

ISSUE 41 ★ JAN/FEB 1986

# Different Worlds

GAMES, ROLE-PLAYING & ADVENTURE

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**INTERVIEW THIS ISSUE**

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# DIFFERENT VIEWS

Send letters & comments to:  
Different Views  
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## CREDIT WHERE CREDIT IS DUE

In *Different Worlds 40*, two letters concerning various game reviews of mine were published. In answer, let me say this: To Mr. Neal Randall, designer of the *Octopussy* and *You Only Live Twice* modules for the *James Bond 007* game who I mistakenly identified as Neal Sullivan, my abject apologies. Tarot must have slipped something in my martini.

To Mr. Greg Costikyan, designer of *Toon*, thanks for setting the record straight as to Mr. Warren Spector's contributions to that marvelous game. I did include Mr. Spector's credit as the game's developer in my original review, but it was edited out. To Mr. Spector, I liked your work as the review obviously shows and I am sorry I attributed it to Mr. Costikyan but he was after all listed as the designer and we poor reviewers can only go by what we know, eh?

Larry DiTillio  
Los Angeles CA

## ONE-STAR COMPLAINT

In *Different Worlds 38*, a review of *Faster Than Light 2448* was printed. The game was rated one star out of four. In issue 39 a review of *Stalking the Night Fantastic* was printed. This game was given an identical rating: one star out of four.

Something is wrong.

The version of *FTL 2448* that you reviewed in issue 38 is the out-of-date old version that is no longer available, and the new version is a great improvement. The old version is kind of a mess, especially compared to the new one. I can understand why you would only give the old game a one-star rating, even though I would have given it two stars.

*STLF* is a massive improvement over old version *FTL*. . . It is not quite a four-star game; it could use a bit more editing, and there are perhaps more rules than necessary.

But you rated *STLF* the same as you rated the old version of *FTL*: one star! How can this make sense? And why did you dig up the out-of-print edition for an unfavorable review just months before the new version was released?

Steve Hastings  
Santa Cruz CA

Everything below a certain level of quality is rated a one-star. We

can't review a game before it's out. We did not know *FTL* was out-of-print and a new edition was coming out.  
—Editor

## FILM REVIEWS COLUMN REVIEW

I would like to take this opportunity to congratulate you and your staff for producing one of the best magazines in the field of adventure gaming. I also would like to wish you luck with your new publisher, Sleuth Publications. If issue 39 is any indication, *Different Worlds* will do very well indeed in its new home.

I do however have one area of complaint, and that is in regard to the "Film Reviews" column. First of all, unless something can be done about the lead time required for publication, the film reviews in *Different Worlds* are of no real use to your readers. What good will it be to know if a movie is or is not worth seeing if the film's run ended months ago? The "reviews," in this case, ceases to be reviews, and become critiques—which are better handled by Larry DiTillio in "The Sword of Hollywood."

This brings me to the other part of my complaint: the quality of (what I will for sake of argument call) the reviews. Case in point to the lack of observation, thought and insight on the part of your reviewer, John Nubbin, in his review of John Carpenter's *Starman*. Anyone who dismisses *Starman* as "E.T. for adults" has obviously not paid much attention to the film—certainly not the attention required to critically analyze it or any other work.

First, there is the matter of Mr. Nubbin's use of assumptions rather than accurate information. To begin with a nitpick, who ever mentioned a killing atmosphere? No precise reason was ever given for the fact that *Starman* would die if not returned to his own people, but there is strong evidence to suggest that the reason was not biological—after all, his body was an exact replica of a human body. More likely, it was a spiritual sickness brought about by separation from his own kind. I could go on to correct more small inaccuracies in Nubbin's article, but I will instead move on to a broader point. After four

paragraphs, Mr. Nubbin presents, as though it were a surprising revelation, the idea that *Starman* is in fact not a science-fiction film at all. Who ever claimed that it was? The fact that it concerns the meeting between people of different worlds does not mean that it presumes itself to be science fiction, any more than that same element does this to *A Passage to India*. Similarly, the fact that one of the characters is from another planet and that scientists are involved do not always indicate science fiction. If Mr. Nubbin had paid more attention to the film's depth than to his own mistaken classification of it, he might have seen that *Starman* is indeed a fantasy, and that it is also one of the best kinds of fantasy: a thoughtful allegory.

The fact that Mr. Nubbin makes no mention whatsoever to the allegorical core of *Starman* (or of *Bridges'* Oscar-nominated acting, but that is another point) is proof to me that his review is far below the caliber I would expect to see in your magazine. Anyone with sufficient familiarity with Western literary sources would see that *Starman* is a complex and creative allegory for (the beginning of) the New Testament. The elements of this allegory include *Starman*'s dual role of the announcing angel and the infant savior, the news of an impending miraculous birth, the position of Charles Martin Smith's character as both Simeon and the Magi, and the flight from the Herod-figure, played by Richard Jaeckel. This letter would become unmanageably long if I were to attempt a detailed analysis of this film, but I do hope to encourage your readers, and especially Mr. Nubbin, to give *Starman* another viewing, and the recognition it deserves.

In conclusion, I can say only that if Mr. Nubbin prefers cookie-cutter movies which are easily categorized and in which no questions are left for the audience to consider, I sincerely hope that he enjoys them. However, I wish that he would not dismiss and derogate films which are more adventurous and which require deeper thought.

Matthew F. Porter  
Franklin Square, LI, NY

## CTHULHU CHASERS

*Shadowchasers* is a new ABC-TV comedy series appearing on Thursday nights at 8pm. It is a



Continued on p. 9



# EDITORIAL

The Adventurer

## SLEUTH STATUS REPORT

*I'm sure you want to know about what we're working on over here at Sleuth. After a year here, I think I've figured it out.*



**GUMSHOE:** Finally available. Congratulations to all involved for another innovative game. *Available thru Sleuth (SL-2000 \$35).*

**BATTELMATS:** Sold out most of the latter part of 1985, they should be back in stock in early 1986.

**CONSULTING DETECTIVE:** New Centennial Edition. Contains all cases from the boxed, or the previous binder, edition and *The Mansion Murders* in a binder. Due Spring 1986. The previous binder edition (SL-1000) is no longer available. The boxed edition will remain the same. Price hikes in this line are effective in 1986.

**SORCERER'S CAVE:** New edition of a popular adventure game from England featuring a geometric board that is different every time you play. Due Spring 1986.

**MERCENARIES, SPIES & PRIVATE EYES:** Reprint of *Blade/Flying Buffalo* adventure role-playing game. Due Spring 1986. New boxed edition due Summer 1986.

**GASLIGHT:** *Consulting Detective Vol. 4.* Five new cases. Due Spring 1986.

**CRYSTAL MATS:** *Alá Battlemats* but on clear vinyl. Indispensable for game designers. Due Spring 1986.

**DANGER ISLAND:** New edition of an adventure-mystery board game from Literary Games. Due Summer 1986.

**JACK THE RIPPER:** New edition of a mystery game from Aulic Council. Due Summer 1986.

**LEGENDS:** English translation of a Celtic role-playing game from *Jeux Descartes* of France. Due Summer 1986.

**CHINATOWN:** *Gumshoe Vol. 2.* Due Fall 1986.

**NAKED CITY:** New mystery game from Aulic Council. Due Fall 1986.

**DIFFERENT WORLDS:** Three issues in 1985: Jan/Feb, May/Jun, and Jul/Aug. Five issues scheduled for 1986: Jan/Feb (this issue), May/Jun, Jul/Aug, Sep/Oct, and Nov/Dec.

**SLEUTH TIMES:** Still irregular, but Vol. III No. 2 due early 1986.

**OTHER PROJECTS:** *Wings To the Orient*, an adventure board game of the pioneer days of commercial aviation in the Pacific. Chief among the rivals was Pan Am which recently sold its pioneering Pacific routes to United Air Lines. Gary Grady: "The end of an era!"

*Don't expect us to get all of it out in one year. I figure we'll get about 1D4+6 of the above accomplished in 1986.*

I would like this opportunity to sincerely thank all of you who have wished me good luck with Sleuth and to continued success for *Different Worlds*. Your support is deeply appreciated.

Happy gaming,

*Tadashi  
Ehara*

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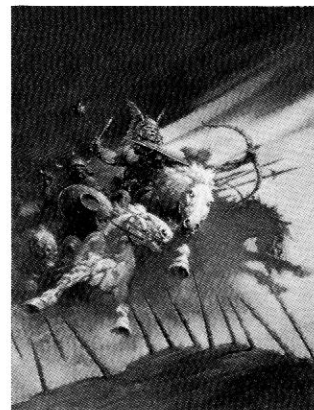
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by  
FRANK FRAZETTA



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Two book reviews on pp. 18-19 were mistakenly attributed to William A. Barton. They were actually written by William Hamblin.

**Subscription Information:** A one-year (six-issue) subscription in the U.S. is \$15. Foreign subs are \$22 by surface mail, \$33 by air. The number next to the subscriber's name on the mailing envelope is the last issue of the sub. For address changes send new address, old address, and effective date at least thirty days in advance.

**Staff:** Tadashi Ehara, editor. Gary Grady, Suzanne Goldberg, associate editors. John T. Sapienza, Jr., C.J. Henderson, Gigi D'Arn, contributing editors.

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# SWORD OF HOLLYWOOD

They say, the pen is mightier than the sword. How about celluloid?

By Larry DiTillio

*Greetings, oh gregarious gazers of the glitterland gallimaufry. Did you miss me last issue? Sorry, but Ye Ol' Editor was awash on the sea of matrimony and forgot to tell the Sword he needed a column. Anywho, I'm back with another page of ponderings on the silver screen and gaming.*

*Those of you poor beknighted dice fanatics who follow the continuing saga of Ye Ol' Sword will recall that last time around I departed from the usual news/rumor orientation of this column and instead examined the relation between motion picture structure and game structure. Well, after speaking with fans via letter and in person at ORIGINS, it seems that most people enjoyed this departure. Personally, I felt the same way. After all, the news you get here you probably get elsewhere as well and this is a gaming magazine, eh? On the other hand, other fans enjoy the mention of an upcoming film or two, so ergo the horns of a dilemma—What to make of the "Sword Of Hollywood"? The answer, why what else, a gallimaufry! Remember that delightful, archaic word from the beginning? Well don't just sit there stooge, look it up! And then come back, there's a few thoughts coming at ya!*

**THE SECRET OF YE OL' SWORD:** Those of you who are *He-Man* fans might recall a summer release called *The Secret of the Sword*, a film roundly berated for its limited animation and episodic "kid-vid" story. In fact, Ye Ol' Sword himself received such a critique from column fan Linda Woeltjen who felt really ripped-off by what was obviously several TV episodes jammed together. Linda, like many a fan of the cinema, never did read the writer's credit, so she was surprised when I wrote her back to tell her I was the culprit. I did indeed write four of the five TV episodes which Filamation decided to put together to make a theatrical release. I even created most of the show which those five episodes kicked off in September. Ironically, Linda's motive was not to knock me, but to praise my last column by saying how far-off *Secret of the Sword* was from the principles of film structure I wrote about. She was, of course, quite right. Had I set out to write a feature movie, it would not have been done that way. What I wrote

was meant for the tiny tube and there it's not that bad. In the movies it's downright embarrassing and I apologize to anyone who had to sit through it. (And to top it all off, they even spelled my name wrong in the credits!)

By the way, those dying to critique Ye Ol' Sword's cartoon work can find it on four different shows this year. *He-Man*, *Shera*, *Princess of Power*, *Hulk Hogan's Rock 'N Wrestling*, and *Jayce and the Wheeled Warriors*. I recommend *Jayce*, especially for Japanese animation fans. It's done by Tokyo Movie Shinsha who did *Mighty Orbot*s and the animation is nice. Anyone who sees the "Armada" episode, let me know what you think care of *Different Worlds*.

## SOMETHING FOR HOLMES

**FANS:** Now that *Different Worlds* has a new home, I'm sure this bit of news is most appropriate. In the works is a film project on Sherlock Holmes in his youth! Yes, you heard right, it's Sherlock Holmes as a teen, along with brother Mycroft crossing paths with the Napoleon of Crime for the first time! Interesting, yes? And while we're on the subject, I'm sure you all caught the PBS episodes of Holmes's adventures, with the remarkable Jeremy Brett in the lead. For my money the best Holmes ever. Want some good news? More episodes are coming! Oh, and here's a little conundrum for you Sherlockians. What fictional detective has been portrayed on film more times than Holmes? The game's afoot. Innundate Tadashi with answers, he'll feel good!

## AND EVEN MORE MYSTERY:

It was quite a while ago I announced that there were plans to make a movie out of the game *Clue*. Well, the plans have borne mysterious fruit. *Clue* is even now being lensed. To keep the appropriate air of mystery, the script has three different endings with no one absolutely sure which will be the real one. Sounds like fun to me. It's a possible Christmas release, but don't hold me to that.

## WHO KNOWS WHAT EVIL

### LURKS IN THE HEARTS OF

**MEN:** Robert Zemeckis and Bob Gale, the writer-director team of *Back to the Future* have a most interesting project in development for fans of pulp-style mystery. They have made a deal to do yet another film version of *The Shadow*. Another? Why, uh, yes.

In addition to appearing in pulps, books, and on the radio, *The Shadow* romped thru several screen versions back in the golden '40s. For those of you who are painfully ignorant of anything before the '70s, the Shadow is the mysterious crime-fighting, alter-ego of socialite Lamont Cranston. Cranston donned mask, slouch hat, and cape to become the Shadow and in that guise he had the power to cloud men's minds, thus enabling him to move about invisibly or extract bits of information from mind-numbered thugs. When that power failed, his twin .45 automatics usually settled things quite nicely. It should provide wonderful background for fans of *Daredevils*, *Justice, Inc.*, and *Mercenaries, Spies & Private Eyes*. Don't look for it soon, the script is not even written yet, but it's a good for around '87. Meanwhile wet your appetites with a few Shadow novels, they're by Maxwell Grant and should be available in local bookstores.

## ATTACK OF THE LICENSES:

One thing was obvious at the big game cons this year, Tinseltown and Diceville are becoming bigger buddies than ever before. No more arcana about Dragonewts, the news of the hour in Carse, or lists of all the major taverns in Arduin. The name of the game now is "Get a Movie Title." There's *Star Trek*, *James Bond*, *Indiana Jones*, *Battlestar Galactica*, and even, gasp, *He-Man* (of that, I am innocent). More are on the way, too. Now as a wise man once said, what does it all mean? Well, on one hand it means the game field has grown to a point where the major object is money. It has in short become an industry. Movies sell and games taken from movies also sell. As do T-shirts and *Fall Guy* hula hoops and Ewok lunch pails. On the other hand, the game field is still populated mainly by folks who truly want to do a good job of creating a unique form of intellectual entertainment. So once again what does it all mean? Sometimes it means a truly good game, some-

thing that expands a known fictional universe and spurs game-masters and players to create new dimensions in existing sagas. Other times it's just lots of chrome with no horsepower underneath, designed mainly to wrench the bucks out of younger gamers who are the main audience for movie games. Now, licensing per se is neither good nor evil, but Ye Ol' Sword does have his reservations. Refashioning a motion picture world takes a lot less imagination than designing a new one and this lack can carry over to the playing as well. It would be a shame if players (particularly younger players) stopped looking to their own resources and started merely copying what they've seen on the silver screen. Originality is the hallmark of the game field and I think it would be a pity if truly original concepts were to take a backseat to "Movie of the Week" games, both in design and play. End of sermon, onto:

**FROM THE PAST:** Those of you who like *Indiana Jones* should search your *TV Guide* for a mild little gem of a movie called *The General Died at Dawn*. It stars Gary Cooper as an American adventurer in China in the '30s. Coop is a mercenary type who falls in love with beautiful Madeline Carroll. He thinks she's a missionary, but she's in reality a spy. Trying to end their romance in a particularly terminal fashion is evil Chinese warlord Akim Tamiroff, the General of the title. There's plenty of derring-do and oriental intrigue as good guy Coop sides with the peasantry to put an end to the warlord's reign. You might have a bit of trouble believing the play by which Coop finally puts the deep-six on the insidious General, but it's wonderful bit anyway. Outstanding is William Frawley as a comical but underhanded gun runner who spends most of the film getting plastered and singing "the monkey keys have no tails in Zamboanga." For its characterization, its action, and its atmosphere, *The General Died at Dawn* is a complete must-see for any gamer interested in '30s-style adventure.

**FAN NEWS:** As always, when fans write in, Ye Ol' Sword is happy to acknowledge them. To the already-mentioned Linda Woeltjen, thanks for both your letters and rest assured I'll try and do better for you and your family in the future. By the way, Linda



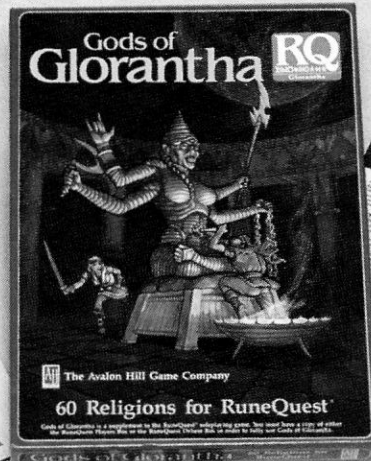
*The game becomes a movie.*

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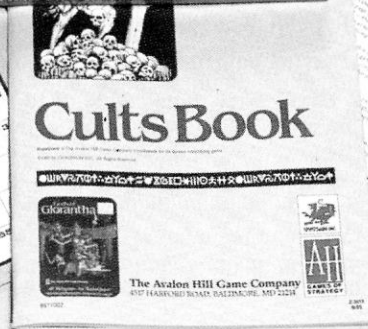
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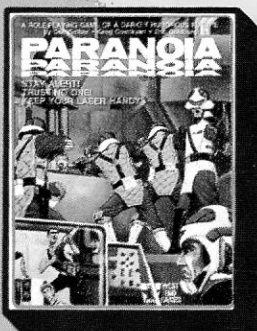
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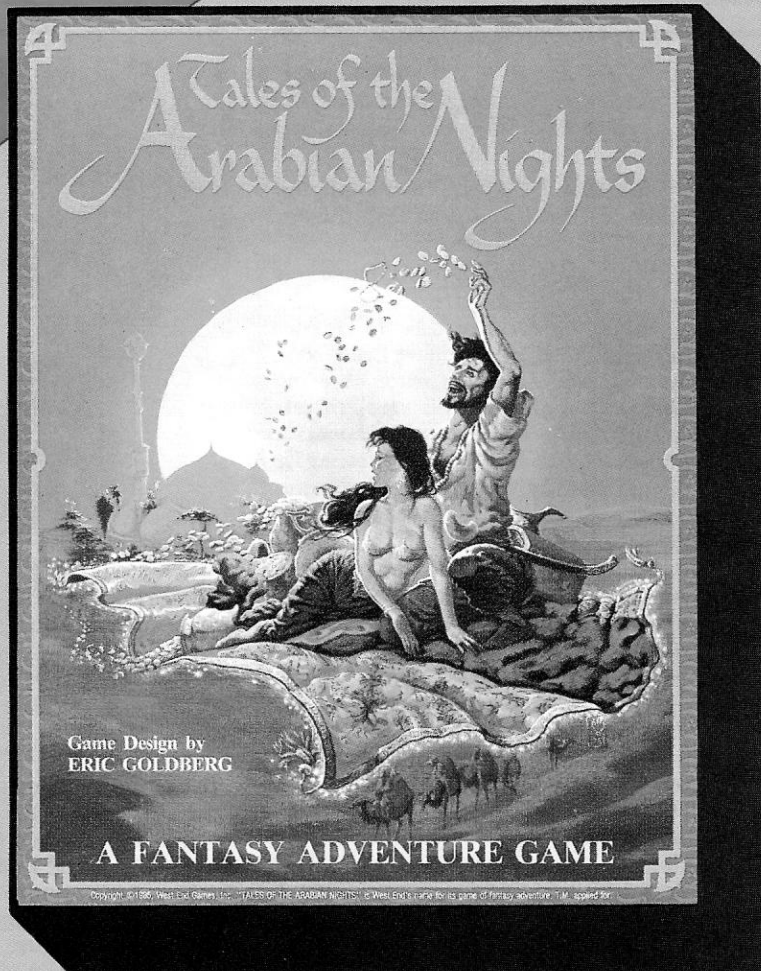
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# CONVENTIONS

Conventions are the best place to meet people interested in games, adventure, and fantasy. Organizers should send details of their convention at least six months prior to the event for announcement in this column.

If you wish to see your convention announced in *Different Worlds*, send us the name of the event, dates, location, who to contact, the number of attendees expected, and the number of attendees you had last year. There is no charge for this service.

**DunDraCon X**  
February 14-17, 1986  
At the Oakland Airport Hyatt, Oakland CA. Adventure gaming. Contact: DunDraCon, Attn: T.O. Green, 386 Alcatraz Ave, Oakland CA 94618.

**ORCON 1986**  
February 15-17, 1986  
At the Los Angeles Airport Hyatt Hotel, Los Angeles CA. Adventure gaming. Contact: Diverse Talents, Inc., Box 8399, Long Bch CA 90808, (213) 420-3675.

**BASHCON '86**  
March 1-2, 1986  
At the Univ of Toledo Main Campus, Toledo OH. Adventure gaming. Send SASE to UT-BASH, BASHCON '86, 2801 W Bancroft, Toledo OH 43606.

**BAYFILK III**  
March 7-9, 1986  
At the Red Lion Inn, San Jose CA. Filksinging. Contact: Off Centaur Publications, Box 424, El Cerrito CA 94530, (415) 528-3172.

**TRI-CON IV**  
March 14-16, 1986  
At Poe Hall, NC State Univ Campus, Raleigh NC. Gaming. Contact: NC State Gaming Society, PO Box 50201, Raleigh NC 27650.

**SimCon VIII**  
March 21-23, 1986  
At the Univ of Rochester's River Campus, Rochester NY. Adventure gaming. Contact: Jevon Garrett, PO Box 29142, Rvr Sta, Rochester NY 14627.

**HAVOC II**  
May 3-4, 1986  
At the South Middle School, Waltham MA. Adventure gaming. Contact: Al Garnache, 142 Clark St, Waltham MA 02154.

**GHOST CON 1986**  
June 27-29, 1986

At the LaSells Stewart Ctr, Oregon State Univ, Corvallis OR. Adventure gaming, comic books, SF&F. Contact Ghost Town Enterprises, Ltd., PO Box 3004-221, Corvallis OR 97339.

**L.A. ORIGINS '86**  
July 3-6, 1986  
At the Los Angeles Airport Hyatt Hotel, Los Angeles CA. Adventure gaming. Contact: Diverse Talents, Inc., Box 8399, Long

Bch CA 90808, (213) 420-3675.

**TIMECON '86**  
July 25-27, 1986  
At the Red Lion Inn, San Jose CA. SF&F, adventure gaming, filksinging. Contact: TIMECON '86, 124-H Blossom HI Rd, San Jose CA 95123, (408) 629-8078.

For further information, contact the convention organizers directly. □



## DIFFERENT VIEWS

Continued from p. 2

cross between *Ghostbusters* and scenarios in investigative role-playing games such as *Call Of Cthulhu*.

Its modern-day characters are a junior Georgetown science professor ordered to investigate supernatural events as a condition of

obtaining his next research grant, and a free-lance journalist/writer (for *National Enquirer*-type magazines) who have teamed up to complement each other's strong points. Catch *Shadowchasers* while you can because its competition is *The Bill Cosby Show* and *Magnum, P.I.* □

Thomas M. Holsinger  
Turlock CA

## HOLLYWOOD

Continued from p. 4

mentioned that she was going to screw up her courage and attend her first game con but had a bit of trepidation about whether a middle-aged housewife would fit in. Rest assured Linda, game cons are for everybody, Ye Ol' Sword himself is well past thirty and has no trouble feeling right at home. Hope to see you at ORIGINS in '86 and keep writing. To old acquaintance Tom Granvold, yes I did indeed mention *Return To Oz* in the column, several times as a matter of fact. Thanks for the kind words about last column's change of pace, next column I'm toying with the notion of examining movie characterization and how it can help in game character-

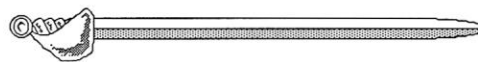
ization. To Mike Jarrell and family, it was a pleasure meeting you in person at this year's ORIGINS, good luck with *Chronicles Of Chaos* and your new post. Hope young Jeremy enjoyed. A pleasure also to cross paths with Fred Kiesche III, Fred you're a madman, thanks so much for your excellent Cthulhu scholarship, I blush at the mention of my name in such demented activity. I think that covers everybody, yes? If you want to see your name in print, you've got to write it down, along with some useful comments for Ye Ol' Sword and send it to *Different Worlds*. I love letters! Well, before I get the hook, it's time for me to resheathe the blade of Hollyweird and say adieu. So, adieu! See ya next time. □

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Example depicts one possible card sequence randomly created from which players would add their own imaginative interpretation in a spirit of fun





# The Adventures of

# DOC SAVAGE



# THE MAN OF BRONZE



By Michael Szymanski

The world is in peril, a foul villain plots a terrible fate for Humankind, and the authorities are baffled, utterly helpless before this plague of evil. Only one man can stand against such dire threats and emerge victorious from the confrontation; a tall bronze-skinned defender of justice whose exploits have thrilled readers for over fifty years—Doc Savage, The Man of Bronze.

To be precise, it has been fifty-two years since pulp writer Lester Dent, writing as Kenneth Robeson, penned Doc's first adventure for *Doc Savage Magazine* in 1933, and those stories are just as popular now as they were then—but for different reasons.

## HERO OF THE TIMES

The Thirties were of course the Depression years, a time when many sought to escape for even a few hours from a life of unemployment, bread lines and soup kitchens into a fast-paced, action-packed adventure which inevitably roared down to that oh-so-treasured happy ending; and that was exactly the formula Lester Dent used for Doc's adventures.

The reader was immediately embroiled in a terrifying series of bizarre events, whisked away on high-speed chases over land, sea, and in the air, caught up in wild brawls with the bad guys and involved in daring escapes from certain doom—all in the space of about a hundred and twenty pages! To this formula Dent also added his remarkable—and prophetic—genius for gadgetry. The pages of his tales are filled with such wonder as radar, nerve gas, wire recordings, and anesthetic bullets—items which were not to become a reality until nearly ten years after Dent wrote about them; and even

then it was Dent himself who invented a number of those devices.

In the Forties the formula was much the same, save that now the dastardly villains were Tojo and Hitler. The reading audience had also grown more sophisticated by this time, but fortunately Dent had begun polishing and refining his work, and was in fact beginning to explore the personalities of the character he wrote about. This gave the stories out of this era more dimension, lending them a sense of reality very similar to the espionage thrillers of the present day.

And how do these pulp masterpieces hold up in the Eighties? Well, obviously the style and dialogue are dated, but the plots are so unique and the action so unrelenting that such shortcomings can be completely overlooked. Doc has been quite popular with college students in recent years, and this may very well be because of those shortcomings. The camp, the slightly naive, "PG" approach is actually quite refreshing in an age where every story must have some deep philosophical meaning—or at least a little sex. Then too, there is that need to look back, the nostalgia craze which is bringing about the syndication of such by-gone TV classics as *Gilligan's Island* and *Leave it to Beaver*. We today have our

James Bond and Indiana Jones, but who was the hero of the Thirties and Forties? Well now you know—it was Doc Savage.

## MAN OF ACHIEVEMENTS

Doc was a bronze superman; a scientist, surgeon, detective—you name it, he did it, and with remarkable expertise. He was indeed a giant of a man, but was so perfectly proportioned that his size was not discernible until he stood beside someone of mortal stature. His size, his closely-cropped bronze hair and gold-flecked eyes made of him a physically outstanding personage.

Young Clark Savage, Jr., was raised from the cradle to be the ultimate adventurer. His education was very carefully planned, and almost before he could walk, his father started him on a two-hour daily routine of exercises designed to develop muscles, brain, and senses to their maximum. He took his formal schooling from a team of the world's top scientists, working intensely at his studies with the aid of a phenomenal IQ and a photographic memory; his talents began in the fields of medicine and surgery, but eventually expanded to include all branches of science and the arts.

The boy also traveled extensively, and this too was part of his education. Doc learned yoga in India, savate in France, and fencing in the courts of the world masters; in these instances his tutors were always the very best in their professions, even those who



taught him to pick locks and open safes. He could shatter glass with his voice, and was capable of great feats of mimicry and ventriloquism, accomplished quite fluently in over fifty languages. He was an acrobat, a composer, musician, and painter—all at the age of but fifteen years.

At that time, Doc's training was interrupted by America's entry into World War I. Lying about his age, young Savage entered the Armed Forces and was sent off to fight in Germany. There he was captured and thrown into a high-security prison camp, where he met five men who would one day accompany him upon his world-spanning daredevil exploits—they of course promptly made good their escape from prison and rejoined the war.

The war ended and the years passed—but Doc was never idle. He and his father established the famed 'crime college' in the mountains of upstate New York, where hardened criminals were cured of their evil ways and released as productive members of society; this project was of particular importance to Doc, for he had already pledged his life to fighting crime and evil, but he did not wish to do so by committing murder himself.

It was also during this time that Doc constructed his Fortress of Solitude in the frigid Arctic wastes. No one else on Earth knew of the location of the Fortress, to which Doc would retire from time to time to keep up with the latest scientific advances and work on a number of complex and sometimes dangerous experiments. This was the one place in the world where Doc could not be reached, a situation which caused much difficulty in more than one adventure.

### THE NEW YORK STRONGHOLD

The most important occurrence of this period of Doc's life was the founding of a headquarters on the eighty-seventh floor of the Empire State Building. Taking up the entire floor, the HQ was for the most part a laboratory and library where the various and curious clues obtained during and investigation were taken for analysis and identification—almost all of the lab equipment was of course designed by Doc. This lofty establishment also boasted an operating room, living quarters, reception room, and a host of audio-visual security devices designed to screen prospective clients and to protect the adventurers from hired thugs with murderous intentions.

This super-suite was also jam-packed with spy holes and secret doors which allowed Doc and his companions to move freely in and out of the building

without been seen. The most popular of these routes was the "flea run," a high-speed pneumatic tube which transported passengers in a bullet-shaped car from the Empire State Building to a run-down warehouse in the waterfront district, an establishment bearing the name Hidalgo Trading Company.

That warehouse contained a wide

variety of exotic craft, including various boats, amphibious and trimotored planes, two yachts, a prototype helicopter, a dirigible, and even a small submarine, all essential for globe-hopping adventure. The Hidalgo Trading Company was also the delivery point for regularly scheduled shipments of gold from the South American country of Hidalgo, an arrangement result-

## The GADGET GALLERY

# SAVAGE GADGETS

Doc was a reflection of Lester Dent's penchant for gadgetry—when stepping out to oppose evil, the man of bronze and his aides were quite literally armed to the teeth. Doc himself was a veritable supermarket of gadgets, most of which were stored in the many pockets of a specially designed vest which he was never without. It is safe to say that every exotic device employed by the present-day spies of fiction was first used by Doc and his assistants in the thirties and forties—further tribute to the genius of Lester Dent, a man of accomplishments almost as numerous as Doc's himself.

These strange and marvelous devices, which today are quite commonplace, lent a special sense of wonder to those tales, and were as much a part of the entertainment as the plots themselves. It is interesting to note, though, that no matter what the situation, Doc always had just the right gadget to save the day; among his countless other skills, Doc seems to have been a man of incredible foresight.

**Bulletproof Longjohns.** Made of a light-weight metal alloy which shrugged off anything short of machine-gun fire.

**Triple-Threat Pistols.** Bullhorn-shaped weapons which fired a choice of bullets, explosive slugs, or anesthetic darts at the flick of a lever.

**Hollow Teeth.** Provided a hiding place for many useful items, from a tiny coiled saw to powerful explosives.

**'Marbles.'** Small, thin-walled glass spheres filled with anesthetic gas, chemical smokescreen, or various other helpful solutions.

**Climber's Aid.** A fine silk climbing cord and a collapsible grappling hook which was concealed in Doc's belt.

**UV Tracer.** Consisting of a special liquid poured on the floor where someone would step on it. This fluid glowed brightly under ultraviolet light, allowing Doc to trail the bad guys without them knowing it.

**UV Chalk.** Used to write hidden messages which could be seen only under UV light.

**Oxygen Pills.** Tablets which provided oxygen to the bloodstream to allow any who took them to remain submerged for an hour's time.

**Fake Fingernails.** These usually concealed needles which delivered knockout drugs.

**Tear Gas Powder.** When moistened, this powder would produce a thick cloud of tear gas. Smaller quantities could be carried under the fingernails, to be activated by saliva.

