how best to exploit such places for one's own selfish ends.

Traveling between dimensions is simple enough with the right equipment: all it requires is a bit of mad science. The most common dimensional-travel devices open portals between

worlds. Just be sure to close the portal again when you're done, or anything might come wandering through from the other side. No, these devices never come with fail-safe mechanisms; don't be ridiculous.

Interdimensional Analogs

Many alternate dimensions are actually parallel dimensions; they *look* similar to ours but behave quite differently. In particular, people on Casey and



Andy's plane often will exist on others as well. These counterparts are termed "analogs." While your analog may share any number of traits with you, he may be "Roberta" instead of "Robert" or evil instead of good. Plenty of other clichéd oppositions exist as well.

It's safe to meet your own interdimensional analog – there's no danger of mutual annihilation, destroying the multiverse, or anything interesting like that. It may or may not be safe to have sex with your analog – that depends on who your analog is dating and whether you get caught.

If you're a particularly unscrupulous type and your analog is of the saintly variety, you can probably manipulate him into helping you do all sorts of things. If your analog is evil, however, watch out. He'll be just as smart as you and – if possible – more devious.

SAMPLE DIMENSIONS

While the nature of alternate dimensions in *Casey & Andy* is only limited by your imagination, this list includes those our demented duo actually has visited – usually with the intent to snag something or someone or maybe just one-up each other.

The Fantasy Adventure Universe

This is just like your standard pseudo-medieval fantasy adventure setting: swords, sorcery, monsters, dungeons – you know the drill. The thing to remember here is denizens of this universe who travel to other dimensions retain any magical powers they may possess. Now if that doesn't give you some abusive ideas, you're not playing *GURPS Casey & Andy* in the right spirit.

The Mental Plane

On this plane of existence, all beings are rendered with size and power commensurate with their will. The resulting differences can be extreme; a more stubborn character might be able to squash a lesser one under his thumb. Jokes about intellectual giants and mental midgets are optional.

Quantum Crook's Dimension

Being a parallel dimension to ours, Quantum Crook's home plane outwardly resembles our own. Everyone in our universe has an analog there diametrically opposite them in some fundamental way. Andy's analog, Andi, is female. Quantum Cop's counterpart undermines society instead of protecting it, and rock star Lord Milligan would rather dominate the airwaves than the earth.

The Zero-Dimensional Universe

This dimension squashes everything into zero spatial dimensions so that nothing has any size. Even under infinite magnification, everything is too small to see! An obviously unpleasant place to be, as Casey and Andy discover, it still can be visited safely for short periods. Others exist here, but since everything has no size and overlaps with everything else, relating to anyone or anything can be tricky at best (DX roll to do anything) and gives a whole new meaning to the term "interaction." Just trying to leave is a nightmare in and of itself as you try to distinguish between "you" and your dimensional travel device, much less between "you" and "everything else."

TIME TRAVEL

Time travel is not only possible but almost commonplace for people with access to mad science or stolen future technology, although doing so carries consequences. Casey and Andy, however, are far more interested in inventing and exploring than in worrying about how their newest Something-o-mat will unravel existence. When playing a mad scientist, remember that the proper response to wise, measured caution is "Damn the torpedoes; full speed ahead!"

Still, time travel is complicated. Yeah, OK, that much was obvious, but trust us: it's *really* complicated. And you just know Nazis are going to be involved.

Into the Future

Well, this part is simple enough. Since the future hasn't happened yet, stuff we do now changes what will happen. That includes leaving this time and showing up somewhere in the future. It just happens, and there's no problem. It's

so boring (and Nazi-free) that it's almost not worth doing it.

Into the Past

Brace yourself. This is the tricky part.

What happens if you go back in time and do something stupid like killing your grandfather before he meets your grandmother? Barring the sort of parties where people can end up having kids without actually having been introduced, this results in you not being born. Right? But you're still walking around, which implies you have been. The upshot of hacking apart your ancestors is figuring out *you aren't in your own past*. So where are you?

When you travel back in time, you end up in a *parallel timeline*. Let's call your home timeline A and the parallel one A-1. Timeline A-1 was just like A until you appeared in A-1's past (which didn't happen in A, your own timeline; its history remains its own). From then on, everything may change, depending on what you do. Sure, kill your grandfather. You won't be born in A-1, even though you were in A. Well, that was easy . . . now travel back to your home time, A.

Whoops.

Remember how your grandfather stormed the beaches at Normandy and helped defeat the Nazis? Well, thanks to your murderous inclinations, that didn't happen any more. It looks like the Nazis won, in fact. Enjoy your new life in the thousand-year Reich.

When you killed your grandfather, the future as you know it ceased to be a valid possibility. You can't get to that future any more; you're stuck in A-1. The only way to correct this is to go back to a time *before* you intervened in your own history and *prevent* yourself from interfering. Traveling back in time again will invoke a new parallel timeline, A-2. You could kill your (other) self before you (the other you) kill your (both of yours) grandfather, if you (*you you*) want, but in some jurisdictions this would make you (oh, I give up) guilty of suicide. Or you could try something more sane.

However, if whatever your plan is doesn't work in A-2, you'll have to try again. And each time you hop into the past, you are essentially creating a new parallel timeline – A-3, A-4, etc. *Whenever you do something that messes up a timeline's future, you get cut off from any previous timeline's future.* (For exam-

ple, if you prevent the discovery of penicillin by eating somebody's moldy bread in A-4, the futures of A, A-1, A-2, and A-3 are now off the menu.) However, regardless of how many alternate timelines you end up visiting, once you have made sure your grandfather will live to blow up Nazis and meet your grandmother, the future in which you were born (A) becomes possible again, and you are free to travel back to it. Unless, of course, you have screwed something *else* up during all this running around. Like having eaten that moldy bread, which wasn't very bright to begin with.

Told you it was tricky.

In summary: If you travel back in time and do something stupid that would change the present, you're stuck with living in parallel timelines until you somehow fix your goof (or goofs) and make your original present possible again.

This means two things for a **Casey & Andy** campaign. First, there's no logical problem with traveling back in time since all you do is spawn alternate timelines rather than garbling reality into one chaotic, paradoxical history. Second, meddlesome time-travelers may get stranded in other timelines and have to fix their meddling to return to the present they know. Together, these provide plenty of opportunity for creative plotting and messing with players' minds.

Paradoxes

One final thing to consider is the possible creation of time paradoxes. Jenn's daughter from the future, J.J. – a practiced time-traveler – tells Jenn that “the quantized nature of entropy allows the universe to fix small paradoxes.” This means that relatively small shifts – like bringing back a butterfly which then flaps its wings – won't propagate into massively chaotic changes in the timeline's future. To invalidate future history, changes need to have some obvious effect, although that effect may only become obvious to the time-traveler in hindsight.

J.J. also mentions two types of “paradox” that must be avoided if possible. The first is telling someone about his own future. In terms of the alternate-timeline model, this might convince the listener to try changing that future, which could easily result in the time-traveler's original timeline becoming inaccessible. Even just *knowing* what the

future holds could result in the listener behaving differently, creating the same problem. Granted, this is not a paradox by the usual definition of the word, but it potentially makes for an increasingly convoluted puzzle; things get more complicated with each new parallel timeline the time-traveler visits, adding more selves that interfere with each other until the traveler can get back to his original present.

This raises the second possible “paradox” mentioned by J.J.: meeting yourself. J.J. describes this as “disastrous.” In the alternate-timeline model, meeting yourself in A-1 immediately obstructs your original future; clearly, you never met yourself in A, your original past. But resolving this paradox is even more difficult than dealing with people who know their future. You have to go back to another duplicate timeline, A-2, and prevent your A self from meeting your A-1 self. However, doing this yourself potentially strands you in an endless loop; your A-2 self may end up meeting your A or A-1 self and recreating the conundrum. Although this situation can be rectified with some creativity, it is such a nasty snarl of possibility and actuality that any sane time-traveler will want to avoid it.

So although there are no *logical* paradoxes in this form of time travel, it is possible for travelers to get their histories knotted up so badly they can never return to their original timeline, which is the sort of paradox J.J. mentions.

GMing Time Travel

As a GM, the most important thing about running time travel is keeping things organized. Otherwise, players will at least be tempted to find and mercilessly exploit any inconsistencies.

A diagram of the timelines involved will help keep track of events as an adventure progresses. Draw the initial timeline (A) across the middle of a sheet of paper and add parallel timelines (A-1, A-2, etc.) below and/or above. Whenever people travel back in time, draw an arrow showing them moving backward and across to a new timeline. Each new time jaunt requires a new timeline.

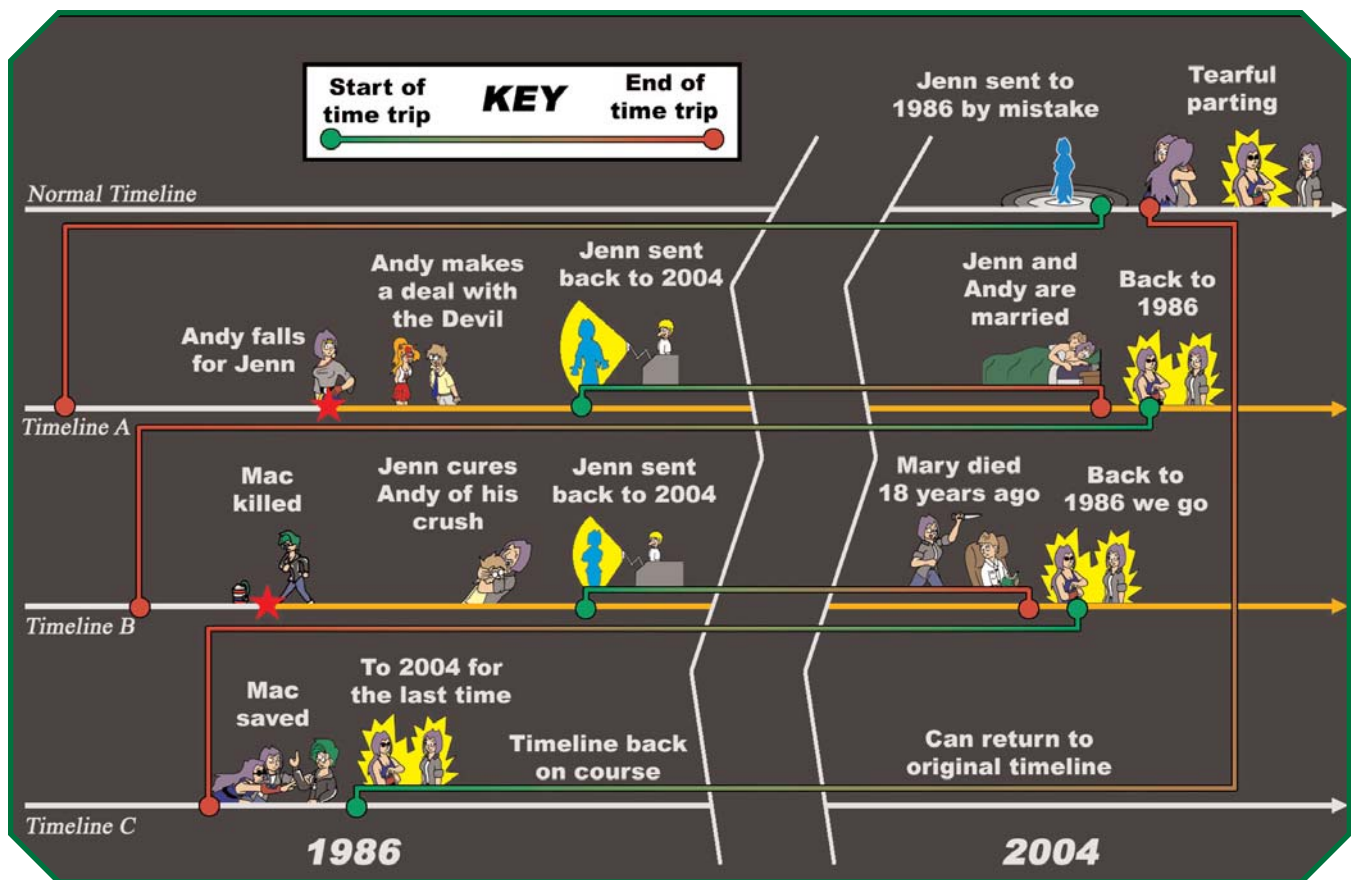
As long as time-travelers don't do anything significant in new timelines, old timelines (including their original one) are still logical possibilities and thus accessible. However, if something consequential gets altered in any parallel

timeline, the GM should consider what the reasonable results are. He may decide the players' original future is no longer possible, so traveling forward in time will only dump them in their *current* timeline's future. Use colored pens or markers to indicate when timelines have changed from a certain point onward, thus making previous timeline futures no longer accessible. The players' original timeline is usually the most critical one to keep track of, but it's always possible they'll decide they like an alternate future better. Just be sure to mark which timeline they consider to be “home.”

When travelers find themselves stranded in an undesirable timeline, there are two possibilities: if the change can be reversed after it happened, they may be able to do so without having to jump back in time again. However, if the change cannot be reversed (someone important dying), their only option is to jaunt to a point in time before the disruption and try to prevent it. They don't necessarily have to go back to an even earlier time; they just need to arrive before events spiral out of control again.

Here things get more complicated, as we hinted at before. When the travelers move back a second time, they switch to a *third* timeline (A-2), which is an exact copy of the timeline (A-1) they just left, *including the fact that A-2's future is different from their original timeline*, just as A-1's was. To indicate this, use the same colored notation on A-2 as on A-1. However, if the players decide to arrive in A-2 earlier than they arrived in A-1 and manage to do so, the mark representing their appearance in A-2 should be placed the appropriate distance before whatever it is they're trying to fix. If they manage to correct the problem, remove the blocked-future marks so it's clear their original timeline is available again.

