

# The Marvelous Land of Oz: A SIMGENS Scenario

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Adapted from the story by L. Frank Baum

## 1. Introductory Notes

This document shows how to run *The Marvelous Land of Oz* by L. Frank Baum as a SIMGENS adventure. If you want to run the story as the GM, then you should probably read the book first. On the other hand, if you want to play one of the characters, then you will probably have more fun if you do *not* read the book (or have not read it in some time).

I have chosen to make the following characters the player characters (PCs): Tip, Jack Pumpkinhead, the Saw Horse, and H.M. Woggle-Bug, T.E. Ideally there should be four players, and one player should be assigned to each character. If necessary, one or more players can have multiple characters. Give the players the character descriptions ahead of time, so they know how to play the characters. All other characters appearing in the story are NPCs.

I have attempted to remain as faithful to the story as possible, while also making it playable as an RPG. In the interest of playability, I have changed some of the details. For example, in this version Tip, not Mombi, creates the Saw Horse; and the Woggle-Bug enters the action sooner here than in the book.

Finally, the story outlined here is fairly linear, and the characters' abilities, skills, and descriptions are given to the players, rather than being created by or in cooperation with the players, as suggested in the SIMGENS rules. There are two reasons for this:

1. I am adapting a story written by someone else. I consider this to be a perfectly good use of SIMGENS, in addition to creating more free-form adventures with more player input.
2. This scenario is intended to serve as an introduction to SIMGENS, that you can play “out of the box” with very little preparation, to get the feel for how SIMGENS works.

If you are playing with an experienced group of role-players, you may want to experiment with letting the players create their own characters and/or deviating more from the story. However, it should also be fun just to play through the scenario as written. Another option is to play through this scenario first, then invent your own Oz story as a follow-on and take the same characters (or new ones) through that. It's really up to you!

The rest of this document is structured as follows:

- § 2 gives the story outline.
- § 3 describes the non-player characters.

The player characters are described in separate documents that may be provided as player handouts.

Note: if you wish to participate in this adventure in a capacity other than the GM, then you should probably not read any further. The GM will give you the information you need to play your character.

## 2. Story Outline

This section summarizes the story and explains how to adapt it to SIMGENS. The page numbers refer to the Borders Classics edition. For a different edition, you should be able to reconstruct the page references from the descriptions given here without too much trouble.

### 2.1. Creating Jack

Give the story verbatim through the words “pumpkin headed man” on p. 87. You can provide the printed story as a handout; or read or paraphrase the story to that point; or both.

Role play the interaction between Mombi and Tip until the end of the chapter on p. 89 as written. It's important to paint Mombi as a mean, subtly threatening old woman. You need to give a strong hint that unless Tip leaves before morning, it's curtains for him.

Have the players play out the interaction between Jack and Tip at pp. 90–91.

## **2.2. Running Away**

To move the story along, Tip and Jack need to choose the Emerald City as their destination. You can tell Tip's player that Tip knows the Emerald City is the "obvious" place to head for.

Introduce the Saw Horse (SH) now. Unlike in the book (where Jack and Tip find SH in the woods, and Jack animates it), Mombi used the magic powder to make SH that afternoon (while Tip was doing something else). She needed someone to help her carry things after Tip was turned into a statue. She figured a saw horse would be more obedient and easier to care for than a boy.

To introduce SH to the others, you can have SH notice the others first and give it an opportunity to call out; or you can have both sides notice each other at once and be startled; or you can have Tip and/or Jack trip over SH in the gloom of the workshop. In the last case, it might be fun to have them trip over it and then play out their surprise when (1) it clearly wasn't there before and (2) it speaks!

When initially encountered, SH is tied up but not broken in (and will be slightly disoriented from just having been animated). If Tip unties SH, you can play out the interaction at p. 97 where Tip says, "Whoa!" and the horse doesn't stop. While you shouldn't tell the SH player what to do, you can give a hint of how SH might behave. For example, say "As soon as the rope is untied, you feel free, like you can now run anywhere, for the first time in your existence." If Tip doesn't untie SH, and/or SH doesn't want to leave Mombi, you can remind SH's player that life with Mombi won't be very nice.

Finally, Tip needs to steal the magic powder. If the players don't think of it, have Tip and/or Jack notice the powder in a conspicuous place in the workshop as they are leaving (Mombi left it out after animating SH).

## **2.3. Traveling to the Emerald City, Day 1**

The players should figure out that Jack needs to ride on SH, because he is too flimsy for sustained travel. If they don't figure this out right away, have Jack suffer several minor mishaps, like limbs popping out of joint.

The players should also figure out that they need some way to keep Jack on SH. If they don't figure this out right away, have Jack fall off SH a few times. The players should reason out some solution for preventing this — either the one in the book (attach a pole to the horse) or something else (e.g., fashion a saddle or halter).