**Thermite Buttons.** These were sewn onto every shirt the adventurers owned. When crushed into a powder and ignited, they burned with a heat so intense it could melt metal.

**Pen Light.** This was an adjustable flashlight whose beam could be adjusted from pencil-thin to room illuminating. It contained its own spring-operated generator, and so was able to produce light continually.

**Fake Skin.** A false layer of artificial skin usually located on Doc's back. Beneath it was concealed an assortment of small tools and gadgets most suited for escape attempts.



ing from Doc's first published adventure; it was this wealth which allowed Doc Savage to maintain an arsenal of weapons and equipment necessary to his never-ending war on crime.

If ever there was a man ready for adventure, it most certainly must have been Doc Savage. And adventure did indeed call on Doc, announcing itself with a personal tragedy.

The first recorded adventure of Doc

Savage begins with the sudden and mysterious death of Doc's father. *The Man Of Bronze* serves to introduce Doc and his companions, five men who stand at Doc's side through all 181 supersagas.

#### MONK AND HAM: FEUDING FRIENDS

First and most striking of this group was Andrew Blodgett Mayfair, who

was nicknamed Monk because of his remarkably gorilla-like appearance and pigeon-toed gait. This squeaky-voiced brawler who could bend a gun barrel with his bare hands was in fact a world-renowned chemist, the top man in his field—with the exception of Doc, naturally. He was also probably the world's most unhandsome man, and certainly its most garish dresser.

Theodore Marley Brooks, Monk's sar-

## A Doc Savage CHRONOLOGY

Title	Doc Savage Magazine	Bantam Books	Book No.		1937		
					<b>1933</b>		
<i>The Man Of Bronze</i>	March	October 1964	1	<i>Land of Long Juju*</i>	Jan	April 1970	47
<i>The Land Of Terror</i>	April	August 1965	8	<i>The Derrik Devil</i>	Feb	July 1973	74
<i>Quest of the Spider</i>	May	May 1972	68	<i>The Mental Wizard</i>	March	October 1970	53
<i>The Polar Treasure</i>	June	April 1965	4	<i>The Terror in the Navy</i>	April	February 1969	33
<i>Pirate of the Pacific</i>	July	September 1967	19	<i>Mad Eyes*</i>	May	March 1969	34
<i>The Red Skull</i>	Aug	May 1967	17	<i>Land Of Fear</i>	June	November 1973	75
<i>The Lost Oasis</i>	Sept	April 1965	6	<i>He Could Stop the World*</i>	July	November 1970	54
<i>The Sargasso Ogre</i>	Oct	July 1967	18	<i>The Magic Island (Ost)</i>	Aug	July 1977	89
<i>The Czar Of Fear</i>	Nov	March 1968	22	<i>The Feathered Octopuss</i>	Sept	May 1970	48
<i>The Phantom City</i>	Dec	March 1966	10	<i>The Deadly Dwarf (Repel)</i>	Oct	September 1968	28
					Nov	June 1970	49
					Dec	December 1970	55
					<b>1938</b>		
<i>Brand of the Werewolf</i>	Jan	April 1965	5	<i>The Living Fire Menace</i>	Jan	June 1971	61
<i>The Man Who Shook the Earth</i>	Feb	December 1969	43	<i>The Mountain Monster</i>	Feb	September 1976	84
<i>Meteor Menace</i>	March	October 1964	3	<i>Devil On the Moon</i>	March	July 1970	50
<i>The Monsters</i>	April	June 1965	7	<i>The Pirate's Ghost</i>	April	July 1971	62
<i>The Mystery of the Snow</i>	May	July 1972	69	<i>The Motion Menace</i>	May	September 1971	64
<i>The King Maker</i>	June	February 1975	80	<i>The Submarine Mystery</i>	June	August 1971	63
<i>The Thousand-Headed Man</i>	July	October 1964	2	<i>The Giggling Ghosts</i>	July	January 1971	56
<i>The Squeaking Goblin</i>	Aug	April 1969	35	<i>The Munitions Master</i>	Aug	March 1971	58
<i>Fear Cay</i>	Sept	May 1966	11	<i>The Red Terrors</i>	Sept	July 1976	83
<i>Death In Silver</i>	Oct	July 1968	26	<i>Fortress Of Solitude</i>	Oct	April 1968	23
<i>The Sea Magician</i>	Nov	January 1970	44	<i>The Green Death</i>	Nov	November 1971	65
<i>The Annihilist</i>	Dec	December 1968	31	<i>The Devil Genghis</i>	Dec	December 1974	79
					<b>1939</b>		
<i>The Mystic Mullah</i>	Jan	November 1965	9	<i>Mad Mesa</i>	Jan	January 1972	66
<i>Red Snow</i>	Feb	July 1969	38	<i>The Yellow Cloud</i>	Feb	April 1971	59
<i>Land of Always-Night</i>	March	September 1966	13	<i>The Freckled Shark</i>	March	March 1972	67
<i>The Spook Legion</i>	April	March 1967	16	<i>World's Fair Goblin</i>	April	August 1969	39
<i>The Secret in the Sky</i>	May	November 1967	20	<i>The Gold Ogre</i>	May	November 1969	42
<i>The Roar Devil</i>	June	May 1977	88	<i>The Flaming Falcons</i>	June	November 1968	30
<i>Quest Of Qui</i>	July	July 1966	12	<i>Merchants Of Disaster</i>	July	October 1969	41
<i>Spook Hole</i>	Aug	September 1972	70	<i>The Crimson Serpent</i>	Aug	October 1974	78
<i>The Majii</i>	Sept	May 1971	60	<i>Poison Island</i>	Sept	February 1971	57
<i>Dust Of Death</i>	Oct	January 1969	32	<i>The Stone Man</i>	Oct	March 1976	81
<i>Murder Melody*</i>	Nov	January 1967	15	<i>Hex</i>	Nov	June 1969	37
<i>The Fantastic Island</i>	Dec	December 1966	14	<i>The Dagger in the Sky</i>	Dec	September 1969	40
					<b>1940</b>		
<i>Murder Mirage*</i>	Jan	November 1972	71	<i>The Other World</i>	Jan	October 1968	29
<i>Mystery Under the Sea</i>	Feb	August 1968	27	<i>The Angry Ghost</i>	Feb	January 1977	86
<i>The Metal Master</i>	March	January 1973	72	<i>The Spotted Men</i>	March	March 1977	87
<i>The Men Who Smiled No More*</i>	April	February 1970	45	<i>The Evil Gnome</i>	April	May 1976	82
<i>The Seven Agate Devils</i>	May	March 1973	73	<i>The Boss Of Terror</i>	May	November 1976	85
<i>The Haunted Ocean*</i>	June	August 1970	51	<i>The Awful Egg</i>	June	October 1978	92
<i>The Black Spot*</i>	July	April 1974	76	<i>The Flying Goblin</i>	July	September 1977	90
<i>The Midas Man</i>	Aug	March 1970	46	<i>Tunnel Terror</i>	Aug	September 1979	93
<i>Cold Death*</i>	Sept	January 1968	21	<i>The Purple Dragon</i>	Sept	July 1978	91
<i>The South Pole Terror</i>	Oct	February 1974	77	<i>Devils of the Deep</i>	Oct	December 1984	123
<i>Resurrection Day</i>	Nov	May 1969	36	<i>The Awful Dynasty</i>	Nov		
<i>The Vanisher</i>	Dec	September 1970	52	<i>The Men Vanished</i>	Dec		



torial opposite, was considered to be Harvard's most astute lawyer. A dapper dresser and ladies' man, he was never without his black sword cane, the blade of which was coated with a potent mixture which produced instant unconsciousness.

These two were involved in a never-ending feud, heaping verbal abuse upon one another, subjecting each other to rude pranks and, of course,

vying for the attentions of the girl. The first one to get a moment alone with the girl would make a point of mentioning that the other had a wife and a small army of beloved children tucked away at home. This assured a very hot head for the loser, and provided an upbeat ending for many a tale.

The name Ham came to Brooks as a result of this feud, when he and Monk

were still in the service together. It seems that the dashing young lawyer was brought up on charges concerning the theft of a truck-full of hams. . . . This was Monk's retaliation, for shortly before, Ham had taught the unwitting chemist a few incredibly obscene phrases with which to greet a visiting French general—phrases which earned Monk several days in the guardhouse. Monk never lets Ham forget, which is

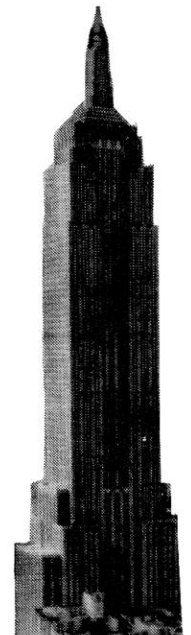
### A PRINTING HISTORY

As of this writing, 126 of the Doc Savage sagas have been reprinted by Bantam Books, with another double volume scheduled for release in July of 1985. With the exception of *The Man Of Bronze*, these reissues have not been released in the same order as they appeared in *Doc Savage Magazine*, so a scrupulous reader with a keen eye will spot some discrepancies in the time

line. However, these discrepancies have no bearing on the story at hand, and should not interfere with an enjoyable read.

Here is a list of all the Doc Savage sagas, presented in the order in which they first appeared, followed by the date when they were published by Bantam and the series number of each book. Reflected in these titles is the epic life of one of history's greatest adventurers.

	<b>1941</b>					<b>1945</b>		
<i>The Devil's Playground**</i>	Jan	June 1968	25	<i>The Hate Genius (Violent Night)</i>	Jan	June 1979	94	
<i>Bequest Of Evil</i>	Feb			<i>Strange Fish</i>	Feb			
<i>The All-White Elf</i>	March	July 1985	127	<i>The Ten-Ton Snakes</i>	March	December 1982	114	
<i>The Golden Man</i>	April	November 1983	117	<i>Cargo Unknown</i>	April	July 1980	98	
<i>The Pink Lady</i>	May			<i>Rock Sinister</i>	May			
<i>The Headless Men**</i>	June	December 1984	124	<i>The Terrible Stork</i>	June			
<i>The Green Eagle</i>	July			<i>King Joe Cay</i>	July			
<i>Mystery Island</i>	Aug			<i>The Wee Ones</i>	Aug			
<i>The Mindless Monsters**</i>	Sept			<i>Terror Takes 7</i>	Sept			
<i>Birds Of Death</i>	Oct			<i>The Thing That Pursued</i>	Oct			
<i>The Invisible Box Monsters</i>	Nov			<i>Trouble On Parade</i>	Nov			
<i>Peril In the North</i>	Dec	November 1983	118	<i>The Screaming Man</i>	Dec	July 1981	106	
	<b>1942</b>				<b>1946</b>			
<i>The Rustline Death**</i>	Jan			<i>Measures For a Coffin</i>	Jan			
<i>Men Of Fear</i>	Feb			<i>Se-Pah-Poo</i>	Feb			
<i>The Too-Wise Owl</i>	March			<i>Terror and the Lonely Widow</i>	March			
<i>The Magic Forest</i>	April			<i>Five Fathoms Dead</i>	April			
<i>Pirate Isle</i>	May	July 1983	115	<i>Death is a Round Black Spot</i>	May			
<i>The Speaking Stone</i>	June	July 1983	116	<i>Colors For Murder</i>	June			
<i>The Man Who Fell Up</i>	July	June 1982	112	<i>Fire And Ice</i>	July			
<i>The Three Wild Men</i>	Aug	October 1984	121	<i>Three Times a Corpse</i>	Aug			
<i>The Fiery Menace</i>	Sept	October 1984	122	<i>The Exploding Lake</i>	Sept			
<i>The Laugh Of Death</i>	Oct	June 1984	119	<i>Death In Little Houses</i>	Oct			
<i>They Died Twice</i>	Nov	July 1981	105	<i>The Devil Is Jones</i>	Nov			
<i>The Devil's Black Rock</i>	Dec			<i>The Disappearing Lady†</i>	Dec			
	<b>1943</b>				<b>1947</b>			
<i>The Time Terror</i>	Jan	January 1981	102	<i>Target For Death†</i>	Jan			
<i>Waves Of Death</i>	Feb			<i>The Death Lady†</i>	Feb			
<i>The Black, Black Witch</i>	March	October 1981	108	<i>Danger Lies East</i>	March			
<i>The King Of Terror</i>	April	June 1984	120	<i>No Light to Die By</i>	May			
<i>The Talking Devil</i>	May	December 1982	113	<i>The Monkey Suit</i>	July			
<i>The Running Skeletons</i>	June	July 1985	128	<i>Let's Kill Ames</i>	Sept			
<i>Mystery on Happy Bones</i>	July	October 1979	96	<i>Once Over Lightly</i>	Nov			
<i>The Mental Monster</i>	Aug				<b>1948</b>			
<i>Hell Below</i>	Sept	October 1980	99	<i>I Died Yesterday</i>	Jan			
<i>The Goblins</i>	Oct	March 1985	125	<i>The Pure Evil</i>	March			
<i>The Secret of the Su</i>	Nov	March 1985	126	<i>Terror Wears No Shoes</i>	May			
<i>The Spook of Grandpa Eben</i>	Dec			<i>The Angry Canary</i>	July			
	<b>1944</b>			<i>The Swooning Lady</i>	Sept			
<i>The One-Eyed Mystic</i>	Jan	June 1982	111		<b>1949</b>			
<i>Death Had Yellow Eyes</i>	Feb	January 1982	110	<i>The Green Master</i>	Winter			
<i>The Derelict Of Skull Shoal</i>	March			<i>Return From Cormoral</i>	Spring			
<i>The Whisker Of Hercules</i>	April	April 1981	103	<i>Up From Earth's Center</i>	Summer			
<i>The Three Devils</i>	May			<i>The Red Spider</i>				
<i>The Pharaoh's Ghost</i>	June	January 1981	101					
<i>The Man Who Was Scared</i>	July	April 1981	104					
<i>The Shape Of Terror</i>	Aug	January 1982	109					
<i>Weird Valley</i>	Sept							
<i>Jiu San</i>	Oct	October 1981	107					
<i>Satan Black</i>	Nov	July 1980	97					
<i>The Lost Giant</i>	Dec	October 1980	100					



A newly discovered adventure first published by Bantam in 1979. Book no. 95.

\*Written by Norman Danberg

\*\*Written by Alan Hathway

†Written by William Bogart



probably why he has a pet pig named Habeas Corpus. This of course explains Ham's pet chimp Chemistry. . . . And so it goes. Yet no matter how much these squabble, each would risk their life to save the other—and on many an occasion that is exactly what they did.

### TWO-FISTED RENNY

Renny Renwick, the world-famous engineer, made a hobby of smashing through doors with his massive, gnarled fists. He almost always wore a puritanical expression, and the more fun he was having, the more severe his expression became—fistfights made him look absolutely grim. He rarely laughed, but you could always tell when he was surprised, for he would give vent to a roaring "Holy Cow!", his favorite phrase. Renny appears primarily in the earlier stories, and is rarely seen in the war era tales, which has always seemed a bit of a shame.

### JOHNNY THE DICTIONARY

William Harper Littlejohn could best be described as a walking skeleton. When his injured left eye was operated on by Doc, Johnny made a monocle of that lens of his glasses and used it for a magnifying glass; this comes in handy for him, since he is considered to be one of the leading experts on geology and archaeology. Johnny was also an expert on the overuse of the English language. He wouldn't dream of using one simple word where three complicated ones would do, exclaiming "I'll be superamalgamated!" whenever he was surprised or frustrated. It was a measure of his respect for Doc that, when addressing the bronze man, Johnny would always revert to conventional English.

### THE ELECTRIC LONG TOM

Long Tom Roberts was a most unhealthy-looking man—it was said that undertakers would rub their hands together in anticipation when they saw him coming. Despite being the weakling of the group he was a scrapper, providing a very unpleasant surprise for the bully foolish enough to tangle with him. And when his temper flares, even Monk keeps a respectful distance away. This fellow earned the name "Long Tom" during World War I, when he defended a small town against the Germans with a 17th century cannon called a 'long tom.' When not adventuring with Doc, Long Tom was enhancing his reputation as an electrical wizard whose many patents made him a multimillionaire.

### COUSIN PAT

The unofficial sixth member of this elite team was Doc's cousin Patricia, who shared Doc's bronze hair, golden eyes, and adventurous spirit. The gor-

geous Pat was a perfect role-model for the Equal Rights movement—she was an acute businesswoman, an expert shot, and could maneuver just about any vehicle she encountered. But then who would expect anything less from a relative of Doc's?

Pat was determined to be a part of Doc's adventures, and used every trick in the book to accomplish that feat, often resorting to a bit of friendly blackmail, or simply threatening to pursue the investigation on her own. Though she was quite capable of taking care of herself, Doc always resisted her attempts to join in, primarily because he did not want Pat to take the heat for any of his forays against the criminal world. This was perhaps the only battle that Doc never won.

### THE BATTLE AGAINST EVIL

Doc Savage never looked for trouble—it always came to him. His fame as a champion of justice had reached to every corner of the world, as had word of the location of his New York headquarters. So it was that many a soul in dire danger made the perilous pilgrimage to the 87th floor; many were destined never to reach their goal, being

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## DOC SAVAGE THE MAN OF BRONZE

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cut down by the mastermind's hirelings to prevent Doc's involvement. But a string of mysterious words gasped out in a final breath would give Doc a vital clue to work with. Often the bad guys would foolishly raid the HQ, hoping to murder Doc and his friends before they became aware of evil afoot; these attempts were doomed to failure, and served only to alert the bronze crimefighter.

More effective—and certainly more successful—was the strategy of kidnapping. In just about every adventure one of Doc's aides, his cousin Pat, or the endangered female would be abducted and used to hold Doc at bay. But these victims were far from helpless; they were bold and resourceful enough to engineer their own escape and lead Doc back to the hideout. One could almost feel sorry for the heavies of these epics—from the moment they attracted Doc's attention they never stood a chance.

During the course of the struggle, the female foil would invariably come on to Doc, who found this a matter of some embarrassment. This was partially due to the fact that the dashing man of bronze had not had much contact with members of the opposite sex, and so he was a trifle unsettled by their attentions. This worked to humanize

Doc, offsetting his superhuman skills and abilities to make him a more sympathetic character. But most importantly, Doc did not wish to become romantically involved during this time of his life, for fear that the villains might use his love as a weapon against him, or that they might even resort to murder in retaliation for a foiled plot. Doc Savage continually proved himself to be a man of character and honor.

### THE MASTERMINDS

The vile lawbreakers of the Savage supersagas were all colorful, conniving, and treacherous, and most were never unmasked until the last chapter. Often they would have the audacity to pose as a good guy, joining Doc and company to spy upon and sabotage their efforts. But Doc was able to see through the ruse, and was always prepared for treachery.

Doc's enemies were usually geniuses in their own right, or at least smart enough to recognize a bad thing when they saw it. The threats which inspired those stories were usually the result of an accidental scientific breakthrough, or a chance discovery that was turned to evil use.

In *The Land Of Terror*, the dastardly Kar wielded the Smoke of Eternity, which reduced its victims to a foul green vapor; this stuff was produced from an unknown element found in the crater of an active volcano. In *Spook Legion*, the mastermind had developed a method of rendering his thugs invisible, and in *The Land of Always-Night*, Doc and crew encountered a man who could kill with a touch. In *The Flaming Falcons*, the evil-doer commanded large, deadly falcons who attacked and killed without warning, to vanish in a blast of white-hot flame.

In each case the villain seeks to rule the world for one reason or another, or seeks to protect the secret of his existence. And in almost every case, these evil men are done in by their own inventions—an ironic though well-deserved fate.

### SUNLIGHT: THE DOUBLE THREAT

It could be said that Doc's greatest enemy was John Sunlight, who escaped justice in *Fortress Of Solitude* to resurface for a return engagement in *The Devil Genghis*, making use of a device stolen from Doc's Arctic sanctum. Sunlight was an idealist who sought to erase all national boundaries and form a unified Earth—under his rule, naturally. Sunlight was a truly worthy adversary, and the only villain cunning enough to challenge Doc a second time. In fact, it wouldn't be stretching it to say that Sunlight was Doc's evil counterpart. □



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# Adventuring in the Worlds of H.P. Lovecraft Part 2



# DREAMWORLD

By Keith Herber

During his rather short career (1917-37) as a writer of horror stories, H.P. Lovecraft brought to fiction a number of unique places and things, many of which today still serve as inspirational starting points for writers of the macabre. The most famous of these concepts is that of the 'Cthulhu Mythos,' a term first used by August Derleth to describe the mythology and pantheon of beings created by HPL and later added to by many others. Prior to these Mythos tales, however, Lovecraft wrote a number of stories dealing with other themes.

The Lord Dunsany, Irish dramatist and a writer of dream-like fantasies, was an early influence upon Lovecraft and many of HPL's first stories were attempts to capture the feelings and experience of his own dreams. Most of these stories were fragmentary and sketch-like, and it was not until sometime early in the 1920s that he finally wrote of a complete "Dreamworld" which could be visited by those who knew how to dream 'deeply enough.' This world of dreams was populated by many different peoples and beings who inhabited the cities and villages of this strange realm. Some of them were quiet and peaceful, reminiscent of the 18th century New England that HPL professed such a love for; others, however, were built about mysterious temples or dark citadels better left undisturbed. Dreamers who would attempt to travel out of these populated regions to the barren wastelands and towering mountains beyond would discover dark horrors slithering through clefts in the rock or padding softly behind them when passing through the nighted valleys. Beyond even these places lay worse—the nightmare land of the Underworld, populated by ghouls, monstrous Dholes, and others.

It was during this period that Lovecraft also wrote a number of more traditional 'horror stories,' many Poe-

esque in style, and self-admitted attempts to emulate the earlier author—a favorite of HPL's since childhood. One of the first and best of these tales is "Arthur Jermyn" (1920), the story of a man who, through the exploration of his family tree, discovers a not-too-distant ancestor that is decidedly non-human. A later story, "The Picture in the House" deals with backwoods degeneracy and cannibalism. In 1926 he wrote "Pickman's Model," a particularly gruesome story often reprinted in horror anthologies, that very effectively combines both these themes. Some time after "Pickman" Lovecraft wrote the story "Cool Air" and the novel-length "The Case of Charles Dexter Ward," both dealing with the idea of life extended beyond the normal limits and the price ultimately paid by those who would attempt it.

The major portion of these stories were set in and around a sometimes real and sometimes mythical, contemporary New England. "Witch-haunted Arkham" corresponds to Salem, Mass., and it was here that Lovecraft located the Miskatonic University—a setting employed by the author in many of his tales—whose library housed one of the five known copies of the dread *Necronomicon*. This volume was kept, by order of the University officials, under lock and key and public access to it was forbidden. Other stories took place in the darkest slums of Boston or

the ghettos of New York City where winding streets led to dark doorways through which passed strangely huddled figures.

Lovecraft was a member of the 'Protestant aristocracy' of New England—a descendant of one of the many once-influential but then decaying and vanishing families of Providence. Impoverished, he watched in growing fear as immigrants settled in the New England area in increasing numbers, bringing with them their own ways and beliefs and altering the culture in which he had been born and raised. He was likewise concerned about the physical changes wrought by the influx of people and at least once wrote an impassioned letter to the editor of the local newspaper deploring a proposed plan to replace, with family housing, a series of old waterfront warehouses he felt of significant historical value. Many of his stories took place in such ancient and 'deserted' areas, located in parts of the cities that he now considered turned "foreign" and mysterious.

Lovecraft was also an amateur student of his own family tree and many of his early tales are concerned with the protagonist stumbling upon some frightful secret regarding his own ancestry—either a recent 'taint' in the bloodline as described in both "Arthur Jermyn" and "Pickman's Model," or some deeper, more ancient 'urge' of genetic origin and pre-dating human existence, as written of in "The Festival." Here the protagonist suddenly finds himself driven to visit a crumbling New England town where, along with the town's inhabitants, he eventually descends to the vaults located beneath an old church.

"The Call Of Cthulhu," written in 1926, is considered to be one of the 'key' Mythos tales, and, it may be added, the only one in which Cthulhu makes an actual appearance. However, it was in 1927, with "The Colour Out of Space," that Lovecraft himself felt that he had entered a new 'era.' Although over the remaining ten years of his life he produced only eleven stories (two of them collaborations with other writers) among them are many of his finest ever. Most of them longer than the average short story, he found difficulty in selling them and several did not see print until well after his death. He nevertheless persevered and continued to ignore the demands of 'commercialism' while attempting to write solely for the purpose of aesthetic expression. Nearly destitute, he made a game of seeing how cheaply he could live while still managing to save money for travel in the South to visit the historic cities of

Charleston, St. Augustine, and New Orleans.

It was during this period he wrote some of what were to become his most famous tales including "The Dunwich Horror," "The Shadow Over Innsmouth," and "At the Mountains of Madness." These and others form the core of Lovecraft's 'Mythos tales' and with them he explored more deeply some of the themes he had begun in his earlier stories. "Dunwich" and "Dreams in the Witch-House" look into the possibilities of transcending time and space, but "Innsmouth" once again takes up the idea of 'tainted genes' that may lie quietly hidden in anyone. In "At the Mountains of Madness" the protagonist discovers that all earthly life may have evolved from some basic protoplasm brought into existence artificially by beings who came to Earth from somewhere deep in space.

According to the pre-history of the world described in various Lovecraft stories, the planet Earth may have been devoid of all life until two billion years ago when those known as the 'Old Ones' arrived and began to build great cities of stone beneath the warm seas. Later they migrated to the continents that had risen above the surface of the water and here built further great cities of towering stone. The Old Ones apparently created the first 'earthly' life out of a need for slave-beasts to help build their great cities and it is this basic life-form that, through the process of evolution, eventually gave rise to the human species. It was several hundred million years later that Cthulhu and his spawn "seeped" down from the star Xoth and, after inhabiting a huge continent in what is now the Pacific Ocean, began a war upon the Old Ones that lasted off and on for hundreds of thousands of years. A truce was finally reached and peace reigned on the planet for several millenia before a tremendous cataclysm sank the black continent of R'lyeh beneath the waves with Great Cthulhu trapped within his 'tomb.'

Several hundred millions of years then passed relatively quietly while the Old Ones spread their great cities across most of the land surface of the globe. It was some time later that a strange race of 'flying polyps' arrived on the planet to build great windowless cities on basalt and feed upon the cone-shaped beings that they found roaming the plains in a land that would someday be Australia. These cone-shaped bodies were later inhabited by the Great Race of Yith who were able to send their minds across space and time so that they could

dwell in the place of their choosing. The Yithians, in the form of the cone-shaped animals, suddenly and savagely turned upon the unsuspecting polyps, destroying most of them and locking the remainder away in great crypts that lie far below the surface of the ground.

About 275 million years ago, as the planet entered what later became known as the age of reptiles, or dinosaurs; a race of Serpent People came to power in and around Europe and Asia. Their civilization later fell, along with the dinosaurs themselves, but remnants of their cities may still be discovered along with pockets of surviving Serpent People. Powerful sorcerers, these beings were probably most often described by fellow writer and correspondent, Clark Ashton Smith. It was several million years later when the Shoggoths, the powerful but nearly non-intelligent slave-beasts of the Old Ones, evolved a sudden consciousness and revolted against their masters. The Old Ones survived—exterminating most of the beasts in the process—but soon after, deprived of their work-animals, their civilization began to go into a slow decline.

Sometime in the middle of the Jurassic period, the Mi-Go, in search of the rare minerals on which they feed, arrived upon the surface of the planet somewhere in what would one day be eastern North America and immediately began a long-lasting war with the Old Ones, further hastening their decline. As the land masses of the planet slowly moved apart, the two combatants became more and more separated, leading to an eventual cessation of the hostilities between them. In the meantime this same continental movement formed a land bridge between Australia and the Antarctic leading to even greater wars between the Old Ones and the now-dominant Yithians with their high-level technologies. It was not until 50 million years ago that the minds of the Great Race of Yith, sensing impending disaster for the planet, abandoned the cone-shaped bodies and fled into the future to inhabit another life-form, one that would dominate the planet sometime after the extinction of the human race. Prehistoric Earth was once again left mainly in the possession of the Old Ones.

Their last two land-cities, one on the tip of South America, the other located on the Antarctic continent, remained inhabited until approximately five million years ago when the increasingly cooler climate of the planet forced the few remaining Old Ones—somehow now having lost the ability to traverse outer space—to

retreat beneath the sea where they would build their final great city somewhere beneath the Antarctic continent. From this time on the planet was populated and controlled mainly by species that had evolved locally from the protoplasm first created by the Old Ones. Perhaps first among these were the furry pre-humans that settled and civilized the land later to become known as Hyperborea. Lomar, Mu, Atlantis, and other early human civilizations also figured into the Lovecraft prehistory of the planet but these topics were most often dealt with by other writers such as, again, Clark Ashton Smith.

All of Lovecraft's stories are intertwined and therefore not easily classified. It should be noted that his very first story, "Dagon," written in 1917, could be considered a Cthulhu Mythos tale though written long before either the name or the phrase was coined. Lovecraft himself once wrote:

"All my stories, unconnected as they may be, are based on the fundamental lore or legend that this world was inhabited at one time by another race who, in practicing black magic, lost their foothold and were expelled, yet live outside ever ready to take possession of the earth again."

This statement has been understood by some (probably most influentially, August Derleth) to mean that the Great Old Ones were evil and banished from the planet by an alternate pantheon of "good" gods that for some reason oppose the "evil" of Azathoth and the rest of the Other Gods. This interpretation is sometimes explained by those who prefer it as necessary to satisfy basic mythological concepts regarding the struggle between good and evil. Others disagree and it would seem just as easy to draw a correlation between the expulsion of the Great Old Ones from Earth and another well-known banishment, that of Adam and Eve, who were expelled from the Garden of Eden for partaking of forbidden knowledge. Although they may have "sinned" and therefore lost an exalted status, they were hardly branded as evil and it should be noted that most religions promise an eventual return to some 'state of grace.' This interpretation of the Mythos would also seem to satisfy some 'mythological imperatives.'

H.P. Lovecraft was an intellectual who preferred, above all others, the controversial philosophies of Friedrich Nietzsche whose viewpoints included a belief in an existence beyond 'good and evil.' HPL created the initial kernel of the Mythos—the first writings to describe it—and it is difficult to believe



that his own viewpoint of "beyond good and evil" does not underlie this now widely-read and referred to literary creation.

A chronological reading of the tales of H.P. Lovecraft reflect a man of continued personal growth. His early stories are filled with sinister, sometimes scarcely-human foreigners who lurk about the crumbling buildings of past ages indulging in horrifying rites to unknown gods; protagonists suffer sudden discoveries about their heritage and experience strange, unspeakable longings; the dream tales are filled with longings to escape into 'another world.' An arch-conservative in his twenties and thirties, by the time Lovecraft died at the age of forty-six, his view of the world around him had changed considerably. Living a simple, almost monkish existence, he still believed that an individual's heritage and background were important—without them, a person could hardly be considered an individual—but he also expressed the belief that no single culture was objectively superior to another, they just simply were.

His last major story, "The Shadow Out of Time," demonstrates much of this change in point of view. The creatures—the Great Race of Yith—for the

first time were not bent upon destruction of the human race and in fact barely touched upon us. Obviously superior to humans in many ways, the Yithians governed themselves by a natural system of sharing and upon their rare contact with humans, treated these individuals with the most respect possible. All in all they lack the 'horrible' qualities inherent to nearly all the earlier alien beings created by Lovecraft. Perhaps most importantly, the Yithians demonstrated an ability to transcend time and space—a lifelong desire of HPL—simply by casting their minds out of their bodies and fleeing to another point in the universe, escaping death and thereby achieving a kind of immortality, a deep-seated wish most likely shared by every human being.

In one of his last letters (to Harry O. Fischer) HPL wrote:

"... what makes me feel cordial & at ease toward anyone is not so much an identity of tastes & beliefs & perspectives, as an assurance that my own tastes & beliefs & perspectives are not regarded as insane, incomprehensible, or non-existent..."

