

ADVENTURE GAMING

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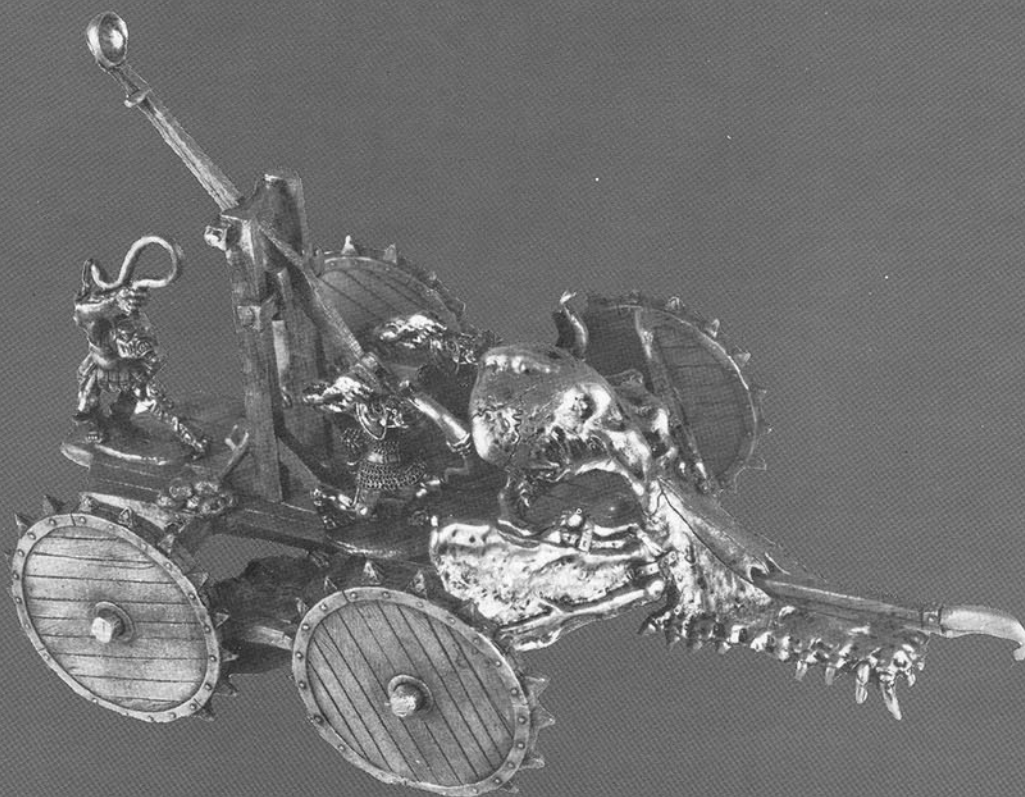
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**AT RAL PARTHA
THE FANTASY
KEEPS GETTING MORE FANTASTIC**



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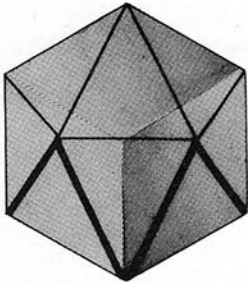
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OFF THE WALL

Tim
Kask

Some leisure-time pursuits are implicitly hazardous. Anyone possessed of the faintest glimmer of intelligence can recognize the inherent dangers in such pursuits as skydiving, mountain climbing, racing or hang gliding. On the other hand, it is hard to visualize hazards connected with knitting, growing tulips, reading detective novels or writing poetry. Some leisure-time pursuits have hidden hazards of varying degree, from pricking your finger with an embroidery needle to mis-mixing photographic chemicals, to drowning in a bog while counting loons.

The key idea is that in most cases the hazards are implicitly obvious, just as the safer ones are obviously safer. That middle ground requires thinking about the activity constantly to preclude danger to the participant.

I had always classified adventure gaming as one of those safe, sedentary leisure-time activities: To be blunt, that is a great part of what attracted me to it in the first place.

Recent events have moved adventure gaming into that murky middle ground, and I am appalled.

In December, in California, a young man was shot twice by a security policeman while playing a game. The young man lived, but I rather imagine he had never considered the jeopardy he was placing himself into. His is the most severe example of those middle ground hidden hazards.

The young man in question was playing *Assassin*, one of many amateur versions of and precursors to *KILLER*, the game that has come to embody all of its antecedents.

KILLER is a live role-playing game published by Steve Jackson Games in Texas. *KILLER* is not new; it has been around for many years before Mr. Jackson saw fit to print it, under a host of different names. During the *ORIGINS* convention in 1978, in Ann Arbor, there were seemingly dozens of idiots running around with dart guns shooting each other and any hapless bystander unfortunate enough to get caught in the crossfire. By Sunday, there were darts lying everywhere you looked around the campus.

From what little I have observed in my own area recently, the style and intelligence level of play have not changed much. Some of the other incidents I have been told of certainly bear this out.

The appeal that the game has for FRP'ers is undeniable: it is tangible in a sense that no other RP game is, because it involves actual participation. It's the next best thing to having your DM pass out swords and loose a lion on you while he's out of the room, "... getting tea."

Last issue, we printed an article about the dangers of getting too involved in role-playing games. The dangers enumerated in that article were all mental and psychological. Over-involvement in *KILLER* could get you dead, real fast.

The rules themselves do contain dozens of admonitions to not forget common sense or let yourself get carried away with it all. Evidently, no one read any of them. Most of the warnings deal with dangerous or unacceptable types of weaponry. A couple, particularly the one at the back, point out the potential legal problems one could find himself up against if discretion and decorum are waived. Again, not enough people read or heeded them.

I learned of a town in Texas that reportedly banned the sale of the game after a fiasco in a mall there recently. While I doubt the legality of such a ban, I can certainly understand the fears of the city fathers, after some lunatics with replica weapons terrorized the shopping mall. I have also been told that the store in the mall that originally sold the games was also forced out of business because they were held liable for the havoc and damages.

Here at home, in Ohio, I know of perhaps half a dozen minor injuries suffered in the play of this game. Unfortunately, those injured were not solely gamers; a couple were innocent bystanders. I know of two instances locally where one of the players forgot himself so badly that he ran into the street into traffic. In one case, the player bounced off a passing auto. In the other, the auto bounced him. In yet another incident, again on a local campus, an elderly lady taking adult

courses was trampled in the hall by some buffoon attempting to evade a hit.

Personally, I think the game is stupid. Running around in the bushes, sneaking around in dark corridors, lurking in trees: none of these have the slightest appeal for me. The thought of some jerk jumping out of a tree at me is asinine. My thoughts are obviously not shared by everyone, nor would I try to impose my values on everyone else.

I do strongly resent the fact that the actions of the crazies playing this deviant game are beginning to have an adverse affect on the rest of our hobby. Recently, an entire game convention was nearly shut down because of a single *KILLER* game that had run amok. Some people are beginning to feel that all RPG'ers are as irresponsible and inconsiderate as some of the people that have been playing this game.

This game is dangerous, no two ways about it. On the surface, it is childish; most of us give up playing "guns" around puberty. To the uninitiated observer, it certainly looks absurd to see people running around with dart guns and water balloons trying to "kill" each other. The "uninitiated" security policeman in California saw something else entirely — a suspect with a gun — and reacted accordingly. (The real wonder of the incident in California was the restraint that the officer displayed. The young man that was shot was armed with a replica gun, purportedly an AR-15. Having been shot at a few times myself in Asia, I can attest to the feeling one has when confronted with a weapon. Had I been in that officer's shoes, I would have emptied that Magnum into the suspect, and asked questions later. Being threatened, or perceiving to be, with a gun never fails to evoke a visceral response.)

Must the hobby suffer a tragedy before it sees the light? When the designer was asked about the dangers, he was asked if he wasn't worried that someone might get killed. His reply was "I don't think so — but if it does happen, it sure will sell a lot of games." To me that is no better than the entrepreneur who waits for somebody real famous to die so he can make money out of tasteless and tacky memorabilia.

If you must play the game, use your brains. Better yet, do it out in the boon-docks where no one will see you. Failing that, if you do get in a jam playing this game, don't tell anyone that you are an adventure gamer, please.

Timothy Kask

INTRODUCING NEWCOMERS TO FRP





You're in the student lounge, or the lunchroom at work, or some other public place playing a fantasy role-playing game. People walk by, most of them glancing curiously, perhaps with disapproval, at the papers and paraphernalia strewn about. A few pause to listen, and perhaps finally someone says "what are you doing?" Assuming that you want to recruit more players, what do you tell this stranger about role-playing games and how do you introduce him or her to your game?

There are two stages to this procedure, first (and perhaps harder) explaining what this weird activity is; second, "hooking" the prospective new player into his first game so that he won't be discouraged or bored. I have had extensive experience with this problem, both in the USA and in Britain; here is the method I've devised.

When you're casually questioned about the game, you want to convey as much information as possible in a few sentences. If you hem and haw, if you're obscure, the inquirer is likely to go about his affairs, still ignorant. First, tell him that you're playing a game—it may not be as obvious as you think—and ask him if he's read Tolkien's *The Lord of the Rings*. At least 80% of the time the answer will be yes. Then you can emphasize the following points, giving examples from the trilogy: 1) role-playing, 2) the open ended nature of the game, that the same character is used until he dies, 3) that the game is non-competitive, with the "bad guys" controlled by an (impartial) referee, and 4) that no group plays the game the same way. It should take only two or three minutes to explain this.

If the prospect hasn't read *Lord of the Rings* he probably isn't really a prospect, unless he's very young—and then he might have seen the movie or TV versions of Tolkien's work, or he might be familiar

with "Thundarr the Barbarian" Saturday cartoons. In the negative cases you can ask if he reads epic fantasy or some related literature (such as E. R. Burroughs' Barsoom). Unless the person is really hopeless for FRPG, he'll probably have read some books to which you can relate your description of the game. Tolkien is ideal, however, because the trip through Moria can help you describe the dungeon adventure which is typical of many campaigns.

The role-playing aspect is easy to explain. Just ask the prospect to imagine himself playing the part of a hero or a thief, a magician or an elf—and that's how it's done in the game. (Remember to stress that this is *never* done on a life-size scale. Too many people confuse FRP with the Society for Creative Anachronism and adventures in steam tunnels.) It is enough to cover the second point to say that while game sessions end, characters live on until they die or retire. And because there is no end to the game, no ultimate goal—though players do gain abilities, treasure, and magical items—the game is non-competitive [at least as usually played]. You might mention the Three Musketeers, all for one and one for all. But you must point out that each group plays the game differently (and that there are several different games), since some people dislike one FRP style while loving another. It is not uncommon to find a person who tried FRP with a poor DM (from his point of view), and is just getting interested again after several years have passed.

Probably the prospect will ask questions to clarify your explanation. If he's actually interested in trying the game, you come to the second problem. You must judge whether he is interested enough to be thrown in at the deep end, to join in a regular adventure with the experienced players. I prefer to run a separate special scenario for prospects, since so much can go "wrong" in campaign adventures. Perhaps the prospect can persuade several friends to try the game at the same time, or perhaps there are several prospects. In many cases you'll be able to get together a game without experienced players, or using experienced players who don't dominate the inexperienced. Play the introductory adventure when the experienced players aren't present, if possible, so that they won't inadvertently ruin the fun of the novices.

What scenario do you run? There are many published "modules" for the more popular games, designed for novice characters. I prefer to use a scenario which strengthens the new player's identification with what's going on, while allowing him to understand events even though he knows nothing about the rules. If all or almost all of the players have read *Lord of the Rings*, a scenario based on the trip through Moria has many advantages. First, you can give simple character cards to the players, with all equipment stated on each card. (Remember, the Fellowship took virtually nothing with them into Moria except weapons.) This avoids the usual half-hour to hour session of character rolling which only gets in the way of the adventure, the first time around. Second, the players can get accustomed to numerical expressions of characteristics—strength, intelligence, and so on—without needing to know what the numbers mean. Everyone knows Aragorn was a great fighter and leader, so the player doesn't need the numbers to know what kind of character he controls. Yet he can see what a powerful character's numbers might look like. Third, the players can be given a more concrete objective than gaining gold or experience points, that of getting out of the "dungeon". And because they're wandering more or less lost (Gandalf might "remember" something if they're having a hard time) there's no need to make a map. (If you like, you can draw a rough map freehand for them as they go.) Finally, you can manipulate time, letting the drums roll when nothing much seems to be happening or the party approaches the exit. And the balrog can appear at the best time, from a dramatic point of view. The idea is to excite (and scare) the players, not to hew close to the line of the rules as you would in a campaign adventure. After the novices wind their way through Moria, if they want to play again they can roll "real" characters and go back into a modified Moria, or visit some other place. My own Moria is keyed to AD&D®, but one can be created for any FRP game.

If the players haven't read *Lord of the Rings*, you've got problems. You'll have to think of a scenario not tied to fiction, unless they're all familiar with some other well known fantasy work. Just be sure that they have a definite mission, a quick set-up (either develop characters ahead of time or assign pre-rolled ones),

and an exciting (though not fatal) adventure.

If you rely largely on outdoor adventures and want to avoid Moria, you could use a Third Age, or perhaps First Age, Middle Earth wilderness to help players get into the game. Make sure the players meet interesting non-player characters; the drawback of Moria is that there are none, except Gollum.

As an alternative to a setting from a particular novel or film, you could assign a well-known character from fiction to each player (Conan, Bilbo, Cugel the Clever, Fafhrd, etc.), and use a scenario from your own campaign. Unfortunately, every player will expect his character to be superman.

One last piece of advice: let the players roll their own attack dice. This improves the player's sense of participation immensely.

Alternative Scenarios

Mt. Thunder underground, from Donaldson's Chronicles of Thomas Covenant (first series).

A deserted Barsoomian city from Burrough's Barsoom/John Carter series.

The streets of Lankhmar from Fritz Leiber's Fafhrd and Grey Mouser series.

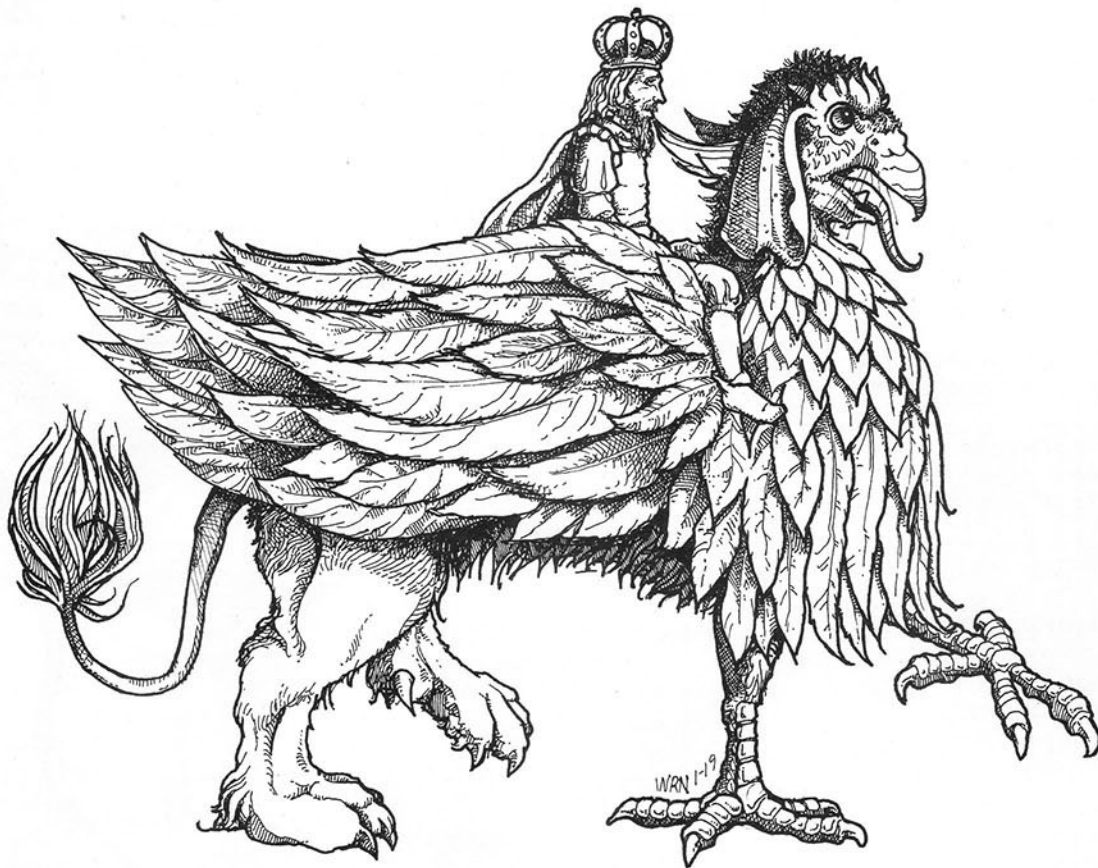
The "living" castle and surrounding land from Zelazny's Changing Land.

(The drawback of most of these is that there are only two or three characters to identify with.)



GOING FOR BAROQUE

A variant for **DOWN WITH THE KING**®



by Glenn Rahman

Since last summer's release of *Down With The King*® (Avalon Hill's fantasy political game), it has seen frequent playing in our local gaming circle. This would have been the case even if our group did not represent the designers and playtesters of the original prototype, since it has everything that fans of intrigue gaming look for: duels fought over offended honor, whispered conspiracies, judicial murder, muckracking charges of scandal and treason, corruption at the highest levels of government, *femmes fatales* and drawn daggers behind every tapestry.

The game was originally inspired by the designers' interest in European history, the tragedies of Shakespeare and films of courtly romance and adventure. In fact, as we conceived of Fandonia, it was a 17th century Italian-speaking island-kingdom somewhere in the west-

ern Mediterranean. Around it lay the Barbary States and the mighty kingdoms of Baroque Europe. The Bourbon and Stuart courts and the Glorious Revolution of 1688 served as our models for the ways of Fandonia and the action of the game.

Down With The King, as it came out in final form, is a political fantasy, as the box says, simulating no particular time or place. Yet to any player of the game, its European roots are clear and it is tantalizingly easy to imagine a variant which would change its fantasy into a good simulation of Baroque court life and politics.

After several games played by the standard rules, variant rules gradually arose in our local sessions. Some of these were meant to simulate an interesting facet of real Baroque political or social life, others to restore a fond tidbit from the original prototype, and still others to flesh out and increase the participation of *DWTK*'s non-player

characters. Then, too, we incorporated suggestions for elaborating certain concepts which are left quite simple in the standard rules, while abbreviating other aspects and identifying a few cases of probable errata.

Sorting out the various ideas, we developed the variant which is the subject of this article. Simulation and historicity are emphasized, as well as fast-paced turns and twists of action. Where an explanation for a change or addition is deemed warranted, a commentary is supplied. Special terms used are defined below:

ADDITION: A variant rule is added to the body of the standard rules.

CHANGE: A specific idea within the body of a standard rule is changed for this variant.

CLARIFICATION: A hard to understand rule or term is explained or rephrased.

DELETION: A rule is suspended (not used) for this variant.

ERRATA?: Where a mistake in the standard rules is probable, a tentative correction is given.

SR: Standard rule or rules.

SUB: A variant rule is substituted for a standard rule of the same paragraph code.

V: Variant rule given in this article.

ORIENTATION

The names of Fandonia's neighbors (Cronos, Besyzan, Epalin, etc.) serve the function of suggesting a fantasy continent. When Fandonia moves to the realm of historical adventure, they must be brought into agreement with the setting:

Cronos: England

Sandarkan: France

Besyzan: Malta

The City States: The Italian States

Epalin: Spain

If the player chooses, he may print the appropriate changes on the cards and counters which bear the fantasy names. When the old names are encountered in the rules, a mental translation may be made.

The system of noble titles used in the game is unique unto itself and should be translated into a familiar European system:

Sir: A Knight

Knight: A Baron

Earl: An Earl

Lord: A Marquis

Duke: A Duke.

Names have poetry and mystique. This is especially true of the names of the familiar nations of Europe. While one might not know the difference between Cronos and Sandarkan, images are immediately invoked by having *English* support, being ambassador to *Spain*, hiding in *France*, etc.

Despite the Mediterranean setting of Fandonia, we will suggest the use of English titles. They go well with the nobles' Anglicized names and are familiar to American readers.

THE VARIANT

2. COMPONENTS

V-2.1.1 (CHANGE): Jane (the Mistress) — S6

V-2.1.2 (CHANGE):

56—Duchess Margaret (5, s2)

61—Marquise Victoria (4, s3)

62—Countess Elizabeth (3, s4)

63—Marquise Ruth (4, s4)

64—Countess Mary (3, s5)

65—Baroness Melaine (2, s5)

66—Lady Deborah (1, s6)

European noblewomen had a full range of titles, equivalent to those used by males. Female players of DWTK prefer to have all of these titles available to them, while males enjoy courting Duchesses, Marquises, Countesses and Baronesses.

V-2.1.2 (ERRATA?): The two Judge character cards ought to have a status of 6 printed on them. Their status is correctly given in the rulebook (SR-2.1.2)

V-2.2.2 (CHANGE): "Intrigue" counters should be increased to 5 and "Scandal" counters to 4. "Extra Activity" counters should be reduced to 4 and "Gain One IP" counters to 5.

More Scandals and Intrigues live on play. This variant will provide alternate means for providing a player with IP.

3. PREPARE FOR PLAY

V-3.1 (SUB): Form a deck with character cards 11-44 and 56-66. Shuffle the twenty-nine cards and deal one to each player. This is that player's "player character" (hereafter referred to as PC) for this game. PC's are placed in front of the respective players.

The Standard rules confine PC's to the lowest-status characters. It is more realistic to allow any status character to be a PC. Historically, monarchs have had reason to fear the mighty of the land. Play does not suffer in this variant, because in a multi-player game a balance-of-power process keeps the advantaged characters in check.

7. POLITICAL PROBLEMS

V-7.9 (SUB): The Monarch's Support goes up by 10 for each problem that is resolved. The Monarch's Support goes down by 10 for each problem that goes unresolved each turn. Each turn in which there are no unresolved Political Problems and the Crown Event is "Court Ball", the Monarch's Support goes up by 10. Each time the Crown Event is a "Famine" or "Plague," the Monarch's Support goes down by 5. The Record Sheet is adjusted accordingly.

In historic Europe disasters such as plagues or famines tended to cause discontent. (People can accept a king who is tyrannical, but never one who is unlucky). Likewise, conditions of intrigue, scandal and royal death would normally be received with mixed feelings. Hence the standard rule allowing a Monarch's Support to rise is changed for this variant.

V-7.10.4 (SUB): The Ambassador to a country at war with Fandonia, or an Office Holder visiting the country, is immediately returned to Fandonia at the outbreak of hostilities.

The forcibly returned Ambassador keeps his office, but may not counsel nor return to the country of his assignment until the war ends.

The standard rules have Ambassadors and Office Holders stuck in a country at war with Fandonia, but this rule simulates the diplomatic immunity which was observed between nations.

V-7.10.6 (DELETE): SR-7.10.6

V-7.10.4 suspends this rule for this variant.

8. CROWN EVENTS

V-8.4.2 (SUB): Famine. The following Event cards have their Usurpation Value increased (as listed on the cards) for this turn only: Peasant Support and Towns-men Support.

The affected cards have been changed to better reflect where hunger would create the most discontent. The limitation the standard rule places on IP use and counseling does not follow from the logic of the crisis and is suspended for this variant.

V-8.4.4 (CHANGE): Court Ball. Each turn in which the Crown Event is "Court Ball" any PC who is banned from the ball loses 5 PP.

Being banned from the social functions of the court was a severe rebuke and ought to carry a penalty.

V-8.4.7 (CHANGE): Plague. Counseling on any unsolved Political Problem is allowed.

Historically, even in times of plague and famine the reigning monarch needed sound advice to deal with the problems of his country.

9. ROYAL SUCCESSION

V-9.2 (CLARIFICATION): The term King/Queen given in this rule in English terminology would read "Prince Consort/Queen Consort".

12. OPPORTUNITY COUNTERS

V-12.3.3 (CHANGE): This variant gives the Intrigue counter a function in the activity of Extradition (see V-25).

13. ACTIVITIES

V-13.4.1 (CHANGE): Acquire a Title. In this variant there are five different female titles (see V-Title Table).

A character may bear only one title at a time, but he may bypass lesser titles and assume the one he wants. To do so, he pays for the lesser titles he does not want as well as the one which he wishes to assume.

It was not unusual for a person to rise meteorically in rank if he had the favor of a monarch. In this variant, for example, a character who is an Earl may become a Duke in one activity if he pays out 9 IP (4 for a marquis' title, and 5 for a duke's).

