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Different Worlds

JOURNAL OF ADVENTURE GAMING

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Supernatural Special



LAME
7/87

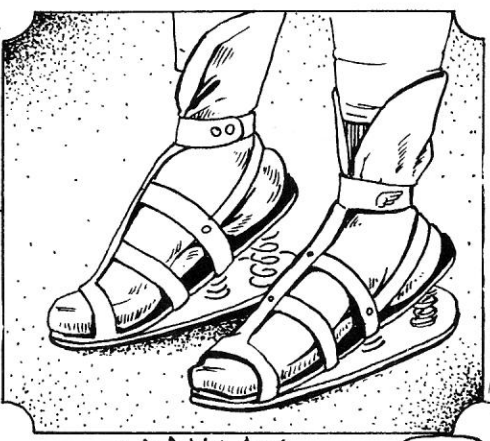
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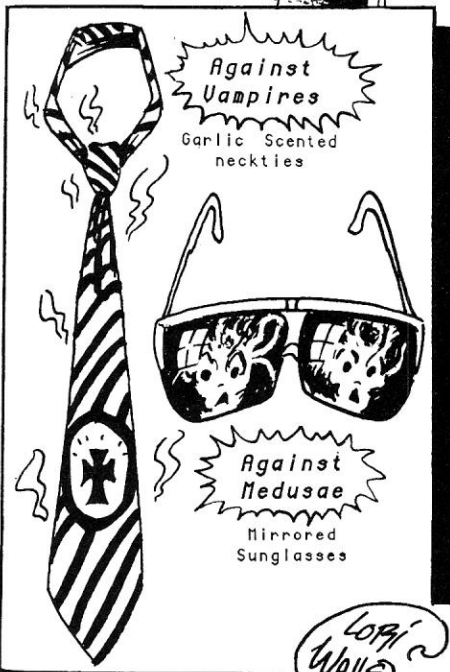
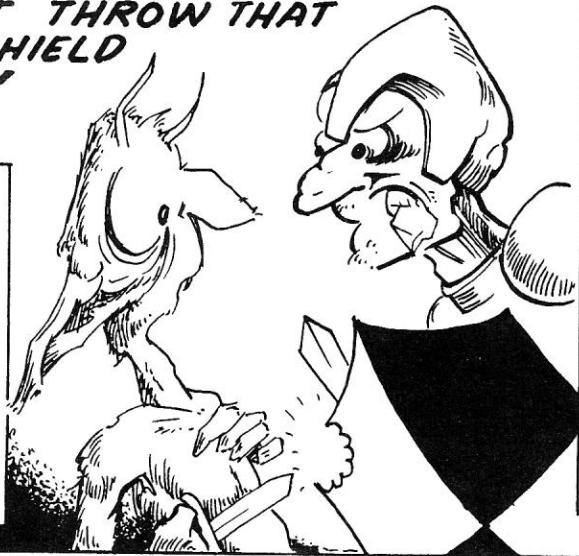
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LOPPI WANS



Editorial

The Adventurer

DIFFERENT WORLDS FORMS NEW COMPANY

In May of this year, *Different Worlds Magazine* withdrew from Sleuth Publications, Ltd., to form its own company—Different Worlds Publications—with me as its president and sole proprietor. The parties involved agreed that the magazine was not prospering under Sleuth and felt that it would fare far better as an independent entity with its own line of adventure-gaming products to market and support.

To this end, DWP has already published Professor M.A.R. Barker's *Empire of the Petal Throne* and the first part of his *Tekumel Source Book*. They will be followed later this year by two more parts of the sourcebook. After that we plan to publish the new editions of *The Tekumel Player's Handbook*, *The Tekumel Gamemaster's Handbook*, *The Book of Ebon Bindings*, and other Tekumel material.

In addition, DWP will continue to promote and distribute the Gamelords and Judges Guild lines as well as the newly-acquired Boardcraft Simulations line of *Fantasy Paths*, *Castle Paths*, and *Village Paths*.

As to other projects, for the Gamelords line, we are considering doing more *Traveller* modules—especially the popular Environment Series—and *Thieves' Guild* in a new binder edition. If the manuscripts ever arrive, we would also like to do the sorcery and combat systems for *TG* as well as the third part of *Haven*.

Due to all this additional workload, our flagship publication, *Different Worlds Magazine*, will go from a bimonthly to a quarterly schedule. Present subscribers will continue to receive the full number of issues due them. However, new subscriptions and renewals will continue to be for six issues.

Also, *The Samurai Campaign* play-by-mail game will be inactive until further notice. Present players will retain their fiefs and new players will only receive the first turn and a daimyo position. Any correspondence on the game, however, will be cheerfully accepted. Positions are still open and the entrance fee is \$6.

Let us have your feedback, we could certainly use it. We welcome all your comments, suggestions, questions, complaints, etc.

This magazine will continue to publish articles, news, and reviews regarding the entire spectrum of adventure gaming. The articles will remain wide in scope and the policy to present serious reports designed to help you make informed purchases will not change. The material will continue to be centered on intensive research and game experience, and embellished by professional graphics and illustrations.

Happy gaming,

Tadashi Ehara
Ehara □

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Mike Lane



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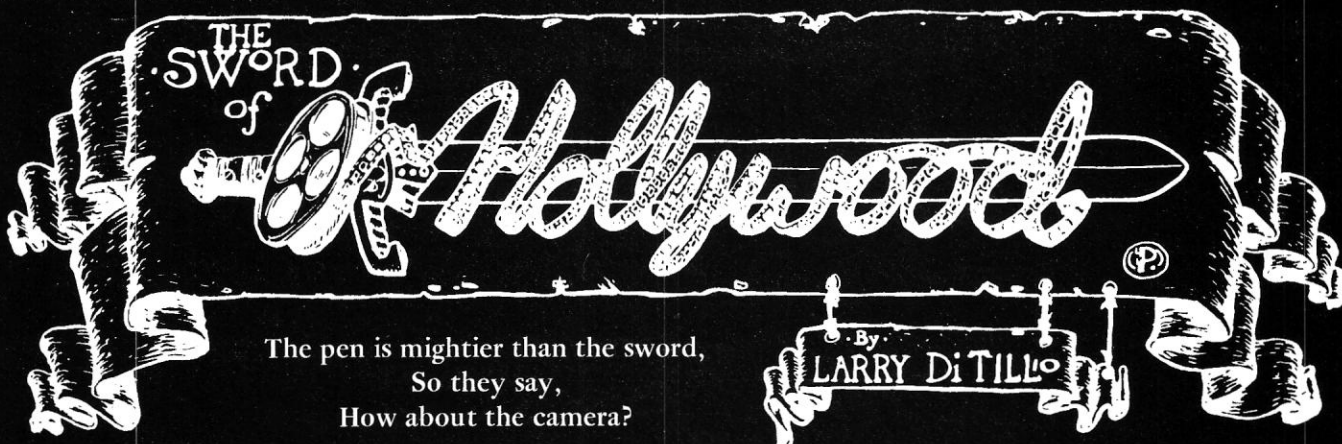
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OVERSEAS AGENTS: AUSTRALIA: Ventura International, 193 Clarence St., Sydney 2000. JAPAN: Post Hobby Co., Ltd., 26-5, 5-chome, Sendagaya, Shibuya-ku, Tokyo. ITALY: Pacific Enterprise Italia, Via Ruggerodi Lauria No. 15, 20149 Milano. UNITED KINGDOM: Games Of Liverpool, 89 Victoria St., Liverpool L1 6DG.

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The pen is mightier than the sword,
So they say,
How about the camera?

Aloha, oh ardent adorers of the screen scene! Ye Ol' Sword is back again after his brief absence last issue. Wires were crossed, circuits blown and due to abundant business I simply was unable to meet the deadline. Hope you didn't miss me too much.

CAPTAIN POWER: What was Ye Ol' Sword so busy with? Scripting chores on a brand new live-action, science-fiction series called *Captain Power and the Soldiers of the Future*. Yes, you heard right, Ye Ol' Sword's words are now going to be popping out of the mouths of real live actors instead of cartoon heroes.

Captain Power is set in 2147. The Earth has been devastated by a half-human, half-machine baddie named Lord Dread. Dread's goal is nothing less than to build a whole new world, a world in which human consciousness will reside in indestructible machine bodies. Aiding his fiendish plan is a horde of robotic troopers and misguided humans, a super computer system named Overmind, and two fearsome mech units named Soaron and Blastarr. Opposing Dread is Captain Jonathan Power and his team of stalwart Resistance Fighters. Encased in hi-tech powersuits with awesome weaponry, Power and his team wage war on Dread in a world that's part *Road Warrior*, part *Terminator*.

Computer animation such as you saw in *The Last Starfighter* will be used to depict the various death-mechs Power and his team battle, however, it is the stories that are really going to provide the enjoyment. J. Michael Straczynski, formerly head honcho of the *Real Ghostbusters* cartoon show is the man in charge and he's striving to make *Captain Power* more than just an effects-filled slugfest. Aiding him in addition to myself are writers such as Christy Marx (the dynamic scripter of the *Sisterhood of Steel* comic) and Michael Reaves (author of *DragonWorld* and *The*

Shattered World, two must-read novels for you dungeon-delving fantasy freaks).

Captain Power will premier on your local channels with a story by yours truly on September 19th. Hope you'll tune in.

Oh, and by the way, the adventures of the Captain are also interactive, i.e., it's not only a show, it's a game. By purchasing the Captain Power Jet, you can actually shoot at things on the screen, scoring points (or getting wiped out) as our hi-tech battles take place. This is the first time this technology is being employed and it may very well herald a whole new era in game-playing.

LOCALLY FANTASTIC: Fans of science fiction and horror are going to be mighty pleased this year as local channels go heavily into those areas. Already airing is *Werewolf*, a kind of horror-based *Fugitive*. The main hero is a young man who's bitten by a werewolf, thus becoming infected with the dread curse of lycanthropy. In order to effect a cure he must find and destroy the King of the Werewolves, a dastardly villain played by Chuck Connors. Naturally he must also keep from putting the bite on various people he comes across in his travels. Rick Baker (*American Werewolf in London*) is responsible for the creature effects and while early world-of-mouth does not seem positive, it might be worth a viewing or two.

Debuting in fall is *Friday the 13th*, an hour-long anthology of horror stories designed to get you right in the goalie mask. The title is from the schlock-slasher series but that's the only resemblance.

For a mixed bag of the fantastic, check out the new *Twilight Zone*. Yes, that's right, though *Twilight Zone* didn't fare all that well on the network, new episodes are now being shot so it can be sold to local channels. Check your listings for station and time.

Now a definite, *Star Trek—The New Generation* will also be coming your way this fall. It will star a whole new passel of Federa-

tion types going where no man has gone before. Advance word is that the militaristic aspects that were so much a part of the original series are being toned down in favor of a more philosophical approach. Whether this will be a plus or a minus is anybody's guess but at least you'll know why nobody's bashing the Klingons.

Also in the science-fiction area, check out your local public broadcasting stations for two British imports *Tripods* and *Blake's 7*. *Tripods* is a mini-series update of H.G. Wells' *War of the Worlds*. If you recall the original, you'll remember that the Martian invasion was summarily thwarted when the Martians were destroyed by the natural bacteria of Earth, against which they had no defense. Well, in *Tripods* the Martians return for another try having learned from their mistake. No longer susceptible to Earth's bacteria, they swiftly take over. *Tripods* deals with a world under squiggly Martian domination and human attempts to fight back.

Blake's 7, sometimes called the British *Star Trek* deals with a galactic empire (known oddly enough as the Federation) that rules by tyranny. The hero, Blake, teams up with five people and a supercomputer to wage war against the Federation and free the galaxy.

Don't expect to see astounding special effects in either of these shows, they're shot on videotape and are very low-budget. The sets are often laughable, the hardware even more so. However if you want to see good stories with good characters told at an adult level, these are for you.

ANIMATION UPDATE: While science fiction and horror are on the rise in live-action television, they're on the wane in cartoons. The Saturday-morning schedule for is rife with "squishies," funny animals, funny kids, you know the type—things your little brother or sister might enjoy assuming they're submoronic. Things are not much better during the week either, though such

favorite blast-'ems as *G.I. Joe* and *ThunderCats* will probably be back, new action-adventure cartoons will be few and far between. This is partly the result of a glutted animation market (too many shows, not enough channels) and partly due to pressure from various children's groups to do away with anything resembling violence in cartoons. Considering this, your best bet this fall will be the syndicated version of *The Real Ghostbusters*. Yes, this is the same as the Saturday-morning show, except that free from the pressures of the network, you'll see much wilder and woolier stories. Of special interest to *DW* readers will be the Michael Reaves episode entitled "Collect Call of Cthulhu," wherein the Ghostbusters run afoul of the Necronomicon and those slimy entities depicted therein. Also look for "Dairy Farm of the Living Dead" in which a zombie clan known as the Petersens (got ya Sandy!) make things spooky for the heroes. Writer on that is of course, Ye Ol' Sword. *The Real Ghostbusters* will air daily, check your television listings.

Later on in the year or possibly as late as next spring, watch for *Visionaries*, an animated mini-series concerning a quest for the last remaining magic in the world. This one's from TMS, the creators of *Galaxy High School*. And also in the works at TMS is *The Legion of SuperHeroes*, a show taken from the popular DC comic.

Phew!!! Good news, eh? Next time Ye Ol' Sword will be back with some sage words on how to improve your dice-throwing forays. Before I depart, a special message for fans in Lost Angels—Ye Ol' Sword is now on the radio, co-hosting Hour 25, two hours of talk about the fantastic, airing every Friday night between 10pm and midnight on KPFK-FM. I won't be there every week, but tune in anyway, you'll find the conversation stimulating. Bye! ☐

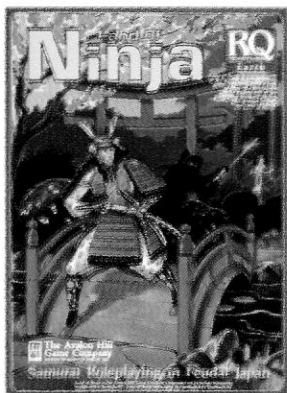
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MONTY HAUL GAMEMASTERS

A DANGEROUS EPIDEMIC

By Brian J. Underhill
PhD, MA, BS, CCS, KGB, NRA, NYC
Professor, Game Psychology Dept., Miskatonic University

Illustrated by Gary David



THE INFORMATION you are about to read is true. Due to the sensitive nature of the subject, the names have been changed to protect the innocent. Readers are advised to use discretion to prevent an unwanted rash of Monty Haul-style gamemasters. The author cannot be held responsible for outbreaks of giveaway campaigns.

September 3, 1978: A 16-year-old gamemaster allows a party of 3rd-level adventurers to acquire the Wand of Orcus by means of a single die roll.

July 13, 1980: The Bifrost Bridge is destroyed by a 2nd-level sorcerer during a campaign run by a 31-year-old stockbroker. The gods are so distraught by this event that he is able to conquer Asgard single-handedly.

October 29, 1984: A 21-year-old college student gives a group of mercenaries a Kzinti warship in full battle readiness. They won it in a poker game.

August 18, 1986: A 24-year-old computer consultant permits three characters to devastate R'lyeh and destroy Great Cthulhu himself . . . with a handgun.

Are these a demented game designer's worst nightmares? Perhaps. But they are something far worse. They are real. And they happen every day throughout the world.

I began working in the Game Psychology Department of Miskatonic University in 1967. At that time our biggest problem was to determine the political and social ramifications of *Twister*. But today our challenge is much greater. We are faced with a group of people known affectionately as "Monty Haulers." They come from every age group and every walk of life. Most were raised in a good home and given a chance to make something of themselves.

Yet there is something monstrous lurking deep inside these people which shows itself when they run a role-playing campaign. This overwhelming urge to give away treasure and allow peasants to destroy gods with a single blow is spreading like a cancerous growth and undermining our society. Their mutated style of running a campaign is

as dangerous as the most deadly, horrifying disease. They are infiltrating our games and threading fibrous tendrils throughout our gamemasters. Their very presence is like pustulating, oozing flesh dripping with mind-consuming gore. . . .

Ahem . . . sorry.

While working on the Monty Haul Syndrome at MU, I conducted many interviews with known or prospective Monty Haulers. Throughout my studies I noticed that some of these people allowed the giveaway attitude to affect their normal life. Conducted in 1980, the interview most indicative of this is in part reproduced below. We have been extremely careful to avoid the use of last names to prevent public ridicule.

Miskatonic University: "How are you feeling today, Ron?"

Ron: "Well, I'm fine, thank you."

MU: "Are you still playing role-playing games since your inauguration?"

Ron: "Well, yes."

MU: "How's Nancy?"

Ron: "Well, she's fine too. Would you like to have her?"

MU: "Uh, no thank you, Ron. What would you like to talk about today?"

Ron: "Well, I'm trying to balance the budget this week, but it always comes out with a deficit. I guess I should just let everyone take what they need and then give the rest to charity."

MU: "Don't you think that's a bit harsh?"

Ron: "Well, yes. I guess you're right. I'll just give it all to charity."

[Later. . .]

MU: "I guess that about wraps it up for today."

Ron: "Well, I guess I should pay you. Here's my wallet."

This kind of attitude is going to ruin our game-playing society. It will reach out like the gaunt hand of death and squeeze the life force from our genre. It will creep languorously into our very souls and ravish our sanity to the point of utter and irrevocable insanity!

Excuse me. I digress.

The standard method of treatment

MONTY HAULER SELF TEST MISKATONIC UNIVERSITY

Answer each question using the following Underhill-Armitage scientific rating system.

- 1 - False. Wrong. Unthinkable. Never happens.
- 2 - Usually doesn't happen. Not likely.
- 3 - Sometimes. Sort of. Maybe. I don't know. I don't care.
- 4 - Usually true. Most of the time. Yeah, I suppose.
- 5 - Always. Fer sure. Yep. No doubt. Of course.

Total your answers and check your score below:

- 10-15** You certainly don't have a Monty Haul problem. In fact you might consider being a bit more generous. No need to torture your players so much. Meany.
 - 16-25** Not bad. You're a little stingy, but overall you're doing okay. You'd make a great game designer.
 - 26-35** Borderline Monty Hauler. Be very careful. You may end up in deep psychological trouble. If you begin donating heavily to any organization, see a doctor.
 - 36-45** You need help. You're definately suffering from *Monticius Haulius Extremeus* and should see a professional counselor.
 - 46-50** You're in deep trouble. A real pushover. Don't try to get help, it would only infect others. You are hopeless and should probably consider locking yourself in the basement and swallowing the key.
- [1] The amount of fun a player has is directly proportional to the amount of treasure he receives. And my players are ecstatic! In fact, they have more treasure than is found in the entire *Dungeon Masters Guide* and I'm proud of that.
 - [2] Artifacts are meant to be used. The more the players have in their possessions, the better the game. And this stuff about side effects is silly.
 - [3] Experience points are only a guideline. You should always give out more than the book says. Even if the players didn't win the fight.
 - [4] I have created many new magic items like the Backpack of Holding (which has a 27 cubic-mile area and weighs less than a balloon) and the Decanter of Endless Anything (which contains an infinite amount of any liquid you can think of including, but not limited to, water, oil, wine, brandy, vinegar, acid, poison, root beer, brain fluid of a mind flayer, and any potion real or imagined).
 - [5] Players in my campaign never die. Except when they really tic me off. A lot.
 - [6] Gold doesn't weigh very much in my campaign. Why, just the other day a first-level magic user obliterated a kobold carrying 700,000 gold pieces. He then carried them back into town. Alone. Barefoot. And blind. With only one hand. At night. Not that nighttime makes any difference if he's blind.
 - [7] There is an abundance of magic items in my world. For example, there is a paladin who collects Holy Swords. He's looking for number 74 right now.
 - [8] My players don't argue with me. In fact they love me.
 - [9] I am in charge of a non-profit organization.
 - [10] I didn't find this article humorous. It was offensive and the author should be shot.

for these giveaway gamemasters is to subject them as players to a campaign similar to their own style, and then immediately drop them in a campaign where they are stripped of their possessions. This is a very traumatic shock to the average Monty Haul player. The emotional repercussions can be dangerous. The immediate reaction is screaming and jumping (*tantrumus throwicus*) and repeating of the phrase, "You can't do that to me!" This will pass, followed by the "I'm-leaving-and-never-playing-with-you-again" phase (called ILANPWYA by professionals). Given enough time to think about his actions, the Monty addict will usually return at a later date.

NOTE: There seems to be a bizarre case of selective amnesia associated

with the ILANPWYA phase since the player will claim to have said "no such thing" (along with the amazing reappearance of his possessions including some new magic which allows him to call his possessions back from anywhere at any time). Repetition of the possession-stripping must then follow, perhaps including the total destruction of some pieces. This can often lead to violent reactions (including a repeat of the ILANPWYA phase). If, after several applications of this treatment, the player hasn't changed or moved away permanently, chain his hands to the bumper of a car and threaten to drive to the other side of the world.

If you feel that you or someone you love is in danger of becoming a Monty Hauler, take the Monty Haul Self Test and see how you fare. If you rate a

definate Monty Hauler please contact the MHA (Monty Haulers Anonymous) nearest you. Do not feel ashamed or embarrassed by your actions. The MHA is there to help you cope with this terrible disease; to ease the undying evil feeling inside which elicits gibbering and weeping when someone questions your judgment. Never again will you feel the overwhelming urge to smother your players in that horrible, mutated, cankerous style of playing. No longer will you exert your dank, putrid, unthinkable rules on innocents. MHA will surely put a stop to the bubbling, monstrous, and downright icky things you inflict on these poor hopeless souls.

Please get help. Most people are not as stable as they seem. □

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**THE WORLD OF THE PETAL THRONE
BOOK 1**

By Professor M.A.R. Barker

Conventions

Conventions are the best places to meet new gamers. 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 listed in Different Worlds, send us the name of the event, dates, location, who to contact, number of attendees expected, and number of attendees you had last year. There is no charge for this service.

DRAGON CON '87 **October 2-4, 1987**

At the Pierremont Plz Hotel, Atlanta GA. Science fiction/fantasy/gaming. Contact (send SASE): DRAGON CON '87, PO Box 148, Clarkston GA 30021, (800) 554-1162 or in GA (404) 441-3045.

RUDICON 3 **October 16-18, 1987**

At the Rochester Institute of Technology, Rochester NY. Adventure gaming. Contact: Steve Ritzau—RUDICON/RWAG, c/o Student Directorate, One Lomb Memorial Dr, Rochester NY 14623.

OCTOBERFEST GAMING 1987 **October 23-25, 1987**

At the Lighthouse Recreation Ctr, Detroit MI. Adventure gaming. Contact: Erick Wujcik, PO Box 1623, Detroit MI 48231, (313) 833-3016.

NOVAG III **October 24-25, 1987**

At the WestPark Hotel, Leesburg VA. Adventure gaming. Contact (send SASE): NOVAG III, 101 E Holly Ave (Suite 16), Stirling VA 22170.

San Diego Gaming Convention **November 6-8, 1987**

At the Hotel San Diego, San Diego CA. Gaming. Contact: The San Diego Gaming Convention, 1576 Acheson St, San Diego CA 92111.

EARTHCON VII **November 13-15, 1987**

At the Holiday Inn Westlake, Cleveland OH. Science fiction/gaming. Contact (send SASE): EARTHCON, PO Box 5641, Cleveland OH 44101.

PHILCON '87 **November 13-15, 1987**

At the Adam's Mark Hotel, Philadelphia PA. Science fiction. Contact: The Philadelphia Science Fiction Society, PO Box 8303, 30th St Sta, Philadelphia PA 19101.

DRAGONMEET BALTIMORE **November 27-29, 1987**

At the Marriott Inner Harbor, Baltimore MD. Gaming. Contact: Timothy D. Olsen, Games Workshop, 231 Park Ave, Baltimore MD 21201, (301) 752-1493.

UNIVERSE 88 **January 1-3, 1988**

At the Airport Hilton & Towers, Los Angeles CA. Adventure gaming. Contact: UNIVERSE 88, PO Box 2577, Anaheim CA 92804, (213) 867-4140.

BASHCON '88 **March 4-6, 1988**

At the Student Union Third Floor, Univ of Toledo Main Campus, Toledo OH. Adventure

gaming. Contact (send SASE): Student Activities Office, UT-BASH, BASHCON, 2801 W Bancroft St, Toledo OH 43606, (419) 537-4654.

ConQuistador V **March 4-6, 1988**

At the Bahia Hotel, San Diego CA. Science fiction/gaming. Contact: ConQuistador V, PO Box 15471, San Diego CA 92115.

MAGNUM OPUS CON 3 **March 25-27, 1987**

At the Columbus Ironworks Convention & Trade Ctr, Columbus OH. Science fiction. Contact: MAGNUM OPUS CON, 4315 Pio Nono Ave, Macon GA 31206.

OMEGACON **April 1-3, 1988**

At the Sheraton, Riverside CA. Science fiction/gaming. Contact: SCAIF, PO Box 55044, Riverside CA 92517.

For further information contact the convention organizers directly.

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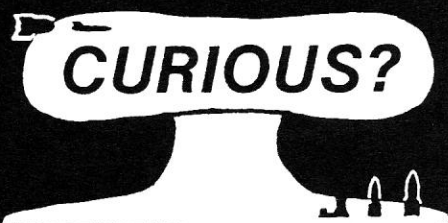
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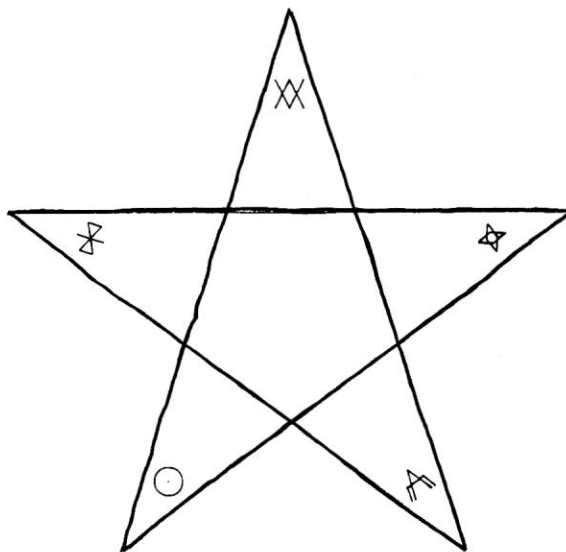
the powers of the pentacle

By James Norris

IN A fantasy world, chaos may seem the rule of life. But as always, life is founded on laws. The same is true for magic, and magic's law is the pentacle. As such, it is said that a mage can gain an understanding of magic, surpassed only by the denizens of the outer planes, by contemplating the pentacle's form. But unfortunately, while the pentacle is helpful in understanding reality, past, present, and future, it does little to clarify its own history.

While included in the oldest of mystical tomes, its origins are shrouded in antiquity. Indeed, this is odd because the pentacle forms the backbone of magic, like the other permanent glyphs ("permanent glyphs" is

used here to denote the difference between the magical symbols discussed here and those impermanent glyphs created by spells). As it does, it has long been studied and pondered. To ease this task though, the pentacle has



been formed into three aspects: the physical, the mental, and the scribed. However, before discussing the different aspects of the pentacle, a new form of magic manipulation needs to be covered.

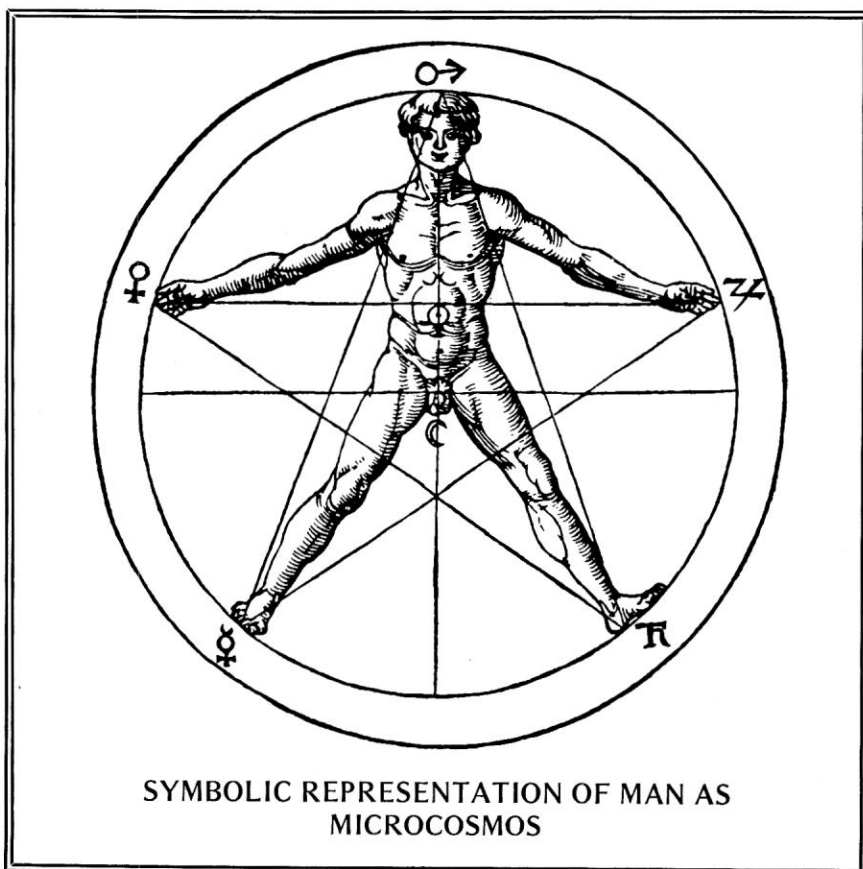
EXPENDING SPELL LEVELS

As the game stands presently, there is only one way for a mage to expend magical energy: casting a spell. In doing so, he or she channels energies from the different planes, and him- or herself, and directs it to form the desired spell effects. This process implies a great deal of manipulation of the natural forces to create the desired effect. However, it is not unreasonable to assume that there might be a use for the unaltered, an unmanipulated force known as magic.

The process of using "raw" magic is called expending spell levels. This process is used a great deal in the inscription of the permanent glyphs in this article, but this will be discussed later. It is also used in the day-to-day manipulation of these glyphs, and for now it will suffice to discuss how spell levels are expended.

Add up the total number of levels of spells the mage could cast in any twenty-four period. For instance, a fifth-level mage has a total of eleven spell levels; four first-level spells for four spell levels, two second-level spells for four spell levels, and one third-level spell for three spell levels. Added together, this totals eleven spell levels. With this knowledge, a mage can begin expending spell levels.

