



**Palladium Books® Presents**  
**After the Bomb® Book Five:**

# Mutants in Avalon™

**18 New Mutant Animals, Druids and Magic, King Arthur, Merlin, Adventures and More!**

**Compatible with Heroes Unlimited™, Ninjas & Superspies™,  
Teenage Mutant Ninja Turtles®, and Rifts™**

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This book, like all my work, is dedicated to my parents with thanks for their ever-present love and support.

For too many reasons to go into here, thanks must also go to (in alphabetical order) Cindy Beckert, Lee Brimmicombe-Wood, Liz Holliday, Mike Jarvis, Fiona Jerome, Angus McIntyre, Paul Mason, Tim Pilcher, Alex Scott, Rob Silk, Sharon Springel, Kate Wallis and Erick Wujcik.

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## BIBLIOGRAPHY

This section contains notes on books and films suitable as references for British attitudes and the mythology of King Arthur.

### Historical

The History Of The Kings Of England by Geoffrey of Monmouth (Penguin, 1966) - Along with "Le Morte D'Arthur", the source from which almost all other versions of the Arthurian legends have sprung. It's one of the few books that manages to make history seem exciting and also contains the prophecies of Merlin which, although almost certainly made up by Geoffrey, make great starting-points for scenarios.

The Druids by Stuart Piggott (Thames & Hudson) - The standard reference book on the subject.

The History & Origins Of Druidism by Lewis Spence (The Aquarian Press) - The other standard reference book on the subject, and my favourite of the two.

The Elements Of The Grail Tradition by John Matthews (Element Books) - Starts up where the scenarios here leave off, and essential reading if you're going to continue the Arthurian theme in your game.

Practical Celtic Magic by Murry Hope (The Aquarian Press) - Not a "how to" book, but a good description of the development of magic in Britain. Also contains a useful section on King Arthur.

The Quest For Merlin by Nikolai Tolstoy (Sceptre Books) - Fast being accepted as the quintessential book on Merlin.

The Arthurian Encyclopaedia edited by Norris Lacy (Boydell Press, 1986) - A must-have item for anyone wanting to expand an interest in matters Arthurian.

### Fiction

Le Morte D'Arthur by Sir Thomas Malory - A real treat if you don't mind the slightly archaic English, this is the source from which many other works have come.

The Once & Future King by T.H. White (Collins) - White's collected stories of Arthur's life, the only book to describe the future king's childhood and what he learned from Merlin. A classic.

A Connecticut Yankee In King Arthur's Court by Mark Twain - If you weren't forced to read this at school, read it now. It's possibly the first book to mix technology with Camelot, and it's very good indeed.

Not For All The Gold In Ireland by John James (Bantam) - Useful for a good feel of Britain in the original Dark Ages, as well as colourful descriptions of druids. An excellent and amusing story.

Mists Of Avalon by Marion Zimmer Bradley (Knopf) - The story of Arthur and the Round Table told from the point of view of the women in the story. It also contrasts pagan and Christian beliefs well.

The Last Defender Of Camelot by Roger Zelazny (Pocket Books) - A short story set in the present day, with Lancelot, Morgan le Fay and Merlin in a short and bloody battle of wills. The other stories in the book are pretty good too.

Camelot 3000 by Mike Barr and Brian Bolland (DC Comics) - A different vision of King Arthur in the future, told in comic strip form. Lancelot is a woman, Galahad is a samurai, Percival is a neo-man. Like I said, different.

The Acts of King Arthur and his Noble Knights by John Steinbeck (Avenel Books) - A fun read. The unexpurgated classic stories redone in American style English.

### Movies

Excalibur (1981) - Blood, guts, heroic adventure and more blood and guts. Nice armour, great fun. Based on the "Morte D'Arthur".

Monty Python & The Holy Grail (1975) - This one has it all! Silly accents, strange mutants, invaders from France and a particularly warped sense of humour. If you only see one of the films on this list, make it this one.

Camelot (1967) - Tedious. Musical. Avoid.

Lancelot du Lac (1974) - Directed by Eric Rohmer, a brilliant and elegant portrayal of the failure of the quest for the Holy Grail.

Robin Hood (1971) and The Sword In The Stone (1963) - Both Disney cartoons, one with British funny animals and the other with a colourful retelling of T.H. White's book of the same name. Very watchable, no matter how old you are.