V-13.4.3 (CHANGE) Become a Monarch's Counselor. A female character may not become a Monarch's Counselor. A Monarch's Counselorship is considered as an Office. A Monarch's Counselor card increases a character's status by +2. A henchman may be a Monarch's Counselor.

A seat amongst a monarch's advisors was a formal and very important position, one denied to women in Baroque Europe. It is appropriate that the office increases a character's status. Likewise, it does no harm to let a henchman become a Counselor.

V-13.4.7 (CHANGE): Create A Henchman. See V-13.4.3.

V-13.4.9 (CHANGE): Expose A Scandal. See V-22. Scandal.

V-13.4.11 (CHANGE): Extradite A Wrongdoer. See V-25. Extradition.

V-13.4.15 (CHANGE): Seduce A Character. In this variant a Treachery Event or an Informer Event card should not be used to negate a seduction. Instead, let the seducing female FAC defect to the faction of the character she has attempted to seduce, if her seduction roll comes up "6". (Her icy heart has been melted by true love). If the enemy faction does not have Prestige enough to hold her, she becomes a NC.

We think this variant is more romantic than is the use of wild cards, and besides

has good precedent in many adventure stories.

V-13.4.16 (CHANGE) Hold a Wedding. If the hosting player's PC attends the wedding, he must roll on the Socializing Table. If the player's PC is getting married, he must roll on the table twice — once for himself and once for his mate.

There is no reason to deny a PC the fun of a wedding party. Moreover, if a PC wishes to wed, he must remember that the manners of his/her mate reflects on the PC.

V-13.4.18 (CHANGE): Tavel. RC's may travel in the same manner as FAC's.

This variant will attempt to expand the activities of RC's in many areas.

14. EVENT CARDS

V-14.27 (CHANGE): In this variant the illegal cards are: DOWN WITH THE KING, Assassination and any Foreign Support cards.

V-14.5.2 (CHANGE): Foreign Support cards are illegal cards.

When ambitious subjects started talking to foreign powers, Baroque monarchs started talking to headsmen.

V-14.5.6 (CHANGE): Henchman. See V-13.4.3.

V-14.5.7 (CHANGE): Intrigue. An Intrigue card may always be substituted for an Intrigue counter, but has no other function in this variant. It is not an illegal card. See V-14.5.11.

V-14.5.11 (CHANGE): Treachery. This card should be used only to recruit an enemy character by Treachery. It is not illegal.

When wild cards are too common, belief in the realism of a simulation is diminished. Both Treachery and Intrigue cards serve nicely in a restricted function. We remove their illegal status since they may be interpreted as immoral acts rather than illegal ones.

V-14.5.12 (CHANGE): Informer. This card no longer negates a seduction attempt. It acquires the new function of assisting in the Manhunt for a character in hiding in Fandonia. See V-24.11.

V-14.5.16 (CHANGE): See V-25 for details.

15. COUNSELING

V-15.3 (DELETE): SR-15.3 See V-17.-2.2

V-15.5 (DELETE): See V-8.4.2, 8.4.7, 33.2.4.

17. HENCHMEN

V-17.2.2 (DELETE): SR-17.2.2

In this variant, a henchman who is not an Office Holder or Monarch's counselor in his own right may not give counsel to the Monarch. In the standard rules SR-17.2.2 serves to help a faction hold on to a valuable office. For those who prefer a faster turnover of jobs we recommend the suspension of the rule. Knowing that a loss of a job may follow a counsel unwisely given, a player is more inclined to weigh just which counsels he can get safely by. Moreover, taking the risk makes counseling that much more exciting. Make the appropriate mental changes in SR-14.5.3, 14.5.6 and 15.8.

V-17.2.4 (DELETE): SR-17.2.4.

Our reasons here are similar to those in V-17.2.2. Any FAC should be able to court favor, but the penalty ought to remain. The spoiled aristocracy tended to be a pettish lot.

18. ROMANCE AND MARRIAGE

V-18.4.4 (ERRATA?): Any FAC who proposes to Princess Anne subtracts (instead of SR "add") one (-1) from the proposal die roll.

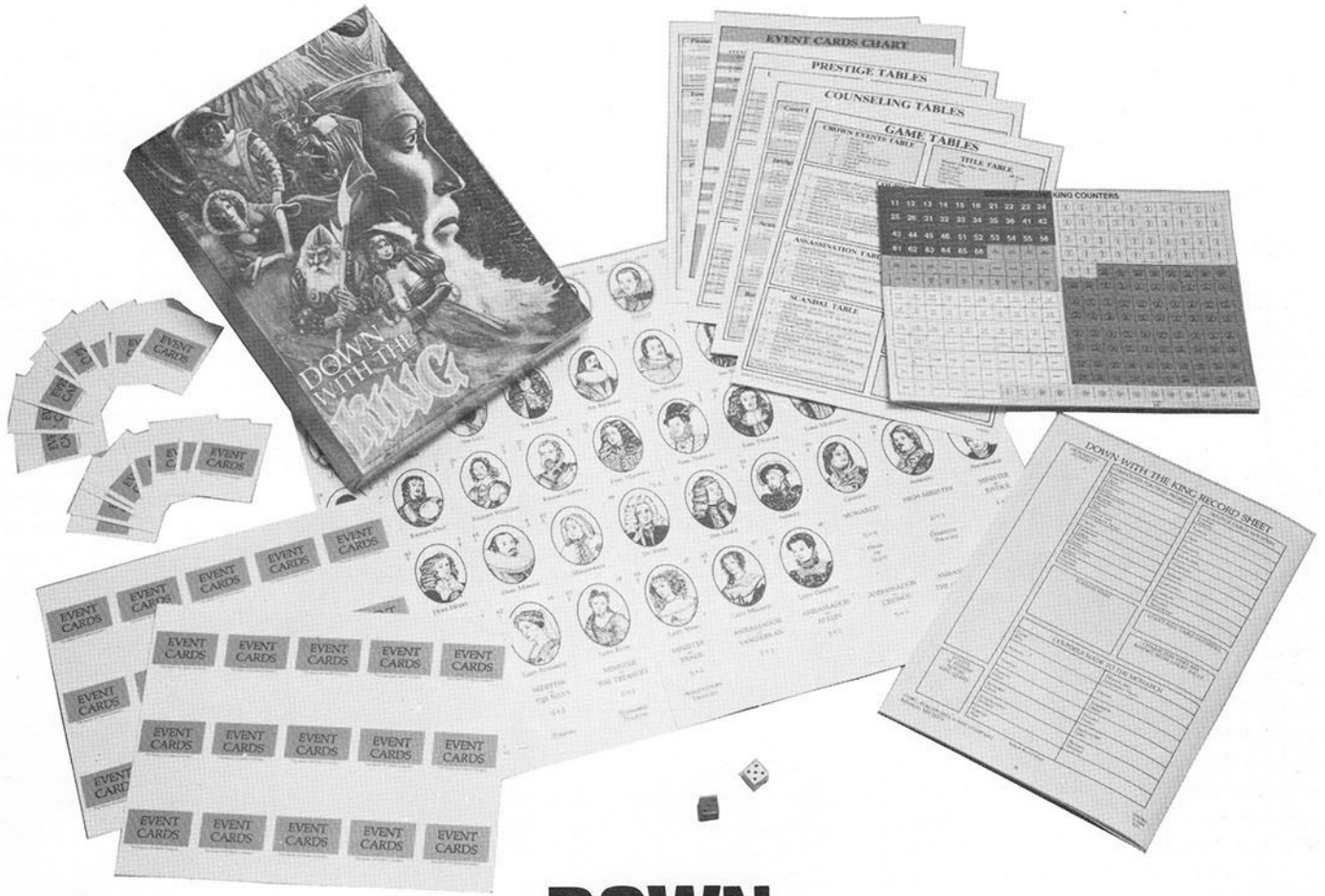
We assume that the word "add" in the standard rules is a mistake, since it has the effect of making a royal marriage with Princess Anne easier than any other marriage in Fandonia, when just the opposite is more likely the case.

V-18.10: (CHANGE): For "King/Queen" read "Prince Consort/Queen Consort".

V-18.11 (ADDITION): If a PC is married, the PC's mate *must* accompany the PC to a Court Ball (unless the mate is banned, banished, imprisoned, in hiding, or abroad). Additionally, a PC may voluntarily take his/her mate along when consulting certain Prestige Tables: Socializing, Fashion or Gambling. When a mate attends an event, the player rolls once for his PC (using his modifiers) and once for his mate (no modifiers used). Any PP or IP gains or losses fall to the PC. A challenge to duel against a mate is the same as a challenge to the PC. If the mate's roll invokes the charge of wrong-



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DOWN WITH THE KING

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doing, the mate must answer to the law or go into hiding.

This rule gives PC marriages added color and meaning. The behavior of the mate helps define his/her personality.

19. DUELING

V-19.8 (CHANGE): When a character rolls a die result lower than his Dueling Rating, he "hits" his opponent. For the effect of the hit, another die is rolled. A result of 1-4 yields the number of turns which the character is incapacitated. The incapacitated character is inert while he recovers, treated as if he does not exist (except that he still counts against the player's PP total). If a PC is incapacitated, the PC is treated as if it had all of the disadvantages of hiding in Fandonia (see SR-24.3) but none of the advantages. If the Duel-hit die roll is 5 or 6, the hit character dies.

The variant duel form seeks for the flavor of dueling in its historical context, being ritualistic and rather non-lethal.

V-19.9 (CHANGE): Re Treachery cards see V-14.5.11.

V-19.10 (SUB): If a PC or FAC kills an opponent in a duel he must go into hiding or attend a hearing.

Duel casualties were not common, but when they occurred they attracted the attention of the law.

20. ABROAD

V-20.6.5 (ADDITION): A wrongdoer living abroad may travel freely while abroad. PC's may perform only one activity per turn if they are wrongdoers living abroad, unless they use an Extra Activity card or counter. See V-25 Extradition.

Our rules will draw a distinction between a wrongdoer living abroad and a wrongdoer hiding abroad.

V-20.7 (CHANGE): RC's may be abroad.

22. SCANDAL (CHANGE)

The player who is the object of the scandal must roll two dice to get a dice sum. If the sum is greater than the Status Rating of the character on whom the scandal has fallen, the respective player must roll on the Scandal Table. All RC's except Thomas and the Monarch may be the object of a scandal.

Because both highranking and lower-ranking characters are treated equally in the standard rules as regards to scandal, it seldom happens that any character but a PC is accused of scandal activities. Realistically, a person can use growing power and wealth to insulate himself from frivolous accusations of scandal. When this happens his factional characters become the object of enemy attack, giving them added importance and interest.

Since royal relatives have always been a source of imaginative scandals, it's fair to include them in this amusing activity.

V-22.1 (ADDITION): If any FARC or FAC other than a PC's mate suffers an IP loss due to scandal, the loss is ignored.

23. WRONGDOING

V-23.1.1 (ADDITION): In this variant an accusation of Wrongdoing means that a PC is directed to go to a hearing, or that a non-player character is directed to go to an interrogation. Sometimes the rules send a character directly to a hearing or trial.

V-23.2. (DELETE): SR 23.2.

This SR is a means for dropping charges. The simulation aspect is served if this rule is suspended and the hearing process is used to decide if the case should be prosecuted or not.

V-23.3 (SUB): If an Assassination or Foreign Support Event card is intrigued from a player's hand, that player must designate either his PC to go to a hearing, or a FAC to go to interrogation. If a DOWN WITH THE KING card is drawn via intrigue, the player must designate his PC to go to a hearing or a henchman to go to interrogation. The drawing of a DOWN WITH THE KING card causes the accused character to be heard and tried with +2 added to the hearing and trial dice rolls.

Our rule V-23.3 reduces the vulnerability of a PC to accusations of wrongdoing by allowing other members of his faction to take the rap for him. The PC will be able to keep a lower profile and act as the "most loyal subject" by day, and a conspiratorial mastermind by night.

V-23.4 (SUB): Any RC other than Thomas and the Monarch may be ac-

cused of wrongdoing.

George of Clarence, Mary of Scotland and Lady Jane Grey prove the vulnerability of royalty to trial and execution.

V-23.5 (SUB): Any character accused of wrongdoing is considered a wrongdoer until he is cleared of charges at a hearing or trial, or receives a pardon or amnesty.

24. HIDING

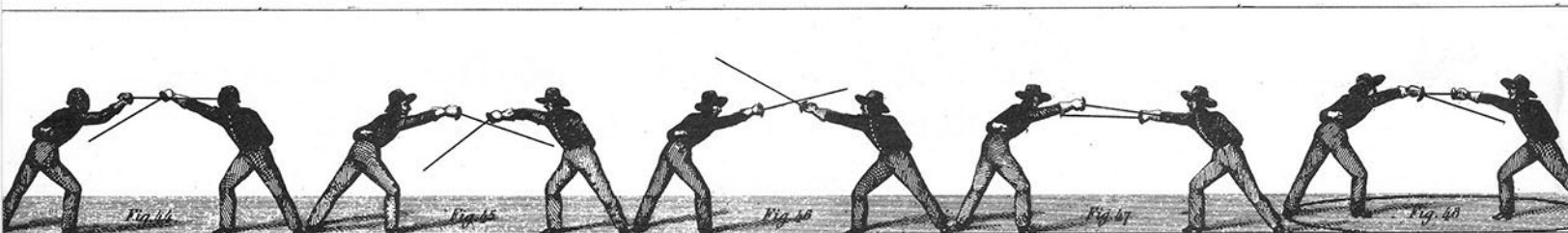
V-24.5 (SUB): RC's other than Thomas or the Monarch may go into hiding.

V-24.8 (SUB): A character hiding in Fandonia may come out of hiding at any time. If he is a wrongdoer, he is immediately sent to the interrogation, hearing or trial for which he was intended prior to going into hiding. A wrongdoer in hiding abroad may come out of hiding at any time. When he does so, he becomes a wrongdoer *living* abroad. A wrongdoer living abroad is subject to extradition and is limited by V-20.6.5, but otherwise is treated as any normal character abroad. Coming out of hiding is not an activity.

The variant rules make an important distinction between a character hiding in Fandonia and one hiding abroad. We also create the distinction of a wrongdoer living abroad, which we see as much less limiting than hiding abroad.

V-24.11 (ADDITION): If a wrongdoer is hiding in Fandonia, a Manhunt is automatically in progress. At the beginning of the respective player's turn, he rolls a dice sum to see if his character has been apprehended. If apprehended, the character is sent to an interrogation, hearing or trial (whichever he was destined for before he went into hiding). A dice sum of 10, 11 or 12 will apprehend the wrongdoer. Within Fandonia, the dice sum may be reduced by a FAC Sheriff (-2) or increased by any players' Informer Event cards (+2 each). In a foreign country (see V-25.5 and 25.6) the dice sum may be decreased by the respective Ambassador (-1) or increased by the play of anyone's Informer Event cards (+2 each).

This variant will create different categories of fugitive wrongdoer and prescribe different means for dealing with each.



25. EXTRADITION (SUB)

V-25.1 Any wrongdoer except a banished character is subject to extradition if he is living or hiding abroad.

V-25.2 A player may play an Extradition card to bring a EAC or EARC back to Fandonia. If the Ambassador of the country wherein the wrongdoer is located is a FAC, he may declare he is negating the Extradition Event card and the character is not extradited.

V-25.3 If a player plays an Extradition card together with an Intrigue counter/card, a wrongdoer living abroad is extradited, regardless of whether the respective Ambassador is an FAC or not. The character may not enter hiding.

V-25.4 If a counsel of Extradition is accepted by the Monarch, a wrongdoer living abroad is returned to Fandonia, regardless of whether the respective Ambassador is an FAC or not. The character may not go into hiding to avoid the extradition.

V-25.5 If a wrongdoer is hiding in a foreign country a player may play an Extradition card to start a Manhunt (see V-24.11) for the wrongdoer in the foreign country. If the respective Ambassador is an FAC, he may declare that he is negating the extradition order, unless an Intrigue counter/card is played with the Extradition card. The wrongdoer, if he escapes, must not go to any country which has earlier manhunted him (unless in the meantime he had ceased to be a wrongdoer, causing the negation of all former extradition orders).

V-25.6 If a counsel of Extradition is accepted by the Monarch, a manhunt for a specified character in a special country begins, regardless of whether the respective Ambassador is an FAC or not. If the wrongdoer escapes, he may not go to any country which has already manhunted him (unless in the meantime he had ceased to be a wrongdoer, thus causing the negation of all former extradition orders against him).

V-25.7 An extradited character goes to interrogation, a hearing or a trial (whichever he was meant for when he went into hiding).

We have expanded the extradition rules of DWTK considerably here. (Make

the appropriate corrections in SR-13, 4.11 and 14.5.16). They allow one to live the life of an international fugitive, as well as develop the role of Ambassadors and create distinctions between countries. The standard rules gave the Extradition Event card a role in capturing characters hiding in Fandonia. This capacity has been replaced by the Manhunt (see V-24.11).

26. HEARING (CHANGE)

The hearing process *follows* the interrogation process.

In the standard rules a non-player character would pass from a hearing to an interrogation. In this variant a suspect will be questioned (interrogated) before the evidence is evaluated (at the hearing).

V-26.1 (CHANGE): If the dice sum of the character's hearing roll is less than or equal to the character's Status Rating, the accusation is found to be false and the character is innocent of all wrongdoing. If the number is greater than the character's Status Rating, the character is sent to a trial.

V-26.3 (SUB): RC's other than Thomas and the Monarch may go to a hearing.

V-26.4 (ADDITION): One is subtracted (-1) from the hearing dice sum for every non-wrongdoer, non-hiding FARC in the faction of the accused character.

High-placed friends in court are useful if legal strings have to be pulled.

V-27.1 (SUB): An NC or FAC who is accused of wrongdoing must be interrogated. PC's are never interrogated; they go directly to a hearing.

V-27.2 (CHANGE): Certain RC's may not be interrogated. These include Thomas and the Monarch. If George is Monarch, Catharine, Alan and Anne may not be interrogated. If Catharine is Monarch, Alan and Anne may not be interrogated. Such RC's are sent directly to a hearing.

V-27.3 (CHANGE): Re: Treachery Event cards see V-14.5.11.

V-27.4 (SUB): Unless a character dies under interrogation, he must go to a hearing immediately after.

In this variant the interrogation precedes the hearing.

28. TRIALS

V-28.5 (SUB): RC's other than Thomas and the Monarch may go to trial.

29. BANISHMENT

V-29.4 (SUB): RC's other than Thomas and the Monarch may be banished.

V-29.4 (CLARIFICATION): We interpret the last sentence of the standard rule to mean that the character does not die until the end of the game.

30. IMPRISONMENT

V-30.5 (SUB): RC's other than Thomas and the Monarch may be imprisoned.

V-30.10.1 (ADDITION): Prior to rolling the "prison death" dice, the player may pay 1 IP to subtract one (-1) from the dice sum.

The old aristocratic prisons could be made quite comfortable if the jailor and guards were regularly bribed.

32. MONARCH'S SUPPORT

V-32.2 (CHANGE): See V-7.9.

33. GOVERNMENT IN CRISIS

V-33.2.1 (DELETE): SR-33.2.1 (For rationale, see V-33.2.4 below).

V-33.2.4 (DELETE): SR-33.2.4.

Suspending SR-33.2.1 and 33.2.4 throws out all props during a government crisis and lets action rise to a fever pitch. For this variant we shall assume a monarch needs counsel during crises.

38. OPTIONAL RULES

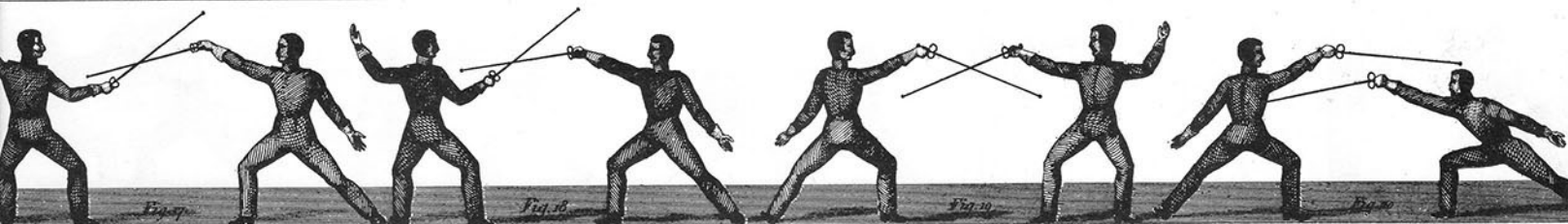
EFFECTS OF UNSOLVED POLITICAL PROBLEMS. (ADDITION)

H. Every turn that a Treason and Conspiracy Trials problem goes unsolved, two (2) characters are randomly selected and are sent to interrogation.

Although it belongs among the options, we recommend the use of this rule. If there is a rash of treason trials, they ought to have direct consequence in the game. When arrests are being made all over Fandonia, everyone will be working to solve this problem in the shortest possible time.

SWEET CHARITY (DELETE)

Asking charity was not an option open to European aristocrats who prized public image above all things. Nor could they earn enough this way to be translated into IP.



FUNERALS. (CHANGE)

#5 — Fell Into Grave. Lose One PP.

Unless one assumes the ruin of an extremely expensive suit of clothes leading to a monetary loss (IP), it is better to penalize dignity and prestige (PP) with this embarrassing incident.

GAME TABLES

Title Table (Sub)

Present Title/ New Title	IP Cost	Present Title/ New Title
Sir/Baron	2	Lady/Baroness
Baron/Earl	3	Baroness/Countess
Earl/Marquis	4	Countess/Marquise
Marquis/Duke	5	Marquise/Duchess

Assassination Table (Sub)

2-4 — Assassination Unsuccessful. Assassin Caught. Goes to Interrogation.

5-8 — Assassination Unsuccessful.

9 — Assassination Successful. Assassin Caught. Goes to Interrogation.

10-12 — Assassination Successful.

In this variant "Interrogation" is the worst result, because an assassin who "talks" can destroy a conspiracy.

Interrogation Table (Sub)

2 — FAC or FARC Exposes PC. The PC goes to hearing.

3 — FAC or FARC Implicates Two Other Characters From His Faction. The Characters (player's choice) Go To Interrogation.

4-5 — FAC or FARC Implicates One Other Character From His Faction. The Character (player's choice) Goes To Interrogation.

6 — Character Dies.

7 — Character Implicates Self. Add One to Hearing Dice Roll.

8 — Character Confesses. Go Directly to Trial. Add Two To Trial Table Dice Sum.

9-12 — Won't Talk. Go To Hearing.

Scandal Table (Sub)

2 — Treason. Go To Interrogation.

3 — Radicalism. Go To Trial.

4 — Financial Irregularities. Lose Half IP (rounded up) & Go To Hearing.

5 — Blasphemy & Sacrilege. Go To Hearing. Add One (+1) To The Hearing Dice Sum.

6 — Lawlessness. Go To Hearing.

7 — Lewdness And Disorderly Conduct. Go To Hearing. Subtract One (-1) From The Hearing Dice Sum.

8-10 — Official Malfeasance. NC Loses Office. PC or FAC Choice Of Lose Office Or Go To Hearing. (No effect on non-Office Holders and non-Counselors.)

11-12 — Character Has Been Slandered. Accusing PC Or Henchman (if any) Goes To Hearing.

This variant table should be used with the new Scandal rules (see V-22). Scandal is a common means whereby politicians (of any era) are forced from office, hence the new Malfeasance rule.

Political Problems Table (Sub)

2 — Mutiny: Minister Of The Navy Can be modified by the Admiral (1) and the Minister Of The Treasury (1).

3 — Townsman Unrest: High Minister. Can be modified by the Archbishop (1), the Magistrate (1) and the Minister of Justice (1).

4 — Peasant Unrest: High Minister. Can be modified by the Sheriff (1), the Archbishop (1), and the Minister of Justice (1).

5 — Banking Crisis: Minister of the Treasury. Can be modified by the Magistrate (1), the High Minister (1), and the Minister of Trade (1).

6 — International Incident: Minister of State. Can be modified by each Ambassador (1).

7 — Treason & Conspiracy Trials: Minister of Justice. Can be modified by the Sheriff (1) and both Judges (1).

8 — Foreign War: Minister of the Army. Can be modified by the General (1), the Minister of the Navy (1), and the Minister of State (1).

9 — Pirates: Minister of the Navy. Can be modified by the Admiral (1), the Minister of State (1), and the Minister of the Treasury (1).

10 — Agriculture Crisis: Minister of Trade. Can be modified by the Archbishop (1), the High Minister (1), and the Minister of the Treasury (1).

11 — Economic Crisis: Minister of Trade. Can be modified by the Magistrate (1), the High Minister (1), and the Minister of the Treasury (1).