To do so, he or she simply states that this is his or her intent. The number of spell levels the mage expends is then deducted from his or her total. As a



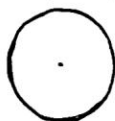
SYMBOLIC REPRESENTATION OF MAN AS
MICROCOSMOS

result, the number and level of the spells the mage can now cast is reduced. To determine which spells the mage will still be able to cast after any such expenditure, try to remove the higher level spells in order until the spells the mage can still cast matches his spell level total.

For example, say the fifth-level mage mentioned earlier expends five spell levels. This would leave him with only six for the next twenty-four hours. This means he could cast his four first-level spells and one second-level spell. Now if he were to expend one more spell level before the twenty-four hours were over, then he would have to give up one of his first-level spells.

THE PHYSICAL PENTACLE

As the basis and definition of magic, the pentacle's form has long been arranged to create the optimum primal responses. But of course, the intellectual response is also important, and therefore, magic has been categorized into the following realms: the Mind, the Body, the Physical Surroundings, the Planes of Existence, and finally, Magic. And having five Realms of Knowledge, the five-pointed star has been chosen as a framework for the realms. As implied, each Realm is a study complete unto itself.

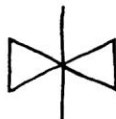


THE MIND, also the First Realm of Knowledge, is probably the most important factor to the working of magic. It creates, and at the same time is the ability to control magic. Therefore, its pursuit is given to an entire branch of magic-users whose concern is the mind. They seek to understand the mind's workings, abilities, and limitations. And as the mind is their prime interest, their magic is directed, for the most part, against the mind and its faculties. This branch of magic-users is known as the Illusionists. The glyph seeks to explain the centrality of the mind (the point), and its ability to expand its awareness and horizons (the circle).



THE BODY, and the Second Realm of Knowledge, is given to the study of mundane physicians and mystical healers. It is their task and goal to fully comprehend the body's function and reaction to all stimuli, whether they be good or ill, internal or external. But more than just the body, this realm includes all forms of inanimate, living matter, both plant and

animal. It is of this realm, therefore, that modern druids are members. The glyph represents a cup, or receptacle for the mind (the "V"), while the outer arms convey the feeling of strength and the shape of upraised arms.



THE PHYSICAL SURROUNDINGS (Inanimate Matter and Time) are taken as the Third Realm of Knowledge and the speciality of Alchemists. This is the study of the composition of the "tangible reality." This realm contains all known lore on inanimate matter, time, and the interactions thereof. The glyph seems to illustrate the interaction of the plane of physical existence (the line) and time (an hourglass on its side or perhaps a stylized infinity).



THE PLANES OF EXISTENCE are chosen as the Fourth Realm of Knowledge and the specific Realm of Astrologers. It is the laws that govern these planes, their interaction, and the science of traveling through them that interests Astrologers. It is interesting to note that the term Astrology has been corrupted by the uneducated masses to the modern meaning and applied to the mystical study of the stars and planets; it is from the first "intangible reality," the Astral Plane, that the word astrology was originally derived. It is also interesting to note that after the discovery of these alternate planes and the beings who inhabit them, a group of Astrologers split away from the rest to form the Clerics and to serve these new beings. The glyph indicates that all planes are equally valid (the identical equilaterals) and all have some common intersection (the intersection of the equilaterals, when rounded off, forms a circle and thus represents the expanded mind).



MAGIC is the Fifth Realm of Knowledge and is the concern of all. For it is through magic, which is both the action and energy manipulated by the mind, that the other Realms are studied. And yet, there are those who study the energy itself: its sources, its manipulation, and its natural effects on reality. The glyph, unlike the others, does not seem to have any discernible implications except perhaps that magic is totally neutral. This allusion is drawn from the assumption

that the symbol for good (V) and the symbol for evil (A) are combined in this glyph.

These symbols, the star and glyphs, and their arrangement are all extremely important. In fact, there is only one known effective arrangement for the pentacle. Why this is, no one is now certain. Regardless, the pentacle's uppermost point contains the glyph of magic, and continuing in the clockwise direction, the next contains the glyph of the Planes, the next contains the Body, the next contains the Mind, and the last contains the Physical Surroundings. It is theorized, however, that the reason for such an arrangement is made clear when one takes each point as the vertex of a triangle and the opposite glyphs as the vertices completing the triangle.

THE MENTAL PENTACLE

These triangles are called Thaumaturgic Triangles because they are a magical interpretation and description of reality. As a thought exercise, the only power Thaumaturgic Triangles have is to increase one's understanding of reality. But if scribed, they are capable of creating several physical and psychic effects. However, many of the potential powers of the triangles have been lost in past generations; one does not even have known physical operations. Fortunately though, even if some of the mundane uses of the triangles have been forgotten, the significance of their arrangement has not.

As one follows the lines of the pentacle from a specific point, one finds the basis of that Realm's power: the two Realms that oppose it. In this sense, however, "oppose" is a poor choice of wording. For these two Realms do not oppose, they support. As the lower blocks of a pyramid support the apex, so do the Base Realms. It is their interaction and existence that makes the existence of the Apexal Realm possible.

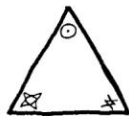
It is important not to lose sight of how the triangles are generated, though. While it is true that each triangle can stand on its own, it is not wholly complete in and of itself. The Realms are more entwined and interlocked than an individual triangle can demonstrate. Indeed, while Magic and the Planes of Existence may be the Base Realms of the Mind, both Magic and the Planes have base Realms. Thus, the pentacle is the only complete description of Reality. This is

not to say, however, that the Triangles are any less important.

The interactions demonstrated by the Triangles are extremely important. This is because if one desires to alter one specific Realm of Reality, one must first alter the Base Realms of this specific Realm. This alteration is then propagated through Reality and causes the desired effect. This process is the one followed during the casting of everyday spells as well as Triangle manipulation.

As in the casting of spells, which effect an area specified by their individual area of effects, a Thaumaturgic Triangle can be made to effect the reality within its confines. When scribed, the triangle attunes itself to its contained reality, and establishes a rapport between itself and its reality. The net effect of this rapport is that what happens to the power levels of the Triangle's Realms is reproduced proportionally in the objects and space within the triangle's boundaries. But the specific effects of this rapport varies from triangle to triangle, as does the relationship between its Apexal and Base Realms; each triangle will be discussed separately.

THE TRIANGLES



Apexal Realm: Mind
Base Realms: Planes, Magic

The first of the triangles explains the mind. Supported by the Planes, it is within the Planes that the mind resides, both in life and death. During life, the mind exists on the Prime Material Plane and in death the mind makes its final journey to its alignment plane. Magic empowers the mind to make the leap from blind instinct to intuitive and psychic endeavors. It is this ability that separates man (and the demihumans as well as most magical creatures), from the ani-

mal. And it is from this relationship that the saying, "Magic makes magic possible," gains its validity. However, there are those who would argue that magic and the mind are one and the same. That is to say that each individual mind is but a component of a greater collective intelligence. They would continue by saying that it is from this collective intelligence, not some external and unrelated force, that one draws upon when one casts a spell. Regardless of the debate, this Thaumaturgic Triangle has several known uses when dealing with the mind.

One of the uses of this triangle is to weaken the mind and thus make probes and control easier. By expending one spell level of power, the mage can shift the triangle's equilibrium so as to deprive any sentient entity within the triangle of up to 50 Psionic Ability points or 3 Wisdom points. If psionic ability exists, it must be reduced to zero before Wisdom can be negated. Either way, when the entity's Wisdom is reduced to zero, then the entity is no longer capable of physical action (this includes the casting of any spell that produces physical effects) and can be probed (questioned) with no possibility of refusal or deception. If one-half the entity's Wisdom is further negated, then it becomes an automaton under the complete control of the mage. At this level the individual's mind still has enough contact with the body to maintain its necessary functions of respiration and metabolism. But if a number of spell levels equal to the entity's Wisdom are further expended, the mind will be so fully isolated from the body that it can no longer maintain even these necessary function and the body dies. At this point, one of two things can happen.

The most likely occurrence is that the

mind will begin its journey to its alignment plane. In this instance, the character can be resurrected, but there is no System Shock check because the death has been uniquely non-violent. However, there is a far more interesting possibility at the time of death.

If the controlling mage desires to, he may further expend a number of spell levels equal to one-third of the entity's Wisdom. If done, this will bind the entity's intellect and soul to the triangle. For one round per the difference between 18 and the entity's Wisdom, the entity will be stunned and unable to act in its own behalf. After this period, however, the entity will thereafter act as though it were still a whole and living being. The only restriction on it is that it cannot leave the triangle without the mage's permission. Once this freedom is granted, it cannot be revoked by the controlling mage except by magical methods that would normally hold incorporeal creatures.



Apexal Realm: Body
Base Realms: Magic, Physical

The second of the triangles deals with the body or any living matter. Supported by the Base Realms of Magic and the Physical Surroundings, it is the conclusion of this glyph that magic gives inanimate matter that special quality of life. The will to survive, reproduce, and the phenomena associated with life are made possible by the union of these two Realms.

If this train of thought is followed to its logical conclusion, then it would seem to imply that this triangle could somehow create life from inanimate matter. However, no mystical text known at this time includes a formula or anything resembling a process through which this might be achieved. Certain texts do state quite specifically though, that while it might seem that this triangle could also be used in the animation of undead, that this is impossible as the undead are not living, they merely mimic life.



Apexal Realm: Physical
Base Realm: Body, Planes

In this triangle it is the interaction of the Body and the Planes that creates the Physical Surroundings. The body has substance, and yet its surroundings are given meaning by an insubstantial mind. The mind on the other hand resides in the Planes and must redefine its surroundings into substantial terms

Pentacle. A five-pointed star, or five-sided figure, used in sorcery as a talisman against witches, etc., and sometimes worn as a folded headdress of fine linen, as a defence against demons in the act of conjuration. It is also called the *Wizard's Foot*, and is supposed to typify the five senses, though as it resolves itself into three triangles, its efficacy may spring from its being a triple symbol of the trinity.

—*Brewer's Dictionary of Phrase & Fable*

if the senses of the body are to have any meaning. Thus, the body creates a need for physical reality and the Planes are the realm from which the Physical Surroundings are derived. It is this very tendency, or the weakening thereof, that gives this triangle its prime use.

In practice, this triangle is used as a Teleportation Portal. Like the common spell, Teleport, these devices are somewhat limited but not nearly as costly in the long run. An expenditure of but one spell level is needed to teleport one, but the mage must be familiar with the portals at both ends of the trip. This familiarity should be measured in the same manner as familiarity is measured for the standard spell. If the mage fails (either high or low) the familiarity check, then the attempt fails because either he failed to "lock-on" to the destination triangle, or it was in use at the time. In the case of failure, the energy expended to make the teleportation is lost and another spell level must be expended if a second attempt is desired.

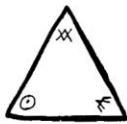


Apexal Realm: Planes
Base Realms: Physical, Mind

Just as the third triangle defines physical space in terms of the physical body and psychic space, the fourth triangle explains that psychic space results from the mind's analysis of physical space. Since it is an insubstantial entity, the mind attempts to redefine the impressions it receives from the body into terms that more closely resemble its state. And as the third triangle is used for traveling in the physical dimensions, the fourth is used for moving between the planes.

When used to transport individuals from the Prime Material to the outer planes, one spell level must be expended for each plane traveled across. Transfer is instantaneous and once completed, the triangle closes. The triangle does not, unlike the Teleportation Triangle, require another triangle at the other end of the journey to operate. This does not mean, however, that traveling through this triangle is a one way trip. At the moment of transfer, a link is created between the mage and the triangle. This link allows the mage to reopen the triangle, and more importantly, to find it once it is left behind. The link has no range limitations, and to the mage who manipulated the triangle, the link is clearly seen without any magical aid. How-

ever, others may also see the link by casting a Detect Magic on the mage. Those who do so will also clearly see the link and are free to use it as the mage can. The link cannot be destroyed by any means short of Wishes or destroying the triangle that created it.



Apexal Realm: Magic
Base Realms: Mind, Body

This triangle is perhaps the most important triangle of all, for it shows that it is the interaction of the body and mind that creates magic. They allow for both the action and the energy called magic. The action is, of course, the actual casting of spells. The somatic gestures and the channeling of the necessary energies would be impossible if either the mind or the body were not present. The energy, the actual physical force of magic, is created by the actual interaction of the mind and body. The mind tends to seek its natural level, or its alignment plane. The body, however, requires it to remain on the Prime Material. It is the force that binds the mind to body, that we call magic. And even as this triangle is the most important triangle intellectually, it is also the important triangle for its physical operations; this is the Demon Cage.

It is into this triangle that denizens of the Outer Planes are summoned. That is to say, using any of the possible summoning or Gate spells, a demon or devil can be summoned directly into this triangle. Once the summoning spell is completed, the summoning mage gains a great deal of power over the summoned creature. This power is due to the fact that as the being materializes, it is forced into rapport with the triangle's energy patterns. This allows the mage a great deal of bargaining power over the being as the mage may shift the balance of the triangle's realms.

By shifting the equilibrium to Magic, the mage can deprive the creature of physical power. To do so, two spell levels will negate one level (this includes attack ability and hit points). These spell levels can only be applied two per round. The purpose of such a process is that at the end of each round the creature can be commanded, by its oath, to perform a required task. The being's response to such a command is then determined by rolling percentile dice and comparing the result to the percentage of levels that it has lost. If the roll is greater than this percentage, then the creature has

not yet been persuaded. If however, the roll is less than the number of lost levels, then it will agree to perform the task to avoid losing further levels. Such supplication does not endear the creature to the mage, though, and does not prevent it from seeking to pervert the wording of the task. However, not many beings would remain and have themselves weakened thusly if it were not for the Demon Cage's more literal application.

As its name implies, it also acts as a prison for creatures from the Outer Planes. When it is originally scribed, which will be discussed later, the size and power of the being to be summoned must be considered. As far as size is concerned, the being must be able to physically fit within the triangle without touching its perimeter. In doing so, for any reason, the creature will cause itself intense pain. The exact pain will be the loss of one hit point for every spell level the triangle exceeds one-tenth of the being's magic resistance. If one-tenth of the being's magic resistance exceeds the triangle's spell level, then the creature will still suffer one hit point of damage per spell level of the triangle, but the triangle will also be shattered. When a triangle is shattered, the Demon Cage is no longer capable of constraining or damaging the being, thus the being is free to return to its home plane. If the creature has lost levels to the triangle though, returning home is hardly desirable.

The reason for this is that such losses are permanent so long as the triangle is not damaged further. In fact, these losses are permanent no matter how the creature gains its freedom. It is common practice, therefore, to promise the return of the being's lost levels as partial payment for the required task. To do so requires one round but the creature must re-enter the Cage. If, however, the creature is unhampered for one round per spell level of the shattered triangle, then it will be able to desecrate the triangle and regain its lost levels. The area of the triangle will then radiate evil discernable by a Detect Evil spell for one day per level of the summoned being.

Indeed, this is a powerful triangle. And yet, it has one more use, which incurs the greatest risk, and only the most powerful and darkest mages will hazard it. If the mage reduces the confined creature to zero levels, its body will dissipate and the creature's mind

will be bound to the triangle. As a result, the mage will gain a telepathic link with the creature that will empower the mage to use any of its abilities as often as the creature could, without cost to himself. These abilities include all the powers due to the creature because of its class and species.

In addition, once per week the mage can cause the creature/triangle to serve as a Contact Another Plane spell. The effect is the same as casting the spell, except the mage need not actually cast the spell nor expend any energy to do so. Also, there is no chance of insanity for the mage, but not many creatures are going to take lightly the fact that one of their kind is being treated thusly, regardless of alignment.

Finally, the creature can also be forced to act as a sentry for the area in the immediate vicinity of its triangle. This area includes any area to which the creature's natural senses would extend under normal circumstances. To gain this service, the mage must state, while in the presence of the creature/triangle, what powers it may use to meet this task. At the same time, the mage will lower certain portions of the triangle's power that would normally prevent the creature's powers from extending outside the triangle. The creature/triangle will now be able to ward the area surrounding its triangle as well as being able to attack the mage. For this reason the mage should use extreme caution while commanding the creature in such a manner.

One last word on this triangle: while the description of this triangle has dealt with those denizens of the Outer Planes whose alignments are evil, ancient tomes hint that perhaps these are not the only beings subject to this triangle's powers. While not giving specific examples, these texts imply all beings who hail from the Outer Planes can be subjected to the rituals described herein. However, to practice such magic upon any minion of good is certain damnation. It is also hinted that the loss of levels is not an effective bargaining tool against those of good alignment.

THE SCRIBED PENTACLE

The Thaumaturgic Triangles are not the only devices that create unique effects within their boundaries, however. With all the triangles interlocked within it, the pentacle creates a highly desirable environment for the memori-

zation and casting of spells. This effect is achieved through the infusion of the mage's individual psyche into the space within the pentacle. The pentacle's actual purpose is to maintain this infusion and to prevent it from dissipating. It is then the concentration of the mage's psyche and the spell levels expended to scribe the pentacle that determine to what extent the pentacle will enhance different magical operations.

For a lack of better wording, this concentration is the pentacle's personality. This does not imply that the pentacle is in any way sentient, nor does it imply that the pentacle is capable of independent action. Regardless, the personality of a pentacle is the ratio of spell levels expended over the mage's Charisma. Usually much less than one at the time of inscription, this ratio is the fractional increase of a spell's range, duration, and area of effect if cast from inside the pentacle. As for memorization, the pentacle's personality also reduces the amount of time necessary for meditation by the same amount that it increases spell aspects. However, personality level notwithstanding, the amount of rest required for recovery (page 40 of the *Dungeon Masters Guide*) is never less than one hour per level of spell. And if this reduction is to be gained, the entire rest period must be spent within the pentacle. Memorization time is likewise reduced ultimately to one segment per level of spell, and this time must be spent solely within the pentacle. Increases in spell aspects and reductions in rest and memorization times are not the only manifestations of a pentacle's personality, though. The personality of a pentacle is highly individual and corresponds very closely to the personality of the mage that inscribed it. As a result, any given pentacle is responsive and useful only to the mage who inscribed it. This does not mean, however, that a pentacle's personality cannot be adjusted.

To do so, a mage must expend one spell level for each point of difference between the original mage's Charisma and the new mage's level. If the new mage's level exceeds the old mage's Charisma, then he need not expend any energy as he can compensate for the differences in psyches. Regardless, once the personality of the pentacle is compatible with the new mage's psyche, he may use the pentacle as

though it was he who inscribed the pentacle.

THE CIRCLE OF PROTECTION

The last of the permanent glyphs is the circle of protection. Unlike the other glyphs, it has no true intellectual implications or a discernable relationship with them. However, it is now theorized that the circle of protection is an extension of the spells Protection from Good/Evil and the various Globes of Invulnerability. If this is truly how this permanent glyph was developed, none know for certain. It is certain though, that the circle of protection is a powerful ward against magic.

To explain further, the circle can deflect magic directed against both it and those within it. To be exact, the circle can completely deflect any spell whose sum of levels does not exceed the total number of spell levels used to inscribe it. For example, a circle with six spell levels could deflect up to third level ($3+2+1=6$) spells, two second level ($(2+1)+(2+1)=6$) spells, or any combination of spells whose sum total of levels do not exceed its spell level. If, however, a circle's spell level is exceeded during any one round by a spell (or spells) directed against it, there is a chance that the circle will be shattered.

This chance is the percentage by which the circle's spell level is exceeded by incoming spells. If this percentage or less is rolled on percentage dice, then the circle is shattered. As a result, each spell level by which the circle is exceeded is applied to each and every object within the circle as one hit point of damage. There is a way to protect the circle from shattering though.

To protect a circle, a mage (not necessarily the one who inscribed the circle) must be within one foot per level of his ability. If so, he can expend up to one spell level per his level to protect the circle per round. This added protection will last no longer than one round per the level of the mage's ability; at the end of this time all added levels will dissipate. However, if the circle is shattered while reinforced, then the reinforcing spell levels are also added to the damage done to each and every object within the triangle.

COMBINED GLYPHS

When the circle of protection is inscribed about the pentacle such that

the points of the pentacle lie on the circle's circumference, then the permanent glyph created thusly is called a pentagram. The particular advantage of this arrangement is that the circle gains thusly the ability to deflect not only magic, but also the intrusions of the other four Realms of Reality. The exact properties of the circle are as follows:

FIRST REALM: A mage within a pentagram (the pentacle/circle combination) could cause all psychic actions directed against him to act as if there were a Mind Bar protecting everything within the pentagram.

SECOND REALM: By expending two spell levels, a pentagram could be made to repel any living, corporeal creature weighing no more than one hundred gold pieces per spell level expended to scribe the pentagram.

THIRD REALM: By expending three spell levels, a mage can cause a pentagram to bar the intrusion of any inanimate object not weighing more than one hundred gold pieces per spell level of the pentagram.

FOURTH REALM: If a mage expends four spell levels, then the pentagram can be caused to create one of two possible effects. First, the pentagram can repel anything of an extra-planar nature as per the restrictions for living and inanimate objects. Second, the effects of the pentagram can be caused to extend to the Astral or Ethereal Planes. When used in this fashion, the pentagram will function on these planes for one round per spell level used to inscribe the pentagram. During this time, the pentacle will repel anything of an extra-planar nature as in the first case except that each round the pentacle will be able to repel one hundred gold pieces in weight less than the round before. It will also allow all within the pentagram to view these planes as though they were actually on the Astral or Ethereal Plane. Only one plane may be viewed per round and one spell level must be expended to switch from plane to plane. However, while the occupants are subject to the effects of anything they might see, they are not actually in the Astral or Ethereal Planes. As such, if they leave the pentacle's confines during this function's effects, they will be stunned for 1-10 rounds and find themselves back in the pentacle's normal surroundings. This function can only be used once per day.

FIFTH REALM: The functioning of the pentagram concerning this realm is no different than a circle of protection standing on its own. However, the two glyphs are considered to be one in every way, and thus, the total number of spell levels used to inscribe each of the individual glyphs may be drawn on by either glyph at any given time. Also, if the circle is shattered, then so is the pentacle and the power of both is used to determine the amount of destruction within the pentacle.

Obviously, the number of different possible combinations of the several permanent glyphs is quite great. While most of these possible combinations will have no appreciable effects, experimentation should be encouraged. Of particular interest to player-characters might be the construction of magic items using different combinations of Thaumaturgic Triangles. While many such attempts will be fruitless, even quite hazardous to the manipulating mage, some noteworthy success might be enjoyed.

INSCRIPTION OF THE PERMANENT GLYPHS

The inscription of the permanent glyphs is a long and involved process. While total privacy and isolation are not required, constant interruptions are undesirable. The glyphs must be drawn on a solid, flat surface, preferably stone. The surface must be clean but any other preparations are left to the gamemaster. Care should be taken that any components be fairly easy to come by, for the pentacle and circle of protection are meant to be used by the lowliest of magic users.

The actual inscription of any glyph will require one hour per square foot of area to scribe. During this time, a mage will only be able to expend one spell level to be used in the scribing process. And while the pentacle has no such requirement, the triangles and circle require at least one spell level per square foot to operate. However, the triangles, unlike the circle, will operate no differently if this minimum spell level total is exceeded. It is important to note though, that while the triangles and circle will not operate while under their minimum spell level requirements, the scribing mage need not expend a spell level for every square foot he scribes at the time of scribing. Instead, the mage may, at any time, increase any of the permanent glyph's spell level totals by expending up to no more than two spell levels per hour.

FINAL NOTES

It is obvious that these permanent glyphs can be exceedingly powerful. Several interesting devices and magical items that deal with the permanent glyphs can be created to enhance them and secure them within any specific world. And for those readers who are interested but do not have the mathematical background to figure out the trigonometry involved, the dimensions of the different permanent glyphs are as follows:

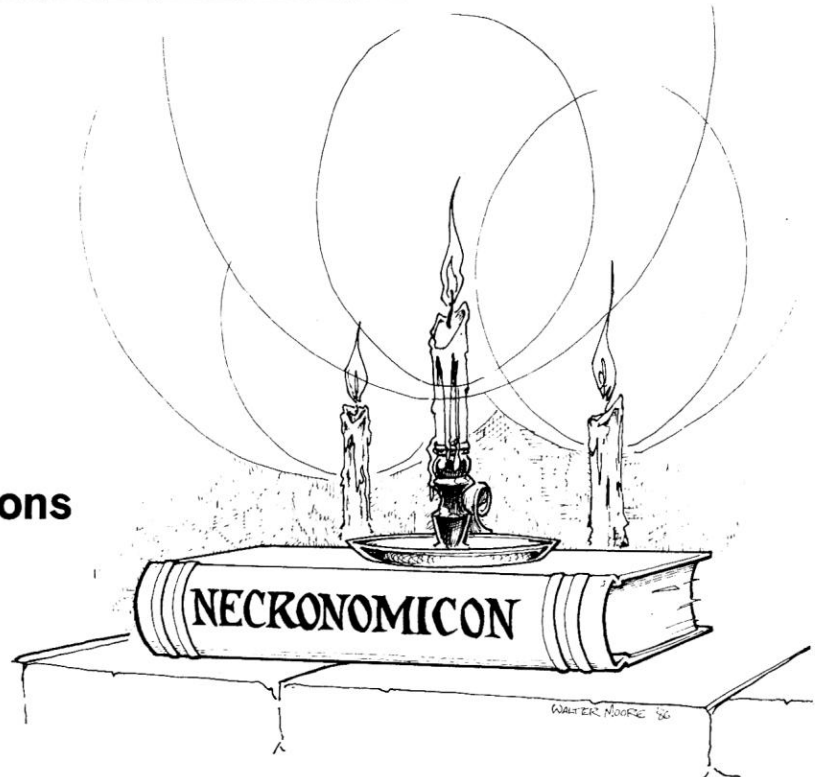
Glyph	Area
Pentacle	0.33 sq ft/ft of entire side
Triangle	0.15 sq ft/ft of major side
Circle	3.14 sq ft/ft of radius



Lovecraft and the *Necronomicon*

Answers to a few questions

By Peter Larsen
Illustrated by Walter Moore



FEW WRITERS in history have produced so many odd speculations and misconceptions as Howard Phillips Lovecraft (1890-1937). Largely ignored during his life, Lovecraft and his stories have, in the years since his death, become a focus for a whole body of myths as many and varied as the tales of the Cthulhu Mythos itself. It is only in the last decade or so that a small, but dedicated, group of critics have begun to unravel the twisted paths of speculation that surround Lovecraft, bringing the man and his work into the critical light that they both richly deserve. This project has been greatly aided by the existence of Lovecraft's letters, which, in their tens of thousands, form a record of Lovecraft's thoughts and show clearly the development of both his fiction and his philosophy. The study of these letters makes it possible to answer many questions about Lovecraft that have remained unanswered since his death.

This article is concerned with two of those questions, those asked by Richard Kaczynski in his article "Contemporary Ideas about Lovecraft & the *Necronomicon*," in *Different Worlds* 44. These questions, "Is the *Necronomicon* real? And, if so, does this mean that Lovecraft knew more about the occult than he was letting on?"¹, have been asked again and again, and, as Mr. Kaczynski noted, they have not been answered to the full satisfaction of all readers. This does not mean, however, that answers to these questions do not exist, because, as we shall see, a study of Lovecraft's letters will provide answers, even if these answers do not please everyone. This article will, by presenting information from these letters, answer Mr. Kaczynski's questions and, hopefully, help to dispel a few myths

that surround the life and work of H.P. Lovecraft.

The first question, whether or not the *Necronomicon* exists is a matter of opinion, since there are at least four volumes by that name in existence, and a fifth is being written by Lin Carter even as you read this. So, for what it's worth, there are copies of the *Necronomicon*; whether any of them are the "real" book remains to be seen. Before we look at Lovecraft's comments on the matter, it may be useful to look at each of the volumes in turn, to see if any of them have a true claim on being the shuddersome tome.

The earliest version, the Owlswick Press edition (1973), "discovered" by L. Sprague de Camp² while in Iraq, can be dismissed fairly easily, as the "text" is a series of pages repeated

over and over; the artist who drew it apparently didn't feel like doing more work than necessary. If this was not enough to discredit the Owlswick Press edition, de Camp discusses his part in the hoax in "Preface to *The Necronomicon*" in *Crypt Of Cthulhu* 23³. So much for the first edition. The second and third editions were both released in 1977, the former by H.R. Giger and the latter by Simon. H.R. Giger's edition, published by Sphinx Verlag, is not really in the running for the title of "real" *Necronomicon*, as it does not claim to be Alhazred's book. It is a collection of airbrush paintings by the artist who is best known for his work on the movie *Alien*. Simon's edition, however, is not so easily dismissed. Published first by Shlangekraft, Inc., and, three years later, by Avon, Simon's volume is a collection of formulae, incantations, and the like, designed, or so we are told, to summon the Great Old Ones. In this edition, the Great Old Ones are linked strongly with various Mesopotamian deities, and this serves as our clue to discounting the third volume on our list. All Mesopotamian religion was based on a dualist idea, that a struggle is being fought between two sets of gods, and that the fate of humanity rests on this struggle. Lovecraft, for reasons we shall see below, did not accept this sort of idea, and despite the impressions given by the late August Derleth, the idea of duality cannot be found in Lovecraft's writ-

ings⁴. With this in mind, it is hard to imagine that Lovecraft would have based his work on a source so far removed from his own philosophy. So we can also rule out this edition, although, of all the pretenders to the title, Simon's is, by far, the hardest to eliminate. Lastly, we turn our attention to the Neville Spearman, Ltd., (1978) and Corgi (1980) edition, edited by George Hay. This edition looks promising until one notices that one of the "experts" on the project, David Langford, is a science-fiction writer with a highly developed sense of humor. Then one reads Colin Wilson's "The *Necronomicon*—The Origin of a Spoof" in *Crypt Of Cthulhu* 23⁵, where he quite straightforwardly reveals the preparations involved in this spoof. In the same article, Wilson admits that he invented the idea that Winfield Lovecraft, Howard's father, was a Freemason, which ruins the idea that Lovecraft learned "occult secrets" from contact with his father or his father's library. Having discarded this edition, we are at the end of our list: there is no volume on the market that is the fabled *Necronomicon*.

This, of course, does not remove the possibility that the *Necronomicon* does exist somewhere. Lovecraft could have read a book that was the *Necronomicon*, and based his fictional work on it. He could have, but he did not. In his own words:

Regarding the *Necronomicon*—I must confess that this monstrous & abhorred volume is merely a figment of my own imagination!⁶

Later, Lovecraft expanded this statement to include his Great Old Ones as well as the *Necronomicon*.