The GM can repeat this procedure as many times as needed. Just remember that time-travelers must fix the error that *kicked them out of A* to get back to A. Otherwise, they've only returned to the parallel timeline in which they screwed up last (e.g., if they do something in A-4 and fix that problem in A-6, they only get back to A-4). To return to A, they must fix *all* the significant errors they committed in A's parallel timelines. They don't have to correct them in reverse order, though this is the logical way to approach the issue. (And we all know that logic mixes with mad scien-



tists about as well as oil with water.) Also, unless the GM doesn't mind the players being able to ignore all this time-travel nuttiness, they shouldn't be allowed to invent something that lets them move themselves out of time entirely; they should be restricted to only moving between timelines.

Example: The diagram shows the timelines involved in Jenn's time-travel story arc (strips 320-362). Each horizontal line is a different timeline. White indicates time periods when events match the original timeline; orange marks time periods when events are different. If there is any orange in a timeline's future, travelers cannot return to their original timeline – they can only return to an alternate future. Critical events are marked with red stars. After such a change, the original timeline's future becomes inaccessible.

Jenn began in the original timeline in 2004 and was sent back to 1986A by Casey and Andy. When young Andy met Jenn and developed a crush on her, the future now involved Andy and Jenn getting together, which prevented the original 2004. At this point, things would have worked out if Jenn had quashed Andy's

crush, but she didn't even realize he liked her until 1986A-Casey sent her back to 2004A. Then she discovered she was Andy's girlfriend instead of Satan, which told her she was in an alternate timeline.

J.J. appeared in 2004A and took Jenn back to 1986B, initially a copy of 1986A. But then Mary got involved while Jenn and J.J. were trying to fix the Andy problem. Mary died in an explosion, which blocked the original 2004 (in which Mary

is alive) again. Jenn managed to scare Andy off by smothering him emotionally. This fixed the original problem, but the timeline was still blocked by Mary's death. 1986B-Casey sent Jenn to 2004B, where J.J. picked her up again and took her back a third time, to 1986C (originally a copy of 1986B) just before Mary died. They saved her, making the original 2004 possible again. J.J. could then take Jenn home to Jenn's original timeline.

Back to Which Future?

An open question here is whether the timeline in which players finally fix all their errors is the *same* as the original timeline or not. To use Jenn's experience, once she saved Mary in 1986C, did it become essentially a twin to 1986, or was 1986C a different timeline in which Mary was almost blown up? Once the story ends, this remains ambiguous since the same future is available in both timelines. During the story, however, it is not clear to a time-traveler that he has returned to his original timeline until he actually gets there and makes sure the details are right. For this reason, traveling back in time should always be drawn initially as going to a new timeline. Once the adventure is over, the GM should feel free to reinterpret the last alternate timeline as being the same as the original one if he wishes, although this is not necessary. If he keeps the two distinct, it's quite possible the players will never know for certain whether they are back in their initial timeline or still in the last parallel timeline they visited.

MAKING MESSSES

How Do They Keep Coming Back to Life?

Casey and Andy die. A lot. Yet they keep coming back for more mayhem. How do they do it? It doesn't matter much for a comic strip, and in fact we have yet to find out the answer to this question. But an ongoing game is different.

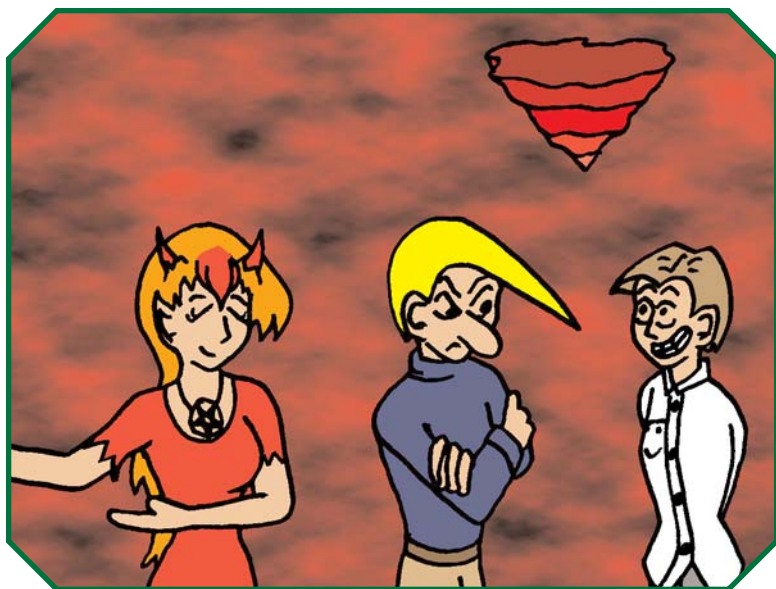
Keep in mind that in the world of *Casey & Andy*, the soul never dies. When the body fails, the soul goes to Hell (or, if you were a total bore, Heaven). If a character in your campaign dies, it's perfectly possible he can continue as if nothing happened except for a quick relocation. This works for groups too; if mad science or some ridiculous explosion is the cause of death, then usually everyone nearby will be affected.

Once in the afterworld, just keep playing. The departed can try escaping, tricking Satan, or perhaps making some sort of underhanded deal with a minion. Of course, this sort of dirty double-crossing is a great way to ensure a quick trip back to Hell next time you die, but hey, who's counting?

However, having to find your way back from Hell each time can get a bit old. You could convert the campaign to being *based* in Hell. The souls could perform missions for Satan, and dying would amount to returning home – inconvenient, but not life-threatening, as it were.

For a campaign more firmly grounded in the mortal world, use the best traditions of comic artists everywhere: ignore any weirdness or inconsistency and just go with it. The heroes die? So what? Let them have a quick chat with Satan. Maybe she'll decide to send them back because they're doing such a great job spreading evil and destruction. Or just hit the cosmic reset button and let them respawn back home. You may choose to treat this as essentially the Unkillable 3 [150] advantage (p. B95).

There's no real need to assess penalties against players for having their characters die. Just chalk up another death on the tally sheet and get on with the game. Arguably, dying multiple times is good roleplaying. Life is cheap in the world of *Casey & Andy*. Players should not be put off any course of action by fear of piddling consequences like death. It's the GM's job to make sure the players know that *death is not a problem*.



Physical laws similar to our own rule the world of *Casey & Andy* most of the time. In particular, complicated elements of modern physics like relativity and quantum mechanics still govern the way things behave. Science holds the key to unlocking the door hiding the secrets of the universe.

Mad science holds the high-powered laser rifle that will *vaporize* the door hiding the secrets of the universe.

MAD SCIENCE

A basic tenet of the *Casey & Andy* world is that science can do *anything*. Not just anything that is possible, but anything that is even imaginable, as well as most of the things that aren't. So you can shrink or enlarge matter, teleport stuff, turn invisible, travel through time or faster than light, duplicate anything instantly, erase people's brains, and so on.

The one restriction is that these things have to be done *scientifically*. You need to build a machine or gadget of some sort to do the hard work of breaking all those laws of nature. And once you've broken them, there will be scientifically logical consequences. You never get something for nothing.

For example, if you invent a device that lets you run at Mach 10, fine: you can run at Mach 10. But you're going to wear out your running shoes really fast, and the friction of the air molecules hitting your body will heat you up like a shuttle reentering the atmosphere. If you care about surviving your jog, you'd better have something that insulates you against this effect. And if you hit anything, or trip over . . . likely it won't be pretty.

Other possible consequences often involve fairly complex physics. One time Andy changed his personal Planck constant, a fundamental physical constant that governs how subatomic particles behave in quantum mechanics. As a result, the Heisenberg uncertainty principle – normally only important for subatomic particles – suddenly affected Andy at a macroscopic level, turning him into a fuzzy wave-particle. He quantum-tunneled through the wall of the Fremont National Bank vault and was about to make a clean getaway when

Quantum Cop showed up. The officer pointed out that, according to quantum probability, his baton would eventually intersect with Andy's position, which it did, localizing his position and collapsing his waveform.

If you understood that paragraph, you get the idea of the sort of consequences mad science can incur. If you *didn't* understand that paragraph, you get the idea of the sort of pseudo-scientific gobbledygook you should invent to justify weird-ass fallout from mad science experiments. Either way, the result is pretty much the same.

TIME FLOW

The nature of time in the world of *Casey & Andy* differs subtly from that in ours. First, both the rate at which people move through time and the *direction* they travel can be altered on an individual basis – usually through mad science but possibly by other means. Normally, people just go along for the ride, traveling forward through time at a rate of one second per second. So far, so good.

But people can also travel through time more slowly – one second per minute, per hour, or even more. To everyone else, you appear to have slowed down by the corresponding factor. If you fall over, it might take you minutes or hours to hit the floor. This effect is sometimes called *bullet time* by people referring to geeky movies in which a complicated camera array produces a similar effect. You can even slow your personal

time down so much that it actually *stops*. This is not recommended, obviously; by the time you switch off whatever has stopped your time flow, the universe will have ended, leaving you stuck in a place even more boring than Heaven.

If you can travel more slowly, it stands to reason you also can travel faster. People with their personal time flow sped up appear to move rapidly, perhaps even too fast to see. They might be perceived as a high-pitched buzz like in that original series *Star Trek* episode. Although this seems like a cool way to do fun and illegal stuff, you're still interacting with air molecules, and friction causes enough heat to be painful at certain speeds. GMs can use side effects like this to discourage players from trying this trick to sidestep plot elements.

Finally, it's possible to *reverse* your personal time flow. As you move backward through time, other people will perceive you as moving and talking backward. You'll appear to react to things before they happen. This gets confusing quickly, so it's not recommended for periods longer than it takes to avenge yourself on someone for something they haven't done to you yet.

INVENTIONS

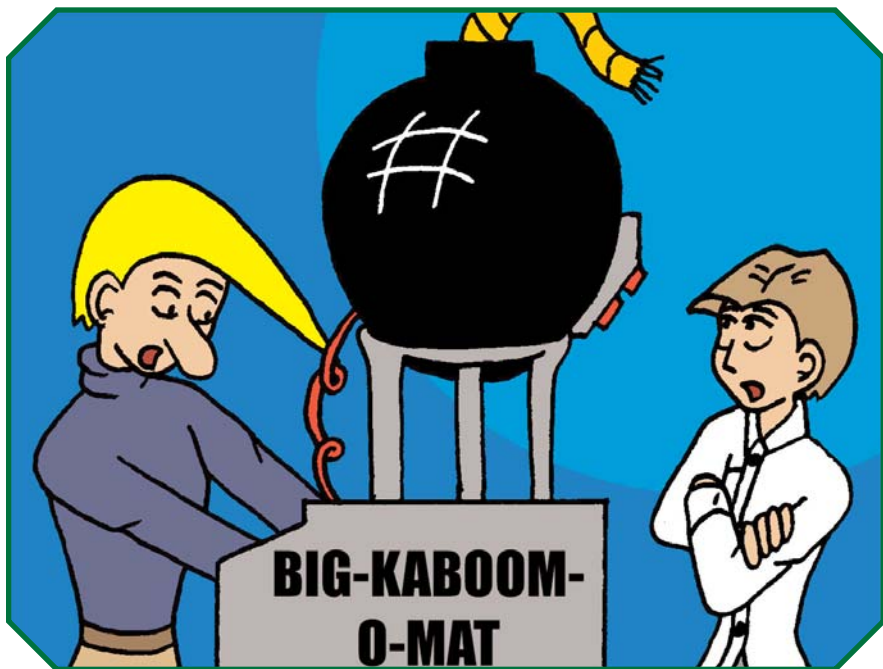
Casey and Andy average about one insane invention every ten comic strips. These range from the fairly obvious Kill-O-Mat and Time-Machine-O-Mat to the more specialized Tact-Remove-O-Mat and 19th-Century-Whitehouse-Teleport-O-Mat (used by Andy to indulge his unnatural lust for long-dead First Lady Frances Cleveland).

In Casey-and-Andy-land, the most important feature of an invention is its name: it should convey in simple, obvious terms what the invention does – and end in “-O-Mat.” Once you have an appropriate moniker picked out, the rest of the invention process is fairly easy. See *Gadgeteer* (p. 17) for details.

A typical contraption amounts to a big rectangular box with its name stenciled on its side, although particularly basic destructive devices might use a traditional spherical “bomb” shape. Any required functional parts – radar dishes, gun barrels, brain electrodes, blinking lights – stick off the top or sides as appropriate. The interior is basically a mass of wires and electronics connected to the power source. The energy that

So I told Casey, “I think that's too much plastic explosive,” and he's like, “No, we need this much or the hydrogen won't undergo fusion.”

– Andy



drives the thing doesn't have to be nuclear, but it sure can't hurt.

CinemaOS

One particular scientific thingamabob that Casey and Andy *didn't* invent is this computer operating system. Andy has it installed on his computer, which allows the machine to operate just like computers in movies. CinemaOS makes hacking into secure systems almost trivial. You can type any phrase into a search engine and have it return one match, being exactly the information you wanted to find. Typos are completely eliminated; modem and connection speeds jump astronomically. The down side is it can't display any letters less than an inch high.

CHAPTER TWO

CHARACTERS

Characters in the world of *Casey & Andy* will likely be larger than life with point totals to match. If enforcing a point limit, choose something outrageous like 500. Ultimately, character concept will be more important than point totals if the right feel is to be achieved. The GM should feel free to vet any character designs based on these priorities.

The GM should allow all cinematic abilities. So far there is no evidence of psionic powers, but that doesn't mean they don't exist. In fact, they'd most likely manifest after some sort of mad science experiment gone either right or wrong. Exotic abilities are also probably best reserved for use as goals or side effects of mad science.

