

GPI Presents



Gateways

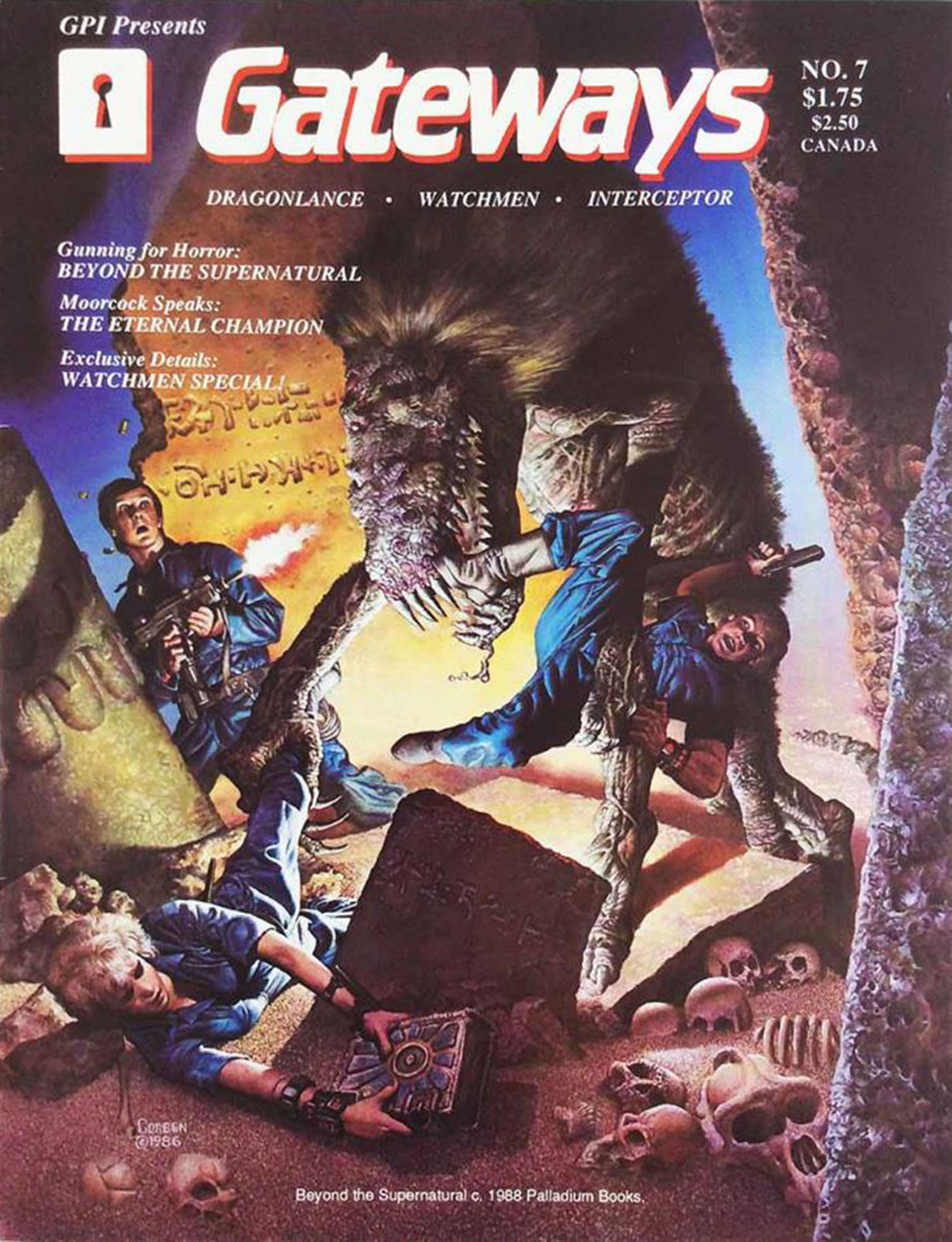
NO. 7
\$1.75
\$2.50
CANADA

DRAGONLANCE • WATCHMEN • INTERCEPTOR

Gunning for Horror:
BEYOND THE SUPERNATURAL

Moorcock Speaks:
THE ETERNAL CHAMPION

Exclusive Details:
WATCHMEN SPECIAL!



GERSEN
©1986

Beyond the Supernatural c. 1988 Palladium Books.