*Yrs. by still sunken R'lyeh  
Granpa Cthulhu*

—The End—

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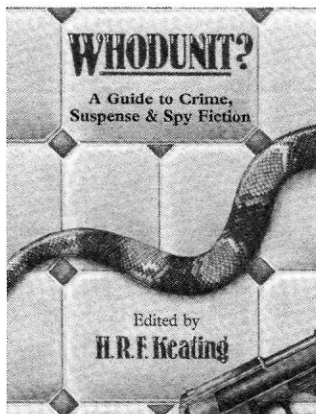
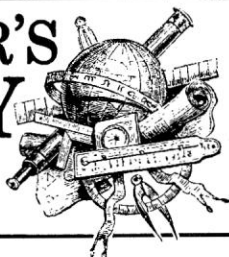
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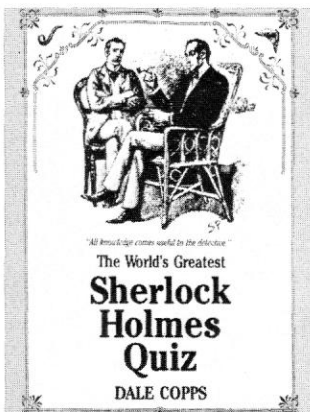


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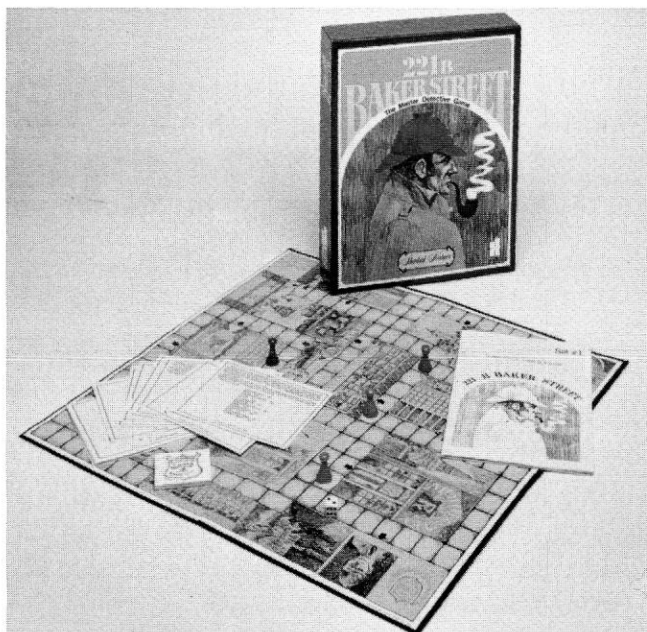


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# Losing Your Marbles in Call Of Cthulhu

## RULES FOR PLAYING INSANE CHARACTERS

By Thomas M. Holsinger

Players of role-playing games are often considered crazy, but only in Chaosium's *Call Of Cthulhu* is insanity an integral part of the game. Characters investigate mysteries set in the 1920's background of H.P. Lovecraft's Cthulhu Mythos stories and risk the usual fate of his fictional characters—madness. Most *Call Of Cthulhu* gamemasters (called Keepers) interpret insanity as entirely removing a character from play, which is regrettable as it deprives players of the unique opportunity to run characters who are genuinely out of their minds.

Losing your marbles has immense comic possibilities. It can be done within the existing rules as it is a state of mind which *Call Of Cthulhu* players quickly become familiar with, but it would help if there are more fully developed guidelines. This article introduces new tables and definitions to provide that aid. It includes complete rules for panic and gives fainting the same rightful prominence in the game as in Cthulhu Mythos fiction. Use the existing insanity rules save where changed here.

### GENERAL

Sanity measures an investigating character's ability to cope with the horrific knowledge of the Cthulhu Mythos. Failure to cope results in insanity, though success is only relative. Continued exposure to the Cthulhu Mythos will drive any character hopelessly mad regardless of his initial mental stability.

An investigator's initial sanity rating, called SAN, is 5x his 3D6 POW, and is chiefly affected by exposure to the Cthulhu Mythos. The crucial design innovation, which makes the game so successful, is that learning the secrets of the Mythos, expressed as a percentage chance of understanding any given aspect of it called Cthulhu Mythos Knowledge, reduces SAN point for point. The more an investigator learns of the Mythos, the more likely he will go insane. SAN's upper limit is 99 minus Cthulhu Mythos knowledge. The lower limit is zero, at which point a character is Incurably Insane.

The most common use of SAN is as a

percentage die roll to withstand the psychic shock of encounters with the Mythos and related terrifying experiences. Success or failure costs a varying amount of SAN depending on circumstances.

Insanity is a form of mental disorder which is not directly related to SAN. An investigator with a high SAN can be insane while an investigator with a low SAN can be sane, though if he persists in investigating the Cthulhu Mythos he is not likely to remain so for long.

There are three basic forms of insanity: Temporary, Curable, and Incurable. Temporary Insanity occurs when an investigator loses too much SAN in a single encounter and lasts from a few melee rounds to a few weeks. Curable

Insanity occurs when an investigator loses too much SAN in an hour and lasts until cured by treatment.

Incurable Insanity occurs when an investigator's SAN drops to zero. It results in the loss of the player-character, who becomes a gamemaster-character under the control of the Keeper, with a small chance of becoming a worshiper of the Cthulhu Mythos.

### SELECTING INSANITIES

The Keeper determines the type of insanity and informs only the player of the victim so the other players won't know what to expect. The victim should then be played with his insanity, if possible. If conflicting multiple insanities occur, the most disabling one applies immediately and the others are noted only after it is cured (or goes away, if a Temporary Insanity).

Keepers should use their own judgment in selecting insanities and not be limited to those described here. It is suggested that they first select relapses of a victim's past insanities, then those suggested by the situation and only choose randomly as a last resort. Keepers are also encouraged to devise their own tables subject to the following guidelines.

Temporary Insanities should be immediately disabling and their duration should stick fairly close to that of the existing rules. Some insanities (Anxiety, etc.) can appear both as Temporary and as Curable Insanities. Others (Alcoholism, Multiple Personality, etc.) can only be first developed as Curable Insanities for time reasons, but thereafter can appear as temporary relapses. If the latter are not immediately disabling, add a panicked Stampede first, or a reason for the victim to leave the party. A Multiple Personality victim might develop a personality

### PANIC DEFINITIONS

**Hysteria.** When in danger or in doubt, run in circles, scream, and shout. Victims will Stampede if attacked personally.

**Petrification.** The victim is scared stiff. He will do his best to stay in the center of the party and avoid notice by potential threats. He will not speak unless spoken to, will not attack or cast spells, and in general will do as little as possible. He will attempt to hide if the party is attacked, and will Stampede if attacked personally. Victims exhibit typical symptoms of extreme fright, i.e., cold sweat, white face, hair standing on end, etc.

**Stampede.** The victim runs away screaming and will not stop running as long as the Panic lasts. He will run out of an area by his avenue of entry, unless a better way is obvious. When faced by alternate paths thereafter, he will choose randomly, excluding ones of obvious danger.

### PANIC TABLE

#### Male Investigators

D100	Result
01-20	Hysteria
21-60	Petrification
61-00	Stampede

#### Female Investigators

D100	Result
01-40	Hysteria
41-80	Petrification
81-00	Stampede

that thinks investigating the Cthulhu Mythos is too dangerous and go home, while an Alcoholic would leave in search of drink.

### TEMPORARY INSANITY

Whenever an investigator loses 5 or more points of SAN in a single experience, he has suffered a terrible shock

and must roll D100. A roll of INTx5 or less means that he has realized the full significance of what he has beheld and must then roll another D100. A roll of higher than CONx8 (CONx5 for female investigators) means he faints for 1D6 hours if undisturbed, though he can be awoken after 1D10 full turns.

Investigators who lose 5 or more SAN points in a single encounter, realize the full import of what they see and do not faint, will go Temporarily Insane. Victims of Temporary Insanity who faint for 1D10 hours may not be awakened for the first hour, and suffer the full effects of the insanity upon awakening. Panicked investigators who

### INSANITY DEFINITIONS

The definitions provided below are designed for ease of play and are not intended to be medically accurate. Some, such as "Nervous Breakdown," cater to popular misconceptions of the 1920's. Keepers wishing to maximize medical realism are referred to the *Diagnostic & Statistical Manual of Mental Disorders*, third edition, which can be found in many county libraries.

**Alcoholism.** The victim protects himself from the horror of the Cthulhu Mythos by remaining in an alcoholic fog, with periodic binges. The former should cause varying degrees of skill loss and the latter should be disabling. Relapses always consist of binges. Remember that Prohibition is in effect.

**Amnesia.** Victim loses memory related to identity (family, associations, recent activities, etc.). Will remember physical skills, but Knowledge skills (except those of native tongue) may be reduced or lost. Mythos Knowledge will be lost.

**Anxiety.** Victim has a bad case of nerves. Will jump at loud noises or sudden moves (including ones by other investigators), perceive imaginary threats (but halve all Perception skills) and Panic whenever called upon to make a SAN roll, unless something worse happens. May tend to hide from actual and imagined threats. Victim can live an almost normal life if he does not engage in perilous activities and avoids the Cthulhu Mythos.

**Catatonia.** Victim assumes fetal position and is oblivious to events. Will not resist being moved, but will always resume fetal position if left alone. Cannot walk, stand, or care for himself. Must be treated like a baby.

**Delusion.** I am Napoleon, the mailman is a Wobbly anarchist delivering bombs, Aunt Agatha is a proto-Deep One undergoing the Change, and Jodie Foster really loves me.

**Depression.** Victims are so depressed that they cannot function normally ("Nothing matters. What's the use of trying?"). They stare vacantly, have frequent crying jags, etc. Victims can talk but will usually not unless spoken to. They will obey simple orders and take care of basic needs, i.e., eat what

### TEMPORARY INSANITY TABLE

D100	Result	Duration
01-30	Panic	1D10 melee rounds (check Panic Table)
31-55	Anxiety	1D10 melee rounds Panic, then 1D10 turns of Anxiety
56-65	Anxiety	1D10 melee rounds Panic, then 1D10 hours of Anxiety
66-75	Idiocy	1D20+10 hours
76-90	Amnesia	1D10 hours of fainting, then 2D10 days of Amnesia
91-00	Catatonia	1D10 hours of fainting, then 1D10+10 days of Catatonia

### CURABLE INSANITY TABLE

D100	Result	Initial Effects
01-15	Alcoholism	None—comes on gradually
16-20	Amnesia	1D10 hours of fainting
21-30	Anxiety	Gradual, or immediate upon next SAN roll
31-35	Catatonia	1D10 hours of fainting
35-40	Delusion	None—comes on gradually
41-50	Depression	1D10 hours of fainting
51-60	Idiocy	Immediate
61-65	Multiple Personality	None—comes on gradually
66-75	Nervous Breakdown	1D10 hrs fainting + 1D6 days of Depression
76-80	Paranoid Schizophrenia	None—comes on gradually
81-85	Phobias	None—comes on gradually
86-90	Schizophrenia	1D10 hours of fainting
91-95	Other	Varies
96-00	Roll twice, and keep rolling until no more 96-00's are rolled.	

is put before them, dress, use the toilet, etc. Can defend themselves and may sometimes be roused to action in a spectacular fashion.

**Idiocy.** Victim babbles incoherently, stands with no will or interest, will not communicate in any way or take independent action. May be led or forced to walk, eat, stand, or sit.

**Multiple Personality.** The victim has two or more personalities. The primary personality is usually unaware of the others. The others may or may not be aware of each other, but know everything that the primary personality does.

**Nervous Breakdown.** After fainting and Depression, victims of Nervous Breakdowns have all the symptoms of Anxiety until cured. They can care for themselves and endure most strains of living at home, shopping, etc., but cannot hold a job or deal with the public. Everyday stress results in crying jags while major stress causes a relapse of fainting and Depression.

**Paranoid Schizophrenia.** The victim is

an extremely dangerous homicidal maniac harboring a secret delusion which he will act upon. The victim will appear normal while acting out his fantasy in an intelligent and secretive fashion. Sometimes found with a Multiple Personality. Imagine the potential of an Investigator with a secret second personality who worships the Cthulhu Mythos.

**Phobias.** Choose 1D6 phobias from the existing rules.

**Schizophrenia.** The victim is disconnected from reality to a greater or lesser degree. This usually includes auditory and visual hallucinations which are often of overwhelming and not necessarily pleasant interest to the victim. "Rats! Bats! Spiders! My sainted mother is crawling up my leg with a knife in her teeth!" A victim might hear voices telling him to fill the party's gun barrels with toothpaste so they won't hurt anyone.

**Other.** Use your imagination, such as anti-social perversions of the sort that could get the publisher in trouble if described here.



are attacked and cannot get away will faint for 1D10 hours and develop Catatonia for 1D10+10 days.

Investigators with firearms who go into Hysterics or Stampede will shoot at once at any monster causing the Panic, without careful aim and regardless of any intervening friendly investigators. Hysterics will keep firing until their weapon is empty. If this fails to kill or drive off the monster, they will drop their weapons and Stampede. Stampeders will get off one round, or both barrels of a double-barreled shotgun, and then run. They must make a Luck roll to retain the weapon.

#### CURABLE INSANITY

An investigator will immediately develop Curable Insanity whenever he loses 20% (1/5) or more of his SAN within any given hour. Usually a victim of Curable Insanity will faint at once from the psychic shock of losing so much SAN. This fainting spell, if it occurs, will last for 1D10 hours and the victim cannot be awakened during the first hour. The full effects of the insanity are noted when the victim awakes. Gradual effects take about a week to fully develop (usually bit by bit after each sleep period) unless it is a relapse, in which case it has immediate effect. □



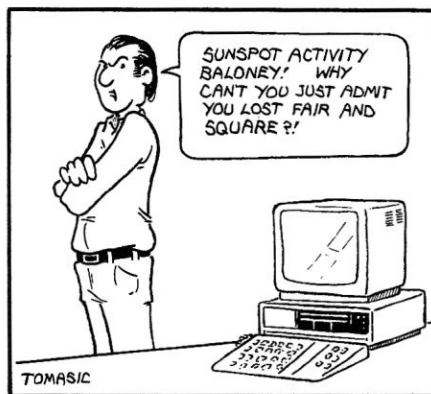
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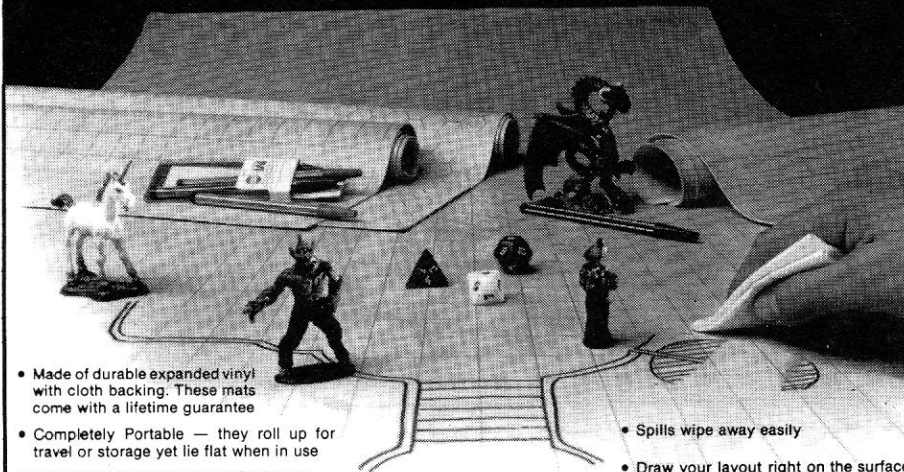
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# FILM REVIEW

Bonus Review!  
GODZILLA 1985

See page 44 for more film reviews!

By John Nubbin

## GODZILLA 1985

Producers . . . Tomoyuki Tanaka/  
Anthony Randel

Directors . . . Kohji Hashimoto/  
R.J. Kizer

Screenplay . . . Shuichi Nagahara/  
Lisa Tomei

Photography . . . Kazutami Hara

Music . . . . . Reijiro Koroku

### CAST

Steven Martin . . . Raymond Burr  
P.M. Mitamura . . Keiji Kobayashi  
Goro Maki . . . . . Ken Tanaka

So—what is the purpose of this column, anyway? Why talk about film at all in a game magazine? What possible use could it be for anyone trying to survive a Sunday afternoon in cardboard mapland? Believe it or not, there are valid answers.

Gamemasters are directors; they are also special effects makers, cast assemblers, set builders, etc. Role-players are actors and actresses. Those good at their jobs create good games, lasting adventures which stay in the minds of those who live through them. Bad players waste their time and other people's.

Studying film helps role-players do their jobs better. Those who can distill what is happening in a good movie and apply it to their gaming will have more fun. Plain and simple. This column tries to direct its readers toward well-written, well-directed motion pictures, always trying to point out how good stories are crafted as opposed to bad ones. When a rotten film is pegged for slicing, the scalpel aims for the same points in that rotten film which make for rotten gaming.

Thus, many big, expensive, highly popular films get passed by. *Back to the Future* is a terrific film—no doubt about it; but everyone knows that. No need to talk about it here. *Supergirl*, on the other hand, got trashed or ignored by the critics. One has to wonder why, since the picture was one great adventure. The heart that film showed was a perfect example of what all game directors would be trying to enfuse every one of their campaigns with.

At present, there are a score of films we could talk about. This summer has given theater audiences every manner of adventure, horror, fantasy, and science-fiction films it could want. But

which one should gamers be going to to pick up pointers for their next round, either behind the camera or in front of it? In all honesty, the answer is *Godzilla 1985*.

As a personality in this country, Godzilla is somewhat of a joke. Over the years, his films have grown sillier and sillier. He has gone from simple monster status to that of protector of Japan and friend of all the little children. How did such a transformation happen? Simple.

When *Godzilla*, the original film was made almost thirty years ago, the picture was actually the bitter protest of a society which had suffered the wrath of nuclear weapons. Godzilla was nothing less than a symbol for nuclear energy—destructive, all-powerful, unstoppable, brainless, indiscriminating. He tore through Japan for no reason—not hunger, or anger, or hate—just because it was there. There is not the slightest doubt that the 1956 *Godzilla* was a crude film, but a powerful one—one which shook its fist at the world, damning those who would unleash such things as atomic bombs on the shores of Japan.

Over the years, however, the message got lost. Nuclear energy began to work for the Japanese, and so, so did Godzilla. The radioactive king of the monsters became a karate star, a dancer, and a clown. He got his own comic book; he made commercials. He got fat and boring and repetitive—and not worth anyone's time.

All that has changed, however, in *Godzilla 1985*. As far as this newest movie in the series is concerned, none of the other films save the first exists. When the monster is sighted, the entire world is plunged into terror. The realism of the planetary concern is dramatic and tense, but more to the point, it is believable. When the Russians and Americans threaten to nuke Japan to kill Godzilla should he come on land, no one is kidding around.

Suddenly, the old, the original Godzilla is back, tearing up the landscape in scene after scene, and he is awesome to behold—as is the whole picture. The sets are spectacular. Japanese miniature work has never looked better. After years of pointedly ignoring Western film techniques, sudden-

ly, smoke is being used to hide giveaway signals, night shots are being added to emphasize and enhance reality. A totally Western score has been adapted—giving the feel of the movie the texture the other films in the series have lacked over the years.

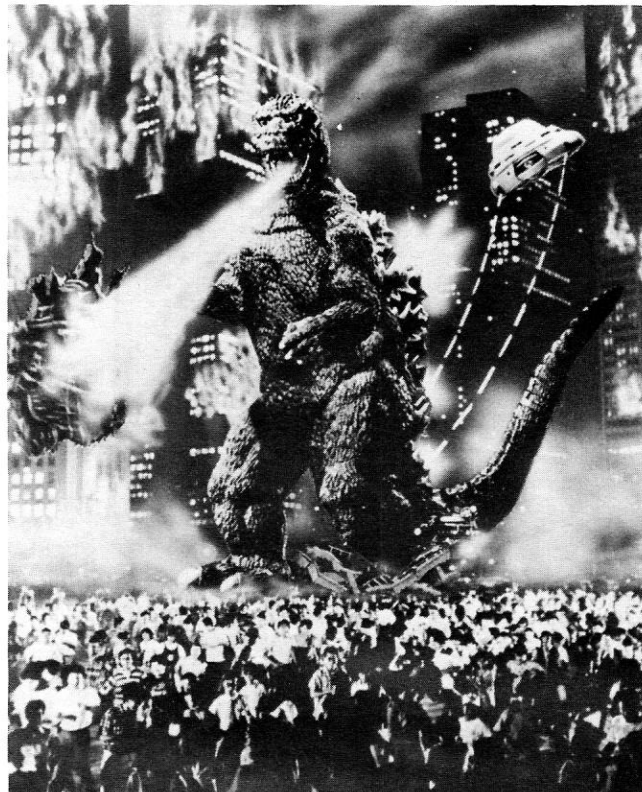
Indeed, if it were not for the traditionally awful dubbing (used instead of subtitles, no doubt to ensure the American 'youth' market), the film would be practically flawless. But, as it stands, *Godzilla 1985* is the best giant monster movie in decades. In truth, this country can only place the original *King Kong* and the fifties' classic *Them* against it and the '56 film which started it all.

And what do *Godzilla*, *Godzilla 1985*, *King Kong*, and *Them* have in common? Only one thing: They were all made in deadly earnest. No one was kidding around—there were no tongues in the writers' cheeks. They were all made by men and women dedicated to producing a top-notch product. One they believed in—one they took seriously.

*Godzilla 1985* is a large-screen film. It is a movie that begs to be seen in a theater. Of course, for most people, that is impossible now. One can only hope the video tape will be available, for this is one picture no one should miss. Most people gave up on Godzilla as a concept some time ago. The giant Asian lizard had gotten too silly, too farcical for them. No one really felt there would ever be another good Godzilla film, for they could not see any way to repair the damage which had been done by the earlier films.

Luckily, director Hashimoto knew the simplest solution. He took his work, and his subject, seriously. And suddenly, a legend was reborn, more powerful, more frightening than ever. Sometimes walking the thin line between taking something too seriously, and not seriously enough is too difficult for people and they opt for the easy way out. These are the people who steal our money at the box office, and who waste our time in their homes with boring games. Dramatic success is only a matter of degree.

Thankfully, the Japanese have turned up the heat in *Godzilla*, making him the King of the Monsters once more, certainly not an easy task, but as proven by the existence of *Godzilla 1985*, not an impossible one either. □



A fire-breathing Godzilla evacuates the city.

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# OPERATION: DEEP FREEZE



By Robert Rosenthal  
Illustrated by Walter Moore

*You knew it was dangerous when you first joined the Project, but you had hoped that the worse was behind you now. The shock of awakening in the 22nd century seemed to bring you closer with the other members of your team. They've become your last link to life before the holocaust. As you move through the trees you begin looking for clues that might explain what happened to your missing companions. A glint of steel catches your eye—a tranquilizer dart. Whoever it is, has captured your friends alive and possesses some technology. From over your radio a team member announces they've found tire tracks leading south. You regroup at Damocles, your main base. Fearing for your friends' safety you act quickly. Leaving a skeleton crew behind, the rest of you set out in the fusion-powered V-150 in search of your missing comrades.*



# CAMPAIGN BACKGROUND

As a member of the *Morrow Project*, an organization dedicated to preserving mankind, you had agreed to be cryogenically frozen. You expect to awake shortly after the next nuclear war, sometime before the year 2000. Teams such as yours were planted all across the U.S. with the most sophisticated equipment, but as always, "The best laid plans of mice and men. . . ."

Your team awakes in the cruel environment of the 22nd century where genetic mutations and vicious clans threaten your survival. Upon awakening you were to be contacted by prime base and given orders based on the situation at hand. It has been over a year and that contact has never been made. So you follow your prime directive, to aid the surrounding populace however you can. You set up your own prime base at an ex-army complex you've found in the upper peninsula of Michigan. The base is run by an artificially intelligent computer known as Damocles. With its help you have managed to raise other teams rallying them at Damocles. Life is not easy but a new era begins to bloom.

News of your gallantry and knowledge began to spread. These tales aroused the curious who were looking for a place to settle. It also aroused the greedy who were looking for profit.

## PROJECT DIRECTOR'S BRIEFING

This scenario is designed for an ongoing *Morrow Project* campaign. Members from an existing team are abducted by Slavers and sold to a group of renegade geneticists known as the Breeders. During playtesting, two members from Damocles were kidnaped while out on a hunt. The remaining team was then led on a cross-country odyssey to find them. Exactly where this takes place will be largely dictated by the campaign in progress. On the search the team ran into a small military force and the sworn enemies of the *Morrow Project*, the Warriors of Krell. The *Morrow* team at Damocles had their own problems, as they had to fight off an attack from an advance group of Krells. The scenario ended with the team finally rescuing their captured companions only to find themselves cutoff from Damocles by an army of Krells. All or none of these events may apply to your campaign, but fleshing out the adventure should give the imaginative Project Director something to think about.

### THE ABDUCTION

The method of the abduction will vary somewhat with terrain. The Slavers will attack a group of three or fewer members with full surprise on their side. Assuming a forested terrain two Slavers will be in trees with nets, while two others will be well camouflaged in the bushes with dart pistols. The dart is a nerve agent that will cause almost immediate paralysis. Death will occur in seven minutes after the paralysis takes effect unless an antitoxin is given. Use Table D of the poison chart on p. 42 of the gamebook each round to see if the paralysis takes effect.

Any communications the players get off to home base should be the only clues the other players have as to what happened to their friends. (If the players captured are to play another character until they are rescued then all they should know is they were shot, and possibly dead.) Another method of capture would use one of the female slaves with her foot caught in a steel trap. When the team comes to her aid two Slavers with gas masks hidden nearby will throw two BZ grenades. All the captured players should be told is that they were hit by two grenades. When the area is searched either the darts or the BZ canisters will reveal that they were not killed. On a successful

tracking roll tire tracks will be found indicating which way the Slavers went. If this fails, an escaped slave will tell the players which way the Slavers were headed with his dying breath.

Once captured, the players will be handcuffed to a slaver and then given the antitoxin to arrest the paralysis. There are 10 Slavers and approximately 10 to 20 slaves. The other slaves are mostly towns people and some suffer from genetic defects and radiation poisoning. The Slavers are equipped with two 2½-ton trucks and at least one fire-arm per person, plus the equipment from the captured *Morrow Project* members. The Slavers are taking the majority of their slaves to the Rich Five. The *Morrow* personnel and another slave of uncontaminated stock will be picked up along the way by a small group of the Breeders in a jeep and an XR311 captured intact. The *Morrow* team should have a chance equal to their tracking ability to detect the tracks of the other two vehicles. Use any subtractions deemed appropriate due to weather conditions. The Slavers will continue on into the Kentucky highlands selling the rest of their slaves to the Rich Five, before turning about. If they meet up with the team on the return then they will turn tail back to the Rich Five rather than fight.



## THE RICH FIVE

The Rich Five is a group descended from five wealthy industrialists who were frozen along with a portion of their empire before the war. Awakening from their cryogenic chambers a hundred years before the first Morrow team, they began rebuilding their world. They are equipped with all the luxuries that a third world country might offer and the best weaponry available to any military force in the world. They have rebuilt much of their surrounding area through slave labor until it is now progressed to a mixture of the late 1800's with 20th century technology. The members of the Rich Five do not ask where the Slavers get their slaves, so they do not feel that they are doing any wrong. They're doing a service by providing better food and housing than most of the slaves are used to. Their own comfort and that of rebuilding their parent empire is their prime concern. As long as the team does not interfere or insult a member of the Rich Five, they will be very helpful.

If the Morrow team approaches them about their missing companions, they will be apologetic; but they will not turn over the Slavers as they provide a much needed service. They will offer to show the team the slaves just sold to see if any of them are their abducted companions. If any of the slaves are questioned, they will tell the team that some of the healthier slaves were taken from the truck a couple of days back. The Rich Five hearing this will be notably furious that healthy slaves were sold to another group. They will ask the Morrow team to be their guest and allow them to stay at one of their homes while they get to the bottom of this. If the team refuses the Rich Five will be insulted and will ask the team to wait outside of town. They enjoy showing off their resources almost as much as they do using them. If the team stays they will each have their own room and all the luxury of what was once considered modern day living.

The Rich Five will torture one of the Slavers to reveal who the other Morrow Project members were sold to. They will use this information to barter with the team for a fusion pack or something of equal value. If the team is forced to flee, then they should encounter the Slavers leaving the next day. It should be made very clear to the team that they cannot win any sort of a fight with the Rich Five without heavy losses and a prolonged war. The only information the Slavers will have is that they sold the others to the Breeders who live somewhere in the mountains to the west. The Rich Five will know that the Breeders are a group of renegade geneticists who operate out of what used to be the central part of Colorado. The problem now is in locating the Breeders' prime base.

## WESTWARD HO!

The Morrow team will have to traverse over 1600 km to reach the Breeders' main base. The amount of encounters that occur should be up to the discretion of the Project Director. At least one major encounter should occur on the way to Colorado as they will cross a vast expanse of land. Remember the prime directive of the Morrow Project is to aid others in whatever capacity they can; and undoubtably the team should meet some people in need of aid along the way.

Along one of the trails, 160 km from the Breeders' base, is a small town by the name of Avalon. The people are mostly farmers and although they are friendly, when

asked any question they'll refer the team to old man Merlin. He knows all there is to know around these parts.

## OLD MAN MERLIN

Old man Merlin is actually a young boy who appears to be no more than ten years old. He does not know how he came by the name, only that he's been called old man Merlin for as long as he can remember. He lives with his mute mother in a shanty hidden in the woods. Old man Merlin has the power of divination among others and the people provide him with food and services for answers to their problems.

He seems to already know an inordinate amount of information about the Morrow Project itself and will gladly aid the team in exchange for a suitable gift. The gift can be a service if desired or any of the equipment that the team has with them. Old man Merlin is all-seeing and will know all the equipment that the team possesses. He will request only something that he might find use for. A gyrocopter for example.

Once the service or gift is delivered, old man Merlin will call the team member who has shown the most wisdom and compassion into his home. Merlin will lead that person into a candlelit room of the house they have not seen before. He will ask that the team member sit quietly while he prepares. Merlin will light a sweet smelling incense and start to chant. After ten minutes he will stare directly into the eyes of the chosen team member and while his lips do not move, he will appear to speak. "The answer to the location of your missing companions will come to you from the skies above in two days time."

The team should be given this time to get their bearings, rest up, and to make any necessary repairs they need to their vehicles. At the end of the second day, a great mass in the sky will be seen coming from the west. At first it will appear to be a large spaceship, but with the aid of their binoculars the team will be able to determine that it is a group of 11 hot air balloons joined together in common flight. They will pass over the town as they descend, landing in a clearing 15 km outside of Avalon. The townspeople will look on in awe, but will feel unthreatened as Merlin has foretold of the great air wagons' arrival.

The Ballooners are made up of 15 families. They have landed to get fuel and to do some trading if the town looks prosperous enough. It will take them an hour or more to tie down their balloons securely and it is during this time they are the most leery of strangers. They possess a large number of telescopes and binoculars and will be surveying the area. Any large or well-armed vehicle approaching will be warned to stop short by a shot from one of the cannons on the balloons. If the team does not stop then the Ballooners will shoot one more warning shot before firing on the vehicle. The cannon fire is from two Rh202 mounted on each side of the ship. They have a full load of API shells, a handful of grenades, and other armaments.

If the vehicle stops, then Big Jake, along with one of the other men, will approach the team with M1 rifles in hand. Big Jake will explain that they are simple wayfarers looking for trade in these tough times. "We ain't looking for no trouble, but we're prepared to handle it if'n it comes along. So declare yourself now; be you friend or foe?" Assuming they declare themselves friend, Big Jake will introduce himself and invite the team members over



to their camp for drink and talk. The vehicles will have to stay put though, the Ballooners having had trouble with similar vehicles before.

The Ballooners will be very chatty and are interested in finding out all they can about the areas the team has traveled through. If asked, they have never heard of a group called the Breeders, but the place that they ran into the trouble with some similar vehicles is about a 160 km from here. The Ballooners saw some of the horseless wagons similar to the team's, only smaller, going into a cave in the mountains. "Hoping to find some good trading we began to descend before being chased off by some shots from below." The Ballooners have maps and will gladly show the team where the area they were shot at is located. If the team seems overly anxious then the Ballooners will ask for some trade in return for the information. The more persistent the team seems, the higher the price. This might be anything from a case of whiskey to a look at the autonav if made known to them. The maps will show the team is located 160 km from the cave the Ballooners spotted. This is the Breeders' main base and is located on the continental divide in Geneva basin near what used to be Grant, Colorado.

### THE BREEDERS

The Breeders were so named because of the bizarre breeding experiments they carry out on themselves and their captives. A religious belief has developed among them that from the Chaos, as they call the war, a race of supermen will emerge. They are descendants of a group of scientists that were caught in a secret U.S. military installation when the war broke out. They were working on the effects of prolonged cryogenic sleep on the human body at the time. Realizing they were trapped, they began working on a means to leave without harm from the radioactive fallout outside. They developed a serum that would allow their cell tissue to reflect the radiation thus allowing themselves free movement outside. Unfortunately something went wrong.