... Regarding the dreaded *Necronomicon* of the mad Arab Abdul Alhazred—I must confess that both the evil volume & the accursed author are fictive creatures of my own—as are the malign entities of Azathoth, Yog-Sothoth, Nyarlathotep, Shub-Niggurath, &c.⁷

The meaning of these statements is quite obvious: Lovecraft created the forbidden *Necronomicon* for use in his stories, and it has no existence outside of those stories. That so many people believe in the *Necronomicon*'s true reality, in the existence of the books and creatures of the Mythos, is a great tribute to the power of Lovecraft's writing and his ability to mix the real and the fantastic until it is difficult to see where one ends and the other begins. Lovecraft rarely mentioned the *Necronomicon* alone, instead he would include it in a list of books that really

did exist, such as Sir James Frazer's *The Golden Bough*. This caused the *Necronomicon* to become real by association, picking up reality by its connection to books that we know are real. The strength of this practice can be seen in its opposite: Lovecraft imitators, not understanding his techniques, often ruin the impact of their eldritch tomes by surrounding them with books we know are imaginary; the effect of each book is less, and we soon become unwilling to be fooled. This is one reason why other fictional tomes have not achieved the "reality" that surrounds the *Necronomicon*. Reality by association, however, was not the only trick used by Lovecraft. He would often use the ideas of other horror writers in his stories; they, in turn, would fill their tales with objects and creatures of Lovecraft's creation. There were two reasons for this practice: first, it was fun, an amusing in-joke for these authors and their fans; secondly, it added to the reality of all these creations by giving the impression that each author was drawing on a single, well-known body of lore, which they were, but not in the fashion that people imagined. Lovecraft states both these points in this next passage, discussing just such a borrowing by Frank Belknap Long.

Long has alluded to the *Necronomicon* in some things of his—in fact, I think it is rather good fun to have this artificial mythology given an air of verisimilitude by wide citation.⁸

In another letter, Lovecraft elaborates on these comments and discusses the intentions of the group concerning their work.

It rather amuses the different writers to use one another's synthetic demons and imaginary books in their stories—so that Clark Ashton Smith often speaks of my *Necronomicon* while I refer to his *Book Of Eibon* . . . & so on. This pooling of resources tends to build up quite a pseudo-convincing background of dark mythology, legendry, & bibliography—though of course none of us has the least wish actually to mislead readers.⁹

While Lovecraft wanted to create a believable background of legend and mythology that he and others could use in their stories, he did not wish to participate in a spoof or hoax. If his readers were willing to suspend disbelief for his stories, that was fine, but if anyone wrote Lovecraft and asked him about the reality of his creations, he was very quick, as we have seen, to set them clear on this matter: there was no *Necronomicon*, nor had there ever

been. Lovecraft's feelings on the matter of hoaxes and spoofs is stated very clearly in the following:

... I am opposed to serious hoaxes, since they really confuse and retard the sincere student of folklore. I feel quite guilty every time I hear of someone's having spent valuable time looking up the *Necronomicon* at public libraries.¹⁰

Fun was fun, but Lovecraft was too much of a gentleman to take pleasure in the confusion and wasted time of another. Whether Lovecraft would have enjoyed the "spoof" volumes of the *Necronomicon* that have appeared since his death is a good question. He had considered writing such a volume, but had rejected the project as being far too difficult, partly due to the amount of time it would take and partly because

... one can never produce anything even a tenth as terrible and impressive as one can awesomely hint about.¹¹

Despite these reservations, I think that Lovecraft would have enjoyed these "other *Necronomicons*," admiring the huge amount of work that their authors have put into them, but perhaps a little worried that they might not be seen as spoofs, instead being taken for the true volume of horrors whose real existence was limited to the minds of Lovecraft and his readers.

With the question of the reality of the *Necronomicon* settled, one hopes, to the acceptance, if not the pleasure, of all readers, we will now turn to Mr. Kaczynski's second question, which concerned Lovecraft's knowledge of the supernatural. Now this question is really two questions; did Lovecraft know about the occult, and did he believe that knowledge? Mr. Kaczynski argues yes to the first point, suggesting that Lovecraft must have had a great deal of occult knowledge, since "Lovecraft would have been a fool to write about something he did not know."¹² This is not necessarily true. If a writer had to experience everything that he or she wrote about, how could anyone write fantasy or science fiction? Jules Verne never saw a modern submarine, and yet he describes one quite convincingly in *20,000 Leagues Under the Sea*. In a similar vein, J.R.R. Tolkien never met a hobbit or dwarf, but he is still able to show us their cultures in fascinating detail in *The Lord of the Rings*. There is a great gulf between what can be imagined and what has been experienced. Lovecraft could have easily drawn all of his occult

knowledge from a few popular novels, embroidering on their simple, cliché occult themes with his fertile imagination. There is no need for Lovecraft to have immersed himself in forbidden lore.

This argument, of course, does not prove anything. It is fully possible for Lovecraft to have read books on the occult. It is even likely, because, as Mr. Kaczynski pointed out, the early part of this century was a very fertile period for occult societies of all kinds, and books of occult lore received wide audiences. This climate of occult credulity makes it even likely for Lovecraft to have come across one or more books of occult information, which may have formed the basis for some of his stories. The fact of the matter is that Lovecraft did indeed read a certain number of this kind of book, as he records below.

Yes, indeed—voodoo, black magic, the history of the witch cult, & everything of that sort is surely of the keenest interest to me. I continually borrow the standard classics on this subject from the ample library of the generous H.C. Koenig . . . right now I have his copy of the famous old *Malleus Maleficarum*.¹³

This, then, explains where Lovecraft gained any real occult information that appears in his fiction. There is no need to rely on Kenneth Grant's claim that Lovecraft learned his supernatural lore in dreams, since he read it in books. He used these occult books in his stories as background, as noted above, to give his own fictitious grimoires a degree of reality by association, and he may also have used them for information, basing his own myth-cycle on existing occult patterns, in the same way that Tolkien based his fiction on medieval legends and poetry. All of this is quite possible and even likely, as far as it goes. Going beyond that point, mistaking Lovecraft's interest in the occult for belief, is where you get into trouble.

The problem with theories based on Lovecraft's occult beliefs is that no such beliefs existed. Lovecraft saw himself as a wholly rational man, untouched by even the slightest degree of superstition. A quick look at a couple of his letters illustrates this.

. . . I must say that I myself do not believe in any form of the supernatural.¹⁴

I am an absolute sceptic and materialist, and regard the universe as a wholly purposeless and essentially temporary incident in the ceaseless and boundless rearrangements of electrons, atoms, and molecules which constitute the blind but regular mechanical pat-

terns of cosmic activity.¹⁵

These are hardly the words of an occultist; Lovecraft had no personal belief in the supernatural, no matter what strange elements he used in his stories. Looking at the information above, the conclusion is inescapable: Lovecraft's interest in the occult was purely academic, a study of quaint folklore and, perhaps, some research to make his stories more authentic, nothing more.

To underline this fact, it is worthwhile to take a brief look at Lovecraft's ideas on occultists and occult books. In an early letter, he discusses his irritation with a columnist from a local newspaper.

Recently a quack named Hartmann, a devotee of the pseudo-science of Astrology, commenced to disseminate the usual pernicious fallacies of that occult art through the columns of *The News*, so that in the interest of true Astronomy I was forced into a campaign of invective and satire.¹⁶

This does not point to a man with much respect for occultists, much less to one who was a serious student of the occult. While Kenneth Grant's claim that Lovecraft had heard of Aleister Crowley¹⁷ is probably true, it is doubtful that Lovecraft would have regarded him with anything more than the contempt which he showed toward Hartmann. There is certainly no reason to believe that he adopted any of Crowley's ideas for his stories, much less placed any faith in them.

Lastly, we turn to Lovecraft's interest in occult books like the *Malleus Maleficarum*. We have already looked at Lovecraft's study of these tomes, and the likelihood that he used information from them in his stories, but what was his opinion of the books themselves, beyond their value as objects of folklore? The answer is that he didn't think much of them. Again, we turn to his letters:

As for seriously-written books on dark, occult, and supernatural themes—in all truth they don't amount to much. That is why it's more fun to invent mythical works like the *Necronomicon* and *Book Of Eibon*. The magical lore which superstitious people really believed, and which trickled down to the Middle Ages from antiquity, was really nothing more than a lot of childish invocations and formulae for raising daemons etc., plus systems of speculation as dry as the orthodox philosophies. . . What the mediaeval and renaissance philosophers and "magicians" wrote is mostly namby-pamby stuff of their own devising—plus the popular folklore of their day.¹⁸

Lovecraft pretty brusquely dismisses most of occult tradition in this pas-

sage, showing his low regard for what he felt were unscientific and irrational minds. He is no more kind to modern occultists, since later in the same letter he dismisses them as well, saying

. . . you will undoubtedly find all this stuff very disappointing. It is flat, childish, pompous, and unconvincing—merely a record of human childishness and gullibility in past ages. Any good fiction-writer can think up "records of primal horror" which surpass in imaginative force any occult production which has sprung from genuine credulousness.¹⁹

There we have it; Lovecraft's contempt for true belief in the occult is simply too strong to assume that his interest in occult matters was anything more than academic interest in folklore or authorial research. One might, I suppose, still claim that Lovecraft, while no believer, was a conduit for blasphemous occult lore from alien dimensions, but how can one argue with an idea like this?

So, through the study of Lovecraft's own letters, we are able to answer the questions posed by Mr. Kaczynski's article. These answers are: no, the *Necronomicon* is not real, nor is it based directly on some occult text, and yes, Lovecraft did have a fair amount of occult knowledge, gained from various books, although he placed no faith in that knowledge. Lovecraft, far from being a serious student of the occult, was a sceptical materialist who put what faith he had in science. With this information, it is possible to read Lovecraft's work in a new light, understanding it better, and coming closer to the idea of horror that Lovecraft worked so hard to present. As we strip away the myths that have grown up around the man and his work, we are better able to appreciate Lovecraft for what he is: one of the greatest horror writers in history.

NOTES

[1] Richard Kaczynski "Contemporary Ideas about Lovecraft and the *Necronomicon*," *Different Worlds* 44 (1986) p. 14. Referred to, from now on, as Kaczynski.

[2] Not Lin Carter, as stated in Kaczynski.

[3] L. Sprague de Camp "Preface to *The Necronomicon*," *Crypt Of Cthulhu* 23 (1984) p. 17. *Crypt Of Cthulhu* is an excellent magazine devoted to Lovecraft criticism and the publishing of rare and/or unprinted material by Lovecraft, his friends, and his colleagues. If you can't find it in your area, you might try: Cryptic Publications; Robert M. Price, Editor; 107 E James St; Mt Olive NC 28365 for information on subscriptions and back issues.

[4] August Derleth added the idea of the benevolent "Elder Gods" to Lovecraft's far

more hostile mythos and, in general, filled his own Cthulhu stories with a strong sense of dualism. For more information, see: Richard L. Tierney "The Derleth Mythos," *Crypt Of Cthulhu* 24 (1984) pp. 52-53, or Robert Bloch "Heritage Of Horror" from *The Dunwich Horror and Others* (the new Arkham House edition).

[5] Colin Wilson "The Necronomicon—The Origin of a Spoof," *Crypt Of Cthulhu* 23 (1984) pp.14-16.

[6] H.P. Lovecraft *Selected Letters IV*, p. 346. Referred to, from now on, as *Selected Letters*. Volume is indicated by the Roman numeral.

[7] *Selected Letters V*, p. 16. The letter as a whole expands on these themes.

[8] *Selected Letters III*, p. 166.

[9] *Selected Letters IV*, p. 346.

[10] H.P. Lovecraft *H.P. Lovecraft: Uncollected Letters*, p. 38.

[11] *Ibid*, p. 37.

[12] Kaczynski, p. 14.

[13] *Selected Letters V*, p. 89-90.

[14] *Selected Letters V*, p. 116. This whole letter is a good guide to Lovecraft's philosophy.

[15] *Selected Letters II*, p. 41.

[16] *Selected Letters I*, p. 4.

[17] Kaczynski, p. 14.

[18] *Selected Letters*, p. 286.

[19] *Ibid*, p. 287.

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NOTE: The edition of *H.R. Giger's Necronomicon* listed above is the English translation. The original was published in 1977 in Basel by Sphinx Verlag. □

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Dennis Wheatley's

Tales of Black Magic

By Michael Szymanski

Illustrated by Mike Lane

THE WORLD is full of strange and wondrous things, many puzzling, some mysterious—and others that are darksome and evil, awaiting the slightest opportunity to snare the overcurious and uncautious. It is from the darker side of humanity's nature that arises an unholy reverence of the Devil himself, a practice of worship that is a mockery of all that is good, all that is pure. Satanism, the religion of darkness and evil, lies in wait for those foolish enough to explore its foul mysteries.

Common belief holds that the witches of old—and of the present day, for that matter—celebrated the blasphemous Black Mass, a perverted parody of the Catholic mass, on All Hallow's Eve and other such ill-starred nights. In actual fact, the mass as most believe it to have been was more or less a literary creation, and it wasn't until the 19th century that the wayward notion of a service dedicated to the Anti-Christ was introduced into the body of arcane academia.

Regardless of the truth or fallacy of such evil concepts, the mere belief in their reality has proved just as deadly dangerous to some as if those concepts had been unshakable truths. It is this subconscious half-belief in the existence of such frightening subjects that is responsible for the tremendous success of horror literature throughout the ages, and in the film industry of our contemporary age.

Many authors have contributed to this popular genre. Fritz Leiber's *Conjure Wife* is an excellent example of this, as is Peter Straub's *Shadowland*.

But most will agree that there is one man whose fictional accounts of the never-ending battle with the satanic forces of evil were—and still remain—some of the best tales ever written.

MR. DENNIS WHEATLEY

Dennis Wheatley was born in London in 1897, the son of a successful Mayfair wine merchant. He was a cadet in HMS Worcester for four years, following which he spent a year studying wine-making in Germany. At the age of 17 he received his first commission, and went on to distinguish himself in several battles.

In one such battle he was seriously gassed and invalidated, returning home to eventually take over the family wine business, at which he was quite successful, attracting the patronage of three kings, twenty-one princes, and a long list of the wealthy of that period.

During this time, he also began writing short stories, many of which were published as was or expanded into full-length books. In 1932, a year after his marriage, he sold the family business and took up writing full time.

His first story was published in the United States in *The Cosmopolitan* in 1933, and his first novel, *The Forbidden Territory*, came out at about the same time. The story was printed seven times in as many weeks, and the film rights were purchased by the master of suspense himself, Alfred Hitchcock. Wheatley's succeeding novels comprised an unbroken record of success, and most of them have been kept in print ever since, a rare thing indeed in the world of trade literature.

The most popular of the Dennis Wheatley novels are those which deal with Satanism, the evil men who follow its ways, and the brave souls who have dedicated their lives to combating it. These novels comprise what has come to be known as the Black Magic Series.

UNDERLYING THEMES

Each of these novels are tales of Good vs. Evil, the servants of Darkness being of the foulest sort. In many cases these villains are also Communists, which serves to reflect the opinion of those times in which the books were written, but also fits conveniently into a theory put forth in more than one of these adventures.

The belief in God is humanity's greatest weapon against the forces of evil, but the Russian Communists profess to disbelieve the existence of a supreme being. Thus, what better

place for Satan to plant the seeds of Armageddon than in a land where the power of Light is so weak? In *Strange Conflict*, which takes place during WWII, this same theory is applied to the Nazis, with chilling results. It is this precept that adds an extra flavor to the Wheatley novels—the double spice of action and intrigue that is absent from most other occult fiction of the time, and most of the present-day as well.

The protagonists in these stories move, and are pursued by tangible dangers. Car chases and plane crashes, wild brawls and gunplay are interspersed with rituals of protective magic and confrontations with demons summoned from the very pits of Hell.

These more mundane threats serve to make the situation more realistic, the story more believable, which in turn accentuates the aura of the supernatural surrounding the arcane action when it takes place.

Wheatley does a remarkable job of describing even the simplest ritual of black or white magic, so that the reader feels a bit of the dread experienced by the characters of the book. The effectiveness of these descriptions are a major reason the Black Magic Series was and still is so popular.

DE RICHLEAU AND COMPANY

In his novel *The Forbidden Territory*, Wheatley relates the story of young Rex Van Ryn who, through his own foolhardiness, winds up in a Russian prison. It is left to an elderly French exile to give up his peaceful life as a dilettante and art connoisseur and enter Russia to secure Van Ryn's release—in any way he can. This man is the Duke de Richleau, and despite the difference in their ages, these two men were destined to become fast friends.

There were others involved in that tale of intrigue and adventure. There was Richard Eaton, and the young Princess Marie Lou, who came out of Russia as man and wife—and the shy, nervous English Jew who saved their lives and their freedom, Simon Aron. Mr. Wheatley seems to have taken an understandable liking to this set of characters, for he decided to bring them back once more—under the most dire of circumstances.

TALISMAN OF THE UNDEAD

In *The Devil Rides Out*, Simon Aron falls under the influence of a Satanist named Mocata, a despicable sort who will stop at nothing to attain his goal—

to acquire the Talisman of Set, a powerful mystical artifact which in the wrong hands could bring disaster upon the world.

The story picks up speed in the first few pages, with a confrontation with a lesser demon and the kidnaping of the Eatons' young daughter Fleur, and builds to a globe-spanning race to save the life of Simon Aron and the soul of a beautiful young woman named Tanith, who is trapped between the worlds of the living and the dead. So well plotted was this story, and so thrilling was its climax that *The Devil Rides Out* was made into a very successful movie, which can still be seen on late-night TV from time to time. But Wheatley was not done yet; de Richleau and his friends were destined for further adventures.

NAZIS AND VODOO

Strange Conflict is set in WWII, and begins with the good Duke de Richleau concluding that the Nazis are employing Black Magic to gain vital intelligence which could alter the outcome of the war. It is here that the Duke puts forth his theory of the will to good and the will to evil, that there is a power outside of us all which is not peculiar to any religion, but can be utilized by those who are able to tap into it, for good or evil.

Once more the gang is assembled, and this time the trail leads to Haiti and an astral confrontation with the evil Dr. Saturday. Again Mr. Wheatley's knowledge of the supernatural comes into play, producing a chilling tale of zombies and Nazi devil worshipers which culminates in the appearance of the god Pan.

THE OPENING OF THE PIT

The Gateway To Hell is the last of the Black Magic novels to feature de Richleau and company. This time, it is Rex who is in trouble. It seems that Rex has absconded with one million dollars from his family holdings in Buenos Aires, and vanishes under suspicion of murder.

Heading south, Rex's friends meet Silvia Sinegiast, his so-called "girlfriend" and Baron Von Thumm, an escaped Nazi war criminal who fled to South America to avoid prosecution. In due course, these erstwhile friends are revealed as the leaders of a foul Satanic cult who will not hesitate at even murder to achieve their ends—leaving de Richleau and friends framed for the crime!

This battle against evil climaxes in a marriage to Satan and the opening of the very gates of Hell. It is only through the ultimate sacrifice made by the repentant Silvia that the world is saved from a horrible fate from which it would never recover.

In this story, de Richleau discusses the concept of reincarnation. According to his theory, it is impossible for the human soul to attain perfection in but a single lifetime. Only through a series of lives can the soul learn and grow, slowly ascending to a state of grace. As in all things, that which is worth attaining is worth working for.

COLONEL VERNEY

Two of the Black Magic books follow the adventures of Colonel C.B. Verney, an Intelligence agent who is involved in keeping England safe from—you guessed it—the Communist menace.

In *To the Devil a Daughter*, the good colonel is called in by the widow Molly Fountain and her son John to help protect a strange, reclusive young woman named Christina, who was seemingly sent to the French Riviera to keep her safe from some vague and rather unconvincingly threatening danger. But there is in fact a grain of truth in this story, but the danger is far greater than even Colonel Verney could guess.

The tale takes us from the decadent Mediterranean playground of the wealthy to the fog-shrouded, isolated marshes of Essex as our heroes pursue the defrocked Canon Copely-Syle, who seeks to sacrifice the virgin Christina in a ceremony to transfer her soul into the body of a monstrous homunculus.

In *The Satanist*, we are treated to a more involved look into the colonel's work for the Special Branch. An operative of the Branch has turned up murdered; he had been on the trail of Communist spies working in England, but the grisly manner of the agent's death leads the colonel to suspect the involvement of Black Magic—nor is he wrong.

The colonel joins forces with Barney Sullivan, a secret agent out to avenge the death of his colleague, and a woman named Mary Morden, who has her own, mysterious reason for battling the minions of evil. This story wends its way through a carefully crafted maze of stolen secret formulas, dastardly spies, and a missing scientist, as well as devil worshipers and a cere-

mony of human sacrifice dedicated to the Great Ram. This novel above all others reads like an espionage thriller with Satanic overtones, and it succeeds admirably at the attempt.

TALE OF A DEAD MAN, TALE OF A HAUNTED MAN

The two remaining Black Magic novels are one-time efforts that are as solid as any contemporary work of occult fiction, and could show some of today's writers a thing or two about truly effective horror literature.

The Ka of Gifford Hillary is the narrative of a dead man. Gifford Hillary is murdered by his unfaithful wife's lover, and returns as a Ka, an unseen spirit of Egyptian legend which can observe the world of the living, but is powerless to take any action, even to prevent his killer from getting away with the crime.

In this ghostly form, Gifford follows the efforts of his nephew Johnny as he investigates his uncle's death. Having considerably more freedom than his more corporeal nephew, Gifford is able to carry on a more in-depth investigation, and as a result he discovers that his supposedly dead body remains perfectly preserved—which leads him to suspect that he is not actually dead, but in a strange form of suspended animation!

To save Johnny from a more final death, Gifford must find a way to return to his own body—only to be trapped, buried alive in his coffin, and facing death a second time. And even upon his miraculous rescue from the grave, Gifford's troubles are far from over, for almost as soon as he emerges into the world of the living once more he is accused of his wife's murder, while Johnny faces charges as his accomplice.

To the very last page, this is a taut and suspenseful tale which demonstrates what can be done with supernatural literature when one is not merely interested in spilling blood and gore across the page and expecting it to be considered frightening or horrific.

The same holds true for *The Haunting of Toby Jugg*, the last of the Black Magic Series. The book is written in the form of a private journal, and reads quite like a work by H.P. Lovecraft.

It begins in a darkly low-key manner, as Toby Jugg, a man who is paralyzed from the waist down, is haunted—or

perhaps hunted—by an obscene, octopoidal shadow which appears in the night outside his bedroom window.

He is certain that the thing is prowling for his soul, and fear and lack of sleep are beginning to take their toll on him. However, he says nothing of this to his girlfriend Julia, or to anyone else, for fear of being considered unbalanced, or suffering from battle fatigue as a result of the war in which he had served as a fighter pilot.

The mystery seems to center around Weylands Abbey, where Toby had been sent to school as a child. It had been a free and easy type of school, whose motto was, "Do What Thou Will Shall be the Whole of the Law." But what the connection could be, Toby has no idea.

And then Toby finds himself being isolated from the outside world by Helmuth, one of his servants; this fellow has been intercepting Toby's mail, has removed the phone, and has made Toby virtually helpless against the thing outside his window. It is quite clear that Helmuth knows of the creature, and is deliberately plotting Toby's destruction.

The villain's plan is to drive Toby insane, and to force him to sign over his family's fortune to the worshipers of Satan. The plot is in fact partially successful; Toby signs over his holdings to the gloating Helmuth, who intends to sacrifice Toby's new love upon the altar of a Black Mass.

It is only through some decidedly

divine intervention that the Satanists are thwarted and their intended victims delivered to safety. This book above all others makes full use of the forces of Good, depicting them with a strength equal to or greater than that of Evil. As in all his books, Mr. Wheatley has reasoned that if Satan does indeed exist as the embodiment of evil, then it naturally follows that Good must also exist, and is as fully active as its darksome counterpart.

STAYING POWER

At the time Ballantine (now Del Rey) Books published *The Haunting of Toby Jugg* in November of 1972, over 29 million copies of the Black Magic Series had been sold throughout the world. From their first appearance in the 1930s and through reprintings so numerous they would be impossible to list here, these journeys into the realm of the supernatural have maintained a solid popularity with the reading public.

Though they have not seen a reprinting in the 1980's as yet, copies of the Ballantine editions can still be found in many second-hand book stores, or in shops specializing in fantasy and the occult.

If you have not read them, look for them; you will be in for a treat. The dark realms of the Satanist are foul and dangerous, and through the Black Magic Series, you too can experience this blood-chilling horror for yourself. Read—if you dare! □

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Space Gamer / Fantasy Gamer magazine is returning well in time for Christmas, and with so much to herald, we want to make sure you get the right gift! Space Gamer magazine has been published for eleven years, and has served Science-Fiction and Fantasy gaming fans faithfully through the years. It is a magazine with a long history, an outstanding reputation, and now it's having a glorious rebirth.

The new Space Gamer / Fantasy Gamer magazine will be appearing in stores and mailboxes throughout the land by December. Issue number 77 will mark a new era of creativity for one of the longest-published magazines in the hobby.

The new Editor is Anne Jaffe, formerly of Game News magazine. Anne is not only one of the industry's most qualified (and esteemed) editors, she is also energetic, organized, devoted, punctual, and has a great eye for the details that make all of the difference in a quality magazine product.

The new Art Director is Vince DeNardo, currently Art Director for both Fire & Movement and Computer Gaming World magazines. Vince is giving Space Gamer / Fantasy Gamer a new look, dynamically improved over previous issues, and an advance for all magazines of this genre.

Even the publisher is giving you more with the new Space Gamer / Fantasy Gamer. An increase in size from 48 to 64 pages (while still keeping the current cover price) is one heck of a fine gesture. They're not stopping there, however, because this notice also includes the following new subscriber deal:

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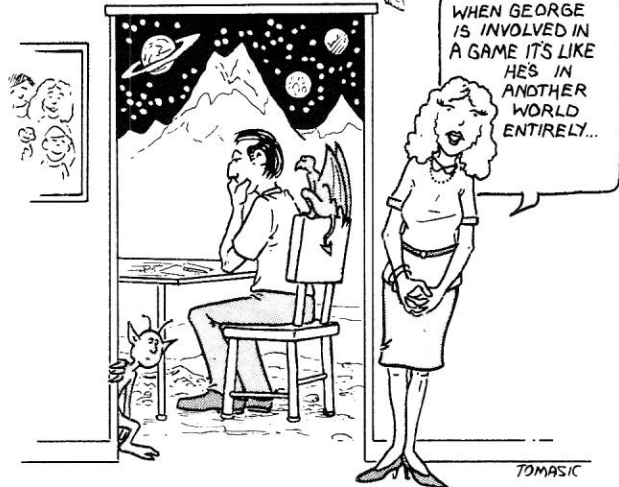
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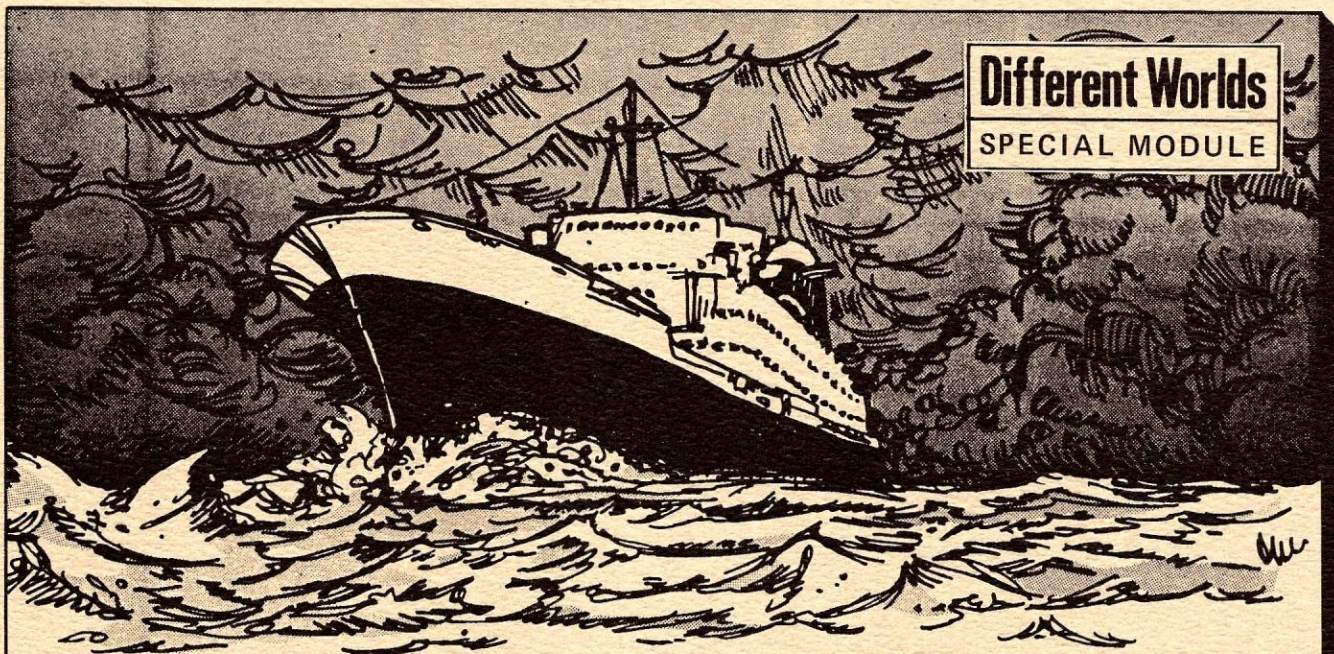
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FOR
CALL OF CTHULHU

INTRODUCTION

KEEPERS WILL find the module "The Mauretania" in *The Asylum & Other Tales* helpful in this adventure for background material.

INVESTIGATORS' INFORMATION

The investigators receive in the mail enough first-class cruise tickets for the entire group to board the Mauretania from a grateful client. The cruise is to sail from New York Harbor, Pier 16 in a few days which will give the investigators just enough time to pack and travel there.

Considering the line of work in which the investigators are engaged, there is a good chance that they will be a little paranoid of receiving the tickets. A little checking will reveal everything to be legitimate.

KEEPER'S INFORMATION

The adventure will start out innocently enough with the investigators enjoying a relaxing vacation.

After a couple of days the investigators will become involved with the people staying in the room next to theirs' on the Promenade Deck. In the adjoining state-room next to the investigators, is Dr. Vincent Rosselli and his patient, a young woman named Mary Tilton.

Dr. Rosselli is a servant of Dagon and upon the examination of young Mary found her to be a direct descendant of Dagon and future leader of the Deep Ones. She is

unaware of this and hopeful that this sea cruise will help her to recover from her illness. Her illness is actually the final stage of her transition to a Deep One. The doctor is aware of what is happening and recommended the cruise to hopefully speed up the process, and sees himself as a divine guardian over the daughter of Dagon.