12 — Natural Disaster: Minister of the Treasury. Can be modified by the Archbishop (1), the Magistrate (1), and the High Minister (1).

The variant table evens out the frequency in which each Office Holder has to deal with a political problem. It creates a useful new problem, Mutiny (which when unsolved limits the Navy Support card to its minimum strength, regardless of whether the Admiral is a FAC or not), and changes some apportionment of responsibilities and modifying characters. Most importantly, it prevents an Office Holder from modifying the problem-solving die roll when solving his own problem. The standard rules allow this, but it is more realistic to think that the Ability Rating given a character represents his absolute (unaided) ability to solve a problem.

Foreign War Table (Sub)

2 — War with Spain

3 — War with England

4 — War with France

5 — War with Spain and France

6 — War with the Italian States and England

7 — War with the Barbary Pirates

8 — War with the Italian States

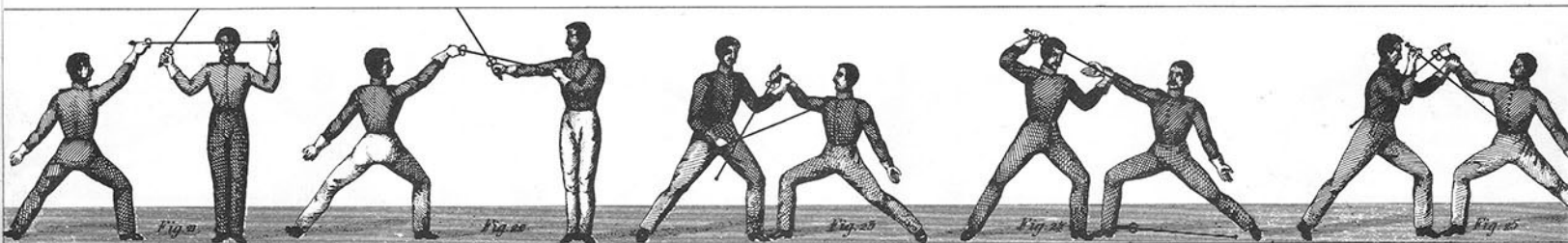
9 — War with Spain

10 — War with England

11 — War with France

12 — War with Spain and France

The new Foreign War Table provides a European context for Fandonia's wars. Wars also tend to be less severe. This is reasonable, for when we consider Fandonia as a minor European power, it is likely to be allied with major powers while fighting other major powers, not standing against them all, as when Prussia fought the Seven Years War. The Barbary Pirates war is treated like any other Foreign War, except no character abroad nor Ambassador is affected by it. Note that Fandonia will never fight a war with Malta. In the Baroque era Malta was a weak, remote land. The Fandonian government viewed Malta as a place to send unwanted nobles. Hence Malta (Besyzan) has no Support card and the Ambassador to Malta (Besyzan) has no increase in Status.



Counseling Results Table (Sub)

2 — Monarch publically rebukes bad counsel. Lose Office & 5 PP.

3-4 — Monarch is displeased. Lose Office.

5 — Monarch ignores counsel.

6-7 — Monarch will study suggestion. Gain One IP.

8 — Monarch is pleased. Gain Two IP. Gain One PP.

9-12 — Monarch is convinced. Counsel is Accepted. Gain Three IP. Gain Two PP.

To the PP awards of the standard rules, we have added IP gains. If a player gives good and valuable counsel, he cannot help but be considered a person of influence in Fandonia (IP). One may look at counseling as courting the favor of the Monarch. Then too, more rewards for counseling stimulate more counseling activity.

Prestige Tables

Literary Pursuits Table (Sub)

2 — Libel. Go to Hearing.	-2
3 — Pornographer. Lose Five PP.	-1
4 — Incoherent. Lose Two PP.	-1
5 — Amateurish. Lose One PP.	-1
6 — Uninspired.	0
7 — Droll. Gain One PP.	0
8 — Witty. Gain Two PP & One IP.	0
9 — Widely Read. Gain Two PP & Two IP.	+1
10 — Accomplished Poet. Gain Three PP & IP.	+2
11 — Brilliant Intellect. Gain Four PP & IP.	+2
12 — Poet Laureate. Gain Five PP & IP.	+2


Fashion Table (Sub)

2 — Indecent Appearance. Go to Hearing.	-2
3 — Atrocious Taste. Lose Three PP.	-1
4 — Slovenly. Lose Two PP.	-1
5 — Dress Above Means. Lose One IP.	-1
6 — Strange Taste. Lose One PP.	0
7 — Old Fashioned.	0
8 — Tasteful. Gain One PP.	0
9 — Smart. Gain Two PP.	+1
10 — Stylish. Gain Three PP.	+1
11 — Elegant. Gain Four PP.	+2
12 — Fashion Setter. Gain Five PP.	+2

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The Literary Pursuits and the Fashion Tables were too safe. Being too cautious, some players fail to take advantage of the whole range of tables. The change encourages variety.

Craft Table (Delete)

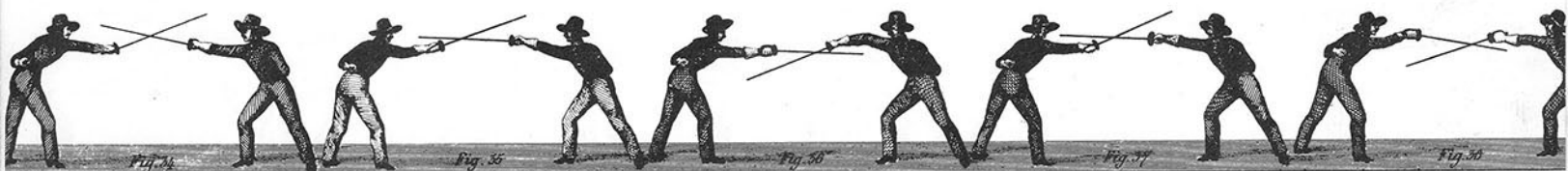
Both custom and law forbade a noble from working at either crafts or trade.

The penalty for doing so was nothing less than the loss of his or her noble status.

Patronage Table (Sub)

(Cost: Two IP)

2 — Lured Into Conspiracy. Go to Hearing.	-2
3 — Become Embroiled With Wrongdoers. Roll on Scandal Table.	-2



- 4 — Overture Rebuffed. Lose Ten PP. -1
- 5 — Loans and Favors not Repaid. Lose Two IP. -1
- 6 — Obnoxious to Clients. Lose Two PP. -1
- 7 — Favors Repaid. Three Extra Activities. 0
- 8 — A Comer. Gain Five PP & One IP. +1
- 9 — A Man To Know. Gain Ten PP & Two IP. +1
- 10 — Important. Gain Fifteen PP & Five IP. +1
- 11 — Popular Patron. Gain Twenty PP & Ten IP. +1
- 12 — Political Leader. Double Current PP & Gain Ten IP. +2

The penalties and awards have been made less extreme and the terminology of this difficult concept changed for easier understanding. IP (influence, favors due, clout) has been added since handing out patronage was a good way to acquire influence in a social circle.

Carousing Table (Sub)

- 2 — Murderous Rage. Go To Trial. -2
- 3 — Stealing. Go To Hearing. -2
- 4 — Loose Talk. Player To Left Intrigues Away One Card. -1
- 5 — Drunken Row. Fight A Duel. -1
- 6 — Inebriated Misbehavior. Accused of Scandal. -1
- 7 — Overhear Loose Talk. Intrigue Opponent's Card. 0
- 8 — Observe Misbehavior. Expose a Scandal. +1
- 10 — Observe Lawlessness. Make Accusation of Wrongdoing. +1
- 11 — Invited To Join Secret Society. Gain Ten IP. +2
- 12 — Dashing Cavalier. Double Current PP. +2

The standard rules Carousing Table is more hazardous, hence it is not used as much as carousing figured in the lives of Baroque persons. The "Extra Activities" results of the standard rules have been placed, since bar-hopping and riotous behavior aren't conducive to helping one do useful work.

Sporting Table (Sub)

(A player with a female PC may never consult this table.)

- 2 — Lawless. Go To Hearing. -2
- 3 — Accused Of Cheating. Lose Two PP. Fight A Duel. -2
- 4 — Accuse Someone Of Cheating. Fight A Duel. -2
- 5 — Poor Sport. Excluded From Activity. Lose Ten PP. -1
- 6 — Bad Loser. Laughed At. Lose Five PP. -1
- 7 — Graceful Loser. 0
- 8 — Fine Performance. Gain Five PP. +1
- 9 — Winner. Gain Ten PP. +1
- 10 — Sportsman. Gain Fifteen PP. +1
- 11 — Champion. Gain Twenty PP. +2
- 12 — Master Hunter. Gain Twenty-five PP. +2

With the negative modifications reduced, the Sporting Table becomes a safer and better opinion.

Gambling Table (Sub)

(Cost: One IP)

- 2 — Assault. Go to Hearing. -2
- 3 — Cannot Cover Losses. Lose Ten PP & Half IP -2
- 4 — Cheater. Lose Five PP & Fight A Duel. -1
- 5 — Accuse Someone of Cheating. Fight A Duel. -1
- 6 — Break Even. 0
- 7 — Come Out Ahead. Gain One IP. 0
- 8 — Lucky. Gain Two IP. 0
- 9 — Good System. Gain Three IP. +1
- 10 — Big Winner. Gain Four IP. +1
- 11 — Card Shark. Gain Five IP. +1
- 12 — Bank Breaker. Gain Ten IP. +2

The variant table reduces some heavy penalties of the standard rules which could wipe out a faction from a single bad dice roll. Although nobles were obsessive gamblers and often lost heavily, IP's represent more than merely money and a financial catastrophe ought not reduce a total of IP's by more than half.

Business Speculation Table (Sub)

(Cost: Three IP)

- 2 — Swindler. Go to a Hearing. -2
- 3 — Bankruptcy. Lose Half PP & IP. -1

- 4 — Creditors Claim Mansion. Lose Ten PP & Half IP. -1
- 5 — Heavy Losses. Lose Five PP & Half IP. -1
- 6 — Poor Investment. Lose Three IP. 0
- 7 — No Profits. Gain Two IP. 0
- 8 — Sound Investment. Gain Ten IP. 0
- 9 — Good Returns. Gain Twelve IP. +1
- 10 — Tidy Profit. Gain Fifteen IP. +1
- 11 — Financial Coup. Gain Twenty IP & One PP. +1
- 12 — Empire Builder. Gain Twenty-five IP and Two PP. +2

In the variant table the chances for catastrophic losses have been reduced. The modifiers are fewer, since business enterprises have many turns and hazards beyond the control of the investor's skill. This Prestige activity proves popular with high-rolling players, making possible big (but no longer suicidal) risks to get ahead in the game more quickly.

Counseling Tables

Scandal (Change)

Counsel #3. Condemn EARC (state specific EARC). If the Monarch accepts the counsel, the EARC must consult the Scandal Table.

Economic Crisis (Sub)

Counsel #1. Discharge The Minister Of Trade. If the Monarch accepts the counsel, the Minister is discharged.

Minister of Treasury (1)
High Minister (1)
Minister of Trade (1)

#2. Distribute Food to The Starving.

Archbishop (1)
High Minister (1)
Minister Of Trade (1)

#3. Change The Tariff Rate.

Minister Of Treasury
High Minister (1)
Minister Of Trade (1)

#4. Seize The Wealth Of The Church.

If the Monarch accepts the counsel, the counseling player loses his Clergy Support.

Archbishop (1)
High Minister (1)
Minister Of Treasury (1)



International Incident (Change)

Counsel #3. Take Military Action. If the Monarch accepts the counsel, war breaks out. (Roll on Foreign War table).

- General (1)
- Minister Of Army (1)
- Minister Of State (1)

#4. Issue An Ultimatum.

- Minister Of Army (1)
- Minister Of Navy (1)
- Minister Of State (1)

Foreign War (Change)

Counsel #1. Discharge The Minister Of The Army. If the Monarch accepts the counsel, the Minister is discharged.

- General (1)
- Minister Of Army (1)
- Minister Of State (1)

#4. Take Military Action. If the Monarch accepts the counsel, the counseling player must discard the Support card(s) of the warring country(s).

- Minister Of Army (1)
- Minister Of State (1)
- General (1)

Pirates (Change)

Counsel #4. Take Naval Action. If the Monarch accepts the counsel, the Navy Support card may not be played until the problem is solved.

- Admiral (1)
- Minister Of Navy (1)
- Minister Of State (1)

The situation does not call for the discard of the Navy Support card since it neither crushes nor pacifies the Navy.

Agriculture Crisis (Sub)

1. Discharge The Minister Of Trade. If the Monarch accepts the counsel, the Minister is discharged.

- High Minister (1)
 - Minister Of Trade
2. Decrease Tariffs On Foodstuffs.
- Minister Of Trade (1)
 - Minister Of Treasury (1)
3. Distribute Food To The Starving.
- Archbishop (1)
 - High Minister (1)
 - Minister Of Trade (1)

4. Send Starving Peasants To The New World.

- High Minister (1)
- Minister Of State (1)
- Ambassador To England (1)

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- STAR TRAVELLERS



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Natural Disaster (Sub)

1. Discharge The Minister Of The Treasury. If the Monarch accepts the counsel, the Minister is discharged.

- Magistrate (1)
- Minister Of Treasury (1)
- High Minister (1)

2. Give A Mass For The Victims.

- Archbishop (1)

3. Rebuild The Damage.

- Magistrate (1)
- Minister Of Treasury (1)
- Minister Of Trade (1)

4. Lodge The Homeless In Private Dwellings.

- Archbishop (1)
- Magistrate (1)
- High Minister (1)

The job of the Treasurer (the source of relief and emergency disbursement of funds) ought to be on the line here. The other counsels reflect practical corrections for the effects of natural catastrophes.

Mutiny (Addition)

1. Discharge The Minister Of The Navy. If the Monarch accepts the counsel, the Minister is discharged.

- Admiral (1)
 - Minister Of Navy (1)
2. Increase The Sailors' Pay.
- Admiral (1)
 - Minister Of Navy (1)
 - Minister Of Treasury (1)

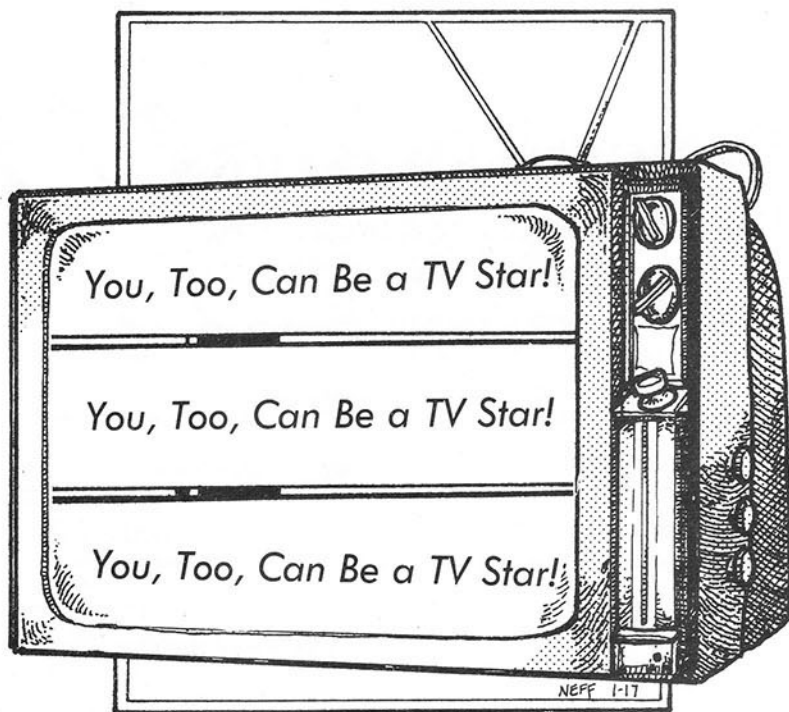
3. Hang The Mutineers.

- Admiral (1)
- Minister Of Navy (1)
- Minister Of Justice (1)

4. Relax Shipboard Discipline.

- Admiral (1)
- Minister Of Navy (1)





by John Robinson

With the proliferation of Cable TV lately, there just may be a place on the tube for you. I began my career as a local star about two years ago when an interview show host asked me to be on his show for a "season."

It turned out to be 10 weeks. He did four "seasons" a year, and after skipping a ten week period I was on again.

The reason he put me on in the first place was that I had begun something called THE SF LINE: News, views and reviews from the worlds of Science Fiction, Fantasy and Popular Culture, with notes and notices on Special Interest Hobby Groups — that's where Wargaming came in.

It was not all talk. We managed to play out some miniatures scenarios to give the cameraman more than the usual to do.

I decided to do my own show called FIAWOL! (Fandom Is A Way Of Life). Each tape was made up of 5 five-minute segments. The local cable broadcast it three times daily so everyone would have a chance to see it, so I was on 15 times per week in Schenectady, plus other cable Public Access channels in Rensselaer and Albany as well. I must have been on local tubes over 400 times that year—thanks to the magic of video tape.

Oh yes, it cost me nothing for studio time or tapes. I merely kicked in \$5 to

support the Cable Access Council. There was, however, the expense of buying whatever I waved at the audience.

After doing 21 weekly tapes — 105 segments — I decided to take a rest and rethink my format. It was costing me an average of more than \$20 per week for books and games and magazines, and I had to write all of my own material. I had only two shows with guests, the rest was me.

That had to be the solution — find a partner!

There was the supreme HAM of the Schenectady Wargamers Association, Gerry Seypura, who was having a game called *SKULL & CROSSBONES*® published. I decided to give him a try. This meant cutting down on my own writing effort and expense as well.

Actually, it got dirt cheap to do the show. Two local game and toy stores loaned us the games as long as we didn't remove the wrappers. We had the local wargamers to keep an eye open for new developments and show us the games they had bought. We picked out our own favorites and then borrowed the ones we didn't have ourselves. Borrowing was especially useful when it came to miniatures.

One of the other people producing a show did our main title card, a plug-ugly orc beneath the words FANTASY & WARGAMES. I happened to be at a local

mall and discovered a caricaturist there for the week. I had a caricature done of myself and called Gerry to have one done of himself. The rest of our titles and credits are hand-lettered.

How many people watch? How long do they watch? How regularly do they watch? I don't really know, but many more people have been hailing me on the street by shouting: "Hi there, TV Star!" Ah, the Egoboo. After all, I don't know them and they know me only from seeing me on TV, but they boost my ego with unsolicited testimonials.

The show currently runs for half an hour. I would like to shorten the length of a show but still have roughly the same amount per week — by doing three 10-minute segments instead of a half hour.

It all has to do with attention span. The audience gets tired of something outside its interest area after 5-10 minutes. The shorter length would have them watching knowing that they wouldn't end up quitting before the show was half over.

Oh yes, we have a strong 12-25 year old audience considering our resources. The 1000 calls per month coming in on the SF LINE (1-518-346-6010) would appear to prove this — over 40,000 calls so far. But it would be good to appeal to a larger audience with no more effort.

You, too, can be a TV star if you're lucky enough to have a local cable company with free Public Access. I'm still wondering why bookstores and hobbyshops haven't picked up on the SF LINE idea and made reviews of books, games and magazines available by phone in areas with over 500,000 people within a 15 mile radius. After buying a machine and paying for phone installation (and monthly phone bill) and a supply of blank tapes for answering machine announcements, it would be a matter of providing a paperback, a microgame, or a gift certificate for three or four dollars for each customer who contributed a review that was used. They could announce which upcoming conventions the store or mail-order dealer would be selling at.

Electronics are amazing. Now if someone would only come up with a computer-based answering device for around \$1500 that can store up to 15 minutes of audio replay, fanzines will be replaced by electronic newsletters — the other alternative being telephone networks for computer/electronic billboards. How about you, have you considered electronic stardom? Some of you should give it a try.

COMBAT

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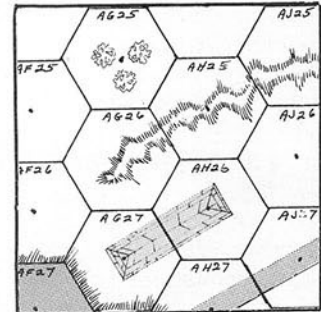
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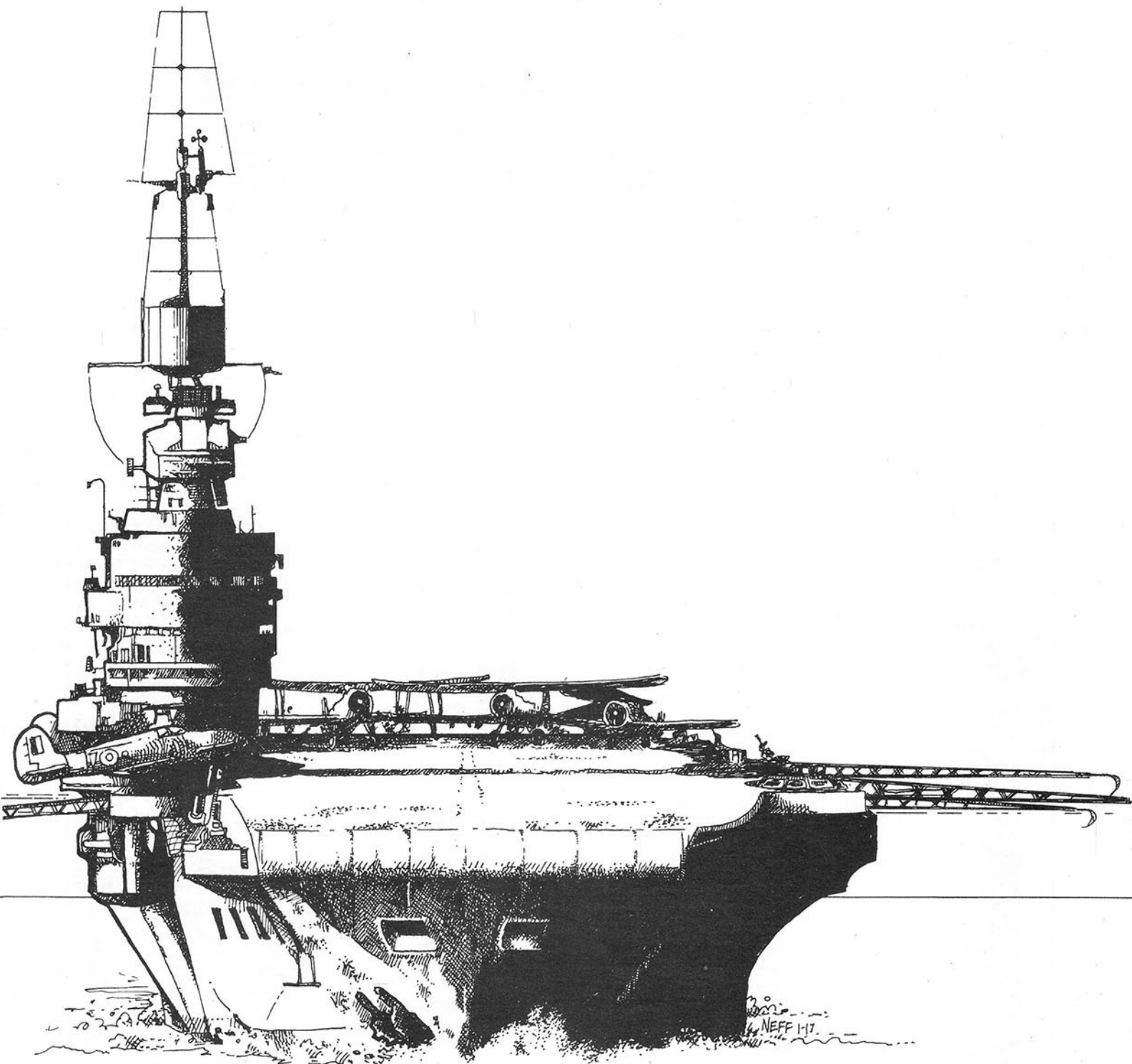
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REFITTING VICTORY IN THE PACIFIC ©

by Robert A. Barrow

On 7 December, 1941, the Japanese bombed Pearl Harbor. The fleets of Japan and America repeatedly clashed until Japan surrendered some four years later. Avalon Hill's *Victory in the Pacific*® duplicates this awesome struggle in miniature.

While *Victory in the Pacific* provides the battle areas and ships, some corrections are needed to bring the game closer to historical fact. Various recommendations are listed below together with some suggestions about rule changes and additions to the rules. If these changes are accepted, an almost entirely new game results.