A small group of volunteers injected with the serum went outside for the final test. The radiation, along with a bacterial agent in the area, caused a gradual change in the serum injected into their bloodstream. At first they found themselves becoming overly sensitive to the sunlight and unable to digest their food. A strange awareness began to develop with the other members of their group, a form of telepathy. When they were brought back into the base, it seemed they were doomed to die. All of the volunteers were given an immediate transfusion. The fresh blood coursing through the veins of the volunteers seemed to awaken an age old instinct. They started to attack all of the uncontaminated people in the base. No record of the bloodbath that followed is known. The remaining scientists managed to force the demons they once called their friends out into the wilderness. They now work feverishly on one thing only, finding a cure for those original volunteers who risked all and lost. As time passed, the work of the group became more diverse, they began looking for ways to improve the human condition. Fearing the brave new world their children would have to face outside, they started to experiment with ways of making them stronger and more intelligent. From this hope developed the idea of perfecting a race of supermen from a pure stock that could rebuild the world.

As time progressed the Breeders developed a symbiotic relationship with the demons they had forced out. These



demons became known as the Children of the Night to the surrounding populace. After repeated attacks, the people of the area moved away. The Children of the Night became the guardians outside of the Breeders' installation in return for human victims from failed experiments. If the team should defeat the Breeders, the Children of the Night will begin roaming the countryside looking for food.

The area surrounding the Breeders' prime base contains a much greater number of mutations due to the Breeders' inhuman experiments on all forms of life. The day belongs to many of these creatures, but come dusk the Children of the Night rule. There are several caves and a well hidden passage into the installation's lower level where the Children reside during the day. The Children number about 150 and cover a 30-mile radius from the Breeders' base. They communicate telepathically and can call up to fifty members to come within a fifteen-minute period. They will stay away from any large vehicle preferring to attack only when they have overwhelming odds in their favor. They will come no closer than a hundred meters to the entrance of the Breeders' base unless forced to for defensive purposes.

### THE BREEDERS' BASE

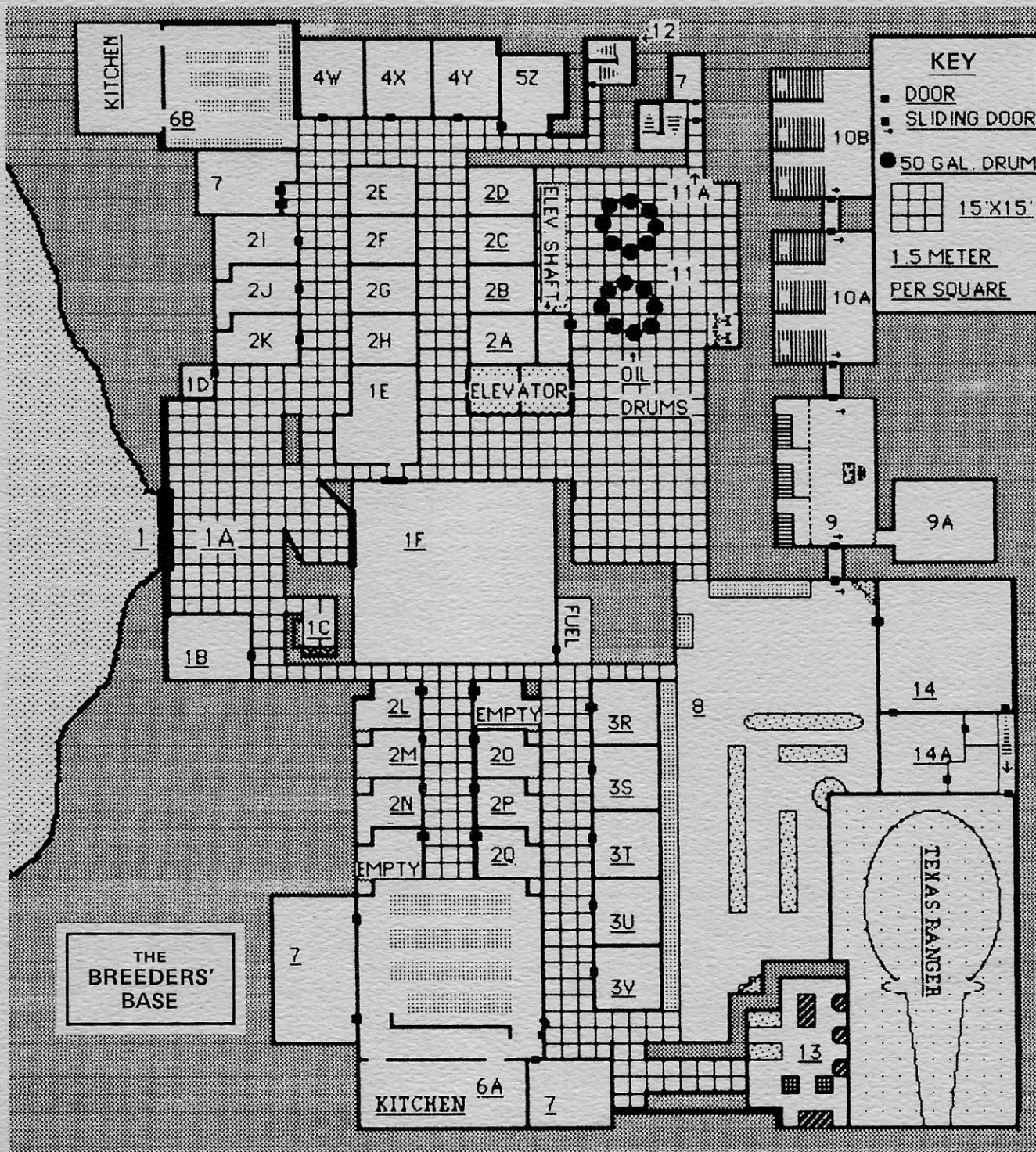
A successful tracking roll is necessary to detect tire tracks leading into the rock face of the mountain where the Ballooners reportedly saw the horseless vehicles enter a cave. The area is above the tree line and there is no cover



within 200 meters of the rock face. Two half-meter thick steel double doors disguised as part of the rock formation lead into the Breeders' base. Roll 1D20 against intelligence to find the double doors if the tire tracks are not detected. A 3D10 roll versus intelligence is required to see the cameras hidden in the rock face walls. The cameras cover a 12-meter radius in front of the doors. Anyone in view has a 20% cumulative chance per minute to be noticed by the person on guard unless they are already on an alert.

How the team gets into the base will depend much on what they find and on how creative they wish to be. Anyone with mathematics or physics skill will be able to determine that the cameras have a 1.5-meter blind spot

near the center of the doors. It would require two successful climb rolls to make one's way along the rock face to where they could drop down into the blind spot next to the door without being seen. The doors are 4-meters high and are operated electronically from area 1C and from garage door openers under the seats of the Breeders' vehicles. There is a 15% cumulative chance per day that the Breeders' truck will go out for a food-gathering expedition for 2D10 hours. One of the best ways to get in is as a stowaway on the truck. Allow the team to find their own way in, given time they'll think of something. If they decide to try and blast their way in, the Breeders should have enough armament to hold them off until night fall. The Children of the Night will do the rest.





## INSIDE THE BREEDERS' BASE

All the walls are smooth white plastic material. The fluorescent lights are inset into the ceiling. Every room has its own ventilation system that hooks up to a purification unit which releases the air out of a main shaft on the top of the divide. Air is brought into the base by a similar arrangement. The filtration system is at 20% effectiveness and all gases will have full effect. The percent chance to find a ventilation shaft opening on top of the mountain is equal to Tracking + Luck + Intelligence/4. The doors are pneumatic metal and unlocked unless otherwise noted.

Each room is given a brief description and a list of people that will be in that room at a particular time of day or night. It is suggested that you mark off a room after you have determined who if anyone is occupying it. This will save you trouble later from having one of the Breeders show up in two different places at the same time.

Each hallway has a 10% chance of having one or two Breeders in it at anytime.

**1A: Entrance.** A well lit open area leading into the complex. Daytime: 30% chance 1-3 Breeders walking by per each 10 minutes. Nighttime: 05% chance 1-3 Breeders walking by per each 10 minutes.

**1B: Storage.** A list of the equipment stored here include: 11 pairs of skis, 3 wet suits and scuba tanks, the ammunition for the vehicles and additional weaponry including an M20 bazooka with six M28A2 heat loads, a case of M6 CN-DM grenades, two M183 demolition charges, and five Atchisson assault shotguns. Unless the Breeders become aware of the full force of the Morrow team, they will refrain from issuing any of the heavier equipment.

**1C: Security Center.** There are two view screens for the cameras outside. On the desk is an intercom system and a red panic button—both are inoperative. Inside one of the desk drawers is an aerosol horn and a walkie-talkie. Additional walkie-talkies are held by Adam, the guard next up on duty and the guards in area 9. There is a 2% chance cumulative per hour for a guard to fall asleep if the Breeders are not on alert. The guard on duty is equipped with an FN-Fal rifle. The guard's shifts are: L—8am-2pm/M—2pm-8pm/N—8pm-2am/O—2am-8am. The person next up on the shift is either in room 11, 01-30%/6B, 31-60%/1E, 61-90%/their room, 91-100%.

**1D: Maintenance Closet:** The closet is empty except for a clarinet on a back shelf.

**1E: Recreation Lounge:** There's a ping pong table, nine chairs, and two tables with a deck of cards and a backgam-

### PERSONNEL STATS

Job	No.	RPT*	SMG†	Pistol**	STR/CON	SP/IBP	DEX	MOV	Weapon	Day/Night
Guard	A		25	20	10	200	14	3	.44 Automag	9/2A
Mechanic	B	01-03	25	30	10	200	16	4	.44 Automag	1B/2B
Mechanic	C	04-06	25	25	12	244	12	3	.44 Automag	1B/2C
Guard	D		20	15	16	356	8	2	Stoner Mk23	9A/2D
Guard	E		25	20	4	116	14	3	Stoner Mk23	2E/9A
Guard	F		10	20	13	257	14	3	.44 Automag	2F/9
Driver	G	07-09	15	20	11	221	11	3	.44 Automag	2G/?
Driver	H	10	20	15	13	257	9	3	.44 Automag	2H/?
Driver	I	11	25	10	8	164	11	3	.44 Automag	?/2I
Driver	J	12	25	15	5	125	11	3	.44 Automag	?/2J
Guard	K	13	10	20	13	257	17	4	.44 Automag	?/2K

See description of Area 1C for location

Guard	L		25	50	15	325	8	2	FN-Falant	1C/2L
Guard	M		40	35	19	461	15	4	S&W 6 1/2	1C/2M
Guard	N		35	20	14	296	18	4	when on duty	2N/1C
Guard	O		20	35	16	356	12	3	off duty .44	2O/1C
Cook	P	14	20	10	10	200	17	4	.44 Automag	6A/2P
Cook	Q	15	10	10	6	136	17	4	.44 Automag	6B/2Q
Technician	R	16	25	35	3	109	3	1	.44 Automag	8/3R
Technician	S	17	10	05	19	461	4	1	.44 Automag	8/3S
Technician	T	18	20	15	16	356	15	4	.44 Automag	8/3T
Technician	U		10	20	10	200	13	3	.44 Automag	8/3U
Technician	V		25	15	7	149	10	3	.44 Automag	8/3V
Scientist	W		30	10	8	164	14	4	.44 Automag	8/4W
Scientist	X		10	10	8	164	8	3	.44 Automag	8/4X
Scientist	Y	19	10	10	9	181	13	3	None	8/4Y
Adam	Z	20	40	50	16	356	20	5	Schmeiser MP40	8/5Z
Dr. Razzia			25	25	8	164	10	3	.44 Automag	8/14A
Slavers			15	30	11	221	11	3	S&W 6 1/2	
Ballooners			20	15	16	356	12	3	M1 Rifle	
C.O.N.			05	20	10	200	13	3	Knife/Spear	
Grunts			05	10	18	424	4	1	Clubs	

### BELL MODEL 206L TEXAS RANGER

Crew: 2 (6)  
 Length: 13.9 meters  
 Rotor Diameter: 11.28 meters  
 Height: 3.14 meters  
 Weight (empty): 1000 kg  
 Maximum takeoff: 1900 kg  
 Maximum speed: 242 kph  
 Cruise speed: 194 kph  
 Maximum rate of climb: 404 m/min  
 Service ceiling: 6000 meters  
 Range: 700 km

\*RPT: 1D20 Random Personnel Table

†SMG: All special weapons and firearms except pistol

\*\*Pistol: Handguns and all non-firearm weapons





mon set. In one corner of the room is a cooler filled with an alcoholic beverage. Daytime: There is a 20% chance that mechanics B and C are playing ping pong here, otherwise it is the same as nighttime. Nighttime: See 1C to determine if a guard is here. 10% chance 1-6 others are here at any time. Roll on the Random Personnel Table ignoring people on duty.

**1F: Vehicle Storage.** The Breeders' main form of transportation is a 2.5-ton truck with an M2HB mounted on its back. They also have a Morrow-issued commando scout. The commando scout's autonav and radio is destroyed, but the rest of the vehicle including the gun is in perfect working order. Daytime: If mechanics B and C are not in room 1E, they are here. Nighttime: 10% chance per 10 minutes for a guard to look in.

**2A-Q: Basic Quarters, Guards.**

**3R-V: Basic Quarters, Technicians.** The room has a bed, a drape-covered closet, and a desk with three drawers. If occupied, the person inside will be either 01-60% sleeping/61-75% cleaning their gun/76-95% reading/96-100% leaving to go to area 11.

**4W-Y: Basic Quarters, Scientists.** Same as above but better decorated. A scientist will be either sleeping or up reading, 50% chance either way.

**5Z: Basic Quarters, Adam's Room.** Same as the scientists' only it contains a number of archaic weapons on one wall. If occupied, Adam will be either 01-40% sleeping/41-75% cleaning an archaic weapon/76-95% reading *Mein Kampf*/96-100% leaving to go to area 1E.

**6A-B: Mess Area & Kitchen.** A fully stocked and functional kitchen containing a walk-in freezer, two large refrigerators, two electric stoves with ovens, and a host of dry goods in the cupboards.

Daytime: The cooks occupy the kitchens for an hour before and after the meals are served. Meals are served for one hour beginning at:

	A	B
Breakfast	6am	8am
Lunch	11am	12pm
Dinner	6pm	7pm

There will be from 2-12 people in the mess area eating with a 10% chance every 10 minutes of 1-3 more joining them.

Nighttime: 15% chance of 1-2 people coming in to raid the icebox each hour.

**7: Latrine.** The washroom is fully functional and contains ten shower stalls. There is always a 20% chance that they will be occupied day or night by 1-6 people.

**8: Laboratory.** This is the laboratory and as such is filled with a full array of chemicals and lab equipment. Under one of the counters is a safe. It contains a diary with a full account of what happened the first few years after the war.

Daytime: The lab will be fully occupied by the scientists and lab technicians except for during the lunch hours. At lunch time Adam stands guard to make sure no one tampers with any of the equipment. The scientists are working on two projects at the same time. The first is to extend their own life expectancy; the second, to create a race of supermen through genetic engineering.

Nighttime: The lab will be dimly lit and any loud noise has a chance of waking Dr. Razzia in room 14.

**9/9A: Cell Area:** Two guards take shifts watching the

prisoners. While one keeps watch at the desk, the other rests in room 9A. There is a 20% chance that the guard in room 9A will be asleep, but will awaken if any loud noise is made. He has a stoner Mk23 and a walkie talkie. The guard stationed at the desk has a .44 automag. If the base is under alert they will be more heavily armed.

The captured Morrow members will either be in one of the locked cells here or in room 10B. While in the cells they will be put through several mundane tests including blood tests and tissue typing. After these tests are completed a sample of their DNA structure will be taken and studied. They will then be moved to an incubation chamber in room 10B after being injected with a chemical designed to enhance areas unique to their physiology.

**10A/B: Freeze Chambers.** Each room has three cryogenic freezers. Two of the freezers have been converted into incubators. This is where the Breeders perform most of their more gruesome experiments. Anyone in an incubation chamber for over a 48-hour period is subject to severe physiological changes. There is a chance for a change in all major rolled attributes, i.e., Str, Con, Dex, Int. Roll 1D100 for each attribute. On a 01-20% the ability will increase by 1, on a 81-00% the ability decreases by 1, otherwise there is no change. If anyone but a qualified doctor attempts to bring someone out of a freeze or incubation chamber, there is a 30% chance of death.

**11: Two Go-Carts and Jeep Park.** There is one kerosene-converted army-issue jeep and a fully operational Morrow XR311 parked in the corner. There is a 30% chance of guards using the go-carts for 10 minutes at anytime. The go-carts run on kerosene and can go a maximum of 30 mph.

**11A-12: Stairwell.** The stairwell leads to a locked door on the lower level. The lower level has been completely neglected and has become a maze of catacombs. There is one exit that leads out on to the western slope. This is where the Breeders put their failed experiments, people with their brains destroyed, as per Grunts. The Children of the Night stay here during the day and feed off these failed experiments.

**13: Generator Room.** Two geothermal generators are maintained here. One is imbedded in 2' of concrete and powers area 8, 9, 10A/B, and room 14.

**14. Dr. Razzia's Room.** An aquarium and very exquisite furniture adorns the room. The aquarium contains cave fish.

**14A: Dr. Razzia's Bedroom.** A locked door leads up to a helicopter hangar. It is in perfect working order but is without fuel. The hangar doors open up electronically but are weighed down by 150 years of sediment. The helicopter is a Bell model 206L Texas Ranger. All the weaponry it once carried has been stripped long ago.

Dr. Razzia is the head of the Breeders and his interest lie not so much in making scientific breakthroughs, as in obtaining everlasting power. Every night before going to sleep he reads a passage from Alexander the Great's biography. His most trusted companion and second in command is Adam, a product of genetic experiments. All the Breeders are designated by a letter. This letter is also the same letter for their room, i.e., mechanic B's room is 2B. All the Breeders wear khakis that have been mended and remended throughout the years. The scientist will be wearing makeshift surgical gowns while working under sanitary conditions. Only the guards will be carrying weapons, unless the base is under attack. □



# Different Worlds BACK ISSUES

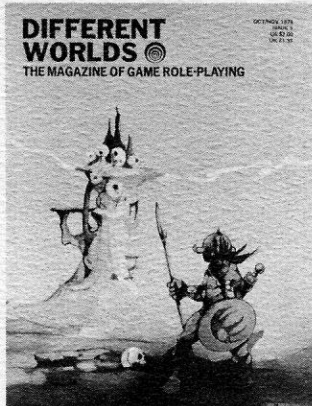
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**Issue 1: Jan/Feb '79.** Sold out.  
**Issue 2: Mar/Apr '79.** "Specialty Mages: Part 2." "My Life & Role-Playing" by Steve Jackson. "Arduin, Bloody Arduin" by Dave Hargrave. The first "Letter From Gigi."

**Issue 3: Jun/Jul '79.** "My Life & Role-Playing" by Dave Arneson and Steve Perrin. "Specialty Mages: Part 3." "Druid's Valley: A Bunnies & Burrows campaign" by Dennis Sustare.

**Issue 4: Aug/Sep '79.** Paul Jaquays cover. "Enchanted Weapons Table" by John T. Sapienza, Jr. "HeroQuest Sneak Preview: Waha's Quest" by Greg Stafford.

**Issue 5: Oct/Nov '79.** Review of *The Arduin Trilogy*. "Developing a Character's Appearance" by John T. Sapienza, Jr. "My Life & Role-Playing" by Scott Bizar.



**Issue 6: Dec/Jan '80.** "Finding Level in *RuneQuest*" by Ray Turney. "How to Make Monsters Interesting" by Lee Gold. "The World Of Crane" by George V. Schubel.

**Issue 7: Apr/May '80.** "Ten Days in the Arena of Khazan: A *Tunnels & Trolls* campaign" by Ken St. Andre. "Commentary: System Snobbery" by Larry DiTillio. "Oriental Weapons for *RuneQuest*" by Sean Summers.

**Issue 8: Jun/Jul '80.** "Talent Tables" by John T. Sapienza, Jr. "Land of the Rising Sun Designer Notes" by Lee Gold.

**Issue 9: Aug/Sep '80.** "The Imperium: A *Traveller* campaign" by Marc W. Miller and Frank Chadwick. "ORIGINS '80 Scrapbook."

**Issue 10: Oct/Nov '80.** "You Gotta Be Fiendish" by Larry DiTillio. "Dungeon of Pelius Mright: An Adventure for Novices" by Ken Rolston. "Gem Types & Values" by Kathryn E. Shapero.



**Issue 11: Feb/Mar '81.** Paul Jaquays cover. "Gems & Magic." "A New Computer System for *Traveller*." The first "Sword Of Hollywood" by Larry DiTillio.

**Issue 12: Jul '81.** "Meaningful Names for Characters." "The Full Circle: Preview of the *Thieves' World* game" by Robert Lynn Asprin.

**Issue 13: Aug '81.** "Role-Playing in Piers Anthony's Land of Xanth." "Samurai Swords." Reviews of *Land of the Rising Sun* and *Arduin Adventure*.

**Issue 14: Sep '81.** "Judges Guild and *Dungeons & Dragons*: A guide for the discriminating game-master." "Character Personality Profile." "Painting Miniature Figures." "Taverns & Inns" by Lewis Pulsipher. "Familiars" by David Nalle. "Plausible Geography for Role-Playing Games."

**Issue 15: Oct '81.** "More Citizens: Six new classes for *Traveller*." "Tournament Role-Playing: Part 1" by Ken Rolston. "Man Bites Dog: Role-Playing in the Future" by Ken St. Andre. Reviews of *Aftermath!* and *Fiend Folio*.

**Issue 16: Nov '81.** "Tournament Role-Playing: Part 2" by Ken Rolston. "Solo Role-Playing" by Lewis Pulsipher. "Illusion Magic" by David Nalle.

**Issue 17: Dec '81.** "Solo *Rune-*

*Quest* Scenario: Ware Hall" by Sandy Petersen. "An Approach to World-Building: *Questworld*" by Lynn Willis, Greg Stafford, and the Chaosium Staff. Review of *Champions*.

**Issue 18: Jan '82.** Sold out.

**Issue 19: Feb '82.** Sold out.

**Issue 20: Mar '82.** Sold out.

**Issue 21: Jun '82.** Sold out.

**Issue 22: Jul '82.** Sold out.

**Issue 23: Aug '82.** Sold out.

**Issue 24: Sep '82.** Sold out.

**Issue 25: Nov '82.** Sold out.

**Issue 26: Jan '83.** Sold out.

**Issue 27: Mar '83.** Sold out.

**Issue 28: Apr '83.** Sold out.

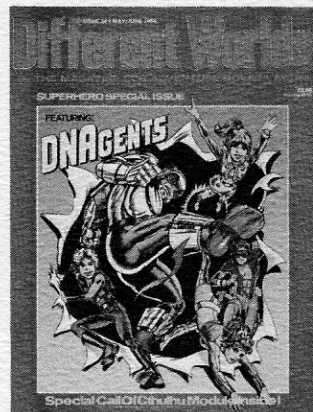
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**Issue 30: Sep '83.** Sold out.

**Issue 31: Nov '83.** Special Fantasy Issue. "The Cup Of Death: Poisons for use in fantasy role-playing campaigns" by Larry DiTillio. "ORIGINS '83 Scrapbook." "Stormbringer Scenario: Bastion Of Balo" by Ken St. Andre. "My Life & Role-Playing" by Dave Hargrave and Gigi D'Arn. Reviews of *The Mechanoid Invasion* and *The Traveller Book*.

**Issue 32: Jan/Feb '84.** Special Ancient Cultures Issue. "The Cliff Dwellers: Indians of the Classic Pueblo Period" by Ken Rolston. "Threat of the Nightgaunt: A superhero adventure." "My Life & Role-Playing" by Sandy Petersen. Review of *Villains & Vigilantes*.

**Issue 33: Mar/Apr '84.** Special Post-Holocaust Issue. "Playtesting *The Morrow Project*: An anecdotal report from Timeline" by Bill Worzel. "My Life & Role-Playing" by H.N. Voss and Ken St. Andre. "Operation Link-Up: A *Morrow Project* scenario of post-holocaust Earth" by Barron Barnett and William A. Barton. Reviews of *The Morrow Project*, *Monster Manual II*, *Superworld*, and *Privateers & Gentlemen*.



**Issue 34: May/June '84.** Special Superhero Issue Featuring the DNAGENTS. Will Meugniot cover. "The Crystal Of Chaos: A *Call Of*

*Cthulhu* adventure." Reviews of *James Bond 007* and *Harn*.

**Issue 35: Jul/Aug '84.** Special Horror Issue Featuring *Call Of Cthulhu*. "My Life & Role-Playing" by Mike Stackpole. "Blame It On Cthulhu: Creating plots for *Call Of Cthulhu*" by Larry DiTillio. "Death Scenes: Aftermaths of Cthulhoid kills" by Sandy Petersen. "The Star-Devourer: A superhero module" by Steve Perrin. Review of *Witch Hunt*.

**Issue 36: Sep/Oct '84.** Special Magic Issue. "Magic & Social Structure: A Magic-Based Society." "Kabbalistic Magic." "ORIGINS '84 Scrapbook." "Where's Ogmar?: A solo *RuneQuest* module" by Alan LaVergne. Reviews of *Chivalry & Sorcery*, *Mercenaries*, *Spies & Private Eyes*, *Lands Of Adventure*, and *The Traveller Adventure*.

**Issue 37: Nov/Dec '84.** "Secret Societies Part 1: The Assassins." "Louis Wu & His Motley Crew: A *Ringworld* module." Reviews of *Ringworld*, *Chill*, *Lords Of Creation*, and *Rolemaster*.

**Issue 38: Jan/Feb '85.** "The Cult Of Uleria" by Sandy Petersen and Greg Stafford. "The Rosicrucians." "Genetic Engineering: A *Traveller* variant." "The Eye Of Sitar: A *Call Of Cthulhu* adventure." Reviews of *Toon*, *Tekumel*, *Justice Inc.*, *Powers & Perils*, *Stormbringer*, *Marvel Super Heroes*, and *Bushido*.

**Issue 39: May/June '85.** "The African Leopard Men." "Creating Realistic Cities For Fantasy Adventures." "My Life & Role-Playing" by Aaron Allston. "Super Map 1: The Waterfront." Reviews of *Paranoia*, *Indiana Jones*, *TimeMaster*, *Other Suns*, and *Thieves' Guild*.

**Issue 40: Jul/Aug '85.** "The Chinese Secret Societies." "Adventuring in the Worlds of H.P. Lovecraft Part 1: The Cthulhu Mythos" by Keith Herber. "Adventure Game Campaigns: How to start easily & quickly." "Super Map 2: Business District." Reviews of *Twilight: 2000*, *Time & Time Again*, and *Heroes Unlimited*.

## COMING NEXT ISSUE! Issue 42: May/June 1986

Cover by James Warhola

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"Empire of the Incas"

"The Adventures of The Destroyer: Weapon of Justice"

Review of *Pendragon*



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Game Contents: full-color board in 48 sections, 96 cards, 6 pawns, 70 playing pieces, 2 dice.

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# GAME REVIEWS

## ☆☆☆☆ RUNEQUEST Third Edition

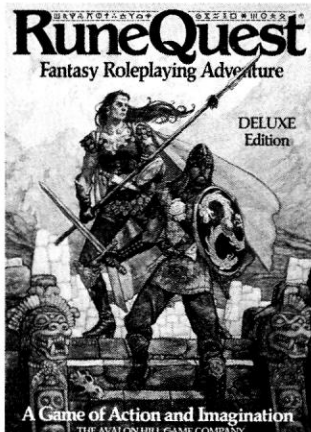
By Steve Perrin, et al (The Avalon Hill Game Co. \$38)

Reviewed by Steve List

The third edition of *RuneQuest*, prepared by Chaosium, but published by the Avalon Hill Game Company, is more than a minor revision of the second edition. The second edition came as a single book or boxed with a slew of playaids. AH's "Deluxe Edition" of *RQ* has in its box not one but five rulebooks, plus players' notes, a set of tables, dice and a four-color, 22"x31" map of "Fantasy Europe," and seven character sheets bound into various booklets. (There is also available a "Player's Box" and a "Gamemaster's Box" that between them contain the above components. The boxes are all an aggravating 8 1/2" width that makes it so hard to enclose normal 8 1/2"-wide paper). Fantasy Europe, you ask? Yes, *RQ* has been divorced from Glorantha, which has been demoted to merely one possible setting for a universal fantasy role-playing game.

*RQ* is a skill-based system. There is a named skill for almost every significant action, and characters have a rating in each skill expressed as a percentage to be rolled on decimal dice. The characters' primary characteristics (STREngth, SIze, CONstitution, INTelligence, POWer, DEXterity, and APPearance) determine body hit points, damage bonuses, skill bonuses, and fatigue points. Magic spells are powered by magic points, which normally equal POW but are consumed by casting spells and recovered by resting. Death for characters is not trivial. Prompt healing (usually magical, and usually performed within seconds) can keep a mortally wounded character from dying, but once dead, he stays dead unless a deity intervenes, a rare event.

Book 1 of the rules (Players Book) encompasses virtually all of



the non-magic rules of play. It begins with an introduction to role-playing, and moves on to the process of creating an adventurer. The characteristics are discussed, with skills, modifiers, background, and previous experience, and how skills are applied, acquired, and increased. The passage of time, damage and its effects are covered, followed by healing, fatigue, and encumbrance. The chapter on combat takes up nearly a third of the book and covers almost everything. A final chapter on "The World" covers matters such as injury due to falling, asphyxiation, heat, poison, and disease, as well as the effects of aging, damage to inanimate objects, and weather.

Book 2 (Magic) embodies the biggest changes from the second edition. In *RQ3*, there are three approaches to magic, each based on a different view of the cosmos, and while to some extent characters can make use of each, it is difficult to specialize in any one without foregoing the others. The three are spirit magic, divine magic, and sorcery.

Spirit magic is learned from the inhabitants of the spirit plane by defeating them in spirit combat. In order to do this, it is generally necessary to go to a shaman and convince him to help in the matter. This can cost a great deal in money, but more so in time. (It is also possible to learn a very few spells at major temples of the various deities.) Shamans take on a far greater importance in *RQ3* for this reason, but primarily as gamemaster-characters. Characters may only learn as many points of spells as their INT, but are then lost. Casting spirit spells consumes the caster's magic points and the

caster must succeed with a casting roll (as well as possibly having to overcome the target's resistance). The chance for a successful cast is five times the caster's POW as a percent, plus any magic skill bonus, less ENCumbrance (and even clothing counts as ENC). Spirits may be bound by a character, to store spells or magic points, but they are generally less useful than in the older edition. The allied spirits available to *Rune*-level characters in the old version are specifically disallowed in *RQ3*, although a character being converted into the *RQ3* system can replace one with a sorcerer's familiar. (However, see the discussion of Glorantha below.)

Divine magic spells are granted by deities to worshipers in return for a sacrifice of POW. A spellcaster must make a dice roll to successfully cast a spell. The normal chance for success is 100% less ENC, with the standard 5% chance of a fumble. Further, the spellcaster may have to use his magic points to overcome the target's magic points on the resistance table. This makes divine magic less than overwhelming, especially since the re-use of spells is restricted. A character must return to a temple and worship to regain the use of a "reusable" spell, with the variety of spells regainable at a given temple dependent on its size.

Religion in general is greatly changed. In keeping with the non-specific setting of the game, the colorful pantheons of Glorantha have been replaced by generic deities with such awe-inspiring appellations as "Earth Goddess," "Ruling Deity," and "Trickster." The organization of worshipers is somewhat stream-lined, though since no cult writer-ups are given, only general descriptions are available. Lay members are transient participants in a service. Initiates gain access to one-use magic spells and divine intervention, cult skills, and cult spirit magic, but must sacrifice a point of POW on becoming an initiate, and then may not become a shaman or sorcerer. Beyond initiates is only the priesthood; there are no more *Rune* lords. Priests are limited in skill increases and the time they can spend on non-religious activities.

Sorcery depends for its effects on the skill and magic points of the spellcaster. Each spell requires 1 point of INT to memorize.

Once learned, the sorcerer has a percentage rating in that spell which determines his casting success; this rating can be improved by experience as well as training and research. While sorcerers can write down knowledge of their spells and can forget spells in order to free up INT, it is not clear if they can relearn the spells they have written down at their old skill levels, or must start from scratch with them. Any character can learn sorcery spells, but to become an apprentice sorcerer he must give up all divine spells known.