Utilizing his treasured copy of the *R'lyeh Text* he calls on the powers of Father Dagon and Mother Hydra in preparing for the dark ceremony in which young Mary will take her rightful place as leader of a city of Deep Ones.

During his prayer, Father Dagon answers with a turbulent storm and a devastating blow to the ship that causes it to quickly sink, forcing the investigators into a life and death struggle with the sea.

All the investigators fortunate enough to survive the ordeal of the ship sinking will find themselves in the same lifeboat as Dr. Rosselli and the ill Mary Tilton who is now suffering incredible pain from the transformation.

The lifeboat will float for days until it finally comes to rest in a vast area of slimy black mire.

At first the mire will be unstable but after a few days it becomes solid enough to walk on.

The island soil is from the bottom of the sea and was shaken loose by the storm. On top of what appears to be a mountain rests a monolith dedicated to Dagon. This is the place that Mary will complete her transformation.

At this monolith the investigators will witness the ceremony and encounter a group of Deep Ones, and finally, Dagon himself.

PIER 16

When the investigators arrive at Pier 16, they will see the Mauretania towering over the other ocean liners in port. They will have to push their way through the waving crowd and up the first-class gangway. Once aboard, a steward will guide them to their rooms on the Promenade Deck.

The investigators should be allowed to make Spot Hidden rolls as they board. For each successful roll they will see some prominent millionaire or dignitary. A few suggestions are listed below and more information can be obtained from the 1920's Sourcebook if the investigators wish role-play with them.

The Keeper may wish to give a description of the people rather than the name to spark interest in the investigators to find out more about them.

JACK "LEGS" DIAMOND & KIKI ROBERTS

The investigators will see a well-dressed man in his late twenties and a pretty young girl.

The man will have 1D4 tough-looking men around him.

If the investigators make a Knowledge roll modified by -20% they will be able to identify the female as a show girl from a Manhattan nightclub named Kiki Roberts and the man as Jack Diamond, a prominent New York-area gangster. They will know this from newspaper articles and that the police have no real evidence on "Legs," but it is known that he is the top man in Little Augie Organ's gang. The couple is registered as Mr. & Mrs. John Nolan.

Diamond is taking the cruise to avoid some heat that has been placed on their gang since they and the Dutch Schultz gang started a war over the bootleg business in the Albany district.

JACK "LEGS" DIAMOND

STR 12	DEX 12	INT 16	Idea 80%
CON 18	APP 17	POW 18	Luck 90%
SIZ 10	SAN 55	EDU 5	Know 25%

SKILLS: Jump 60%, Fast Talk 25%, Credit Rating 45%, Drive Auto 55%, Listen 65%, Bargain 20%, Law 15%, Submachine Gun 50%, Revolver 90%, Shotgun 65%, Baseball Bat 45%, Knife 45%.

KIKI ROBERTS

STR 8	DEX 15	INT 10	Idea 55%
CON 14	APP 18	POW 12	Luck 60%
SIZ 8	SAN 65	EDU 7	Know 35%

SKILLS: Hide 30%, Jump 50%, Listen 60%, Oratory 35%, Sing 35%, Dance 65%, Swim 45%.

F. SCOTT FITZGERALD AND HIS WIFE, ZELDA

They will see a well-dressed couple spending money as if there was no tomorrow. There is quite a crowd gathered around them and all appear to be having a good time.

A successful Knowledge roll will identify the couple, and they will be aware that he is a successful writer and a self-made millionaire.

F. SCOTT FITZGERALD

STR 11	DEX 12	INT 17	Idea 75%
CON 14	APP 15	POW 15	Luck 65%
SIZ 10	SAN 65	EDU 14	Know 70%

SKILLS: Accounting 55%, Bargain 45%, Credit Rating 80%, Debate 45%, Law 35%, Library Use 45%, Oratory 45%, Write Novels 65%, Ride 35%, Swim 50%.

ZELDA FITZGERALD

STR 7	DEX 11	INT 15	Idea 75%
CON 14	APP 17	POW 10	Luck 50%
SIZ 7	SAN 45	EDU 12	Know 60%

SKILLS: Accounting 40%, Botany 20%, Credit Rating 40%, Listen

60%, Oratory 35%, Dance 35%, Swim 45%.

If there is interaction between the investigators and the Fitzgeralds, they should be played as snobs.

IRVING BERLIN

They will see a young man talking to a steward about the availability of a piano in his stateroom.

Berlin was already a very well-known composer for his songs which include musicals for the Ziegfield Follies.

A successful Knowledge roll will properly identify Berlin.

IRVING BERLIN

STR 11	DEX 12	INT 16	Idea 80%
CON 15	APP 13	POW 13	Luck 65%
SIZ 11	SAN 65	EDU 7	Know 45%

SKILLS: Bargain 35%, Credit Rating 35%, Debate 25%, Fast Talk 40%, Oratory 35%, Write Music 95%, Sing 40%.

THE CRUISE

The cruise will start out exactly as the investigators had hoped, restful. There are several shipboard activities in which the investigators can get involved.

Below are listed a few of these activities and the Keeper is to be flexible with the desires of the investigators.

- [1] Gambling
- [2] Shuffleboard
- [3] Swimming
- [4] Ballroom Dancing
- [5] Target Shooting

There is a 50% chance that they will encounter one of the famous people described earlier while engaging in one of these activities.

The investigators may choose to merely sunbathe. If they do this they may make a Spot Hidden roll. If this roll is successful they will see a woman in her mid-thirties and a man in his fifties. The woman is all bundled up and looks out of place. If the investigators move closer they will see that she appears to be ill.

The woman is Mary Tilton and the man is her doctor, Dr. Rosselli. See their descriptions for encounters.

The Keeper should keep in mind that many of the investigators may suffer from seasickness that could require them to make a CON x 4% roll each day or they must spend the day sick in their stateroom or leaning over the railing of the ship.

The Keeper must be prepared to role-play any of the activities or personal encounters in which the investigators wish to participate. The first couple of days on the ship should be enjoyable and the Keeper should remain flexible to the imaginations of the players.

To reflect the "rest effect" that the cruise has on the investigators, the Keeper should award each investigator 1D6 SAN points for turning in each of the first two nights.

DINNER WITH THE CAPTAIN

When the investigators have dinner with the Captain, they will be seated at the head table in the dining area. Also having dinner with the Captain will be Dr. Rosselli and next to him will be the empty chair meant for Mary Tilton. The doctor will apologize for his patient and explain that she is feeling poorly and has not eaten for days but he hopes that the cruise will help her.

The Keeper should also place one of the prominent figures mentioned earlier at the Captain's table to provide some interaction between the investigators and true historical figures. (Besides it will make dinner more fun to role-play.)

During the course of the meal the Captain will tell his dinner guests that the weather is always lovely this time of year on the Atlantic, and the reports he received today assure him that this cruise will be the same. He will continue to dominate much of the conversation with tales of the sea and with his many war stories of his service on a destroyer during WWI.

They will be served an excellent seven-course meal with roast beef as the main dish.

THE NIGHTMARE

When the investigators turn in on the second night of the cruise they must each make a POW x 3% roll or suffer from a nightmare.

The nightmares will not be identical, but will all carry the same theme. The investigators will find themselves sinking to the icy depths of the ocean floor where they witness strange figures dancing around large, strange geometric columns.

Each investigator that has the dream must make an Idea roll during the dream or they will sleep all night with no memory of the dream but only know that they slept restlessly.

ADVENTURE TIMETABLE

DAY ONE

EVENING: The investigators arrive on board and take a tour of the ship. The investigators may wish to dance in the elegant ballroom or relax in the lounge.

DAY TWO

MORNING: Enjoy any of the shipboard activities mentioned earlier.

AFTERNOON: Relax on the deck sunning. Meet Mary Tilton and Dr. Rosselli if they have not already done so.

EVENING: Have supper at the Captain's table. Spend evening dancing or in the lounge. Investigators have their first nightmares.

DAY THREE

MORNING: Investigators overhear Dr. Rosselli's prayer to Dagon. The sea storms begin.

AFTERNOON: Hull of the ship ripped open by Dagon. Investigators board lifeboats.

EVENING: Investigators float helplessly at sea.

DAY FOUR

The investigators continue to float with no sign of rescue.

DAY FIVE

MORNING: The investigators find their boat sailing through some type of thick black mire.

AFTERNOON: The boat becomes bogged down in the mire. The investigators will see what appears to be a mountain about a mile into the mire, but the soil is not yet solid enough on which to travel.

DAY SIX:

MORNING: The soil has become solid enough for the investigators to travel and search the island.

AFTERNOON/EVENING: The ceremony to Dagon takes place at the monolith.

Those that make their Idea roll will awake from the dream and remember vaguely the scenes described before. They will also suffer the loss of 1D3 SAN points.

THE PRAYER TO FATHER DAGON

Early on the morning of the third day each investigator should make a Listen roll. If successful, they are awakened by strange rhythmical chanting coming from outside the Promenade Deck.

If the investigators look out their stateroom windows they will see a man toss something into the sea as the chanting climaxes and dies away.

The man then turns and walks down the deck. If the investigators make a Spot Hidden roll they will be able to identify the man as Dr. Rosselli.

The item that Dr. Rosselli tossed into the sea is a stone that summons Dagon and seals his prayer.

If the investigators ask Dr. Rosselli about the incident he will deny any knowledge of it.

DR. ROSSELLI AND MARY TILTON'S STATEROOM

If the investigators wish to search the stateroom of Dr. Rosselli and Mary Tilton they will find it difficult to find a time when there is no one there.

Mary is ill and in her bedroom 80% of the time.

The stateroom is large and contains two bedrooms with one bath. The main room contains a sofa, easy chair, and reading table along with a large eclectic library on the bookshelf.

MARY TILTON'S BEDROOM

As stated earlier, Mary will be in the room most of the time. The room is very nice and not much larger than the large double bed it holds. There is nothing of interest (other than Mary) in this room.

DR. ROSSELLI'S ROOM

This room is identical to Mary's and will be occupied by the doctor 35% of the time. If the investigators search this room and make a successful Spot Hidden roll they will find a copy of the *R'lyeh Text* under his bed. An additional Spot Hidden roll will produce three oddly-shaped stones from one of his coat pockets.

While the investigators are searching the stateroom or either bedroom, there is a 25% chance that Dr. Rosselli will return and if Mary is not in the bedroom, a 70% chance that she will return.

THE R'LYEH TEXT

This copy is in very bad shape and appears to be 40- or 50-years old. It is written in Chinese, adds 15% to the investigators' Cthulhu Mythos knowledge, and has a x4 spell multiplier. It also causes a loss of 2D8 SAN points.

The book paints a vivid picture of the city of R'lyeh and the inhabitants that call the ocean depths their home. It also contains the following spells:

- [1] Contact Cthulhu
- [2] Contact Spawn of Cthulhu
- [3] Contact Father Dagon
- [4] Contact Mother Hydra
- [5] Contact Deep Ones
- [6] Wave of Oblivion
- [7] Grasp of Cthulhu

THE STRANGE STONES

The stones are a greenish color and contain odd geometric shapes that appear to shift if stared at continuously for a few moments.

The investigators must make a SAN roll when seeing this or suffer the loss of 1D3 SAN points.

If the investigators cast one of the stones into the sea, they will be visited by 1D8 Deep Ones within the hour.

With the proper prayer, which may be learned by reading the *R'lyeh Text*, the stones may be used to contact Dagon.

An investigator that carries the stones with him and then sleeps with them in his pocket will suffer continuous nightmares about the sea and her ancient inhabitants, causing various degrees of SAN loss depending on the visions created by the Keeper.

CAPTAIN JAMES FRENCH

The Captain is a towering man both by presence and size. The 51-year-old seaman's face reflects the adventures that he constantly spins to entertain all those around him.

He began sailing when he was 15-years-old and quickly lost his youth in the harbors and ports around the world. When WWI started, French joined the navy and served on the battleship Nevada during the great sea battle of Jutland.

If the investigators visit the Captain on the bridge during the storm, they will find the Captain to be confused and concerned about the malfunction in the ship's equipment which show no sign of storm conditions. Neither do the telegraph reports. A successful Psychology roll will reveal his concern for the safety of the ship.

If approached about the dreams or the overheard prayer of Dr. Rosselli, he will laugh at the superstitions of the investigators and tell that in his travels he has never found need for fear of dreams nor the prayers of any men.

The Captain is 6' 4" and sports a full and handsome beard. His life is his ship and flirtations from investigators of the opposite sex will receive little response.

CAPTAIN JAMES FRENCH

STR 12	DEX 13	INT 15	Idea 75%
CON 14	APP 12	POW 11	Luck 55%
SIZ 16	SAN 60	EDU 5	Know 25%

SKILLS: Astronomy 70%, Climb 55%, Law 35%, Make Maps 40%, Fast Talk 50%, Know Ship 90%, Shiphandling 75%, Swim 65%.

WEAPONS: Harpoon 45%, Revolver 35%, Flare Gun 50%, Rifle 50%.

DR. VINCENT ROSSELLI

The doctor is 47 years old and has a very fatherly face. Looks in his case are deceiving as he is actually an evil servant of Dagon. He is quite insane and any investigator that involves himself in more than a casual conversation will realize this with a successful Psychology roll.

Aware from his examinations of Mary Tilton that she is soon to evolve into a Great Deep One, he considers himself divinely appointed to protect her during the vulnerable period of her transformation. Because of this he will not hesitate to use violence should the investigators appear to threaten Mary or himself.

The doctor is 5' 8" tall with graying temples to give him a look of distinction.

DR. VINCENT ROSSELLI

STR 10	DEX 12	INT 15	Idea 75%
CON 13	APP 13	POW 21	Luck 60%
SIZ 11	SAN 9	EDU 17	Know 85%

HIT POINTS: 17.

SKILLS: Anthropology 35%, Botany 20%, Climb 50%, Credit Rating 20%, Dodge 25%, First Aid 60%, Diagnose Disease 75%, Read Chinese 90%, Swim 60%, Treat Disease 60%, Treat Poison 50%.

SPELLS: The doctor knows all the spells in the *R'lyeh Text*.

If Dr. Rosselli is asked about Mary Tilton's condition, he will say that she is suffering from a severe case of hepatitis.

Any investigator that makes a successful Spot Hidden roll while looking at Mary will notice that her skin is greenish-colored. An additional Diagnose Disease roll will tell the investigator that it is not hepatitis.

MARY TILTON

Mary will appear to be a once-beautiful lady, but it will be obvious to the investigators that she is ill. She will be in her stateroom 80% of the time and when she is out on the deck she will be covered from head-to-toe.

The investigators will see curls of her blonde hair blow free from beneath her scarf which hides most of her face. The rest of her body will be covered with a blanket.

Mary is not aware of from what she is suffering and trusts her doctor completely.

When the cruise first begins Mary will appear ill but her skin will not be as greenish as it will later become. Her eyes will turn from blue to green in a couple of days.

At times her transformation will be quite painful causing her to cry out in pain. Eventually her new form will burst out from the human prison in which it currently dwells, a ghastly sight to behold.

Because of this transition, there are two sets of stats: one in her human form and one as a Great Deep One.

MARY TILTON (Human)

STR 7	DEX 13	INT 11	Idea 55%
CON 5	APP 6	POW 12	Luck 60%
SIZ 10	SAN 21	EDU 11	Know 55%

HIT POINTS: 8.

SKILLS: Accounting 20%, Credit Rating 45%, Listen 45%, Swim 55%.

MARY TILTON (Great Deep One)

STR 24	DEX 15	INT 18
CON 16	APP —	POW 24
SIZ 24	SAN —	

HIT POINTS: 16.

ARMOR: 2-point skin and scales.

SPELLS: Knows all the spells in the *R'lyeh Text*.

SAN: Seeing the transition of Mary will cost the investigators the loss of 1D10 SAN points unless the SAN roll is successful. If the roll is successful, they will still lose 1 SAN point.

Seeing the Great Deep One will cost the investigators the loss of 1D8 SAN points unless a successful SAN roll is made.

THE STORM

A sea storm will suddenly toss the ship from wave to wave on the morning of the third day at sea. All on board must make CON x 2% rolls or be seasick.

If anyone becomes concerned enough to go to the bridge of the ship they will find out that they have good cause for alarm. Half the crew is sick and there was no warning of the storm nor did any of the ship's instruments register any storm possibilities. (See the Captain's stats for more details.)

Anyone walking on the decks during the storm must make a DEX x 3% roll or they will slip and fall. If they fall, they must then make a Luck roll or be swept into

the sea.

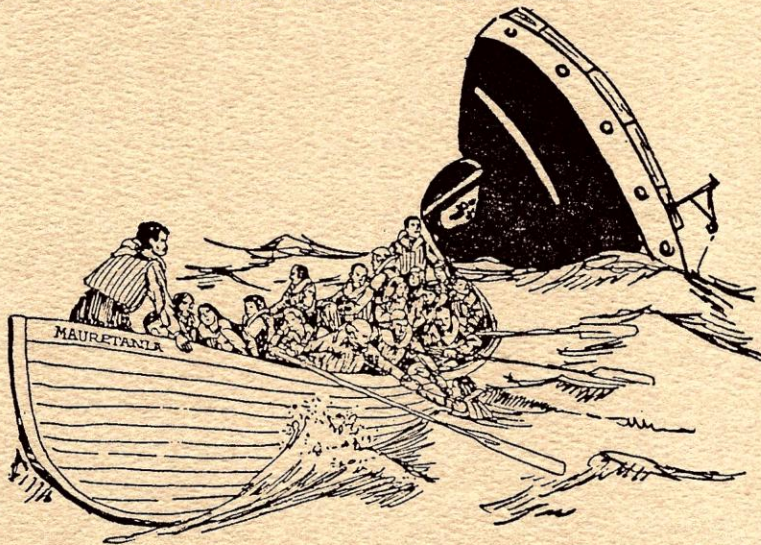
The storm will be relentless from the time of its start until the ultimate disaster—the wrath of Dagon striking the ship.

THE WRATH OF DAGON

After the storm has raged for about three to four hours, the ship will suddenly come to a stop with the sounds of ripped steel. All the investigators must now make a SAN roll or lose 1D6 SAN points from the fear and horror of the hellish sounds.

The ship will suddenly begin to tilt forward as the water rushes through the hull, flooding the lower decks. Dagon's claw has struck the Mauretania a critical blow. The damage is so great that the ship will be completely under water in less than thirty minutes.

The investigators must make their way out of their rooms to the lifeboats or they will find themselves swimming in a violent sea. They must make two successful rolls as described under "The Storm" section.



If the investigators make it to the lifeboats there will be a sailor with a pistol making sure women and children board first. Due to the storm, most of the people running toward the lifeboats are swept into the sea. There is a 50% chance that if they arrive safely to the lifeboats, they will be allowed to board. If they attempt to board against the sailor's orders, he will not hesitate to fire upon them.

If the investigators get on board, they will find themselves on the same boat as Mary Tilton and Dr. Rosselli plus 1D10 others.

If the investigators are swept into the ocean, they must make at least three successful Swim rolls to get to a lifeboat. Each turn they are swimming, they must make a successful Luck roll or have a 50% chance of being attacked by 1D3 sharks.

When the ship finally submerges (with the Captain on board) there will be only twelve lifeboats afloat and the storm will begin to calm.

The Keeper should have all the investigators that survive end up in the same lifeboat. The Keeper should also paint as gloomy a picture as possible while the ship sinks. They will hear people screaming as sharks feed, the sounds of those on the ship singing hymns, and view the poorer swimmers being pulled to a horrible death beneath the waves.

The Keeper may require a SAN roll for the viewers of this scene, failure resulting in a loss of 1D6 SAN points.

SHARKS

STR 19 INT 3 CON 10
POW 9 SIZ 22 DEX 9

HIT POINTS: 28.

WEAPONS: Bite 60% (1D10 damage).

ARMOR: 6-point hide.

SKILLS: Swim 100, Move Quietly 90%.

NOTES: There is a 25% chance of a shark attacking the lifeboat while the ship sinks and a 10% chance of one attacking the boat as it drifts toward Dagon. If the shark does attack the lifeboat, each person must make a DEX roll or they will lose their balance. They must then make a Luck roll or fall into the sea. It will require two Swim rolls to get back to the boat. If one of the rolls fail, there is a 55% chance of the person being attacked after the second Swim roll. If all of the investigators make their DEX or Luck rolls, the Keeper may wish to have one of the other passengers fall into the sea.

THE LIFEBOAT

As stated earlier, the investigators will all be on the same lifeboat which will also contain Dr. Rosselli, Mary Tilton, and 1D10 other passengers.

Below are some stats for the other passengers:

	1	2	3	4	5	6	7
STR	12	12	15	11	13	10	14
CON	8	11	11	10	12	13	14
SIZ	8	13	10	10	14	9	15
DEX	12	15	11	13	13	14	10
APP	11	13	9	13	10	15	8
SAN	55	65	48	62	43	35	40
INT	14	15	12	8	10	13	7
POW	11	15	10	12	15	11	10
Hit Points	10	14	13	10	13	10	15
Sex	F	M	F	F	M	F	M

SKILLS: R/W/S English 60%, Climb 55%, Dodge 28%, Listen 35%, Debate 40%, Swim 35%, Astronomy 25%.

LUCK: 40% is the average for all the Keeper-characters and the Keeper should alter it for each person according to the dramatic effect desired.

WEAPONS: Each Keeper-character has only the base chance with all weapons.

Each lifeboat has a small amount of supplies on board. At the front section of the boat they will find the following supplies:

- [1] A flare gun
- [2] Six flares
- [3] A barrel of drinking water
- [4] A chest with dried foods
- [5] A large knife
- [6] A rope
- [7] Life jackets

This should make up the majority of the weapons and supplies on the lifeboat since the investigators had little time to gather any and if they had to swim, would have lost any heavy items. (The Keeper should modify any Swim roll if the investigator insists on holding onto items that would hinder this skill.

FLARE GUN

This gun can be fired by anyone with any handgun skill at the same percentage. It will hold only one round at a time, requiring a turn to reload prior to firing again.

The flare will give off a bright light for 1D6 minutes when shot into the air. If shot at someone or something, the flare will do 1D8 damage with an opportunity of 25% to catch the item on fire and do an additional 1D6 damage per turn until extinguished.

THE WATER BARREL

The water supply will be enough to provide each person a short drink three times a day for four days.

If the number of people decreases or increases, or if the people need to drink more per day, the Keeper should alter the time the supply will last.

The amount of water they drink per day will affect the people as follows:

One drink of water per day: The investigators must roll their CON x 2% or pass out.

Two drinks of water per day: The investigators must roll their CON x 3% or pass out.

Three drinks of water per day: The investigators must roll their CON x 4% or pass out.

Four drinks of water per day: The investigators must roll their CON x 5% or pass out.

Five or more drinks of water per day: No CON rolls required.

For each two people on the boat eliminated, the water supply may increase by one drink per day for each person, or one additional day of supply.

If the Keeper wishes, he may require injured people who need at least one additional drink per day to receive the same CON rolls which would mean that one of the healthy investigators would have to give up a drink that day.

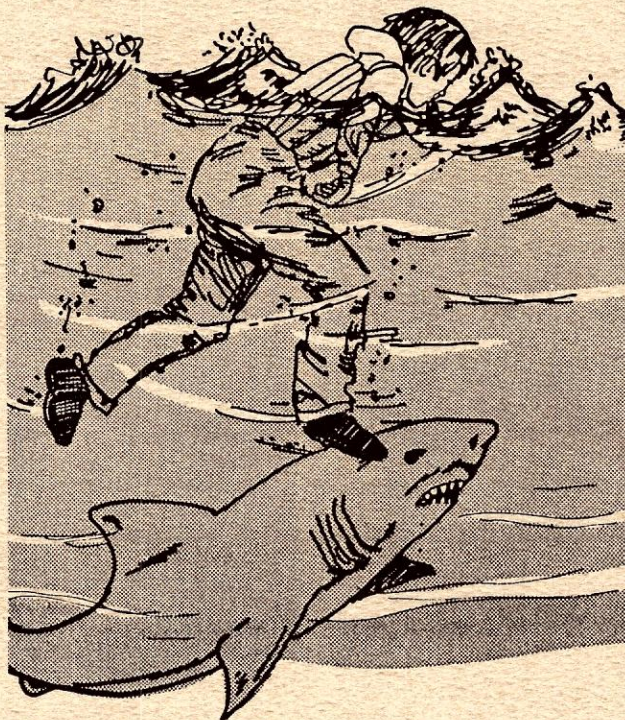
Each day that the people are unconscious, they must reduce their CON by one and then make a CON x 5% roll. Those that fail die from dehydration.

THE CHEST OF DRIED FOODS

The chest has the same amount of supply as the water barrel.

This could be rationed to a lesser supply since people can live without food much longer than they can water. The people may also add to this by finding some way to fish, kill seagulls, or even turn to cannibalism.

The Keeper should encourage the investigators to act as survivalists while adrift.



THE LIFE JACKETS

There are 2D20 life jackets in the lifeboat. Once a person has a life jacket on he will float but must still make Swim rolls to get to the shore or lifeboat. He will not sink.

The life jackets during the storm will only modify the Swim roll by +20% due to the high waves pulling the swimmers under water for short periods and they may inhale water as this happens.

DRIFTING TO DAGON

By the time the storm lifts, none of the other lifeboats will be in sight. By now there should be some discussion among the group as to who should be in charge.

At the front of the boat is Bud Wilson, a man in his mid-fifties who will challenge the others to be their leader. He will immediately start giving orders as to when they will eat, drink, and how much.

The leadership should come to a struggle between one of the investigators and Wilson. A successful Debate roll is required for the investigator to gain the support of the people. This debate will not gain the support of Wilson. He will now pull a .45 automatic and declare himself the leader.

BUD WILSON

STR 14	DEX 11	INT 10	Idea 50%
CON 14	APP 8	POW 12	Luck 60%
SIZ 15	SAN 52	EDU 8	Know 40%

HIT POINTS: 14.

SKILLS: Astronomy 10%, Climb 55%, Dodge 22%, Debate 25%, Swim 40%, Throw 45%.

WEAPONS: .45 Automatic 40%, Grapple 30%, Fist 50%.

Bud is nothing more than the neighborhood bully grown up. As long as he has the upper hand, such as the only gun on board, he will demand control. He will only drop the gun if it is wrestled from him. There is only a 25% chance that he would fire the gun at any person.

If a fight results on the lifeboat, there is a 40% chance that the two will fall into the ocean where they must make Swim rolls prior to choosing any attack option. If they miss the Swim roll they may make no attack that round and the other person's attack is automatically successful.

If there are any injured people on the lifeboat, Wilson will want to throw them overboard to save the water and food for the healthy. He says, "Afterall, it's just a matter of time till they kick-off anyway."

During the night any investigator that makes an Astronomy roll will be able to tell two things:

- [1] That they are drifting at an unusually fast rate.
- [2] That they are moving northeast.

If any investigator can now make a Make Map roll, they will find that they are rapidly entering an area known for its strange disappearances. The area is today called the Bermuda Triangle.

THE BLACK MIRE

When the investigators awake on the morning after the first full day in the lifeboat, they will come to a large mass of black mire floating in the sea. Accompanying this mire is a decomposing fragrance of fish. The black mass will spread as far as the eye can see in every direction. If any of the investigators make successful Spot Hidden rolls, they will see large decomposing fishbones scattered

throughout the mucous-like substance. A successful Zoology roll will identify these bones to be of no known fish that exists in the sea today.

A successful Geology roll by someone looking closely at the putrid mire will reveal it to be from the bottom of the ocean. This followed by a successful Idea roll will suggest that the storm from a few days ago must have shaken this soil free and brought it to the surface.

After about an hour of slowly floating through this vast mire, the boat will become stuck.

In the distance the investigators will see what almost appears to be a mountain of the black seething mire.

The day after they have become bogged down in the mire, the substance will become solid enough on which to walk.

During the night the Keeper may wish to have the investigators and all others present suffer from nightmares. The nightmares will be along the same line as the one listed earlier in this adventure. This one will have to do with ocean depths: strange angular stone buildings, fish-like creatures, etc. The Keeper should establish the proper SAN-point losses for the dreams.

When the investigators explore the island of mire, they will find nothing of interest anywhere until they climb the mountain. The rest of the island will contain various pools of the wet mire still too soft to walk on and deposits of ancient fish bones.

There is a 30% chance that one of the investigators will step into a pool of mire while exploring the island.

THE MOUNTAIN OF MIRE

When the investigators reach the mountain of mire, they will find it to be more of a large hill rather than a mountain. Embedded in the sides of the hill are large green stones with strange, pulsating symbols and figures carved into them. The carvings of the creatures are fish-like and a successful Cthulhu Mythos roll will identify them to be Deep Ones.

The pulsating symbols are actually a gate and any of the investigators that stare at the symbols must roll their POW x 3%.

Those that make this roll will pass through the gate and find themselves on top of the mountain of mire in front of a strange monolith with figures similar to those on the stones below. This passage through the gate will require a successful SAN roll by the investigators or they will lose 1D3 SAN points.

For those that view this, a SAN roll is also required. Those that fail will also lose 1D3.

If the investigators choose to climb the oozing black mound, they must make two successful Climb rolls.

If they fail either roll, they will slide back to the bottom and must make a Luck roll or suffer 1D4 damage.

For the investigators that transport through the gate to the top of the mound, they should not know exactly where they are. They will know that they are atop a great black mass that spreads as far as the eye can see in every direction. When they travel over to the edge, they will see their friends below. Also if their friends below are making a lot of noise, they will be able to hear them.

THE MONOLITH

The area around the monolith contains many of the large stones similar to those on the sides and base of the mound. These stones would make a good place for the



investigators to hide behind and view the ceremony.

The monolith is about 25-feet tall and made of some strange greenish stone. It is covered with seaweed-type growth and contains the appearance of having been underwater for some time. The sides are covered with large peculiar symbols that radiate a chill in the investigators of ominous evil which has transpired in this place. All must make a SAN roll or lose 1D2 SAN points.

After the investigators have had some time to examine the monolith, they should make a Listen roll. If the roll is successful the investigators will be told that they hear strange noises from below the mound. The noises are from 1D20 Deep Ones that are arriving for the ceremony. Unless Mary and Dr. Rosselli are with the investigators they will be with the Deep Ones. The investigators have time to hide prior to the Deep Ones teleporting through the gate to the monolith. When they do, the investigators should roll for SAN loss. The SAN loss for seeing a Deep One is 1D6 for failure and no loss if the roll is successful.

The Deep Ones will begin to dance and grunt some repulsive chant around the monolith while Mary will roll on the ground in pain. The doctor will be dancing with the Deep Ones and the investigators may see Mary as a sacrifice and wish to rescue her.