BATTLESHIP COMBAT TABLE

	Die Roll						
	1	2	3	4	5	6	
Shinano (CV)	1	1	2	2	3	3	H
Akagi (CV)	1	2	3	5	5	6	
Kaga (CV)	1	2	3	3	4	5	I
Yamato and Musashi	0	1	1	1	1	1	
Mutso and Nagato	1	1	2	2	3	3	T
Yamashiro and Ise	1	2	2	2	3	4	
Fuso and Hyuga	1	2	2	2	3	4	S
Kirishima and Hiei	3	3	4	6	6	6	
Kongo and Haruna	3	3	4	6	6	6	
Prince of Wales	1	1	1	2	2	3	I
Repulse	3	3	4	6	6	6	
Warspite and Valiant	1	2	2	3	4		N
Ramillies and Resolution	1	2	3	5	5	6	
Royal Sovereign	1	2	3	5	5	6	F
Tennessee and California	1	1	2	2	3	3	
Mississippi, New Mexico and Idaho	1	1	1	2	2	3	L
Pennsylvania and Arizona	1	1	2	2	3	3	
Nevada and Oklahoma	1	2	3	3	4	5	I
Texas and New York	1	2	3	3	4	5	
Colorado and Maryland	1	1	2	2	3	3	C
West Virginia	1	1	2	2	3	3	
North Carolina and Washington	1	1	1	2	2	3	T
Massachusetts	1	1	1	1	2	2	
Alabama and Indiana	1	1	1	1	2	2	E
Iowa and New Jersey	1	1	1	1	1	1	
Wisconsin and Missouri	1	1	1	1	1	1	D
Alaska	5	5	6	6	6	6	
South Dakota	1	1	1	1	2	2	

NOTE: All battleships start with a defensive value of six. This includes the three Japanese carriers at the top of the table.

BATTLESHIP COMBAT

Warships are armored to protect them from enemy shells and bombs. *Victory in the Pacific* neglects the real life effects of heavy armor. Battleships and three Japanese carriers (built from battleship hulls) are given new combat ratings by using the Battleship Combat Table. The combat system for these ships is altered

to provide a more realistic combat results.

Retain the same die rolls as in *Victory in the Pacific*. However, if your target is listed on the Battleship Combat Table, the reroll for damage is now taken from the Battleship Combat Table.

Submarines, air strikes and smaller warships are not changed in the game. When a battleship is chosen as a target, simply use the new table to obtain the number of hits.

NEW SHIP RATINGS

United States: New York, Texas, Nevada, Oklahoma, Arizona, Pennsylvania, New Mexico, Idaho, Mississippi, California and Tennessee: 4-6-3 each; Colorado, Maryland and West Virginia: 5-6-3 each; North Carolina, Washington, South Dakota, Massachusetts, Alabama and Indiana: 9-6-5 each; Iowa, New Jersey, Wisconsin and Missouri: 9-6-7 each; Alaska, 3-6-7. All American cruisers 1-1-7 each. Saratoga, Lexington, Essex, CV10, Intrepid, CV12, Franklin, Ticonderoga, CV16, Bunker Hill, CV18, and Shangri-La: 0-2-7 each; Independence, Princeton, Belleau Wood, Cowpens, Monterrey, Langley II, Cabot, Bataan and San Jacinto: 0-1-6 each; Wasp 0-1-6; Hornet, Yorktown and Enterprise: 0-1-7 each.

England: Formidable, Illustrious, Victorious and Indomitable: 0-2-6 each; Hermes, 0-1-4. English cruisers, 1-1-6 each. Repulse, 3-6-5; Revenge, Resolution, Ramillies and Royal Sovereign: 4-6-3 each; Warspite and Valiant, 4-6-4 each; Prince of Wales, 5-6-5.

Australia: Canberra and Australia 1-1-6 each.

Japan: Shinano, 0-6-5; Akagi, 0-6-6; Kaga, 0-6-5 (these first three ships use the Battleship Combat Table for damage.) Shokaku, Zuikaku and Taiho: 0-2-7 each; Hiyo and Junyo, 0-1-4 each; Hosho, 0-0-4; Ryujo, 0-0-6; Shoho and Zuiho, 0-0-5 each; Unryu, Amagi, Hiryo and Soryu: 0-1-7 each; Katsuragi, Chitose and Chiyoda: 0-1-6 each; Ryuho, 0-1-5. All Japanese cruisers 1-1-7, except Tone and Chikuma which are 1-1-8 each. Yamato and Musashi, 10-6-5 each; Mutsu and Nagato, 4-6-5 each; Ise, Fuso, Hyuga and Yamashiro: 4-6-4 each; Haruna, Hiei, Kirishima and Kongo: 3-6-6 each.

Many of the battleships have similar main battery guns. However, they are rated differently. The rate of fire and the shell weight make the change in the combat value. If one ship fired three shells to an opponent's two shells, the

first ship should have a much higher gunnery value. The weight of a shell also helps determine the gunnery value. Yamato fired a 3,200 pound shell compared with 1,500 pounds for an American battleship with fourteen inch guns.

The Japanese values were altered to more realistic figures for various reasons. The Japanese carrier Katsuragi is a member of the Unryu class; however, she was rebuilt with destroyer turbines for her engines and her speed fell off as a result.

The Mogami class of Japanese cruiser is a seven movement ship. They were very fast as built, but they were rebuilt prior to the war. Their tonnage rose and their speed dropped off.

Delete *Oi* and *Kitakami* from the Japanese cruisers. They were only two of the five ships of their class in the Japanese Navy. They cannot compare with heavy cruisers of other nations. Since the American Brooklyn class of light cruisers are twice as big and also carried four times the guns, it would be grossly unfair to let the Japanese use these two light cruisers. (Note: The designer might have included these two ships because they were modified to carry forty torpedo tubes each in 1943. However, they should not be used in the early game since they only had eight tubes at that time.)

Remove the Dutch cruiser De Ruyter from the game. It is only a light cruiser and a very poor light cruiser at that.

SUBMARINES IN THE PACIFIC WAR

The I-boat gives a reasonable account of the Japanese submarine activity. However, instead of removing the I-boat from the game at turn seven, start a die roll at this time. On a roll of one or two, an attack is possible. (Limited to American cruisers only.) After all, the American heavy cruiser Indianapolis was sunk by a Japanese submarine in July, 1945. The reduced chances reflect historical reality and the Japanese still gets a chance to attack with his submarines.

The F-boat does not give any sort of account of the American submarine effort. Use the F-boat Attack Table to reflect the real story of the submarine war.

The Americans suffered greatly from faulty torpedoes early in the war. However, the American submarine effort rose as new submarines entered the fighting and the arrival of torpedoes that worked spelled doom for Japanese shipping.

The American player gets to make the number of attacks listed beside each turn of the F-boat table. If a five or six is rolled, the attack fails. If any other number is rolled, proceed to the F-boat Attack Table. Roll the die and see what type of ship is hit. If no ship of that type is in the area, simply reroll the attack. Areas with more than one ship of a fighting type should be resolved by choosing a target at random.

F-BOAT ATTACKS PER TURN

Turn	Number
1	1
2	2
3	2
4	1
5	5
6	4
7	11
8	10
9	2

F-BOAT ATTACK TABLE

Die Roll	Ship Type
1	Battleship
2	Carrier sunk
3	Carrier sunk 1-4; damaged 5 - 6
4	Carrier damaged
5	Cruiser sunk
6	Cruiser damaged

These tables give a more accurate picture of submarine attacks. They rise with better torpedoes and fall off for lack of targets at the end of the war.

NAVAL AND AIR REPAIR POINTS

The Air Repair Points and the Naval Repair Points should be listed in different allotments. American aircraft production soared from the beginning of the war almost until the war ended. American ship repair efforts rose rapidly; however, later in the war the ship repair effort was reduced.

Japan suffered terrible naval and air losses during the war. The worst part of the story for the Japanese was the decline in the quality of the replacement pilots. Japanese aircraft production rose sharply, but her pilot training fell off sharply in the quality of the pilots. As a

result, while Japanese planes were numerous, they suffered horrible losses due to bad pilot training. You can fight an enemy that is more numerous with high quality, but when the enemy is more numerous and of higher quality, the war will shortly be turned in the favor of the enemy.

AIR REPAIR POINTS

Turn	U.S.	Japanese
1	5	5
2	5	5
3	7	6
4	11	6
5	16	6
6	16	7
7	17	6
8	17	4
9	17	3

NAVAL REPAIR POINTS

Turn	U.S.	Japanese
1	3	7
2	4	7
3	5	6
4	13	6
5	14	5
6	16	5
7	16	4
8	12	3
9	8	2

The Japanese Naval Repair Points drop steadily during the game. This drop reflects the sharp falloff in the Japanese naval repair effort as the war went along. The very heavy losses of shipping prevented much needed war materials from entering the country. Repairs suffered most when they were most needed later in the war.

ENTER THE BRITISH NAVY

Several British ships are left out of the game. A short history will supply the needed ships and dates on duty.

CV Indomitable left in July, 1942, for convoy escort to Malta. The North African landings required the services of CV Formidable shortly thereafter. By the end of August, 1942, only CV Illustrious and battleships Warspite and Valiant were left to guard the Japanese flank in the Pacific.

Illustrious left for England in January,

1943, and both battleships left for the Mediterranean during the springtime.

British seapower was missing from the Pacific until carrier Illustrious attacked Sumatra in January of 1944. By July, Victorious joined in the air attacks there.

The British Pacific Fleet in January of 1945 consisted of CV's Indomitable, Victorious and Indefatigable. These ships, plus battleship King George V, left Sydney, Australia in January, 1945. They had entered Sydney from Ceylon shortly beforehand.

The British ships were off of Okinawa on March, 1945 and had been joined by battleship Howe (sister ship of King George V). CV Formidable also joined up with the British Pacific Fleet in late March.

Finally, carrier Implacable entered the battle in June, 1945.

The British carriers gave good service during the fighting. Their armored flight decks suffered very little from Japanese attacks while similar attacks forced Essex class carriers out of combat. The problem with the British carriers was that they had a limited number of aircraft and their fleet train limited their resupply at sea. America won the war at sea in the Pacific, but the British ships also served quite well in the later fighting.

SURFACE COMBAT MODIFIER CHART

The Japanese fleet had a decided edge in night combat in the early Pacific fighting. This edge was later switched to the Allied side. The Japanese night fighting tactics and their "long lance" torpedo quickly decided early naval actions. A better trained American fleet, equipped with newer and better radar, altered the naval balance in night fighting actions. To reflect these facts the SURFACE COMBAT MODIFIER CHART is used.

Turn	Modifier
1	Add plus one if the Japanese desire surface combat.
2	Add plus one if the Japanese desire surface combat.
3	No effect.
4	No effect.
5	Add plus one if the Americans desire surface combat (this modifier continues to the end of the game.



BOOKS

A Guide to Wargaming by George Gush (two chapters by Andrew Finch). Published 1980 by Croom Helm (Britain, £ ?) and Hippocrene Books, (order from *Strategy and Fantasy World, Mail Order Division, 151 East 10th Avenue, Conshohocken, PA 19248, \$19.95, plus \$2 shipping*). 257 8½" by 5¼" pages, index, bibliography, 11 line diagrams. Ca. 110,000 words.

A Guide to Wargaming is a British-produced introduction to miniatures wargaming, with a brief chapter and occasional references to board wargaming, written in 1979 or earlier. It describes the origins of wargaming, standard and non-standard methods, and rules-writing problems, and includes two sets of simple miniatures rules.

In the past few years I've read several miniatures books, and as a non-player I expected this one to be no more interesting than the others. I found that it consistently held my interest, however, and the section on designing miniatures rules was stimulating to me as a boardgames designer. The style is clear enough, but

occasionally verbose in the peculiarly British manner. (When Americans become verbose they descend to contemporary bureaucratese; the British regress to Victorian lengths.)

I don't know much about American miniatures gaming, though I remember vividly visiting someone to play *Diplomacy* and seeing rank on rank of 54 mm Napoleonics on the shelves. Evidently there is little organization among miniaturists here, and little in the way of standard rules, though there is a national annual convention in Pennsylvania. In Britain the situation is rather different, thanks partly to an earlier start in this kind of gaming, partly to much higher population density, and (perhaps primarily) to willingness of British publishers to print books about wargames. There are national associations of miniatures players in Britain, national conventions, even national tournaments, and in one era (Ancients) there is a more-or-less standard set of rules produced by Wargames Research Group (and used for the battle replay in *Adventure Gaming* #3).

Part one of the book includes "The Fascination of Wargames" and "Wargames History". Part two includes "Starting", "Wargames Rules for the Later Nineteenth Century", and "The Battle of Vinville". Part three, on writing rules, including "Scaling it Down", "Movement", "Missilry", "Melee", and "Morale". Part four, on types of wargames, includes "A Review of Wargame Periods and Rules" (British only), "Skirmish Wargames", "Naval Wargames", "Board Wargaming", and "Medieval Wargame Rules". Part five, on materials used, includes "Terrain" and "Armies".

Part one is probably the most well-written part of the book, and conveys the attractions of miniatures gaming: in the spectacle, the research and historical color, and the satisfaction of creating one's own army of figures. It also recounts in some detail the early history of wargaming, or *Kriegspiel*, as the military called it before commercial concerns and hobbyists became involved.

Part two takes the reader through the complete rules and play of a fictional battle of the Franco-Prussian war, fought in miniature. The rules are fairly simple and illustrate many of the techniques discussed in part three. The battle replay is similar to the one in *Adventure Gaming* #3 but much more detailed to illustrate how the rules work.

The discussion of design in part three, filling 60 pages, gives the reader a clear idea of the "state of the art" of miniatures rules in 1979. Since miniatures rules change but slowly, and the British are more active than the Americans, it will be some years before this account becomes outdated. Designers of low level tactical boardgames could benefit from this section, as well as miniatures rules authors. One aspect which has always put me off miniatures battles is the *imprecision* of it all. Given human nature, players are going to cheat consciously or subconsciously when they measure distances, follow previously written orders, or move at the same time as the enemy. Arguments seem to be the most common activity in miniatures games I've watched. In chapter 8 Gush explains why miniaturists have had so much trouble arranging a realistic, yet not too time-consuming, method of movement, a quest not yet fulfilled.

Part four discusses only British miniatures rules for land battles, and would be of little use to an American unless he was willing to order from Britain. Unfortunately, few addresses are supplied. I wish someone would compile a similar list of American rules for publication in *Adventure Gaming*. I'm not sure why the Medieval rules are included, except to give the reader a non-firearm alternative to the American Civil War, and a game which can use a one-figure-equals-one-man scale. The section on boardgames says little that boardgamers won't know already, and shows its age. The naval games section, though poorly written, discusses American as well as British rules, miniature and boardgame.

Part five suggests methods of creating terrain on a wargame table—not the easiest of tasks, it seems—and methods of transforming a group of miniatures into an army manageable in storage and transport as well as on the battlefield. Although (British) miniatures manufacturers are listed in the book, the author naturally expects people to look in the shops and decide from the view what they want, though there are a few interesting tips about frailties or virtues of specific brands. The advice about scale should help beginners.

More than most books, whether this one is worth buying depends on who you are. The average boardgamer or role-player, American or British, might find some interesting bits here and there, but nothing to justify purchase of the

book—if it sounds interesting, look for it in a public library when you have free time. A boardgamer or role-player who is interested in miniatures will find the book quite useful in a general sense, if American, and in a more specific manner if British. The two sets of miniatures rules, though simple, could be a great help to a beginner. But I'm not sure it's worth \$20 or more in the USA. For anyone who plans to write a set of miniatures rules, the book is the best aid I know of. Finally, an experienced miniatures gamer, unless he's quite isolated, may know much of what Gush is telling him; unless he intends to write a set of rules, the book probably won't be worth the price. — Lewis Pulsipher

Play It Again: Historic Board Games You Can Make and Play by Asterie Baker Provenzo and Eugene F. Provenzo, Jr. \$16.95 hardcover, \$7.95 paper. xi plus 243-7" by 9 1/4" pages including index and sources of illustrations. No separate bibliography; c. 35,000 words, c. 100 illustrations, and 84 pages of board patterns.

Play It Again . . . is a new book which describes traditional and out-of-print boardgames. Emphasis is on making the games and playing them yourself, though a few words are said about the history of each game. Patterns are provided so that you can trace the game board onto paper and glue it onto cardboard; most boards require two or four pages of patterns. Patterns are provided for pieces, but virtually all of these games can be played with coins or any other markers of similar size.

There's a bit of "gosh-wow" in some introductions which makes me doubt that the authors are acquainted with hex wargames or role-playing games. For example, of backgammon: ". . . the possibilities of combinations of moves are astounding!" Well, maybe, but by comparison with modern wargames most of the games described here are extremely easy to learn and play, though not always easy to master.

The spectrum of games runs from those with no chance (which, in a few cases, will always be won by the same side if played well) to those which are purely chance such as *Snakes and Ladders* and *Royal Game of Goose*. Many of the games described were invented, or became popular, in the 30 years around the turn of the century. In some cases the source is the now-expired patent. (Evidently, at that time it was possible to

patent boardgames, whereas today a game patent is very rare.)

The games described are: Game of Goose; Nine, Six, and Three Men's Morris; Achi; Pachisi; Ludo; Snakes and Ladders; Alquerque; Fanorona; Fighting Serpents; Peralikatuma; Solitaire; The Cross; Halma; Chinese Checkers; Mancala; Wari; Queen's Guard; Go-bang (Go-Muku); Hasami Shogi; Dara; Seega; Fox and Geese; Asalto; Nyout; Draughts; Loser Draughts; Diagonal Draughts; Continental Draughts; Reversi; Backgammon; Steeplechase; Chivalry; The Chinese Rebel Game; Hare and Hounds; and, Draughts for Three. All but the last five are described (though not always with complete rules) in the paperback edition of R. C. Bell's *Board and Table Games of Many Civilizations*, which is the nearest in-print book to *Play It Again* . . . in subject matter. I recall reading a description of *Camelot* (a variation of *Chivalry*) in a children's game book years ago, but for the most part these five games have not been described in any other book I know of.

The book invites comparison with Murray's *History of Board Games Other Than Chess* and Bell's *Board and Table Games*, both reviewed in AG#3. All three books describe games and history of games. Murray is the most scholarly, emphasizing historical detail (such as the many places where a given game was played in ancient times) at the expense of description of rules. *Play It Again* . . . emphasizes the game at the expense of history. Bell's book lies somewhere between, going into history in some depth but also offering rules and advice about playing strategy. Both Murray and Bell discuss more games than the Provenzos, but neither includes games invented 50-100 years ago which make up a large portion of *Play It Again*. . . . The diagrams in Bell and Murray enable anyone to draw the boards easily enough, though the result is unlikely to be as attractive as a board made from the Provenzos' patterns. But let's face it, you don't need to trace a board which consists of a lot of squares or straight lines. A ruler will enable you to do as much, more quickly and without glue.

Play It Again . . . is a handsome book, but really quite short in word count and number of games covered. I don't believe that the contents justify the hardcover price. The paperback will be a good buy for anyone who is interested in abstract boardgames of a century ago. But overall, I think Bell's book offers more for the

money than *Play It Again*, . . . and if I had to buy one or the other I would choose Bell. Any fair-sized public library ought to have both books. — Lewis Pulsipher

NOTE: My review of Bell's book in AG #3 was based on the out-of-print hardcover edition. I recently obtained the Dover Publications (\$5.00) paperback edition, and discovered to my delight that it includes a second volume of games, originally published in 1969. Consequently this edition is 154 pages longer than the one I reviewed. I cannot recommend it highly enough to anyone who enjoys abstract games of strategy.

The Atlas of Middle-earth by Karen Wynn Fonstad. \$14.95 hardcover. Published by Houghton Mifflin, 1981. xiv and 208 11" by 8" pages including bibliography, index, and over 1500 references at back; c. 150 maps, c. 75,000 words.

The book can be looked at as a potential aid for role-playing gamemasters and boardgame designers first, and Tolkieniana second. It is a huge collection of painstakingly researched maps of Middle-earth from the Elder Days to the Fourth Age, but many of the maps (particularly of fortresses) can be used in any fantasy role-playing campaign, and the commentary explaining the physical formation of terrain features, even the effects of terrain on climate, will tell most gamemasters some things they don't know. This is also the best pre-digested source of information for designers of Tolkien boardgames, or those who want to recreate battles in miniature.

But for Tolkien's authorized biography, I have not seen a work about Tolkien and his world as thoroughly researched as this. The author/cartographer relies on drawings and notes in Tolkien's manuscripts (in Milwaukee, of all places) as well as published sources, and supplements this with works about geomorphology, trees, and so on (listed in the bibliography, and useful to GMs in themselves). The maps and commentary include such details as climatological and demographic displays of Middle-earth in the First and Third Ages, calculations of travelling speed (and maps of the paths) of the Fellowship during their journeys, and maps of battles with estimates of troop strength in a couple cases. In other words, the maps are not merely copies of those already published, but are derived from text, from unpublished information, and from the

assumption that everything in Tolkien's fiction is intended to be correct and exact (though I suspect that even he indulged in poetic license at times).

Obviously, this kind of Tolkien material is for those who read the appendices to *Lord of the Rings* as often as they read the story. If Tolkien is "the best", period, then this *Atlas* may well be worth the cost to you regardless of its gaming utility. If Tolkien is just another author, you won't want to buy the book, but you may find some interesting bits of FRP or other wargames. In either case, it should be found in virtually all public and college libraries. — Lewis Pulsipher

Parlor Games by Nora Gallagher, art by Annie Gusman. \$4.95 trade paperback, 112 7" by 6" pages with large print, ca. 11,000 words. Published 1979 by Addison Wesley, Reading, MA 01867.

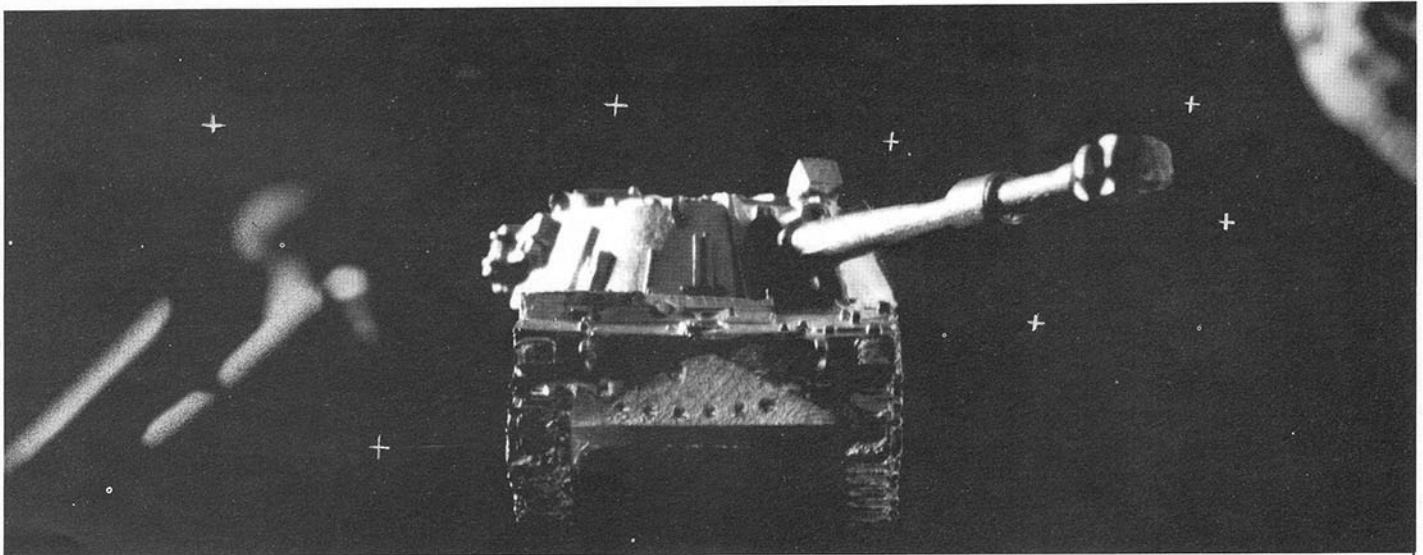
When I think of parlor games, I think of *Monopoly*, *Clue*, *Careers*, and similar games playable by both adults and children. Consequently, I expected that Nora Gallagher's *Parlor Games* might have something to do with boardgames of this type. Instead, it is a compendium of brief rules for party games, including many new to me as well as old standbys

like Charades, Pass the Orange, and 20 Questions ("a boring game . . . but . . . it forms the basis of so many other, more thrilling games . . ."). As the author describes them, a parlor game "has no serious board or piece or other device which might get in the way of frivolity. There are no tournaments in parlor games. There are master players, but they are a modest lot and carry no trophies." I'm not sure how much this has to do with adventure gaming, but many of the games are intellectually challenging and stimulating, and definitely for adults, not children. Most of them sound like the kind of pastime appropriate at a small party of highly educated (and probably well-to-do) people aged 20-40 who are willing to try almost any primarily intellectual activity.