GPI Presents:

Gateways

Vol. II

No. 7 January, 1988

Publisher	Jeffrey Gomez
Executive Editor	Laura Antoniou
Business Manager	Greg Sherwood
Editorial Assistants	Barbara Makransky Serge Clermont
Assistant Publisher	Alan J. Berkson
Staff Artist	Tony Lambert
Publisher's Assistants	James A. Diviney Kevin K. Kresse Valentin Ramos

Contributing Writers

Martin Wixted	Jonathan Frater
M. Brenshaw	Jack Trainman
Ian Harac	Dan Greenberg
Charles Barouch	Sydney Barouch
Patricia Travis	Robert Carty
Davey L. Johnson	

Contributing Artists

Mike Luck	Lori Walls
Steve Bisette	Kevin Long
Rick Celano	Barry A. Kraus
Patrick Etienne	Wayne Reid
Mickey Ritter	Steve Huston
Dana Knutson	Jordan Weisman
Jan Duursema	Rafael Kayanan
Kelly Jones	



"The Progressive Multi-Media Gaming Aid"™

Gateways Magazine is published five times a year (March, June, August, October, and December) at a subscription price of \$9.50 per year, by Gateways Publications Incorporated. Advertising space is available; please contact the publisher for our latest rate card. Our mailing address for all material is JAF Box 965, New York, NY, 10116. Our business telephone number is (718) 353-4881.

Gateways welcomes free-lance submissions of reviews, articles, scenarios, play-aids, fiction, illustrations and other works. Queries are favored. The staff of Gateways assumes no liability for unsolicited manuscripts. Submissions will be returned only with an appropriate SASE enclosed. All content, save for review quotations and illustrations where indicated, are copyright 1988, Gateways Publications, all rights reserved.

TRADEMARKS: The Gatekeeper is a TM & c. 1988 GPI. The Eternal Champion is TM & c. 1988 by Michael Moorcock as licensed through Chaosium Games Inc. for Stormbringer and Hawkmoon Roleplaying Games. Elric, Corum, and Hawkmoon adaptations and artwork are c. 1988 by First Comics Inc. & Star-Reach Prod. Beyond the Supernatural is c. 1988 Palladium Books. Renegade Legion: Interceptor and the TOG logo are TM & c. 1988 by FASA Corp. Living Steel and all prominent characters and locations are c. 1988 by Barry Nakazono for Leading Edge Games. Dungeons & Dragons, Advanced Dungeons & Dragons, Dragonlance and all supplementary products, characters, and prominent locales depicted therein are c.1988 by TSR Inc. Watchmen c. 1988 by Alan Moore & Dave Gibbons; it and all components of it are TM owned by DC Comics Inc. and licensed to Mayfair Games.

COVER: *Beyond the Supernatural*

ARTIST: Richard Corben

Printed by Preney Print & Litho, Windsor, Canada



FEATURES

The Universe of Dragonlance

Exploring the Saga of Dragonlance

a new and fascinating inside look at the making and telling of TSR's epic fantasy best seller!

Leveling the 'Lance

challenging roleplaying's most sweeping campaign!

Questing for the Eternal Champion.....7

Elric! Hawkmoon! Corum! Michael Moorcock reveals the secret behind fantasy's greatest heroes!

Assaulting the Arcane *COVER STORY*13

monsters and machine guns with Palladium's newest release, *Beyond the Supernatural!*

Torpedos Away!.....20

space combat with FASA's hottest, *Interceptor!*

Spectral Analysis.....22

rocking on doomsday with *Living Steel*.

The Maverick of Dungeons & Dragons™.....25

a talk with original Dungeon Master, Robert J. Kuntz!

Backstage with Alan Moore's *Watchmen*28

author Dan Greenberg brings us this amazing exclusive!

Countdown 1988.....45

a guide to the season's finest adventure games.

Departments

Howling at the Moon.....2

From the Tower.....3

The Tome.....4

Martin Wixted's Introduction to Interactive Gaming

Red Dagger Inn.....36

Classifieds.....47

The Cosmic Streetcorner.....48

Howling At The Moon

GATEWAYS Magazine always welcomes your comments and suggestions. *Howling At The Moon* is your regular forum for opinions, debates, discussions, cries and whispers. If you have something to tell us or to tell your fellow gamers, write to: *Howling At The Moon*, Gateways Publications Inc. JAF Box 965, New York, N.Y. 10116

Dear Gateways Staff;

I just moved into a new office. As usual, one of my first tasks was cleaning the previous occupant's detritus out of the desk. Among the piles of advertising rate cards and convention announcements I found copies of Gateways nos. 2, 3, and 4. Having met you folks (very briefly) at Gencon 20, I decided to give them a flip.

I was surprised. Then I was intrigued. And then I was hooked. Gateways is a nifty magazine -- one of the best I've seen in years. It has that upbeat, taut excitement level that exists only in new endeavors. It's "the same, old thing," yet you people make it fresh and zingy.

I especially want to commend Jeffrey Gomez for his "Cosmic Streetcorner" column. I've never read a more sincere, open column in any fan or gaming magazine, or been more affected by one.

The hard part lies ahead, now. The level of energy you've established is going to be hard to sustain, but I'm counting on all of you to do it. I'm looking forward eagerly to good things from Gateways.

Sincerely,
Steve Winter
TSR Inc.