Sorcerers can create familiars, animals which act as allies, to store spell knowledge or to power spells cast by the sorcerer or by the familiar, or "incomplete" creatures (that is, those lacking one or more of the characteristics other than APP), can be made into a familiar. This is done by using spells to give the familiar the missing characteristics, which are taken from the sorcerer. The more the familiar gets, the more the sorcerer is diminished.

All three forms of magic include various rituals, and spell users have separate skill ratings in each of the three kinds which determine the success of the ritual regardless of the spell type (e.g., a priest with a Ceremony skill of 40% has that chance, rather than 95%, of successfully casting the divine spell of Worship, since it is a ritual). The Ceremony skill can be used to conduct Ceremony rituals, and to augment the caster's chance of success at casting any spell, at the cost of adding to the time it takes to achieve the augmentation. Summoning rituals call up "creatures," usually spirits or elementals. Enchantments cover everything else, such as to create spell matrices or bind spirits, to increase the hit points of creatures (which presumably includes player-characters), or the armor points of weapons or armor. There is no provision for increasing the damage done by an enchanted weapon, just for making it more durable. Of course, a weapon could have a matrix or spell spirit for something like Fireblade enchanted into it, but this requires the user to know how to activate the spell.

These changes make magic harder and more costly for players to obtain, and reduce its effectiveness. Magic-using fighters will find themselves relying more

## GAME RATINGS

- ☆☆☆☆ Superb
- ☆☆☆ Mighty Fine
- ☆☆ Good
- ☆ Flop

on their fighting skills, and magic specialists will be more dependent on fighters to protect them when their magic misfires. The limitations on spell learning and use of bound spirits will make enchanted items, especially spell matrices, more valuable. This makes the game more like the run-of-the-dungeon fantasy role-playing game, with its fighter/magician dichotomy and lots of magic dinguses floating around.

Book 3 is the "Gamemaster Book," and two-thirds of it is devoted to telling the gamemaster how to conduct a campaign and structure a world, design a scenario and present information to the players. It discusses sizes of human habitations, their frequency and locations, the distances between them, and what might be available in each. An accompanying map shows a political and ethnic make-up for Europe that is appropriate for about the 9th to 11th centuries. Not discussed is the matter of guilds and their functions, which in the second edition consisted mainly of providing training and materials, such as poisons and antidotes. The balance of the Gamemaster Book contains a scenario, "The Money Tree," intended for beginning players controlling 4-6 moderately able characters. It gives all the players a chance to make use of their characters' talents, weapons, and magic, and should be playable in one session.

The fourth rulebook (Creatures) contains listings for 94 non-humans, many of which are new to *RQ* but are staples in other fantasy role-playing systems. The concept of "incomplete creatures" is introduced, as well as that of "fixed intelligence," which essentially means a non-sentient being, ruled by instinct rather than thought. This distinction has reduced some old *RQ* types from potential player-characters to just dumb animals, such as baboons and griffins. Nine creatures are given full descriptions, including prior experience charts to allow their use as characters: broos, centaurs, ducks, dwarfs, elves, halflings, ogres, orcs, and trolls (but only dark and cave trolls—no trollkins).

The fifth and last book is the "Introduction to Glorantha." It presents some information on that world, a mere drop in the bucket compared to the additional material published since the game was originally released. Gone are the maps of Dragon Pass and Prax, and the discussion of languages and nations. The only map is centered on the Homeward Ocean, with most of Genertela and a portion of the southern

continent, Pamaltela, shown. A brief gazetteer discusses the major regions of the two continents and the various islands. A succinct mythology and history of the world is given, followed by a discussion of magic and religion. The gods of Glorantha are briefly introduced, arrayed in nine pantheons, along with the quasi-religious sects of Malkion, "the only practicing sorcerer culture," confined to parts of the world not yet detailed in published literature.

What the rules take away, they may give back: Glorantha gets special treatment. Rune lords are permitted, but they are discussed only briefly, with details to be found in individual cult write-ups yet to be published. A new cult status is given, the acolyte, who has many of the powers of a priest but with more free time for

adventuring. Allied spirits are also allowed, and "usually reside in a special ceremonial object." To substitute to some extent for the animal housing a bound spirit the rules no longer permit, some cults are able to "awaken" animals, giving them normal rather than fixed INT, and allowing them to be tied to a specific person by mental contact. Again, details are absent and will presumably be given later.

The rest of the Glorantha Book is devoted to creatures, primarily those unique to Glorantha or different from the standard versions (usually due to chaos-taint). In a final listing are those creatures not native to Glorantha, such as orcs and halflings, but with an explicit provision that gamemasters can use them in Glorantha if they wish.

The new *RuneQuest* is a creation of a lot of people who put diligence and care into the effort. Physically, it is extremely nice (except for the scarcity of pre-printed or easily reproducible character sheets), on the whole lucidly written, largely free of ambiguities and errors. On the negative side are the sheer size of it, somewhat daunting to those unfamiliar with the system, while the de-emphasis of commonly held magic and the world of Glorantha may diminish its appeal to those used to the earlier edition. It remains, however, just about the best fantasy role-playing game available.

Available thru Sleuth (order AH-857 for \$38 Deluxe Edition; AH-8571 for \$20 Player's Box; AH-8572 for \$25 Gamemaster's Box). □

## ☆☆☆☆ DC HEROES Role Playing Game

By Greg Gorden  
(Mayfair, \$17)

Reviewed by Quentin Long

My first impressions: Great art on the cover. Rather heavy box. Then I opened it up, and I knew why it was heavy—you get a Player's Manual, a Gamemaster's Manual, the Powers & Skills book, an introductory booklet of quick start rules, a Teen Titans adventure and introductory solo module, a Gamemaster's Screen, 30 Character Cards for 30 different DC characters, 39 color counters, 12 plastic stands for them, and two 10-sided dice. Even better, the interior art lived up to the standard set by the cover.

The game system: A minor miracle—the system doesn't break down when handling characters of vastly different power-levels, so you can have Jimmy Olsen arm-wrestle Superman (Jimmy loses miserably, of course)! The core of the system is Attribute Points, or APs. APs have a variable value—5 APs is 2x as much as 4 APs, which is 2x as much as 3 APs, and so on—10 APs means a 1000x increase. These APs measure everything; time, Strength, volume, weight, whatever. To perform a Standard Action, you figure out your APs of Acting Value and the APs of Opposing Value, and cross-reference these numbers on the Action Table for your success number. Roll 2D10 and hope to beat this number—if you roll doubles you can re-roll and add to your total, but rolling double 1s means that you blew it. Even if your last set of doubles raised your total to 48, getting two 1s



on your next roll means you failed. To figure out how well you succeeded, cross-reference your Effect Value and the Resistance Value on the Results Table to find the number of Result APs (RAPs for short) you managed to get. If you beat your success number, you might get a RAP bonus. There are also Automatic Actions, of which the Power of Flight is a good example; Automatic Actions succeed automatically, and the RAPs are the number of APs you were using. You'll be happy to know that it's possible to Push an Automatic Action, at the potential cost of temporarily losing whatever you were trying to Push. You can also trade Opposing Value for Resistance Value (i.e., get more RAPs at the cost of making it harder to successfully complete your Action).

That may seem complicated, but the Action and Result Tables are the only tables in the game, and they handle it all—combat, interrogation, surgery, animal training, you name it! And each one takes up only half of one page! The trick is that APs are used to measure absolutely everything; that being the case, one

procedure is sufficient to take care of virtually any conceivable situation.

Character building: There are nine characteristics. The Physical ones are Dexterity, Strength, Body; the Mental ones are Intelligence, Will, Mind; and the Mystical ones are Influence, Aura, and Spirit. Each group has an Acting/Opposing Attribute (Dex, as example), an Effect Attribute (Str), and a Resistance Attribute (Body).

There are 137 Powers, and 16 Skills which are subdivided into 62 Subskills.

Powers, Attributes, and Skill all come in APs, and you get APs by spending Hero Points. You get 250 Hero Points to start with, but the APs have a sliding cost scale—1 AP of a Power costs 3 points, but 5 APs cost 24, 10 cost 96, and so on. The basic cost scale goes 1, 2, 4, 6, 8, 12, 16, and so on, but Skills cost 2x that much, Powers cost 3x, "Other" Attributes cost 4x, and Action Attributes cost 5x. In addition, some Powers and Skills have a Base Cost which must be paid before the character can buy any APs. The largest Base Cost is 50, for Force Manipulation—the power Green Lantern's ring has—and the Powers without a Base Cost including Gliding and Super Ventriiloquism. Most of Superman's Powers have a small Base Cost. . .

There is a glaring hole—there's no guideline for inventing new Powers and nothing like *Champions'* Advantages, so you're pretty much stuck with the 137 Powers you've been given. The Transfer Power, which works like the "Affects Others" Advantage, may be a clue to how Advantages ought to be handled.



Can you take character crocks for more points? Yes, you can. There are six kinds of Limitation, and four kinds of Vulnerability. There are Attribute Limitations—these “may be due to a neurological disease, a character’s lack of faith in himself, or a physical disability like a weak heart.” There are Fear Limitations—see also: “Champions Psychological Limitations.” There are Irrational Attractions—ditto. All of these Limitations come in three flavors, Minor, Serious, and Catastrophic. You get anywhere from 5 to 50 points bonus, depending on which flavor of what Limitation. There are Sensory Limitations—these, unfortunately, come in only two flavors; you can be blind (or, if you’re not human, lose whatever else is your Primary Sense) for 50 points, or you can lose some other sense for 30 points. There are Power Limitations, and these come in only one flavor; you define some condition or situation your power either doesn’t

work against or else needs to work at all. This gets you 20 points to work with—but if the crock affects all of your powers, you get 100 points rather than 20. The 6th flavor of Limitation is Miscellaneous: if you’ve thought of a crock which isn’t one of the previously listed varieties, it’s worth 20 points. The varieties of Vulnerability are Attack Vulnerability, in which one takes extra damage from some type of attack; this is worth from 10 to 60 points (you can invent a special kind of Attack Vulnerability all your own, but you get only half the normal bonus); Fatal Vulnerability, also known as “the Kryptonite Crock”; this is worth 150 points for a Common substance (water, lead, fire, etc.) or 75 for a Rare one (Kryptonite, etc.), with a modifier of from +20 to -50 points depending on the range at which one gets zapped; Lose Vulnerability, in which one loses APs of some Power, Skill, or Attribute under some specified

condition; this is worth anywhere from 35 to 250 points, again with a range modifier; and finally the Miscellaneous Vulnerability, 50 points for anything which isn’t previously listed.

The character’s financial state can affect his Hero Point total (pay 50 points to be a billionaire, get 50 points if you’re on welfare, etc.), as can his resemblance to a normal human (non-humanoids get 75 points and Unusual Looks, etc.). You can take three Limitations at full value and three more at half value, with no bonus at all for the 7th and up, and ditto for Vulnerabilities. You can build a beginning character on 2040 Hero Points if you try hard—but there’s no point, since 2500 points only buys 3x as many APs as 250, not 10x.

There’s something interesting: Subplots. The best comic book stories have never been unrelieved “beat on the bad guys,” and Subplots are simply a way to reward players for raising the level of the

game beyond mere hack-’n’-slash.

The Gamemaster’s Manual: This includes a section labeled “Don’t Panic” in friendly red letters; complete write-ups of 50 DC characters; complete blueprints for Titans’ Tower; maps and Michelin-style commentary on Metropolis, Central City, Gotham City, Star city, and the Vegan Star System; a guide to STAR Labs; and I’ve left out many other items.

Problems: Low-AP characters tend to look alike. There are a few redundant Powers. The Gadgetry rules are somewhat unclear. There are more nit-picks, but if you want to find any significant flaws you’ll have to look at some other game.

Conclusion: This is a four-star game, with only trivial flaws. I recommend it unconditionally to any gamer, superhero fans in particular.

Available thru Sleuth (order MF-201). □



## The DOCTOR WHO Role Playing Game

By Wm. John Wheeler, et al (FASA, \$15)

Reviewed by Scott Slingsby

On November 23, 1963, the first episode of *Doctor Who* was aired for the viewing pleasure of its British audience. Since that date twenty-two years ago, the continuing exploits of the renegade Time Lord have entertained millions of people worldwide. As a result of this popularity, FASA released *The Doctor Who Role Playing Game* earlier this year. The TV programs are classics in the truest sense of the word. The role-playing game is not! In other words, the BBC series is humorous, exciting, interesting, and a lot of fun. On the other hand, reading FASA’s *Doctor Who* can best be described as work.

*Doctor Who* contains three soft-covered books. These volumes include the 48-page Player’s Manual, the 80-page Game Operations Manual, and the 64-page Sourcebook for Field Agents. The Player’s Manual explains the player-character generation system, the general sequence of play, and the procedures used for combat, movement, and injury recovery. The Game Operations Manual is a gamemaster’s guide. Unfortunately, almost a third of this text is nothing more than an abridged version of the Player’s Manual. Other parts of this guide describe planet and creature generation systems, stats for individuals and



creatures that are part of the Whovian Universe, and equipment that might prove useful during play. Both of these works are written in a manner that is reminiscent of a telephone directory. The following excerpt describing the skill of swimming serves as an example of the above claim:

“Swimming: Skill in swimming covers recreational or survival swimming and diving techniques. A character qualified in this skill can swim for recreation without fear of drowning under normal circumstances. Characters desiring to use SCUBA gear should choose it as a subject of a *Trivia* skill.”

This particular quotation appears in the Player’s Manual and an altered version of same also appears in the Game Operations Manual. In other words, the reader is frequently forced to wallow through the same dull, obvious material more than once. Within the body of the rules, there is a section that encourages the gamemasters to use wit and humor in their adventures. Unfor-

tunately, FASA did not do the same with their rules.

As a result of twenty-two years of broadcasting and the creative input of hundreds of individuals, the *Doctor Who* TV series contains numerous ambiguities concerning dates, histories, characteristics, and costumes. FASA did a rather successful job of sorting through the abundance of available material and developing a consistent and reasonably accurate Whovian Universe. Yet, the results are not without their shortcomings. For example, the rules state that human companions and Time Lords have the same characteristics and attitudes except for their age, backgrounds, and the ability to regenerate. A statement like this is enough to make a Gallifreyan’s heart stop beating—maybe even both of them. Time Lords, by nature, possess various communicative, physical, and mental powers which make them very different from their earthly counterparts. This obvious and crucial aspect is ignored for the apparent sake of simplicity.

The writing style of this game may be less than invigorating and the rationale may have some loopholes, but at least the game system works. This is probably because it has been tested in other earlier products. There is little within this system that is either new or innovative. The authors themselves admit an intentional similarity between this game and *Star Trek: The Role Playing Game*.

The heart of this game lies within the character generation

system. Gamers may portray the Doctor or one of his famous companions, but they may also create new human or Gallifreyan time trippers. When one creates a new character, he or she starts by rolling dice to determine the adventurer’s six attributes. These include strength, endurance, dexterity, charisma, mentality, and intuition. Of the aforementioned, only intuition, defined as a “sixth sense,” seems somewhat original. Players then roll three dice to discover if the character has a special inherent ability such as telepathy or telekinesis. This step is followed by computing the necessary six endurance stats, acquiring learned skills, and rolling dice to determine physical appearance and unusual personality traits. All of this has been done before. Even the suggested personality traits lack luster. Only the pack-rat syndrome called “collector” shows any creativity on the part of the authors, and it stands out all the greater when it is compared to such mundane quirks as indecisive, stubborn, brave, forgetful, shy, and lazy (weren’t they six of Seven Dwarfs?).

The movement and combat sequences are adequate but less than stimulating. Both of these procedures seem to require the use of a large square grid sheet, as well as counters or miniatures representing the participants. Interestingly enough, the necessary grid sheet and counters are not supplied in the boxed set. An introductory scenario is also conspicuous by its absence. Such a scenario would have been of significant value to gamers.

The third volume, *A Sourcebook for Field Agents*, is a gem. This work of art contains everything you ever wanted to know about Gallifrey, the Tardis, and Whovian physics but could not find someone to ask. Background material and stats on the Cybermen, Daleks, Sontarans, and other "acquaintances" of the Doctor are presented. Definition of terms such as E-Space, time loops, Zero Room, and jelly babies abound. Game stats for the Doctor and

fourteen (do you count Romana twice?) of his companions are also to be found here. Even the subject of Gallifreyan etiquette is scrutinized. This book is the game's saving grace.

In conclusion, *The Doctor Who Role Playing Game* by FASA is the best Doctor Who role-playing system because it is the only Doctor Who role-playing system. The rules are dull, repetitive, and lacking in originality. The absence of the grid sheet, counters, and

introductory scenario also makes the product seem incomplete. FASA may have reproduced the body of the Doctor and his universe, but they did not capture the series' soul. The numerous modules promised and available may be able to breathe some life into the system, but more may be needed. One can always hope that the second edition will contain textual as well as artistic changes. Available thru Sleuth (order FA-9001). □

ers worried about the strike on Pearl Harbor, since the German declaration of war would jeopardize their position in Morocco. However, the adventure takes no notice of America's entry in the war. How can the designers have missed this?

**Linearity:** *Sandman's* other main problem is that its adventures are linear. The events follow one another in strict sequence, with little way for the players to change their fate. Their destiny follows a single track.

Arguably, it is a good idea in an introductory game to limit players' options so they can concentrate on playing a role and capturing a mood. However, experienced players will quickly tire if they have such minimal control of their characters' destinies.

Furthermore, *Sandman's* very background requires some way to deal with intransigent players. Consider *The Prisoner*, which has a similar background: Number Six does not tamely do what his jailers want; instead he makes every effort to smash through the vale of illusion which imprisons him. Any player worth his salt in the chaotic, paranoid world of *Sandman* will not go north when everyone he meets tells him to do so; he will march bravely off to the west to test the boundaries of his surrealistic world. He will not perform his appointed role in the shadow-plays of *Sandman's* adventures, but demand answers and information. *Sandman* simply does not expect such behavior from its players, and makes no effort to deal with the problem.

Lastly, although the background to *Sandman* is highly imaginative, the same cannot be said of the adventures themselves. The first is set in the movie *Casablanca*, down to the appearance of Humphrey Bogart. This is not only tacky, but, I believe, counterproductive; it lends an element of familiarity to what should, to reinforce the game's tone, be an alienating and unfamiliar experience. The second adventure is a standard fantasy quest which reads exactly like the last pulp fantasy novel you read; and so on.

**An Interesting Failure:** In short, *Sandman* is an interesting failure. It is an attempt to do something truly innovative, in both system and background. Alas, it fails, through sloppiness and a failure of imagination. Nonetheless, interesting failures have far more to recommend them than dull successes, and *Sandman* is far worthier of your attention than most recent role-playing releases.

**Tacky Hype:** This review should end here, but since most other reviews will undoubtedly begin



## SANDMAN

### Map Of Halaal

By Mark Acres and Andria Hayday (Pacesetter, \$12)

Reviewed by Greg Costikyan

Pacesetter has always been competent but boring. Most of their games, including *Chill* and *Time-master*, are well executed, well written, well packaged, but fundamentally dull. *Sandman* is a novelty because it is quite the reverse—extremely interesting and poorly done.

What makes *Sandman* interesting is its innovative system and its colorful atmosphere.

**System:** A gamemaster can run *Sandman* after a mere half hour of set-up; it requires no rules knowledge on the part of its players (truth!). It is, in fact, not so much as a role-playing game as an adventure which includes an extremely simple game system. With good reason, Pacesetter calls it an "Instant Adventure."

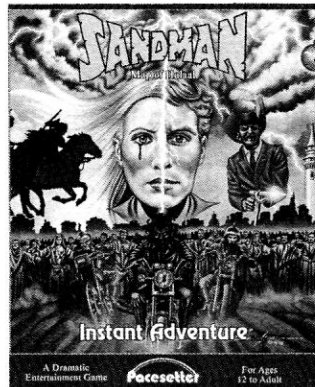
All rules are contained in an 8-page book—of which only four pages are rules, the rest being advice to the gamemaster and designers' notes. That means preparation time is minimal. It also means that the players can begin almost immediately. *Sandman* is an ideal game with which to introduce new players to role-playing.

**Atmosphere:** *Sandman's* theme is equally interesting. The first adventure begins:

"You awaken, stiff and dry-mouthed, to dawn's first light on the horizon. It shines in a ribbon of brilliant, burnished gold, glittering upon the rocky desert sands rolling by.

"You must be on a train. A large dusty window frames the view, and the gentle, rocking motion, combined with a monotonous clatter of metal wheels on metal tracks, makes it hard to awaken completely.

"You are not alone. A man in a white, narrow-brimmed hat sits near the compartment door, cradling a worn leather briefcase on his lap. He yawns, cracks a



smile in his tanned, sweaty face, and says. . .

"Ahhh. Good morning. . ."

"He waits for some reply. And you realize with a thrill of horror that you have no idea who you are, where you are going, who this man is, and why you are on this train.

"What do you want to do?"

*Sandman* immediately dumps the players into a nightmarish, Kafkaesque world where nothing is what it seems, where objects change overnight, where information is scarce. If its players do not feel a *frisson* of disorientation, they are already dead.

If *Sandman* were not flawed in other respects, one might even call it a work of art, for it sets a mood and induces emotions which no other role-playing game can. Its writing is good, its background imaginative; Acres and Hayday have done interesting work.

**Mechanics:** The mechanical aspects of the game deserve some plaudits, too. The "Prop Book" is a set of cut-apart handouts for the gamemaster to give the players at propitious moments. They include maps and "body check" sheets—a description of what each character is carrying. (Because of the way the *Sandman* universe mutates at irregular intervals, you may find yourself carrying a Smith & Wesson one moment and a magic wand the next.)

Also nicely done are the "Pictograms" included for each of *Sandman's* four adventures. These are outlines for the gamemaster, in

graphic form, of the events in the adventure. For example, the pictogram for the first adventure shows a picture of the train on which the characters begin, with text describing in brief each of the events which occur on the train. This is followed by a map of Casablanca, where the characters disembark, including pictures of each of the buildings they enter. The pictograms allow the gamemaster to review an adventure in an immediately understandable way.

Another nice touch is the extensive "read aloud" text provided in the adventure book. It is, by and large, well written and evocative. It should help a novice gamemaster set the mood properly.

**Sloppiness:** *Sandman* contains so many nice things that its ultimate failure is painfully disappointing.

Its main problem can only be described as sloppiness. The most obvious evidence of inattention is its cards. Their backs are misprinted, so that each card has the wrong text on its back. This is important, because the back side often contains important information. This kind of printing error is evidence of a game that has been rushed to publication—a shoddy practice of which no game company is entirely innocent, but for which there is never a good excuse.

A similar problem applies to the adventures themselves. The designers have not thought them through.

For example, in the first adventure the players may acquire an item which can grant them wishes. In the second adventure, they meet a man who seems to grant them wishes—but this is, in fact, an illusion. But if they still have the wish-granting item, the wishes will not be illusory. What is the poor gamemaster to do? The adventure provides no guidance.

As another example, the first adventure begins on December 5, 1941. It ends on December 10, 1941. The characters are Americans in Vichy Casablanca. December 7, 1941 is, you will recall, a day that lives in infamy. My play-



"YOU CAN WIN TEN THOUSAND DOLLARS!!!" I suppose I ought to mention Pacesetter's promo.

*Sandman: Map Of Halaal* is the first of six Sandman adventures which Pacesetter plans to publish. Each will include clues to the

Sandman's identity. The first person to deduce it and send the information to Pacesetter on one of their entry forms will win \$10,000.

This kind of tacky marketing ploy can only be deplored. Adventure games are not Big

Macs, and gamers have at least slightly more intelligence than the typical couch potato. One can only hope this kind of prize gimmick is a resounding failure.

Available thru Sleuth (order PS-5001). □



## STAR TREK The Adventure Game

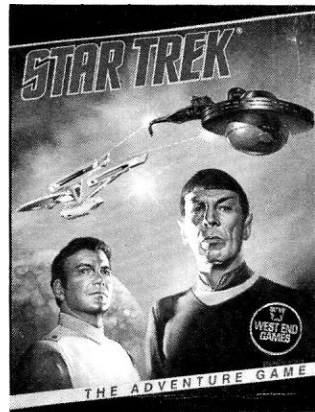
By Greg Costikyan  
(West End, \$16)

Reviewed by  
Frederick Paul Kiesche III

*Star Trek: The Adventure Game* compares to another West End release by the prolific Greg Costikyan, *Web & Starship*, not so much in subject matter (both could be called "space opera" in style), but in that Costikyan has tried to do something innovative with both games—rather than rehashing the same old hash. And, to a large extent, he has succeeded with this game. Whereas *Web & Starship* was a balanced and exciting three-player game that also worked as a two-player game, *Star Trek* is a two-player "paragraph adventure" game that works best as a one-player game.

The game takes place in the Organian Neutral Zone, a "buffer zone" between the good guys (the Federation) and the bad guys (the Klingons) that was set up by a super race known as the Organians. The Organians are so powerful that they could wipe out the Federation and the Klingons in a wink of an eye. However, they are a peace-loving race and feel that the Klingons and the Federation could compete peacefully.

The Neutral Zone was created in the TV episode "Errand Of Mercy" and was reinforced by a few other episodes, most notably "The Trouble With Tribbles." Most of the televised, filmed, and written Star Trek genre has ignored the Organians—they are quite powerful and the Peace Treaty that they imposed put a damper on a lot of hack-'n'-slash combat. One game inspired by the genre (Task Force's *Star Fleet Battles*) even went so far to have the Organians vanish so that all the various races could have a major war. It seemed that many felt the constraints of the Peace Treaty and the Neutral Zone to be too confining. However, as people such as David Gerrold—and now, Greg Costikyan—have proved, the Neutral Zone concept can lead to interesting situations, provided that you have sufficient imagination.



*Star Trek* uses a "paragraph adventure system" similar to those used by Metagaming in several of the adventures for the ill-fated *Fantasy Trip* system as well as "choose-your-adventure" books that have flooded book stores over the past several months. Set up is easy and quick. Players crew their ships on home planets and set up star bases and the display markers. The game is then played by the two players in a series of turns broken down into various phases—initiative (the player with the greatest number of reputation points goes first that turn), movement (first "random events" are determined, then ships are moved up to twelve hexes unless they have exhausted their power source), exploration (where the player adventures on unexplored planets), political (attempting to influence planets towards one side or another), ship replacement (bringing in ships to replace those lost), and game-turn record (keeping track of what turn you're on).

The movement, exploration, and political phases all warrant further explanation. The movement phase starts with the drawing of random events. These events, ranging from news of an imminent nova to the uncovering of Klingon agents, can drastically change the plans of the active player for that turn. Movement is up to twelve hexes. The player must then roll a six-sided die to see if the ship's dilithium crystals are exhausted. If the crystals become exhausted, then a ship can only move two hexes per turn (three hexes if an engineer is present) until you can make it to a base and get new crystals. An interesting twist is that the Neutral Zone Treaty conditions

allow ships to dock at an enemy base and to replenish crystals there!

In the exploration phase a player moves his ship to an unexplored planet and draws one of the planet markers from the pool of unexplored planets. The other player then reads a series of descriptive paragraphs from the adventure book. These paragraphs end in a question for the exploring player, which leads to other paragraphs which can result in casualties, loss or gain of reputation points and a shift in the political balance between the two sides. Some of the adventures will be familiar to viewers of the *Star Trek* series as being similar to those aired by that series. Others are original to this game. There are even a few blatant "commercials" for other West End products such as *Web & Starship*! Each adventure starts with a general description that can apply to either player and then breaks down into sub-descriptions applicable only to either the Federation or the Klingon player.

The political phase allows the Federation player to use his Federation commissioners and the Klingon player to use his agents to try to influence the political balance on various planets and bases through diplomacy, sabotage, and assassination; thus permitting players to deviate from the paragraph-dictated actions and results and adding a touch of Machiavellian back-stabbing and intrigue to the game.

Although the game system states that it is the non-exploring

player that reads the adventure paragraphs and while there is some player interaction through the use of agents and intrigue, I found that it works best as a one-player game. The emphasis on exploration instead of combat means that one major problem from previous solo games—that of fighting fairly against yourself—is removed. Having the second player read the paragraphs instead of reading them yourself in the two-player version is a stop-gap attempt against boredom that works depending on the people involved. Some will get heavily involved and read the paragraphs with great drama and get vast amounts of enjoyment out of the other player's reaction. Others will be bored stiff while waiting for their turn. For this reason, I have found the solitaire version to be the best.

*Star Trek: The Adventure Game* stresses diplomacy and exploration. This is not to say that there is no combat—some adventures occasionally end in fighting and death (you have to use those security officers for something!). However, there is no ship-to-ship combat in the game; players must compete by trying to influence planets towards their philosophy and political spheres (either Klingon or Federation), not by bombing each other out of existence. This means that you must think, not just shoot blindly.

Overall I enjoyed this game. I have, on numerous occasions, found myself without an opponent and I'm sure that others have found themselves in similar situations. I'd recommend this game for those people (instead of use in a two-player situation). I hope that West End comes out with more games of this style; this will certainly fill a welcome niche on my game shelf!

Available thru Sleuth (order WE-11004). □

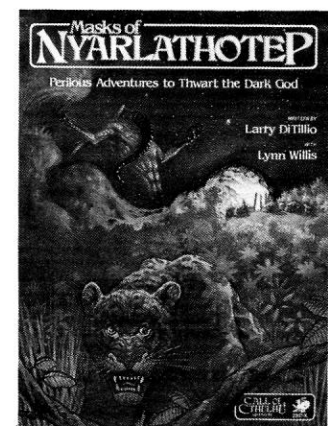


## Call Of Cthulhu Supplement MASKS OF NYARLATHOTEP

By Larry DiTillio  
(Chaosium, \$18)

Reviewed by William A. Barton

Perhaps the greatest compliment one designer can pay another is, upon reading his colleague's work, to wish he had designed it himself. That was how I felt when first perusing the contents of Chaosium's boxed *Call Of Cthulhu* supplement, *Masks Of Nyarlathotep*. And the more I examined it, the more was my initial impression strengthened. Con-



ceived and primarily designed by Larry DiTillio, and expanded by

Chaosium's Lynn Willis and Sandy Petersen, *Masks* has to stand as the finest scenario pack ever designed for *Call Of Cthulhu*. Or for any other role-playing game, for that matter. It offers Keepers and investigators a globe-spanning *Cthulhu* campaign in five chapters, each centering around a specific city or country, in which the player-characters have the dubious honor of opposing the dread god Nyarlathotep himself, plus his countless minions, in a plot to release the Great Old Ones on an unsuspecting world. Each chapter is further divided down into several separate scenarios, each brimming over with nasty *Cthulhu* Mythos menaces, mad cultists, new spells, and intrigue galore.

The campaign starts in New York, where the investigators are contacted by an old friend and author of several exposés on cults, Jackson Elias. Elias claims to have discovered new information on the ill-fated Carlyle expedition, which disappeared in Kenya in 1916. However, before they can meet with their friend, Elias is murdered. Evidence points to members of the Cult of the Bloody Tongue (worshippers of Nyarlathotep in one of his thousand aspects), and leads investigators from New York to London, Cairo, Kenya, and/or Shanghai—depending on exactly which clues are uncovered and the inclinations of the players—in their efforts to thwart the Dark God. In New York, they may face zombies in an African Juju house. In London, creatures ranging from a werewolf to an evil ancient serpent man may lurk in the wispy tendrils of the city's fog. In Cairo, the Brotherhood of the Black Pharaoh and the horror beneath the pyramids await. In Kenya, investigators might encounter the spawn of Nyarlathotep itself. And in Shanghai, the foul Order of the Bloated Woman, the secret of Gray Dragon Island, and some unexpected allies are poised to complicate matters. Throughout, the traces of what actually happened to the Carlyle expedition are sprinkled to tantalize and entice the group onward in their dangerous quest.

Although set up so that investigators may travel to any of the other four cities following the opening scenes in New York, *Masks* does follow a logically ordered progression in its layout and presentations. Most groups will likely visit London after they leave New York, then pursue the trail on to Cairo, with the danger to life and sanity growing accordingly. From Cairo, either Kenya or Shanghai offer equal possibilities—and both are similarly

deadly. This is definitely not a scenario for beginning players or those new to *Cthulhu*. (Newly generated investigators in the hands of experienced players would be all right—and in fact will probably be necessary as the Black God takes his toll in bodies or minds over the course of the campaign.) Additionally, there are a number of side trips, especially in the London chapter, that could be used as separate scenarios in themselves at a later date, should the investigators miss them during the main campaign.