The "rules" (descriptions, really) of each of 50-some games are written with wit, humor, and literary allusions. Each description includes advice "To practice" and "To cheat". The drawings, described on the book back as "wry [and] stylish", are in a non-realistic style appropriate to the childrens' books the artist has illustrated. They leave me cold, but one cannot fault the quality of execution or printing.

One of the more interesting games is "Essence". One player (IT) goes out of the room while the others settle on a person, living or dead, to "impersonate", so to speak. IT returns and asks questions of the others about the person, as if the person were something else. For example, "if the person were a color, which would he be?" or "if he were an auto, what kind would he be?" The players reply as best they can. The same question can be asked of each player, with different (but honest) answers quite possible, since each player sees the person's character in different light. This continues until IT guesses who the person is. (The author's explanation is clearer than mine, but I don't want to quote at length.)

This book obviously is not for everyone, but if you like party games, this will give you more stimulating games than a shelf-full of typical childrens' party books in the local library. On the other hand, the price per word is probably higher than any book I'll review in this column, and you don't even get a hard cover for it. — Lewis Pulsipher



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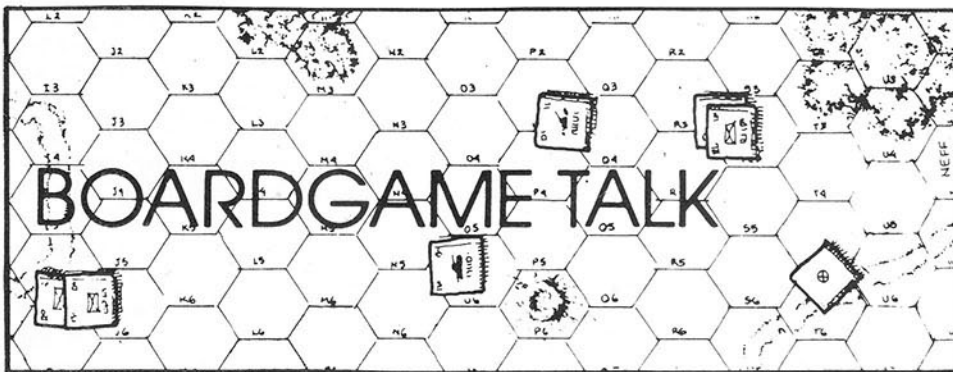
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The 1981 Game Year

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Once again it has come time to take stock of developments thus far before passing into a new game year. At the end of each such "game year" I find it useful to try an assessment of the latest developments. That is the purpose of the present installment of *BOARDGAME TALK*.

To introduce what is one of the most interesting developments of 1981 it is necessary to refer to the situation in 1980. At that time, especially at *ORIGINS '80*, many boardgamers in the hobby were quite worried about the strength shown by *Dungeons & Dragons*® and other role-playing games. The fear was that such FRP games would surpass board games and isolate boardgamers in the hobby. Happily this has not been the case. Historical and FRP gamers are discovering more and more that both interests have something to offer and that the hobby is big enough for both.

Whereas in 1980 boardgamers worried about becoming isolated, producing little of anything in any effort to avoid it, in 1981 the hobby saw the introduction of new games deliberately oriented toward interesting new people in boardgames specifically. Notable among new games in this genre are so-called "general" interest board games. In this area Yaquinto Games brought out a design called *The Roaring 20's*® in which players each represent a gangster from that era of Prohibition when immense fortunes could be amassed running bars or "speak-easys." For its part, Simulations Publications of New York brought out a game called *SPIES*® in which the players act for European nations in gathering intelligence information to prepare for World War II. SPI actually held a \$1,000 prize tournament for this game at *ORIGINS '81* and a \$500 prize tourney at Wintercon. Both the above games are simple, multiplayer games with the potential to interest people not previously interested in boardgames.

Let's survey 1981 products for some of the major publishers. This must have been an indifferent year for fans of Baltimore's Avalon Hill Company. AH's historical game releases were largely plusher new editions of classic AH games. One of these was *Battle of the Bulge*® whose re-edition had been awaited for some time. Another modernization effort released at *ORIGINS '81* is a new edition of *Third Reich*® with a redrawn map-board and some new rules material. Both these games are good and venerable but for AH fans awaiting wholly new games, if you didn't like *Amoeba Wars*® there wasn't much this year.

By way of contrast, Simulations Publications kept up a barrage of new and interesting games throughout the year. The board espionage game *SPIES*® has already been mentioned. *Universe*® should also be noted. This is the base for an SPI FRP game system which promises to be as open-ended as *Traveller*® and to give SPI an impact in this area of the hobby. Another notable product of 1981 is the modern naval game *Task Force*® which has two maps and counters suitable for use in a double-blind method of game play that is very well suited to a naval subject. There were also solidly historical SPI games during 1981. One was Eric Smith's *The Alamo*®, a first-cut on a well known battle situation. Simulations also came out with several new games (one of them in *S&T* magazine) in its line of TSS-system Civil War simulations. Two of these put together in a package were Richard Berg's *Battle of Corinth*® and Joe Reiser's *Jackson At the Crossroads*®.

With the great commercial success achieved by Marc Miller's *Traveller* FRP game system one might expect that Game Designers' Workshop would come out with little save add-ons for this game. Well, it is true that GDW had some additions to *Traveller* this year but the company did not completely give up its

interests in historical areas. For fans of GDW's *EUROPA* game series, a project that will ultimately result in a super-"monster" World War II European theater "thing" (there is no other word), 1981 brought the *EUROPA* game that covers the German invasion of France and the low countries in 1940. The game covers the same ground as GDW's "120-series" game *1940* but on a much larger scale. Regrettably, the artificial device in *1940* that gave the German player a number of turns in a row, before his opponent got to move at all, has been continued and even made more devastating in the *EUROPA France 1940* game.

On a different note, Game Designers' Workshop also did a modern tactical game of the battle of the Chinese Farm (October War). This game is called *Suez '73*® and uses an adaptation of Frank Chadwick's novel *White Death*® game system, originally pioneered in the Russian Front WW II design.

Beyond the major game companies there are a plethora of smaller publishers of games who were as active as ever during 1981. Perhaps the newest comer to the marketplace is Quarterdeck Games of California. Quarterdeck was formed by Jack Greene, a veteran designer who has worked for Avalon Hill, among others. His first release was *Ironbottom Sound*®, a tactical naval game of the fighting around Guadalcanal in 1942. This was an exciting action game. Quarterdeck's newest game, called *Norway 1940*®, appeared too close to press time for evaluation now. Last year's "hot item" was another California company, Jack Radey's People's War Games. In 1981 People's War Games went the opposite way of its "monster" initial release and brought out a small tactical/operational game. Called *Kanev: Parachutes Across the Dnepr*®. The game is my own design and is a simulation of the largest Soviet airborne operation of World War II. Jack Radey is currently working on further Russian Front tactical and operational

games, at least one of them intended for an English company.

Down in Houston, Texas, hobby veterans Steve Peek and Craig Taylor continue to be the backbone of Yaquinto Games. Yaquinto's *Roaring 20's* game has been noted already. This is one of the company's so-called "album games." Another to appear in 1981 was titled *Fall of South Vietnam*. These "album games" are very simple action games, not complex simulations. Yaquinto also does boxed, complex simulations such as its tactical series (*Panzer*, *88* etc.), naval games (like *CV*), and Civil War designs (most recently *Pickett's Charge*). Meanwhile other Texas and California companies, such as Chaosium and Metagaming which previously specialized in science-fiction and fantasy games, have begun to produce historical boardgames as well.

Then there are our friends across the water. An English game company to watch is Simulation Games, soon to be renamed World Wide Wargames. This company produces a magazine called *The Wargamer* which is an increasingly sophisticated counterpart for SPI's *Strat-*

egy & Tactics. Each issue of *The Wargamer* contains a complete game plus a variety of game review and strategy articles and not, like *S&T*, historical material. Recent games in *The Wargamer* include *Drive on Damascus*, *Carrier Strike*, and *Napoleon At Austerlitz*. The first game uses a novel type of hexagon representation that allows terrain features to stand out much more clearly. The *Carrier Strike* game includes the most comprehensive mechanical subsystem for servicing and fueling aircraft that *BOARDGAME TALK* has ever seen in a simulation. *Napoleon At Austerlitz* is a straightforward battle game by Jim Hind. World Wide Wargames says it is growing rapidly and has plans for a line of full-sized box games similar in quality content to Avalon Hill games.

Back on our side of the Atlantic this was a difficult year for Simulations Canada, through no fault of their own. A nationwide Canadian mail strike through the spring and part of the summer paralyzed orders and shipments by and to Stephen Newberg, who runs Simulations Canada. Fortunately, the strike was resolved but this event precluded much

Simulations Canada impact at the US game conventions *ORIGINS* and *Gen Con East*. In any case, Newberg did manage despite all to put out new games this year. One of these was *Divine Wind*, a strategic simulation of the Pacific Theater during World War II. The other major Simulations Canada release is *Jihad*, a two-player grand strategic game modeling the rise of the Islamic faith in the Near East from 632 to 732 AD.

Overall, 1981 should be rated a good game year. It definitely surpasses 1980 when there seemed to be little that was new and interesting in board games. In 1981 the releases have ranged from novel "general" games to new editions of classic games to games on wholly new subjects that have never been done before. This is a complete turnaround from the previous complaints that everything had been "gamed out" in the evolution of our hobby. Whether or not board gaming will attract new adherents is still an open question. But to the extent that creative new material will help in attracting new gamers, 1981 has been a very positive development. Let us hope that 1982 will be an equally good game year.

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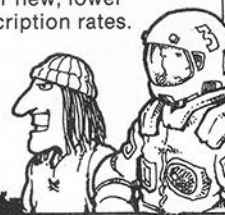
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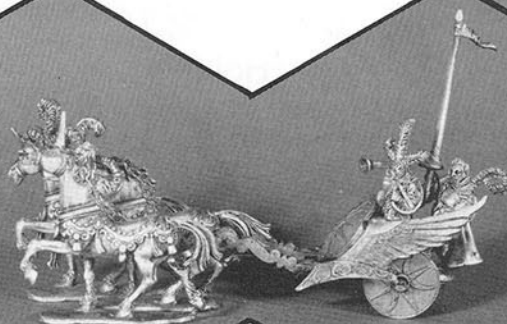
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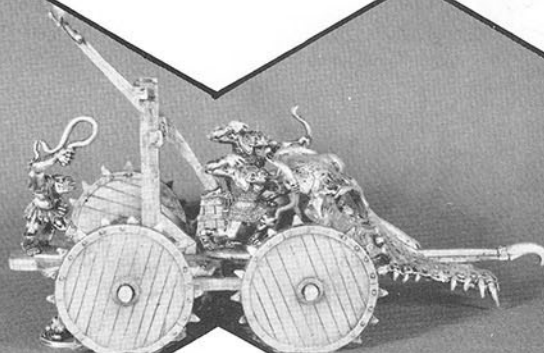
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7

RINGS OF SATURN[®] Adventure in Space

by Art Wilson
and Greg Anderson

Rings of Saturn © is the first arcade-type game Level-10 has released, and it proves to be a competitive entry in this crowded genre of computer games. From the slick instruction booklet through the actual play of the game, the user is confronted with the physical and graphics quality we have come to expect from Level-10. There are some shortcomings in the program, which will be discussed later, but these are primarily a matter of individual preference, and do not detract from the overall attractiveness of the package.

The instruction booklet for *Rings of Saturn* provides an appealing introduction to the scenario, in addition to easy to understand directions on how to interact with the computer. There is also a separate summary sheet, which is handy for review of the various commands. The game situation is as follows: You are a backup pilot on Halcyon Station, in orbit around Saturn. Saturnalia, Inc., your employer, has great interest in this part of the solar system. Alien ships have raided several mining posts, adding to the hazards of life in the Saturn system. During a routine sight-seeing tour, featuring a "Saturn-rise", an emergency siren breaks through the reverie of the tourists. There is trouble on the main research ship *Armstrong*. Your commander informs you that there has been a total power loss on the ship. Without power, the ship is drifting out of the relatively clear Cassini Division into the rings. You are to take the cruiser *Goya*, and rescue the crew. To further complicate matters, there is a new energy source, known only as *Mad Angel*, and the special containment chamber it is stored in has been deactivated. If the highly unstable energy source is not taken from the *Armstrong* to another pre-

pared chamber on Halcyon Station, it will explode, with the possibility of destroying all ships in the sector, as well as Halcyon Station.

In game terms, this means the player must negotiate his ship past an enemy fleet, through the A-rings of Saturn, and dock with the disabled *Armstrong*. To complete the mission, he must return through the rings, past the enemy, and dock with Halcyon Station. In addition to the hazards of space travel through the rings (enormous ice chunks, not to mention the enemy ships), the *Mad Angel* will blow up in fifteen minutes (real time) unless it is successfully returned to Halcyon Station.

When the disk is booted, a very nice view of Saturn is displayed, and the cruiser is shown zipping into the rings — a good piece of animation. The actual game begins by selecting a skill level.

Four levels are offered, each of noticeably increasing difficulty.

After selecting skill level, the

computer asks for the player's initials. This is to allow for the posting of the top five scores, which are displayed at the beginning of each game, along with the score of the last game played. The score awarded is based on the number of enemies destroyed, and the distance reached. Finishing the mission adds a bonus, but is not a prerequisite for receiving a score. As soon as the initials are entered, the view screen shows the shuttle launching from Halcyon Station to join the *Goya*.

To facilitate play of the game, all information is provided on the display screen; a "computer enhanced" view of what can be seen from the *Goya*, and several pieces of important data. Among the information provided is energy remaining to your ship, time remaining, speed, tracking, damage report, and long range viewer. There are also provisions made

for communications, which sends up-to-date information on ship status.

All the ship functions consume energy, and when the energy supply is exhausted, the mission has failed. Time remaining provides a real time indication of time left for completion of the mission, down to hundredths of seconds. There is a pause option, which will freeze everything until some function is performed. This is particularly useful when things simply get too hectic, or if some interruption, such as a telephone call, demands immediate attention. Ship velocity is controlled with the number keys, each being a multiple of 900 metres per second. Thus maximum speed is 8100 mps (the 9 key). Although speed is under the player's control, the course the ship will take has been determined by the on board computers, so there is no steering, as such. Tracking indicates the distance from Halcyon Station, up to 999.9 km, and the distance from *Armstrong*, up to 999.9 km. Between the two there is no indication of distance. The long range viewer provides a strategic display showing position of the *Goya* relative to Halcyon Station, the enemy fleet, the rings, and the *Armstrong*. The view screens offer a choice of forward or rear view of the immediate space around *Goya*. Shield status simply indicates whether the shields are on or off.

Immediately upon leaving Halcyon Station, an arming code is given by the computer, and after clearing the station vicinity, it must be entered to arm the photon torpedoes. This is the sole means of destroying the enemy ships, and ice chunks in the rings. Using a joystick or paddles, crosshairs are moved on the screen, and torpedoes are fired by pressing the paddle button. The

Welf 1-18

enemy ships fire their own torpedoes, and the ice chunks can damage the Goya as well. This is where damage control works in. When the Goya is hit, the shields may absorb the damage (provided they are on!), but if excessive damage is sustained, one of the vital systems may be harmed. These systems are Shields, Engines, Communications, Tracking, and Long Range Viewer. Damage is noted, if communications are still intact, and may be repaired by activating robots specifically built for the repair of each system. There are three levels of damage — minimal, critical, and hypercritical. If damage reaches the hypercritical stage, indicating three hits on a particular system, that system cannot be repaired, and all functions of the system are lost. Even if the damage is repaired successfully, the shields are limited in the amount of damage they can absorb. If they are destroyed, the player must rely on good aim and quick fire to survive.

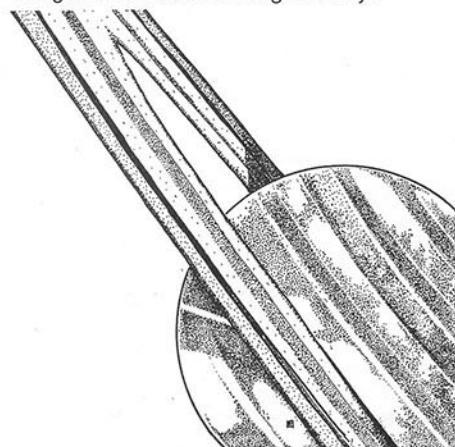
After fighting the first wave of enemy ships, and blasting a path through the rings, the pilot must successfully dock with the Armstrong, and then turn around

and do it all over again before reaching Halcyon Station and completing the mission. In this very fact lies the greatest weakness of the game — after several minutes of torpedoeing a continuous stream of ice chunks, the play begins to get tedious. This phase of the mission may be too long to maximize enjoyment. The enemy ships, however, offer a continuous challenge, moving randomly about the view screen, and in the higher difficulty levels prove to be very difficult targets.

One key to the success of *Rings of Saturn* as an arcade type game is the fact that high scores are saved, thus providing a constant challenge to better previous performances. This may seem like an obvious point, but unfortunately, it has been neglected in some other software offerings. As a solitaire game, *Rings of Saturn* proves to be very exciting, and indeed, fifteen minutes has never seemed so short. This time pressure is what really makes the game stimulating. For those who are not interested in solitaire games, *Rings of Saturn* can be played with two people, although there is still only one cruiser. Deuties can be divided between

keyboard control and firing responsibilities. While not as challenging as solitaire play, this tandem arrangement still proves to be exciting.

The important thing to remember about *Rings of Saturn* is that it is an arcade-type game. If you, as the potential buyer, like arcade games, then *Rings of Saturn* will provide hours of fun. If you find arcade games dull or tedious, then *Rings of Saturn* is not a good buy.



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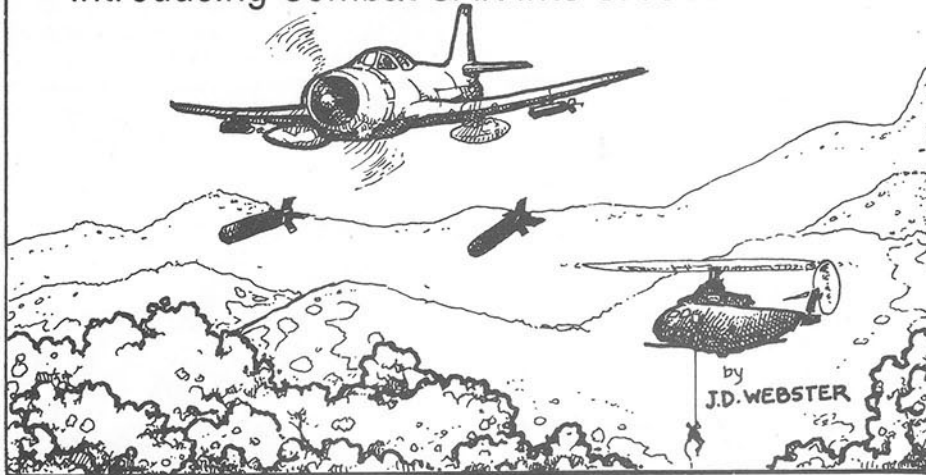
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Skyraiders, F.A.C.'s and Rescue:

Introducing Combat SAR into SPI's AIRWAR[®]



Date Line: North Viet Nam, 1967 . . .
(Actually, Saturday morning, the game room, 1981).

Somewhere south of Hanoi four Navy Phantoms arc into climbing turns to intercept six MiG 17's that are threatening 3 Skyhawks. (The Skyhawks are trying to bomb the bridge on map C over there by my garbage can.) One Skyhawk is hit by groundfire and crashes before the pilot can eject. ("lucky roll there, Wally"). Four turns later the Phantoms are knee deep in MiG's, . . . and losing. It's time to use the Phantoms' superior speed and get out of here! ("Hey J.D., I think I can get one last shot on your leader here."). While trying to escape, the lead Phantom is hit by a MiG and bursts into flame. ("I hate your guts, Wally. . ."). Three turns later, the last of the Skyhawks have egressed the target area, the bridge is down and burning, the surviving Phantoms are headed home, and a lone parachute drifts into enemy territory. Another game of Air War about to end? Not anymore! After all, we can't just let that pilot rot in the jungle until next Saturday . . . (" . . . uh, J.D., what are those counters you're setting up on map A? . . .", "Skyraiders, Wally, (heh, heh, heh), SKYRAIDERS and the JOLLY GREEN GIANT!!).

During the Viet Nam War, Navy and Air Force Combat Search and Rescue teams pulled hundreds of downed pilots and crewmen from behind enemy lines. The mission of Combat SAR deserves some mention and credit must be given to the heroism displayed by the SAR

crews who, more often than not, retrieved pilots while under intensive enemy fire.

The typical search and rescue mission involved quite a bit more than just plucking a pilot out of the jungle. When a pilot went down in action, the first thing that usually happened was that his squadron mates established a standing patrol over his position and tried to hold off enemy ground troops while Combat SAR was notified. SAR would immediately dispatch a Forward Air Controller (FAC) to the scene while the rescue helos and Skyraiders got underway. The FAC had the toughest job as he had to pinpoint the pilot's location on the ground and direct the successive groups of covering jets in various airstrikes in order to suppress any anti-aircraft fire in the area and to keep the ground around the downed pilot "sanitized". He usually did all this while flying a light unarmed and unarmored propellor driven observation plane. (There were a number of rescue operations which became double rescues as the helos picked up shot down FAC's). The Skyraiders, often called Spads because of their age, flew as escort to the rescue helos and provided close air support during the actual pickups. Though the Skyraiders were Korean War vintage prop driven attack planes, they could, and often did, hold their own in the savage skies of Viet Nam. Their robust construction and large ordnance load combined with a long loiter time made them ideal aircraft for the search and rescue mission. In 1965, Navy Sky-

raiders even shot down two MiG 17's that were foolish enough to tangle with them.

The final and most important part of the SAR mission is the actual pickup of the downed aircrew which was usually carried out by the helos. For overland rescues, the Navy and the Army generally used UH-1 Hueys and AH-1 Cobras; the Air Force, which operated special Combat SAR teams, preferred the larger and longer ranged CH-53's. The CH-53's operated in pairs and were called Jolly Green Giants with obvious reference to their size and camouflage. The knowledge that Combat SAR Teams were ever ready and on the alert served as a great morale booster to the Air Force, Navy, and Marine aircrews that fought in Viet Nam. No SAR mission was ever the same or routine, in fact, one of the most famous rescues that took place was that of an Air Force Electronic Warfare Officer who parachuted into a North Vietnamese Army staging area during a major offensive. It took twelve days to rescue him, during which time two helos and an OV-10 were shot down, a B-52 strike was called in as a diversion, and a group of Marine Rangers were parachuted in to find him.

The Search and Rescue scenario can be played as a follow-on to a just completed *Air War* game or as a separate game in itself. The setting provided for here is the Viet Nam war. Players are invited to create their own scenarios.

New Counters:

Skyraiders — (also called Spads or Sandy) are treated just as any other aircraft in *Air War* with one exception. The Skyraiders do not have to pay movement points to accumulate turn points. The performance chart is presented below.

Forward Air Controllers — (FAC's) Three types of FAC aircraft are provided for, the 0-1 Birddog, the 0-2 Skymaster, and the OV-10 Bronco. However, since the scale of *Air War* does not readily lend itself to the very slow speeds that these aircraft fly at, their use in the game has been somewhat simplified. These planes will not have a turn mode, they are allowed to accumulate turn points in each hex free of charge up to the amount listed. Unlike jets, they are limited in the total number of points they can roll in a turn. All three aircraft accelerate and decelerate at 1/2 a movement point per turn. They may not accelerate if climbing. They do not have a climb table,

under the word "climb" on the performance charts is a number. This is the number of turns that the aircraft must climb before changing one altitude level. As the minimum speed for each aircraft is 0.5, they can loiter in the same hex for two turns. They are not subject to the spin/departure rules. They do not gain or lose energy.

Jolly Green Giants — This counter represents a CH-53 rescue helo. The rules for its use have also been simplified. As helos can hover, they can loiter indefinitely in a hex. They are not subject to the stall/departure rules or the energy rules. They do not accumulate turn points as other aircraft but may change facing by 120 degrees once per turn during movement. Climb is as described under the FAC rules. Helos may not perform any of the maneuvers normally available to other aircraft.

NVA Infantry Squads — 10 of these markers are provided for the basic SAR scenario. These mark the location of enemy squads searching for the downed aircrew. Each squad is capable of anti aircraft fire. They fire as a 12.7 mm gun. In addition, each squad could have a single SAM-7 launcher, (A roll of 1 or 2 on D6 per squad). For squad movement, see the scenario rules.