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## TABLE OF CONTENTS

	Page
Creating a Character .....	4
Step 2: Animal Type (British) .....	6
Step 3: Mutation Background .....	6
Social Rating .....	7
New Skills .....	9
Step 4: BIO-E & Features .....	10
Step 5: Equipment & Money .....	10
Character's Origins .....	10
New Animal Descriptions .....	11
Coot .....	11
Coypu .....	12
Goose .....	12
Gull .....	13
Hedgehog .....	13
Heron .....	14
Maggie .....	14
Newt .....	14
Peacock .....	15
Pony .....	16
Puffin .....	16
Shire Horse .....	16
Slow-Worm .....	17
Swallow .....	18
Swan .....	18
Water-Vole .....	18
Woodpecker .....	19
Mutant Slug & Snail .....	19
Mutant Insects .....	21
Britain After the Crash .....	24
Map .....	26
The Kingdoms of Britain .....	28
West Country .....	32
Wales .....	34
The Midlands .....	36
The Wastelands .....	40
Random Encounter Tables .....	41
The Threat From Abroad (SAECSN) .....	46
Typical SAECSN Soldier .....	48
The Druids .....	50
Game Master Section .....	55
Adventures .....	58
Important Characters .....	71

# MUTANTS IN AVALON

(or: Whatever Happened  
To All The Heroes?)

## From the Ashes of Destruction

"History is a curious subject, since once a time is past and the records of it are written, who can say if they are right or wrong? We know little of the men who wrote the histories, their inclinations, where their sympathies lay and how their own interpretations may have coloured their records. This isle of ours has a long and noble history, yet who is to say how much of it is truth, how much conjecture and how much wilful lies?

"We know much of Britain as she was before the time of the Crash. The citizens of this place made ample records of their age, so many that a scholar could spend most of his life studying the texts of Churchill, Wilson, Wright and Cartland to build a picture of those times. Yet of the Crash itself and of the years immediately following it, as Britain writhed in conflict and disorder, almost nothing is known. Almost none of those who survived it still live, and their testimony has been marred by the passage of years and the failings of memory.

"Scattered records do exist, and study of them can give us glimpses of the disaster that brought down the rule of humankind. The Crash, so far as one can determine from the few hand-written accounts, was thought to be an accidental war between the larger countries of the world, using weapons so huge and terrible that their nature is the stuff of nightmares. These weapons, and there must have been three or four types, did several things. Firstly, they killed many humans. Secondly, they destroyed many of the machines on which the human race had become dependent - their "computers". Thirdly, they shook the land and made the sea rise, flooding the low-lying parts of our country. Fourthly, they destroyed London, the old capital of Britain, as well as the cities of Edinburgh, Manchester and Liverpool. Fifthly, they caused a cloud to spread across the land which began to change the bodies and minds of our forefathers the animals. These were the only direct effects of the Crash.

"The side-effects of the Crash were much more wide-ranging. Britain was now cut off from the rest of the world by the sea, once this island's greatest strength but which had become treacherous. Sailors spoke of huge monsters seeming to consist of nothing but eyes, teeth and tentacles that sank ships as easily as you or I sink a floating leaf. A few tried to sail to the continent but were never seen again.

"Within Britain, much had happened. The people were left without a capital city and so were without a government. The Crash had destroyed the machines that had been used to communicate across the country; the telephones and the radios. Moreover, the source of the oil which the people needed to power their cars and planes, to heat their houses and to make the electricity that made so many of their machines work, was in the middle of the North Sea, surrounded by miles of hostile waters. Isolated from the rest of the world and without any means of enforcing national government, the old nation-states, which had been united into Britain hundreds of years before, began to assert their independence.

"The few writings which have survived from the time of the Crash tell us that at first there were literally hundreds of small states, each under their own chieftain, each fighting its neighbours for land, food, resources, citizens, gold and the new currency - petrol. As the beasts rose up and walked like men, they too wanted places to live and call their own, and were prepared to fight for them, either with the weapons which nature had left them or with swords and rifles. Chaos was national, bloodshed was everywhere, friend turned against friend. It was a sad time for our once-great country. Slowly, as the weaker states were conquered by the larger and more organised ones, and as treaties and diplomacy began to play their part, the chaos began to abate and the structure of the new Britain emerged from the fog of thirty years of civil war.

"When the names and borders of the new kingdoms became apparent, positioned within what had once been the greater kingdom of Great Britain, it became clear that the new form of the country had been shaped by regionalism, and perhaps by memories of Britain as she once was before the golden age. The new kingdoms closely resembled many of the ones that the scholars of older times tell us existed over a thousand years ago. Each kingdom, with its own royal family, court, army, system of government and unique regional difference makes a fascinating study, and any scholar would be a fool to pass the chance to chronicle the development of a new country as it arises, phoenix-like, from the ashes of its past.