Magic works in *Casey & Andy* but has little importance. Local mana levels

are probably low but may vary wildly at the GM's discretion. If you wish to include magic, the ritual magic system is more appropriate for campaign flavor unless you deliberately want to spoof a swords-and-sorcery style adventure. Likewise, supernatural abilities exist but remain in the background for the most part (except for divine and infernal beings).

CHARACTER TYPES

Depending on the style of campaign, all sorts of character types are possible, of course. The following examples are drawn fairly directly from the comic strip, though plenty of other ideas still lurk there, just waiting to be tripped over by an enterprising gamer.

MAD SCIENTISTS

What could be more natural than being a mad scientist? Casey and Andy probably have friends or acquaintances who are every bit as crazy – perhaps old school or college buddies. These friends could have adventures that don't involve Casey and Andy, or they may join forces with the two for some particularly demanding mission.

But don't stop there. Every budding mad scientist needs a mentor. Neighborhood kids could make good roleplaying options, idolizing Casey and Andy and trying to follow in their footsteps. The good thing about young PCs is they have even less regard for authority than adult mad scientists, if that's possible.

Finally, there are *rival* researchers. This is a great role for players since they'll be able to engage in mad science to their hearts' content and not worry about upstaging the heroes – because that's the goal of the campaign! Rivalries

could be gentlemanly and academic ("You may have won this round, but I'll be back with a bigger and better Alien-Detect-O-Mat!") or outright hostile ("Laugh at my theories, will you? I'll show you!").

VILLAINS

Casey and Andy have plenty of enemies who can all be classed as villains for our purposes. Obviously, there's Lord Milligan, Quantum Crook, the Mime Assassin, and Don Cindy, who have even

been known to cooperate on occasion. A cadre of player-run nemeses working together might make an ideal foil for our heroes in an ongoing campaign. Use these established enemies, create your own, or combine the two approaches. Don't forget that Casey and Andy will alienate more people as long as they're around, probably at least once a week!

Remember that villains here should accord with their cinematic stereotypes. They will hold grudges, give away clues, and prefer convoluted deathtraps to



expedient bullets. They'll be completely incapable of killing any heroes without first waxing poetic on their dastardly plans. They'll undoubtedly have inept assistants, outrageous plans, and some sort of villainous code of honor. And don't forget those air ducts.

AUTHORITIES

Everyone from the local police station to the NSA and the United Nations should be very interested in the goings-on at 638 Wasatch Drive. People from any of these organizations might confront Casey and Andy regarding their unfortunate tendencies to hoard plutonium and disrupt the space-time continuum. Feel free to make up new regulatory agencies that exist solely to annoy mad scientists.

On a grander scale, perhaps some intergalactic, panracial security force has also noticed how strange disturbances to the fabric of the universe all seem to emanate from the odd little mudball called Earth. Will the scientists acquiesce to the demands of the Reality Police when told their experiments threaten billions of civilizations?

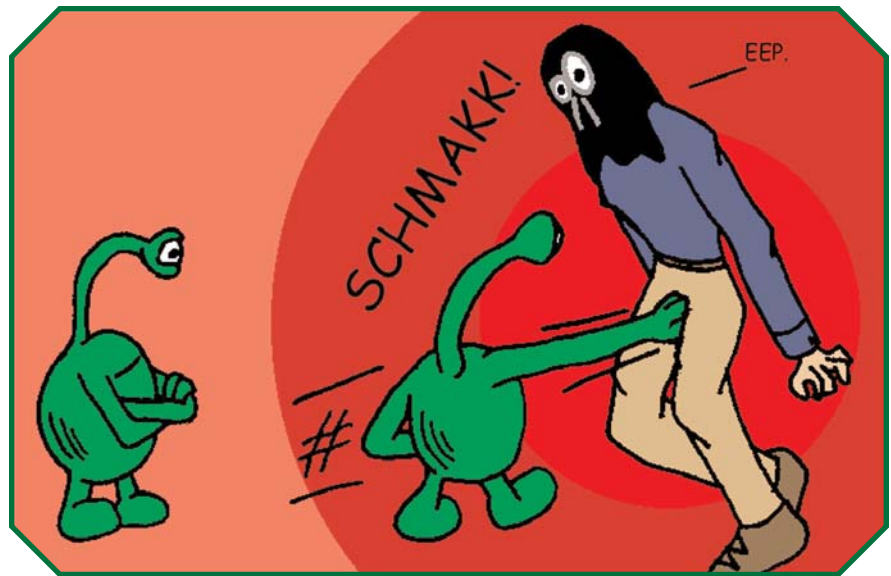
Closer to home, maybe the Wasatch Drive homeowners' association has resolved to personally combat the menace in its midst. Players could adopt roles as ordinary homeowners attempting to hinder Casey and Andy by protesting, threatening civil court action, or simply throwing bricks through their windows. They might even take it upon themselves to storm the basement. And what might happen if they hire *another* mad scientist to take out Casey and Andy?

ALIENS

The Zarb and the Hunkinites have both visited Earth (see *Minor Characters*, p. 24), and no doubt more aliens will do so in the future. Players might concoct otherworldly characters for some sort of first-contact or invasion campaign. These aliens no doubt will be looking for notable individuals (Lord Milligan or Dr. X, anyone?) to greet, befriend, probe, extort, and/or subjugate. Only mad science will stand in their tentacled way, but they will have access to fantastic technology of their own –mad *alien* science!

MINIONS

Just because minions are minions doesn't mean they don't make interesting characters. Their very anonymity leaves



them wide open for development by imaginative GMs and players. For example, Satan often assigns tasks to the underlings of Hell that involve traveling to the mortal world, assuming human form, and meeting all sorts of odd people. Such jobs can lead to a grand variety of adventures. Satan's henchmen, being demons, can be expected to have a range of supernatural abilities; this is fine so long as balance and proper game spirit are kept in mind.

Lord Milligan naturally must have minions to qualify as an evil dictator. Most of his hired help are ninjas. What self-respecting player wouldn't want to play a fashionable, shuriken-wielding assassin? The fact that they are relatively inept, bargain-catalog ninjas means the GM shouldn't have to worry his players turning them into overpowered combat monsters (although that's certainly an option if desired!). Don Cindy also has her "girls," which might shake things

Playing the Main Characters

A lot of campaign settings based on strong central characters suggest that players stick to minor personages or make up new ones to play rather than adopt these pre-existing primary roles. Where's the fun in that?!

Seriously, though, a lot of the problems with playing the main heroes are irrelevant or nonexistent in a *Casey & Andy* campaign. It doesn't matter if "name" PCs do something stupid or get themselves killed; that's exactly what Casey and Andy would do! And since the campaign world does revolve around our mad scientists and their cohorts, such roles present the most obvious choice for gamers. If your players want to play Casey and Andy and wreak havoc, feel free to go ahead and let them.

Power level may be a real problem only in one case: Satan. She has access to immense powers and vast levels of influence, so be aware of the potential for abuse. If the player is happy to stay within the spirit of the character – essentially playing a human woman who just happens to rule Hell, and only using unusual powers *in extremis* – allowing it comes down to GM preference. In some ways she is more restricted than many characters: she cannot directly harm or influence mortals and always keeps her word. Roleplaying her appropriately could prove an interesting challenge. On the other hand, if the players are likely to abuse Satan's abilities to the point they disrupt campaign flow and fun, then simply ban her as a PC option.

Don't ignore the rest of the cast, though. Several secondary *dramatis personae* would make fine player roles, such as Jenn, Quantum Cop, Azrael, and even Don Cindy. These folks would be more likely than the principals to have associates who could be built into other adventurers. Finally, there's plenty of room in the margins around Fremont for other interesting character concepts.

up a bit for players wanting a change of pace.

While minion characters do go hand in hand with mission-oriented campaign structures, this need not be the case. Some unwilling conscripts may be devious enough to usurp their leader's power, betray him to the authorities, or just escape his grasp to lead independent lives.

ORDINARY CITIZENS

Most people in Fremont are simply oblivious to the weirdness that goes on around them. The Wasatch homeowners' group mostly maintains its sanity by studiously ignoring the shenanigans just down the street. Yet people meet and

interact with some form of the unusual every day. But if something strange happened right next to them or even *to* them . . . Well, anyone unfortunate enough to knock on the door while Casey and Andy are throwing switches in the basement could get caught up in a whirlwind of events beyond his control. For a classic example, read Jenn's time-travel story arc (strips 311 and 320-361).

ADVANTAGES AND SKILLS

In the highly cinematic world of *Casey & Andy*, some abilities deserve special mention. Adapting other options to better fit the larger-than-life tone of this world is always available to the GM.

ADVANTAGES

Gadgeteer

p. B56

Casey & Andy campaigns use the *Quick Gadgeteering* rules (p. B475) – on steroids. All superscience is explicitly allowed and definitely encouraged. The GM should almost never rule that an item is too complex or impossible to invent. Any required parts, no matter how rare, unlikely, or downright illegal, may be found by Scrounging – for example, finding it in someone's trash, nabbing it at a garage sale, or winning it in an online auction for a ridiculously low bid.

Supernatural Durability

p. B89

Combine with Unkillable 3 to protect your character from the effects of injury and death. However, you still take damage off HP. Once reduced to -10×HP, the only thing that can hurt you is the specific vulnerability item selected for Supernatural Durability. Damage from this item will reduce you to incorporeal form as per Unkillable 3. Satan has this combination.

Unkillable

p. B95

Nobody dies forever in the world of *Casey & Andy* – see *How Do They Keep Coming Back to Life?* (p. 13). Depending how you choose to implement this in your campaign, every character may

essentially have the equivalent of Unkillable 3 [150].

NEW PERK

Shtick (Easel) [M]/[P], [Sup]

1 point

Whenever you need to explain something complicated, an easel and board with suitable diagrams appears out of nowhere. A pointer also appears in your hand so you can indicate relevant information. These items disappear as soon as you have finished your explanation; they cannot be used for any other purpose. (Yes, including combat, you devious person.)



SKILLS

The following descriptions indicate additional ways these skills apply to the world of *Casey & Andy*.

Computer Hacking

p. B184

An attempt to hack into any computer from a machine equipped with CinemaOS (p. 14) is made at a bonus

equal to the operating system's version number. A CinemaOS machine can even hack into computers that are not connected to a public network. This includes but is not limited to the Department of Defense, Area 51, numbered Swiss bank accounts, and the control systems of an alien spaceship.

Computer Operation

p. B184

This skill is not necessary to use a computer running CinemaOS, as typing pretty much anything in plain English will get the computer to do what you want, rather than spewing out error codes.

Computer Programming

p. B184

If the Bug Fairy (p. 24) takes an active interest in messing with your code, writing and debugging software becomes a Contest of Computer Programming versus her skill of 24.

Parry Missile Weapons

p. B212

Mary's steel talons allow her to use this skill barehanded.

Philosophy

p. B213

Useful specializations include the following:

Enlightenment: The system of philosophy based on the works of 17th- and 18th-century philosophers such as John Locke, David Hume, and Adam Smith, which form the basis of much of western ethics and legal systems. Suitable for arguing the ethical basis of modern law.

Epistemology: The branch of philosophy dealing with the origin and nature of knowledge and that knowledge's relationships with belief and reality. Suitable for arguing that reality is an illusion, so there's no reason not to engage in destructive mad science.

Science!

p. B175

This wildcard skill includes all specializations of Bioengineering and Engineer, which are essential for gad-

geteering purposes. Besides these and other skills on p. B173, Science! also includes all specializations of Mechanic and Navigation in a *Casey & Andy* campaign.

Weird Science

p. B228

For proper genre flavor, this skill should be renamed *Mad Science*. It's required to make sense of theories that conventional scientists brand theoretically or technically impossible: time- and

dimension-travel, superpowers, faster-than-light travel, mindreading, and so on. If you fully intend to show up those bozos at the university who laughed at your theories, you're probably using Mad Science. This skill is also used to analyze advanced technology stolen . . . um, "retrieved" from aliens or time-travelers. In a pinch it might be used to figure out the theoretical concepts behind magic. Don't forget the bonuses Mad Science gives to gadgeteering rolls.

DRAMATIS PERSONAE

Any established character is suitable for use as a PC or NPC in a campaign when played in the right spirit. Full character sheets are given here for *Casey & Andy's* primary troublemakers, brief descriptions for minor ones. All technology skills are at TL8.

ANDY

267 points

"First, I escape my bonds. Then, I fashion the rope into a primitive death ray. I use that to blast the door open."

Andy Weir is exactly who you'd expect a mad scientist to be. His family recognized his talents when he was young and took the precaution of leaving him at home when they went on vacations to Europe. While still at school, he performed his first Satanic summoning ritual and helped Casey build their first time machine. However, it was only as an adult that he and Satan hooked up after she got stars in her eyes for the (literally) Hell-bent boy. Andy's best friend is Casey, although the two also compete at everything they do, which more than

occasionally escalates to the use of deadly weapons and the usual consequences.

Besides mad science, Andy spends time programming, tinkering with his hovercraft, and detonating hamsters. Barely more stable than Casey, he's mostly content to live a placid suburban life of building dimensional portals and dating Satan. For fun he likes arguing with evangelists about the logical inconsistencies in religious doctrine. He's sent more than one zealot gibbering to the Fremont Insane Asylum.

Andy's primary vices amount to greed and lust. Despite not needing any more money, he covets it enough to rob the Fremont National Bank on occasion. Sleeping with Satan is usually enough to satisfy his desire for sins of the flesh, but Andy also nurses an anachronistic crush on President Grover Cleveland's young wife, Frances. (No, he hasn't figured out how to realize *that* dream. Yet.)

Male human, light brown hair, gray eyes.