Whether they attempt to rescue Mary or not will not stop that which is about to take place. Mary will suddenly scream and shed her human body in a hideous scene. All investigators must make a SAN roll or lose the appropriate amount as stated with the stats of Mary Tilton (Great Deep One).

After the transition of Mary, the investigators will see a large figure approaching from the distance. As the figure gets closer, the investigators will be able to identify the huge fish-like qualities of Dagon. SAN rolls are required.

Neither the Deep Ones nor Dagon will harm the investigators unless attacked.

THE DEEP ONES

When the investigators see the Deep Ones they must make



SAN rolls or lose 1D6 SAN points. If the roll is successful, there is no SAN loss.

	1	2	3	4	5
STR	16	12	19	11	19
CON	8	12	12	15	10
SIZ	16	13	15	13	17
INT	12	16	18	17	12
POW	9	13	9	9	7
DEX	11	13	6	9	13
Hit Points	16	12	18	12	18
Weapon	N	S	SG	T	T
	6	7	8	9	10
STR	8	10	21	15	18
CON	9	13	15	12	10
SIZ	15	17	14	12	16
INT	17	17	14	12	18
POW	7	13	6	9	12
DEX	12	8	9	12	10
Hit Points	11	14	18	13	16
Weapon	SG	N	N	S	N

ARMOR: 1-point skin.

WEAPONS: N = None, S = Spear, T = Trident, SG = Speargun.

They will each get one attack per turn in which they can use their weapon or attack with their claws. Claw 50% (2D6 damage), Spear 35% (1D8 damage), Trident 40% (1D10+2 damage), Speargun 30% (1D10 damage).

DAGON

Dagon is simply an overgrown Deep One that stands about 30 feet high.

STR 52	INT 21	Hit Points: 55
CON 50	POW 30	Move: 10
SIZ 60	DEX 20	

WEAPON: Claw 80% (1D6+6D6 damage).

ARMOR: 6-point skin.

SAN: Loss of 1D10 points for failure and 1 point if failure.

ENDING THIS ADVENTURE

Unlike most adventures, this one will provide the Keeper with a few different options to consider.

[1] The obvious one is to let it run its own natural course, which could be pretty grim unless the investigators are advanced enough to build a gate or summon something to get them back to civilization.

If they are unable to do this, the odds are that the investigators will die of exposure and dehydration before they sail into an area where they can be found.

If this is the method that the investigators choose, the Keeper should continue the CON rolls as stated in the section "Drifting to Dagon." There is a 20% chance that they will be spotted by a passing ship the first full day at sea and this percent will increase 5% for each day at sea.

[2] The following is the option that I recommend as it reflects the dreams that so often appear in the stories of H.P. Lovecraft.

At the most dismal moment of the adventure, after the transition of Mary and the arrival of Dagon, have one of the remaining active investigators make a Listen roll. When it is successful, tell him that he awakes in his bed aboard the *Mauretania* and there is a knocking at the door. At the door will be a steward with the morning coffee.

He will set the coffee on the nightstand and tell the investigator that he should hurry to breakfast this morning as the sky is looking dark and they may be sailing into an unusual storm.

Anything that the Keeper wishes to do beyond this point is up to him. The investigator will find all of his friends healthy.

REWARDS

The rewards will depend on the type of ending to the adventure the Keeper chooses.

If the Keeper allows the investigators to play and end this as actual events, the investigators will receive +1D10 SAN points if they make it back to civilization.

If the adventure was nothing more than a dream, the investigators will receive +1D20 SAN points when they wake but no increases on the skills they used successfully in the dream.

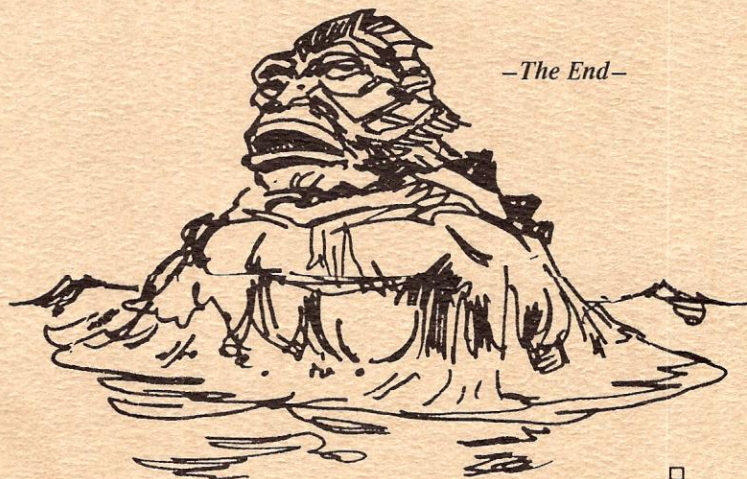
In both cases, the investigators will receive +1D10% Cthulhu Mythos.

FINAL NOTES

The year is left to the Keeper as well as the time of season. The adventure was written to take place during a warm season, as the Atlantic can be very cold in the winter. If the Keeper chooses to run the adventure in cold weather, CON rolls should be made by investigators that swim in the icy waters.

The Keeper should establish these rolls with a base time of 30 minutes survival in the icy waters before a swimmer would die of exposure.

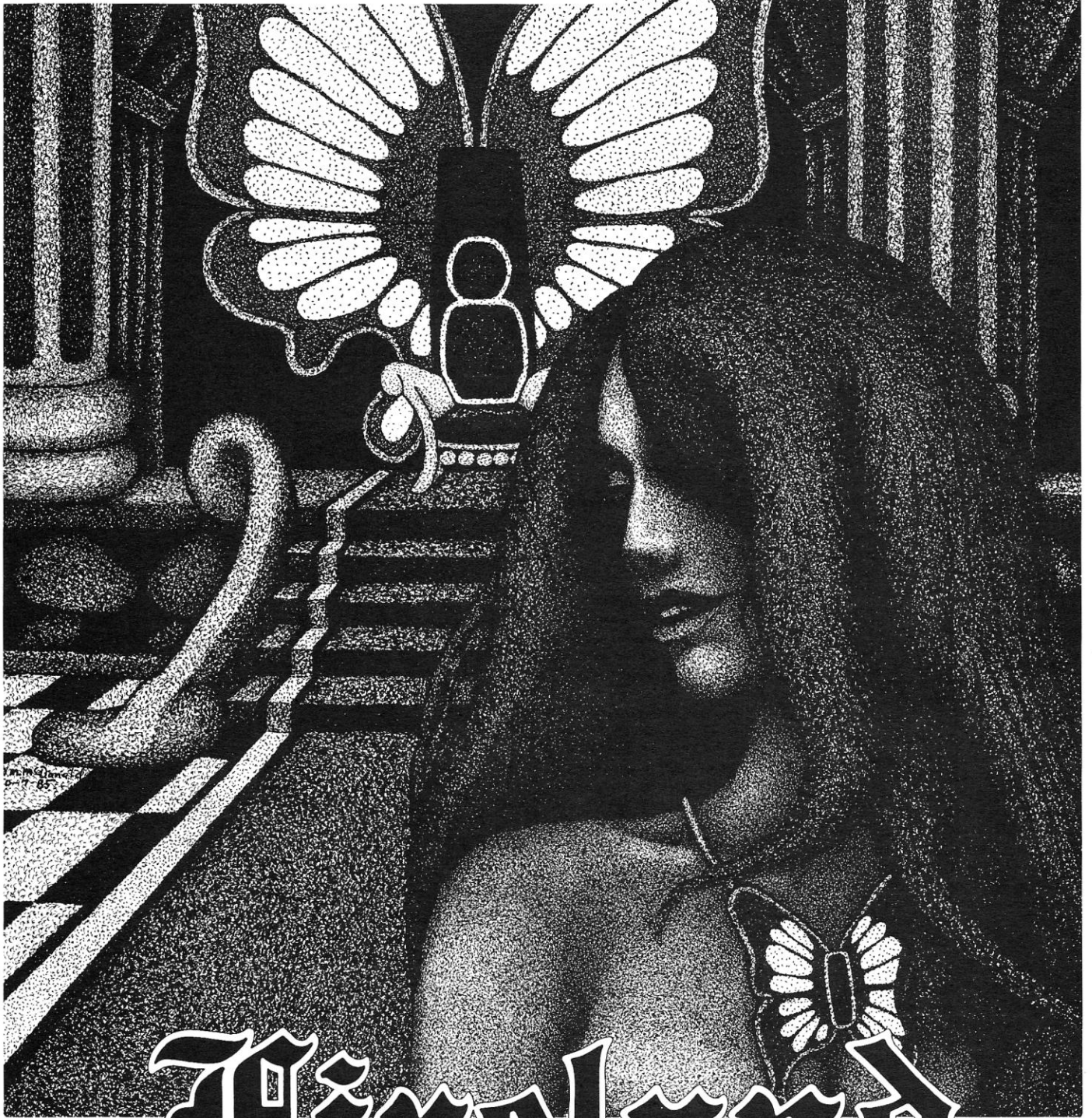
The year will work best with the personalities provided if it is 1922-28.



—The End—

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MEKTON THE GAME OF JAPANESE ROBOT COMBAT

By Mike Pondsmith & Mike Jones (R. Talsorian \$14)

Reviewed by David Kling

MEKTON IS a science-fiction boardgame/role-playing game set in a futuristic world.

The first section of *Mekton* deals with Mech Construction. Designing your own Mech is not hard, but it does take a while to complete due to the construction system being so spread out. This is a flaw in the game's layout, and takes some time getting used to.

Once you familiarize yourself with the Mekton Construction System it is time for you to build your own Mech. The gamemaster grants each player-character a certain amount of Construction Points with which the players use to design their Mechs. With these points you have to "purchase" a power plant, hydraulics, sensors, servo modules (the arms, legs, torso, and head of the Mech), and weapons. This gives each player a chance to make up something original. Combat in *Mekton* is rarely without variety because each player has different tastes and it shows in the kinds of Mechs they design.

Included in the Mekton Construction System are optional rules for transformable (or Multi-form) Mechs. Only three types are listed: Jet, Walker, and Submarine forms. The rules on Multiforms take up two pages, and that is two wasted pages. This section is very vague, the rules are crammed into five paragraphs. It would have been better if the rules were not so rushed, as it obviously was.

The Mekton Combat System works fairly well. Combat is broken down into "Actions" with two Actions making up a turn. In a single turn a Mech can move its maximum Movement Allowance, move half and attack, attack twice, or reload exhausted wea-



pon supplies. Attacks (as is the rest of the game) are based on D10 and percentile rolls. When calculating damage you roll 1D10

and consult one of three tables: Basic, Special, and Internal. Determining damage is easy: if you hit your target you roll on the Basic Combat Table. On a roll of ten refer to the Special Damage Table, the results can be as simple as the Mech being blinded or as severe as a power failure. The Internal Combat Table is used when areas of the Mech become unprotected, and thus vulnerable. Also included in the Mekton Combat System are rules for Ramming, Dismembering, Dodging, Parrying, and Armor Damage.

The role-playing section deals with . . . yes, you guessed it: character creation. The Character Creation System is true to Japanese animation. Most notable is the Character History section, which

is a six-page flow chart used to give each character a different personality. The chart is the best part of *Mekton*, and can be adapted to other game systems with little or no trouble. After rolling up your character's background, you feel as if you know the character personally.

Included with *Mekton* is a terrific three-page adventure scenario called "Starfire." After a lot of work by the gamemaster this adventure could serve some minor enjoyment, but for an adventure that's almost all hack & slash, is it worth it? I recommend designing your own adventures.

Basically, *Mekton* is a decent game. It's got some flimsy rules, but they can be developed by any adept gamemaster. □



DELTA FORCE AMERICA STRIKES BACK!

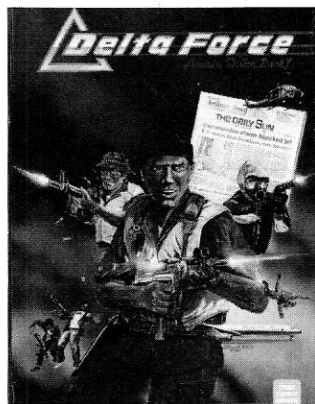
By William H. Keith, Jr. (Task Force \$15.95)

Reviewed by Thomas A. Grant

HAD ENOUGH of terrorists? Want to make the Red Army see red for a change? Does Kadaffy drive you daffy? Then *Delta Force* is for you, though it may not be for everyone.

Delta Force is, unfortunately, a mixed success, doing well on two levels and poorly on a third. Counterterrorism is a controversial subject, making an evaluation of the game as a whole tricky. To solve this problem, I will look at *Delta Force* on three levels, from the least to the most controversial: (1) its value as a game system, (2) its ability to simulate modern small-unit tactics, and (3) its coverage of the universe of activities which loosely fall under the category of counterterrorism.

THE SYSTEM: All in all, *Delta Force* provides a competent though unexceptional role-playing system. You roll characteristics with six-sided dice, *a la Traveller*, in categories ranging from intelligence to training. You then pick skills from a list ranging from chemical warfare to interrogation. All actions, from jumping between adjoining buildings to firing an Uzi at a half-concealed terrorist, are assigned difficulty numbers and rolled in the same way. The difficulty ratings are extensive, including the details of hand-



to-hand combat. The system also has very good rules on gamemastering the special kind of situations a *Delta Force* team would encounter, such as surprise assaults, airdrops, and the like.

Lastly, unlike many earlier Task Force games, *Delta Force* is intelligently organized and well-indexed. I've never had to scan pages of paragraphs to find a rule. There are three books included in the set, "Rules of Play," "Scenarios," and the "Warbook" (which includes stats for *Delta Force* equipment).

THE SIMULATION: As a game of modern small-unit tactics, equipment, and training, *Delta Force* is very good. The game includes an exhaustive listing of weapons, equipment, and vehicles, including every type of military-issue firearm of which I'm aware. The information provided for each of these tools in the *Delta Force* arsenal is detailed, though perhaps a little too much

for information confined to one of the three rulebooks. (Players should copy much of this information onto separate sheets or cards for quicker reference.)

The best information provided in the "Warbook" is data on both terrorist and counterterrorist organizations, with details on the characteristics and skills of members of these groups. Much of the information is cursory, though in a game which only simulates commando assaults against terrorists, more detailed information isn't really necessary. In a few cases, the game becomes oversimplified: to characterize terrorists as either European terrorists, Middle-Eastern terrorists, or terrorists of the Western Hemisphere, with generic personal characteristics for each, is just too simplistic. Clearly there are enough differences between, say, the *Sendero Luminoso* (a Peruvian rural group) and the Armed Forces of the Puerto Rican National Liberation (an urban group), to belie this simple categorization.

The information provided on elite, small units is just as cursory, and more disappointing therefore. The *Delta Force* rules tell you the normal unit organization of a *Delta Force* team, its normal array of skills, and the normal kind of missions on which it might be sent. The "Rules of Play" book includes a few brief suggestions for the gamemaster and the players, though not enough.

The scenarios included are well-written and informative. The first scenario, "Operation Red Thun-

GAME RATINGS

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

der," is simple and unambitious: the Delta Force team must save three American hostages held prisoner in an Army PX in West Germany. The third scenario, "Operation Swiftsure," is far more complex and audacious: the Delta Force is ordered to kidnap one of the leaders of Islamic Jihad from West Beirut. As you might imagine, the first scenario is challenging, but the last is a real nail-biter. One lesson arises over and over in *Delta Force* scenarios: even the smallest mistake by one member of the team can make the operation a failure. Delta Force operations challenge players to find a balance between two necessary doctrines, planning and flexibility. If you are interested in small-unit tactics, then *Delta Force* is a real education.

THE SUBJECT: This dimension of *Delta Force* is the hardest to evaluate since thousands of hours of argument and tons of ink have already been spilled on the subject of terrorism, with no consensus reached. To say this is a controversial subject is an understatement: the cliché, "one man's terrorist is another man's freedom fighter" does capture the deep and fundamental divisions of opinion on this subject. How then does *Delta Force* handle this?

By plunging headlong into a strong opinion on the subject. The "Rules of Play" begin with this statement: "The world is at war. It is a war waged by a new and vicious breed of barbarian—a global war directed against innocent civilians, backed by governments and cynical instrumentalities devoted to the overthrow of democracy. . . For years, through hijackings and kidnappings and savage massacres, the West has been helpless before this bloody-handed foe: the international terrorist. Until now." This is not a statement of moral or policy ambiguities, and probably agreeable to most people who want to play *Delta Force*. Of course no one would argue that the killing of innocents is criminal, but is it sometimes necessary (as in the bombing of civilian targets by the Allies in World War II)? And are all terrorists "barbarians"? Certainly the illustrations in *Delta Force*, which emphasize the unkempt Middle Eastern terrorist with a large black mustache and five-o'clock shadow, emphasizes this image, but many terrorists are much more sophisticated and educated (though unscrupulous) than this stereotype indicates.

Admittedly, *Delta Force* shows only part of the entire counterterrorism picture, though it gives no acknowledgement to the existence of anything else. Handling a controversial subject such as this

is bound to displease someone, and *Delta Force* will probably sell mostly to people whose minds are made up about terrorism. However, just as politicians and

bureaucrats often are led into blunders by looking at too narrow a piece of a problem, so too can the citizens at large. *Delta Force*, for the important subject it tries

to cover, is just too narrow. Still, for the student of modern "unconventional" warfare, *Delta Force* can provide some important lessons. □



GURPS: BASIC SET

By Steve Jackson (SJG \$28)

Reviewed by J. Michael Caparula

IT'S HERE. The basic rules for Steve Jackson's long-awaited Generic Universal Role-Playing System, a game system intended to be flexible enough to allow role-playing in any setting: historic, fantastic, or futuristic. Upon its arrival, a dozen questions flood the gamer's mind. Is it truly "universal" or is it oriented only to a particular kind of genre? Will it please rules-thumpers and "fast-action" players alike? Who benefits the most, the player or the gamemaster? Is this the "last word" on role-playing game design? The *Basic Set* addresses all of these questions, and the answers are quite surprising.

The GURPS system can truly be called state-of-the-art, for it incorporates many of the best techniques from some of the best role-playing games. Veteran gamers will recognize elements of *Champions* in character creation, *RuneQuest* in skills, *Melee* in combat, and *Traveller* in the world background system. Mr. Jackson has designed a game for gamers, not just for himself and his friends. No other designer before him has been as responsive to the desires of the gaming public.

The "Characters" book covers the creation of characters, acquisition of skills and equipment, and character development. It is basically a "players' book." The system focuses primarily on character design via point-fund allocation (*a la* the Hero System), but also provides random character generation tables. Characters are defined by four basic Attributes on a range of 1 to 20: Strength (ST), Dexterity (DX), Intelligence (IQ), and Health (HT). Health translates directly into Hit Points, and Strength directly into Fatigue. Speed is half the average of Health and Dexterity. These simple calculations give you the basic character. The character is fine-tuned by the selection of Quirks, Reputation, Advantages, and Disadvantages. Quirks and Disadvantages provide extra points, while Reputation and Advantages cost points. Again, users of the Hero System will find this concept familiar.

It is in the systems governing actual play that GURPS excels. Success rolls, whether against

attributes or skill, are made on three six-sided dice with modifiers determined by the gamemaster. Every questionable character action, from swinging a weapon to climbing a tree, uses this roll. Attributes and skills can be pitted against each other in die-rolling contests. Perception rolls involving any of the senses are made against IQ, with modifiers for sensory Advantages and Disadvantages (Acute Hearing, Nearsightedness, etc.). Particularly interesting is the Reaction Roll made by the gamemaster to determine a gamemaster-character's disposition towards the player-characters. This is modified by various factors, such as Reputation, biases, and appropriate communicative skills. The results are interpreted according to the type of encounter (e.g., commercial transaction, request for aid, etc.). The Reaction Table is one of the best features of GURPS, one that could (and should!) be used with any other system.

The GURPS combat system has something for everyone. If you're a "dramatic" role-player with little concern for tactical detail, the Basic Combat System will suffice. If you're a creative anachronist that delights in the complexity of the melee, then the Advanced Combat System will be your cup of tea. Basic Combat works like this: characters choose maneuvers in order of "Move" scores (based on Speed and Encumbrance), maneuvers being one of a variety of tactical options (Attack, Wait, Defend, Change Position, etc.). An attack is simply a Success Roll against your weapon skill. If you hit, your opponent gets a Defense Roll against his Active Defense total (the sum of Dodge, Parry, and Block abilities). If he succeeds, you miss. Damage is by weapon type, and is absorbed by Passive Defenses (i.e., armor). Damage getting through Passive Defenses increases 50 to 100% if using a cutting or impaling weapon. Melee weapons do not have a fixed damage ability *per se*; instead, a weapon's damage is based on the wielder's Strength. Ranged attacks work similarly, with the exception that ranged weapons do have a fixed damage ability. It all sounds rather involved here but in play it proceeds very smoothly.

The Advanced Combat System takes the basic system to a much more realistic level. Action is

resolved on 1-inch hex maps (reminiscent of *Melee*), and maneuvers are painstakingly spelled out in terms of positioning and attack/defense abilities. Mr. Jackson incorporates just about every factor of combat into his system: footing, knockback, hit location, critical hits and misses, broken or dropped weapons, shield attacks, wild swings, weapon length, concealment, etc., etc. A particularly realistic Close Combat system (with moves akin to pro wrestling!) is also provided.

Besides the combat systems, the "Adventuring" book covers injury and fatigue, gamemastering, and world design. Recovery from injury can get very complicated when hit location is used; generally, characters roll against Health on a daily basis to "successfully" recover. The essays on gamemastering cover storytelling, fairness, running gamemaster-characters, etc., but contain no tips on running the GURPS combat system. The "worlds" of GURPS are defined on a Tech Level continuum of 1 to 10. Tech Levels will affect allowable skills, economics, transportation, and communication. Rules are provided for inventing new technologies, finding jobs, hiring gamemaster-characters, and even traveling between different game worlds (an area worthy of more treatment than given here). The book is rounded out by a chapter on animals, and some helpful hints on designing adventures.

Two adventures are provided with this set. Both are set in a fantasy environment. In the solo adventure, the player runs a pre-generated thief through programmed paragraphs involving the theft of a noble's house. The intent is to introduce the player to the various GURPS systems, which it does adequately. The multi-player adventure, "Caravan to Ein Arris," is surprisingly good, given the usual low quality of intro adventures. Instead of being merely a series of combat encounters, the adventure has a twisting plot and several attractive characters. Credit here goes to its designers, Creede and Sharleen Lambarde.

So is GURPS everything it claims to be? It is indeed generic, i.e., it can be tailored to the needs of specific gamers. The wealth of detail is immense, so my advice is to read the "Quick Start" section first, which briefly explains the basics of the system, then play

the solo adventure. You can then decide on the amount of detail you wish. So is it "universal"? Unfortunately, it is impossible to tell how flexible the system is from the basic set alone, which leans heavily toward fantasy. The inclusion of non-fantasy charac-

ters, or even a non-fantasy adventure, would have given a clue to its comprehensiveness. We will have to wait for the supplements before we judge. It is a "role-playing system" in the sense that the characters created with GURPS can be as complex and multi-

faceted as any character from fiction, thanks to the extensive Quirks, Advantages, Disadvantages, and skills. The system is well-integrated and balanced, but I doubt that it is complete. It is my guess that future supplements will enhance and modify it fur-

ther, just like any other role-playing game. It is good, however, that something like GURPS now exists, so that designers may concentrate on well-developed settings, characters, and situations instead of laboring over the intricacies of a new game system.



GURPS HORROR

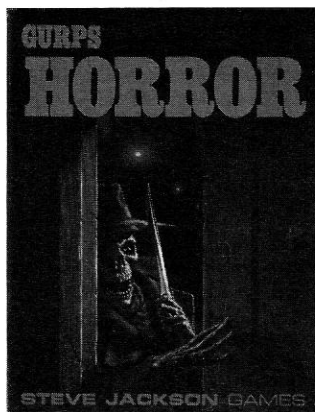
By Scott Haring (SJG \$9.95)

Reviewed by David F. Nalle

HORROR IS one of the most promising genres in which role-playing is expanding and *GURPS Horror* is an interesting attempt to adapt SJG's generic rules system to that setting. *GURPS Horror* is presented in the same format as other GURPS supplements, a 100-page book with fairly dense text, a fair number of illustrations, and marginal annotation. It also sports a nice cover by Michael Whelan. *GURPS Horror* tries to cover every aspect of horror role-playing and in some areas it does fairly well. It provides additional mechanics for using GURPS in a horror setting, general guidelines for the horror environment, some specific background material and an introductory scenario.

GURPS is a very flexible game system so the mechanical adjustments for the horror setting are made fairly easily. Rules for a "fright check" are included, with possible results given on a lengthy Fright Effects Table. Guidelines are provided for the creation of character types appropriate to the setting, as are some special disadvantages and skills, though both of these sections are rather limited in scope.

The largest section of the mechanics is devoted to magic, one of the high points of *GURPS Horror*. The actual mechanics of spell casting are simple and although the selection of spells is limited, the author has chosen to take the opposite course from *Call Of Cthulhu* (comparisons are inevitable) and practical spells are provided as well as more powerful spells which they suggest be reserved for gamemaster-characters. Some of these spells are very powerful and most of the effects one would expect are covered, though some more unusual spells might have added variety. Rules are also provided for Psionics, a somewhat more cumbersome system which is to some degree redundant when a traditional magic system has already been provided. Some sort of integration of the two systems would have been simpler and more playable. The selection of psionic



powers is fairly large and fills some of the gaps in the magic system.

The fifth section of the book is the "Horror Bestiary" which combines an analysis of a number of traditional horror backgrounds with description of the monsters and traditional characters associated with them. The three main sections are "Hollywood Horror" (mummies, werebeasts, vampires, etc.), "Things Man Was Not Meant to Know" (a self-consciously pale imitation of the Lovecraftian setting), "Evil People" (cultists, mad scientists, psychotic killers, etc.). The section on movie monsters is well detailed, but the other two sections seem rather inhibited, trying not to imitate other horror games too obviously while saying indirectly "these games have great settings which you can adapt to out game."

The sixth section goes into more detail on creating settings for horror campaigns, looking mostly at the two inevitable settings, "Victorian England" and "The Roaring Twenties." Both include good historical chronologies and although the background given is adequate, the Victorian section is a far cry from Chaosium's *Cthulhu By Gaslight* or Ragnarok's *London By Night* and the 1920s material is pale in comparison to the sourcebook in *Call Of Cthulhu*. There are some nice aspects to be sure. A modern period setting is also covered in a very brief two pages. I guess the authors assume we know our own times. Some parts of the background material are good, like the notes on gangsters and the KKK and the tables for jobs and income, but on the whole the background material is

very sketchy. To a degree I think this is understandable because other games out which cover the same topics have been strongest in background and setting and the strength of GURPS over these games is its mechanics.

The seventh section, on "Campaigning," is a good general guideline to running an ongoing horror game and it addresses some of the problems found in *Call Of Cthulhu* campaigns and other horror games. There is also a good analysis of what makes situations scary and a rather oddly selected list of films and books in which the author recommends several items which his comments make clear that he has not read or viewed himself and omits key items which leaves one wondering about his familiarity with the genre.

The last section of the book is a fairly detailed, but very traditional, haunted house adventure which is an adequate introduction to the genre, but far less imaginative than the excellent adventures available for some of the other horror games.

Before *GURPS Horror* the genre was already well-covered in almost every period and setting with wide assortment of *Call Of*

Cthulhu material for the Lovecraftian setting, *London By Night* for the Victorian period, *Chill* for the traditional fright story, and *Stalking the Night Fantastic* for contemporary horror and supernatural intrigue. All of these games provide great settings and background and a large number of excellent scenarios. If there is one shared weakness it is in the area of mechanics.

It is no coincidence that the rules sections of *GURPS Horror* are strong while much of the background is weak. I think that the authors realize that there was little purpose in going over ground which had already been well-covered, so they provided additional material where they could and have left *GURPS Horror* to succeed on the natural merits of its mechanics. This was basically the right choice, and while I would never recommend *GURPS Horror* as one's only source for horror role-playing, it has some new ideas and in combination with GURPS itself the mechanics are definitely more versatile and comprehensive than those found in any of the more background-oriented games.



MARVEL SUPER HEROES ADVANCED SET

By Jeff Grubb (TSR \$15)

Reviewed by Thomas A. Grant

WHEN I started collecting comic books, the mighty Thor and the Avengers were two of my favorite comics. My tastes have changed somewhat since then, but I still admire the freshness and audacity of the old Marvel characters.

When the first edition of *Marvel Super Heroes* arrived a few years ago, I immediately bought it and enjoyed playing it. The game system was simplistic, but so were the comics; it played quickly and was never short of action or role-playing. Now TSR has published *Marvel Super Heroes Advanced Set*. Although the *Advanced Set* is an improvement on *Marvel Super Heroes*, I'm troubled by some aspects of the *Advanced Set*, especially the decision to publish it as an all-new game, unconnected to



the original game.

The game system is basically the same. Player characteristics are rated on a peculiar though playable system, from Feeble and Poor to Monstrous, Unearthly, and Beyond. (Spider-Man, for example, has Incredible strength and Amazing agility.) All actions are handled by Feat rolls, which compare the character's rating in a certain area to the difficulty of the task to determine whether or not the character will succeed. If

the Thing wants to use his monstrous strength to punch through a steel door, just do the necessary cross-indexing and roll the percentile dice. The *Advanced Set* adds some "chrome" to this simple idea, including new kinds of actions to be covered by Feats.

For example, combat, the mainstay of comics, provides an array of options to the superhero. Aside from just hitting someone, there are also special moves, such as the "fastball special" made famous by Wolverine and Colossus. The new version of the game adds several of these options, better simulating the creative and outlandish melees of the comics. The effects of attacks are also better handled, making the consequences of Cyclops's force beam and a burst from an Uzi much different, even though both are ranged attacks. The *Advanced Set* also provides much better rules for handling "Karma," the pool of points available to a hero to help him succeed at difficult tasks. If Spider-Man absolutely must save the small girl from the speeding truck, then he can spend Karma to increase his chance of grabbing her as he swings past.

The game also provides new rules for the unusual uses of a power. Often in a tight spot, superheroes can get very creative: for instance, Nightcrawler has often used his teleport ability to quickly pop several times around an opponent, burying him in a hail of punches from all directions. These "stunts" are possible in *Marvel Super Heroes Advanced Set*, though costly, at 100 Karma points per stunt. Nightcrawler has only 50 points of Karma to begin with, and it would take him a long time to gain the other 50. This is a weakness in the game, since "stunts" should be costly but not impossibly so. Also, the game makes some normal actions of superheroes "stunts," rendering the normal into the nearly impossible. For example, the Vision's favorite stunt is to partially materialize his arm inside someone; the shock of this knocks out his adversary. This happens in every other issue of *The Avengers*, though in the *Advanced Set* it would happen rarely.