"It is this history, therefore, that I intend to set down in this work, and I will try to make my history as faithful to the truth as I can. Truly this is a period worth recording; for in addition to the mere facts it was a time of mysteries, a time of threats and invasion, and most of all a time of heroes. Dark things were stirring in the land, and greatness returned to this isle of Avalon once more...

(From "The History Of Britain After The Crash" by the Venerable Brede, kept in the original manuscript copy in the abbey at Glastonbury.)

## A Note On The Text

MUTANTS IN AVALON is a background book set in the **After The Bomb®** world, compatible with the **Teenage Mutant Ninja Turtles® And Other Strangeness RPG**. Its background is the *island of Britain*, around 150 years after some kind of huge disaster (possibly nuclear, possibly chemical, possibly environmental, possibly all of them) has struck the world. Things have changed. Animals have mutated into intelligent humanoids, insects have grown in size to replace animals in the food chain, plagues and viruses have ravaged the planet, boundaries and borders have been wiped off the map, and the mutant species and humans are fighting among themselves to see who draws up the new ones.

Like all English-speaking nations, the British have their own version of the English language. In order to help capture the flavour of the country, and since this book was written by a British author, the text has been left with the British spellings and phrases intact. There is a glossary which explains these phrases and gives many more at the back of the book.

## Creating A Character: Avalon Style!

MUTANTS IN AVALON is different from the other books in the **After The Bomb®** series because you don't have to start with new characters in this new setting. You can bring any characters that you're playing in other **Teenage Mutant Ninja Turtles® And Other Strangeness** or **After The Bomb®** games (or for that matter games of **Heroes Unlimited™** or even **Rifts™**) into the MUTANTS IN AVALON universe. This is described later on in the character generation section, and there is also an adventure designed to introduce these characters into the MUTANTS IN AVALON background.

On the other hand, playing **British** characters in MUTANTS IN AVALON can have its advantages. Players will feel more involved in the background and will be less distracted by trying to find a way out of Britain or back to wherever they came from. It will also be easier to fit into British society with characters who were born in Britain, and for this you must use the character generation rules and tables found in Step 2.

You start **MUTANTS IN AVALON** characters the same way as you would any other **Teenage Mutant Ninja Turtles® And Other Strangeness** or **After The Bomb®** characters. Start with the usual **Step One: The Eight Attributes** (see the basic rulebooks for details). Then follow through the rules below.



## STEP 2: Animal Type

The following table should be used to generate new characters for adventures set in Britain.

### ANIMAL HERO CHARACTERS

First, roll to determine animal category:

- 01-55 British mammals
- 56-90 British birds
- 91-95 Cold-blooded animals
- 96-99 Imported animals gone wild
- 100 Zoo

Second, roll on the appropriate table to determine the exact type of animal. Note that each name is followed by a letter in brackets, which is the Social Class of that species. Social Class or rating is explained in **Step 3: Mutation Background**.

### BRITISH MAMMALS (01-55)

- 01-02 Badger (c)
- 03-06 Bat (d)
- 07-11 Cat (c)
- 12-15 Cow (c)
- 16-17 Deer (a)
- 18-22 Dog (b)
- 23-25 Donkey (c) (Roadhogs)
- 26-28 Dormouse (d) (as Rodent, TMNT p.44)
- 29-31 Ferret (c) (as Marten, TMNT p.40)
- 32-34 Field Mouse (d) (as Rodent, TMNT p.44)
- 35-37 Red Fox (b)
- 38-39 Goat (d)
- 40-41 Hamster (d) (as Rodent, TMNT p.44)
- 42-44 Hare (c) (as Rabbit, TMNT p.43)

- 45-47 Hedgehog (d)
- 48-49 Horse (a)
- 50 Human (b) (These are normal humans, not the altered humans described in **Transdimensional TMNT or Heroes Unlimited™**)
- 51-53 Mole (c)
- 54-56 Mouse (d) (as Rodent, TMNT p.44)
- 57-58 Otter (b)
- 59-61 Pig (c)
- 62-63 Polecat (d) (as Weasel, TMNT p.45)
- 64-65 Pony (b)
- 66 Puma (c) (as Feline, TMNT p.38. It may seem unlikely but there are sightings of wild pumas every year, although none have ever been shot or captured. Pumas are described later in the rules)
- 67-71 Rabbit (d)
- 72-74 Rat (e) (as Rodent, TMNT p.44)
- 75-76 Seal (c) (Roadhogs)
- 77-81 Sheep (d)
- 82-83 Shire horse (c)
- 84-85 Shrew (d) (as Rodent, TMNT p.44)
- 86-87 Squirrel (red) (b)
- 88-90 Squirrel (grey) (d)
- 91-92 Stoat (d) (as Weasel, TMNT p.45)
- 93-95 Water-vole (d)
- 96-98 Weasel (e)
- 99-00 Wild cat (d)