In the interaction between Jack and Tip at 91–92, Tip's player probably won't know all the information about the Land of Oz that Tip imparts there. You can simply impart the information to Tip's player at this point, and leave it up to Tip whether and how to relay the information to Jack and SH.

As stated at p. 98, the party should camp about 9 miles outside the Emerald City, where the path turns into yellow brick. At that point you can tell them it's getting to dark to travel further, and unless they camp and wait till morning they'll lose the path and be lost.

## **2.4. Traveling to the Emerald City, Day 2**

Introduce the Woggle-Bug (WB) the next morning, so its player can be involved now. Play out the interaction with WB as stated at p. 124 and following (except that SH has not broken its leg yet; that happens later).

Play out the interaction with the ferry man at p. 99. To run the river crossing, ask the Saw Horse for an opposed roll against Swimming, at difficulty 3 (this is calm water, but it is deep, and there is a current). Failure means there is an upset; the others each have to make a Coordination roll against difficulty 5 or fall down/off into the water. (This assumes that Tip rides on SH and the others follow behind; if not, make the necessary adjustments.) If Jack falls down, he can lose his head and/or break his joints as stated in his description. Rolls against Woodworking are required to repair his limbs and joints.

After the crossing, the Saw Horse starts running too fast, as described, except WB is here too. Use opposed rolls to decide what happens. If Tip or WB makes a Fitness roll against difficulty 4, then one of them is able to call out to SH. In that case, if SH or Jack makes a discerning roll against difficulty 5, then SH stops. Otherwise, Tip and WB are too winded or startled to cry out; they are left in the dust as described; and SH and Jack don't even notice they

are missing until they get to the city. Note this means that Tip and WB may or may not be with Jack and SH when they get to the city. In either case, play out the interaction with the Guardian as stated, and have the Guardian bring them to the Scarecrow.

### **2.5. Meeting with the Scarecrow**

Have the Scarecrow bring in Jellia Jamb to “interpret.” Role play the situation as written, with the girl providing “interpretations” that are way off the mark. The players will have to figure out what is going on and right the situation. Then they all go off to play quoits.

### **2.6. Meeting with Jinjur**

If Tip and WB have been separated from the rest as described above, then they meet up with Jinjur as described at pp. 107 and following. Otherwise, the action in this chapter happens outside the experience of the PCs, and they meet Jinjur for the first time when the PCs return to the Emerald City and confront Jinjur in the throne room. If that happens, then you should work Jinjur’s dialogue here into that scene instead.

If Tip and WB are here, then the Royal Army beckons them to follow him and warn the Scarecrow.

### **2.7. Escaping from the Emerald City**

Either Tip and WB are already with the others, or they rejoin them when they follow the Royal Army.

Remember to get in the following humorous bit:

“Where was my Standing Army?”

“Your Standing Army was running.”

The Scarecrow formulates the plan to have SH help everyone but the Army escape. (“Everyone” here includes WB, unlike in the story at this point.)

Tip and WB are each subject to 1d3 defended attacks with knitting needles on the way out. The needles have no effect on Scarecrow, Jack, or SH.

If anyone fails a Coordination roll against difficulty 5, then they fall off SH on the way out. Then a plan has to be formulated: perhaps have SH double back and hold off the girls while the fallen comrade climbs back on. Otherwise, those falling off are captured and will have to be rescued and/or plan an escape.

During the escape, Jack has to make a Fitness roll against difficulty 4, or his head falls off as related in the story. A Discerning or Noticing roll against difficulty 2 discovers the head (anyone searching can make it).

### **2.8. Journey to and Visit with the Tin Woodman**

Play this part out as written.

### **2.9. Journey to the Emerald City**

Mombi works her magical traps as described at pp. 122 and following. Everyone affected gets an opposed roll (Discerning against Mombi’s magic skill) to disbelieve the illusion.

Give SH a Coordination roll against difficulty 7 to avoid the rabbit hole, and a Fitness roll against difficulty 6 to avoid breaking its leg. Otherwise, the leg breaks as stated in the story. The players have to figure out how to fix it. They can use one of Jack’s limbs, as in the story; or they can have the Tin Woodman cut down a tree branch and fashion a replacement leg; or they can do anything else they can think of.

The meeting with WB recounted here in the book occurs earlier, as stated above.

The meeting with the field mice at pp. 131 and following occurs as described in the book. In particular, the mice lead the party through Mombi’s traps. Play up the apparent difficulty and danger of the situations the party faces, e.g., make them think they are about to be cooked alive (as Scarecrow and SH nicely say at pp. 132–33).