Downed Aircrew — These markers show the position of a downed US aircrewman. The marker comes into play when it is spotted or when it reveals itself for rescue. It normally has no movement or combat capability. See the scenario rules for its use and placement.

The Search and Rescue Scenario:

Following a strike on a North Vietnamese supply area, one of the attacking US jets is shot down. The crew has managed to bail out safely. Combat SAR has been notified and is on the way!

The Phases: The SAR scenario is played in three phases:

I. **Initial post strike phase:** This represents the time immediately following the downing. The US player has fifteen turns to attack and neutralize as many ground or air threats in the area as he can. Note that it is possible for more aircraft to be lost during this phase. After fifteen turns the aircraft must depart to refuel.

II. **Ground interphase:** The scale of the game changes temporarily as no aircraft are used in this phase. Each turn represents about 3 minutes of real time and this phase lasts for 15 turns during which time the NVA player may deploy

his infantry squads and begin searching for the downed aircrew. This phase represents the time lag that occurs between phase one and the arrival of the forward air controllers (approximately 45 minutes).

III. **The rescue phase:** The scale now reverts back to normal Air War time. On turn one the FAC aircraft will enter the map followed by a four plane strike force which enters on turn six to provide close air support. The strike force may be Skyraiders or Jets from the downed aircrew's squadron. On turn twenty The Jolly Green Giants will enter the map escorted by two Skyraiders. During this phase, movement of ground units is greatly restricted.

Initial Set Up

The map set up is as follows:

A	B	C
D	E	F

Ground Installations:

P.O.L. markers on hexes, B0909, B0910, B1008, B1009. Building markers on hexes, B 0310, B0312, B0411, B0510. Anti aircraft guns and missiles on any map but within 20 hexes of a building or P.O.L. marker on map B.

10 trucks with 10 NVA squads distributed in groups of one to three trucks on any hex on map B within 5 hexes of a building, P.O.L. marker, gun, or missile site also on map B.

Ground Defenses Table

The NVA player may select 40 points of ground defenses or 30 points of ground defenses and two MiG-17C's which can be used in either phase one or phase three.

Once the NVA player has deployed his ground forces, the US player places an inverted aircrew marker on any hex within 12 hexes of B0910. This marker represents the abandoned parachute of the downed crewman and is not necessarily his true position. The crewman's true position is secretly written down by the US player and must be within 4 hexes of the abandoned parachute. Note, the position of the abandoned chute and the aircrew are not restricted to map B.

Next, the US player deploys 3 aircraft anywhere on map F in any condition of flight but with a full load of bombs and or rockets. The Aircraft must be all the same and one of the following types: A-4's, A-6's, F-4's, F-8's, F-105's, A-7's, or F-5's.

If the NVA player has chosen MiGs, he may deploy them any where on map A in any flight condition.

Play now begins for phase I. *Special rules: No movement of ground units is allowed during the fifteen turns of this phase.*

Phase II. All aircraft on the board are removed from play as they are low on fuel. Any additional US aircrews that have been shot down have an abandoned parachute placed in the hex they were shot down in. If this hex contains a ground unit marker of any type (including buildings, etc.), the crewman is automatically captured and removed from play. Otherwise his secret hiding place is noted as described earlier.

Movement of ground units: Infantry squads may move 1 hex or search a hex each turn. They may not move and search in the same turn. It takes a squad one turn to load onto a truck. The truck and the squad must start the turn in the same hex. Trucks can move 5 hexes a turn. Trucks may not move during the turn Infantry squads are loading onto them. At the end of a truck's movement a loaded squad may disembark at no cost but may not search or move any further that turn. Squads disembark into the same hex that the truck stops in.

Movement of downed aircrew: Downed aircrew may move one hex every fifth turn after the NVA player has completed his searches for that turn. He may only move if during the proceeding 5 turns, NVA squads have passed through or adjacent to the hex of hiding. If he does move, and a squad is within two hexes of him a roll of a 5 or 6 will result in him being spotted. The aircrew may not go into a hex that contains a ground unit marker of any type.

Search and Capture: To search a hex an infantry squad must begin the turn in that hex. A die is rolled and if a 4, 5, or 6, is obtained, any aircrew hiding in that hex is captured. If a squad moves into a hex that contains a spotted or revealed aircrew, the aircrew is automatically captured.

At the end of fifteen turns, all ground units freeze in their present position and phase three begins. If all US aircrews have been captured by the end of turn fifteen, the game is ended and the US player loses.

Phase III. The scale now reverts back to standard Air War. The FAC's, strike force, and rescue helos all enter during their respective turns on the south edges of maps D, E, or F. If the NVA player has chosen to use MiG's in this phase, they will enter on turn 8 from the north side of

maps A, B, or C. The US player must pick up all downed aircrew not yet captured by turn 50.

Movement of ground troops during phase III: Infantry squads may not search during this phase but can capture revealed aircrew by moving into their hex. One NVA squad may perform one function on every 4th turn. A function is defined as moving 1 hex, loading onto a truck, disembarking, or taking cover.

No NVA squad may perform 2 functions in a row. If a squad moved on turn four, it would have to wait until turn 12 to move again. However, a different squad could perform a function on turn 8. Trucks may move 1 hex on every other turn. Riding in a truck is not considered a function for NVA squads.

Movement of downed aircrew: Downed aircrew may not move during this phase. In addition, on turn 20, when the helos arrive, his secret location must be revealed to the NVA player as he is considered to be using smoke flares to guide the helos in.

Victory conditions

US: recover more downed aircrew than the NVA captures while inflicting more damage in point value on NVA defenses than the NVA player inflicts in point value on US aircraft. *NOTE:* use the air to ground value of US aircraft and damaged aircraft are worth 1/3 their normal value in points to the NVA player.

NVA: avoid the US victory conditions.

Additional Rules and Notes

NVA infantry squads are worth 5 points each and have the same probability of destruction as trucks unless they take cover, in which case they are treated as light AFV's except that AP bomblets and shaped charges have only 1/3 the normal probability of a kill.

Suppression of ground defenses: Any gunsite or squad which is bombed or strafed will be suppressed for 1 to 6 turns if it is not destroyed. When suppressed, the gun or squad may not fire or perform any functions.

Camouflaged gun/missile sites: Camouflaged emplacements can only be spotted by FAC's.

Forward Air Controllers: FAC's automatically spot any non-camouflaged ground units within 10 hexes of the aircraft. FAC's may spot camouflaged targets as if they were in the open. Other aircraft must spot their own targets unless the FAC marks the target with a

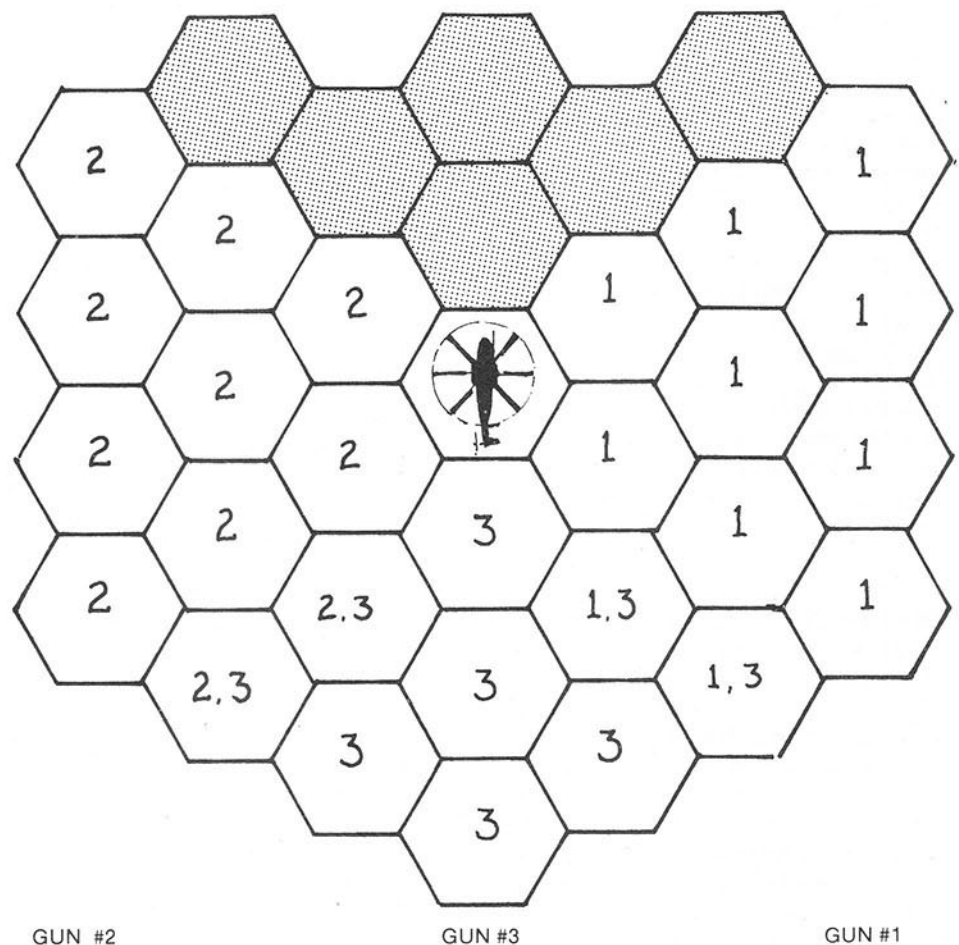
smoke rocket. FAC's may fire smoke rockets at any point in their movement. The smoke will land in any hex of the FAC's forward arc out to a range of five hexes (FAC's choice). The FAC must be in a dive to fire a smoke rocket. Once a target hex is marked by smoke, all targets within 2 hexes of the smoke that are spotted by the FAC become spotted by all friendly aircraft.

Helo pickup: in order to pick up a

downed aircrew, the helo must spend four complete turns at altitude level 0 in the same hex as the downed aircrew.

Helo and FAC bailouts: If shot down, helo crews can not bail out, but may roll for surviving the crash (probability number of 6). FAC's in 0-1's or 0-2's and Skyraider Pilots bail out with a probability of success of 12. Since OV-10's have ejection seats, the probability of success is 17 as in jets.

Helo Field of Fire





Ground Defenses Table

Unit	Value	Radar Directed	In Hardened Site	Camouflaged
100 mm gun	5	6	+1	+1
85 mm gun	4.5	5	+1	+1
57 mm gun	4	—	+1	+1
37 mm gun	3	4	+1	+1
Quad .50's	1	—	+1	+1
SAM 2/3 site	—	10	+5	+5 (six missiles)

FAC Aircraft

Type: 01 Birddog Crew: one Damage capacity: 2 Turn: 30 deg./hex
 Min. throttle: 0.5 Max. throttle: 1 Climb: 4 Ceiling: 50
 Accel./decel.: 0.5 Roll: 3 pts./turn Cannon: none

Dive: 2 levels per turn, max move. Allow. = 1, move allow. add. = 0.5
 Other armament: 2 smoke rockets Allowable maneuvers: none

Type: 02 Skymaster Crew: one or two Damage capacity: 3 Turn: 30 deg./hex
 Min. throttle: 0.5 Max. throttle: 1.5 Climb: 2 Ceiling: 77
 Accel. decel.: 0.5 Roll: 4 pts./turn Cannon: none

Dive: 2 levels per turn, max. move. allow. = 2, Move allow. add. = 1.0
 Other armament: 4 smoke rockets, or 2 smoke rockets + 2 rocket pods, or 2 smoke rockets + 2 M.G. pods (treat as type E with 3 shots. Note: the 2 pods together are treated as a single type E which is only usable for strafing, also subtract three from the Prob. of Destruction Table for all targets.)
 Allowable maneuvers: none

*When flying level at speed 1.5, move it 1 hex on even turns and 2 hexes on odd.

Type: OV-10 Bronco Crew: two Damage capacity: 4 Turn: 30 deg./hex
 Min. throttle: 0.5 Max. throttle: 2.0 Climb: 2 Ceiling: 100
 Accel./Decel.: 0.5 Roll: 4 pts./turn Cannon: E 3 shots, strafe only, (minus 3 as described above).

Dive: four levels/turn, max. move. allow. = 3 if 4 levels dived, otherwise Max. move. = 2 Move. allow. add. = 1.0.
 Other armament: 4 smoke rockets + (2 rocket pods and 2 bombs) or (4 bombs) or 4 rocket pods.

Allowable maneuvers: none*

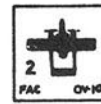
**I know it is true that the Broncos are fully aerobatic, and that the Skymasters and Birddogs have a limited aerobatic capability, I have decided that since FAC pilots spent 90% of their time flying straight and level while observing the ground that I would not include the flight parameters for their aircraft. If I did, gamers, being what they are, would soon be using FAC aircraft to dogfight MiGs which was obviously not the mission of FAC. At least in this way gamers won't be tempted to misuse the FAC's.*

Jolly Greens Crew: five Damage capacity: 6 Turn: 120 deg./hex
 Min. throttle: 0 Max. throttle: 1 Climb: 3 Ceiling: 50
 0 (hover)
 Accel./Decel.: 0.5 Roll: N/A Cannon: 3 x type E with 15 shots each.

Note: these are miniguns (gatling type); they may only strafe, but are treated as normal type E guns. See field of fire diagram. Range is 4 hexes.

Dive: 2 levels/turn Max. move. allow. 1, move. allow. add. = 0.5
 Other armament: none Allowable maneuvers: none

A-1 SkyRaiders



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SKYRAIDER CHARTS

DOUGLAS A1-D SKYRAIDERS

Basic A/C Information Table

Aircraft Type: prop driven Ftr. Bomber

Cannon Type: I

Cannon Shots: 8

RH Missiles: none

HS Missiles: none

Damage Capacity: 10

Ceiling: 125

Deceleration: 12

Size: 6

Crew: 1

Point Value: 2/7

Within Alt. Groups: LO ML MH

Max. throttle: 3 3 2

Min. throttle: 1 1 1

Max. energy: 5 5 6

Max. en. add/per game turn: 2

Cruise Speed: 2

Special Rules: Sky Raiders do not have to pay a point to accumulate turn points in a hex.

A-1 LOADED characteristics

Max. throttle = 2

Dives: max M.A. = 3

Climbs: max M.A. = 1

Ceiling = 100

Roll: use figures after "/"

Other notes:

Sky Raiders have no radar or ECM. HS missiles incur a plus 4 prob. of malfunction when fired at A-1s or FAC a/c.

Turn Model Table

MV. ALL.	LO	ML	MH
1	1	1	1
2	1	1	1
3	1	1	1
4	2	2	2

Accel. Table

THR. SET	LO	ML	MH
1	4	3	3
2	3	3	3

A-1 Dive Table

TYPE	LVLS. MAX. MV.			LVLS. MAX. MV.			LVLS. MAX. MV.		
	DVD.	M.A.	ADD.	DVD.	M.A.	ADD.	DVD.	M.A.	ADD.
I	2	3	1	2	3	1	2	4	1
II	4	4	1	4	4	1	4	4	1
III	5	4	0	5	3	0	5	3	0
	6	3	0	6	3	0	6	3	0

A-1 ROLL Table

MV. PTS.	PTS. ROLLED
0	1-4 / 1-3
1	5+ / 4+

A-1 Climb Table

MV. ALL. or THROTTLE	LO	ML	MH
	1 2	1 -	1 -
3	2 1	2 -	2 -
2	2 -	1 -	1 -
1	1 -	1 -	- -

A-1 Flight Parameters Table

	LO	ML	MH
game turns in type I or II club before			
... making Immelmann:	2	3	3
... entering pull through:	0	0	1
game turns in push through before ...			
... making Split - S:	0	0	1
reduction in movement allowance for ...			
... making lateral rudder roll:	1	1	1
... executing break:	1	1	1
energy points lost each pullup:	0	1	1
MP lost each turn wings vertical:	1	1	1

Typical Load

2 1000 lb. or NAPALM or BOMBLET or 750 lb. + 12 250 lb. or 12 RKTS treat the 12 RKTS as 2 PKT PODS.

A-1 Munition Characteristic Table

1000 lb. # AM	750 lb. # AM	250 ** # AM	RKT POD # AM	BOMBLET # AM	NAPALM # AM	ASM # AM
3 2	3 2	12 2	3 2	2 2	2 2	0 2

**Treat as 750 lb. but 1/2 probability of destruction rounded down.

The Complete Adventure

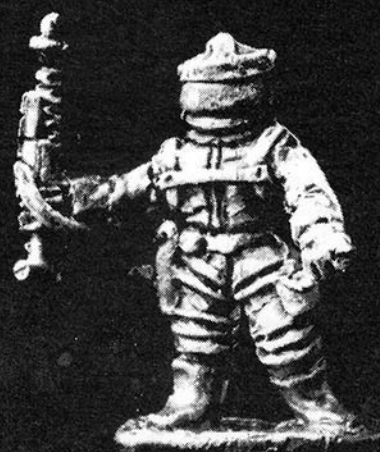
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FROM TREE-LIMB TO WAR HAMMER:

A History of Smashing Weaponry

by Michael H. Kluever

The smashing type weapon is the oldest, most widely distributed, most generally used and longest lived of man's weapons. Early man crudely shaped a tree limb into a club. From that crude smashing weapon a host of nasty offspring evolved. The simplicity of construction plus its deadly potency contributed to a world-wide popularity, its use continuing in some areas into the twentieth century.

Highly stylized versions, the work of fine artisans, were carried as symbols of authority by royalty, generals and even political leaders to the present. The scepters of kings and the batons of general officers are survivors of the mace.

ANCIENT HISTORY

During the Ancient Period the mace was a favorite secondary weapon of heavy infantry. Because of its hardness, hematite, marble and granite were popular mace heads. These were usually round, ball-shaped, or elliptical. Bronze provided greater latitude and pipe-shaped and cylindrical plus a few with protruding spikes prevail.

Mounted to a shaft 18 to 24 inches long the mace proved a deadly weapon against the unarmored and lightly armored warriors of the Ancient World.

THE MIDDLE AGES

While the club and simple versions of the mace continued in use during the Dark Ages, it was during the Middle Ages that their development and popularity reached its zenith.

THE CLUB

A rather unique fifteen through seventeenth century version of the club is the Holy Water Sprinkler, so named for its superficial resemblance to the ecclesiastical *asperge*. With its octagonal, hexagonal or rounded head bristling with

long spikes, it possessed an overall length of five to six feet. The weapon was particularly favored in Central Europe, especially Bohemia, playing a role in all the peasant uprisings of the period.

Another version of the club, the *Placon-a-Picot*, was used in Flanders from the late thirteenth century to the early fifteenth century. Consisting of a long wooden (frequently oak) truncheon broadening to a bulb, it often possessed an iron ferrule at the top and occasionally, projecting flanges. At the Battle of Courtari (1302 A.D.) the Flemish levies used the weapon to break the ranks of the French chivalry. It proved so effective as to be outlawed by the status of *Lille Magistrature*.

Another death-dealing club weapon was the English maul. Resembling a large croquet mallet, it possessed a hardwood or iron head. Aside from dispatching the hardiest warrior with one blow, it was frequently utilized to pound sharpened timbers into palisade-like anti-cavalry barricades as well as for smashing enemy fortifications.

In parts of Africa, Australia, and the South Seas, metal was scarce or nonexistent or man's knowledge of working it was limited. Here wood remained the basic source of all weaponry. In South Africa, the *Knobkerrie*, a wooden club possessing a large round or oval knob mounted on top was used both as a hand and throwing weapon. Australian Aborigines produced a host of wooden clubs, many with excellent aerodynamic qualities, including the boomerang.

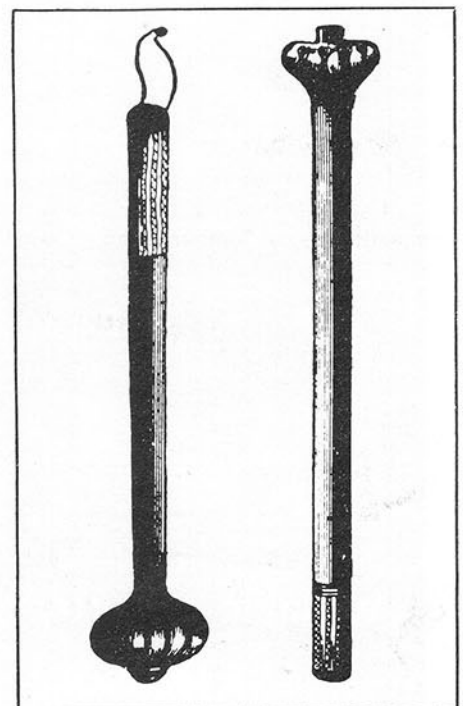
It is the South Seas that provide an almost infinite profusion of clubs, a few still in use today. In New Guinea "sword clubs" possessing flat wooden blades of varying widths and lengths are frequently decorated with incised whorls and loops which are filled with colored clay.

In Fiji a pineapple club, so named as its head resembles the fruit, has a hideous central wooden spike easily capable of puncturing a skull.

Almost every island had its own style of wooden club. Most were constructed from a single piece of wood. Many are highly decorated and all finely finished, not only for appearance, but to prevent swelling. Some club heads are weighted with stone rings, producing an even greater striking impact.

THE MACE

By the eleventh century iron head maces were in common use throughout Europe. The Bayeux Tapestry depicts Norman horsemen armed with maces at Hastings (1066 A.D.). Early mace heads were ball or cylinder shaped, some with longitudinal grooves. By the fourteenth century flanges and spikes were preva-



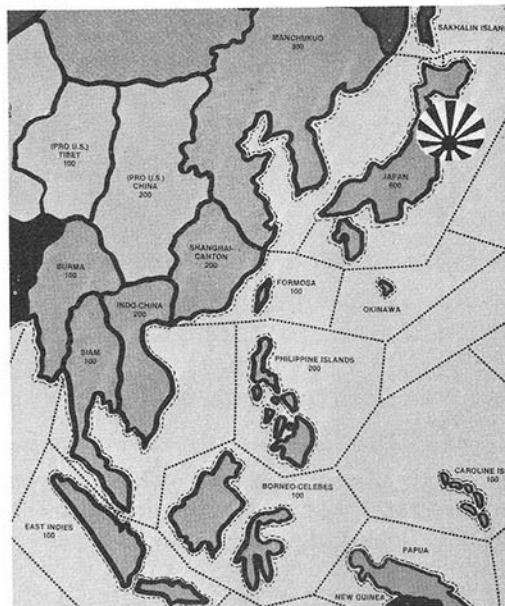
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lent in both Europe and the Middle East.

A host of unique heads evolved in the Mideast. Bull's and devil's head maces with openings at the nostrils and ears functioned as other maces but made a whistling sound when swung. One Chinese mace had the raised characters symbolizing long life repeated six times across its head. Ironically, its hapless victims' smashed skulls were imprinted with the characters.

The medieval horseman's mace was a prized secondary weapon. Slung from the saddle by a leather strap, it was within easy reach should the situation dictate.

A footman's mace was equally adept at silencing infantry men or unhorsing knights. It differed from its cavalry cousin in length of shaft, frequently in excess of five feet.

The mace also found favor among the militant churchmen. Scripture forbade them from shedding blood. Massive internal bleeding, the result of a crushed skull, was not interpreted as a violation of their creed. Bishop Odo, the brother of William the Conqueror, is recorded as using the mace with good results at Hastings.

THE WAR HAMMER

Perhaps the most unique of all smashing weapons is the war hammer. As its name implies, it is a weighted hammer capable of "braining" even the finest armored knights. Popular with all major powers with the exception of Japan, the



Four Mideastern War Hammers

weapon's hammer-like head relies upon percussion to injure or kill. There are three basic forms, the short-shafted horseman's hammer (the most common), a long-shafted footman's hammer and the small, throwing hammer.

The weapon's head possessed a hammer-head projection at one end and a balancing beak or axe blade opposite. Make no mistake, however, despite the mean-looking beak or blade, the prime killing power lay with the hammer. Serrations prevented the hammer from glancing off armor.

The weapon's beak, however, also served a definite purpose, being capable of penetrating between chainmail links and joints of plate armor.

The earliest forms of the war hammer date from 1250 A.D. The fifteenth through seventeenth centuries saw its most extensive usage, it being popular most everywhere.

The long-shafted footman's hammer also dates from the thirteenth century. The weapon proved effective against other footmen as well as unhorsing passing knights. Shaft lengths varied from four to more than six feet.

Knowledge concerning the throwing



l. to r. — Devil's Head, Bull's Head Maces, Spiked, Flanged Maces, Holy Water Sprinkler, Morning Star, Two War Hammers, Knobkerry, Fiji War Club, (2) South Sea War Clubs.

war hammer is limited. Cross-shaped with a longer arm acting as the throwing handle each arm was capable of penetrating light armor. Some pieces were so unsporting as to possess as many as eight very sharp arms.