I'm really quite impressed at the amount of material packed into *Masks's* slender box. The five city books range from 16 pages (New York) to 32 pages (Cairo and Shanghai) in length—plus a four-page introduction, an 18-page player handout book, and a card-stock handout sheet that even includes a matchbox the Keeper can put together as a physical clue for investigators. Each book is indexed for the Keeper's convenience, and a separate credits/index sheet is also included to help pull them all together. There's easily enough material here to keep a *Cthulhu* campaign going for months if the Keeper makes use of all—with plenty of goodies left over that can be added to the Keeper's own campaigns, whether he runs *Masks* as is or not. This includes most of the city maps; some nice period maps of Africa, China, etc.; and almost eighty new spells, artifacts, items, skills, or creatures. There's even a Martial Arts skill added to the game for fans of Bruce Lee/Chuck Norris films.

In fact, I'm really hard-pressed to find things I don't like about this adventure pack (speaking as a Keeper, of course—players who have to face some of the nasties DiTillio & Co. have dreamed up may have other opinions). I am somewhat disappointed in the sketchy nature of a couple of the city maps—New York and Cairo, in particular. Other than showing general locations of some of the locales in the scenario, they're not of much further use. London and Shanghai, are pretty good, though, and could be utilized for scenarios of a Keeper's own devising in these cities. The only other disappointment I had was in learning that there was a sixth scenario—set in the lost city of the Great Race in the Australian desert—that had to be cut from the package for reasons of space. After reading the rest of the campaign, I'm really looking forward to that particular chapter as well (with luck, it should appear in a forthcoming book of adventures).

*Masks Of Nyarlathotep* simply has to be at least a contender for

Best Role-Playing Adventure in this year's ORIGINS awards, at least if there's any appreciation among the voters for an excellently conceived and executed scenario pack that will challenge the most experienced *Cthulhu* players to the utmost. I can thoroughly recommend *Masks* to any Keeper—even if you don't normal-

ly use published scenarios—and to any gamer with an interest in the Mythos or who simply wants to see what a first-class scenario pack looks like. Good job, DiTillio, et al—I'm glad you're on our side!

Available thru Sleuth (order CH-2307-X). □



## Traveller Book 6 SCOUTS

By Marc Miller (GDW, \$6)

Reviewed by Terry McInnes

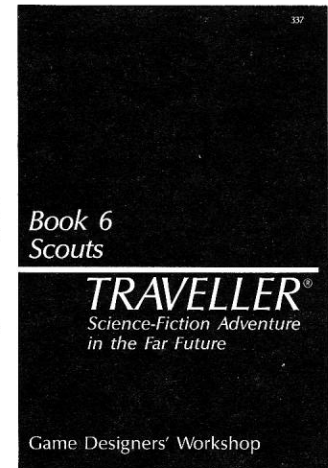
*Scouts* is an addition to the *Traveller* game system that is long overdue. More than six years after *Traveller* was born, a comprehensive, thoroughly detailed set of rules that guide players through the creation of a planetary system has finally been included. And, it's well worth the wait!

*Scouts* opens with a detailed description of the IISS that tells of the functions of its seven offices, and their respective branches, and divides the service into the "Field" and the "Bureaucracy," a move that neatly justifies the existence of two Scout generation systems. The original generation system in Book 1 is designed to "create the unconventional and flexible . . . individualistic type of person" suitable for the field. The expanded system of Book 6 generates both the free-ranging, unstructured field agents as well as the apparatus of the strictly governed, regulation-bound Bureaucracy.

The character generation system in Book 6 is the latest of the expanded systems that began with Book 4, *Mercenary*, and continued in Book 5, *High Guard*, as well as the "Merchant Prince" character generation system in *The Journal of the Travellers' Aid Society*.

Characters may join the unranked Field when they begin their careers. Or, they may apply to go to college. If they graduate successfully, they are eligible to join the Bureaucracy, but only with an ordinary rank (equivalent to an enlisted person in the military and naval systems). Honors college graduates, however, are allowed to join the Administrators, the officer corps of the IISS Bureaucracy. Scout Office assignments are rolled for at the beginning of the characters' careers. Unlike previous systems, the Scout system allows characters to roll for reassignment to a different office at the end of each four-year term.

Scouts in the Field may be assigned to the Exploration Office, the Communications



Office (X-Boat duty), or the Imperial Grand Survey (mapping stellar systems inside and outside the Imperium).

Bureaucracy members are assigned to Administration, the Technical Office, the Detached Duty Office (which includes the Intelligence Branch), and the Operations Office (including the elite Security Branch—the Imperium's version of the KGB, one that is hopefully not quite as ruthless).

As with Mercenary and High Guard, duty assignments, survival, skills, and promotions (for Bureaucracy members only) are rolled for once a year. War and special missions are especially dangerous assignments with survival throws of up to 7+. However, surviving characters are rewarded with two rolls on the skills tables for each of these assignments, instead of the normal one roll.

Duty assignments for both Bureaucracy and Field operatives include the abovementioned special and wartime missions, as well as ordinary missions, training, routine, and base assignments.

Training assignments lead to various schools where one or two skills may be acquired in a year, depending on the school. Several new skills have been introduced to *Traveller* in Book 6. These include Equestrian, Survey, and most interestingly, Naval Architecture. This last skill is a welcome addition, but seems a bit out of place; as if it was left out of *High Guard* and included in *Scouts* to make up for this



omission.

There are two additional anomalies: No blade skills are included, even though they are part of the Scout generation system in Book 1. And, Hunting skill is described, but is not listed on the skills acquisition tables.

For many *Traveller* players, especially the gamemasters, the character generation system will be the *hors d'ourves* preceding the great feast to follow—GDW's new and exhaustive steller generation system.

Be warned, This is not something you roll your way through ten minutes before your campaign is scheduled to begin. GDW hints at its complexity when it states that players may find a home computer useful.

However, don't be scared off. You can go into as much detail as you wish in developing a star system. And, you can "retrofit" new star systems to your previously generated *Traveller* worlds.

A few die rolls will tell you a star's spectral type, if it is a single, binary, or triple system, and how many planets orbit it—including the number of gas giants and planetoid belts. The rules then indicate where to place previously generated main worlds, and life zone tables indicate which orbits would be most favorable for life-bearing planets around a given type of star.

Players who wish to go into more depth can roll the number, size, and characteristics of moons orbiting the system's planets. Planetary rings are added for the first time, as well as a new size "S" small planet.

Other features such as mining, farming, and colony worlds have been added, as well as various types of subordiante spaceports in the detailed star systems.

Book 6's chapter on Astronomical Data gives readers a crash course in astrophysics including formulae for determining orbital periods and distances, and the average surface temperature of a planet (here is where your home computer and any programming skills come in handy).

A new, photocopyable system data form is presented at the back of the book (this form is two pages long!), as are samples of systems—Regina and Terra—that have been generated with Book 6. Regina, by the way, turns out to be a moon orbiting a gas giant in a triple star system.

Book 6 includes a wealth of tables conveniently gathered together on facing pages for quick reference. Among these are tables showing a recap of the world characteristics shown in Book 3, along with the new tables showing system features, planetary and

satellite orbit radii, features of worlds subordinate to the system's main world, and the habitable orbits around seven different sizes of stars with spectral types ranging from B0 blue-white giants to M9 red dwarfs.

Astronomical tables to be used to embellish system features provide such details as stellar magnitude, luminosity, temperature, and mass for the main sizes and spectral classifications. Orbital eccentricity of planets, greenhouse effects, albedo and its affect on planetary surface temperature, and axial tilt are discussed and included on tables in the astronomical data chapter.

The designer warns readers that all this material need not be used in generating most of the worlds in an adventure. The most detailed material should only be gener-

ated for the handful of worlds where most of an adventure will take place, otherwise the gamemaster will spend an eternity with dice rolls, formulae, and tables.

In spite of the complexity, Book 6 is an excellent work with few flaws. The material is well-organized and easy to use. However, there is a major error in the astronomical data chapter.

The Criteria for Orbit Zones listed all temperatures in degrees Kelvin (zero degrees K = -273 degrees Celsius, or absolute zero). Although the upper temperature limit for solid planets in a system may be correctly stated as 2273 degrees K, the remaining temperature limits should be expressed as degrees C. There is no degrees K below zero.

The temperature determination formula yields an answer in

degrees K. Gamemasters should subtract 273 from the answer to obtain the average planetary surface temperature in degrees C.

This formula, the planetary distance formula, and the calculations needed to determine a planet's albedo are quite complex and time-consuming. Gamemasters who plan to go into this much detail for their worlds should program these calculations into a personal computer.

In spite of this complexity, Book 6 is basic material for all *Traveller* players and is indispensable to gamemasters for planning colorful, scientifically accurate campaigns. *Scouts* truly adds a new dimension to *Traveller* adventure.

Available thru Sleuth (order GD-337). □



## Adventures in the World of Privateers & Gentlemen

### THE KING OVER THE WATER

By Jon Williams and J. Andrew Keith (FGU, \$6)

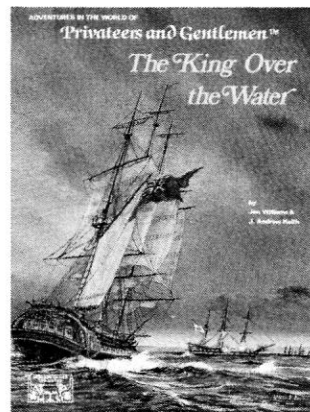
### DECISION AT DJERBA

By J. Andrew Keith (\$5)

Reviewed by Jeff Seiken

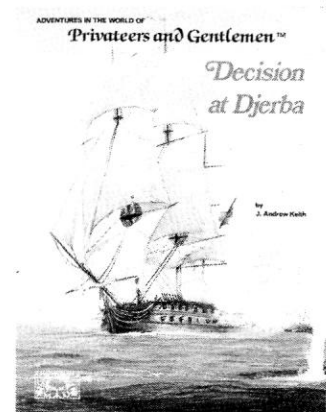
When first published several years ago, *Privateers & Gentlemen* included no introductory adventure to help the novice gamemaster. Except for some guidelines and advice, the responsibility of creating a scenario and getting a campaign underway rested solely with the gamemaster. Now, however, FGU has filled this void with the release of two adventure supplements—*The King Over the Water* and *Decision At Djerba*—for its unique and fascinating game of adventuring in the Age of Fighting Sail.

The first supplement, *The King Over the Water*, is actually several things in one. The centerpiece of the package is the scenario of the title name, which fills two-thirds of the booklet. Set during the Seven Years War—in February of 1758 to be exact—this multi-part scenario begins with the player-characters aboard His Majesty's sloop of war *Dolphin* at anchor in Spithead. One player must assume the role of *Dolphin's* captain and any additional players can fill in the subordinate positions. Without giving too much away, the players will eventually find themselves sent to Holland, to investigate the recent arrival of Stuart-in-exile Bonnie Prince Charlie. For a time, dress balls and murderous intrigues replace



the thundering of broadsides and bloody boarding actions, as players try to unravel the intricate plot which might threaten the very security of the throne of England. The scenario's climax involves an attack upon a French squadron downwind in a partially charted bay in the midst of a wild storm. A single miscalculation can cost the British victory, but success will win the gratitude of a relieved Government and Admiralty. (As well as the accolades of Admiral Hawke who, incidentally, would face an extremely similar situation, though on a much larger scale, a year and a half later at Quiberon Bay. Isn't it interesting how "history" repeats itself?)

"The King Over the Water" is a good, challenging scenario that forces players to use their role-playing and deductive talents, in addition to their more martial skills. To propel the action along, the scenario also contains several built-in "idiocy factors" in the form of gamemaster characters who will reveal important plot details should the players ever find themselves completely baffled or stymied. However, the background detail for the part of



the adventure that occurs in Amsterdam and Rotterdam is at times sketchy and a gamemaster might find his abilities taxed by an inventive group of players. Additionally, the time period of the Seven Years War, although a necessity because of the political factors involved, detracts from the scenario's appeal, as I would imagine that most players (and gamemasters) would be more interested in role-playing a campaign set during the Revolutionary or Napoleonic Wars. Even as a one-time adventure, though, "The King Over the Water" should provide many evenings of exciting and rewarding play.

*The King Over the Water* package also includes a system for advanced character generation, as well as several new skills. The character generation system allows a character's complete history to be created, from his start as a midshipman up through any point in his career. The possibilities of seeing action and receiving notice, promotion, and/or prize money are all taken into account. Finally, a description of the Acre campaign in Syria (March-May 1799) for use as a

historical campaign setting in *P&G* rounds out the rest of the book. Besides presenting the historical background and scenario suggestions, this section also provides short biographical summaries and stats for some of the more important personalities who participated in the campaign.

The second supplement, *Decision At Djerba*, shares the same Mediterranean setting as the Acre campaign. In fact, the end of the Acre campaign dovetails perfectly into the beginning of the "Decision At Djerba" scenario, which

starts in June 1799. In this adventure, the 36-gun frigate *Galatea* (and her player-character officers) has been sent as the advance ship of a small blockading squadron to watch the French controlled port of Djerba on the North African coast. The scenario is modular in approach, in that several distinct mini-adventures can take place, depending on the gamemaster, the occurrence of certain semi-random events, and the initiative of the player-characters. For example, a French corvette carrying dispatches might try to run into the harbor or the players

might decide to launch a cutting out raid against some of the transports anchored in the lee of the French warships. The players must also contend with the news of the breakout of a huge Franco-Spanish fleet from Cartagena and the possibility that the fleet, or a portion of it, might proceed to Djerba. Although "Decision At Djerba" presents less emphasis on role-playing than does "The King Over the Water," it still provides plenty of opportunities for action and drama. The booklet also includes a brief section on staging a *Heart Of Oak* miniatures cam-

campaign using the same basic situation. My one complaint is that, like "The King Over the Water," this scenario lacks detail in some areas; for instance, should the players decide to slip into Djerba for the purposes of gaining information, the gamemaster will have to improvise greatly. In spite of this, both supplements exemplify the same high spirit of adventure and excitement that so strongly distinguishes *Privateers & Gentlemen*.

Available thru Sleuth (order FG-5402 and FG-5403 respectively).



Approved For Use With  
Traveller  
A PILOT'S GUIDE TO  
THE DREXILTHAR  
SUBSECTOR

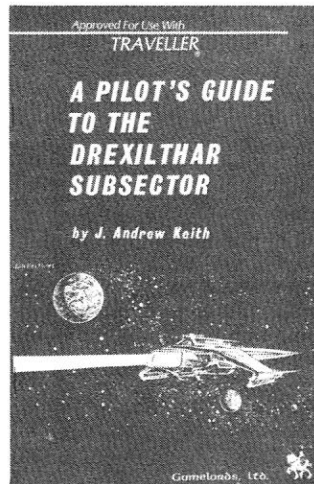
By J. Andrew Keith  
(Gamelords, \$5.95)

Reviewed by Tony Watson

The Drexilthar Subsector is part of the Reavers Deep Sector, the setting for a number of adventures and playaids for *Traveller* authored by William H. and J. Andrew Keith. The Keiths have recently joined forces with Gamelords, a new and important producer of *Traveller* related items. The Drexilthar Subsector is the region of space in which a number of these adventure books are set and the volume under consideration in this review, *A Pilot's Guide to the Drexilthar Subsector*, offers an overview of the area.

The *Guide* is similar in purpose to supplements like GDW's *The Solomani Rim* and *The Spinward Marches*, but different in execution. Like those supplements, its purpose is to map a region of space and provide basic planetary data on the worlds in that area so that they can be used as settings for *Traveller* scenarios. But in the Drexilthar guide, the focus is shifted down one level from the sector-wide view of the aforementioned supplements to a smaller area, a single subsector, with a corresponding increase in detail.

The booklet has three maps: one showing the relation of the Reavers' Deep sector to the Imperium, Solomani Confederation, and Aslan Hierate, a second showing the subsectors of the Reavers' Deep sector, and a third, and more important, map that shows the worlds of the subsector itself. This latter map is presented in the fashion pioneered by GDW: a hexgrid map, using various symbols to denote the presence of bases and so on, faced with a list-



ing of the worlds and their stats.

However, the bulk of the volume is turned over to somewhat detailed descriptions of each of the worlds within the Drexilthar Subsector. Each is about a page in length, and though this is hardly enough to adequately describe the entire world, it is more than is provided in other sector/subsector guides. Each of these entries begins with a boxed summary of the physical characteristics of the planet and its system (the worlds in the subsector seem to have been created with benefit of the expanded system creation procedures of Book 6, *Scouts*).

The world descriptions consist of a few paragraphs discussing pertinent aspects of the planet in question. These tend toward political and economic information over geographic and climatic particulars. It's unfortunate there wasn't enough space to print a small map of each world; this would have made each entry very complete. As it is, the book offers some interesting worlds, with diverse cultures, animal life, political systems, and economies. There is enough in each entry to get a feel for the world, and perhaps suggest some scenarios.

Even if a gamemaster's campaign isn't set in the Drexilthar Subsector, information in the

*Guide* could prove useful in generating worlds within that gamemaster's universe. For the fledging campaign, this is an excellent source of prescribed worlds; an entire subsector is mapped and explained for the gamemaster who doesn't have the time or inclination to do so himself. Moreover, there is the added benefit of adventure books available

from Gamelords that are set in this area of space, with more promised to appear in the near future. *A Pilot's Guide to the Drexilthar Subsector* is worth consideration by any *Traveller* gamemaster.

Available thru Sleuth (order GL-2980). □



A Campaign Supplement For  
Justice Inc.  
LANDS OF MYSTERY

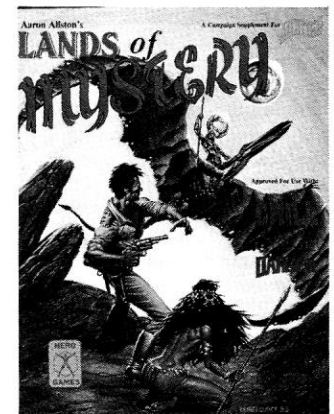
By Aaron Allston  
(Hero Games, \$9.95)

Reviewed by  
Russell Grant Collins

*Lands Of Mystery* is Hero Games' latest supplement for *Justice Inc.* and it contains conversion stats for *Chill*, *Call Of Cthulhu*, and *Daredevils*. Like some of their *Champions* supplements, *Lands Of Mystery* is more than a simple scenario or set of scenarios, but an expansion of the basic system that can be used more than once.

The idea behind this book is that the pulps that were the basis for *Justice Inc.* were really made up of a number of different sorts of stories, among them what Allston terms "Lost World Romances." These are the sort of stories made famous by Edgar Rice Burroughs in which a man or group of men from our world find themselves in a mysterious land of strange or extinct creatures and primitive men. Usually, the hero would meet and fall in love with a beautiful native princess and assist her tribe against the evil forces trying to enslave them. Besides Burroughs, such stories were written by Sir Arthur Conan Doyle and Jules Verne, to name two of the most famous.

This supplement covers everything a gamemaster would need to recreate this genre and creates a sample lost world called Zoran-



dar, complete with characters used by the first group who ran it as examples of the sorts of characters that are usually found in these stories. The concept of *Mystery Hunted* from *Champions* is used to good effect here, because the players will usually not know what they're likely to find in this new world. Similarly, provisions are made for characters to get starting points for romances that won't begin until they meet the right person somewhere in the unfolding of the plot.

There are a few problems with this supplement, however. The worst is that the maps are all miskeyed in that the text refers to certain features as 3a and 3b, for example, but the corresponding items on the map would be labeled 3 and 4. The worst part of that is that the next item would be 4 in the text and 5 on the map, so that when trying to refresh his memory about an area on one of the maps, he might look at the



wrong part of the text. Simply renumbering the text will solve this problem. Also, two numbers were omitted from one of the maps, so the gamemaster must use his best judgment about where the two lost cities are. However, a careful reading of the text descriptions will enable him to place them fairly close to where they are probably supposed to be.

The conversions are okay, but converting this supplement to *Call*

*Of Cthulhu or Chill* seems peculiar, considering the different genre features in these games. Still, the intelligent spiders could be minions of some ancient horror bent on finding a way to reach the outside world.

One other warning that the prospective gamemaster should consider before picking up this supplement is that some players don't care for this kind of campaign. It's a good idea to check

with your prospective players before planning to use this; having read (and enjoyed) *Burroughs* is a sign that they'll enjoy this. With this in mind, I recommend *Lands Of Mystery* to everyone running a *Justice Inc.* campaign or thinking about running one. It could always be used simply as a change of pace adventure.

Available thru *Sleuth* (order HE-020). □

this is a worthwhile section, especially for gamemasters who have trouble developing new creatures.

In the next section, Glenn Rahman and Steve Perrin give us stats for nine characters from the series not detailed in the *Stormbringer* game book. This section is excellent, and is the high point of the product. The characters detailed are Cymoril, Dyvim Tvar, Doctor Jest, Magum Colim, Valharik, Daxif D'aan, The Creature Doomed to Live, Dyvim Tarkan, and Elric's father, Sadric the Eighty-Sixth. Character descriptions are laid out as in the rules, with a block of text followed by game stats. The interpretation of these characters is creative (especially in the case of Doctor Jest), and I can detect no major contradiction with the characters as they were presented in the books. Perfect.

We go from the penthouse to the basement for the next section, which details 13 exotic treasures for use in *Stormbringer* games. This section left me cold. Little effort seems to have been invested in the design of these items, most of which are potions or by-products of creatures encountered in the game. This section looks like filler, and the product suffers for it.

Ken St. Andre contributes the next section, a solitary adventure recreating the sea battles from Michael Moorcock's *Elric Of Melniboné*. That's the one where Elric is kicked into the sea by Yyrkoon only to be rescued by Straasha. In this adventure, the player is given the role of Elric, and is asked to fight his way through the adventure. The adventure duplicates the book, and will offer few surprises to Moorcock freaks. It struck me as very Moorcockian to play this scenario while realizing the doom with which it must end, but you might consider this a weakness. I should note that the adventure is marred by an editing error that cuts off half the adventure, but you can find your way through the thing if you're willing to read through a few extra paragraphs. More about editing later.

The next section of the book contains a criminally underdeveloped scenario about a group of characters on a quest into the forest of Troos after the ingredients needed to make the Elixir of Invulnerability. This is only an outline of an adventure, padded by three pages of character and monster stats. There is very little worthwhile here.

The following scenario is a solitary adventure by Glenn Rahman, concerning the adventures of Moonglum in the Marshes of the Mist just before Moonglum



## A Supplement for use with Star Trek THE ROMULANS

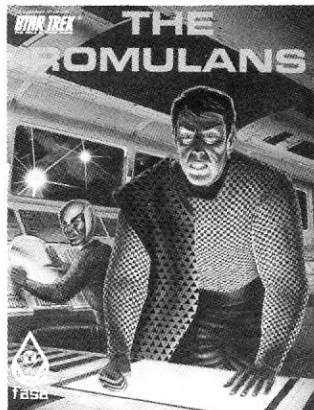
By Fantasimulations Associates (FASA, \$12)

Reviewed by K.L. Campbell-Robson

*Star Trek* fans, rejoice! At long last, a sourcepack for Romulans is in circulation. Every now and then it's nice to play a "bad guy" and the Romulans are certainly the most intriguing of "bad guys." FASA proved themselves with their very enjoyable *Star Trek* role-playing game, and now they've done it again. *The Romulans* sourcepack consists of two rulebooks, *The Romulan Way: Game Operations Manual*, 48 pages; and *The Romulans: Starfleet Intelligence Manual*, 32 pages.

The first book, the *Game Operations Manual*, is the gamemaster's information guide. This book describes in fairly complete terms the Romulan Way, which consists of the Romulan lifestyle, customs, language, homeworlds, spaceships, and military services, among other things. Most of FASA's information for this sourcepack was conjectured from sparse hints in the TV series, but though there seem to be holes in the rule outlines (places that are like something seen only in peripheral vision, there from the sides, but never when looked for directly), they are written smoothly enough to keep play running well. Personally, I prefer rules to be this way anyway since I like to fill in my own blanks, but this is no obstacle for persons who like their rules ready-made. Besides, I can never put my finger on just what it is that is missing.

The player's rulebook, the *Starfleet Intelligence Manual*, gives the Federation players (and novice Romulans) an idea about Romulan culture and history without revealing too much. This book intrigued me most from its sketches of Romulan spacecraft and the accompanying descriptions. This book also describes



weaponry and equipment as well as a toned-down version of the gamemaster's rules on language, customs, and alliances. When taken as a supplement to the *Game Operations Manual*, many of the holes in the gamemaster's book are filled in satisfactorily.



## STORMBRINGER COMPANION

By Steve Perrin, et al (Chaosium, \$10)

Reviewed by Paul Ryan O'Connor

Michael Moorcock's Elric is one of my all-time favorite fantasy characters, and I've been an avid *Stormbringer* player since before that system's publication. Like most *Stormbringer* fans, I've been a little disturbed at the lack of support this system has received in the form of scenarios and supplements. In their desire to get something on the market to please the gamers, Chaosium has released the *Stormbringer Companion*, a collection of the shorter *Stormbringer* submissions made to Chaosium over the last couple of years, bound together into one 80-page book. Some features of the book are outstanding. At least one is truly awful. The bulk of the product is mediocre.

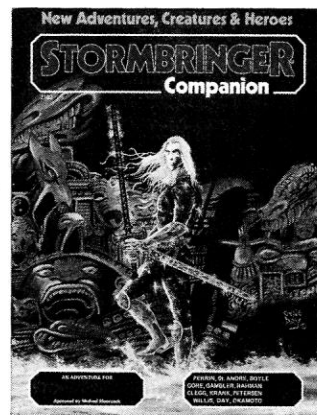
The *Stormbringer Companion* is divided into two sections—rulebook additions and scenarios. The rulebook additions are of supplementary nature—don't go looking for errata here. Of the scenarios,

Though skeletal, these rulebooks are very complete for being so small. Much of the information in one is contained within the other in a slightly different format. They could never stand on their own, for combat is not described in these books, but this sourcepack is an invaluable addition to the archives of any *Star Trek* player.

The character generation rules deserves a round of applause. They are as complete as can be without resorting to other rulebooks. FASA's character generation system is one of the best I've ever seen and this does not change in *The Romulans* sourcepack.

All in all this is an excellent system and FASA proves that someone cares about the "bad guys." I say it's about time.

Available thru *Sleuth* (order FA-2005). □



two are solitary while the remaining four are intended for use with players and a gamemaster.

Leading off the book is a section by Ken St. Andre detailing twelve new monsters for *Stormbringer*. Ken's always been against "monster lists," preferring to let players develop their own creatures rather than consult a book, but he seems to have applied himself here. Most of the creatures are very obscure, and Ken has taken great liberty in detailing creatures that Moorcock tossed off in a paragraph for special effects in the books. Nevertheless,

meets up with Elric. This is a well-written and challenging solo, with a good deal of built-in variability. Most importantly, this scenario feels like a Moorcock adventure—a quality that all too many *Stormbringer* adventures lack. A good effort.

A fairly straightforward dungeon adventure called the "Hall Of Risk" is next. This adventure seems inspired by the last tale in Michael Moorcock's *The Weird of the White Wolf*. In both the story and this adventure, Baló has introduced an odd building into the landscape that causes some problems to the locals. The gamemaster is provided with a number of rationales with which to motivate characters to investigate this place, and the adventure is underway.

This adventure is very dungeon-esque, with rooms and doors, and terrible things waiting around the corner. The adventure has a proper amount of Moorcockian chrome, but it still feels a little *D&D*. As a dungeon, it is very good. As an adventure involving elements of Moorcock's Chaos, it is a little too tame. This is the one gamemaster scenario in the book that has possibilities for repeat play. Not bad.

The next scenario concerns a group of adventurers hired to steal a crystal from a small island near the Sorcerer's Isle. This scenario has all the stereotypical trappings of a fantasy role-playing adventure—a slightly shady patron, a tomb beneath the ruins filled with icky things and treasures, and more demons and chaotics than you can shake a stick at. The adventure is technically competent, but it struck me as being somewhat soulless, and felt less like a Moorcock adventure than any other in the *Stormbringer Companion*. I wasn't too crazy about it.

The last scenario in the book is called the "Eye of the Theocrat," by Ed Gore. Chaosium saved the best for last. This scenario involves a group of characters ordered by the Theocrat of Pan Tang to enter the dimension of Ameeron in search of a magical item of great power. Ameeron was the crumbling city Elric and Rackhir entered while chasing after Yyrkoon in Moorcock's *Elric Of Melniboné*.

This is a truly chaotic scenario. There are all sorts of random terrors for the characters to combat. This, more than any other scenario in the book, feels like a Moorcock adventure. I don't want to spoil this one for you by giving too much away, but be forewarned that Mr. Gore displays a St. Andrean love of wholesale slaughter in his scenario's finale. Very

well done.

*Stormbringer Companion* is an inconsistent product of peaks and valleys. The physical quality of this product is very low for a Chaosium publication. It looks like a rush job. The editing is very poor—there are more typos here than I have ever before seen in a Chaosium product. There isn't enough interior artwork, and the cover art is marginal. There is



## Ultima II THE REVENGE OF THE ENCHANTRESS

By Lord British  
(Sierra, \$50 disk)

Reviewed by Troy Christensen

*Once again the brave adventurer is in search of the evil that is plaguing the land. At one time all of space was free evil beings, but slowly the orcs, the devils, and the hideous sea monsters have returned. Throughout the dimensions, the evil Minax is tearing the fabric of space. It is the time for the brave adventurer to arm himself with sword and shield and march out into the unknown to pit his skills against all those who wish to bring harm to Earth.*

*Ultima II* is the second game in the *Ultima* series. It is not necessary, however, to have played the first version. In this computer adventure game, you are permitted to play one character which is created like most role-playing characters in that the character has a specified race, class, attributes, hit points, and armor level. In *The Revenge of the Enchantress* you can choose between four different races, four classes, and two genders (in *Ultima III* you can choose between three genders).

After the game is booted up and the title screen disappears, the computer lets you generate a character and either save it on disk or play that character. The computer gives you 90 points to spread between seven attributes. Each attribute, as in role-playing games, plays a part in outlining the character. Each attribute score has a significance in play. Strength determines the damage done in combat, Agility determines how successful the character will be in thieving and wielding a weapon, Stamina will determine the character's hit points, Charisma plays an important part in determining the cost of items, Intelligence also determines the character's bargaining skills but also plays a large part in the character's chance of successfully casting wizardry spells, and the last

some useful stuff here, but there is also a lot of crap.

Do I recommend this product? Yes, if you really like *Stormbringer*, and you're willing to buy something that will be of marginal use to you. If that doesn't sound like a good deal to you, then stay away.

Available thru Sleuth (order CH-2102). □

attribute, Wisdom, determines the success rate of clerical spells.

Each attribute must be given at least 10 points. After allocating the attribute points, you can choose the race, profession, and gender each of which will modify the character's stats by a number of points. The character begins the game with no equipment, no armor, and only a small allotment of gold. As soon as the character enters the map, you are defenseless until you can reach a settlement.

Once you have chosen a profession, you are locked forever into that line of work. What is quite limiting to the game is that since only one character can be played, you must make a decision on whether your character will be a spellcaster or not. Throughout my playing of the game I played only one spellcaster, and because they are very weak in the beginning of play, he died and I never played magic-users again. It would have been better if all professions could cast magic, and have the wizards and the clerics simply be better at it. It would seem only fair since a wizard can fight like a fighter and steal like a thief, why can't a thief cast magic or a fighter cast clerical spells?

The game is played in rounds similar to rounds in a role-playing game. During the character's round, you can perform many different actions. Each action is initiated when you push one of the buttons on the computer. For example, if you wanted to attack a creature you would push the 'A' button, and if you wanted to board your spaceship you would push the 'B' button.

There are five complete worlds which the character can battle creatures and move through. Each of these different lands represent a specific time zone, and can be entered through a number of mysteriously moving time doors. Each period map offers different advantages than the others. One may have a spaceship while the other may hold a magical treasure needed to kill the evil wizardress.

Including the five complete dimensions, you can also visit the entire solar system. There are a total of ten planets which can be

explored. The solar system is modeled after ours; therefore, a character can visit Mars, Jupiter, or even Pluto. The tenth planet is attainable but will not be visibly apparent to beginners. Each planet, however, offers little more than what can be found back on Earth and its five dimensions.

Surprisingly the graphics of the game are both sharp and quick. You can depress one of the dimension keys and the character will move indefinitely in that direction. Along with the surprising graphics and quickness of movement, *Ultima II* also contains a variety of sound effects including everything from the footsteps of your character to the blast-off of the rocket.