The game system is, however, comprehensive, even if it needs some fine-tuning. From piloting the X-Men's Blackbird into a crash-landing to building an interdimensional portal, the rules cover it all. The best thing about the game system is that it never takes much time to resolve any situation. Once you find the appropriate procedure for piloting vehicles or constructing hi-tech gizmos, it takes only a few die

rolls with which to get it over. This is ideal for a superhero game which must move along as quickly as the comics do in order to adequately recreate the hyperkinetic feel of comic books.

Finding the appropriate rules, however, may take some time. The designer and editors of *Marvel Super Heroes Advanced Set* should have spent more time organizing the Player's Book, which is the heart of the rules. The index does not cover all subjects, and often a topic is spread throughout the Player's Book. The powers are not listed in alphabetical order, but by type of power. This may sound logical, but unless you knew that Wall-Crawling was a Movement Power

and not a Body Control Power, it will take you a little time to discover how Wall-Crawling works.

Still, the list of powers is far more comprehensive in the *Advanced Set* than in the original *Marvel Super Heroes*, as are the lists of skills, equipment, weapons, vehicles, and characters. The *Advanced Set* includes more heroes and villains than *Marvel Super Heroes*, and it updates their descriptions.

All of the comments so far relate to the "guts" of the *Marvel Super Heroes Advanced Set*—how the game is played, what details are included in character descriptions—but one of the most troubling aspects of the *Advanced Set* is TSR's decision to publish this

as a separate game, not as a supplement to *Marvel Super Heroes*. Certainly there are a lot of new things in this game, but not so many that they could not have been published in one book instead of a far more expensive, boxed game with two books, dice, and character cards.

If you have the money and you absolutely want to role-play in the Marvel Universe (are there any comics fans who don't?), then swallow your pride and buy *Marvel Super Heroes Advanced Set*. It's a good system, and there's no other way you can open a box and within one or two hours say, "It's clobberin' time!"

□



PARANOIA ADVENTURE SEND IN THE CLONES

By Allen Varney and Warren Spector (West End \$7)

Reviewed by William A. Barton

WEST END'S *Paranoia* is probably the most amusing role-playing game yet released by a major company (with the possible exception of SJG's *Toon*). And each of its excellent supplements and adventures have added to its sense of wacky enjoyment. One of the most notable of these is *Send In The Clones* by Allen Varney and Warren Spector.

Clones is aptly named, because it is potentially one of the most deadly of *Paranoia* scenarios, too. Players had better expect to use up a sizable number of their characters' five clones before this set of related troubleshooter missions is over. (In fact, "Send in the Clones!" is probably the most used phrase in the entire book.)

The adventure centers around a plot by a new secret society, the Clone Rangers (of course!), to manufacture their own illicit clones—treasonously usurping the authority of Alpha Complex's beloved benefactor, the Computer. The situation is complicated by the involvement of none other than Teela O'Malley (nee Teela-OMLY), everyone's vid-star sweetheart of Alpha Complex.

The adventure is divided into three main sections, and only at the start of the second is Teela's part revealed to the troubleshooters: They are ordered to terminate her. And just after she's seemingly saved their lives at the end of the first section (called "Sewerworld"), rescuing them from a crazed ex-troubleshooter, gatorbots in the sewers of Alpha Complex, and a malfunctioning—and deadly—kiddie-show host, Captain Botaroo. ("Can you say,



"Mr. Green Genes?" Of course, you can. . ."). If this sounds suitably bizarre, it is. But it's only a taste of what's to come for the hapless troubleshooters—or, more properly, their surviving clones.

In addition to finding and eliminating beauteous (but traitorous) Teela, the troubleshooters are charged with testing out a new—and valuable—R&D product, the Funbot. Section 2 outlines their frustrating experiences dealing with the R&D bureaucracy and is titled, appropriately, "Bureaucracyworld." Included by the gamemaster's use is a flow chart for administering the bureaucratic maze through which the players must stumble for the dubious pleasure of securing new, experimental equipment—such as a Petbot, a Kliegun, Pouch-O-Soup, and other inane devices—including, of course, the Funbot. Naturally, there are a few bugs left in most of these items. The Funbot, for example, spouts out its limited repertoire of jokes at the most inappropriate times and periodically malfunctions totally, speeding off at random, requiring the player-characters to chase it into yet another batch of trouble—in other words, it's a great gamemaster device.

Once they've stumbled their

way through "Bureaucracyworld," the troubleshooters track Teela to "Entertainmentworld," where they meet their contact Hall-Y-WUD, a slick-type TV producer, become contestants on the "Date with Death" TV show (hockey-bowling in a laundromat), and maybe even discover the secret labs of the Clone Rangers, along with a slew of Teela clones!

To aid in the madness, Varney and Spector have provided a set of pregenerated player-characters, all of whom had some involvement in a past fiasco best referred to as the "Bouncy Bubble Beverage Memory-Wipe Scandal." Like most player-groups in *Paranoia*, they belong to conflicting secret societies, so there's lots of room for interactions, confrontations, betrayals, and backstabbing—all the hallmarks of a good *Paranoia* game.

Additional goodies include a board and playing pieces for a boardgame version of the "Date with Death" laundromat game; an Information Inquiry Form for the player-characters to fill out (and the gamemaster to sit on—literally—to show just how much good that will do them); and the Alpha Complex Songbook. The latter features such paranoiaic ditties as "Kelp" (to the tune of "Help"), "I'm Just Wild About Mutie," "It's All Over Now Level Blue," and, of course, "Send in the Clones."

In short, *Send In The Clones* is an excellent, bizarre adventure for *Paranoia*, and its designers are certainly certifiable (but in the best sense of the term, you understand). Even if you never run or play it, it's a heck of a lot of fun just to read! My only caveat is that the scenario—and indeed *Paranoia* itself—may not be suited to all gaming temperaments. For example, one girl I used to know insisted she always had to be the

master of her character's destiny and would brook no gamemaster interference whatsoever, even to help the group out—and even if it meant the entire scenario and all the characters went down the tubes (which often was the case when she played). In a game such as *Paranoia*, in which blatant

gamemaster manipulation of the fates of the player-characters is a shameless standard, she wouldn't last five minutes.

On the other hand, if you can get into the spirit of the game, *Send In The Clones* is a great way to practice survival in the paranoid world of Alpha Complex.

Clones was one of the five nominees for Best Role-Playing Adventure in the ORIGINS Awards last year. In my opinion, it should have won. But it lost to the only other item that could have legitimately topped it—another *Paranoia* adventure. So it goes. □



PHOENIX COMMAND

By Barry Nakazono
(Leading Edge \$18.95)

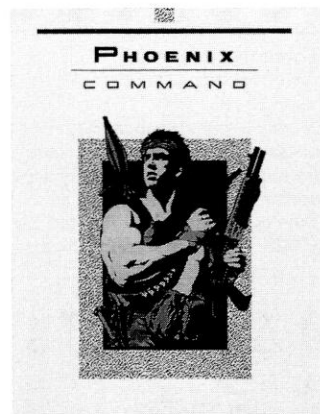
Reviewed by Roman J. Andron
IMPRESSIVE. THAT is the first word that comes to mind when *Phoenix Command* is implemented in a game. Never before have such high degrees of realism and playability been achieved simultaneously in the gaming world. Compared to this, all other combat systems are nothing.

Phoenix Command is a versatile game system which covers modern firearm combat in depth. It is the starting section of a modular game whose other modules cover hand-to-hand combat, weapons of other eras, and, eventually, armor and AFVs. It is designed to be a substitute for the firearms combat systems of other games.

The simulated combat of *Phoenix Command* is much like the real thing—deadly. Player-characters can get themselves killed quite easily under these rules if they're not careful. The players who use cover, who aim their shots, and who think are the ones who will survive, not the ones who run about like John Wayne or Rambo.

The combat system is easy to use. It consists of using modifiers to determine the percentage chance of success under a particular set of shooting conditions. The dice are then rolled and if a hit is done, the damage tables are used to determine the extent of the wound. The tables show 35 distinct damage locations and make allowances for up to five-million hit-points damage from one shot. Finally, if the wound is great enough, the medical tables are used to find out whether the character survives.

Movement is determined by using combat actions, a stat akin to movement points. The rules give each character a certain number of combat actions per two-second phase and he may spend them as he wishes. The more actions a character has, the more operations he can perform in a combat round. Therefore, the faster characters have a slight edge when it comes to survival. The rules even allow for gradation of



the actions down to tenths of a second. Such gradation is not mandatory and is only used to determine which combatant performed an action first (for example, which one shot first).

This type of detail is typical of *Phoenix Command*, it is faster than most other combat systems I have used. This speed is due to the excellent design of the rules and tables and the fact that combatants are incapacitated or killed quickly once hit, and do not clutter

up play.

There is a provision made for generating characters for use under *Phoenix Command* rules, but the system is so simple and so well explained that characters from other game systems can be converted with no trouble at all. The rules tell how to generate the four essential combat values of skill, combat actions, knockout value, and skill-accuracy level, each of which is explained in the rules. During combat, only these four values are used.

Unlike most other systems, however, hit points are autonomous from the character. Death is not determined when a character runs out of hit points, but when his hit points reach a certain level and he fails a recovery roll.

Phoenix Command contains a 48-page spiral-bound rulebook, a 32-page modern small-arms supplement, four loose pages of tables, six character sheets, and a ten-sided die. The rulebook covers character generation, movement and combat, medical aid and recovery, optional rules, and two short scenarios. The arms supple-



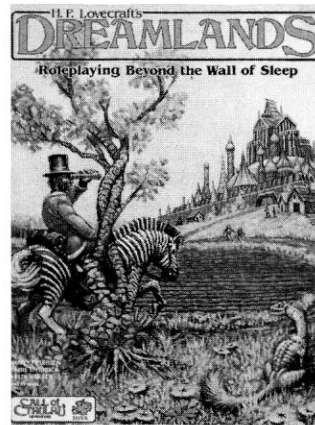
H.P. LOVECRAFT'S DREAMLANDS ROLEPLAYING BEYOND THE WALL OF SLEEP

By Sandy Petersen, et al
(Chaosium \$24.95)

Reviewed by Scott D. Aniolowski

H.P. LOVECRAFT'S Dreamlands was a place both beautiful and horrific—a place where dreamy fantasy met insane reality. Lovecraft's Dreamlands were populated by strange and beautiful creatures and people both from actual mythology and the synthetic Cthulhu Mythos and his characters' adventures there were both glorifying and horrifying. Chaosium has now captured the feel and the fun of Lovecraft's Dreamlands in their supplement set entitled, appropriately enough, *H.P. Lovecraft's Dreamlands*. The boxed set consists of a book of information on the Dreamlands, a scenario book, a book of player handouts, and a large map of the Dreamlands.

The book of Dreamlands infor-



mation contains new rules that govern *Call Of Cthulhu* investigators while in the Dreamlands (such investigators are known as dreamers), nightmare effects (one has a nightmare in the Dreamlands instead of going insane), two new skills: Dreaming and Dream Lore, Dreamland artifacts and spells, a comprehensive list of places, and over forty new monsters and Mythos people for use in the Dreamlands. Among the new Mythos monsters is a new fourth class of gods—the Great Ones.

ment shows 141 firearms and explosive weapons, each with a beautifully drawn and accurate illustration and table of ballistic data.

The system can be implemented anywhere there are firearms. I have used it with several games of various topics in role-playing and skirmishing and I have been pleased with the improvements of play that have resulted. No rewriting of the original game was necessary. *Phoenix Command* simply replaced the firearms combat rules. The players picked up on the system quickly and enjoyed the realistic flavor of combat under it.

I really have no real complaints about this system, merely minor irritations. First, I dislike the author's use of English measures as many modern-era role-playing games, as well as most major countries, now use metric. Second, I find that the amount of abbreviations tends to slow down learning the rules. Still, these are only irritations, and they take nothing away from the quality of the system.

I heartily recommend this system to weapons buffs or anyone wanting to put realism into their role-playing or wargaming. *Phoenix Command* provides for a simple yet highly-realistic simulation of modern firearms combat. However, my recommendations cannot do justice to the system. It has to be used to be fully appreciated.

These are deities found only in the Dreamlands and although they are the weakest of all the gods they are protected by the Outer Gods (Shub-Niggurath and company).

Among the new non-deity monsters are dragons, goblins, and basilisks. Keepers familiar with the dragon-slaying, hack & slash games may be at first put off by this, as I first was—the whole Dreamlands pack has a certain *Dungeons & Dragons* or *Middle Earth* feel, however be assured that this is *Call Of Cthulhu* and deeper investigation into the set will prove as such. Mind-twisting horrors and sanity-sapping sites abound, and the Keeper may run his Dreamlands as either horrific or fantasy or, best of all, some of both.

Magic in the Dreamlands is much different than in the waking world (and spells from the waking world do not work in the Dreamlands and vice versa) and spells here have names like "Awful Doom of Cerrit," "Blolonath's Furnace," and "Lavender Spheres of Ptath." The effects of some of these new spells are more awe-

some than those of the waking world, and without a doubt much more colorful and creative effects are to be had by using the Dreamlands magic.

The nightmare effects, mentioned above, are an interesting new way of using sanity losses—in the Dreamlands instead of going insane and developing a phobia, a dreamer might have a part of his body suddenly change into some horrible thing or melt away, or he may be shocked awake with his hair turned white or a heart

attack, or some other equally unpleasant effect.

The book of scenarios for the Dreamlands is a fat 70-page book which contains six scenarios of varying length and difficulty. Some of these scenarios effect only the Dreamlands, some effect both waking and Dreamlands—some have deadly consequences for the entire world and some only for the investigator/dreamer. All of the scenarios are well written and make great introductions to the land of dreams.

The book of handout clues is reminiscent of the one given with the *Masks Of Nyarlathotep* set and any player who enjoys copious amounts of handouts will appreciate this. The map of the Dreamlands is in the same style as the world map included in the basic game set although there is plenty of space left for the Keeper to add his own personal touches to his particular Dreamlands.

H.P. Lovecraft's Dreamlands is probably the best and longest-awaited-for supplement to the

Call Of Cthulhu system to date and is a must for any Keeper serious about expanding his Cthulhu universe "Beyond the Wall of Sleep"! Finally we *Call Of Cthulhu* players can experience that fantastic world that Randolph Carter so often visited, and playing a few sessions in that hazy, dreamy world will make you understand why Carter so loved it. This supplement pack is highly recommended and will be enjoyed by fans of Cthulhu and fantasy gaming alike. □



FOR TRAVELLER WANTED: ADVENTURERS

By John Marshal
(Gamelords \$5.95)

Reviewed by Arlen P. Walker

EVERY PLANETFALL, player-characters wander about "looking for work." The gamemaster knows what work he wants them to take, and has a want-ad made up for it, but that's surely not the only job available on this forsaken planet. Most gamemasters don't have the time to create a reasonable number of ads for a given starport.

Wanted: Adventurers presents twenty ads which might be seen in a local paper or on a bulletin board, each with about two pages describing what is apparently going on here as well as what actually is (we both know they aren't necessarily the same).

Some ads lead you to adventure, others help you pick up some needed assistance. Any of them might interest a group of recently arrived seekers after fortune.

For example, there's the ad for bodyguards. It could end up being



a boring, uneventful way of collecting a paycheck. The client may be paranoid. Perhaps your presence is enough to frighten off his would-be attackers. On the other hand, you may be getting yourself in deep. An assassin may be out after your client, and he may be good. How badly do you want this job anyway?

Maybe you and your group have the temperament to repossess starships from "skips." Or perhaps search and rescue is more your style. Whatever your prefer-

ence, there's bound to be at least one want-ad in here that seems to be written specifically with your group in mind.

If your group doesn't have any transportation, you'll find some companies who will supply transportation. You can always become a merc; mercs see the galaxy without ever buying passage. Of course where you get sent might not be where you want to go.

If you have a ship, there are freelance operations and cargo-hauling tickets. There's even a salvage operation. Perhaps you'd care to help a poor lonely girl trace her brother. After all, money's no object.

Maybe you have most of a ship's crew, lacking only an engineer. Here's a "position wanted" ad from a Llewelyn Spencer who'll fit your requirements perfectly. Perhaps you have a full crew and need a ship; there's one of those in here, too. Sure, it's slightly used, but it's serviceable, and it includes a number of extras not usually found on your average Trader.

If you're the gamemaster, the description for each of these ads contains the information you'll need to present it to your players

and satisfy their questions. Many ads lead on to a full adventure which you will need, however, to complete by yourself. There is ample guidance to get you started, so the details shouldn't take very long.

This book is not so much a collection of adventures as a collection of ideas for adventures. A novice gamemaster might have some difficulty fleshing them out, but an experienced gamemaster should have no difficulty in making each of these adventures fit into his universe.

The ideas themselves are attached to no specific planet, so the fact that you are (or aren't) using the GDW universe will not cause a problem. They are even usable with game systems other than *Traveller* (such as FGU's *Other Suns*) without much effort, as game mechanics enter heavily into few of the adventures and ideas can easily be transported to other systems.

If you're after a "read 'em and run 'em"-style adventure, pass this book by. On the other hand, if what you're after is a book of ideas which can fit into almost any campaign without a great deal of effort, this book is definitely worth the price of admission. □



CHAINSAW WARRIOR SOLO BOARD GAME

By Stephen Hand
(GW \$24.95)

Reviewed by W. Peter Miller

IT IS a time of chaos in our world. Darkness has moved in . . . to an old municipal building somewhere in New York City. If it is not stopped, the world will end. Conventional forces have proved useless. An airstrike is ruled out due to high radioactivity in the area. You are the Army's, America's, and the world's last hope. You are the Chainsaw Warrior . . . sometimes (more on this later). You have 60 minutes to explore the ruins of a



municipal building, fight numerous mutants, zombies, and Agents of Chaos, and to find and destroy the enemy, Darkness. All this can

happen (if you get really lucky) in a single game of *Chainsaw Warrior*.

Chainsaw Warrior is a terrific new game from the crazed minds at Games Workshop. The game is only playable solo, and this is perhaps its only serious fault. This is because the game is so much fun that you'll want to share it with all your gaming friends. *Chainsaw Warrior* is so easy to learn and so quick to play that you could swiftly become addicted. While the game is extremely difficult to win, it is enjoyable even when losing. Luck plays a vital role in winning and this may turn some players off, but others could become obsessed with figuring out if there is even a system to increase the odds of winning.

The game mechanics are fairly

simple. Everything is laid out on the playing board and in a few decks of cards. Two pairs of different-colored, six-sided dice are useful, but not provided. The game lasts 60 minutes. Each turn lasts 30 seconds, more if a trap or difficult foe is encountered. Your character has five attributes which are determined randomly at the beginning of each game. Your character is also equipped with the latest in hi-tech weaponry and gadgets. This gear ranges from flashlights and body armor to dynamite and flame throwers.

This equipment is assigned somewhat randomly. For example, you can choose to take a gun, but you won't be able to control which gun you are going to get. This is true of all the equipment except for the Laser Lance, the weapon

that can kill Darkness. This weapon is issued automatically at the beginning of each game. So, it is only occasionally that the character will be equipped with the formidable Westron Mk. X Pistol Grip Chainsaw.

The building is made up of over a hundred room, stair, and corridor cards which are shuffled and then cut into two equal piles. The card representing Darkness is shuffled into the second pile, assuring that at least half of the foes must be encountered before you can even find your foe. The cards have rooms, stairways, etc., on the front. During each turn one of these cards is turned over and the contents of the room (printed on the back) are revealed and encountered. The rooms con-

tain foes, traps, additional equipment, or sometimes nothing at all. The foes are mutants, zombies, and the dreaded Chaos Agents. The mutants are radioactive and can cause radiation poisoning. The zombies carry a virus which can eventually transform you into a zombie!

The game is simple to play because virtually all of the rules are printed on the cards in play, or on the board itself. The player starts each turn by counting off 30 seconds. Then one of the room cards is turned over, revealing the room's contents or occupants. If there is a foe present, you can choose to take a ranged shot at it, or you can go straight into hand-to-hand combat. Since the ranged weapons all have a limited num-

ber of shots it is often advisable to save your shots for the more difficult opponents. If you were wounded or fought to a draw, you can attempt to escape. If the opponent is defeated or escaped from, the turn is over and the clock is moved another 30 seconds and the game continues. If the enemy wasn't killed, another 30 seconds still passes and the opponent must be fought until an escape can be achieved or it is defeated.

There are numerous opportunities for a swift demise of the warrior character. Every turn offers a chance of defeat and at least fifty room cards must be encountered before you even have a chance of finding Darkness. If you are not killed by radiation, wounds, or

the zombies' virus you still must manage to find Darkness and survive combat long enough to get off a shot with your laser pistol. The to-hit roll is an 11 or better! And the laser only has 3 shots!

It takes about an hour to read the comic book and the rulebook and to play the first game. Subsequent games will take from 30 to 60 minutes. If you can win this game without cheating you are doing well. Games Workshop recommends this game for ages 14 and over. This is due to the violent nature of the game more than any inherent complexity or difficulty. *Chainsaw Warrior* is heartily recommended to anyone looking for a fun, challenging bit of solo gaming. □



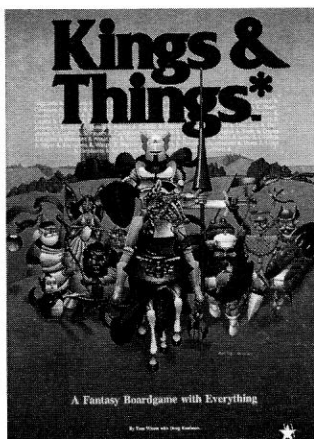
KINGS & THINGS* A FANTASY BOARDGAME WITH EVERYTHING

By Tom Wham and Rob Kuntz with Doug Kaufman (West End and GW \$20)

Reviewed by J. Michael Caparula

ADVENTURE GAMING has reached a point of self-parody, a movement that is being spearheaded by West End. Witness their *Paranoia* adventures *Orcbusters* and *Me and My Shadow: Mark IV*. Nothing is less safe from this kind of high-spirited roasting than the cliché-ridden realm of swords & sorcery. *Kings & Things** can be viewed as an escape valve for the overcooked, overly serious pretentiousness that permeates most fantasy games. It would be welcome on any gamer's bookshelf, not only for its whimsical and utterly original silliness, but also for the fact that it is an interesting and challenging game in its own right.

*Kings & Things** is a multi-player simulation of civil war in the imaginary land of Kadab. But that dry synopsis hardly does the game justice. Kadab is not your normal everyday fantasy world. Thanks to the "accidental" destruction of a magick university, the land has become "hexed" and the terrain constantly changes. What's more, all sorts of creatures and things, from walrus to elk herds to killer puffins, have become sentient and run amok over the shifting lands. The players, representing self-righteous nobles, vie to unify Kadab under a single ruler by deploying and engaging "rag-tag" armies of things, casting awesomely silly spells, and attempting to be the first to raise a citadel and declare victory.



The game is played on a unique map reminiscent of Avalon Hill's *Magic Realm*, comprised of 37 randomly-selected hex tiles. Each tile represents a different type of terrain, from forests to swamps to deserts to frozen wastes. Obviously, some very odd (impossible) layouts will occur, but that's part of the game's lunacy. Once the map is constructed, players choose starting locations, raise a Fort, and build their initial three-hex kingdoms. Hexes are laid out face-down and then inverted when chosen by players. I assume that all the hexes are flipped face-up after starting kingdoms are chosen, but it is not clear from the rules.

The players' forces consist primarily of Things, drawn from a randomizer and displayed on rather flimsy racks, from which they can be placed on the map. Things generally consist of Creatures, but also include Magic Items, Random Events, and Special Income counters like oil fields (oil fields?). The rules loosely define Things as counters with black backs. This would exclude Cities and Villages, but I can find no other way for them to enter play. I have to assume (again) that

they are considered Special Income counters and are drawn from the cup. Creatures are coded to a specific terrain type, and can only be used if a player controls a hex of that type. However, since Things are deployed on the map face-down, a player can create "bluff" stacks of Creatures that he cannot support. Random Events and Magic Items can be used during play as needed, and are usually kept on the players' racks.

The turn begins with the players collecting Gold from controlled hexes, Forts, and Special Income counters. Players may then recruit Special Characters, the "heroes" of Kadab, by bribing them with Gold (they are clearly more mercenary than heroic). Some of the more valuable Special Characters are the Terrain Lords (Forest King, Desert Master, etc.) which can stack with and support Creatures of their terrain type, regardless of whether or not the terrain type is controlled by the player. Once Special Characters are recruited, players may draw one new Thing for every two hexes controlled, every 5 Gold paid, and every two unused Things returned to the cup. Then the players can annoy each other with bothersome Random Events.

Now that they're ready and able, the players can get on with the task of expanding their kingdoms and conquering others. "Rag-tag Armies" move in stacks of up to ten (including Special Characters) and may move no more than four hexes, with swamp, mountain, forest, and jungle counting as two hexes. Movement stops when a stack enters an uncontrolled hex or a hex occupied by an enemy stack (if it's not a bluff stack). Uncontrolled hexes may be defended by randomly-selected Creatures. Indeed, two or more players may

contest for a defended, uncontrolled hex, making for fireworks aplenty.

Combat is the funnest and funniest part of the game. Imagine an awesome force of pixies, killer penguins, and watusis battling ice bats and mountain men lead by the Lord of the Eagles! Battles are resolved by individual attacks made by each combatant. Magic attacks and casualties are applied first, followed by ranged attacks and normal melee. Losses are applied after each step, so those magical and ranged hits can be crippling. Of course, the tide can be turned by Magic Items or the abilities of Special Characters. At the end of each full round of combat, participants may elect to retreat. Forest, Cities, and Villages absorb damage until neutralized; Creatures are eliminated and returned to the cup.

Play continues in this fashion until one player wins (obviously). This is done by constructing a Citadel. To do this, the player must have a total income of 20 or more, and must first build a Castle. A Castle is one step up from a Keep, which is one step up from a Tower (these are all collectively known as Forts). Each "step" costs the player 5 Gold. If two or more players happen to finish a Citadel in the same turn, then the bloodbath really begins, as players race to destroy or seize their opponents' Citadel(s).

With the exception of the rules oversights mentioned earlier, everything about this game is wonderful. Tom Wham's whimsy is infectuous, and the rules are actually fun to read (dry and tedious they aren't). The world of Kadab, silly though it may be, is surprisingly well-thought-out, and even includes a humorous historical chronology. The game contains lots of in-jokes that will appeal to gamers, like the Kadab-

ian's belief in a hereafter known as "The Cup," from where they will return in glory to do battle again. What's more, *Kings & Things** provides a challenge for all types of gamers, from the role-player to the Machiavellian strategist. The hasty player will soon find himself at the mercy of the careful, thinking one. One of the more difficult aspects of the game to master is the coordination of

the various types of Creatures. It requires an early grab for the Special Characters and some geographical planning. What we have in the end is a great team effort, inspired fancy that has been developed into a tightly-woven game system. *Kings & Things** remains one of the best board-game values in the past several years. □



GUMSHOE THE HARDBOILED DETECTIVE IN THE THIRTIES

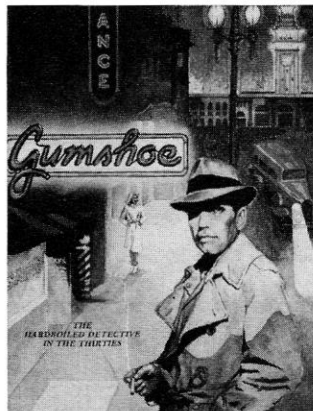
By Gary Grady (Sleuth \$30)

Reviewed by J. Michael Caparula

"SAN FRANCISCO'S character has an elusive quality about it." So begins the preface to *Gumshoe*, the latest offering from the designers of the instant classic *Sherlock Holmes Consulting Detective*. The same elusive quality can be found in the game itself, an ambitious, involving simulation of the Dashiell Hammett genre of detective fiction and films. The player who is spoiled by the quick-finish cases of *Consulting Detective* is going to find himself rapidly immersed in the murky fog of befuddlement that permeates *Gumshoe*. The difference between the two games stems from their respective source material. Where the Conan Doyle mysteries (which were primarily short stories) centered on a single key factor, the pulp stories and novels of the *Gumshoe* era involve complex webs of intrigue and lies. The player of *Gumshoe* is much like Philip Marlowe of the Raymond Chandler books, peeling away layer after layer of deception until finally arriving at the ultimate truth.

Physically, *Gumshoe* packs an overwhelmingly full box. In addition to rules and a thickly-bound clue book, the player receives two maps, two telephone directories, a fingerprint file, a pack of mugshot cards, autopsy and crime lab reports, a week's edition of the *San Francisco Call-Bulletin*, plus a time pad and questions booklet. To say the very least, the components are impressively rendered. The attention to graphic detail is marvelous, particularly in the phone directories and newspapers, which authentically capture the look of the 1930s. The clue book is also handsomely graced with period photographs of San Francisco, adding to the evocative Sam Spade atmosphere.

Play of the game is much like the *Consulting Detective* expan-



sion *Queen's Park Affair*. Players represent operatives of the Continental Detective Agency, puzzling out a series of mysteries over a one-week period. Cases are presented every "morning," after which players may bop around the Bay Area and consult numbered clues. Some clues conditionally branch to further clues, often leading to stakeouts or exciting chase sequences. Each clue or series of clues requires an amount of time which goes toward completing the game "day." Lab reports, autopsies, and fingerprint reports are made available according to the dates and times listed on them. Travel through San Francisco proper, surprisingly, does not require time, but movement to outlying areas may take well over an hour (one way) so planning is essential. At the end of the day, questions are answered which may guide the detectives, but it is up to the players themselves to decide when a case is "solved."

True to form, the cases cover the unusual and the extraordinary, and almost invariably lead to a vast underworld of corruption and crime. Players will be confronted with murdered horse-owners, missing rich kids, dead jazz musicians, fall-guy mobsters, and may even be required to assist agencies elsewhere in the country in tracking down suspects. The total number of cases that come into play is astounding, and the players will surely feel swamped, but I think this was done to provide replay value. One does get the feeling, however, that the pro-

ject was overdone, as evidenced by a number of frustrating oversights. For example, it is not clear just how the fingerprint files and mugshots are brought to into play. In fact, given the large number of suspects and the small number of fingerprint reports, one wonders if the files were provided solely for atmosphere. Also, the choice of clues can be very restrictive; the players often get "stuck" trying to follow leads that the clue book won't allow them to pursue. This is especially true of license-plate numbers, which are impossible to trace. Perhaps the designers should get a hold of a floppy disk for their next project, allowing players to follow up all of their hunches (however wrong they may be). The most arbitrary factor of the game, though, is the questions book, which often addresses cases of the following day. This often gives the players an unfair advantage if they happen to read the answers. My advice is to skip the question book entirely, especially

in light of the fact that no scoring system is provided.