FLAILS

Not content with the crushing powers of the conventional club weapons, man's ingenuity devised the flail during the thirteenth century. Consisting of one or more metal or wood heads attached via a chain to a wooden shaft, the momentum

gained by swinging the head(s) about tremendously amplified the blow. Even a finely armored helmet failed to provide ample protection from the crushing impact. Short handled flails served cavalry while longer shafted weapons were favored by infantry.

A unique version of the flail is the "morning star" (*morgenstern*). Com-

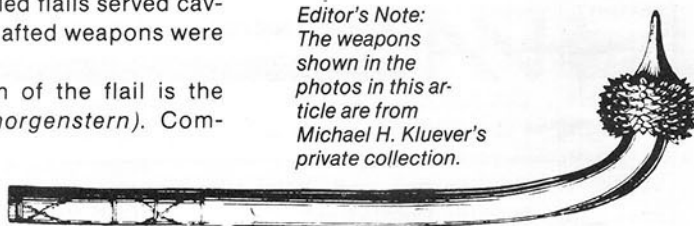
posed of a single hardwood ball four to six inches in diameter bristling with spikes and further weighted with steel tacks, the head was attached to a 12" to 18" shaft by a heavy chain. The weapon inflicted hideous wounds against both armored and unarmored personnel.

The flail, however, did suffer from two glaring disadvantages — timing and protection. Precious time was required to build momentum and further time expended awaiting an opening. Like all club weapons the user was usually unprotected and open to a counter blow during this period.

The flail remained popular throughout the medieval period, and was extensively employed in Central Europe well into the sixteenth century.

As technology expanded, the popularity of smashing weapons diminished. Their decline was complete in Europe and the Mideast by the end of the sixteenth century. Only in less "civilized" parts of the world did they remain in fashion as late as the 20th century.

Editor's Note:
The weapons shown in the photos in this article are from Michael H. Kluever's private collection.



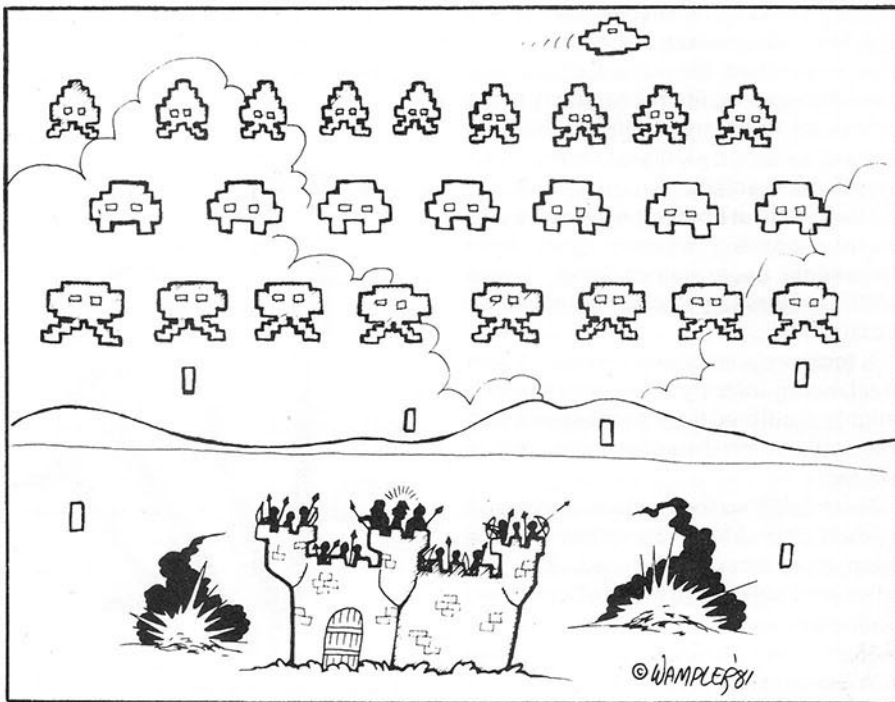
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Yes, when the National Adventure Gaming Convention returns to its birthplace in Baltimore next July 23-25, it will need the help of people whose interests span the gamut of the entire Adventure Gaming spectrum. Wargames, role playing, miniatures, sports, computer, science fiction, and fantasy games will all be represented in the biggest gathering of sophisticated game players, designers, and manufacturers ever assembled.

If you, your gaming club, or company wish to take part in ORIGINS by gamesmastering or sponsoring a tournament, seminar, or demonstration we'd like to hear from you. A request for information will be gladly answered by return mail with an ORIGINS '82 event policy sheet explaining how you can become involved in ORIGINS as a sponsor and/or gamesmaster. Don't delay! Write today so we can schedule your event in plenty of time for the soon-to-appear Pre-Registration forms for ORIGINS 82.

Stay tuned to this magazine for further details on ORIGINS '82 as it becomes available.

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"SOMEHOW, THIS ISN'T THE INVASION FORCE I WAS EXPECTING!"

Developing A Playable City Campaign

by Hal McKinney

The city campaign is one of the most overlooked aspects of Fantasy Role Playing. Many adventures use numerous small villages and hamlets but Game Masters seem to balk in terror at the mere idea of creating major cities for their worlds. While it is true inflation has caused prices to soar, and building costs have risen sharply, the high costs of labor and materials have yet to affect the imagination of the creative Game Master. Unfortunately, short of summoning a mighty Djinn or exhausting a ring of unlimited wishes, the Game Master is left to his own resources in accomplishing this herculean task, and is often unsure the end product will justify the effort he has put into the project. It is surprising how easily the city campaign can be incorporated into the weekly adventure, with a minimum of effort.

While adventure modules crowd the shelves of stores, I have discovered very few prepackaged quality city modules capable of being instantly placed in a campaign, without undergoing some major changes. *Thieves World*®, a product of Chaosium, Inc., *The City State of the World Emperor*® by Judges Guild, *Thieves Guild I*® by Gamelords, Ltd., *The Free City of Haven*® by Gamelords, Ltd., and *The Compleat Tavern*® by Gamelords, Ltd., are some of the finest on the market; however, unless the Game Master is willing to start a campaign from scratch, these works tend to be too rigid to fit in with the social structure, religious, and economic aspects that the players are accustomed to using in the average adventure. Don't let that stop you from using works of this sort. All game manufacturers of role-playing aids

realize that certain changes must be made by each Game Master to fit his particular world. This adaptation effort is definitely worth the struggle of renaming rivers, creating new religions, and juggling statistics. If at all possible, consider using one system, and stick with it. This avoids confusion among players, and nothing slows a game down more than a Game Master frantically searching role-playing aids mentioned include city through mounds of materials, looking for a specific shop or table to use. All of the role-playing aids mentioned include city maps and detailed descriptions of shops and merchants, complete with artwork. The major consideration for these prepackaged modules is their price. For the modest cost of a board game, the Game Master can purchase an entire city. The cost factor becomes even less when compared to that of a game module. Unless the Game Master runs more than one group, the adventure module, once played, collects dust on the shelf. It can't be reused, and there's always the possibility that one or more of the players have been through it. Replaying the module becomes as exciting as a high level fighter challenging a blind beggar to personal combat. The city modules are excellent reference works, and the more familiar the players and Game Master become with the city, the more its realism is enhanced. The city campaign can be used by itself, or to add spice to any campaign system, and I urge all Game Masters to include a major city in their arsenal of creative ideas.

A major consideration for a city adventure is its ability to solve problems inher-

ent in most major role-playing systems. There's not a Game Master playing who hasn't had to cause some delay in play to incorporate the occasional gamer who shows up infrequently into the action. This process is usually time-consuming, and involves lengthy explanations to the players on why "good old George wasn't really eaten by the dragon when he was watching the horses." Since cities don't move about, it's a foregone conclusion that good old George was lying low for a while, and as long as he has enough gold to pay his back rent to the innkeeper, George can be brought into the game immediately.

The second problem city adventures solve is that of learning skills. In every campaign there comes a time when a magic user needs to research a spell, or a fighter wishes to improve his weapons proficiency. No player wants to have his character sit out for six weeks to whenever of game time to learn skills, while everyone else goes "a-slashin' and a-hackin' ". In this case the city is the answer to a cleric's prayer. After all, the character can't be expected to spend 24 hours a day pouring over old manuscripts or dodging practice swords — especially when he could be pouring a chilled mug of ale to all at the Dancing Pig or dodging the City Guard in his spare time.

The properly run city will also solve a third problem plaguing many campaigns: what do you do when players start amassing more gold than is in the Imperial treasury? The answer is simple. A good Game Master, with a reasonably large city, can keep his players in constant need of funds by using several elite

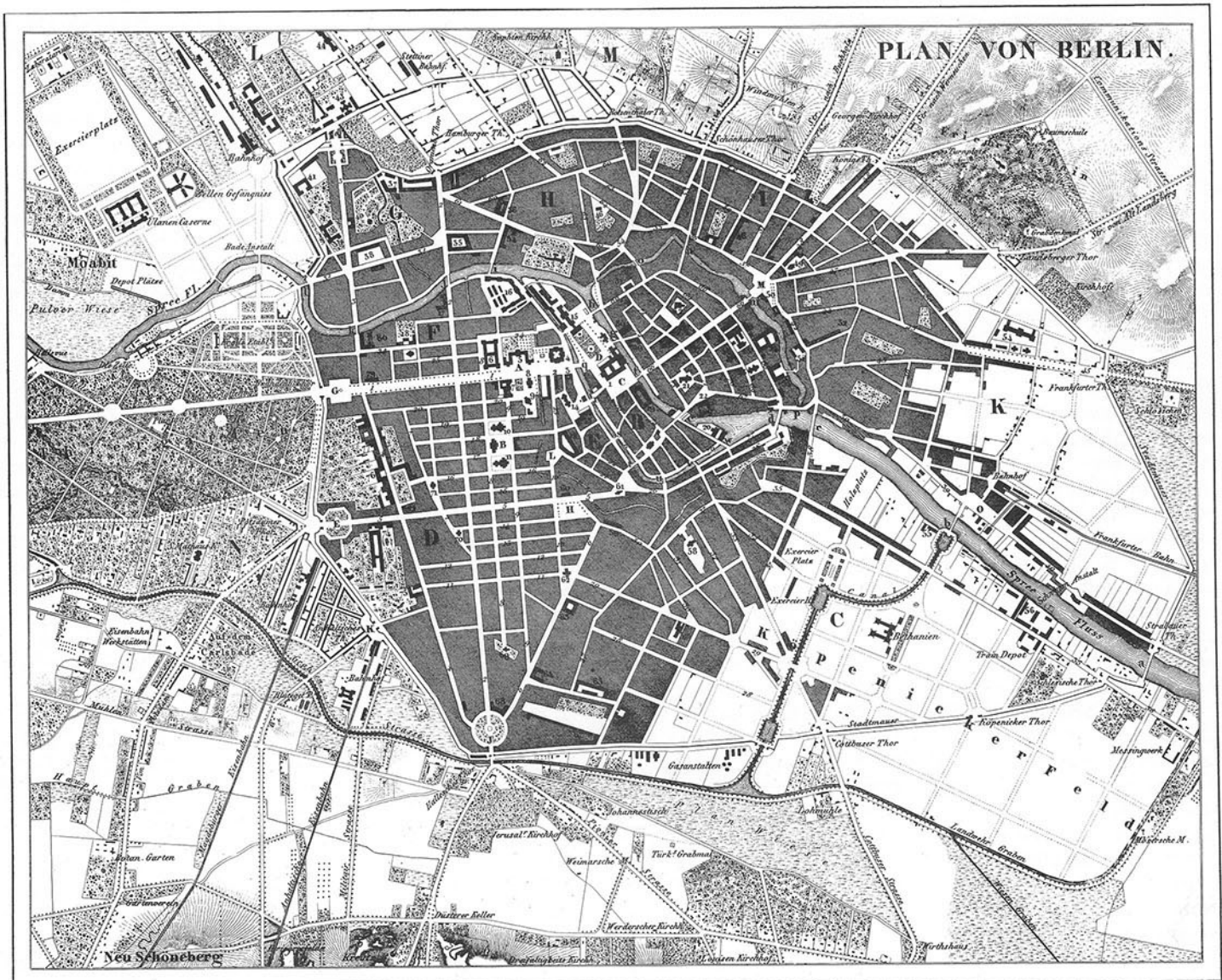
shops. In his major city, there should be one master smithy, capable of manufacturing exotic, personalized weapons and equipment. The price should be enormous, if the smithy will even consider the request. For example: Good old George, our occasional gamer, has just found the pot of gold at the end of the rainbow. He adds it to the dragon hoard he acquired last month, and is thoroughly bored when he hits town. Good old George, hearing about this master smithy, had decided to pay him a visit. Upon opening the door he is greeted by a small gruff dwarf, with enormous arms, named Tharn. "What's on yer mind, Ugly?", growls Tharn. "I want a sword," replies George, "one that will slay any dragon that crosses my path." "Let me save you some time, Ugly," interrupts Tharn, "you can't afford it, and even if

you could, it would take a year to make." Good George casually mentions his net worth and Tharn replies, "That'll make a downpayment, Ugly." Then Tharn describes how he has to take thirty seven different measurements just to balance the sword properly. "The metal," states Tharn, "would have to come from a star, with moonstones for the hilt." Good old George is going to want that sword! Tharn will further explain "It will take three months just to carve the hilt and decorate the blade." The end result will more than likely be that George has commissioned the sword, and now needs money for the final payment. I by no means suggest that the Game Master make the sword another "Stormbringer", but assuming Tharn is as good as his reputation, it will be a magical blade, possessing a few remarkable abilities.

Good old George is broke but happy, and the gold has been removed from play.

In the event our character decides to hoard the gold, I recommend that the Game Master mention that most large cities possess a well-organized Thieves Guild. This approach should work if the Game Master plays on the character's fears sufficiently. However, if good old George still persists in sitting on his nest egg, just let a few unscrupulous merchants or a shyster lawyer get their hands on him.

While most of the prepackaged cities have a large amount of shops with pre-rolled merchants, it is still necessary for the Game Master to create the merchants' personalities. Past experience is an excellent source for this type of creation. Use a few of the interesting



Letters



Unicorns may go unrescued for a long time, but not forever . . .

Peter Beagle, *The Last Unicorn*

- Enclosed find a check or money order for \$10. RUSH me a unicorn rubberstamp and two ink pads (red, black, purple, green or blue — CIRCLE TWO). I understand this includes all handling and guaranteed delivery charges and that my order will be shipped within a week of the date it's received. Offer expires March 4, 1982.
- Send me information on your other lines of rubberstamp products: MAPSTAMPS™, TERRAIN STAMPS™, FANTASY STAMPS™, DRAGON STAMPS™ and META-STAMPS.
- I am interested in RUBBERSTAMP MAGIC. Let me know when the book comes out (spring, 1982).

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people you have known, with exaggerated character flaws. A good example of this is the old woman down the block who loved to keep baseballs accidentally knocked through her windows. Create a dress shop like "The Spider's Silk", give the old lady a name like Alice Purty, and you have a genuine character. I recommend you then extend her hatred of small children to include hobbits, and the first halfling player character who enters the shop is in for an adventure he'll never forget.

Good record keeping is a must in any city campaign. I suggest using a ring notebook with labeled tabs for different subjects. This makes the information or tables easier to find. Label the different sections Social Structure, Legal, Religion, Merchants, Shops, Notable Non-Player Characters, Random Encounters, and Miscellaneous. If your campaign has an existing social structure, write it down. This will make the game more consistent.

Read the city module you have chosen very carefully. As the Game Master, you are expected to be thoroughly familiar with its structure. Compare your system with the city you have chosen, and then select the ideas you wish to incorporate. Does your module use an emperor, king or overlord? Is the nobility hierarchy

consistent with your campaign? Is the social structure rigid or flexible? What benefits are available to members of the nobility? What are their responsibilities? A fluid social structure is an excellent avenue for adventures and intrigues. Consider the suggestion of selling "nobility papers". For a mere 100,000 in gold, good old George could become Baron George. Some players value titles, and will snap at any adventure that hits at a raise in social status. This is a viable alternative to the mountains of gold and gems the players usually find in a campaign. If your social structure doesn't accomplish what you desire, it can always be replaced by a military coup.

The Game Master's next consideration should be a legal system for the city. All the prepackaged city modules include ideas and tables, but they leave the refinements up to the Game Master. In my opinion *Thieves Guild I* by Game Lords, Ltd., offers the best legal system. This stands to reason, considering everyone in the city is concerned about the thieves' views concerning private property. *Thieves Guild I* lists a table of all judges who may try a case. The judge is chosen by a random roll, and each judge has a different opinion on how convicted felons should be rehabilitated. Sentencing can take the form of acquittal, fines,

imprisonment, mutilation, death, or any combination thereof. Bribes are incorporated in the rules, but they may do more harm than good if offered to the wrong judge. The Right Honorable Travis Tee will only recommend the death sentence for violent crimes, in 10% of his decisions, and he often overlooks infractions of the law when bribed. His counterpart, the Right Honorable Heydrich "the Hangman" will recommend public flogging for spitting on the sidewalk, and may the gods help any one accused of a serious offense. Later *Thieves Guild* editions include a variety of lawyers, each specializing in different types of cases. Court room scenarios provide a great deal of excitement and humor when the great Wendell Silvertongue pleads a case for the defense against the bumbling Amos Broadbelly.

I have noticed that some players, usually the chaotics, resent any type of authority, and the Game Master should be prepared to maintain order when things get out of hand. The Game Master may find it necessary to deploy an elite squadron of Imperial troops instead of the usually lazy guardsmen.

Religion will pay a major role in the functions of any city. *The City of the World Emperor* by Judges Guild offers a wide variety of religions. Each religion

includes the religious order, leaders, powers, and an excellent detailed description of all the temples. *The City State of the World Emperor* is one of the finest detailed modules on the market. Its only weakness if it can be called one, is the sheer bulk of material that the Game Master must comprehend. The entire history of the kingdom is outlined with well-constructed maps and role-playing material. Life in the city state is so intricately covered that it will conflict with most in-progress campaigns. The city map alleviates some problems by letting the Game Master individualize where he wants to place the various shops, but it does require a great deal of reading and work before attempting play. I highly recommend *The City State of the World Emperor*, but I advise most Game Masters to start off on a smaller scale. Merchants and shops are the life blood of any city. These nonplayer characters and shops will be the main focus for many of the players. Again, let me suggest you start small. The most common mistake that most Game Masters will make is incorporating a vast number of specialty shops in the city, leaving the details half finished. General shops are fine to start with. Instead of ten to twenty shops duplicating inventory, have a general store where weapons and supplies can be purchased. Specialty shops are better for handling exotic items. Start the city adventure with no more than twenty shops. This is a reasonable number for the Game Master to familiarize himself with, and should provide adequate entertainment for the players. New shops can be added or closed down as player interest rises. The prepackaged modules will give the shop name, the proprietor, and a brief summary of his goods and services, along with personal statistics. It is up to the Game Master to expand upon this summary and to breathe life into the shop. It has been my experience that players will patronize a well-described shop over a vague, incomplete one. For example, let's compare the Golden Vineyard to the Dancing Pig.

Name — Golden Vineyard
Owner — Hans B. Nimble

Description — Hans serves a variety of wines from Bitter Root to Gourmet. His prices range from two coppers to thirty gold. His two daughters work as serving maids, and any attempt to get fresh with them will result in Hans slipping a "Mickey Finn" into the player's drink.

Hans has twenty gold pieces in a box under the bar. (This is the standard

description offered in most of the modules.)

Now let's look at the Dancing Pig.
Name — The Dancing Pig Tavern
Owner — Jervis Ironfist

Description — Jervis is in his middle thirties and tremendously strong. He named the tavern after his late wife, who had a stroke when she saw the sign. The place has brought him luck ever since.

Jervis sells the finest ale in town at one gold piece per mug. His food is horrible, but his customers don't come here to eat. There is one gold piece cover charge most nights, two gold if you want a seat by the exits. Jervis offers a nightly schedule of events for his patrons.

1. Monday — "Talent Night"
 A prize of fifty gold pieces is awarded to the most unusual act. Knife throwing at live targets and exotic dances are always welcome.
2. Tuesday — "Drinking Contest"
 The winner, *i.e.*, the last one standing, gets free drinks for a week.
3. Wednesday — "Darts"
 Championship dart throwing contest. The winner receives a silver trophy and a ten gold piece set of custom darts.
4. Thursday — "Ladies Night"
 Any female under 85 gets in free.
5. Friday — "Weekly Free-for-All"
 The fist fight is not a scheduled event, although it has occurred every Friday with remarkable regularity for over ten years. It usually ends with the appearance of the City Guard. In some cases, because of its excitement and general interest, this event will be carried over to the House of Justice (jail).
6. Saturday morning — "Pay your bail"
 Those who cannot pay will be ineligible to participate in any other activities for one to six days.
 Saturday evening — "Bizarre events"
 The bear-wrestling hobbit and Granny Muffin vs. the Masked Marauders — admission five gold pieces. Ten gold pieces for exit seats.
7. Sunday — closed for repairs
 Jervis keeps all his money in a strong box that is bolted to the floor. It contains 500 gold pieces and three gems valued at 3,000 gold pieces.

The taverns mentioned are across the street from each other; yet, the Golden Vineyard is always empty. Detailed shops create player interest.

The Free City of Haven, by Gamelords, Ltd., contains various quality tables for random shop generating. The tables cover almost every situation that arises in a night of gaming. The Game Master is given the choice between selecting the items for sale in each shop, himself, or rolling the products up randomly.

TFCH also includes tables to determine the quality of the merchandise, pricing structure, cash on hand, employees, and the comparative honesty of the merchant, all described with easy to follow instructions and numerous examples. There is also a fairly good small glossary, giving brief descriptions of the old professions. The new Game Master will find these tables, and pre-selected shops, better than any Ring of Unlimited Wishes, and the experienced city designer will appreciate the original ideas and concepts that have made Gamelords, Ltd., the leader in city role playing adventures.

Notable non-player characters are critical in a city adventure, unless you want the players killing one another. List the NPC's in alphabetical order on character sheets for the best results. *Thieves World* by Chaosium, Inc., is an excellent reference work on NPC's. The Game Master has only to expand the ones listed. *Thieves Guild* by Gamelords, Ltd., is also an almost unlimited source of interesting characters.

Random encounters provide most of the action that takes place in the city. They are unique, intriguing and often comical. Intelligence, charisma, and knowing when to run are the most valued qualities in a city adventure. An envelope, found in an alleyway, containing an invitation to a ball at Lord Grimsbee's, doesn't mention that whips will be furnished to all guests. Random encounters include gossip, suggestions for adventures, press gangs, thieves, and a multitude of other ideas that separate the city from the dungeon adventure. All the city modules list tables for encounters that will add to any adventure. Use them or make up your own. Both methods provide enjoyment for Game Masters and players alike.

The city campaign is an excellent starting point for adventures of all types, and what better way to spend those cold winter months than being chased by an irate husband, or taking that unexpected, all expense paid vacation inside the Hall of Justice? If your players are becoming bored with endless dungeons, repetitive monsters, and finding snakes in their bedrolls (or you are), try a city adventure.

The Adventures of Finieous Fingers

I don't believe it... Not only did that slimy thief grab the magic chalice right out of my hands... but I'm lost in this underground labyrinth!!

Say, wow, what's this?

What Luck! A well! I'll just climb on out...!

... then we bust the crank!!

Look, Rocky, a human well! We ought to destroy it...!

Yeah, good idea, Bert!

Say, did you hear a scream?

EYAAAAH!!!

No, why?

Uh-oh!... Orcs!- I'd better hide...

First, we cut the rope...

... WAIT A ...

OK, now let's pee in the well to poison it right!!

You sure you didn't hear a scream?

Naah...

... a little one?

NO!

Of course, after I get that thief, I'm going to kill the author of this strip... !!!

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to be continued..

STORY BY
BRIAN CRIST
© 1981

BROM & ARYLLA

ART BY
STEVE SWENSTON
© 1981
LETTERING BY
DAVE SMEDS



THE ADVENTURES OF SPACE TRADER VIC

STORY BY BRUCE WHITEFIELD & RON TALBOT

ART. BY BRUCE WHITEFIELD

8

TRADER VIC ATTEMPTS TO SAVE A GROUP OF EARTHLINGS FROM A PREDATORY GANG OF GALACTIC CARNIVORES. THE NATIVES, MISTAKING THIS FOR AN ATTEMPTED SABOTAGE OF INTERSPECIES RELATIONSHIPS, FIRE UPON THEIR WOULD-BE RESCUERS. WITH MILITARY FORCES CLOSING IN, OUR HEROES MAKE A DESPERATE DASH FOR THE SAFETY OF THE WOODEN NICKLE.