5'9", 160 lbs. (SM 0).

ST 11 [10]; DX 12 [40]; IQ 16 [120]; HT 11 [10].

Dmg 1d-1/1d+1; BL 24 lbs.

HP 11 [0]; Will 16 [0]; Per 16 [0]; FP 11 [0].

Basic Speed 5.75 [0]; Basic Move 5 [0]; Dodge 8.

Social Background

TL 8 [0].

CF Western [0].

Languages: English (Native) [0].

Advantages

Luck [15]; Mathematical Ability 2 [20]; Quick Gadgeteer [50].

Disadvantages

Absent-Mindedness [-15]; Curious (6) [-10]; Enemy (Lord Milligan; 6 or less, $\times 1/2$; Hunter, $\times 1$) [-10]; Greed (12) [-15]; Impulsiveness (6) [-20]; Lecherousness (15) [-7]; Overconfidence (12) [-5]; Phobia (Flying, 12) [-5]; Reputation -4 (Mad scientist; Fremont residents, $\times 1/2$; 10 or less, $\times 1/2$) [-5]; Weirdness Magnet [-15].

Quirks

Has a crush on former U.S. First Lady Frances Cleveland [-1].

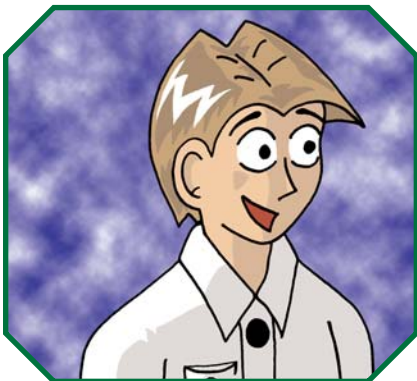
Has "sick and twisted" proclivities [-1].

Likes blowing up hamsters (-1 reaction from animal lovers) [-1].

Studies theology solely for ammunition against religious zealots (-2 reaction from evangelists) [-1].

Skills

Animal Handling (Small Domestic Mammals) 15 IQ-1 [1]; Archaeology 14 IQ-2 [1]; Area Knowledge (Fremont) 16 IQ+0 [1]; Armoury (Heavy Weapons) 16 IQ+0 [2]; Artillery (Catapult) 15 IQ-1 [1]; Artillery (Guided Missile) 15 IQ-1 [1]; Computer Hacking 17 IQ+1 [12]; Computer Programming 17 IQ+1 [8]; Driving (Hovercraft) 11 DX-1 [1]; Electronics Operation (Scientific) 15 IQ-1 [1]; Explosives (Demolition) 15 IQ-1 [1]; Explosives (Fireworks) 15 IQ-1 [1]; Games (Chess) 16 IQ+0 [1]; Games (Roleplaying games) 16 IQ+0 [1]; Hazardous Materials (Radioactive) 15 IQ-1 [1]; History (Renaissance Europe) 15 IQ-1 [2]; History (United States) 15 IQ-1 [2]; Literature 14 IQ-2 [1]; Mad Science 18 IQ+2 [16]; Occultism 15 IQ-1 [1]; Philosophy (Epistemology) 14 IQ-2 [1];



Piloting (High-Performance Spacecraft) 11 DX-1 [1]; Research 16 IQ+0 [2]; Science! 18 IQ+2 [48]; Scrounging 18 Per+2 [4]; Theology (Judeo-Christian) 14 IQ-2 [1].

CASEY

267 points

“If we were wrong in our calculations, we could be blown apart by a tremendous blast. But with this formula, I could power machines of war for my conquest of the world. I say we perform the experiment.”

Casey Grimm grew up in Fremont as best friends with Andy, so naturally they ended up splitting the expenses of maintaining a home. Unlike Andy’s main squeeze, though, Casey’s much more mortal girlfriend, Mary, is noticeably less psychotic. Well, most of the time.

Casey sports a pointy spike of yellow hair swept forward over his forehead, which only accentuates his large nose. He tinkers more than Andy but spends less time on his computer. Not having his own hovercraft, Casey prefers to improve the house’s nuclear arsenal and early warning systems when not working on mad science projects.

Not one for mundane ambitions, Casey desires nothing less than to rule the world. He indulges in this pursuit as the black-masked “Dr. X,” a secret identity he firmly believes is unknown even to his closest friends. This is despite clear evidence to the contrary, such as when Andy intentionally used the mask to clean the litter box. One time Casey went so far as to clone himself so he and Dr. X could appear together on *Casey & Andy’s Snooty Discussion Hour*. Fortunately or unfortunately for the rest of his universe, once Casey realized the clone would not share the fruits of world conquest, he quite sensibly shot the new Dr. X. Casey did get to indulge his pas-



sion for ruling (briefly) when Satan asked him to mind Hell while she fought the rebellious demon Azrael.

Male human, blond hair combed forward in a spike, blue eyes.

6’6”, 210 lbs. (SM 0).

ST 13 [30]; **DX** 11 [20]; **IQ** 16 [120]; **HT** 11 [10].

Dmg 1d/2d-1; *BL* 34 lbs.

HP 13 [0]; *Will* 18 [10]; *Per* 16 [0]; *FP* 11 [0].

Basic Speed 5.5 [0]; *Basic Move* 5 [0]; *Dodge* 8.

Social Background

TL 8 [0].

CF Western [0].

Languages: English (Native) [0].

Advantages

Mathematical Ability 1 [10]; Quick Gadgeteer [50].

Disadvantages

Curious (6) [-10]; Delusion (thinks nobody knows he is Dr. X) [-10]; Enemy (Lord Milligan; 6 or less, $\times 1/2$; Hunter; $\times 1$) [-10]; Impulsiveness (6) [-20]; Megalomania [-10]; Overconfidence (12) [-5]; Phobia (Spiders, 12) [-5]; Reputation -4 (Mad scientist; Fremont residents, $\times 1/2$; 10 or less, $\times 1/2$) [-5]; Stubbornness [-5]; Weirdness Magnet [-15].

Quirks

Enjoys baiting religious zealots (-2 reaction from evangelists) [-1].

Pretends to be Dr. X when engaging in megalomaniacal plans [-1].

Skills

Archaeology 14 IQ-2 [1]; Area Knowledge (Fremont) 16 IQ+0 [1]; Armoury (Heavy Weapons) 17 IQ+1 [4]; Artillery (Catapult) 15 IQ-1 [1]; Artillery (Guided Missile) 16 IQ+0 [2]; Computer Hacking 15 IQ-1 [4]; Computer Programming 15 IQ-1 [2]; Driving (Automobile) 11 DX+0 [2]; Driving (Hovercraft) 11 DX+0 [2]; Economics 14 IQ-2 [1]; Electronics Operation (Matter Transmitters) 15 IQ-1 [1]; Electronics Operation (Scientific) 15 IQ-1 [1]; Electronics Operation (Temporal) 15 IQ-1 [1]; Explosives (Demolition) 16 IQ+0 [2]; Explosives (Fireworks) 15 IQ-1 [1]; Games (Roleplaying games) 16 IQ+0 [1];



Guns (Pistol) 11 DX+0 [1]; Hazardous Materials (Chemical) 15 IQ-1 [1]; Hazardous Materials (Radioactive) 16 IQ+0 [2]; History (Renaissance Europe) 15 IQ-1 [2]; Literature 14 IQ-2 [1]; Occultism 15 IQ-1 [1]; Mad Science 18 IQ+2 [16]; Research 15 IQ-1 [1]; Philosophy (Epistemology) 14 IQ-2 [1]; Piloting (High-Performance Airplane) 12 DX+0 [2]; Piloting (High-Performance Spacecraft) 12 DX+0 [2]; Science! 18 IQ+2 [48]; Scrounging 19 Per+3 [8]; Scuba 15 IQ-1 [1].

JENN

200 points

“I’m from the year 2004, and you two astartards sent me back in time.”

Jenn Brozek lives next door to Casey and Andy. Her reasonably predictable life twisted unexpectedly when she moved to Wasatch Drive. Close proximity to mad science has rendered her incapable of socializing with more “normal” folk; she ends up recounting various horrific tales she’s involuntarily witnessed, which usually leads to uncomfortable silences and no second invitation.

Poor Jenn’s been dumped in Hell by Casey and Andy’s Hell-Hole-O-Mat, and a time-machine misfortune that threw her into the past sparked an elaborate chain of bizarre events across several timelines, including meeting her future daughter J.J. She also tagged along to Lord Milligan’s lair to help confront Quantum Crook but ended up watching him kill Quantum Cop, whom she adores.

Unfortunately, Quantum Cop is clueless about Jenn’s amorous intentions. When she met Quantum Cop’s evil analog, Quantum Crook, his rebellious nature and rough exterior in an identical body briefly infatuated her. His banishment has just increased Jenn’s determination to win over Quantum Cop.

Female human, purple hair, blue eyes.

5'7", 140 lbs. (SM 0).

ST 10 [0]; **DX** 14 [80]; **IQ** 13 [60]; **HT** 11 [10].

Dmg 1d-2/1d; *BL* 20 lbs.

HP 10 [0]; *Will* 13 [0]; *Per* 15 [10]; *FP* 11 [0].

Basic Speed 6.25 [0]; *Basic Move* 6 [0]; *Dodge* 9.

Social Background

TL 8 [0].

CF Western [0].

Languages: English (Native) [0]; French (Native) [6]; German (Accented) [4].

Advantages

Perfect Balance [15].

Perks

Shtick (Easel) [1].

Disadvantages

Secret (International jewel thief) [-20]; Weirdness Magnet [-15].

Quirks

Loves receiving foot massages [-1].

Smitten with Quantum Cop; will do anything to attract his attention [-1].

Skills

Area Knowledge (Fremont) 13 IQ+0 [1]; Area Knowledge (Europe) 13 IQ+0 [1]; Carousing 12 HT+1 [2]; Climbing 14 DX+0 [2]; Computer Operation 13 IQ+0 [1]; Connoisseur (Jewelry) 14 IQ+1 [4]; Connoisseur (Visual Arts) 12 IQ-1 [1]; Cooking 12 IQ-1 [1]; Disguise 13 IQ+0 [2]; Driving (Automobile) 13 DX-1 [1]; Electronics Operation (Security) 12 IQ-1 [1]; Escape 13 DX-1 [2]; Expert Skill: Political Science 12 IQ-1 [2]; Filch 14 DX+0 [2]; Finance 12 IQ-1 [2]; Forgery 12 IQ-1 [2]; Gambling 12 IQ-1 [1]; Gardening 13 IQ+0 [1]; Holdout 13 IQ+0 [2]; Housekeeping 13 IQ+0 [1]; Knife 14 DX+0 [1]; Lockpicking 13 IQ+0 [2]; Mechanic (Automobile) 12 IQ-1 [1]; Merchant 12 IQ-1 [1]; Observation 14 Per-1 [1]; Savoir-Faire 13 IQ+0 [1]; Sleight of Hand 13 DX-1 [2]; Smuggling 13 IQ+0 [2]; Stealth 14 DX+0 [2]; Streetwise 12 IQ-1 [1]; Teaching 12 IQ-1 [1]; Traps 14 IQ+1 [4].

LORD MILLIGAN

408 points

“Scuttling charges all over this base constantly monitor a device implanted in my heart. If I die, it's the end for us all.”

Lord Milligan's parents left the service of Satan and settled, of all places, in Fremont, allowing the young demon to grow up with Casey and Andy. Although he tried befriending them, Casey and Andy tormented him as the only kid in class who was just as weird as they were. Among other things, this included firing him from a catapult in kindergarten.

Deeply embittered, Milligan grew into an evil mastermind, building himself a secret lair inside Mt. Fuji. Then he put out a contract on Casey and Andy, hiring the dreaded Mime Assassin to eliminate them and letting him use Milligan's safe house in Milpitas, 10 miles southeast of Fremont, as a base of operations.

After Quantum Cop foiled that plot, Milligan briefly joined forces with Quantum Crook. The demon instated himself as dictator of Japan after Quantum Crook conquered the country by taking advantage of its excessively polite culture. Unfortunately for the new partnership, Quantum Cop, Casey, Andy, Mary, Jenn, and Andina (one of Andy's analogs) managed to corner them. Quantum Crook then threatened to destroy everyone by killing Milligan, which would have triggered lair-scuttling charges linked to the cliché-loving demon's heartbeat. Once Andina banished Quantum Crook back to his home dimension, the (relatively) good guys went home, leaving Milligan as ruler of Japan. Quantum Cop didn't arrest Milligan because the demon hadn't broken any laws.

Being unique, Lord Milligan is not based on the racial template under "Demons" (p. 25). Despite his diabolic background, Milligan's mortal-world



upbringing means he has not developed any significant demonic powers.

Male demon, light-absorbing black skin, no hair, glowing red eyes, horns.

7'0", 250 lbs. (SM 0).

ST 17 [70]; **DX** 13 [60]; **IQ** 12 [40]; **HT** 14 [40].

Dmg 1d+2/3d-1; *BL* 58 lbs.

HP 17 [0]; *Will* 12 [0]; *Per* 12 [0]; *FP* 14 [0].

Basic Speed 6.75 [0]; *Basic Move* 6 [0]; *Dodge* 9.

Social Background

TL 8 [0].

CF Western [0]; East Asian [1].

Languages: English (Native) [0]; Japanese (Accented) [4].

Advantages

Quick Gadgeteer [50]; Status 7 (Dictator of Japan) [35]; Wealth (Multimillionaire 1) [75].

Disadvantages

Enemies (Casey and Andy; small group; 6 or less, ×1/2; Hunter; ×1) [-5]; Megalomania [-10]; Reputation -4 (Evil dictator; Japanese people, ×1/2; All the time, ×1) [-10].