### BRITISH BIRDS (56-90)

- 01-03 Blackbird (d) (as Wild Bird, TMNT p.32)
- 04-05 Buzzard (c) (Roadhogs)
- 06-07 Chicken (d)
- 08-09 Coot (d)
- 10-11 Crow (d)
- 12-13 Dove (b) (as Pigeon, TMNT p.34)
- 14-16 Duck (d)
- 17 Eagle (a) (as Wild Predatory Bird, TMNT p.32)
- 18-19 Falcon (b) (as Wild Predatory Bird, TMNT p.32)
- 20-22 Goose (d)
- 23-24 Goshawk (b) (as Wild Predatory Bird, TMNT p.32)
- 25-26 Grouse (c) (as Wildfowl, TMNT p.33)
- 27-30 Gull (d)
- 31-32 Harrier (b) (as Wild Predatory Bird, TMNT p.32)
- 33-34 Heron (c)
- 35 House Martin (d) (as Swallow, below)
- 36-37 Jay (d) (as Wild Bird, TMNT p.32)
- 38-39 Kite (c) (as Wild Predatory Bird, TMNT p.32)
- 40-41 Magpie (e)
- 42 Merlin (b) (as Wild Predatory Bird, TMNT p.32)
- 43 Osprey (a) (as Wild Predatory Bird, TMNT p.32)
- 44-45 Owl (b)
- 46-47 Partridge (c) (as Wildfowl, TMNT p.33)
- 48-49 Peacock (a)
- 50 Peregrine falcon (b) (as Wild Predatory Bird, TMNT p.32)
- 51-53 Pet Bird (d)
- 54-56 Pheasant (b) (as Wildfowl, TMNT p.33)
- 57-60 Pigeon (d)
- 61-62 Puffin (c)
- 63-64 Raven (a) (as Crow, TMNT p.33. Note: Ravens get Partial Speech automatically due to their mimicking skills.)
- 65-66 Robin (c) (as Wild Bird, TMNT p.32)
- 67-68 Rook (c) (as Crow, TMNT p.33)
- 69-70 Snipe (d) (as Wildfowl, TMNT p.33)
- 71-75 Sparrow (d)
- 76-77 Sparrowhawk (b) (as Wild Predatory Bird, TMNT p.32)
- 78-82 Starling (d) (as Wild Bird, TMNT p.32)
- 83-85 Swallow (c)
- 86 Swan (a)

- 87-89 Swift (d) (as Swallow, below)
- 90-92 Thrush (d) (as Wild Bird, TMNT p.32)
- 93-94 Tit (d) (as Wild Bird, TMNT p.32)
- 95-96 Wren (c) (as Wild Bird, TMNT p.32)
- 97-98 Woodcock (c) (as Wildfowl, TMNT p.33)
- 99-00 Woodpecker (c)

## COLD-BLOODED ANIMALS (91-95)

All cold-blooded animals automatically have a social rating of (e)

- 01-06 Adder (as Snake, Mutants Down Under p.22)
- 07-35 Frog
- 36-41 Grass snake (as Snake, Mutants Down Under p.22, but not poisonous)
- 42-52 Lizard (as Lizard, Roadhogs p.8)
- 53-65 Newt
- 66-71 Slow worm
- 72-95 Toad (as Frog, TMNT p.39)
- 96-00 Tortoise (as Turtle, TMNT p.45)

## IMPORTED ANIMALS (96-99)

All imported animals automatically have a social rating of (e)

- 01-20 Coypu
- 21-22 Guinea-pig (as Rodent, TMNT p.44.)
- 23-50 Mink (as Marten, TMNT p.40)
- 51-98 Turkey
- 99-00 Wallaby (as Rock Wallaby, Mutants Down Under p.22)  
(Strange as it may seem, there are colonies of wild guinea-pigs and wallabies in Britain)

## ZOO ANIMALS (00)

All zoo animals automatically have a social rating of (e)