Through combat the character will gain gold with which you can buy weapons, armor, and food. He will also gain needed treasures to accomplish his ultimate goal: To kill the evil Minax. Through the character's travels he will meet many surprising people and learn much about his quest. At first I thought the manual was poorly written, but everything is made clear by playing the game. Each time your character ventures forth both you and your character will learn how to go about extinguishing the evil.

Besides combat, the character can steal food, money, and weapons. He can also use six different spells, if he is either a wizard or a cleric, and each spellcasting profession has its own spell list. Thus, even though not opened at the same time, there are twelve spells which can be used in the game.

The game screen consists of the present map that the character is traveling through, your current command option, and a brief character portrayal which lists the character's current hit points, food points, and spell points, if any. His food points will constantly deplete until the character starves, at which time your character is dead. Thus, food is essential to your character's survival, and you will find that almost 70% of all earned booty will go towards buying food—you can of course turn to a life of crime and steal all your food, but watch out for the guards.

*Ultima II* comes packaged with a 25-page rulebook, two reference cards, a beautiful full-color cloth map, two player disks, and a two-sided adventure disk. This game is available to Apple, Atari, and Commodore computer owners, and it is available only on disk.

*Ultima II: The Revenge of the Enchantress* is a classic fantasy computer adventure game that is a must for anyone serious in computer gaming. □



A legend in his own time. The leader of the pack. The undisputed, no-holds-barred king of fantasy illustrators.

Frank Frazetta.

He has been on top of the mountain so long, he is almost a forgotten figure. Other artists in the field content themselves with fighting for second place on the ladder—a fight they maintain so hotly that sometimes it seems as if they are fighting for first.

In a way, they are. Frazetta has been king so long it is almost a given that no one is better, and that no one is going to be better, and that the only thing left to do is crown a new guy as the reigning king of fantasy art. This would all be perfect if Frank Frazetta was some moldy old man content to sit back and do nothing but let people tell him how great he was.

The problem is, this troublemaker Frazetta just refuses to stop improving, and turning out better work than everyone around him. True, he took a few years off

from grabbing up every assignment he could, but he never stopped working. Also true, he never stopped getting better.

This year has seen the publication of Frank Frazetta Book Five (Bantam, \$12.95), the best volume in this series since the first one. It has also seen another event in Frazetta's life a bit more important—the opening of the Frazetta Museum.

Located in his town of residence (East Stroudsburg, Penn., on the state's western border, clearly marked on most maps, and only an hour and a half's drive out of New York City), it is an impressive display of his work, well worth anyone's time. The museum is filled with paintings, plenty of everyone's favorites. It is easy to get to, and a pleasure to be in. It is also a thing of controversy. Some people do not see enough humility in a man who would allow a museum to be dedicated to him while he was still alive. Unfortunately, these

people, when not motivated simply by jealousy, are sadly missing the fact that Frank Frazetta is not a normal artist; he is a man of legend. Rightly or wrongly, he is on the pedestal of The Fantasy Artist, and there will be no knocking him off from it for quite some time.

He is also a man with literally millions of fans, thousands of whom have already made the trek to the Pennsylvania countryside, some more than once, to view what they consider the work of the finest painter of our day.

Considering all of the above, Different Worlds decided it would be appropriate to interview the one American who may have done more in the field of fantasy than any others. All of the works used to illustrate this article come from the new Book Five, as does this issue's cover, as a sort of preview of this exciting new publication, and to help prove, once again, that the king is not dead—long live the king.

up to be some artsy-fartsy self-glorification. It's there for people to look at; as many paintings as possible—bam, straight lines everywhere that you can look at and easily follow. For people who just want to come in any see the paintings of Frank Frazetta, it's perfect.

A. Well, that's great. I'm really glad you feel that way because the original concept was that it should be artsy-fartsy, to quote you, heavily involved in creating an atmosphere—

Q. They did.

A. Well, you should have seen it before. Much too dark. You must understand that while they were doing this, setting it up, I was kept away from the whole deal. I was not permitted to see it, and I figured that was okay—I hide from work every chance I can. I felt, she's having fun with this, let her do it. I had no way of knowing how they were arranging the paintings, or the lighting, et cetera; okay—at the last second, I came in, and there it was, and the lighting I thought was pathetic. It was loaded with atmosphere—if you don't mind going blind, not being able to see the art. That's nice, I said, but I think what they're coming for is to take a good hard look at the paintings and to see them in the best possible light. And so the last second changes for me were to double the lighting—change all the track lighting overnight—

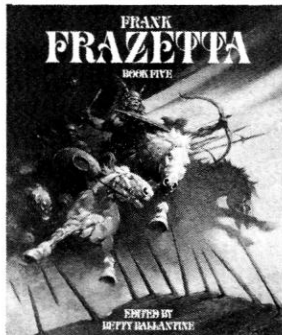
Q. Good move—

A. And to put in brilliant lights which I don't think anyone was offended by, and it just glowed suddenly.

Q. It does. You find yourself looking up and wondering if the lighting is from the ceiling or from the painting—and half the time you're wrong with your first guess. It takes putting your hand in front of the painting and moving it back and forth to find out whether the 'lighting' is from the ceiling, or whether it's actually brushed onto the painting. The number of times one is tricked just goes to increase, as it were, one's respect for the master.

A. Right (chuckle). Be that as it may, with the original lighting, the paintings looked very dull and very flat, and I was really disappointed because I knew they had far more going for them. I just felt that the people coming to see them should see them certainly in the way I intended for them to see them, the condition in which I painted them.

I reached a certain level of excitement because of a certain look that I see on my easel; to suddenly take them and put them in a



## Cover story

# INTERVIEW WITH FRANK FRAZETTA FANTASY ARTIST

Interview by C.J. Henderson

Q. Let's get right down to the major news—the museum. How long ago was it when the first serious ideas about it were put forth?

A. To the best of my recollection, Ellie (Mrs. Frazetta) started talking museums about six, seven years ago. I remember thinking it was a totally outrageous idea—I mean, you're sponsored, you simply don't just build your own museum.

We did have offers, in fact, any number of people who wanted to exhibit my works. But the idea was kicking around and so we held off. There was no definite idea as to where or how, but we discovered this building—it was primarily to run the poster and print business; my sons have their own businesses in it, and there was all this extra space, so guess what?

Q. How long ago was that?

A. I think we purchased the building in 1981. And that would be about the time that Ellie's ideas started to blossom. There was that whole big empty top floor doing nothing, and it was fairly ideal. Now esthetically it might not seem ideal—you envision

some incredible building sitting somewhere out in the middle of nowhere and all.

Q. Well, is the idea to look at the building or what's inside?

A. Yeah, but I've had people say wouldn't you rather have a building that looks like a museum on the exterior? Well, I suppose if you feel that way about it, but it isn't particularly practical. You're talking another building, another location, all kinds of security that would be very difficult, and quite the contrary with this building.

There it is, in the middle of town, totally secure, the police go round and round; they just love the idea, and it takes so much stress away from my mind—you can't imagine.

Q. So, it comes down to the question, "What's more important, the picture, or the frame?"

A. Something like that. People will appreciate it after a while. After all, it's more convenient for them, it will always be accessible—this kind of thing. And, if the museum is successful, we can probably sell items like prints, and so on, on the second floor.

We'll also be able to use the extra space as a gallery for local artists—which isn't necessarily the case, they could be from anywhere. It will be fun for me. I'd like to chit-chat with other artists. I haven't been doing much of that lately. It's stimulating and exciting and fun, and I miss it. But you can't have it both ways. You can't live out in Siberia like I do, which I dearly love, and still have the kind of social life that artists need. The kind you might find in New York or Paris.

Maybe this will work; maybe I'll be able to bring them here. Who knows? But, you've been making me do all the talking, and you haven't given me your reaction to the museum. What did you think? Any reactions? Any criticisms?

Q. No real criticisms. Let me give it to you ABC. First off; the layout—smartly done. A little teasing, bits and pieces, until you get into the main room, and then—BOOM. You just move around nice and slow. Well thought out. You have the pictures in a straight line, eye level, more or less, people are taller and smaller, of course, but you've picked a good height—it is not set



closet is just not the same ball game. So I said let's just recapture the spirit of what I think I did—so we really worked hard with the lighting, and, by the way, last but not least, originally there were 54 paintings, and I said 'somehow it doesn't seem like enough, you know?' People are going to travel a long way, and perhaps have favorites and all that, and they're going to miss out. So in the very last day or two, I think we threw in another 20.

Q. So what kind of a total will be maintained, roughly?

A. At least seventy. Now you saw them; they're about as crammed as they can get. Now, maybe that's not classy, but I want to give the people an eyeful. Let them see as many as they like.

Q. This may sound a little like wishing to eat and keep the same pie, but the only negative comment anyone seems to have is that none of your black & whites have been hung.

A. Yeah, well I admit I regret that, but we just physically didn't have the room. Originally we were going to have one corner for a bundle of black & whites, but it didn't seem like it would work. We have plans for the future to vary it and play with and to find a way to make it work.

We probably have to; I think some of them are more famous than the paintings anyway. Certainly some of those famous funny covers, and a whole bunch of other things; I'm proud of those drawings—I've always loved, had a very soft spot for black & white, always.

Q. Let me change the topics here for a while; do you have any 'guest' artists lined up for the secondary room yet?

A. None whatsoever. We want to have a number of local artists, but not just any hack. I mean, everyone's an artist today. But we don't need someone who's painted the same old barn day in and day out, or the Delaware Water Gap for the whole life. But, by the same token, I have seen some



folks who have exhibited their works at the local mall, that impressed the hell out of me—truly impressed the hell out of me—you know, flowers and fruits and landscapes and what have you, but really wonderful. Now, I don't think they'll be any fantasy artists, I don't think anyone will want to take the trouble; I could be wrong. I guess we'll have to see.

Q. What's the viewing schedule for the museum like right now?

A. At this point, we'll just have it open on weekends, unless there's a demand. People have been turning up at the oddest times, all week long. At first we were just going to go with Saturday and Sunday, but we bumped it up to include Friday.

Q. When to when?

A. 11 a.m. to 4 p.m. (admission is \$4).

Q. So the basically humble guy has been raised to iconhood, unfortunately for himself, before he died—and so now you're stuck with all this fame and you're just going to have to live with it.

A. Yeah. It's tough (laughter). It interferes with my golf game.

Q. Bum rap, huh?

A. Yeah. Well, you know, you talked with Roy (Krenkel), you know damn well I wan't looking for all this.

Q. That's why I can kid you about it.

A. You know, back in those days with Roy, it was Al Williamson who said, "Frank, you'll make it in spite of yourself. I'll never forget that—he was so right.

Q. Why?

A. I could go into hiding; I have—but for some reason, any time I put a brush to canvas, things happen. I could be living in the boondocks of Montana, but if I did something—bingo—action, suddenly the world would open up to me. Even though I might be running like hell away from it.

So, that's my fate, apparently. If you've got it, they're going to



find you, whether you like it or not. To tell the truth, I only worked because I had to eat.

Q. Plus all the other mouths to feed?

A. Yeah, something like that. But now, I'm sort of feeling these pangs of guilt, you know? I'm delighted by the loyalty of Frazetta fans, and all that, but I feel, if it's possible—I'd like to get them kind of excited again. If I still have something left, that is.

Q. I think some of the new pieces in the museum show there might be a twinge. Maybe.

A. I don't know—I've always been, I'm not going to say "modest," pretty damn cocksure of myself as a matter of fact. But sometimes, as time goes by, and you're really not in a good groove, simply because you have not worked very hard at it, you sort of have self-doubts, you wonder "Can I still hack it?" because what I did required almost super-human energy, whether people know it or not. I was able to summon that up; I could really get it going, boy. And I find I do not . . . , well, there's no incentive, really, and that's a big part of the game.

It's not a necessity, but now I have something new—this guilt trip where I feel, maybe I'm cheating my fans, you know? So if that's going to be the new incentive, so be it. I'm going to see what I can do to try and get them excited again, and let them know that Frazetta is alive and well.

Q. Frank Frazetta Book Five should do that. I saw your new "Death Dealer" pieces in there.

A. Oh yeah. There's some nice pieces in there. They're not too bad.

Q. No, they're not. There also seems to be a harder edge to the violence—which some people might not believe is possible—

A. (Chuckle)

Q. —you know, a new updating of the force to match our new times; to put it in an artsy-fartsy way (laughter).

A. Well, it's a character I created and, yeah, I've been accused of doing some pretty heavy stuff—but I think of this character of really making a boy out of Conan the Barbarian. You know what I mean? So, I figure, what the hell, you just can't handle it frivolously, you've got to really, really make it work.

The image I created knocked the world on its ear—it really did. It was quite a problem to think in terms of a series for this thing, this image of death, you know? So what do you do? I saw this thing as quite a challenge. The writers are having a hell of a time writing books, stories, or anything . . . even a bible.

I'm working as hard as I can with Ian (Ballantine), and they're right up a tree. Here I created a death symbol, an image of death on a horse, what have you, the Grim Reaper, whatever. It was a one shot deal. Then, suddenly I realize that everybody loves this character and I wondered if I could give them some more, but how? Just how do I handle it? And I didn't quite know. So it was rather difficult, as you can imagine. It's not a guy. I don't know what it is, quite frankly. Is it a demon; is it a human being? What? I don't know. So I had to somehow create a whole new world, on my own so that, insane as the image is, it becomes believable.

In a sense, I almost had to create a Pellucidar. Maybe it's another planet, another time, whatever. To make him acceptable, he simply cannot deal with human beings as we know them; it has to be a total fantasy. But the writers don't quite seem to know what I'm talking about, frankly because I'm not quite sure what I'm talking about. So there's the problem—but the paintings are there.

I don't know. At least I'm pretty happy with the paintings. Some of them seem to be at least as good as the Conans. Some people think they're better in some ways.

I won't pretend to be vain, or naive, and say, "Oh, I haven't done my best work yet and all that crap—which every artist does and it's kind of boring. They constantly come up with that, and they never top their best work, in fact they just go steadily downhill. And it's primarily because they have that attitude.

They don't realize where they are or what they've done, what they've lost or what they've gained. And I've always been totally aware of my stuff. I know when I've bombed—I know when I've done something that's just going to be a crusher—I'm totally aware.



Q. Okay then, what was your best work?

A. Well, certainly most of the Conans were awfully good, but there were a whole bunch during the sixties that were pretty difficult to top under any and all conditions. My Cat Girl, certainly the equal of any of them, and probably better.

Q. It's one hell of a painting.

A. Right. And so, I'm sitting around, thinking I'm washed up, and I do the Mausi Warrior, and people get knocked out by that. So, what can I say, I don't know.

The "Death Dealer" series I approached very tentatively, and I said, I don't know—am I the same guy, do I have the same fire, and all that crap. I can paint, and I can draw, technically, as good as ever . . . probably better. It would be more of an intellectual approach now than ever before, for what it's worth. But perhaps, some of the craziness isn't there. Do you know what I'm saying? I don't know, but I do remember that even in those days when I got terribly lazy and didn't sit down and really work hard, and really put my mind to it, I used to fall on my face very happily.

So I found out even then, that I had to work—I had to really get into it, make a lot of mistakes, and have a lot of regrets, and then the next time around, do it a lot better. And I'd do it and do it until I'd get into a groove like an athlete—get warmed up, get the rhythm going, and so on. Then the mind starts opening up, and wonderful things start happening. You have to keep the old wrist oiled, so to speak, and that's when those good things start to happen.

I've had my ups and downs, my peaks and valleys, as they say. And I've been so goddamned lazy for so many years that now I don't know if I've slipped, or if I'm simply just not warmed up. But, I sit down occasionally and do these little paintings, and they seem as good or better than ever. Even now. And I'm not imagining that.

Q. No, I have to admit, you're not. I saw them. It's amazing, actually, you have been as badly reproduced as just about everybody I've ever seen. It's actually hard to believe that they can look as good as they do on the book covers and all, and not be half as good in reproduction as they actually are.

A. I never worry about the engravers. I've always given them fits. They have a special line of color that they use, and—back in the old days, back in the fifties, the engravers and the editors and the art directors used to work

with the artists, literally telling them what colors to use on their palettes, so that the reproduction would be better, and that's a fact, if you can believe such a thing.

They told that to me, and I said, "Oh, forget it." I couldn't even remember it anyway. I mean, you see a blue sky that I paint, and there ain't no such one color blue in that sky, I promise you. Because I just squeeze the first tube I happen to see—if it happens to be a purplish blue, I'll go with it, and suddenly if I want to warm it up I'll hit it with something else, and start smearing three and four and five different blues, one over the other, 'til I haven't the vaguest idea what blues are there.

So the engravers, they can't pick up on it. They have one blue, let's say it's a warm blue, in their inventory, and I've got cold blues, green blues, red blues, and so on, and what they come up with is one blue.

Q. Unfortunately. Then again, since one of our major topics is the museum, though, it is a subject we should talk about.

Because, really, I was impressed. And I didn't think I was going to be that impressed, because it was "well, I know all these paintings; I've seen them all before—how impressed can I be?" And, the only answer is, "how long was it before my tongue was hanging out?" It has to, the first time one sees the paintings for real. Maybe the second time, too. I'll tell you after I come back.

A. Well, in all modesty, I'll tell you something. You're going to like them better the second time.

Q. I hope so.

A. That seems to be what happens here with my stuff. You're going to see things you didn't see the first time. And you're going to get deeper into it. Ellie was the first to learn that after working with the prints, and counting literally thousands and thousands of these prints and looking at the same images over and over, you would think, enough already. But she was the first one to say, years ago, "I just can't believe it—I don't get tired of them. Then it happened to my son who started working with them, and to my sister-in-law who started working with them. She said, "They get better. I don't believe it. I thought I'd be getting sick and tired after six months of this," but it doesn't work that way.

There is just far more there than meets the eye at first glance. Bank on it. And that's part of my joy of doing that, the beauty of all these wonderful little subtleties that are, happily, overlooked at first glance.

Q. The question would be then—how much of it have you overlooked at first glance and then gone back and found later?

A. Nothing. Nothing.

Q. So you plan it all?

A. You don't know how many times I did a painting and people have said, "Oh, that's nice," and I've said, "It's better than you think." Really. Because only I know.

Every little square inch is deliberate. Oh, it's done at a quick rate, you know, but it's deliberate—it's thought out—every little shape, every little nuance, every little piece of texture, every color change is planned and done, well, 'planned and done,' that makes it sounds like I'm a mathematician—it's done spontaneously, but it has to work. As I whack a little shaded area here, I compliment it with a little something here, and so on, working my way down through the painting; it's not just a big flat area.

You don't say, "Well, there's a blue shadowy mountain in the background, let me find the blue—" No; I create little textures inside, even in a shadowy, shaded area. That's something you just don't notice, but if you go back you begin to notice, and then you will notice some more, and then you'll see how much real effort is in these things, not just a figure, not just some action. Those are the obvious things, those are the areas that make it commercial, and all that kind of thing to catch the eye, and that's what's intended.

I guess a good trick is to take one of the prints that looks good, and turn it upside-down, so that you're not oriented, and just start looking at the shapes. In most cases, I kid you not, you can cut out a corner, at random, cut a square out of any part of it, isolate it, and you'll be surprised what's happening.

There are little patterns, and little images, and each one is as good as the best abstract painter who has ever lived. Really. You'd be shocked. But that's what I do.

It's like the great composers of the past, you have to learn. You study and you learn, and the more you learn the more incredible your work becomes; do you know what I'm saying?

Q. Absolutely.

A. That's why they were geniuses, and that's why they were so brilliant, and that's why they last forever because there is so much going on that it escapes you until you've learned and learned and learned how to find all these wonderful little things.

This is what I strive for, any-

way. I don't always make it—some of them are really bad. But when I'm successful . . . even the Cat Girl, all you see is this girl, and some shadowy shapes, and the lovely vines, but every little twisting limb is deliberately organized and shaped so that there is a perfection of balance and all of that—I just don't want the limb to cover space. I took out things, because they were cluttering—some pretty nice things. There were a couple of extra leopards in there that were perfectly beautiful leopards . . . they had to go.

They were a distraction. They were cutting in at an angle that was bothersome, and so on. This is the kind of thing I do.

Q. What can I say? As immodest as some of it might sound to someone who doesn't know what you're talking about, it's all true.

A. I hope so. I mean, the effort was there for those who really could perceive it. It's there. And to look at my work over a period of time is not to grow weary of it. I promise you that. Unlike other illustrators, the Frazetta imitators, their stuff is shallow, they just picked on the basics, the overblown figures, a few little touches of Frazetta, but there is no really heavy duty work going on.

Q. I've been looking at it since before the Conans, since before I knew who 'Frazetta' was, and I'm still looking.

A. Bear in mind that when I run off at the mouth like this, I'm talking about the good paintings, not some of the whacked-out failures—I mean, nobody's perfect.

Q. I don't remember too many of those.

A. Yeah, I've had a lot that I'd rather not ever look at again. There was no great intention there; they were just pieces of crap I whacked out. But I feel, in all fairness, I should be judged on my good efforts, when I really meant business.

Q. Not like the critics who judge (Robert E.) Howard on the simplest detective story he knocked out in two hours for supper money, instead of "Red Nails" or "Beyond the Black River."

A. Exactly. You judge a man on his best. The end is whether or not he was consistent, prolific, and all of these things. How good was he; how many good things did he do. Forget the bad things, we're all capable of falling on our faces at any given point.

You have to judge Frazetta on the best, when I really was fired up and really meant to show people what I was made of—not the crap that was unimportant. □





## NEW GAMES IN PRINT

continued from p. 43

medium, 2-15 hrs, 2 players. Available thru *Sleuth* (order TS-3015).

### FOR HISTORY OF THE SECOND WORLD WAR

**Part 2: The Overrunning of the West** (Task Force, 24pp + map & counters, \$10.95) by Nick Schuessler. Covers the battles for Western Europe thru 1941. Five scenarios + campaign game. Features new air operations rules detailing the use and effects of air power. Available thru *Sleuth* (order TF-4002).

### BOARDGAMES

**Star Trek: The Adventure Game** (West End, boxed, \$16) by Greg Costikyan. For 2 players but suitable for solo play. The game involves exploration of unknown planets. Upon reaching one, you choose a course of action, and learn from a special booklet how the planet and its inhabitants react to you. Available thru *Sleuth* (order WE-11004).

**Cleric's Revenge** (ICE, boxed, \$20) by Rick Britton. Basic-level fantasy game for 2 players featuring hidden movement. Players control either an evil wizard's host of creatures or a king's army of men as they battle to capture each other's gold. Available thru *Sleuth* (order IC-6700).

**Junta: The Game of Power, Intrigue, Money and Revolution** (West End, boxed, \$18) by Vincent Taso. Two to seven players as the ruling families of la Republica, connive, cajole, threaten, and ally their way to the fattest Swiss bank account. Available thru *Sleuth* (order WE-10010).

**Web & Starship: Earth Between Two Foes** (West End, boxed, \$16) by Greg Costikyan. Strategic space game with 3 scenarios for 2-3 players. Combines economic and military aspects. Available thru *Sleuth* (order WE-11002).

**The Brotherhood: The Game of Organized Crime** (GDW, boxed, \$12) by John Hill. For 2-5



players. Portrays the problems and decisions that face present-day crime lords. Available thru *Sleuth* (order GD-451).

**Campaign Trail: The Game of Presidential Elections** (GDW, boxed, \$18) by Peter Anderson and William Snavelly. Each player controls two campaigners, a presidential candidate and a vice-presidential candidate, moving them across the United States from city to city in order to gain popular votes. Available thru *Sleuth* (order GD-452).

### FOR AUTO COMBAT GAMES

**The Road** (Task Force, 16pp cardstock, \$7.95) by Aaron Allston. Includes 15 geomorphic 8"x8" road sections and 14 2"x8" sections to customize the larger sections, plus a selection of vehicles and obstacles. Available thru *Sleuth* (order TF-1004).

### FOR STAR FLEET BATTLES

**Star Fleet Battles: Volume III** (Task Force, boxed, \$19.95) by Stephen V. Cole. New race, new weapons, new rules, and new battles. Available thru *Sleuth* (order TF-5009).

### GAME BOOKS

**Swordquest: Quest for the Unicorn's Horn** (Ace, 176pp pocketbook, \$2.95) by Bill Fawcett. The King lies poisoned, ahead are cruel traps, awesome monsters . . . and the horn of a unicorn. Only its magical healing power can save the King.

### ONE-ON-ONE ADVENTURE GAMEBOOKS

**Castle Arcania** (TSR, two 160pp booklets, \$5.95) by James M. Ward. One player takes the part of a heroic knight, the other takes the part of a wizard, the knight's bitter enemy, who has kidnaped a princess. The knight must try to rescue her. Available thru *Sleuth* (order TS-8461).

### ENDLESS QUEST BOOKS

**Book 27: Lair of the Lich** (TSR, 160pp pocketbook, \$2.25) by Bruce Algozin. Based on *Dungeons & Dragons*. "The spellbook of your father has been stolen by a foul lich and spirited away to its castle stronghold. There may be no stopping the lich's plans to use the spellbook for its own evil purposes, yet you must try. But will even your mysterious, newfound psionic powers be enough?"

**Book 28: Mystery of the Ancients** (TSR, 160pp pocketbook, \$2.25) by Morris Simon. Based on *Gamma World*. "Ever since the Red Death cult murdered your parents in a raid, you have been responsible for your brother and sister's safety. Now your sister lies

near death, and you must find some way to save her, in spite of the dangers that lie everywhere in this desolate world!"

**Crimson Crystal Adventure 3: Renegades Of Luntar** (TSR, 144pp pocketbook + viewer, \$2.95) by Roger E. Moore. "You discover a defense computer that is preparing to destroy the Earth people at Ares Base, and perhaps even Earth itself. The destruction is about to start, and only you can stop it."

**Super Endless Quest Adventure Gamebook 3: Escape from Castle Quarras** (TSR, 192pp pocketbook, \$2.50) by Douglas Niles. "Only you can release the kingdom of Quarras from the evil influence of the vile sorcerer Kharseron and the magical Gem of Illystia, which holds the kingdom in thrall."

### CARTOON SHOW BOOKS

**Book 5: The King Who Wore No Crown** (TSR, 80pp booklet, \$2.25) by Linda Jacobs. "A strange furry blue monkey, who calls himself a Nablob, arrives with a puzzle which spells out the name of the person who is supposed to go on a quest to find the missing king of Aknar."

**Book 6: The Star Snatchers** (TSR, 80pp booklet, \$2.25) by Linda Lowery. "You and your friends are attacked by shooting stars! Running for shelter, you suddenly notice that the stars seem to be screaming! You try to figure out what is going on, when a terrible witch appears before you!"

### PARTY GAMES

**Party Zone Entertainment Game: Spy Ring** (TSR, boxed, \$20). "A complete party planner! A game of Spies and intrigue!" Includes Instruction and Party Planning Booklets, 12 Invitations, 20 I.D. Badges, Agent Passports, trivia puzzle sheets, decorations, more. Available thru *Sleuth* (order TS-3521).

### PICTURE BOOK GAMES

**Ace of Aces WWI Air Combat Game: Balloon Buster** (Nova, two 268pp booklets, \$16.95) by Alfred Leonardi & Hal McKinney. One player takes the role of an Allied pilot attempting to shoot down a German observation balloon. The other player takes the role of the commander of a German anti-aircraft gun crew. Available thru *Sleuth* (NO-014).

**Dragonriders Of Pern** (Nova, two 144pp booklets, \$12.95) by Alfred Leonardi. "A Game of Competitive Cooperation Based on the Novels by Anne McCaffrey." Players are forced by a unique scoring system to cooperate against Thread that will burn the planet of Pern while at the same time competing with each other for prestige, honor, and social standing. Available thru *Sleuth* (order NO-013).

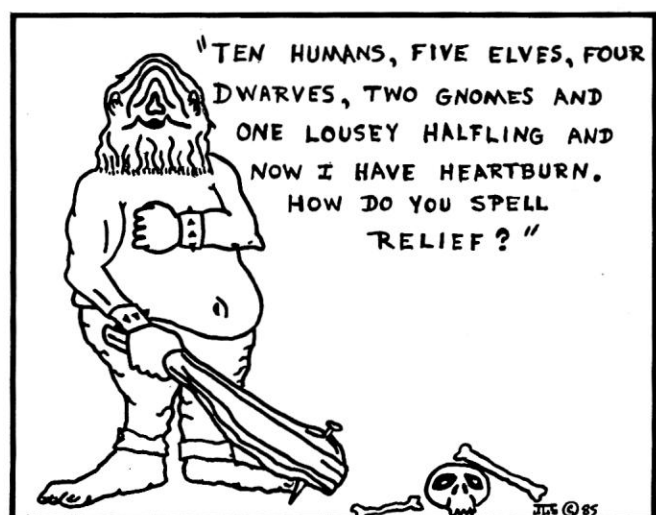
### BOOKS

**Amazing Stories: 60 Years of the Best Science Fiction** (TSR, 255pp booklet, \$7.95) edited by Isaac Asimov & Martin H. Greenberg. An anthology of 19 stories with an introduction by Mr. Asimov.

### MAGAZINES

**Pandora 1** (Kim Books, 82 Alexander St, Crows Nest, NSW 2065, Australia, 44pp + game, \$3.95 Australian) edited by Mervyn Beamish. Premier issue of a SF/fantasy gaming & modeling magazine. Includes "Dragon Run," a fantasy boardgame.

**The Travellers' Digest 1** (Digest Group Publications, 8979 Mandan Ct, Boise ID 83709, \$3.95) edited by Gary L. Thomas. Charter issue of an approved magazine for use with the *Traveller* science-fiction adventure game. Includes a feature adventure and descriptions of the Deneb Sector and the Pretoria Subsector. □



# Sorcerer's Cave



**COMING SOON!**

From Sleuth Publications, Ltd.



# NEW GAMES

## IN PRINT

Latest items of interest to adventure gamers. Game publishers are encouraged to send samples of their new releases for announcement in this column.

Available thru Sleuth. Use order form on page 39.

### NEW ADVENTURE GAMES

**Challengers: Unique Superhero Adventuring** (Ragnarok, boxed, \$9.95) by Nave Nalle. Comes in two books, the first covers mechanics, the second covers background and includes six scenarios.

**DC Heroes Role Playing Game** (Mayfair, boxed, \$17) by Greg Gorden. Features "Quick Start Rules," Teen Titan's Adventure, Players' Manual, Gamemaster's Manual, Teen Titans' Solo Module, Powers & Skills Book, Gamemaster's Screen, 30 color character cards, 39 stand-up color counters, and two 10-sided dice. *Available thru Sleuth (order MF-201).*

**Fantasy Hero: The Roleplaying Game of Epic Adventure** (Hero Games, 160pp, \$14.95) by Steve Peterson. For 3 or more players. Part of the modular Hero System. *Available thru Sleuth (order HE-24).*

**Pendragon: Chivalric Roleplaying in Arthur's Britain** (Chaosium, boxed, \$20) by Greg Stafford. "Uphold the chivalric ideals of fair play, courage, honesty, and justice as your valiant knight-character undertakes perilous quests and risks monstrous dangers in legendary Britain." *Available thru Sleuth (order CH-2701-X).*

**Sandman: Map Of Halaal** (Pacesetter, boxed, \$12) by Marc Acres and Andria Hayday. First game in the series where players act the role of amnesiac travelers lost in a supernatural world. Players must identify their characters to win the \$10,000 prize. *Available thru Sleuth (order PS-5001).*

**Space Master** (ICE, boxed, \$28) by Terry K. Amthor and Kevin

Barrett. Includes *Tech Law, Future Law*, a large star map for interstellar journeys, a grid map for spacecraft combat, counters of spaceships and individuals, and a booklet of starship deck plans. *Available thru Sleuth (order IC-9000).*

### FOR ADVANCED DUNGEONS & DRAGONS

**Lankhmar: City Of Adventure** (TSR, 96pp + 32pp booklet + map, \$11.95) by Bruce Nesmith, et al. "City of thieves, city of the night, city of adventure. Home of Fritz Leiber's famous heroes, Fafhrd and the Gray Mouser." *Available thru Sleuth (order TS-9162).*

**DL8: Dragons Of War** (TSR, 32pp + map, \$6) by Tracy & Laura Hickman. For character levels 8-10. Continuing the Second Book of the Dragonlance Saga. "The Tower of the High Clerist pierces the cold sky. The chill wind blows snowy swirls across Solamnic Knights huddled on the battlements. This is their last stand." *Available thru Sleuth (order TS-9141).*

**UK7: Dark Clouds Gather** (TSR, 32pp, \$6) by Jim Bambra & Phil Gallagher. For 5-8 characters of levels 7-9. "Storms frequently blow from the Cloudscape Mountains, but never one like this. For weeks it has hung over the peaks, casting its dark shadow across the land. Powerful adventurers are urgently sought to banish the darkness." *Available thru Sleuth (order TS-9151).*

**Elven Banner** (Mayfair, 32pp + maps, \$6) by Laurel Nicholson. Adventure for 4-8 characters of levels 2-4. Challenges adventurers to restore the powerful Elven Banner, the only thing that can prevent a marauding army from demolishing the kingdom—they have only 48 hours to travel back in time and complete their mission. *Available thru Sleuth (order MF-732).*

**Catapult Run: A Race of Epic Proportions** (Fantasy Factory, 32pp) by John Thwaites, et al. Diplomacy, tact, and a sharp sword are essential in this race against seasoned opponents and the vicious forces of nature. Over 600 miles of unknown terrain full of puzzles and dangers.