Quirks

Always carries a bomb, because it's a poor evil dictator who doesn't [-1].

Explains his world conquest plans in great detail to his victims before killing them [-1].

Thinks all lairs should have large air ducts [-1].

Uses a discount mail-order catalog to procure his ninjas [-1].

Skills

Architecture 11 IQ-1 [1]; Area Knowledge (Fremont) 12 IQ+0 [1]; Area Knowledge (Japan) 12 IQ+0 [1]; Armoury (Heavy Weapons) 11 IQ-1 [1]; Computer Operation 12 IQ+0 [1]; Electronics Operation (Scientific) 12 IQ+0 [2]; Explosives (Demolition) 12 IQ+0 [2]; Flail 12 DX-1 [2]; Interrogation 12 IQ+0 [2]; Intimidation 12 Will+0 [2]; Judo 13 DX+0 [4]; Leadership 11 IQ-1 [1]; Mad Science 12 IQ+0 [8]; Poisons 10 IQ-2 [1]; Politics 13 IQ+1 [4]; Public Speaking 11 IQ-1 [1]; Science! 12 IQ+0 [24]; Scrounging 14 Per+2 [4].

MARY

275 points

"I have a reputation to maintain. As the hardest-ass loan shark in the 10th grade."

Mary MacTavish is Casey's girlfriend and shares the house with him, Andy, and Satan. A grade ahead of Casey and Andy at school, she ran a good line loan-sharking her fellow students – including Andy. This established a long-standing mutual hatred between them. On the other hand, Mary gets along well with Satan, especially when rolling their eyes at their boyfriends' stranger antics. Satan, however, is not much for "girl talk."

Andy once used Mary as the subject of an experiment, which resulted in her hands acquiring long steel talons that she can extend and retract at will. She fights frighteningly well with them and keeps them sharp for emergencies.

Mary also hates puns to the point of suffering physical pain when exposed to them. She takes this seriously enough to moonlight as a "Pun Police" officer, complete with uniform, guns . . . everything. She has shot people more than once for transgressing in her presence. Lord Milligan still gloats that he got her to kill Casey once by giving the mad scientist an irresistible pun opportunity.

Female human, long blonde hair, green eyes.

5'10", 160 lbs. (SM 0).

ST 12 [20]; **DX** 14 [80]; **IQ** 12 [40]; **HT** 11 [10].

Dmg 1d-1/1d+2; *BL* 29 lbs.

HP 12 [0]; *Will* 14 [10]; *Per* 12 [0]; *FP* 11 [0].

Basic Speed 6.25 [0]; *Basic Move* 6 [0]; *Dodge* 9; *Parry (Talons)* 10.

Social Background

TL 8 [0].



CF Western [0].

Languages: English (Native) [0].

Advantages

Combat Reflexes [15]; Talons (Hands only) [8]; Trained By A Master [30]; Unfazeable [15].

Disadvantages

Bully (15) [-5]; Vow (Stop people using puns in her presence at all costs) [-5].

Quirks

Dresses as Pun Police officer when she hears puns [-1].

Has a hair scrunchie to match every outfit, and always wears the right one [-1].

Hates puns; cringes when she hears them (-1 to all skills while cringing) [-1].

Skills

Acrobatics 12 DX-2 [1]; Area Knowledge (Fremont) 12 IQ+0 [1]; Blind Fighting 10 Per-2 [2]; Brawling 15 DX+1 [2]; Breaking Blow 13 IQ+1 [8]; Climbing 13 DX-1 [1]; Computer Operation 12 IQ+0 [1]; Driving (Automobile) 13 DX-1 [1]; Finance 12 IQ+0 [4]; First Aid 12 IQ+0 [1]; Flying Leap 11 IQ-1 [2]; Guns (Pistol) 14 DX+0 [1]; Housekeeping 12 IQ+0 [1]; Immovable Stance 14 DX+0 [4]; Intimidation 14 Will+0 [2]; Jumping 14 DX+0 [1]; Karate 16 DX+2 [12]; Parry Missile Weapons 14 DX+0 [4]; Power Blow 14 Will+0 [4]; Pressure Points 12 IQ+0 [4]; Psychology 11 IQ-1 [2]; Sewing 14 DX+0 [1].

QUANTUM COP

375 points

"Quantum probabilities are a dicey matter (no pun intended) . . ."

Quantum Cop is Officer 3.14 in Fremont's police force. As an idealist, he strongly believes that law and order are needed to maintain a stable, prosperous society. In his eyes, nobody is above the law; he once ticketed God, booking Him for various crimes against common sense. God protested but got written up anyway.



A true genius, Quantum Cop possesses comprehensive knowledge of all science, particularly modern physics. He has won at least one Nobel Prize. He's even beaten Satan at chess to regain his life after being shot by Quantum Crook. Despite this astounding intellect, he is not good at applied science, particularly inventing and building gadgets.

Male human, brown hair, blue eyes. 6'0", 170 lbs. (SM 0).

ST 12 [20]; **DX** 14 [80]; **IQ** 18 [160]; **HT** 12 [20].

Dmg 1d-1/1d+2; *BL* 29 lbs.

HP 12 [0]; *Will* 18 [0]; *Per* 18 [0]; *FP* 12 [0].

Basic Speed 6.5 [0]; *Basic Move* 6 [0]; *Dodge* 9.

Social Background

TL 8 [0].

CF Western [0].

Languages: English (Native) [0].

Advantages

Appearance (Attractive) [4]; Combat Reflexes [15]; Intuitive Mathematician [5]; Legal Enforcement Powers 1 [5]; Unfazeable [15].

Perks

Shtick (Easel) [1].

Disadvantages

Duty (Citizens, 12 or less) [-10]; Enemy (Evil Twin: Quantum Crook; 6 or less, $\times 1/2$; Hunter; $\times 1$) [-5]; Honesty (6) [-20]; Truthfulness (12) [-5].

Quirks

Believes nobody is above the law, even God [-1].

Incompetence: Engineering [-1].

Oblivious to romantic attentions [-1].

Studies bovine dentistry in his spare time [-1].

Tickets people and uses arcane science to justify it when cranky [-1].

Skills

Area Knowledge (Fremont) 18 IQ+0 [1]; Brawling 14 DX+0 [1]; Criminology 18 IQ+0 [2]; Diplomacy 16 IQ-2 [1]; Driving (Automobile) 13 DX-1 [1]; Electronics Operation (Communications) 17 IQ-1 [1]; Fast-Draw (Pistol) 14 DX+0 [1]; Fast-Talk 17 IQ-1 [1]; First Aid 18 IQ+0 [1]; Forced Entry 14 DX+0 [1]; Forensics 17 IQ-1 [2]; Games (Chess) 20 IQ+2 [4]; Guns (Pistol) 16 DX+2 [4]; Guns (Shotgun) 15 DX+1 [2]; Housekeeping 18 IQ+0 [1]; Interrogation 17 Will-1 [1]; Judo 14 DX+0 [4]; Karate 13 DX-1 [2]; Knife 14 DX+0 [1]; Law (U.S. Criminal) 17 IQ-1 [2]; Law (U.S. Police) 17 IQ-1 [2]; Observation 17 Per-1 [1]; Philosophy (Enlightenment) 17 IQ-1 [1]; Public Speaking 17 IQ-1 [1]; Savoir-Faire (Police) 18 IQ+0 [1]; Science! 20 IQ+2 [48]; Search 17 Per-1 [1]; Shortsword 13 DX-1 [1]; Stealth 13 DX-1 [1]; Streetwise 17 IQ-1 [1]; Swimming 12 HT+0 [1]; Tactics 16 IQ-2 [1].

QUANTUM CROOK

375 points

“Sigh . . . It’s hard to be an evil genius when everyone else is so stupid.”

An interdimensional analog of Quantum Cop, Quantum Crook shares many traits with his counterpart, but while Quantum Cop seeks to uphold the law, Quantum Crook flouts it. In his opinion, the lack of an absolute morality means that law can never be anything but artificial, making a dictatorship (with him in charge, of course) as potentially beneficial to mankind as democracy. Not surprisingly, he attempted to take



over Casey and Andy’s world, just because he could, after Andy carelessly left a dimensional portal open.

Even with Lord Milligan as an accomplice, Quantum Crook still lost out to Quantum Cop. The officer sent Casey and Andy to another dimension to fetch the cleric Andina, who could banish Quantum Cop back to his own plane. Before she did, though, Quantum Cop refuted Quantum Crook’s view on law by pointing out that law isn’t about good and evil but about protecting people. At that point, getting punted home was just adding insult to injury. Quantum Crook bides his time, though, knowing that sooner or later Casey and Andy will heedlessly open another portal, allowing him to resume his plans.

Male human, brown hair, blue eyes. 6’0”, 170 lbs. (SM 0).
ST 12 [20]; **DX** 14 [80]; **IQ** 18 [160]; **HT** 12 [20].
Dmg 1d-1/1d+2; *BL* 29 lbs.
HP 12 [0]; *Will* 18 [0]; *Per* 18 [0]; *FP* 12 [0].
Basic Speed 6.5 [0]; *Basic Move* 6 [0]; *Dodge* 9.

Social Background

TL 8 [0].
CF Western [0].
Languages: English (Native) [0].

Advantages

Appearance (Attractive) [4]; Combat Reflexes [15]; Intuitive Mathematician [5]; Unfazeable [15].

Disadvantages

Addiction (Tobacco) [-5]; Bully (15) [-5]; Callous [-5]; Enemy (Evil Twin: Quantum Cop; 6 or less, ×1/2; Hunter, ×1) [-5]; Megalomania [-10].

Quirks

Incompetence: Engineering [-1].
Oblivious to romantic attentions [-1].

Skills

Area Knowledge (Fremont) 18 IQ+0 [1]; Axe/Mace 14 DX+0 [2]; Brawling 14 DX+0 [1]; Carousing 13 HT+1 [2]; Counterfeiting 16 IQ-2 [1]; Driving (Automobile) 13 DX-1 [1]; Escape 13 DX-1 [2]; Fast-Draw (Pistol) 14 DX+0

[1]; Fast-Talk 17 IQ-1 [1]; Filch 14 DX+0 [2]; First Aid 18 IQ+0 [1]; Forced Entry 14 DX+0 [1]; Forgery 16 IQ-2 [1]; Guns (Pistol) 16 DX+2 [4]; Guns (Shotgun) 15 DX+1 [2]; Holdout 18 IQ+0 [2]; Judo 13 DX-1 [2]; Karate 13 DX-1 [2]; Knife 14 DX+0 [1]; Law (U.S. Criminal) 16 IQ-2 [1]; Lockpicking 17 IQ-1 [1]; Observation 17 Per-1 [1]; Philosophy (Enlightenment) 17 IQ-1 [2]; Science! 20 IQ+2 [48]; Stealth 13 DX-1 [1]; Streetwise 17 IQ-1 [1]; Swimming 12 HT+0 [1]; Tactics 16 IQ-2 [1]; Traps 17 IQ-1 [1].

SATAN

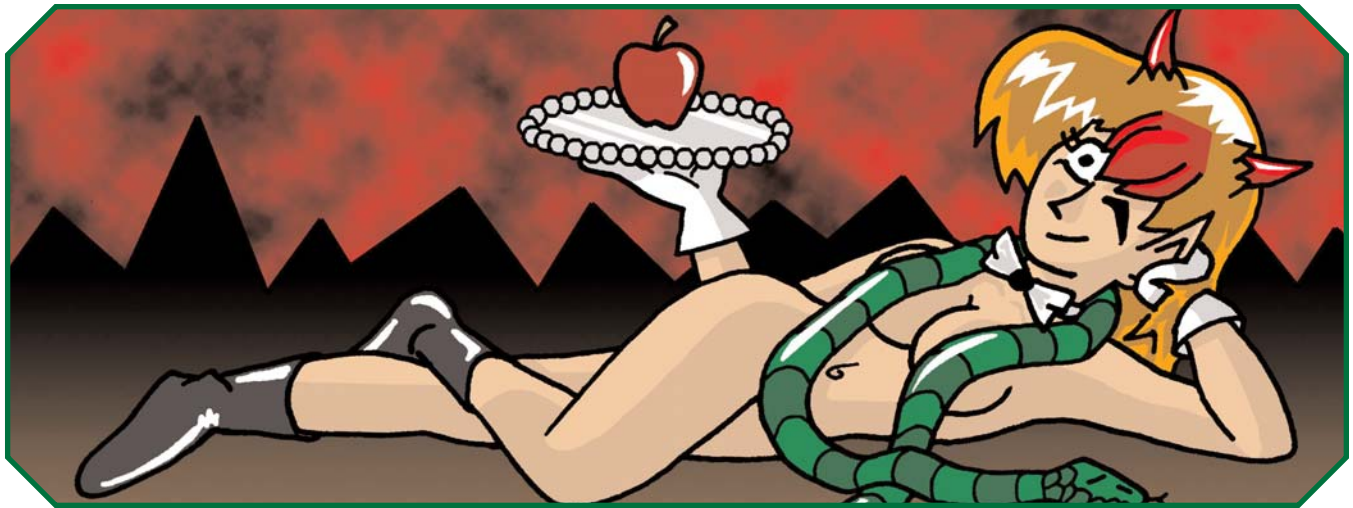
1,855 points

“Demons work really hard, you know! I’m so sick of the racist stereotyping about them. My evil minions are honest and hard-working people.”

Satan is the Devil, the former archangel cast out of Heaven by God and now the embodiment of all evil. She has many forms but currently prefers that of an attractive woman. Only a pair of small horns gives away her true nature. She is Andy’s girlfriend and lives in their Fremont house with him, Casey, and Mary.

Despite being ruler of Hell and the second most powerful being in the universe, Satan commutes to work much like any mortal – except that she jumps dimensions rather than taking the bus.