Gumshoe is a game that cries out for another edition, for amidst the often incapacitating glitches in the system there lurks a highly challenging and innovative game. The key in understanding the cases is the recognition of their underlying interconnectedness, the vast network of conspiracy that permeates through them all. The designers seemed to have spent most of their effort on the plots before fleshing out and fully developing the system. The game can be played, but be prepared to spend a lot of time with it. This is clearly a "monster" game, one that you would want with you on a desert island. And, if you can't break these capers, you'll at least enjoy the characterized and often witty hard-boiled prose that makes up the clue book. If you're an armchair detective that loves the Hammett thrillers, if you've just finished your umpteenth viewing of *The Maltese Falcon*, here at last is a game for you. □

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EGYPT, WITH its long history of magic and mystery, deserves a place in *Call Of Cthulhu*, and this article presents information about Egyptian magic for Keepers to incorporate into their campaigns.

Arcane Knowledge

EGYPTIAN MAGIC

For Call of Cthulhu

By Jonathan Tweet
Illustrated by Mike Lane

If the Keeper places some mysteries in Egypt, a 1920's travel guide for Egypt (available in good libraries), the monsters from the rulebook, and this article will be sufficient for detailed and interesting play. Even if the investigators never enter Egypt, however, Egyptian magic could enter the campaign through Egyptian sorcerers or other means. Finally, some of the spells that follow could be part of any magical tradition, so the Keeper could use them without involving his/her campaign in Egypt.

This article is written for Keepers, and, like the *Call Of Cthulhu* rulebook, it contains information that a Keeper might not want his players to know.

THE EGYPTIAN OCCULT

Egypt has a long, interesting history in the occult, and this summary is meant to provide a Keeper with enough background information to lend coherence to the Egyptian magic system, especially as it is tied to the Cthulhu Mythos. Being familiar with the Egyptian occult traditions will help a Keeper design mysteries that are more believable to the players and more authentically Egyptian.

Egypt has three layers of occult tradition. The most ancient tradition, which underlies the others, is that of worship of the Other Gods and of Nyarlathotep in particular. Developing from this worship was the magic of dynastic Egypt. After the empire of ancient Egypt fell, the land was occupied by people of various cultures, and since Muslim culture was the last and most important foreign culture to affect Egypt, the occult tradition of Islam also has importance here.

Before Egypt was united under its first king around 3100 B.C.E. and Egyptian history truly began, worship of the Other Gods stained the land. Cults worshiping Nyarlathotep and other deities harvested sacrifices from the population and ruled surrounding areas with black magic. Through magical powers, the early cults and their unearthly partners carved out expansive underground chambers for the proper worship of the Other Gods. As the central government became strong, however, worship of evil deities was forced into secrecy. Worship of some Other Gods continued in a new, benevolent form. Worship of Nyarlathotep, for instance, developed into the worship of Thoth, the ibis-headed god of



knowledge. While many worshiped Thoth as the benevolent god of knowledge, secret priesthoods carried on the true traditions of Nyarlathotep worship, and many people used the power that this black worship promised them. King Khafre followed the way of Nyarlathotep to acquire power that even being king could not offer him. Queen Nitokris of the 6th Dynasty followed his example.

Some ancient Egyptians who knew the truth about the Other Gods, however, actively opposed their worshippers. Many Egyptian deities were loosely inspired by Elder Gods, and their priests developed potent magic to help them fight against the horrors of Nyarlathotep.

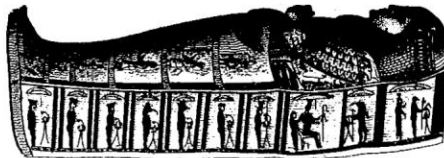
Most Egyptians, however, worshiped a great variety of gods unaware of the secret conflict between the Other Gods and sanity. Death and rebirth was central to the metaphysics of the Egyptians, and cults formed around the worship of dead kings. The famous *Book of the Dead* gives the reader the information he would need after his death to convince Osiris, the divine judge, that his soul was worthy of the afterlife. Ancient Egyptian metaphysics divided a person into several aspects, some of which could be important to play. The *khaibit*, for example, was an astral double that remained around the burial site, and the *ka* was the animating force. Both aspects were separate from the soul proper.

When Egypt fell to invaders, only the covert worship of the Other Gods survived. Various cultures left their marks on Egypt, but since Muslim culture was the last and most important foreign culture, it is the Muslim occult tradition that is of current importance in Egypt. According to Islam, Allah (God) and his angels oppose Eblis (Satan) and his devils. Eblis, a spirit of fire, will roam the world until Judgment Day. In this culture, the Jinn are powerful spirit beings that ruled the world and built marvelous cities before Adam was created. They have the ability to change themselves into toads, serpents, or rats. Those Jinn who follow Allah are angels, those who follow Eblis are devils, and the rest are independent. The peasants of Egypt (the *Fellabeen*) fear efreets, a malevolent breed of Jinn.

ARCANE BOOKS

Each culture that dominated Egypt, including the relatively short Greek

and Roman occupations, left arcane books in the country. The physical form of the text as well as the content will depend on the culture from which it comes. Ancient Egyptian works will probably be papyrus scrolls written in hieroglyphics. Most of the authors are priests or court wizards, and the spells available from these works will most likely be those dealing with the Egyptian gods (e.g., Flash of Ra). Greek and Roman works will also be scrolls and will be written in ancient Greek and Latin, respectively. The authors will most likely be Greek or Roman scholars studying Egyptian occult. Arabic texts probably will be true books, which had replaced scrolls by the time Islam came to Egypt. These books will more likely deal with Jinn and devils than with ancient Egyptian gods. With Egypt's long history of writing, many of the works found in or from that country will be translations of earlier works, perhaps from earlier cultures.



The books themselves can be designed by the Keeper. Most of the books listed in the rulebook are western and are inappropriate for Egypt, though the *Al Azif* and books of unearthly origin (e.g., the *Pnakotic Manuscripts*) could appear in Egypt in various translations. One important book in Egypt is the magical text that, according to myth, was written by Thoth. In other words, these scrolls were penned by Nyarlathotep itself. Whether the Keeper includes such a work, which could rival the *Al Azif* in potency, is up to him/her. Such a work might best be found in separate volumes, each of which would not be overwhelmingly powerful.

SPELLS

Many of the spells in the rulebook are appropriate to Egyptian magic. Especially suitable are:

- Call Azathoth
- Call Yog-Sothoth
- Contact Nyarlathotep
- Contact Ghoul
- Contact Sand-Dweller
- Create Gate
- Dread Curse of Azathoth
- Powder of Ibn-Ghazi
- Shrivelling

More important than these spells, however are the following new spells designed specifically for Egypt.

ANIMATE MUMMY

Following the typical mummification procedure, including eviscerating, embalming, and wrapping the corpse, this spell can seal the *ka* (animating force) into the *kbat* (corpse). Since the *ka* is not the soul, the mummy will not be able to regain spent magic points. The mummy will have double its previous STR, half again its original CON, and two-thirds of its original DEX. It will move at a rate of 6 instead of 8. Mummies retain all intelligence and knowledge (including spell knowledge) from their lives. They may (and often do) remain dormant for indefinite lengths of time.

The spell can only be used on a willing person who has been properly mummified. It costs a permanent point of POW to cast and causes a loss of 1D10 SAN points.

The spell can be reversed, in which case the caster expends a certain number of magic points and with that total tries to overcome the magic points of any mummy in sight and within 30 yards. If the caster overcomes the mummy's magic points, the magic points of the mummy are reduced by the number of magic points expended. If through this (or any other) means, a mummy's magic points drop to zero, the *ka* leaves the body, leaving an inert mummy behind. Casting the reverse of the spell takes two melee rounds and costs 1D6 SAN points.

In ancient Egypt, when the worship of Nyarlathotep was being persecuted, worshippers would often arrange to have this spell cast upon their corpses so they could carry on their worship in secret after death. If investigators unfamiliar with this spell fear that all mummies are capable of animation, the Keeper should not discourage their error.

CREATE UNDEAD (Ghost, Skeleton, Zombie)

Spells for creating ghosts, animated skeletons, and zombies developed out of the Egyptian's obsession with death and the dead. Through these rituals, a magician sacrifices POW to bind some aspect of a dead being to the living world. The effects are permanent; indeed, investigators in Egypt could find creatures constructed during or before the Egyptian dynastic period.

The ritual to create an undead being takes over an hour and requires ritual paraphernalia.

Though the spell is permanent, it can be reversed. Someone casting the reverse of the spell spends an any number of magic points (at least one) and tries to overcome the magic points of one appropriate target within sight and within 30 yards. If the resistance roll succeeds, the undead creature is destroyed. Ghosts dissipate, skeletons crumble to dust, and zombies collapse into stinking piles of putrefaction. The reverse of this spell takes two rounds to cast, like *Shrivelling*.

Knowing one *Create Undead* spell does not help in creating or dispelling other undead. Creating undead entails a loss of 1D6 SAN points. Attempting to destroy an undead with this spell entails a loss of 1 SAN point.

Create Ghost: This spell, which must be cast on a willing being within one hour of its death, captures the *khai-bit* of the deceased and binds it to the site of the burial. The resulting ghost has the POW and INT it had in life, and it can cast any spells it knew. It either appears as the shadowy double of its body or remains invisible, as it decides. Casting this spell requires the expenditure of a POW point.

Create Skeleton: Any corpse will do for this enchantment as long as the bones are still strong. The caster sacrifices two POW points in the ritual and gains a skeleton animated in his service. Any flesh still on the bones will rot off at the normal rate. Except for *SIZ*, which is the same as that of the original being, roll all the attributes as directed in the 1920's Sourcebook.

Create Zombie: The corpse which becomes a zombie must have been dead for less than a week when the ritual is cast. The ritual costs three POW points and results in a walking, mindless corpse that will follow the orders of the caster. The zombie's STR and CON will be 1.5 times as high as they were originally, but DEX will only be two-thirds as high. The zombie will have no measurable INT or APP. Zombies are described in the 1920's Sourcebook.

ENCHANT DUST OF ANUBIS

With this spell one can create powder, originally created by the priests of the god of the dead, which destroys those things that should be dead but are not

(i.e., undead). The potency of the batch is determined by rolling 1D6 for each point of POW the caster sacrifices in casting the spell (up to three points for any one batch). Each batch created yields enough dust for five applications, each of which fills the hollow in the palm of a cupped hand. When sprinkled over something undead, compare the potency of the dust to the POW of the target on the resistance table. If the potency overcomes the POW, the undead is destroyed. If the undead successfully resists, no dust of that potency or lower will ever be able to affect it. Whether the dust grants its potency or weapon on which is sprinkled depends on the benevolence of the Keeper. (It is likely that ancient and powerful undead things could not have become ancient without resisting some *Dust of Anubis* during the millenia, so if the Keeper does not want her prize mummy "Dusted," he can simply decide that it has previously resisted *Dust of a certain potency*—potency 18, for example).

FLASH OF RA

This spell creates a brilliant flash of light emanating from the caster that can blind sighted beings and destroy less substantial or noncorporeal creatures, such as wraiths, ghosts, and hunting horrors. Each point of POW expended when this spell is cast will do 25 points of damage to appropriate creatures within 10 meters. If a target has no hit points, the damage reduces POW. The light blasts forth in all directions, and it will temporarily blind all sighted beings within 10 meters who do not take precautions against the flash. For those that the blast surprises, roll percentile dice. If the result is more than CON x 5%, the character is blinded for an hour. If the roll is equal to or less than CON x 5% but more than CON x 1%, the character is blinded for 1D6 minutes. If the roll is equal to or less than CON x 1%, the flash blinds for only 1D3 melee rounds. The Keeper determines the effectiveness of various precautions (such as covering one's eyes with one's hands) in reducing the effects of the Flash.

MAGIC PORTAL

To remain hidden over the millenia, secret passages have needed magical protection. This spell conceals and holds a secret portal, or opens such a portal, depending on how it is used. The *Magic Portal* creation spell can

only be cast on a well-built portal that is already difficult to see. After the spell is cast, the portal will be undetectable by normal means and its passive STR will be increased by 15 (making it harder by 75% to open by a STR vs. STR contest). Sealing a portal with this spell costs 1D6 SAN points and at least 1 point of POW. Additional POW can be sacrificed into a *Magic Portal* at any time, and the total number of POW sacrificed into a portal must be recorded, as this total is important when opening the portal.

This spell can also be used to open a *Magic Portal* already in existence. Opening a *Magic Portal* requires the expenditure of at least 1 magic point for every POW point sacrificed into the portal. Spellcasters cannot combine their magic-point expenditures to open a strong portal. More important *Magic Portals* have higher POW levels, effectively restricting their use; *Magic Portals* with POW levels of 20 or higher are rare but present. When this version of the spell is cast with enough magic points and within five yards of a *Magic Portal*, the outline of the nearest portal will glow and the door will be free to open. The door will stop glowing once it is opened and will seal itself once it has been closed. If ten minutes pass without the door being opened, the outline ceases to glow anyway and the portal seals. It costs 1 SAN point to open a *Magic Portal* with this spell.

SACRIFICE

With this spell one can ritually slay a victim to provide magic points or POW for one's own use or to give psychic energy to a deity. The amount of magic points, POW, or energy depends on the type of victim. The spell involves a lengthy ritual and ritual paraphernalia, such as a sacrificial dagger.

Casting the spell takes one magic point and allows the caster to sacrifice one victim. If the caster takes magic points, they will be added to his magic-point total. After 24 hours, however, any magic points over his POW are lost, and no one may exceed double his POW in magic points through this spell. A wizard with magic points but without normal POW (such as a mummy) does not lose excess magic points, but it still cannot gain more than twice its POW in magic points. If the caster takes POW from the sacrifice, he must immediately use them to cast some spell that requires the expenditure of POW points and

match those POW points he wishes to use with some of his own. This effectively doubles the power of the spell cast. If a wizard took two POW from a sacrifice and used them to enchant a Magic Portal, each POW point he personally expended, up to two, would enchant the Portal with two POW points, one from the wizard and one from the sacrifice.

The amount of magic points or POW depends on the destructiveness of the sacrifice. Sacrificing a child or a virgin woman gives the sacrificer magic points equal to the POW of the sacrifice of two POW points. Children and women are preferred victims because of the potential for reproduction and growth that is lost by their destruction. Young women who are not virgins and young men provide the sacrificer with one-half the victim's POW in magic points (at least two) or one point of POW. Older people provide the caster with one-quarter the victim's POW in magic points (at least two) and no possibility for POW. Those who are tainted by the evil of the Cthulhoid gods are already mostly lost, and the destruction of their souls provides little. Thus sacrificing a cultist gives the sacrificer two magic points and no POW. Remember that the sacrificer must expend one magic point in the sacrifice, so a two magic-point gain is profit of one magic point. At the Keeper's judgment, exceptionally virtuous or beautiful sacrifices might provide more rewards than listed above because of the extra loss caused by their deaths.

When a sacrifice is used to feed a deity, it is usually performed by Keeper-characters, and the precise results are up to the Keeper. Generally, deities prefer those sacrifices that would have net a sacrificer more magic points, as detailed above. In return for sacrifices, the deities may provide services, use of servitor races, guidance, information, spells, or even possibly POW.

The soul of a sacrificial victim is shredded, annihilated, or devoured, depending on the type of sacrifice, making the spell unappealing for frequent investigator use. Performing a sacrifice costs 1D10 SAN points and one magic point.

WARD OF HORUS

Horus was a sky god of ancient Egypt who had many different forms, one of which was the falcon of the sky whose

eyes were the sun and moon. This spell sensitizes a Cthulhoid creature or dedicated human servant of a Cthulhoid deity to Horus's "eyes," making sunlight and moonlight lethal to the ward-ed being. For each round a ward-ed being spends under sunlight, its POW drops by 1D6. For each round it spends under the light of the full moon, it loses 1 POW point. If the moon is not full but still in the sky, the ward-ed being will lose 1 POW point every two, three, or four rounds, depending on the moon's size and at the Keeper's discretion. When both the sun and moon are in the sky, only the sun's damage counts. (Remember that the moon is in the night sky only half of the time.)

Casting the spell requires an hour-long ritual performed under the sun or moon, climaxed by the sacrifice of two POW points and an expenditure of any number of magic points available. Any others who know that spell can

take part in the ritual and each expend one magic point to add to the total. If the total of the magic points expended, plus two for the two POW points expended, overcome the magic points of the target, the spell takes effect. Though the ward is typically permanent, more powerful beings will be able to remove the effects eventually.

Casting the spell or partaking in the ritual costs 1 SAN point.

OTHER SPELLS

Various supplements to *Call Of Cthulhu* have spells appropriate to an Egyptian campaign. Rather than repeat them here, I will just direct you to them:

Chant of Thoth *Masks of Nyarlathotep*
 Dust of Suleiman *Shadows of Yog-Sothboth*
 Seal of Isis *Masks of Nyarlathotep*
 Voice of Ra *Masks of Nyarlathotep*

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 (GL-1980 48pp \$5.95)

NEW GAMES

Continued from page 43

Breakout! The Australasian Gamers' Quarterly No. 26 (Conflict Simulations, 54pp, \$3.50) edited by Paul Trunoff. This issue features reviews of *Terror Australis* and *Jorune*. "Christianity and *Dungeons & Dragons*," and a *Traveller* adventure.

The Citadel Journal Spring 87 (GW, 48pp, \$4) edited by Rick Priestly. Miniatures magazine.

SOURCEBOOKS

Heroes For Wargames: Painting & Collecting Miniature Figures for Role Playing Games (Paper Tiger, 127pp, \$14.95) by Stewart Parkinson.

Ravens Hordes: The Official Warhammer Battle Army Lists (GW, 80pp, \$8) by Richard Halliwell. "All the various kinds of troops for the ten most important Warhammer armies are here, along with the modifications for different weapons, their mercenaries, their allies and their special equipment."

MINIATURES

Regiments of Renown: The Nightmare Legion (Citadel, boxed, \$20). Contains a Commander, a Standard Bearer, a Musician, a Champion, and 20 skeletal troopers.

**Green Dragon
Greatfire Dragon
Blue Dragon** (Citadel, boxed, \$12 each)

Fantasy Armies Mould For Metal Casting: Dwarves (Prince August, blister pack, \$?). Holding crossbow in 25mm-scale. Guaranteed for 500 castings.

BOARDGAMES

Chainsaw Warrior: 60 Minutes to Save New York (GW, boxed, \$25) by Stephen Hand. A solo boardgame. Strange creatures from another dimension threaten New York with destruction. Components: a rules booklet (36pp), a comic book (8pp), a 22"x16" mapboard, 90 cards, 166 cards, and two dice.

Ogre Deluxe Edition (SJG, boxed, \$16.95) by Steve Jackson. "The classic game of battle against a merciless robot foe." Two-player tactical armor game. Components: rulebook (12pp), 22"x17" mapboard, 79 counters, 36 counter stands, and a die.

Onslaught: D-Day to the Rhine (SPI/TSR, boxed, \$19.95) by Douglas Niles. Two-player strategic wargame. Components: rulebook (20pp), 36"x20" mapboard, 160 counters, and two dice.

Chase: The Challenging Game of Changing Strategies (TSR, boxed, \$12.95) by Tom Kruszewski.

Two-player abstract strategy game. Contents: rules booklet (12pp), 12"x12" board, 20 dice, and a special game box.

FOR BATTLETECH

BattleForce: Small Unit Actions in the 31st Century (FASA, boxed, \$25) by L. Ross Babcock III, et al. Tactical warfare involving mechs, hovercrafts, tanks, artillery, and air support. Components: rulebook (80pp), 200 counters, 64 counter bases, two 34"x22" maps, and 2 dice.

FOR CAR WARS

Combat Showcase: Vehicle Designs from the 2037 New Car Exposition (SJG, 56pp booklet, \$5.95) by David and Martha Ladyman. Innovative design ideas for 103 cars, cycles, trikes, and trailers in schematic form, ready for play.

Mini Car Wars (SJG, folder, \$1) by Jim Gould and Steve Jackson. An introductory version.

Car Warriors Killer Stickers (SJG, pad, \$4.95). Stickers with silhouettes of trucks, cars, cycles, pedestrians, bikes, etc., to place on your car, notebook, briefcase, skateboard, etc., to display your autoduellling record.

FOR OGRE

Ogre Reinforcement Pack (SJG, zip-lock, \$4.95) by Warren Specator. Extra maps, counters, and scenarios for *G.E.V.* and *Shockwave*.

FOR STAR FLEET BATTLES

Star Fleet Battles Reinforcements 2 (Task Force, folder, \$7.50) by the Amarillo Design Bureau. Contents: 216 counters, 14 playaid forms, 3 planets.

PLAY-BY-MAIL

Computer Boxing (Schubel & Son, \$1/turn) by George V. Schubel. Blow-by-blow and round-by-round.

OTHER GAMES

Lazer Tag Official Tournament Book (TSR, 95pp, \$7.95) by James M. Ward. Drills for players to develop their skills, charts for organizing teams and keeping records of team successes, diagrams on the important points of the game, etc.

FOR CONSULTING DETECTIVE

The Mansion Murders (Futami-Shobo, 222pp + playaids, 1900 yen) by Gary Grady, et al. Japanese-language edition.

ADVENTURE GAMEBOOKS

Faerie Mound of Dragonkind (TSR, 160pp, \$7.95) by Jean Blashfield and James M. Ward.

"... you must explore the maze of enchanted chambers of the faerie mound, where fearsome creatures lurk behind every corner and magic is everywhere!"

Marvel Super Heroes Adventure Gamebook 4: Through Six Dimensions (TSR, 188pp pocketbook, \$2.95) by Allen Varney. "You are Doctor Strange, Sorcerer Supreme, sworn to protect Earth at all costs, even as it becomes the battleground for two warring dimensions..."

Endless Quest Book 36: Song of the Dark Druid (TSR, 157pp pocketbook, \$2.25) by Josepha Sherman. A *Dungeons & Dragons* adventure book involving the recovery of a fabled harp.

Advanced Dungeons & Dragons Adventure Gamebook 13: Gates Of Death (TSR, 191pp pocketbook, \$2.95) by Terry Phillips. A paladin warrior journeys to the Gates of Death to save a dying princess.

1 On 1 Adventure Gamebook: The King Takes a Dare (TSR, 160pp + 160pp booklets, \$5.95) by James M. Ward. A Marvel Super Heroes adventure featuring Daredevil vs. Kingpin.

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Roadwar 2000 (SSI, boxed, \$39.95) by Jeffrey A. Johnson. "In the year 2000, bacteriological warfare has ripped apart the very fabric of American civilization. Cities have turned into gangland prizes; the highways, into battlefields. With rules booklet (24pp).

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COMIC BOOKS

Thrud The Barbarian (GW, 52pp, \$5) by Carl Critchlow. A selection of humorous comic strips regularly featured in *White Dwarf* along with some previously unpublished material.

ARTBOOKS

The Art of the DragonLance Saga (TSR, 126pp, \$16.95) edited by Mary Kirchoff. Art by Larry Elmore, Keith Parkinson, Jeff Easley, Clyde Caldwell, et al.

NOVELS

FANTASY

Sea Of Death (New Infinities, 394pp pocketbook, \$3.95) by Gary Gygax. Gord the Rogue has accepted the challenge to find a part of an ancient and evil artifact hidden somewhere in the Ashen Desert.

Greyhawk Adventures Book 3: Master Wolf (TSR, 314pp pocketbook, \$3.95) by Rose Estes. "Travel the wondrous—and deadly—lands of the Wolf Nomads on a perilous odyssey threatened by a host of monstrous creatures..."

DragonLance Tales Volume 1: The Magic of Krynn (TSR, 352pp pocketbook, \$3.95) edited by Margaret Weis and Tracy Hickman. Nine short stories and a novella.

Trail of the Seahawks (Windwalker/TSR, 222pp pocketbook, \$2.95) by Ardath Mayhar and Ron Fortier. "A kidnapping by bloodthirsty raiders off the coast of New Portland sets in motion a warrior-woman's determined quest to rescue her son."

Rogue Pirate (Windwalker/TSR, 219pp pocketbook, \$2.95) by John Gregory Betancourt. "Surrounded by cut-throats and enemies, Fel Tremayne risked his neck to attend the annual Grayhaven Fair for one reason only: revenge."

Darkwalker On Moonshae (TSR, 380pp pocketbook, \$3.95) by Douglas Niles. First in a series of novels based on the Forgotten Realms adventures.

SCIENCE FICTION

The Legacy Of Lehr (Millenium/Walker, 235pp hardcover, \$15.95) by Katherine Kurtz. "Captain George Lutobo of the interstellar luxury cruiser *Valkyrie* isn't happy when his ship is diverted from its regular run. He's even less happy to find out why—to pick

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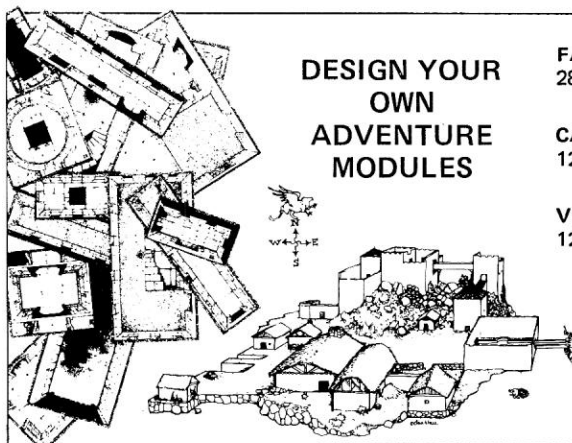
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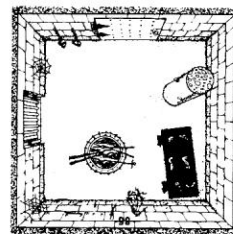
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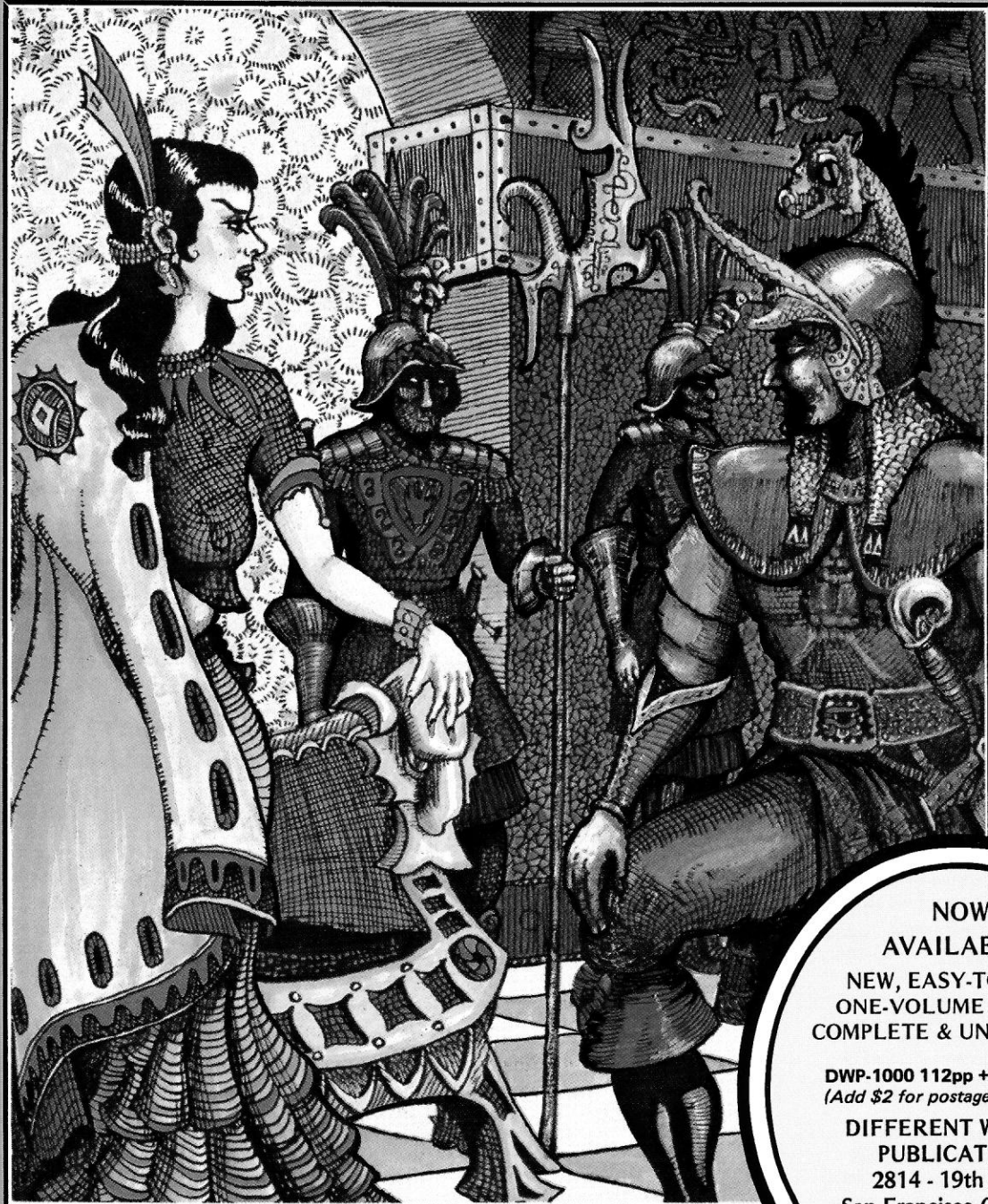
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By Professor M.A.R. Barker

New Games In Print

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

ROLE-PLAYING GAMES

Empire of the Petal Throne: The World of Tekumel (DWP, 112pp + map, \$12) by Professor M.A.R. Barker. "Rules for Fantasy Adventures and Campaigns on an Alien Planet." New unabridged, one-volume edition.

Paranoia: The Roleplaying Game of a Darkly Humorous Future (West End, boxed, \$16.95) by Dan Gelber, et al. Second edition.

FOR THE ADVANCED DUNGEONS & DRAGONS GAME

REF4: The Book of Lairs II (TSR, 95pp, \$12). Nearly seventy fully-developed mini-adventures that can be inserted into any campaign and arranged by terrain type, with monsters in alphabetical order. Also a combined monsters stats table.

I 3-5: Desert Of Desolation (TSR, 128pp + 16pp booklet + map, \$15) by Tracy Hickman, et al. Campaign adventure for character levels 5-10. Includes the revised Desert of Desolation series plus new adventures within Raurin, a desert wilderness set in the Forgotten Realms.