### **2.10. Prisoners of the Queen**

Play this out as written. The PCs can get to the queen with no resistance from the girls (the mere sight of the Tin Woodman’s axe causes them to scatter). Once the PCs get to the throne room, however, they are surrounded. They

can choose either to fight or surrender, but eventually they will be overcome; there are simply too many girls to fight. If fighting breaks out, introduce the girls in waves, until the PCs are overwhelmed. The girls will prick with the knitting needles but not use them fatally; they will attempt grappling attacks to subdue. To play out a grappling attack, use a competitive Strength roll both to grapple and to break out of a grapple. If there are multiple attackers, every one gets a roll.

Once the PCs surrender and/or are defeated, the mice come in and scatter the girls as depicted in the book.

### **2.11. Building the Gump**

This is the trickiest part of the story to run. On the one hand, to stick to the story as written, the PCs have to create the Gump or equivalent. On the other hand, you don't want to have the Scarecrow just tell or even suggest such a major plot point, with no input from the PCs. My suggestion is to do this:

1. Let everyone discuss what to do.
2. If the idea of creating some sort of animated contraption comes up, the Scarecrow heartily endorses it. If not, the Scarecrow suggests it.
3. Let the PCs decide exactly what they want to create, and how they want to create it. The animated creature doesn't have to be a flying creature; a land creature can work too.

Once the players decide what to build, play out the building of it. As in the story, have the Scarecrow suggest that the head should be made to live, if there isn't enough powder for the whole body.

### **2.12. The Journey in the Gump**

The party heads south to escape and consult Glinda the Good.

As in the story, have the party get lost and land in a nest of some sort. If they've built a flying machine, then you can do it just as in the book. Otherwise, you need to improvise!

Treat the Jackdaws' beaks as a fast, easy weapon (like a dagger) that does 1 point of damage on a successful hit, with competence level 4. The jackdaws will steal the Scarecrow's straw, as in the story. Any characters interfering with this will receive 1d3 attacks from jackdaws per round, and the jackdaws will disperse after 1d4+3 hits have been scored against them.

At this point, the Scarecrow will examine the empty box of magic powder and discover the false bottom, as in the story (if no one else has already discovered it). The party can wish for anything they want, including being transported to where they want to go.

To make things interesting, you can associate a difficulty level with using the pills. The wisher has to make a competitive roll using Reasoning against difficulty 7, or the wish doesn't work. Perhaps the wish does only part of what was asked for. Or, if the roll is really bad, perhaps it does the opposite!

As in the book, there is money in the nest that the party can use to re-stuff the Scarecrow. The party can also find treasure in the nest (as described in the book), if they search for it.

### **2.13. Visit to Glinda**

Play out this part as written.

### **2.14. The Tin Woodman Plucks a Rose**

Play out this part as written.

### **2.15. The Transformation of Old Mombi**

As in the book, Glinda notices that the rose is really Mombi, and Mombi transforms. Glinda uses SH to pursue, and the others may follow.

### **2.16. Princess Ozma of Oz**

Play this as written. Tip turns into Ozma.

### 2.17. The Riches of Content

Whatever the players built as the Gump, they can use it to re-conquer the Emerald city. Then everything ends as described in the story.

## 3. Non-Player Characters

### 3.1. Glinda the Good Witch

Glinda the Good is a powerful and benevolent witch. She appears in white flowing robes, with a white pointed hat and a silver wand.

Glinda is a friend and ally of the player characters. For game purposes, she is all-powerful. If for any reason the PCs antagonize her, they will lose.

### 3.2. Mombi

Mombi is a mean old woman with magic powers.

#### *Movement*

As a normal old woman, somewhat slowed by age.

#### *Abilities*

Strength: 3

Coordination: 6

Fitness: 5

Reasoning: 9

Intuition: 7

Empathy: 4

#### *Skills*

Bluffing (Empathy): 6 (5)

Diplomacy (Empathy): 6 (5)

Discerning (Intuition): 5 (7)

Farming (Reasoning): 5 (7)

Fishing (Coordination): 5 (5)

Hunting (Reasoning): 5 (7)

Husbandry (Intuition): 5 (6)

Magic (Reasoning): 5 (7)

Noticing (Intuition): 7 (7)

Sneaking (Coordination): 5 (5)

Woodworking (Coordination): 6 (6)

#### *Description*

Mombi is an old woman living in the country of the Gillikins, at the North of the Land of Oz. She dabbles openly in the magical arts, though she is not a Witch. Glinda, the Good Witch who rules that part of the Land of Oz, has forbidden anyone else to be more than a Sorceress, or at most a Wizardess.

When Mombi is not practicing her magic, she tends to her farm. The farm has corn-fields, pigs, and a four-horned cow that is her especial pride.

Mombi is a harsh foster mother to Tip. Recently Mombi has been thinking that Tip is more trouble than he is worth, and she has hatched a plot to get rid of the boy. After procuring some magic powder to animate objects, she will make a magical Saw Horse that can carry things for her, and a magical farmer to tend her fields. Then she can turn Tip into a statue.