Being a diabolic immortal, Satan gets a lot of perks. Although she doesn’t need to breathe, eat, drink, or sleep, she does so to fit in better with her mortal companions. She speaks all the languages of man but not alien tongues (since God only created life on Earth). She’s basically immune to all harm except from holy water; turning insubstantial protects her from anything that causes physical damage. She can shapeshift into a dizzying array of demonic and mortal forms, produce flames anywhere on her body at will, and shoot jets of fire from her hands. She can possess people, provoke unnatural terror in any who dare contravene her wishes, and summon numerous low-grade demons to perform her bidding – even if their loyalty is grudging at best. Still, Satan practices appropriate paranoia since some of her demons are always looking for ways to increase their own power at her expense.



But apart from all that, and despite being evil incarnate, Satan can be a pleasant enough person when she wants to be. She gets along well with her housemates most of the time, which for four people living under one roof is about as good as it gets. And despite her nature, her father – God – is still fond of her and typically overprotective of his little girl. He gave her a few important tasks in the Creation, including finishing off the design for women: she gave them breasts so women would forevermore possess the power to move men to evil.

Satan of course likes people to do evil things and quietly encourages such behavior. She tempts mortals to sign over their souls by offering them incredible temptations – or, as in Casey’s example, waiting until they’re thoroughly distracted by some experiment and asking them to “sign here.” However, she cannot directly cause mortals to behave in any particular way and instead so must rely on persuasion and trickery. She can deliberately hide the truth, twist meanings of words, and fail to correct misconceptions, but she cannot actually tell a lie or break her word.

Fallen archangel, usually in female human form, orange hair with red tuft at front, blue eyes, pointed ears, horns.

5’6”, 130 lbs. (SM 0).

ST 10 [0]; **DX** 12 [40]; **IQ** 16 [120]; **HT** 20 [100].

Dmg 1d-2/1d; *BL* 20 lbs.

HP 20 [20]; *Will* 18 [10]; *Per* 16 [0]; *FP* 20 [0].

Basic Speed 8.0 [0]; *Basic Move* 8 [0]; *Dodge* 11.

Social Background

TL 8 [0].

CF Adamic [0]*.

Languages: Adamic (Native) [0]*.

Advantages

Allies (1,000 Demons, ×18; 15 or less, ×3; Summonable, +100%; Unwilling, -50%) [81]; Appearance (Very Beautiful) [16]; Burning Attack 1d (Aura, +80%; Melee Attack, Reach C, -30%) [8]; Burning Attack 3d (Jet, +0%; Variable, +5%) [16]; Charisma 2 [10]; Cosmic Power 12 (Human Languages only, -50%) [60]; Cultural Adaptability [10]; Doesn’t Breathe [20]; Doesn’t Eat or Drink [10]; Doesn’t Sleep [20]; Flight [40]; Hermaphromorph [5]; Immunity to Metabolic Hazards[†] [30]; Indomitable [15]; Infernal Rank 8 [40]; Insubstantiality (Affect Substantial, +100%; Can Carry up to Light Encumbrance, +20%) [176]; Invisibility (Affects Machines, +50%; Can Carry up to Light Encumbrance, +20%; Switchable, +10%) [72]; Jumper (World; Area Effect, 2 yards; +50%; Ranged +40%; Selective Area, +20%) [210]; Language Talent [10]; Morph [100]; Patron (God; 9 or less; Highly Accessible, +50%; Special Abilities, +100%) [75]; Possession (Telecontrol, +50%) [150]; Supernatural Durability (Killable by holy water) [150]; Temperature Tolerance 100 (Comfort range 35°-2090°) [100]; Terror [30]; Unaging [15]; Unfazeable [15]; Unkillable 3 [150].

[†] See Resistant (Common; Immunity) on B80.

Disadvantages

Bad Temper (12) [-10]; Callous [-5]; Code of Honor (Always keep deals and promises; never directly harm or influence mortals) [-10]; Divine Curse (Never tell an outright lie) [-10]; Lecherousness

(12) [-15]; Reputation -4 (Fount of All Evil; Everyone; 10 or less) [-10]; Sadism (12) [-15]; Social Stigma (Supernatural Embodiment of Evil) [-20]; Unnatural Feature (Horns) [-1]; Weakness (Holy water, Occasional; 1d per minute) [-20].

Quirks

Capricious [-1].

Likes being tied up; finds it erotic and will not attempt escape [-1].

Tends to spout flames or activate Terror when angry [-1].

Tries to get mortals to sign their souls to her (-1 reaction from mortals she approaches) [-1].

Skills

Area Knowledge (Earth) 16 IQ+0 [1]; Area Knowledge (Fremont) 16 IQ+0 [1]; Area Knowledge (Hell) 16+0 IQ [1]; Administration 15 IQ-1 [1]; Carousing 20 HT+0 [1]; Diplomacy 14 IQ-2 [1]; Driving (Automobile) 11 DX-1 [1]; Erotic Art 14 DX+2 [8]; Fast-Talk 16 IQ+0 [2]; Games (Chess) 19 IQ+3 [8]; Innate Attack (Beam) 16 DX+4 [12]; Intimidation 18 Will+0 [2]; Law (Judeo-Christian Canon) 14 IQ-2 [1]; Leadership 15 IQ-1 [1]; Politics 16 IQ+0 [2]; Psychology 15 IQ-1 [2]; Sex Appeal 19 HT-1 [1]; Streetwise 15 IQ-1 [1]; Theology (Judeo-Christian) 16 IQ+0 [4].

* Satan’s native culture and language are those that God bestowed upon Adam at Creation. Her Cosmic Power allows her to know any human tongue as required for 4 points per language (Language Talent). However, she can’t use this ability-skill combination to understand alien dialects. She understands all human society because of her Cultural Adaptability.



MINOR CHARACTERS

Many of the numerous minor characters in the webcomic appear only a few times, but that just leaves players and GMs more room for expanding them into memorable characters or NPCs, hooks for more madcap adventures, or just omens of the next Casey-and-Andy-caused apocalypse.

Andi

Andi is Andy's analog from Quantum Crook's dimension. Besides being female, she's also dating an immortal, though in her case it's God, not Satan. Before hooking up with the Lord, she'd been seeing her dimension's Casey, who was still male. This revelation caused no end of consternation to Andy, though Casey found the whole thing funny enough to make a crass joke about it.

Andina

A cleric of Zogor from the Fantasy Adventure Universe, Andina is another dimensional analog of Andy and is also dating a divinity: her patron god, Zogor. Her magical healing powers include raising the dead and banishing extraplanar creatures to their home dimension.

Azrael

The demon Azrael holds a senior minionship in Hell but harbors ambitions to take Satan's throne for himself. With the clairvoyant help of the Evil Cauldron of Fate (p. 00), he succeeded once, but Casey and Andy helped foil his plans. Satan killed him, but like all good scheming underlings, he'll probably return for another shot at the prize.

The Bug Fairy

The Bug Fairy knows all computer languages and often shows up to

"advise" programmers dealing with particularly intractable coding problems. Andy, at least, recognizes her for what she is: a troublesome 4"-tall winged female with blue skin and a talent for misinformation.

Chess-O-Mats

Casey and Andy have each built a Chess-O-Mat. Since chess talent represents the pinnacle of human intelligence, these contraptions possess the smartest AI ever developed, incorporating neural net processors and sophisticated developmental-learning engines. Unfortunately, they don't have any arms, much less hands, which makes actually playing chess pretty darn difficult. Still, they're incredibly smart and could come in handy any time a plan of action requires dramatic chess strategy – which in a cinematic world is all the time.

Cujo

Cujo is ostensibly Andy's cat, though he more resembles a concentrated ball of evil with claws. He seems to exist only to make Andy wonder why he owns a cat. He ate Casey and Andy after they shrunk themselves and later went on a Fremont-wide rampage after Andy enlarged him in a fit of typically short-sighted experimental passion. (Andy was inspired by seeing a promo for *The Fifty-Foot Woman* on TV, which should give you an excellent idea where mad scientists really get their ideas.)



Dante

Dante, author of *The Divine Comedy*, is an old "friend" of Satan's. Nowadays he dresses in a loud Hawaiian shirt and Panama hat while trying to pound out a sequel to please his publisher. (Perhaps he hasn't figured out that both he and his printer are seriously past-tense.) He enjoys embarrassing Satan by regaling her more recent acquaintances with old stories about her.

Death

In his role as your standard skeletal Grim Reaper, Death collects the souls of the recently departed. In some cases he hastens the departure with his trusty scythe. As his boss, Satan can order him to collect – or not collect – anyone in particular. Not having much in the way of brains, Death is rather easily tricked into thinking he has the right person when the intended victim indicates someone else, as Casey did to Andy. Death also has the bad habit of lurking around when Casey and Andy are about to buy it again, though this sort of omen rarely balks them.

Demons

Hell is full of demons. These denizens generally have light-absorbing black

Anatomy of a Demon

Demonic temperament varies widely but generally follows a specific racial template. The statistics below can be easily modified by extra points in attributes and additional mental disadvantages. Also, when demons "die," they lose their cohesion, waft back to Hell, and rematerialize there.

Demon

280 points

Attribute Modifiers: HT+4 [40].

Secondary Characteristics Modifiers: Will-2 [-10].

Advantages: Doesn't Breathe [20]; Doesn't Eat or Drink [10]; Doesn't Sleep [20]; Immunity to Metabolic Hazards [30]; Temperature Tolerance 100 (Comfort range 35°-2090°) [100]; Unaging [15]; Unkillable 3 [150].

Disadvantages: Callous [-5]; Hidebound [-5]; Incurious [-5]; Low Empathy [-20]; No Sense of Humor [-10]; Obdurate [-10]; Sadism (12) [-15]; Social Stigma (Monster) [-15]; Weakness (Holy water; Occasional; 1d per minute) [-20].

bodies and glowing red eyes, though some, like Azrael, are basically humanoid. Most are hard-working minions of Satan, but some have designs on greater power (they *are* evil, after all). Demons may be encountered outside Hell, running some errand for Satan or perhaps up to some devious scheme of their own.

Don Cindy

This sweet little girl uses advanced guilt, intimidation, and blackmail techniques to sell cookies. She once joined forces with Quantum Crook in his bid for world domination and proudly belongs to the League of Recurring Antagonists. Don Cindy commands a gang of thugs whom she refers to as her "girls," the most vicious of the lot being "The Denmother." She owns a piece of every bit of cookie action on the West Coast and makes sure nobody cuts in on her turf. The only person she is afraid of is Quantum Cop.

J.J.

J.J. is Jenn's daughter from the year 2031; in Casey and Andy's time, she hasn't even been born yet. She comes back in time to investigate a timeline wrinkle that may end up preventing her birth. Discovering that Jenn got accidentally thrown back to 1986 by your and my favorite mad scientists, she has to guide her mom through several time jumps to get the mess straightened out. She wears sunglasses reminiscent of Quantum Cop's and can produce an easel from



nowhere when she needs to explain things, just as her mother and Quantum Cop can. J.J. refuses to divulge who her father is, telling Jenn it would cause problems for future timelines.

J.J. has a portable time-travel device worn as a bracer on her forearm. This item can shift her and another person through time according to the currently available timelines. It requires power for each time jump. It can store enough for several jumps but cannot be recharged except by devices available in the 2031 of J.J.'s original timeline.

Mabel

Mabel, a mild-mannered old lady who lives on Wasatch Drive, represents the street's homeowners' association when it decides that action is needed to deal with Casey, Andy, and Jenn. Mostly she targets Jenn, since she has a modicum of common sense and fears for her life and sanity should she set foot next door.

Mime Assassin

The Mime Assassin is a notorious career criminal and entertainer who scares even Casey and Andy. He wears a French mime costume and white face-paint with dramatic black eyelines. Being a mime, he communicates solely by sign language. When he kidnaps people, he sends blank ransom notes – a *modus operandi* that instantly connects him to the crime.

Although the Mime is a cunning, silent, state-of-the-art killer, Quantum Cop captured him by locking him in an invisible box. Unfortunately for society, when the flow of evil into the world was interrupted during the battle for Hell between Satan and Azrael, the California governor declared evil a thing of the past and released the Mime Assassin from prison. He later allied with Quantum Crook to take over the world, but Mary killed him with her claws. As always, he recovered and is still at large.

Nazi Whales

Whales in Casey and Andy's world aren't exactly what you'd call "gentle giants." Conservative to the point of the ridiculous, they rejected evolution's advances and returned to the sea to protest the evils of progress. They naturally gravitated to Nazism since their aggressive reactionary policies include hatred of all non-aquatic mammalian species. Nazi whales wear swastika flipper-bands and take a keen interest in oppressing or eliminating humans whenever they get a chance.

The Religious Zealot

This chap is determined to spread the good word of the Lord door to door. Unfortunately for him, one day he knocked on Casey and Andy's door. Their intolerance for contradictions in religious doctrine taught him a life-altering lesson on the evils of human nature. And that was before they introduced him to Satan.

The Zealot rails against sin in all its forms and occasionally tries to banish Satan from Fremont without success. However, his mind may not be as closed as it seems, for in an alternate timeline he's actually dating the Mistress of Hell.

St. Peter

St. Peter guards the gates of Heaven. That's pretty much it. He could be sent on some sort of mission by God, but otherwise he'll only be encountered by people attempting to gain admission to Heaven. It's not too surprising that Casey and Andy don't see him much.