ARRROOOOOOOOO!

PUFF! PUFF! PUFF! PUFF!

YAP! ARF!

I HOPE YOU'RE NOT OFFENDED BY THE ACTIONS OF THIS MADMAN. FIRST IMPRESSIONS MUST HAVE A GREAT INFLUENCE ON THE NATURE OF INTERSPECIES RELATIONSHIPS.

DON'T WORRY. IT'S USUALLY JUST A MATTER OF TASTE.

PSSSSST! HEY SILLY, THAT'S NOT HOW TO USE A LASER PISTOL.

CAREFUL, MEN. THEM XENOPHOBES IS LURKING IN THESE WOODS

CRACK!

THERE YOU GO! JUST POINT IT AND THEN PULL THE LITTLE TRIGGER.

RAVEN!

ZOUNDS! THEY'RE FIRING AT US!

MELT!

ZOT!

POW!

POW!

GREAT THINKING, BILL! YOUR FRIENDS CAN HOLD 'EM WHILE WE MAKE OUR ESCAPE!

HUH?

BIRDDOG, THIS IS PLOWBOY! WE'RE PINNED DOWN BUT I CAN SEE THE RINGLEADERS CLIMBING THE MOUNTAIN. SUGGEST YOU BUZZ A JET UP THERE PRONTO!

ROGER!

BLAM! BLAM! BLAM!

THIS PLACE LOOKS MORE DANGEROUS ALL THE TIME. PERHAPS I BETTER LEAVE ...

NOW WHAT WAS THE PASSWORD TO OPEN THE AIRLOCK...?

YOU SAID GALACTIC CITIZENS NEVER COME TO THIS PLANET.

THEY MUST HAVE ARRIVED IN THE SHIP PARKED UP ON THE MOUNTAIN.

PERHAPS A DEMONSTRATION OF THE FUSION GUN WOULD SET THINGS RIGHT ...

BLAM! ZING! ZOT! ZAP!

© BRUCE WHITEFIELD '82



THE TROJAN WAR ©: Designers Notes

by Glenn Rahman

Personally, my first interest in fantasy literature derived not from reading Burroughs or Howard, but instead Classical mythology — especially the legends of the Trojan War. Beginning with modern retellings of the myths in high school reading, I advanced through college and through authors as familiar as Homer and Vergil, and as obscure as Staius, Apollodorus and Philostratus. The *Iliad* was my favorite book for book reports, and it served me for two or three of them.

When my interests at long last turned to game design, I early on thought of the Trojan War as a prime subject for treatment.

Over a number of years, slowly and in spurts, the design for *The Trojan War* took form. The work proceeded perhaps too slowly, for by the time my prototype was ready in its final form, at least two other Troy games were on the market. Fortunately, the company to which I submitted the game, Metagaming of Austin, Texas, seemed not to be daunted by any thought of competition, and published it in the summer of 1981 (price: \$7.95).

In approaching the design, I was aware of what archaeologists had found out about Troy and the Greek Bronze Age. Before long, however, I decided that the evidence of the spade provided little or nothing which would enhance Homer's legend. The ill-armed, half-dressed rabble comprising Bronze Age armies, the absence of heroic kings (whose existence archaeology has failed to prove), and the rough, swampy field beneath a pathetically small ancient town had nothing of the Greek poets' grandeur to

it. Indeed, to let archaeological reality compromise what ought to be a fantasy game would be to go widely askew.

As it worked out, four main sources provided the needed material for a simulation of the Trojan War. The *Iliad* was, of course invaluable. Next in importance was Quintus of Smyrna. The other two books — the *History of the Destruction of Troy* by Dares and the *Diary of the Trojan War* by Dictys — were inferior in both content and detail, serving mainly as a source for Trojan leaders not mentioned by Quintus or Homer.

The first four scenarios of the game come from Homer; the last seven derive from Quintus' book, the *Posthomerica* (I used the Loeb Classical Library translation, titled *The Fall of Troy*). The merits of Homer's book are too well known to require discussion here. Some commentary on the excellent, but little-known *Posthomerica* is in order.

Quintus was a Greek poet living about the year 400 AD, probably in the town of Smyrna in Asia Minor. His epic is a sequel to Homer's *Iliad*. His version of the myths is closely in line with the earliest and best versions — unlike Dares and Dictys who follow inferior later embellishments. It describes the events of the Trojan War from the death of Hector to the shipwreck of the Greek leaders on their victorious homeward voyage. Today the *Posthomerica* is little-used except by Classical scholars such as Robert Graves; however, modern fantasy writer Lin Carter recommends the *Posthomerica* to fans of high fantasy and epic literature, with which sentiments I heartily agree.

Through the pages of Quintus stride the heroic forms of Penthesileia the Amazon, Memmon the Ethiopian, Eurypylus the Mysian, and Neoptolemus, the son of Achilles. Then too is told the story of Philoctetes, the quarrel of Ajax and Odysseus, and the Wooden Horse. Upon this is added a host of detailed battles. Perhaps no surviving poet other than Homer tells so much about Trojan affairs and tells it so well.

The research being completed, the next step was to approach the design itself.

Homer describes a rather flat, dry plain stretching from the large, high-walled city of Troy to the beaches where the Greek ships lay at anchor, protected by a line of fortifications. The flanks of the plain are impassable, since a river runs along either side (the Scamander and the Simois). The distance between the beach and the city may be run non-stop by a man in a comparatively short time; hence it must not have been more than a mile's distance in Homer's mind.

In selecting heroes to appear in the game I tried to use only characters presented in the epics as leaders or princes. The famous Catalog of Ships in the *Iliad* provided me with most of the Greek heroes which the game needed, while Homer had to be supplemented by Quintus, Dares and Dictys to come up with enough Trojan leaders of note. In naming the Replacement Heroes in the counter mix, I used non-leader Greeks, and Trojan royal princes (the ancient sources give more than fifty names for the sons of Priam). Vergil suggested one name that could not be left out from the



Trojan forces — Achates, the famous friend of Aeneas.

Naturally all those heroes who figure in only the first eight years of the Trojan War had to be left out (no poet tells a detailed story of those years and early battles), including the notable Trojans Cycnus and Troilus, and the Greek prince of Euboea, Palamedes. Even some important leaders of the *Iliad* had to be omitted, since they are killed so early (within the first three battles) as to deplete the counter mix prematurely. The sole early casualties I have allowed in the game are the archer Pandarus and the king of Lycia, Sarpedon. Both of these Trojan-allies figure largely in the myths and it would have been a shame not to let them appear, however briefly.

In the final counter-mix there are usually five fewer Trojans in play than Greeks. This is a concession to Homer's statement that the Trojan army was the

smaller. This would be somewhat of a disadvantage, except that the Greeks were more often beset by angry gods and their victory conditions are correspondingly harder. Moreover, the Trojans may retreat behind stronger walls, while Greek heroes have a tendency to be absent from combat, either for personal reasons or because they are off performing important services elsewhere.

The unit counters of *The Trojan War* represent more than merely a single warrior each. This is as it should be, because each hero of the myths was the leader of many footsoldiers. However, the feel of the combat had to be man-to-man. This conflict of needs was resolved by abstracting the common soldiers to an extended (primary and secondary) zone of control surrounding each named hero unit. While these common soldiers can't harm heroes (in the myths no

common soldier even appears much less attacks a hero), they can get in the way to slow the rush of great heroes, as well as block the retreat of the panicked or wounded. Thus the zones of control in *The Trojan War* may extend over an area of 18 hexes (though stun, panic and wound results will reduce this range as the hero's followers are scattered and demoralized.) These zones of control require two additional movement points to leave. Hence fighting through the press usually leaves a hero with a movement range of two hexes, while if he breaks free of the melee he can travel at least six hexes.

Each hero in the game had to be assigned an attack and a defense rating. Obviously there was no way to do this other than to read about the most familiar heroes and make a subjective judgment of their relative skills, on a range scale from 3 to 10. Where good information is

lacking, ratings were assigned to maintain play balance.

Homer describes quite a number of skillful warriors on the Greek side. For the Trojans he is much more vague and unflattering. This is to be expected, since Homer was a Greek patriot and could be very uncharitable to his Trojans at times. For example, while Homer (and Quintus who takes his cue) allows many Trojan bodies to be captured and despoiled by the Greeks, the Trojans capture scarcely one Greek, even in battles in which they are resoundingly victorious. Hector and Aeneas are the best Trojan warriors in Homer's estimation, but Aeneas is beaten like a mere child in his first appearance, at the hands of Diomedes (Book V of the *Iliad*). He kills no important Greek through the entire epic and would have himself been slain even against the dictates of Fate (!) if the god Poseidon had not lifted him out of danger from Achilles sword (Book XX). Hector fares little better. Ajax fights him to a standstill in Book VII, and nearly slays him in Book XIV. Worse, Homer cheats Hector of his greatest victory, the slaying of Patroclus (who was panicked by Apollo, the archer god, and wounded by a nonentity, Euphorbus), whom he is only allowed to kill as an already-defeated man. Lastly, Homer makes Hector out to be a poltroon, having him flee for his life three times around the walls of Troy, pursued by Achilles.

Yet the Trojans with whom Homer deals so meanly are the same men who held Achilles, Ajax and Diomedes at bay

for ten years, and in the end could only be defeated by a trick. Clearly it was a designer's job to give the Trojan units the benefit of the doubt as to their strength and skill.

The Trojan allies Sarpedon and Glaucus give evidence of their skill many times in the literature. Asteropaeus had the ability to cast two spears at the same time and was the only man in the *Iliad* to draw blood from Achilles. Agenor conducts himself bravely throughout the fight, and even has the pluck to challenge a berserk Achilles in Book XXI. Hence these four heroes were elected to become Class III heroes in the final version of *The Trojan War*, along with the already-discussed Hector and Aeneas.

The game has three hero classes, I, II and III. The best heroes of both sides are included in Class III, while brave men of some note are assigned to Class II. Minor heroes who did not greatly distinguish themselves in the fighting are relegated to Class I. A fourth group of heroes is the Replacements, who are generic types who do not really represent any particular person in the legends. These are Class I, but are governed by the Replacement rules.

The different classes do not differ widely in Attack and Defense ratings, but while Class I heroes may make only one attack per turn, Class II and III heroes may make two and three attacks per turn respectively.

Heroic combat (the type described by Homer) was quite different from the

hoplite combat which replaced it by about the year 600 B.C. Typically, a chieftain would offer and accept challenges from his social peers only, laying to with sword, spear and cast stone. All duels had to be one on one; no ganging up was permitted. A match continued until one or both of the combatants were stunned, wounded, driven off in panic, killed or simply separated by the press after an inconclusive encounter. Chariots served as both a means of travelling in and out of a fight and as a kind of fighting platform.

If a comrade was either killed or wounded, a hero was expected to go into the midst of the enemy and bring him out. It was considered a disgrace to have the enemy carry off the body of a countryman. If a chieftain encountered shirkers, he would attempt to rally them and send them back into battle by praise and chidings. The greater and more powerful the chieftain, the better he was at rallying others.

The Trojan War simulates this type of warfare. The player quickly finds that he cannot use Achilles, Diomedes or other great heroes as Bronze Age tanks; what breakthroughs and encirclements result resemble only vaguely the same concepts in wargames of later periods.

The combat in *The Trojan War* is quasi-tactical and represents the clash of individual chieftains. The rules provide the opportunity to press the attack or to slip away from an opponent who gets the better of a match. But because each unit represents more than one man, the elimination of a hero does not mean the reduction of the size of an army. A Replacement hero steps in, representing a new leader of lesser ability, taking up command of the slain leader's following.

The Greeks believed (as indeed which people does not?) that the gods took an active interest in their wars. The myths have many occasions where the Olympians support a hero in the field or discuss among themselves how the subsequent conflict will be manipulated.

Interestingly, though it was within the power of each god to wreak almost unlimited havoc (at least in a localized vicinity), their intervention in the Trojan War was very subtle. The gods — even Zeus himself — were bound by the dictates of Fate. Their role, within certain parameters, was more like that of wardens making sure that all of Fate's dictates were carried out, rather than to mold the world to their own whims. So, when Apollo sees to Achilles' death, it is



already time for Achilles to die — and most agree that the god acted through the agency of the Trojan Paris, whose archery he improved enough to do the job.

In the main, the gods of Olympus had a few preferred tricks. A god could fill a favorite with strength and courage, heal his wounds, turn a weapon from a vital spot, or prevent him from being attacked by an enemy entirely. Then again, a god might turn a man invisible ("hide him in a mist" as the ancients said), fill an enemy with panic, pluck a favored one out of harm's way and set him down in safety, or sometimes merely rescue his dead body from desecrators. The trouble with gods is that they never can be depended upon. For this reason, acts of god are signified by chits which are discarded upon use. They are placed in a randomizer before beginning play and a prescribed number of them are drawn out. A player of *The Trojan War* should acquaint himself with the special rules that govern each different god-power chit and remember which he has avail-

able in each game. Then he will be able to use it to best advantage when the need arises.

As far as the scenarios are concerned, each of the eleven is a simulation of a particular battle in Homer or Quintus. Many factors serve to make each scenario different from another: the activities of the gods, the availability or absence of a great hero, the special victory conditions that a player must achieve, etc.

No important battle in Homer or Quintus was omitted from the scenarios. In scenario 15.6 I preferred to use the Robert Graves view of the death of Achilles — namely that it occurred at the same time as Achilles' victory over the Ethiopian Memnon. Quintus treats the two events in two different battles, but by adapting Graves' view two rather ordinary battles are changed into one very interesting one.

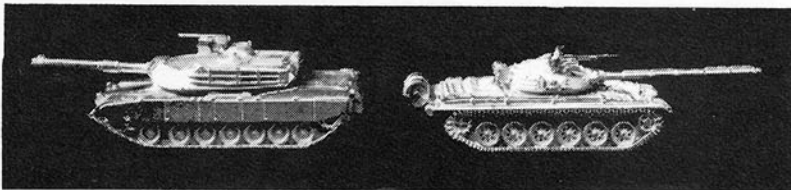
In these notes I want to take the opportunity to express my appreciation to Keith Gross for his superb development work in *The Trojan War*. One who

has designed and published a few games quickly learns what a blessing is a first-rate developer with whom he is able to come to some kind of rapport, and what a curse is a developer who goes to the other extreme of quality and cooperation. In my own experience the former type has predominated, but Keith has been the best of these. Not only did our correspondence convince me that he did extensive reading of the myths to prepare for the development, but he submitted each draft of his rules for my consultation and advice. In the process, no reasonable suggestion of mine was rejected and I can say that not a rule appears in *The Trojan War* which did not have my prior approval and my enthusiastic support. What was good in the prototype has been preserved; what was problematic or overly-complex has been deleted or simplified.

One aspect of *The Trojan War* to which Keith gave special attention was the campaign game. My version of the campaign game suffered from insufficient playtesting (how many times can

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you go thru an eleven-day series of games before you go blind, deaf and dumb to detail and your playtesters abandon you in exhaustion?) He systematized the special rules governing the death of Achilles (in a campaign game it could occur too early, or not at all), the interventions of Zeus and Apollo and the special campaign game victory conditions. The Wooden Horse rule he offered was a definite improvement over my own, while a too-complex rule concerning the special chariot team of Achilles was dropped from the prototype. My version had an over-abundance of chariots and at Keith's recommendation they were reduced in number, allowing the player to use those which remain with greater skill.

In the space remaining, I want to turn the subject to game strategy. My own favorite strategy is to force a couple of gaps in the enemy line, thereby breaking them up into about three pockets. With one's friendly heroes operating in the enemy rear, his movements and retreats are fouled up, allowing many panicked and wounded units to be slain with comparative ease.

Avoid sending one or two heroes off by themselves; such a move only invites their loss when the enemy overmatches them. Keep your heroes in groups of four to six when they have to operate behind enemy lines. By the way, if the enemy leaves himself open to a strong rush for his ships/walls, go for it. Placing six Greek heroes in Troy or destroying six Greek ships will win the campaign game.

Use your strong Class II and Class III heroes to knock the enemy's best units out of the fight. Or hold them in reserve to wreak havoc among the enemy panicked and wounded left over from the previous game turn. Try to keep at least one Class III hero in the rear, so that friendly heroes may gather around him and have his assistance in the rally phase.

It's better to attack than to defend, but be careful about attacking stronger heroes; their counterattack can be devastating. Lesser heroes can be used to pin the enemy's units with their zones of control, preventing their retreat from combat. If a strong enemy hero such as Achilles goes out of control, Replacement heroes may be thrown in his path, to tie him down in minor combats while preventing him from reaching your more valuable heroes.

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TABLEMANIA

by David F. Nalle

Wilderness and Dungeon Encounters, Treasure Placement, Magic Powers, Monster Reactions. Many Fantasy Game Systems suffer from Tablemania, relying on random rolls for everything. A computer can create an adventure by selecting items and situations at random from a set of tables. Only a human being can make Fantasy Role Playing an art. This is a problem in many Fantasy Campaigns, too much reliance on dice and tables, and too little imagination.

Most Fantasy Role Playing Game rules promote this to some extent. The worst is *AD&D*®, with rolls for everything, but *Chivalry & Sorcery*®, *Tunnels & Trolls*®, and *Runequest!*® are not far behind in supplying these crutches to replace original thought. New players buy these rules, see the tables, and then roll up a dungeon without any inspiration or guiding logic. Such creations are sometimes adequate, but rarely exciting. Yet an atmosphere of coincidence is necessary to make an adventure seem as real as our coincidental world.

Fantasy role playing arises out of Heroic Fantasy fiction. The purpose of an adventure is to play out a scenario similar to a Swords and Sorcery story. There is very little similarity between a randomly generated dungeon and any but the worst and most predictable S&S tale. Such dungeons are like shooting galleries, unguided and uncontrolled. The placement of encounters and treasure is often illogical, unlikely, or on the other extreme monotonously predictable.

The role of the designer of a fantasy adventure is parallel to that of the writer of a Swords and Sorcery story. The writer of a story rolls no dice to determine the results of actions and incidents, and the adventure designer should be able to function with little randomness as well. It is basically the same creative process expressed in two different media.

It is possible for a reasonably intelligent person to create an adventure which is complete, internally consistent, and logical, without being predictable or seeming fore-ordained. The players in such an adventure will come out of it with the feeling that they have been an active participant in a good Swords and

Sorcery story. There are six elements which are essential to create a good, non-rolled adventure. These are:

1. Apparent coincidence of unrelated events.
2. Logical connection of related events.
3. Sensibly conceived and logical creatures and items.
4. Consistent and logical NPC reactions.
5. Clearly defined NPC motivations and intentions.
6. A well defined world background.

In a campaign which relies heavily on tables, they are supposed to provide these factors, and the Game Master is just there to roll the die and arbitrate, perhaps smoothing out a few rough edges. In a carefully designed, non-random adventure, it is up to the designer/Game Master to make sure that these things are present.

Number One: The apparent coincidence of unrelated events is the aspect provided by the random encounter tables. It is quite possible for a GM to provide this. The best way to do this is to make a list of possible events, incidents, and encounters. Depending on the length intended for the adventure, the GM can then pick from this list whichever ones seem appropriate to the party and the situation. The key to making this process work is objectivity from the GM. He must not be out to *get* the party. He has to arrange the events in a pattern such that they don't all happen in the same way. There should be variety of type and frequency. What the party encounters should not be influenced by what they did in the last encounter, unless the two encounters were designed to be connected. If a party slays the DMs favorite NPC, 30 Balrogs should not suddenly descend upon it. The encounters should be planned out, and there should be little variation from that plan.

Number Two: The logical connection of related events is connected to Number One, and applies in the situations when the Player Characters are involved in ongoing interactions with Non-Player Characters. These NPC's should act in

all ways like Player Characters. If a PC has offended an NPC, he may want to take revenge. If a PC has aided an NPC he may want to help him out. For example, when Barstak the Thief, a PC, steals the crown of King Vaston, a powerful NPC, Vaston and his minions may do all in their power to capture Barstak and torture him to death. Therefore, if Barstak was on an adventure, a logical encounter would be with a group of men sent by Vaston to kill him. This same concept applies very importantly in the character's relationship with his gods.

Number Three is essential. Creatures and Magic Items have to be designed logically and sensibly. There is no place in a good fantasy campaign for swords with dozens of unrelated magical powers, or monsters whose existence is ecologically and evolutionarily ridiculous. When you design a monster or magic item, you should think "Where did it come from, and why does it exist?" If there is no reasonable answer to this question, the monster or item should be scrapped. Monsters should perform a function other than just to kill characters. They must have a regular food source, and some sort of traceable antecedents, either in nature or magic. A giant blob of acidic jelly in an unexplored cavern, which needs flesh to survive, had better have been put there by someone, and have some way of attracting food. Thinking about such monsters logically often makes them more interesting, and more formidable. In the same way, magic items do not spontaneously generate. They are forged by someone. Random magic power tables often result in items which have a scattered assortment of unrelated powers. A "real" magic item, like those in S&S stories, has a certain core concept from which its powers arise. For example, if a sword has magical powers, it may have powers of detection, but it is unlikely that it will also have powers of flight. Staves which cast light, throw webs, create walls of fire, and detect traps are totally illogical. A well thought out magic item has powers which pertain directly to its essential nature. For example, a wand of detection, or a staff of flame, or for a fighter, a

sword with flame related powers.

Number Four goes with Number Five. When PC's encounter NPC's in the course of their adventuring, whether they be men or monsters, they should not all be berserk PC killing machines. They should react in a broad spectrum of ways to PC's and their action, and they should act in a manner according to a background and character which the designer assigns them. There is an infinite selection of NPC personality types available in the real world and in fantasy literature. NPC's with character make an adventure more realistic, and more exciting. They also make it more than just a run of the mill hack and slash.

To give NPC's personalities, the designer must think about who they are, where they come from, and what has happened to them in the past. A lot more is needed than just making up characteristics.

Number Six helps make NPC background more believable. Some examples of well characterized and original NPC's are: A young farmer who has just come to the city to find adventure and wealth, but still has the high morals of his country upbringing; or a sophisticated, decadent con-man thief, who will do anything to advance himself, and does not suffer from any scruples. Many personality types immediately suggest themselves: bored bureaucrats, haughty nobles, impractical idealists. Many of these characterizations are stereotypes, but stereotypes exist mainly because they are so true to life.

Knowledge of an NPC's background, personality, and history enables the referee to logically determine his reactions in any given situation, by analyzing the forces acting on him and his natural response. This also depends on the intelligence, mental state, and instincts of the NPC. Thus, when two humans meet on an adventure, they may not immediately fall into combat. They will usually try to interact warily, and sound out the other's intentions before leaping into melee. Most people are cautious with strangers and in unusual situations. In the same way, it may often be the case that a monster or animal may be as scared of an adventurer as he is of it. The other side of this coin is that fear often causes people and beasts to lash out against what they fear. Which reaction will arise should depend on the situation which the creature is in and what its nature is. A trapped bear, for example is apt to be far more violent than one which is loose in the woods. A human who has just seen his comrades killed by poison

darts is unlikely to embrace someone who walks up to him holding a blowgun.

In creating NPC's and adventure situations, one of the most important bases from which to work and draw information is a well developed background world for your campaign. A fantasy world with history, and a complete social order, is essential to running good adventures. There are many sources that you can draw on in making a world, but the most important is your imagination, which is needed to synthesize what you know and can research.

Setting up geography and the physical nature of your world is easy. You can draw on the geography and phenomena of this world and extrapolate the appropriate fantastic extensions. As long as you can keep things logical and believable it is hard to go wrong in this area.

The key part of your world is the peoples and cultures which inhabit it. Read some socially oriented history about the periods which you wish to emulate, and use the patterns which you can find there to make up the tribes, nations, races and societies of your world. You can examine all of the institutions which are the backbone of your society, get an idea of traditions and

superstitions, and define the common life of the people. Once you understand the trends and forces in the society you can analyze specific points of conflict and interaction. These points, such as religious observances, festivals, wars, prejudices, inquisitions, and the like, can be ideal jumping off points for adventures.

If your world is realistic and logical, detail is easy to add, and will tend to grow from the institutions which you create. This background can in turn give birth to NPC's and incidents, and good adventures can grow from there. In all cases it is necessary to understand the sources of a situation to use and work well with it.

The key to running a good campaign is not more and more random tables. It is an understanding of the principles of the world and the adventure, and a feeling of the interacting forces which generate encounters and action. You have to know the source of everything that happens to and around your players. If you can achieve this you can leave the vacuous realms of tables and charts behind and produce adventure of a grand, exciting, and realistic nature.

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