- |                 |  |
|-----------------|--|
| 01-04 Aardvark  | 53-56 Hippopotamus                     |
| 05-08 Alligator | 57-60 Kangaroo                         |
| 09-12 Ape       | 61-64 Lion                             |
| 13-16 Armadillo | 65-68 Monkey                           |
| 17-20 Baboon    | 69-72 Porcupine                        |
| 21-24 Beaver    | 73-76 Possum                           |
| 25-28 Bear      | 77-80 Raccoon                          |
| 29-32 Boar      | 81-84 Rhinoceros                       |
| 33-36 Buffalo   | 85-88 Skunk                            |
| 37-40 Camel     | 89-92 Tiger                            |
| 41-44 Cheetah   | 93-96 Wolf (as Wild Canine, TMNT p.35) |
| 45-48 Elephant  | 97-00 Wombat.                          |
| 49-52 Emu       |  |

## STEP 3: Mutation Background and Social Rating (S.R.)

Every species has an in-built social rating from "a" to "e". "e" is the lowest and therefore the most common social rating. Class is very important in British society and everyone automatically knows who their "betters" are. While nobody ever refers directly to species or social standing, people with high social ratings will look down on those with lower social ratings as a matter of principle, and will treat them as equals only if forced to do so. It is possible for individuals to acquire a higher social rating than the rest of their species due to their reputation, but the rating will not vary more than two points in any direction.

**Social rating** is like alignment in that it is not immediately obvious to the people around, although clothing and professions will offer some clues. A character's social rating will become clearer over time through his or her behavior, speech and interaction with others. For example, all mutants in Britain speak with an accent. For those with a S.R. of "e", "d" or "c" this will be the accent of the region where they were

born, while those with a S.R. of "b" or "a" all speak with the same upper-class pronunciation which is known as a "Beaby-Sea voice", for some reason lost in the mists of history. Regional accents can be mimicked by anyone with the "Dialect" skill (see the New Skills section), or with the "Disguise" skill at 75% or higher.

A character's social rating determines what his or her mutation background will be. For example, characters with a low social rating are unlikely to have noble or highly-skilled professions, while the more aristocratic will be more educated and will know little of manual skills such as farming.

If a character is the same species as the majority of the members of the royal family of a particular kingdom, that character's S.R. will be raised by one point while he or she is in that kingdom, whether they were born there or are just travelling through.

### Social Rating Descriptions:

(e) — This character is regarded as an outsider or low life by most of British society. The group includes all imported, cold-blooded and zoo animals, as well as animals traditionally seen as unclean or evil (eg. rats) and any character brought into MUTANTS IN AVALON from a campaign set in another place or time. New characters with this S.R. start the game with equipment worth \$10-60 (1D6 times \$10) from the TMNT rulebook, cash of 10-60 pounds (1D6 times 10), two Physical skills and four secondary skills. They may not take any science skills.

(d) — These characters are the "working classes" and include most common British animals and birds. They tend to be uneducated, usually labourers, farmers, soldiers or unskilled workers. New characters with this S.R. start with equipment worth \$40-240 (4D6 times \$10) from the TMNT rulebook and 20-200 quid (2D10 times 10) in cash, two Physical skill and six secondary skills.

(c) — These are the "lower middle classes". They are traders, city dwellers, craftsmen and artisans. Some are involved in the lower ranks of the army. New characters with this S.R. start with equipment worth \$100-600 (1D6 times \$100) from TMNT, a cash sum of 100-800 quid (1D8 times 100), three High School skills (or one skill program if you're using the new system) and seven secondary skills

(b) — These are the "upper middle classes", prosperous types who are usually successful merchants, business people, officers in the army, highly skilled craftsmen or farm owners. Some will have connections to the court. New characters start with equipment worth \$300-1200 (3D4 times \$100) and 500-3000 quid (5D6 times 100) in banked cash, though how much of this they choose to carry with them is their choice. They also get 2 High School and 2 College skills (or two skill programs with the new system) and seven secondary skills.

(a) — These are the "upper classes"; the cream of the cream. Most of them have so much money that they have no full time job and so do very little except hang around the Court. They will be generals, large land-owners, court advisors, ambassadors or even members of the royal family. These people are well off, and start the game with 4000-16000 quid (4D4 times 1000), which can be split between equipment, cash and banked money as they see fit. They also receive 3 High School and 3 College skills (three skill programs in the new system) and five secondary skills.

Social rating (S.R.) is only fixed for player characters, who cannot change their status. While S.R. is generally accurate for non-player characters, there will be some NPCs who have a different social rating from the normal one of their species. As an example, while most dogs have a social rating of (b), there will be some dogs who have become down on their luck and are poor labourers with a social class of (d) or (e). Conversely, there may be toads who have made good and reached a high social rating by making the right friends, the right decisions and a lot of money.