Wellhung

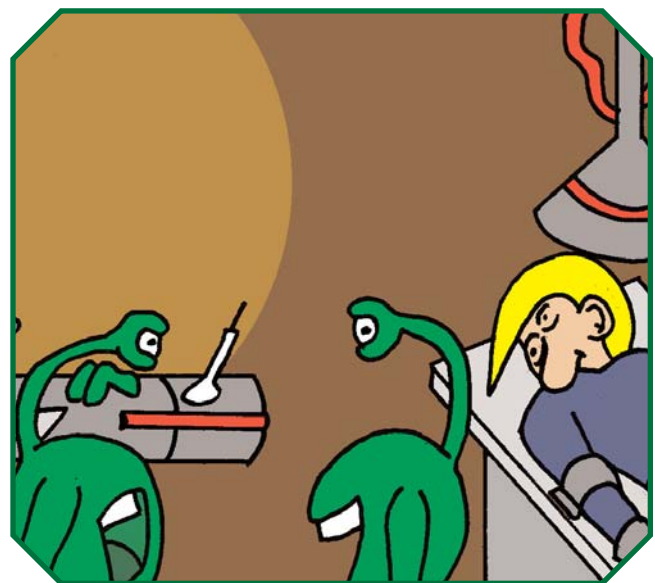
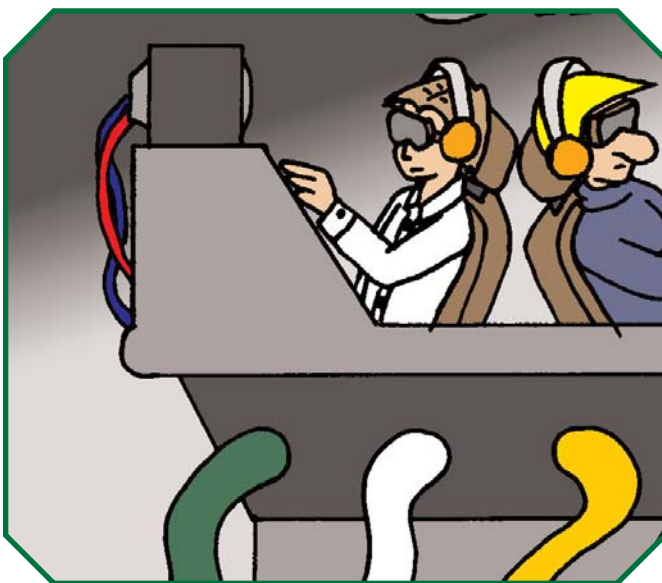
Wellhung is a member of the alien species known as the Hunkinities (from the planet Hunk, of course). He looks like a fit, muscular human male except for the blue skin and two thin antennae on his head. As members of a highly advanced race, male Hunkinities know their purpose is to serve the needs of their women, but the female Hunkinities left anyway because they didn't like the men's sensitivity and fidelity. They also didn't go in for the male Hunkinities' love of reciting poetry and giving foot mas-

sages. Therefore Wellhung is questing for a new Hunkinite queen. He considers Jenn to be a good choice. Jenn entertained the idea briefly but then accidentally told Wellhung to get lost, thinking he was Casey or Andy banging on her door again.

Zarb

The Zarb, bright green aliens from the planet Neptar, are apparently the most likely aliens to run into on Earth. They are two feet tall and round, with a single eye on a stalk projecting another foot high. They have three fingers on each hand ("Gimme three!") and for some unfathomable reason like to punch guys in the groin. The best explanation is that, being bullies, they're demonstrating their contempt for any race dumb enough to have their sensitive reproductive organs located in such a conveniently vulnerable spot.

The high-tech Zarb enjoy the advantages of faster-than-light travel, gravity manipulation, teleportation beams, and automatic translating gadgets. Unfortunately, this last item tends to render positive statements negative and vice versa, so when the Zarb say they're *not* going to probe you . . . Anyway, their abduction and subsequent embarrassing poking and prodding of humans has given them such an understanding of our physiology that they've developed a cure for all human illness – but they're not sharing it with us. They're more concerned with conquering Earth and subjugating humanity, to be punched in the groin at their leisure.



CHAPTER THREE

CAMPAIGNS AND ADVENTURES

Casey & Andy provides a background rich enough to support anything from a one-shot adventure to long story arcs

and ongoing campaigns. However, gaming in this world as presented here means both GMs and players should

stick to appropriate comic-strip behavior. In other words, stopping to actually think is *not* good roleplaying!

CAMPAIGN STYLES

The most obvious *Casey & Andy* campaign is one in which mad science reigns supreme, but the world and characters provided here can support several other styles worth considering.

MAD SCIENCE

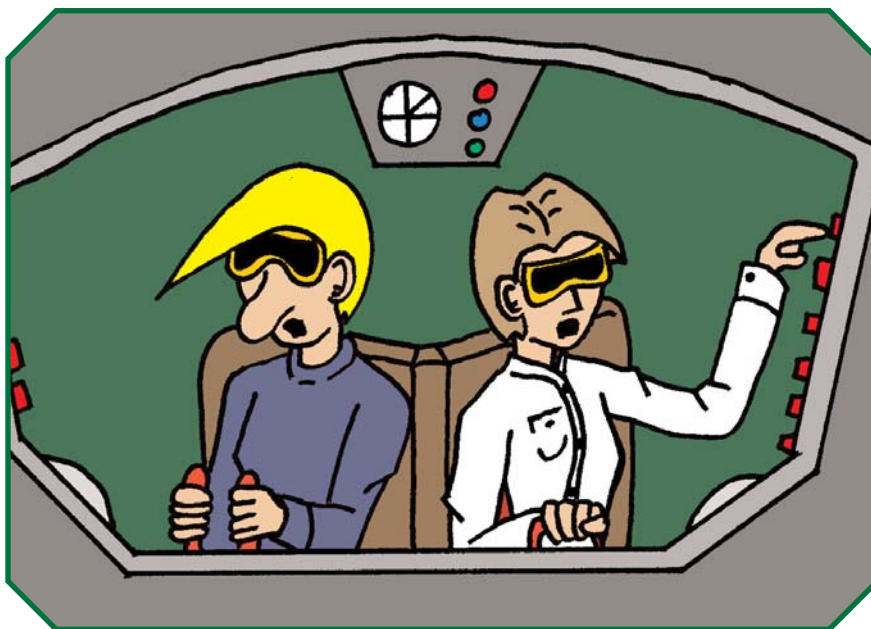
The quintessential *Casey & Andy* campaign involves mad scientists doing what they do best. Suitable roles include Casey and Andy themselves, high-tech villains like Lord Milligan, or other deranged creators allied with the main characters, ranged against them, or insisting on (supposed) neutrality. (Come on; have you ever heard of an unopinionated mad scientist?)

Adventures may borrow from the “villain of the week” school, each being resolved before embarking on the next independent, harebrained caper. Alternately, a longer story arc might thread through a seemingly random sequence of events, though this can get derailed quickly in a seat-of-the-pants campaign style such as in *Casey & Andy*.

Action in a mad-science campaign is usually driven one of two ways. The first involves the heroes inventing something with unexpected side effects that hurl them and their acquaintances into some new escapade. On the other hand, their rivals may be up to something dastardly, so the compatriots must use their wits if they wish to put a stop to it. Mixing these two elements with differ-

ent flavors of mad science and some exotic locations should produce a string of wildly varying adventures if the GM and players so desire.

A campaign based around students presents a more unusual option. Fremont High School in the 1980s offers all the appeal of mad science plus hot-headed kids bucking authority while wearing goofy clothing and hairstyles! Being in the same classes, Casey, Andy, and Lord Milligan can get up to all sorts of hijinks in the name of adolescent pranks, end-of-semester science projects, and growing curiosity about the adult world. For inspiration, check out movies like *The Goonies* and *WarGames*, as well as book series like Victor Appleton’s Tom Swift, Bertrand R. Brinley’s Mad Scientist’s Club, and Eoin Colfer’s *Artemis Fowl*.



TV ACTION-ADVENTURE

Ramping up the action produces something akin to a larger-than-life TV adventure show. In this sort of campaign, the heroes normally are responding to external threats, so villains will loom large. To prevent stagnation, the GM needs to use a variety of evildoers and probably invent new ones as the campaign progresses. Villains should be just as dynamic as the PCs. A fitting finale is of course to have all the recurring malefactors join forces in one huge megaplot to take over the world. Granted, this doesn’t have to be the finale; remember death is only a temporary annoyance in *Casey & Andy*.

Humor

Being based on a gag comic strip, *Casey & Andy* campaigns can certainly benefit from a healthy dose of humor. Cultivating the right frame of mind before playing is one of the best ways to make sure everyone has fun. The players should be aware that snappy one-liners, comic put-downs, and hilarious in-game practical jokes are part of the genre. When playing the part of NPCs, the GM should reciprocate in spades. Having a few planned gags ready to throw at the adventurers early on will help loosen things up for the session.

Players may well have to learn to be impulsive, especially if they're used to more serious gaming. *Casey & Andy* is not your grandmother's RPG where you need to think things through to make sure you don't get killed. The right attitude

here is *do what you want and damn the consequences!* People experienced with games like *Toon* or *Paranoia* will probably get the idea quickly. If you have some of these folks in your group, you might ask them to take the lead until everyone else gets comfortable.

To encourage humorous play, the GM may wish to award bonus character points for particularly inspired gags. A good rule of thumb is that anything that causes the session to stop while everyone laughs uncontrollably is worth a point. On the other hand, if you are playing a *Straight* campaign style (p. 29), you'll need to encourage a more serious tone. This may prove simpler since it fits the style of most RPGs; gamers will be more likely to understand it instinctively. But don't let this learning curve keep you from trying a more madcap style!

An action-adventure style enlarges the number of roles available to gamers – non-scientists like Mary and Satan become more viable as protagonists than the innocent bystanders they normally represent in a pure mad science campaign. With larger groups of players, this style is probably a better choice than mad science. The two styles can also be mixed freely within one campaign, providing additional variety as well as the option to highlight different characters in different gaming sessions – perhaps to accommodate people who can only attend sessions irregularly.

Inspiration for an action-adventure campaign with an emphasis on gadgeteering can be found in classic TV shows like *The Wild Wild West*, *The A-Team*, and *MacGyver*. Movie series featuring characters such as James Bond and Indiana Jones should also provide ideas.

ROMANCE

Yes, romance.

The obvious unresolved example in *Casey & Andy* is Jenn's fondness for Quantum Cop. This – or any other potential relationship – can serve as the focal point of a campaign centered around one or both people involved. If true love is to run smooth in the end, plenty of hurdles must be overcome, not least the inconvenient shenanigans of some mad scientists who regularly upset things with their weird experiments.

In the best traditions of romantic plots, love triangles are encouraged – even love pentagons. If nothing else, the Hunkinities can always get involved just



where they are least wanted. Plots of this nature work best if all the players have a stake in the primary love affairs and their complications, so they tend to support small gaming groups better than large ones. Unless, of course, you want to aim for a *Midsummer Night's Dream* feel.

On the other side of the coin, exploring what happens when romance goes sour can lead to some intriguing plot ideas, especially when one of the main protagonists is going steady with the Princess of Darkness. Close relationships also provide levers for villains and rivals, who can get the attention of otherwise preoccupied heroes by threatening their loved ones.

If not used as the main theme for a campaign, a romantic subplot is often a good choice to add flavor. This can give non-scientific characters more of a star-

ring role in an otherwise action-oriented campaign and provide some continuity between otherwise unconnected adventure plots.

SOAP OPERA

And you thought we were going out on a limb with romance.

But really, soap opera is all about melodrama and hamming it up, which in many cases is the right sort of style for *Casey & Andy*. Place tongue firmly in cheek, engage overwrought drama, and remember to approach everything as though your life depended on it. Episodic soap operas with recurring bad guys and unrealistic plots are a natural fit for an extended campaign as well.

To play up the soapy aspects of a campaign, make sure nothing is ever fully resolved. Every adventure should

I'm from the future. You're my mother.

– J.J.

leave loose ends and opportunities for trouble to rear its ugly head again. Villains never die in such a way that their deaths can be confirmed (not that they do in a standard *Casey & Andy* campaign anyway). And if continuity gets even too sketchy for daytime drama, there's always the good old dream-sequence technique, which takes on a new plane of possibility (literally) when the gang has mad science technology that can access the Dream Dimension somehow.

Soap opera naturally includes many elements of romance but is constructed differently from a romantic subplot in a more action-oriented campaign. To qualify as properly melodramatic, relationships must jag up and down with laughably tragic misunderstandings between committed partners, causing them despair and only being resolved

briefly before the next twist of fate intervenes. Think Shakespearean comedy. It should be a roller-coaster ride compared to the smoother slow-burn of a non-soap romance.

STRAIGHT

Finally, a *Casey & Andy* game can throw off the shackles of madness and be played straight and serious. Besides adjusting the tone of the game mentally, the GM should probably enforce injury and death realistically. Players will have to come up with safer approaches to challenges and think plans through more.

GMs can also add campaign grit by making gadgeteers scrounge for the right equipment to build their nuclear tornado engine rather than assuming such parts are easily obtainable. This

opens up whole new opportunities for adventure as the heroes must search for plutonium rather than simply pulling a lump from the kitchen pantry.

Apart from this change, mad science and gadgeteering components can be left intact. These skill shouldn't cause any problems as long as the GM enforces the results of failures. Of course, the GM should also be enforcing the realistic consequences of private citizens trying to acquire radioactive or other exotic materials. Imagine your real-life neighbor doing what they're doing and extrapolate from there.

There is no need to dull down any other cinematic or fantastic components of the campaign; in fact, plots requiring such abilities will encourage adventurers to get out there and use them rather than staying safely at home.

Campaign Crossovers

Autoduel: Every band of road warriors can use a gadgeteer. Repairing and improving vehicles and weapons may lead to an arms race that can only end in the creation of more post-apocalyptic wasteland.