I12: Egg of the Phoenix (TSR, 80pp + 20pp, \$12) by Frank Mentzer and Paul Jaquays. For 5-6 characters of level 5-9. "Trudging through forests, traipsing through castles, trotting through dungeons, traveling through other planes: this has turned into more than your run-of-the-mill adventure."

I13: Adventure Pack I (TSR, 96pp, \$12) edited by Deborah Christian. Twelve short scenarios.

C6: The Official RPGA Tournament Handbook (TSR, 64pp, \$10) by Daniel Kramarsky and Jean & Bruce Rabe. Guidelines on designing tournaments, scoring sheets and other useful aids for running tournaments, and two 2-part adventures for 6 characters of levels 4-8.

FOR THE ADVANCED DUNGEONS & DRAGONS GAME (Not approved by TSR)

Fez V: Wizard's Betrayal (Role Aids, 32pp, \$7) by James Robert and Len Bland. "Fez, the Wizard of Time Travel, is a prisoner within an alien spacecraft. All three of his servants have betrayed him. Alone and trapped, he bravely fights for Time."

Giants: A Reference for the Soci-

ety of the Giants (Role Aids, 96pp, \$10) by Bruce Humphrey. Complete giant stats and histories, detailed settings of giant homelands, new giant magic items and runes.

The Proportional Combat System (American Games, 14pp, \$7) by Jonathan C. Hauff. An alternative combat system.

FOR CALL OF CTHULHU

Miskatonic U. Graduate Kit: Artifacts From the World's Scariest University (Chaosium, folder, \$9.95) by Sandy Petersen and Lynn Willis. Contents: course catalog from Miskatonic's School of Medieval Metaphysics, presentation diploma, student body card, restricted stacks library pass, parking sticker, school map, etc.

Green and Pleasant Land: The British 1920s-30s Cthulhu Sourcepack (GW, 80pp, \$10.95) compiled by Peter Tamlyn. Featured are British characters, history, travel, the occult, three adventures, and a short story by Brian Lumley.

FOR DANGER INTERNATIONAL

S.H.A.D.O.W. Over Scotland (Hero, 48pp, \$8) by Derek Mathias. A sleepy little village on the northeastern coast of Scotland with an ancient, haunted castle sitting offshore on its own island is the site of a series of unsolved murders and disappearances.

FOR DC HEROES

Watchmen (Mayfair, 32pp, \$7) by Dan Greenberg. A Pre-Keene Act adventure and investigation taking place in 1966 Metropolis containing complete stats for the Watchmen. For 4-6 character of 250-500 hero points.

Rigged Results (Mayfair, 32pp, \$7) by Bruce Humphrey. For 4-7 characters of 500-1000 hero points. The New Teen Titans must save Manhattan from a catastrophic tidal wave.

Lights Camera Kobra (Mayfair, 32pp, \$7) by Ray Winninger. For 4-7 characters of 500-1000 hero points. "Who is filching film fiends and subverting storylines for their crimes? Looker and the Outsiders are going to get to the bottom of this monkey business."

Knight to Planet 3 (Mayfair, 32pp, \$7) by Mark Acres. For 4-6 characters of 1000-2000 hero points. For use with *Legion of Super-Heroes*.

Super-Heroes. Second in the four-part Chessman series.

Mad Rook's Gambit (Mayfair, 32pp, \$7) by David Martin. For 4-6 characters of 1000-2000 hero points. For use with *Legion of Super-Heroes*. Third in the four-part Chessman series.

Legion of Super-Heroes Volume II: The World Book (Mayfair, 96pp + map, \$10) by the Adventure Architects. "A Complete Sourcebook on the World of the 30th Century."

FOR DELTA FORCE

Desert Sun (Task Force, 56pp, \$8) by William H. Keith, Jr. "Your mission is desperate: penetrate the defenses of Libya, cross hundreds of miles of the most hostile desert environment on Earth, and arrange an 'accident' which will end Libya's dreams of nuclear terror once and for all. . . ."

FOR THE DUNGEONS & DRAGONS GAME

CM8: The Endless Stair (TSR, 32pp, \$8) by Ed Greenwood. Companion Game adventure for 4-6 characters of levels 15-20. Ulthorn has been discovered dead in an aperture of the Leaning Stone atop Glazar's Crag . . . a doorway that locals swear has never been there before! Will you dare ascend into the unknown?

GAZ 1: The Grand Duchy of Karameikos (TSR, 64pp + map, \$10) by Aaron Allston. Historical, economical, geographical, and sociological overview of the Duchy and entries on its major cities and towns, as well as biographical entries on its important figures.

DA3: City of the Gods (TSR, 48pp + map, \$8) by David L. Arneson & David J. Ritchie. An

Expert Game adventure for 5-8 characters of levels 10-14. Blackmoor's leaders are sending a daring expedition to the City of the Gods—to bargain for aid in the coming wars—or to steal the magic of the gods.

M4: Five Coins for a Kingdom (TSR, 40pp, \$8) by Allen Varney. A Master Game adventure for 4-6 characters of levels 28-32. "In an instant, the city of Lighthall vanishes from your very midst! In its place come five coins of amazing power—powers to transport you to a realm of fantastic worlds and incredible magic."

FOR ETERNAL CHAMPION: STORMBRINGER & HAWKMOON

White Wolf: Temples, Demons & Ships of War (Chaosium, 56pp, \$7.95) by Stewart Wieck, et al. Information, stats, and maps for three powerful temples of the Young Kingdoms, a high-level, ultra-magical scenario, and naval rules.

FOR GAMMA WORLD

GW8: Gamma Base (TSR, 48pp + map, \$8) by Kim Eastland. For beginning and intermediate players. Exploration of an ancient complex, investigation of the disappearance of a respected elder, and stopping the threat of a military dictator.

FOR GURPS

GURPS Horror (SJG, 96pp, \$9.95) by Scott D. Haring. "Vampires. Mad slashers. Things Man Was Not Meant to Know. Stalkers of the night. The stuff of nightmares. . . ."

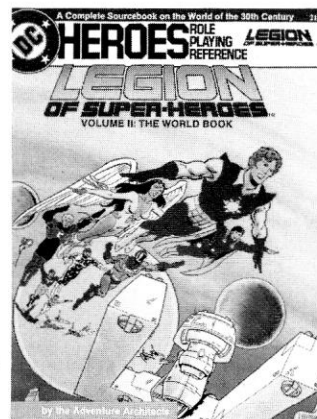
Blank Maps (SJG, maps, \$4.95). Three 33"x21" sheets with a 1-inch hex grid printed on both sides.

Car Warriors (SJG, 56pp, \$5.95) by Martha and David Ladyman. GURPS Autoduel character book with duellists, troopers, MONDOs, dregs, and bikers.

The AADA Road Atlas and Survival Guide Volume One: The East Coast (SJG, 64pp, \$6.95) by John Nowak. "The East Coast is easily the tamest, safest, most fully-recovered region in the U.S. There are even a few areas where weapons aren't necessary!"

FOR HARN

Melderyn (Columbia, 64pp + maps, \$16) by N. Robin Crossby, et al. Political, historical, cultural,



and geneological notes of the enigmatic "wizards' kingdom" with economic and political data on over eight hundred manors.

Menglana (Columbia, 48pp + maps, \$14) by N. Robin Crossby, et al. Ivinia module. "A once great kingdom now in decline and under pressure from both the rising power of Ibanvaal and the piratical realm of Rogna."

Araka-Kalai (Columbia, 48pp, \$13) by Edwin King and Dave Kowan. Encyclopedic material and seven scenarios.

FOR JUDGE DREDD

Slaughter Margin (GW, boxed, \$17) by Richard Halliwell. "The spectre of a long-forgotten foe has appeared to haunt the streets and blocks of Mega-City One. And only you can stop it!" Components: scenario book (48pp), eight sheets of player handouts, and four sheets of cut-out counters.

FOR MARVEL SUPER HEROES

MX1: Nightmares of Future Past (TSR, 32pp + map, \$8) by Steve Winter. Set in the bleak future 25 to 50 years from now where the U.S. is an armed camp caught in the grip of hysteria and panic.

FOR MERCENARIES, SPIES & PRIVATE EYES

Ident-A-Kit Set 1: Fingerprints (Sleuth, boxed, \$15) by Gary Grady and William Lamb. "A complete fingerprinting system for role-playing & mystery games." Components: Fingerprints Simplified book (16pp), Notes to the GameMaster (4pp), 250 peel & stick fingerprints, 10 fingerprint cards, and a 3x magnifier.

FOR MERP & ROLEMASTER

Havens Of Gondor (ICE, 56pp + map, \$12) by Carl Willner. "Sail the rugged seas off Gondor's south coast, where Corsairs of Umbar battle the majestic white ships of Dol Amroth. Here, the Elves built the great haven of Edhellond and Galadriel erected the Seaward Tower, most famous beacon in all of Middle-earth. . . ."

Sea-Lords of Gondor (ICE, 64pp + map, \$12) by John Bliven Morin. "Challenge pirates and Haradrim as you sail across the Bay of Belfalas. Journey to Lebennin, the 'Place of Five Waters,' the province in the heart of Gondor. Weigh anchor in Pelargir, jewel of the mighty Anduin river. . . ."

Pirates Of Pelargir (ICE, 32pp, \$6) by Ruth Sochard. Three low- to mid-level adventures.

Gates Of Mordor (ICE, 32pp, \$6) by Graham Staplehurst. Three

low- to mid-level adventures.

FOR THE PALLADIUM ROLE-PLAYING GAME

Book III: Adventures on the High Seas (Palladium, 208pp, \$14.95) by Kevin Siembieda. "The gladiator, pirate, acrobat, bard & other new character classes; new skills, more magic items, faerie food, curses, ships of the world, and adventure after island adventure."

FOR PENDRAGON

Tournament Of Dreams (Chaosium, 48pp, \$7.95) by Les Brooks, et al. Two adventures appropriate for beginning player-knights and for player-knights of great Glory and rank.

FOR ROBOTECH

Book Two: RDF Manual (Palladium, 48pp, \$6.95) by Kevin Siembieda. Random hit location tables, additional weapons and vehicles, time-line, global summary, random encounters, character sheets, etc.

Book Three: Zentraedi (Palladium, 48pp, \$6.95) by Kevin Siembieda. "The Zentraedi are one of those great villains of all time, the ultimate antagonist. They are a race of 60-foot giants, consumed with conquest and violence. . . ."

FOR ROLEMASTER

Combat Screen (ICE, 16pp + 34"x11" cardstock screen, \$6).

FOR SPACE MASTER

Space Master Companion (ICE, 112pp, \$12) by Tod Foley and Terry K. Amthor. New settings, more vehicles, additional races, new weapons, and new gamemaster material.

FOR SPACE OPERA

Merchant Class Ships: Volume I (Seeker, 4pp + deck plans + counters, \$5). Three merchant-class starships in 15mm scale.

FOR STAR TREK

Star Fleet Intelligence Manual (FASA, 80pp + 96pp, \$12) by John A. Theisen. History and

organization of Star Fleet Intelligence Command, operating procedures for field agents, gadgets, front organizations and current missions, information on other intelligence organizations, etc.

FOR TEENAGE MUTANT NINJA TURTLES

Guide to the Universe (Palladium, 48pp, \$6.95) by Erick Wujcik. Contains vehicle creation, air and space skills, air and space combat rules, damage and crash rules, outer space combat, adventures, and a 10-page comic by Eastman and Laird.

FOR TOON

Son Of Toon (SJG, 40pp, \$4.95) by Allen Varney, et al. New rules, new schticks, new charts and tables of silly stuff, cartoon series, and three adventures.

FOR TRAVELLER

Gazelle Class Close Escort (Seeker, 6pp + deck plans + counters, \$6) by S.R. Greene. From Supplement 7 in 15mm scale.

FOR TRAVELLER: 2300

Beanstalk (GDW, 48pp, \$8) by Lester W. Smith. "Trouble-shooting on Beta Canum's Elevator to the Stars."

FOR TWILIGHT:2000

Allegheny Uprising (GDW, 48pp, \$7) by William H. Keith, Jr. ". . . the characters must travel into the Allegheny Mountains of Pennsylvania, in search of a pre-war government supply stockpile."

FOR WARHAMMER FANTASY ROLE PLAY

Shadows Over Bogenhafen (GW, 48pp + maps + playaids, \$12) by Graeme Davis, et al. Continues "The Enemy Within" campaign. ". . . the adventurers find themselves drawn into a deadly web of intrigue, uncovering evidence of a sinister secret organization whose tentacles run through the highest levels of the town's society."

FOR YSGARTH

Book Two: Spellcraft (Ragnarok, 36pp, \$5.95) by David Nalle. "Gods, Spirits, Religion & Magic." Includes 50 special magic-related skills, over 500 spells, over 200 demons, spirits, and gods, etc.

FOR ANY SYSTEM

Robin Hood: A Giant Outlaw Campaign (ICE, 160pp, \$15) by Graham Staplehurst. Campaign background and guidelines, new professions and skills keyed to medieval England, stats for Robin, his men, the Sheriff, etc., over fifty specific encounters and adventures, detailed castle, abbey, and town layouts.

Town Of Baldemar (New Infinities, 96pp + map, \$11.95) by Robert J. Blake. A booming town on the banks of the river Wythyn. A complete town setting in the medieval style. Describes over 450 buildings and 125 residents. A Fantasy Master game accessory.

Citybook III: Deadly Nightside (Blade, 92pp, \$10) edited by Michael A. Stackpole. Eighteen fully-described business and cultural establishments including over sixty completely developed gamemaster-personalities to interact with player-characters.

The Chronicles Of Talislanta (Bard, 116pp, \$12) by Stephan Michael Sechi. Fantasy-world description as told by a wandering wizard.

The Talislantan Handbook (Bard, 85pp, \$9.95) by Stephan Michael Sechi. Features over eighty character types, over one-hundred skills and special abilities in nine fields of expertise, spells, enchantments, and magical/alchemical mixtures and substances, equipment, weapons and trade goods, creatures and beings, etc.

Jahannam 10: Rivermasters of Arania (Ragnarok, 8pp + playaids, \$3) by Dave Nalle. ". . . characters will travel up the great River Kare caught in a web of intrigue between the Empire of Ilchania and the Kingdom of Arania."

Whimsy Cards (Lion Rampart, 44 cards, \$3.95) by Jonathan Tweet and Mark Rein-Hagen. Event cards affecting the storyline such as coincidences, twists in plot, and change in emotion.

CARDBOARD HEROES

Set 17: Science Fiction Player Characters (SJG, zip-lock, \$2.95) by Denis Loubet. "35 spacemen, civilians, aliens, and robots for your favorite SF campaign."

Set 18: Car Warriors (SJG, zip-lock, \$2.95) by Denis Loubet. "36 duellists, bikers, MONDOs, troopers, and the dregs of future society, for your autoduelling campaign."

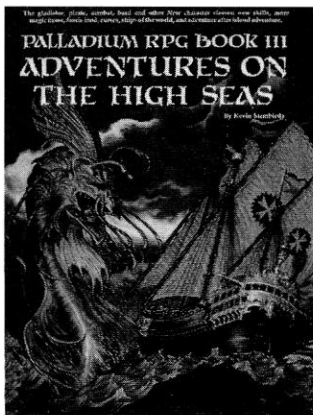
CONTEST

Generic Dungeon Contest (Mattmark, 16pp, \$5) by Mark Edward Bonn. Dungeon-design contest with two outlines to follow.

MAGAZINES

GameMaster Publications 5 (GameMaster Publications, 56pp, \$6) edited by Paul Cockburn. This last issue features a 40-page *D&D/AD&D* adventure, "Rod Of Seraillian," by Carl Sargent.

Gaming Universal 5 (Aftershock, 30pp, \$4) edited by John Kelly. Play-by-mail magazine. This issue features articles on *Global Supremacy* and *Duelmasters*.



Continued on page 38

World of Tékumel

Temple of Vimúhla

In the city of Katalal

Lord of Fire

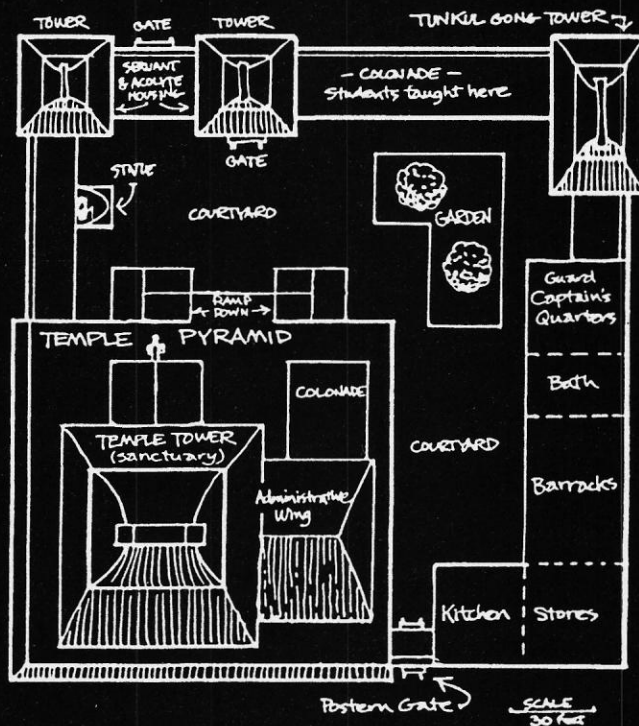
By Professor M.A.R. Barker
Rendered by Ken Fletcher

- ◆ This sanctuary is situated with the temples of other deities on one side of a large plaza with governmental buildings opposite. To the rear (but not shown) are additional buildings in the Vimúhla Temple complex: Barracks, dormitories, schools, and administrative buildings. This is a large temple in this city, but only of medium size for a Temple of Vimúhla.
- ◆ Vimúhla is a God of "change" identified with the qualities of violence, directness, destruction, and obliteration — the Lord of Fire, temporarily contained; "The Flame Cupped Within the Lamp", "The Burning Foretold", "The Blaze Contained"... As can be expected most of Vimúhla's worshippers are pragmatic and non-fanatic — not inclined to burn down anyone's home or temple, including their own! These attitudes towards doctrine are fostered by the temple hierarchy, happy to have the trust of the Tšolyani empire with attendant political and temporal power. Some fanatical sub-cults exist, such as the Incandescent Blaze Society, which is strong within the priesthood of this particular temple....
- ◆ The priesthood is ranked from acolytes and First Circle priests and priestesses up to Adepts of the 30th circle. The priesthood is also divided by duties: Ritual Priests who perform the religious ceremonies; Administrative Priests, who govern temple lands, businesses, staff, and contact outside agencies; Scholar Priests, who teach, study, and do research; Lay Priests (outside of the hierarchy); and Military Priests, who serve as temple guards or in several legions incorporated into the Tšolyani army. There tends to be a strong affinity between the Temple of Vimúhla and many of the Tšolyani military as they have generally the same ideological objectives....



◆ This is a representation of a regional sanctuary and administrative headquarters of the Temple of Vimúhla, a major religion on the World of Tékumel. This enclosed courtyard, pyramid platform and sanctuary temple tower is a center of worship and temple business.

◆ The Great and Glorious city of Katalal is on the eastern fringe of a region with a large number of Vimúhla-worshippers within the nation of Tšolyanu. Tšolyanu is a major empire on the world of Tékumel, a planet that was terraformed by humans and turned into a colony for humans and their non-human allies. Tékumel was isolated from interstellar contact by a cataclysm more than 25,000 years previous to the current date. Some centuries after their arrival in this "pocket universe" the survivors met Tékumel's Gods. To the humans of Tšolyanu, they are personified as 10 Gods (with a Cohort for each), divided into those of "stability" and those of "change".



Empire of the Petal Throne

SPECIAL FEATURE

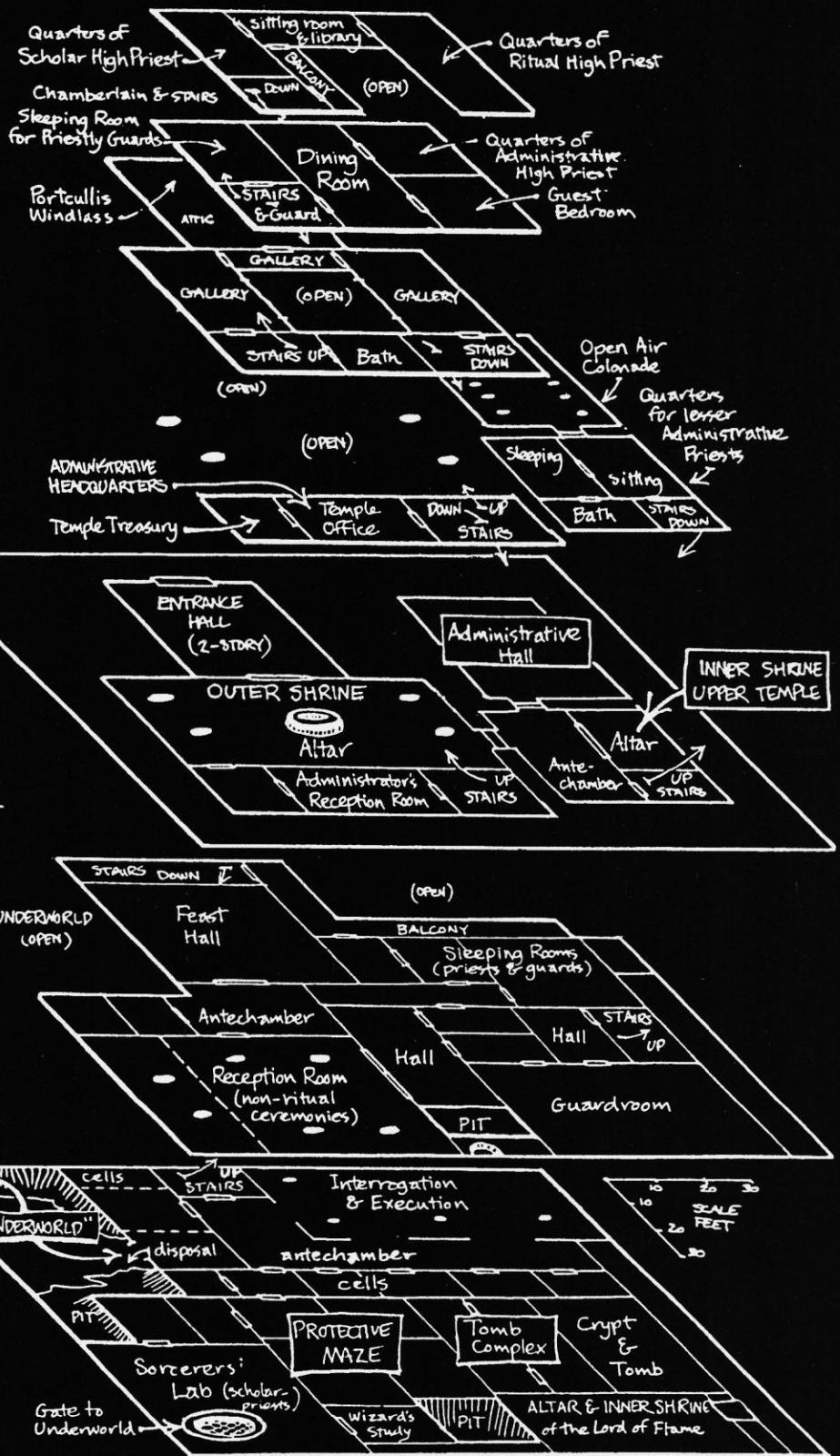
◆ Of the various classes of priests on duty at any one time, about 12 would come in for a shift. Only about five of the higher-circle priests have quarters in the sanctuary tower.

◆ There are approximately 10 temple guards stationed inside the sanctuary. There are 15 in the courtyard & gate towers. Due to the Temple's military traditions, the sanctuary is semi-fortified—more so than the temples of most of the other dieties.

◆ Rituals and sacrifices occur at several shrines within the sanctuary. Only a portion of the ceremonies are public.

◆ This particular temple complex was built 1,138 years ago (as of 2361 A.S.) on the foundation of an earlier temple. Connecting layers of older ruined foundations & catacombs form the "underworld" under sections of the city.

The humans and non-humans encountered in the "underworld" are likely to be unfriendly....



The 1/2nd scale model of the Temple of Vimūhla in Katalal was constructed in the summer of 1976 by M.A.R. Barker and Craig James Smith, Jim Bodine, & Gary Rudolph. It was first displayed at the Gencon IX game convention.



by **GIGI D'ARN**

Dear Tadashi,

Among the winners of the ORIGINS '87 Awards are:

- Best Role-Playing Rules
Ghostbusters, West End
- Best Role-Playing Adventure
Going Home (Twilight: 2000), GDW
- Best Role-Playing Supplement (tie)
BattleTech Technical Readout, FASA
- Cthulhu By Gaslight*, Chaosium
- Best Fantasy/Science Fiction Boardgame
Kings & Things, West End
- Best Fantasy/Science Fiction Computer Game
Bard's Tale II, Electronic Arts
- Best Professional Role-Playing Magazine
The Dragon, TSR
- Best Fantasy/Science Fiction Figure Series
Fantasy Lords Line, Grenadier
- Best Vehicular/Accessory Series
BattleTech Mech, Ral Partha
- Hall of Fame: LOU ZOCCHI

A special award was given to HOWARD BARASCH for his contribution and service to the hobby. Congratulations to all!

Rumour reports that GARY GYGAX and DAVE ARNESON were seen together during ORIGINS having lunch. Gary picked up the tab; he wants Dave to do work for him. It was their first lunch together in over ten years.

And was that JOHN T. SAPIENZA, JR., without a tie at ORIGINS? Next he'll be wearing T-shirts!

Award-winning game designers ERIC GOLDBERG and GREG COSTIKYAN resigned from West End when the twosome felt they couldn't work under the new conditions installed by the company's owner in their recent management breakups. Where will the pair go now? And how will the New York game company cope with their new Star Wars license now that their two major creative directors are gone?

Lazer Tag sold disappointingly in the quarter ended June 30, 1987, reports toymaker Worlds of Wonder. The toy's sales, however, is picking up this summer and the real question is "what will happen this Christmas?"

Rumour reports that SCOTT BIZAR and his FGU have moved to sunny Arizona. No words as to why, in particular, but my ears are open.

LOU ZOCCHI proposes *A Book of Tables*, a publication filled with random tables making use of percentile dice. The book is to be fantasy-oriented but if it's successful, future volumes can deal with science-fiction, post-holocaust, superhero, specific systems, etc. Contributions, submissions, and inquiries should be directed to Gamescience, 1512-30th Ave, Gulfport MS 39501-7734. He plans to use the book to promote his revolutionary 100-sided Zocchihedron die.

CENSORED!

TSR has signed a letter of intent

to license SSI to develop and market a series of computer games based on the *Advanced Dungeons & Dragons* game. The computer-game company plans to release at least ten role-playing and several action games for each of the most popular personal computers and figures the contract is worth several million dollars over the five-year licensing period.

Steve Jackson Games announces the release this Christmas of *Isaac Asimov Presents—Star Traders*, a boardgame designed by DAVID LADYMAN featuring stellar commerce and travel with players playing daring starship captains who carry the rarest of cargoes across half the galaxy.

Good news for New Infinities and Berkley/Ace, GARY GYGAX's novel, *Sea Of Death*, appeared on the bookstore-chain Walden's paperback bestseller list on the week of its release. Two sequels are already scheduled.

MGM and Lucasfilm are joining forces to produce *Willow*, an adventure-fantasy movie that takes place a long time ago in a mythical land. Based on a story by GEORGE LUCAS and directed by RON HOWARD, it will be released in the summer of 1988.

Also, MGM announces that *Poltergeist III* began principal photography last April. Filmed

entirely on location in Chicago, it stars TOM SKERRITT and NANCY ALLEN alongside returning cast members HEATHER O'ROURKE and ZELDA RUBINSTEIN.

Paper Tiger Books announces the release of two books: an illustrated version of MICHAEL MOORCOCK's *Elric at the End of Time*; and *Heroic Dreams* which examines, with 147 color illustrations by over twenty top fantasy artists, heroic literature and the human psychological need for heroes such as King Arthur, Conan, and Elric.

I'm interested in seeing all articles regarding our role-playing hobby that appear in newspapers and magazines across the country, and around the world, for that matter. Please send all clippings with anything to do with role-playing on them to Miss Gigi D'Arn, c/o Different Worlds Publications, 2814-19th Street, San Francisco CA 94110.

Do you know who said "Gamers have no sense?" It's true, but if a gamer said it, he or she must have had some.

Love,



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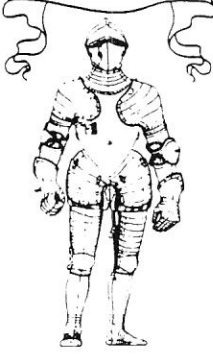
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State-of-the-Art Science-Fiction Role-Playing.

History

Traveller: 2300 plays against a background of Earth 300 years after the cataclysm of the Third World War. Set in a world where nations still clash, civilization has crawled back to its prewar levels, and then beyond. The world is dominated by the Third French Empire. Earth's hundred nations have colonies among the stars. First contact happened long ago, and commerce with alien intelligences is now commonplace.

But exploration still goes on. The conquest of the stars has just begun.

Game Systems

Playable realism. Many games which are realistic can't be played; most playable games aren't terribly realistic. **Traveller: 2300** is both at once, balancing exquisite detail with simple, accurate game systems.

The heart of **Traveller: 2300** is its task resolution system. With it, the referee has a plethora of examples and precedents to use in any situation, and the players have a reasonable idea what their options will be on any given task. Rules cover all aspects of conflict resolution from arguments to all-out battles. Detailed character generation, starship operations and combat, and economics make **Traveller: 2300** the state of the art in science fiction role-playing. If you're playing anything else, you're behind the times.

The Near Star Catalog

The **Traveller: 2300** universe deals with star systems within 50 light years of Earth. Extensive research and analysis has produced the most accurate star map ever made. Never before has such a monumental task been undertaken, either in gaming or in science fiction. Over 700 stars in over 500 systems, on a 22" x 25" full color map. Location, spectral type, size, and magnitude are all documented in a separate star catalog.

The local neighborhood of stars contains white dwarves, red giants, and warm yellow stars like our own. The map extends far beyond the furthest reaches of human settlement into the realms of aliens and the unexplored. **Traveller: 2300** maps out the local neighborhood in detail never before accomplished, helping to make the game what it was designed to be—the ultimate in playable realism.

Traveller: 2300 includes complete rules for science fiction role-playing, a complete full color map of everything within 50 light years of Sol with accompanying stellar data, and an introductory adventure set on mankind's frontier. Be a part of the New Age, with **Traveller: 2300**.

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