**Best of Dragon Magazine: Vol. IV** (TSR, 80pp, \$4.50) edited by Kim Mohan and Roger Moore. Character classes, player com-

ments, and campaign hints. *Available thru Sleuth (order TS-8111).*

### FOR BATTLE SYSTEM

**H1: Bloodstone Pass** (TSR, boxed, \$13.25) by Douglas Niles and Michael Dobson. For levels 15+. "You are invited to save the people of Bloodstone Pass. Can you organize a defense, train and equip the peasants, recruit allies, gather intelligence . . . and win the war?" *Available thru Sleuth (order TS-9122).*

### FOR CALL OF CTHULHU

**Keeper's Screen** (Chaosium, 33½" x 8½" three-panel cardstock, \$6). *Available thru Sleuth (order CH-2309).*

**Fragments Of Fear: The Second Cthulhu Companion** (Chaosium, 48pp, \$6) by Sandy Petersen, et al. More rules, Cthulhu lore, and adventures. *Available thru Sleuth (order CH-2310).*

### FOR CHILL

**Vampires** (Pacesetter, 96pp, \$10) by Gali Sanchez and Michael Williams. Discusses vampires of several different cultures including those of Transylvania, India, Latin America, Japan, America, and Greece. Each of the ten creature descriptions features a story about the vampire, an account of its habits and strategies, etc. *Available thru Sleuth (order PS-2011).*

**Death On Tour** (Pacesetter, 32pp, \$6) by Jon Brunelle. The players must discover the secret behind a bizarre series of rock concert murders. *Available thru Sleuth (order PS-2012).*

### FOR CONAN

**CN1: Conan The Buccaneer** (TSR, 32pp, \$6) by Kim Eastland. "Many Argosseans have been forced out to sea by burdensome taxes and penalties imposed by the king and his court. Most flee to Messantia where a person can lose himself in the streets. Some sign on to merchant vessels. And some become freebooters and buccaneers who sail the western seas." *Available thru Sleuth (order TS-7401).*

### FOR DOCTOR WHO

**The Ilytan Menace** (FASA, 48pp, \$7) by J. Andrew Keith. The Time Lord and his Companions are sent to the seat of Queen Victoria's realm to learn the source of a strange weapon that should never have been on Earth at all. *Available thru Sleuth (order FA-9201).*

**The Lords Of Destiny** (FASA, 48pp, \$7) by William H. Keith, Jr. A giant starship and mobile world is on a collision course with the Galaxy of Man, both refuge and vengeance of a long-dead civilization which must be stopped or worlds will die. *Available thru Sleuth (order FA-9202).*

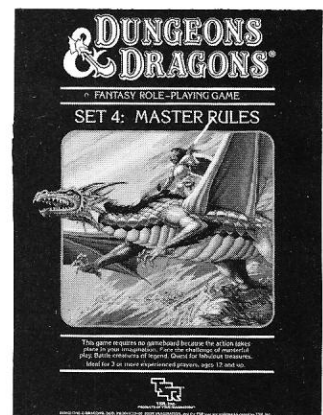
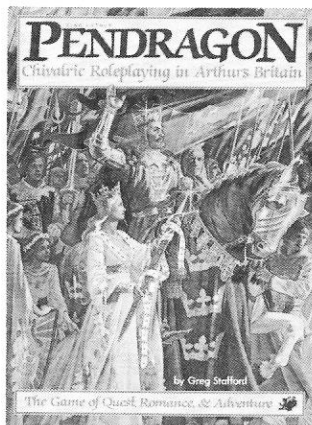
### FOR DUNGEONS & DRAGONS

**Set 4: Master Rules** (TSR, boxed, \$13.50) by Frank Mentzer. For character levels 26-36. In two books: The Master Players' Book features rules for new weapons, weapon masteries, and sieges. Master DM's Book has new rules for anti-magic effects, mystics, artifacts, and campaigning. *Available thru Sleuth (order TS-1021).*

**CM4: Earthshaker!** (TSR, 32pp, \$6) by David "Zeb" Cook. Companion Game adventure. "Into your hands has been thrust a great responsibility—management of a growing domain. It has been a hard winter. Now, with the coming of spring, the populace look to you for leadership. It will take a careful and generous hand to restore your subjects' confidence." *Available thru Sleuth (order TS-9128).*

**CM5: Mystery of the Snow Pearls** (TSR, 32pp + map, \$6) by Anne Gray McCready. Companion level solo adventures. "One of four magical, snow white pearls protecting Tarylon has been stolen! And you are responsible for its safe keeping. Now the very existence of your beautiful village is threatened unless you can find the powerful pearl." *Available thru Sleuth (order TS-9154).*

**X9: The Savage Coast** (TSR, 32pp, \$6) by Merle Rasmusen, et al. Expert Game adventure for levels 4-10. "What sends you adventuring deep into unknown



lands, across dark waters, around the Savage Coast? Adventure? The sincere desire to help others? Or greed?" *Available thru Sleuth (order TS-9129)*.

**B9: Castle Caldwell and Beyond** (TSR, 32pp, \$6) by Harry Nuckols. Basic Game adventure for levels 1-3. Five short adventures. *Available thru Sleuth (order TS-9143)*.

#### FOR ELFQUEST

**The Elfquest Companion** (Chaosium, 40pp, \$6) by Richard Pini, et al. Additional rules, elf lore, adventures, and character stats. *Available thru Sleuth (order CH-2602)*.

#### FOR HARN

**Encyclopedia Harnica 14** (Columbia, 20pp, \$6) by Gene Siegel, et al. Features four articles including "Noron's Keep: The Yarn-Spinner and Demi-God in Exile." *Available thru Sleuth (order CO-6014)*.

**Encyclopedia Harnica 15** (Columbia, 20pp, \$6) by Dave Kowan, et al. Features four articles including "Leriel: The Jarin Castle in Southwestern Orbaal." *Available thru Sleuth (order CO-6015)*.

#### FOR HEROES UNLIMITED

**The Justice Machine** (Palladium, 142pp, \$14.95) by Kevin Siembieda. Includes dozens of villains, heroes, robots, gimmicks, a secret society, alien world, and scenarios. *Available thru Sleuth (order PA-501)*.

#### FOR INDIANA JONES

**IJ4: The Golden Goddess** (TSR, 16pp + map + fold-up figures, \$6) by Ed Carmien. Indiana Jones rescues the golden Idol of the Chachapoyan Temple. Can be played solo or modified by a referee to be run as a group adventure. *Available thru Sleuth (order TS-6755)*.

**IJ5: Nepal Nightmare Adventure Pack** (TSR, 16pp + map + fold-up figures, \$6) by Marlene Weigel. "From the charming isle of Crete with its legendary labyrinth, to the challenge of the snow-covered Himalayas, Indiana Jones and Marion face fantastic foes and seek fabled lands in search of Abner Ravenwood." *Available thru Sleuth (order TS-6756)*.

#### FOR JAMES BOND 007

**Thrilling Locations** (Victory, 148pp, \$9.95) by Robert Kern. Detailed descriptions of elegant restaurants, preeminent lodgings, and sumptuous travel accommodations. Includes floor plans, encounter tables, and characters. *Available thru Sleuth (order VI-35010)*.

**Goldfinger II: The Man With the Midas Touch** (Victory, boxed, \$7.95) by Robert Kern. For 1-3 agents. Players must find the link

between the disappearance of three famous physicists and the murder of an M.I.6 agent assigned to protect another world-renowned nuclear physicist. Can be played by itself or as a sequel to *Goldfinger*. *Available thru Sleuth (order VI-35012)*.

**A View to a Kill** (Victory, boxed, \$7.95) by Gerard Christopher Klug. For 1-2 agents. Search for a missing M.I.6 operative whose assignment was to infiltrate deep into the Soviet Union in order to retrieve a stolen microchip that is vital to England's national defense. *Available thru Sleuth (order VI-35014)*.

#### FOR JUSTICE INC.

**Lands Of Mystery** (Hero Games, 96pp, \$9.95) by Aaron Allston. Epic journey thru the mysterious world of Zorandar. Shows step-by-step how to build a lost world campaign and play cliffhangers and plot twists of jungle adventures. *Available thru Sleuth (order HE-20)*.

#### FOR LOST WORLDS

**Adventure Set I: In the Ruins of the Ancients** (Nova, boxed, \$16.95) by Alfred Leonardi. Contains two *Lost Worlds* character books, a plastic 3D tray representing an ancient and abandoned wizard's castle, eight miniatures, 12 scenarios, and rules for movement and jumping. *Available thru Sleuth (order NO-2001)*.

**Man with Short Sword and Dagger** (Nova, 32pp booklet with playaid, \$5.95) by Douglas Huskins. A very agile character with an inherent ability to sneak in a quick dagger thrust just when you have successfully blocked his sword. *Available thru Sleuth (order NO-1014)*.

**Tome of Red Magic: Volume I** (Nova, 12 spell cards, \$5.95) by Alfred Leonardi. Adds 12 new spells for the character book *Fighter Mage with Magic Sword*. *Available thru Sleuth (order NO-1101)*.

#### FOR MARVEL SUPER HEROES

**MH-6: Thunder Over Jotunheim** (TSR, 16pp + map, \$6) by Bruce Nesmith. Replayable solo adventure. "The treacherous Loki plans to usurp the throne of eternal Asgard—and he's stolen the weapon that can stop him! The mighty Thor must brave the dangers of the giant-realm and smash this sinister plot!" *Available thru Sleuth (order TS-6862)*.

**MH-7: The Last Resort** (TSR, 16pp + map, \$6) by Kim Eastland. "The West Coast Avengers are off for a vacation in the Rockies where they can get away from the everyday grind of fighting villains and would-be world

conquerors. Or are they?" *Available thru Sleuth (order TS-6864)*.

#### FOR MIDDLE EARTH

**Erech and the Paths of the Dead** (ICE, 44pp, \$6) by Ruth Sochard. "... details the south central vales of the White Mountains where the ghosts of the Oath-breakers haunt the land. Discover the secret of the mysterious Black Stone of Erech and explore the underground paths of the Dead." *Available thru Sleuth (order IC-8060)*.

#### FOR PARANOIA

**Vapors Don't Shoot Back** (West End, 32pp, \$6) by Curtis Smith. Three missions for 2-6 players in which the fearless Trouble-shooters are once again pitted against the forces of evil, suspicion, stupidity, and ignorance as they attempt to carry out contradictory, incomprehensible, and usually lethal instructions from The Computer and the High Programmer. *Available thru Sleuth (order WE-80102)*.

**The Yellow Clearance Black Box Blues** (West End, 48pp, \$8) by award-winning science-fiction author John M. Ford. Rock videos, hi-tech road warriors, and break dancing join together in this adventure which requires an alarming number of execution vouchers. *Available thru Sleuth (order WE-80103)*.

#### FOR PENDRAGON

**The Pendragon Campaign: Plot, Magic & Scenarios** (Chaosium, 76pp, \$10) by Greg Stafford. Contains sections on magic, scenarios, plot, characters, game-master notes, and designer's notes. *Available thru Sleuth (order CH-2702)*.

#### FOR ROLEMASTER

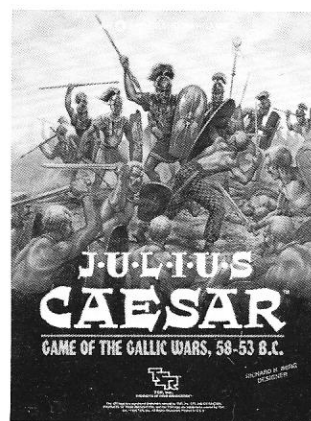
**Character Law & Campaign Law** (ICE, 104pp, \$10) by S. Coleman Charlton & Peter C. Fenlon. Part of the *Rolemaster* system. Includes rules for developing characters and campaigns. *Available thru Sleuth (order IC-1300)*.

#### FOR SPACE MASTER

**Future Law** (ICE, 88pp, \$10) by Terry K. Amthor and Kevin Barrett. Companion volume to *Tech Law*, part of the *Space Master* system. Includes character development, data on races, information for setting up cultures, planetary & galactic governments, a system for generating planets & solar systems, and a scenario. *Available thru Sleuth (order IC-9100)*.

#### FOR STAR FRONTIERS

**SFAD 5: Bugs in the System** (TSR, 32pp, \$6) by Graeme Morris. For 4-8 characters, levels 3-4. Alpha Dawn Adventure. "Venturi is a gas giant with all kinds of val-



uable chemicals swirling around. Trouble is, there's something very wrong down there. It's already cost eight good crewmen. Are you sure you want this job?" *Available thru Sleuth (order TS-7817)*.

#### FOR STORMBRINGER

**Demon Magic: The Second Stormbringer Companion** (Chaosium, 80pp, \$10) by Larry DiTillio, et al. More adventures, creatures, and magic. *Available thru Sleuth (order CH-2103)*.

#### FOR TIMEMASTER

**The Assassin Queen** (Pacesetter, 32pp, \$6) by Curtis Smith & Geoff Valley. The year is 1857 and the followers of Kali, the Hindu goddess of destruction, are once again rebelling against British rule. The players must find out why Kali's outlawed religion is flourishing once more, two decades after the British should have destroyed the cult. *Available thru Sleuth (order PS-3010)*.

#### FOR TRAVELLER

**Book 7: Merchant Prince** (GDW, 48pp booklet, \$6) by Marc W. Miller. Rules, essays, and data on merchant corporations ranging in size from Megacorporations to Free Traders. *Available thru Sleuth (order GD-343)*.

#### FOR TWILIGHT: 2000

**Pirates of the Vistula** (GDW, 48pp, \$7) by William H. Keith, Jr. Several adventures representing life along the river, from rescuing cities from tyrannous marauders to choosing sides between warring bandit kings to simply staying alive as the river pirates draw ever nearer. Includes rules on riverine combat. *Available thru Sleuth (order GD-502)*.

#### WARGAMES

**Julius Caesar: Game of the Gallic Wars, 58-53 B.C.** (TSR, boxed, \$20) by Richard Berg. Rules cover Tribal Activation and Subjugation, Roman Legion Raising, Sieges, Combat, Caesar's Rhine Crossings, Massive Revolts, Special Tribal Rules, and more. Four scenarios. Complexity level

continued on p. 40



# FILM REVIEWS

LADYHAWKE  
RAMBO: First Blood Part II  
A VIEW TO A KILL



Reviewed by John Nubbin

## LADYHAWKE

Director . . . . . Richard Donner  
Producer . . . . . Richard Donner/  
Lauren Shuler  
Screenplay . . . . . Edward Khmara/  
Michael Thomas/  
Tom Mankiewicz  
Music . . . . . Alan Parsons/  
Andrew Powell  
Photography . . . . . Vittorio Storaro (A.I.C.)

### CAST

Phillipe . . . . . Matthew Broderick  
Navarre . . . . . Rutger Hauer  
Isabeau . . . . . Michelle Pfeiffer  
Imperius . . . . . Leo McKern

Only one question comes to mind after seeing this movie—Why? Why was this done to us? Why were the American people subjected to this witless mass of holes and embarrassment? Don't they care? How could they do it? And, of course, the important question that ties it all up, once again—Why?

If this seems strong, it isn't nearly as strong as I felt after I staggered from the screening. Maybe my expectations had been high—it isn't every day you get to see Rutger Hauer decked out like the Shadow, fighting like Doc Savage, and moving across the screen as if he were John Carter of Mars. It isn't every day you get a new Richard Donner fantasy, either



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(come to think of it, it isn't every day you get any big-budget fantasy films, for that matter).

But, it also isn't every day you get to see a sword & sorcery film with a disco beat. The ruining factor within this movie is its soundtrack; of that there is no doubt. There is no way to take a movie seriously if you can't take its tone seriously, and you can't take its tone seriously if you're groaning at the soundtrack.

Debates on the score aside, however, it is not only the music bringing things to a halt. The amount of comedy laced through the script grows a bit threadbare by the halfway point. Getting across the notion that Phillippe is clever with a phrase is one thing, making an entire movie the screen test for Matthew Broderick's comic timing is another.

The film lacks heart; of this there is not the need for any discussion. It rambles from one Frazetta-like scene to another, trying to make a total experience out of rambled memoirs. Like the class jerk, *Ladyhawke* has no notion of studious attention to detail, no thoughts at all outside of doing anything for a laugh, no matter what might be happening near by.

It is extremely well filmed, but not very well thought out. And, although this isn't the first time such a thing has happened, one gets to the point where such productions go beyond a shake of the head and a shrugging, "Oh, well."

## RAMBO First Blood Part II

Director . . . . . George P. Cosmatos  
Producer . . . . . Buzz Feitshans  
Screenplay . . . . . Sylvester Stallone/  
James Cameron  
Music . . . . . Jerry Goldsmith  
Photography . . . . . Jack Cardiff

### CAST

Rambo . . . . . Sylvester Stallone  
Trautman . . . . . Richard Crenna  
Murdock . . . . . Charles Napier  
Co . . . . . Julia Nickson

Luckily, some filmmakers still know how to take things seriously. Some have actually said things were taken a bit too seriously in *Rambo*. This, I suppose, is only a matter of personal degree.

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Sylvester Stallone portrays Rambo, a Vietnam veteran who returns to that country to seek out P.O.W.'s still held captive. Copyright © 1985 Tri-Star Pictures

In *First Blood*, where Stallone created the character of Rambo, the implied message seemed to go by a lot of people. Rambo was meant to symbolize the entire Vietnam experience. The small town trying to ignore him was all of America, working to turn its back on a place it did not wish to remember, and the men who fought and died there; moreover, it also symbolized an America wishing to turn its back on those who fought and survived. *First Blood* was a subtle picture, working to open the American conscience to the fact that it was treating its returned warriors rather shabbily. It didn't work. The film was ignored and condemned, mostly by folk too thick to pick up its message, or too frightened and ashamed.

There is little chance of that happening in *Part II*, however.

Stallone has thrown subtlety out the window, hammering his message home. In one of the most breathless, stunt-packed movies in recent history, Rambo is released from prison, armed, and sent in to confirm the government's approved message that there are no more P.O.W.s alive in enemy hands. Of course, he finds out different, and there is hell to pay when he realizes he was set up to die if he didn't follow the company line.

Being Rambo, however, he does things his way, and keeps on surviving, no matter what they try to do. This time, though, the symbolism works. Maybe it is only the recent attention to the 10th anniversary of the troop pullout from Vietnam, but the film seems to be making its desired impact. The attitude within boils to the surface throughout the picture, especially in the dialogue, as when Rambo asks, "Are we going to be allowed to win this time, sir?"

Beyond its usefulness as a national purging, however, *Rambo* is also a terrific action picture. Cardiff's photography is better than ever. He has unleashed his style with a vengeance, using the screen as a canvas which he has decorated as cleverly as it is possible. His storytelling techniques here are some of the finest we've seen from anyone in quite some time. Goldsmith's score is strong and original, the best work he has delivered in quite a while as well.

But that is the way with everything in *Rambo*. All of its facets come together everywhere they are supposed to. Care was taken here, with every piece of dialogue,



Rambo is comforted by Co Bao (Julia Nickson) a young Vietnamese agent who aids the Vietnam veteran on his mission.

Copyright © 1985 Tri-Star Pictures



As *May Day* (Grace Jones) holds Stacey Sutton (Tanya Roberts) and 007 (Roger Moore) at gunpoint, Max Zorin (Christopher Walken) amuses himself by describing a twisted plan for murdering his adversaries.  
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with every nuance of the script. Unlike the clunking *Ladyhawke*, where at no time does everything work at the same moment, everything works all the time in *Rambo*. And, sadly, it cannot be said that *Rambo* wins out through superior skill. Granted, its cast and crew are a talented bunch, but not so much as to overshadow those of *Ladyhawke*.

The simple answer is that those making *Ladyhawke* were only making a movie. Those making *Rambo* were making something a little bit more than that.

## A VIEW TO A KILL

Director . . . . . John Glen  
 Producer . . . . . Albert R. Broccoli/  
 Michael G. Wilson  
 Screenplay . . . . . Richard Maibaum/  
 Michael G. Wilson  
 Music . . . . . John Barry  
 Photography . . . . . Alan Hume

### CAST

James Bond . . . . . Roger Moore  
 Max Zorin . . . . . Christopher Walken  
 Stacey Sutton . . . . . Tanya Roberts  
 May Day . . . . . Grace Jones  
 Tibbett . . . . . Patrick MacNee

And finally we have another group of also equally talented people who made a movie one gets the feeling was very important to them.

For years, Broccoli and company have had to face the same

narrow-minded wall every time they released a new James Bond film. Legions of Connery fans would start months ahead of schedule, getting up their resentment in advance. Granted, they had good reason.

Sean Connery himself left the series because he did not like the direction it was taking. Too many jokes, too many gimmicks and machines and special effects, all taking away from Bond and the serious spy tone of the pictures. In *Dr. No* and *From Russia With Love*, he built a violent, savage, self-reliant, and somewhat sadistic Bond who fired the world's collective imagination. From *Goldfinger* on, though, the films became less and less like the two blockbusters that started the whole ball rolling, and Connery wished no part of it.

Not so picky, deciding working was better than not working, Roger Moore stepped in and filled Bond's shoes. Fans of the series, angry over Connery's removal (to this day there are people who still refuse to understand that Connery flatly refused to do any more 007 films), resented Moore, no matter what the caliber of his performance. This feeling coupled with the increasingly silly attitude taken toward the films, produced a series of Bond movies which

made lots of money, but which no one took seriously, and those connected with it considered it only as a means to a paycheck, and not part of their best work.

Not so with *A View to a Kill*. Roger Moore doesn't have to take abuse from Connery fans any more. With *View*, he has his own *From Russia With Love*, and the only thing anyone can say is, it's about time.

*View* still has some of the goofiness; there is a submarine made in the shape of an iceberg, and a car/blimp chase, but they are short, acceptable bits for those who wish they weren't there, and a small concession to those who want the movie filled with such things. For the most part, *View* is a highly serious, well-thought-out espionage thriller. It re-establishes the fact that Bond is actually licensed to kill, a somewhat frightening concept if one really stops to think about it. It provides us with a Bond who doesn't rely on other agents, the police, or a basketful of nuclear-hand-grenades-in-the-cuff-links type gizmos. He relies on himself, on his own muscle, savvy, determination and skill. He is again the fast-

on-his-feet, rough-and-tumble, quick improvising, super agent that all the hoopla was started over in the first place.

And, besides the right spirit being shown Bond, the same can be said for everything in the production. The villains are Bond villains—sneering, self-confident ego maniacs who just simply know they are going to win. The locations are as lush as ever, the stunts are as brilliantly thought out, and the thrills are still as breath-taking as possible.

There is a fierce pride in what is going on in *A View to a Kill* that has been missing in the Bond series for a long time. Roger Moore has fought since the first picture for just this kind of an end result. Looking over the Bonds he has been in, one could see this end result coming. If Moore hadn't kicked and complained the way he did, every one of them might have been as dreadful as *The Man with the Golden Gun*. Luckily, British determination won out in the end. For all those people who swore they'd never enjoy a Roger Moore Bond film, here's an open invitation to stop at my house for a big plate of crow-mine was delicious. □



# A LETTER FROM GIGI

Adventure gaming news and gossip from the nosiest gamer-reporter in the world, Miss Gigi D'Arn

Dear Tadashi,

*Darn, missed yet another ORIGINS. United Air Lines had a strike at the last moment and I couldn't find another seat anywhere. Well, I won't have to worry about that this year. I just hope the L.A. freeways stay open!*

Yet another gamer takes his family from the frozen Midwest to California. Welcome, DAVE ARNESON. When we see each other, let's compare tans!

Is Chaosium designing a *Ghostbusters* game for West End? Word is that the game will be a success if the *Ghostbusters II* movie ever comes out.

For adventure game fans with the Atari, Commodore 64, or the Apple II home computer, the Avalon Hill Game Company offers *Maxwell Manor* which combines 50 animated screens with 100 variations and 10 skill levels.

Support for BILL BARTON is coming in: Who is GDW, and why are they saying all those bad things about him? Is it because Mr. Barton calls 'em like he sees 'em?

Remember Coleco, the toy company that hired out all those adventure game designers to develop computer games for its ColecoVision? Well, it's canned their computer division and all the designers are with other companies: LAWRENCE SCHICK is now a member of a computer game design group, ARNOLD HENDRICK is with the Avalon Hill Game Company leading their computer game division in a new direction, PAUL JAQUAYS and

DENNIS SUSTARE are with a much smaller company as computer game designers.

Rumour says *Call Of Cthulhu* gamemasters are getting soft. He reports of low character kill rates.

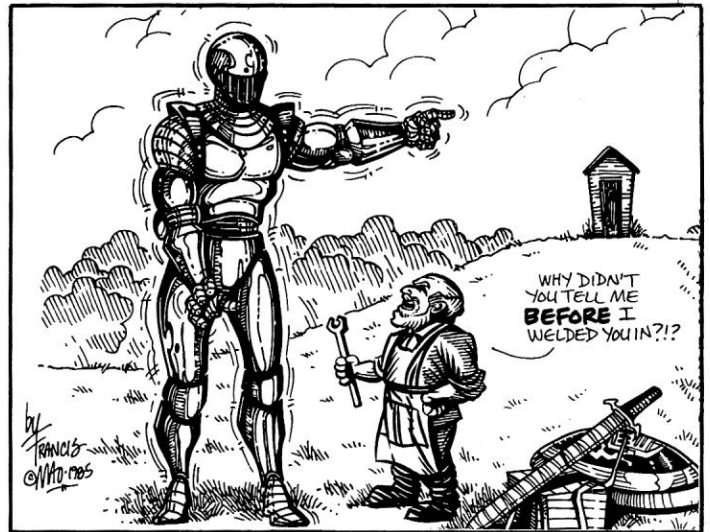
Could it be true? Chaosium's *HeroQuest* will be published in late 1986? Who's setting up the Geo Lottery? My bet is that they'll miss all deadlines and make it in 1987.

There is official confirmation from Flying Buffalo that their *Sorcerers Apprentice* magazine has discontinued publication.

TSR does it again! GARY GYGAX has been kicked out as chief executive officer. He still has an office there but he is, in effect, under seige.

What will this do to the status of DAVE ARNESON's *Blackmoor Campaign* which was originally announced by Mayfair, but pulled when GARY GYGAX made a better offer?

The thing I like about gamers, they need other people with which to play games.



Vital Stats: Congratulations and a blissful marriage to BILL WORZEL of Timeline for his marriage to LESLIE SOBEL.

Now that Sleuth's *Gumshoe* is out, where is Mayfair's *Ellery Queen Game*? Any why does Mayfair have Sam Spade on the prototype box cover?

Palladium has sold 7000 *Teenage Mutant Ninja Turtles* role-playing game in three weeks? What is this thing called Adventure Gaming coming to? . . . And wait until you see its first supplement, *After The Bomb*.

Things I would like for X-mas: *Victory Games' Villains*, a *James Bond 007* supplement; and KEN ROLSTON's *Trail of the Black Sword* supplement for *Stormbringer* by Chaosium.

I haven't seen Hero Games' *Danger International* yet, have you?

I'm personally looking forward to seeing West End's *Imperium Romanum II* ("Over 30 scenarios span seven centuries. . .") and *The Next War In Europe*. I would like to request a solo version of *Pax Britannica*.

Who is Dark Horse? And what is *3 Skeletal Children On Tricycles With .357 Magnums*?

One of Mayfair's many *DC Heroes* role-playing game supplements, *Batman*, will be by award-winning MIKE STACKPOLE.

Grenadier Models will manufacture the official *DC Heroes* miniatures.

Have you seen Pacesetter's *Evenings Of Terror With Elvira*? It wins my award for bad taste.

Iron Crown Enterprises announces two *Middle Earth Role Playing* supplements: *Haunted Ruins of Dunlendings*, taking place in the mountains of western Middle Earth, and *The Riders of Rohan*, featuring layouts of Gondor's Edoras, Dunharrow, and Helm's Deep.

Gamers never die, they just look that way.

Quote of the month: "I'm resolved to the fact that my tombstone will have a typo."  
—Steve Peek.

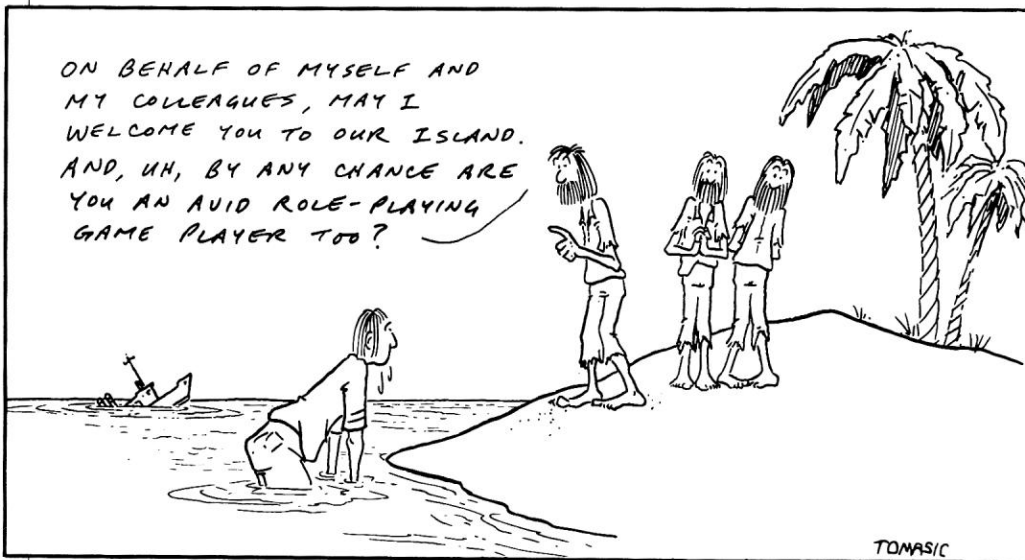
Love,

Gigi

P.S.—Please note my change of address, pass on all juicy tidbits to Gigi D'Arn, c/o Different Worlds Magazine, 2814-19th Street, San Francisco CA 94110.



ON BEHALF OF MYSELF AND MY COLLEAGUES, MAY I WELCOME YOU TO OUR ISLAND. AND, UH, BY ANY CHANCE ARE YOU AN AVID ROLE-PLAYING GAME PLAYER TOO?





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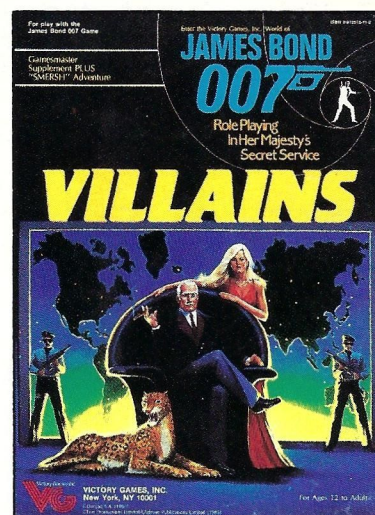
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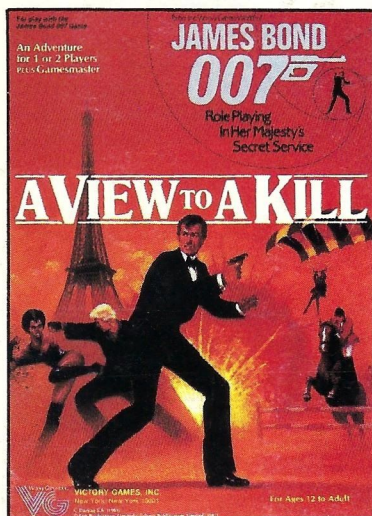
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