Cyberpunk: Simply apply some chrome and cybergear, set a dystopian mood, and throw in an evil multinational corp as a villain. You now have the makings of a cinematic cyberpunk campaign. Cyberspace will be fully immersive via neural interfaces, with virtual battles against killer programs and black ice as the heroes hack their way into EvilCorp's databanks. CinemaOS-7 is not much of an advantage when EvilCorp runs CinemaOS-9 beta with the cyberkill-inhibitor routines disabled!

Fantasy: Casey and Andy could well be mad wizards in a fantasy world. They'd be the ones summoning demons, draining vast amounts of mana from limited resources, and enchanting deity-defying artifacts of unspeakable power. It's inevitable that one of them will try to become a lich. And we haven't even mentioned the monsters.

Horror: Mad scientists make great antagonists in horror campaigns, and equally mad scientists would be good heroes to oppose them. Add dark Gothic castles in Balkan mountain chains, endless thunderstorms, and your favorite supernatural nasties. Base technology should be Victorian-era (TL5) for a classic horror feel, with mad science producing steampunk-style gadgets.

Illuminati University: This is almost a natural crossover. Simply put Illuminati University in Fremont, have Casey and Andy be either students or professors, and stand back!

Infinite Worlds: At first, the Infinity Patrol thought the only major difference in a newly discovered Quantum-6 parallel was that Japan was ruled by a dictator. Further research showed the world, christened "Milligan," was actually a pocket multiverse. Worse, attached, traditional ver-

sions of Heaven and Hell were populated by appropriate supernatural entities. The other shoe dropped when I-Cops found that some residents were capable of building science-defying gadgets with inexplicable resources, including parachronic conveyors! Milligan natives have toyed with other worlds, even altering "history" on some echoes (which they interpret as time travel), but so far have not made any concerted exploration effort. Infinity immediately closed access and set up surveillance teams. What happens next depends on what the natives do with their technology . . .

Reign of Steel: Casey and Andy would be junkrats in Zone Vancouver, hiding from exterminator robots just long enough to cobble together weapons and gadgets designed to overthrow the zonemind – and rule in its place! Lord Milligan already runs Zone Tokyo, operating the AI there as a puppet to keep up appearances to the other zoneminds. This suggests a light-hearted approach to the Reign of Steel, although the genre can of course be played straight.

Space: Casey and Andy may be recruited by the United Nations to take the groin-punching conflict back to the Zarb homeworld of Neptar. They're placed in charge of developing Earth's first military space fleet. Of course, once space-capable, they have to *find* Neptar. Alternatively, the setting can be the far future, when humanity has spread to the stars and mad researchers are needed to analyze, reproduce, and improve on Precursor superscience technology. Those xenoarchaeologists who claim their advanced technology led to the destruction of the Precursor race across the entire galaxy surely can't be right.

Steampunk: This is such a natural fit that nothing really needs to be said beyond "replace the word *nuclear* with *steam-powered*."

Y2K: Ah, the end of civilization as we know it. Besides the screamingly obvious, you could also have mad scientists actually trying to *save* the world or even *rebuild* civilization after it collapses!

ADVENTURES

Many sources of inspiration exist for *Casey & Andy* adventures. Take almost any action or adventure story from cinema, TV, comics, or novels, add a dash of mad science, mix well, and see what crawls out of the test tube.

Perhaps the most important thing to remember is adventures are usually driven by conflict. Standard literary conflicts include one person versus another, nature, or himself. Having the heroes noodle around building mad inventions at random can be fun for a while but soon grows tiresome unless it leads somewhere more, well, calamitous. For a one-off gag comic strip, there doesn't need to be any real plot to speak of, but a roleplaying adventure usually needs tangible goals and probably a bad guy.

THE BASIC RECURRING VILLAIN PLOT

A significant dependent, ally, or other acquaintance vanishes mysteriously. Perhaps before the heroes even notice he's gone, a ransom note turns up – a blank ransom note. It's the Mime Assassin! What does he want? Who hired him? Who is he really after? *What* is he really after? Where is he hiding? Can the heroes possibly triumph over this criminal mastermind, and what mad gadgets will they invent to attempt this? This approach can jump-start any number of adventures.

IT'S THE FEDS!

Someone at Cheyenne Mountain gets a hot tip about some guys in Fremont building their own cache of nuclear weapons. This is clearly a violation of national security, and extreme measures are called for! Being Casey and Andy's world, this initially involves a pair of guys in dark suits and sunglasses knocking on doors and asking if anyone in the neighborhood has intercontinental ballistic missile capability. A grateful Mabel will probably point the investigators straight to Casey and Andy's place.

An unmarked black van with overtinted windows, bristling with radar dishes, parks across the street from the mad scientists' house. It sits there for as

long as it takes them to realize something is up – which could be more than a week. When they *do* notice, how will they react? Is mad science the right response when one of those dishes may well be a Mad-Science-Detect-O-Mat?

Quantum Cop could easily get involved in the middle, but whose side would he choose? That of a reactionary government bending its own rules to mount unauthorized surveillance on technically innocent-until-proven-guilty citizens, or that of two crazy guys he's already busted several times for trying to fast-talk their way out of traffic tickets with dubious physics arguments? And if the feds decide to storm 638 Wasatch Drive, who knows what traps and fiendish devices they might set off as they search for evidence?

For this scenario, gamers may decide to ham it up as mad scientists themselves, federal agents, Fremont cops, gloating neighbors . . . you name it. If some campaign members decide to play local policemen and others adopt FBI roles, the party may even end up fighting each other for jurisdiction (and credit) for pulling Casey and Andy's nuclear plug.

THE DR. X FILES

On a routine hack into FBI databases, the intruders discover files describing a top-secret agreement between unknown government agencies and the aliens of Neptar! Clearly the public needs to be warned! After being laughed off several daytime talk shows, the heroes decide to tackle the dark forces of bureaucracy themselves. They may try infiltrating ultra-secure military complexes in Nevada, building mad UFO detectors, or even designing spaceships to confront the Zarb directly.

In the midst of arguing whether it's weirons or grimmions gumming up the spacedrive, the heroes discover the whole plan was masterminded by the evil Dr. X! If Casey isn't in the hands of someone at the table, no problem: the GM handles it. If anyone is running Casey, however, several questions arise, all of which may be answered to the GM's taste. Is Dr. X *really* behind the plans? If not, who is, and why the deception? If Dr. X *is* responsible and claims

innocence, can both facts be true? Has Casey developed a full-blown split personality? Are the heroes sure they killed that insane clone of Casey last year? Has *someone else* been cloning them? These complications can also help drive the plot even if Casey is an NPC; just have him protest his innocence when subjected to his own Truth-Reveal-O-Mat.

For a more conspiratorial adventure, start with Casey and Andy discovering that their recent memories seem to have gaps. Any self-respecting mad scientist will immediately conclude that aliens are involved and wonder if the Zarb are working with the government again. Could Dr. X be complicit as well? If Dr. X has been plotting *this* evil scheme, what has Andy been doing during *his* supposed memory lapses?

SNOOTINESS WINS RATINGS!

A major network picks up *Casey & Andy's Snooty Discussion Hour* for national syndication. This means loot for the stars but changes the program format to suit a commercial audience. Executives demand that a female anchor be added. This should be a new character with either lots of annoying habits and a less-than-perfect grasp of arcane topics or someone even snootier than Casey and Andy, putting them on constant guard. This third host could conceivably be Mary, Satan, or Jenn, if the plot can be worked that way.

The network schedules several big-name guest stars. Casey, Andy, and their new liability are forced to quiz intellectually challenged individuals on the Smoot-Hawley Tariff Act of 1930. Inquiries about the dualistic theology of Manichaeism are met with blank stares. Between bad guests, an uncooperative anchor, and disagreements between the stars, crew, and execs ("Make it snootier!"), all sorts of backstabbing politics and inappropriate sexual tensions are practically inevitable.

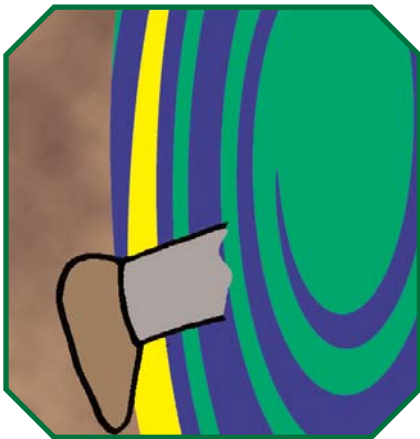
This is a soap-opera setup with plenty of opportunities for blackmail, sabotage, double-dealing, and bribery. People can always play the stars of the show (the bright or not-so-bright), but an equally engaging scenario casts them as

directors and production crew for the egocentric Casey and Andy. Convincing the two touchy inventors to stay on the show should be easy (one word: *cash*), but dealing with everyone else's machinations and the occasional fallout from mad science in the dressing rooms will be something else again. Either way, this scenario requires a well-developed supporting cast under the GM's direction.

DIMENSION DEMENTIA

The heroes' new Dimensional-Portal-O-Mat has a dangerous flaw. Once a traveler steps through it, he cannot get back, because the machine is still on the other side of the one-way portal! The most obvious way to return is to build another Dimensional-Portal-O-Mat in the new locale, but what if travelers are stuck in the Caveman Dimension and no one has invented fire yet, let alone cold fusion? If the gadget can be built at all, the limited technology available (or just plain bad luck) means they can't predict where they'll end up next . . .

This setup can form the basis of mad science campaigns of any duration in which a small band of heroes deals with the difficulties of practicing mad science in settings as diverse as the Roman Empire and the Disco Dimension. The planar interlopers will also have to overcome local problems before they can get parts or even the freedom to get parts. Appearing out of nowhere in the middle of a witch trial will *not* make a good first impression on the denizens of the Inquisition Dimension. For variety, the GM should encourage the players into situations where they need to invoke different brands of mad science and interact with the natives – perhaps even solving some social problems – before they



can gain access to portal-making materials. If this sounds too moralistic, the team can always just loot each world with impunity and move on. Or try to.

TV series such as *Dr. Who*, *Quantum Leap*, *Stargate SG-1*, and particularly *Sliders* should give GMs plenty of evil ideas. Although the first two shows involve time travel and the third space travel, similar principles apply – or the entire campaign can bounce through time *and* space!

DON'T ANNOY THE LITTLE PEOPLE

Lord Milligan's ninjas are disgruntled, having to mount attacks with inadequate equipment, training, and backup, despite their master's immense wealth. Through strange ninja mysticism, they appeal to the forces of darkness for aid. The lesser demons of Hell the ninjas contact are also unhappy with their station in life and employment conditions. The two groups of malcontents strike a deal.

Soon the global rate of ninja-related crime increases dramatically. Reports pile in of the black-clad bad guys passing through walls, climbing sheer, smooth surfaces, hiding in plain sight, and walking across water. In seemingly unrelated incidents, demonologists across the world suddenly find their pentagrams and circles of power don't prevent summoned demons from leaping out acrobatically and flinging shuriken. Satan is finding Hell more difficult to look after as more and more of her underlings go missing.

Naturally, Lord Milligan doesn't want his ninjas moonlighting, and Satan needs her demons to run Hell efficiently. Forces for good such as Quantum Cop would be alarmed by the increasing crime rate. And mad scientists . . . OK, they *might* begin to notice when it becomes painfully clear the ninjas and

demons are plotting to take over the world, which would restrict access to vital supplies like plutonium. They must be stopped, but how do you stop ninjas with supernatural powers and demons with ninja skills?

THE FUTURE DEPENDS ON YOU!

The PCs are students at Fremont High School in the 1980s, dealing with the usual problems facing teenagers the world over: stealing supplies from the chemistry labs without being caught, evading the FBI while they hack into military computer systems, and charging their parents' credit cards for shipments of plutonium from the Soviet Union. Whoever builds the coolest science project by the end of the semester will earn the undying enmity of his friends when they are forced to admit the winner's intellectual superiority – a worthy goal!

Amid this chaotic scramble and careful scheming to remain under the radar of adult authorities (or clean up any messes when they *do* notice), some odd strangers start hanging around the school. At first, they merely observe the pimply protagonists, making them suspicious that these new faces are the feds or something.

Then, in what should be a memorable encounter involving menacing horrors, multiple misunderstandings, or just a trip to the local pizza place, the strangers confront the kids . . . and explain that they are the teens' future selves, having traveled back in time from the early 21st century! They are here on an urgent task: to ask their younger selves to help prevent some future tragedy that threatens their timeline and perhaps their very existence. This can lead either to an adventure rooted in the 1980s or a full-blown time-traveling romp.

BIZARRE LOVE QUADRANGLE

Andy travels back to 1888 to visit the object of his unrequited lust: the long-dead wife of President Grover Cleveland, Frances. Despite having married Grover just two years earlier, Frances becomes smitten with Andy and accompanies him back to the present, where a furious Satan is waiting. What's worse, according to history now, President Cleveland was galvanized by the strange disappear-

ance of his wife to campaign more fiercely. He ended up beating Benjamin Harrison in the 1888 election, thereby setting in motion a chain of events that echoed down to the present . . .

Determined to recover his beloved Frances, Cleveland vetoed massive amounts of government expenditure and funneled the funds into a black-ops steampunk development program – the late 19th century equivalent of mad science! – that eventually determined the First Lady had been transported to the future. President Cleveland had himself

sent to the 21st century with mad steam-powered time-travel technology, arriving in the wake of the disputed 2000 election. With two years technically still left of his term, Cleveland convinced the Supreme Court to reinstate him as the 43rd President. And then things started to get *weird*.

When Andy returns to the present, President Cleveland's zeppelin-steering steampunk federal agents are hot on his trail. With timelines as tangled as a romantic subplot, it's just the right place for some major mad science adventure.

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