*Special Powers*

Mombi is primarily a practitioner of Illusion Magic. Three times per day, she can do one the following:

1. Make up to 10 people think they are seeing and experiencing things that they are not. Give each defender a chance to resist by making an opposed roll with Mombi's magic skill against the defender's Discerning skill.
2. Disguise herself as something or someone else. Give anyone who closely examines her disguised form an opposed roll with Mombi's magic skill against the defender's Noticing skill. Success means that observer notices something amiss.
3. Mombi also knows some simple transformations (e.g., turning a person into a statute), can brew some simple potions, and has access to miscellaneous other spells and magic items.

**3.3. The Scarecrow**

The Scarecrow is a magically animated scarecrow.

*Movement*

As a normal man.

*Abilities*

Strength: 4

Coordination: 5

Fitness: 8

Reasoning: 9

Intuition: 4

Empathy: 7

*Skills*

Discerning (Intuition): 5 (7)

Leadership (Empathy): 6 (6)

Manners (Empathy): 5 (6)

Negotiation (Empathy): 6 (6)

Noticing (Intuition): 7 (8)

Oratory (Empathy): 7 (7)

Riding (Coordination): 4 (4)

*Description*

The Scarecrow appears as an ordinary scarecrow. He consists of a hat, a sack for a head, and a set of farmer's clothes all stuffed with straw, making the shape of a man. Somehow he moves and speaks. His facial features are painted on.

*Background*

The Scarecrow appeared to Dorothy in a field, then joined her, the Tin Woodman, and the Cowardly Lion on an expedition to meet the Wonderful Wizard of Oz. In the process, the Scarecrow helped defeat the Wicked Witch of the West, and gained a good set of brains. The Scarecrow is known for his intelligence, and is most proud of it.

After the Wizard left Oz, the Scarecrow became the Ruler of Oz. He lives in his palace in the Emerald City.

**3.4. The Tin Woodman**

The Tin Woodman is a man made entirely out of tin.

*Movement*

As a normal man, except that in very wet conditions, without proper oiling, his joints can be slowed by rust.

*Abilities*

Strength: 6  
Coordination: 5  
Fitness: 8  
Reasoning: 5  
Intuition: 5  
Empathy: 6

*Skills*

Axe, chopping (Strength): 8 (7)  
Axe, fighting (Strength): 4 (5)  
Discerning (Intuition): 5 (5)  
Leadership (Empathy): 7 (6)  
Manners (Empathy): 6 (6)  
Negotiation (Empathy): 4 (5)  
Noticing (Intuition): 4 (4)  
Oratory (Empathy): 5 (5)  
Riding (Coordination): 6 (5)

*Description*

The Tin Woodman appears as a man made of tin. He usually carries an axe.

*Background*

The Tin Woodman, also known as Nick Chopper, was once an ordinary woodman. Piece by piece, his body was replaced by tin until none of his original body was left. He accompanied Dorothy, the Scarecrow, and the Cowardly lion when they defeated the Wicked Witch of the West and went to see the Wonderful Wizard of Oz.

The Tin Woodman is now Emperor of the Winkies, in the eastern part of Oz. He remains on friendly terms with the Scarecrow, Ruler of Oz, and Glinda the Good Witch.

**3.5. Jinjur**

Jinjur is a young girl. She calls herself “General” and leads an “Army of Revolt.”

*Abilities*

Strength: 5  
Coordination: 6  
Fitness: 6  
Reasoning: 7  
Intuition: 6  
Empathy: 6

*Skills*

Brawling (Coordination): 6 (6)  
Discerning (Intuition): 4 (5)  
Knitting Needles, Fighting (Strength): 5 (5)  
Leadership (Empathy): 5 (5)  
Negotiation (Empathy): 6 (6)  
Oratory (Empathy): 5 (5)  
Noticing (Intuition): 5 (5)  
Sneaking (Coordination): 7 (6)

### **3.6. The Army of Revolt**

The Army of Revolt consists of girls from all over Oz, led by the girl Jinjur, who calls herself General. Give each of the girls the following abilities and skills.

#### *Abilities*

Strength: 4  
Coordination: 5  
Fitness: 5  
Reasoning: 6  
Intuition: 6  
Empathy: 5

#### *Skills*

Brawling (Coordination): 6 (5)  
Discerning (Intuition): 4 (5)  
Knitting Needles, Fighting (Strength): 5 (4)  
Noticing (Intuition): 5 (5)  
Sneaking (Coordination): 7 (6)

Treat the girls' knitting needles as short, fast weapons (equivalent to a dagger, but -1 to damage, as the needles are not as strong or sharp as a true dagger).