Ed. reply: *Well, gee, Steve, we've never been called nifty before! Thanks for the nice words...we promise that we will do everything in our power to bring you what you expect and more!*

Dear Gateways:

Lately, I have been reading all of these gaming magazines to find an article about roleplaying games and to see if there were any disabled people playing them. I was very shocked and appalled to find that these magazines do not mention it at all. Why?

The companies that publish these games are afraid to accept these people into the "mainstream". However, when I went to **DragonCon** recently, disabled people were accepted like the "normal" roleplayers despite their disabilities.

I know that certain games do not include disabled characters. In fact, the only games that do are both versions of the **Marvel Superheroes Game** (basic and advanced sets) from TSR, Inc, in which two of the characters, **Matt Murdock** (better known as **Daredevil**) and **Professor Xavier** overcome their disabilities to fight the forces of evil



when and where the villains may lurk.

But there is a roleplaying game that is so simple that even a learning disabled person could play and become a hero. **Villians and Vigilantes** by Fantasy Games Unlimited is a game which teaches a person to create a super hero or heroine even if they are not great at doing math; they can just fill out the Character Record sheet. It gives learning disabled players the sense that they, too, can be somebody; somebody that is heroic despite their disability.

Speaking of the games in general, manufacturers should take into account the minority of game players and Game Masters who are disabled. They could make braille and large type editions for the blind or visually impaired and maybe even a "talking book" edition for all disabled persons; blind, physically impaired, or learning disabled.

For me, it was a long and hard battle to overcome my learning disability; to play roleplaying games like "normal" people. That is why I'm writing this; to make sure you know that whether you are disabled or not, you can play RPG's. If you can believe in yourself and you can believe in your characters, you can succeed.

Betsy Goodrich
Atlanta, Georgia

Ed. reply: *We had the pleasure of meeting Ms. Goodrich at Dragoncon. She raises several points about our industry and our hobby which deserve to be addressed. Any comments out there?*

Dear Gateways:

Excellent article on Stephen King! Serge Clermont described the **Territories** as if he had been there. Serge, if you have found a way to "flip", please come get me and take me with you!

Lisa Portnoy
Flushing, New York

Ed. reply: *We tried to contact Mr. Clermont to tell him so, but he had just vanished...*

From The Tower

A quick question before I begin, and there will be a test on this, so think about it a little before going on to the easy stuff.

Who are your heroes?

Now, back to the Tower. If you notice, my tower seems to be vanishing. This is partly in tribute to the creative talents of Michael Moorcock, who is examined and honored in this issue, and partly because of the materials that are used in creating these towers. These buildings are constructed by gamers, using their dreams, visions, hopes and creative talents to mortar and set the stones that are, of course, purely imaginary. It would seem that the towers are fragile, at least to those who don't believe in imagination. In actuality, they are stronger than many brick and concrete buildings in the so-called real world, and I find them comfortable enough in which to spend the night. So why is this particular tower vanishing?

Remember when you first started to roleplay? It might have been ten years ago, it might have been ten days ago. There before you was the opportunity to play the role of a champion, a questing adventurer, a hero. Perhaps, as you looked at the sheet of paper that said, among all the numbers, "Ranger", and you carefully wrote "Aragorn" in the space for your characters name. Perhaps you will pick up the character sheet that says "Young Jedi", and make that character your own. And the first adventure! Combat, glory, treasure, a rescue, a confrontation with the so very evil enemy, victory, and that feeling that you just don't seem to get in "real" life, that sensation of having done the Right Thing, the Brave Thing, the Good Thing. You have become, on paper and in your imagination, a hero.

Some players never get tired of that feeling. That's why they play, and that's great. Others find that playing the good guy can become "boring". So they create characters who are not good, or don't seem to be. Assassins, bounty hunters, maybe even monsters. They play evil princes or stupidly nasty henchmen, anti-paladins and generally corrupt individuals. Some of them want to be convinced that their way is wrong, they want the other players in the game to help them become heroic. To those players

I say "good luck". Others revel in the deeds of their anti-heroes, and they may spend a lot of time dreaming about the sheer power that being evil gives you. And my tower will sink just a little bit around the foundations.

But playing the bad guy, while fun for a little while, will lead to the main reason why my towers are continually vanishing, to be rebuilt and relocated from time to time. Playing the bad guy will get you bored. It will get you strange looks. It will get you annoyed at games that are designed to destroy the bad guy, not nurture him. You may find out that being evil not only separates you, but you may get tired of the game, and not want to play anymore. You might even tell people that you have "out-grown" roleplaying games. And the first two floors of this tower will suddenly collapse into the basement, and my real estate agent will have to get busy again.

There happens to be a way out of this cycle, and it happens to be a wonderfully fascinating way that not only saves the tower long enough so that we can get a picture of it, but it will be sure to gratify you as a player. It will also liven up games that have slowed down, give a lift to new campaigns, and inspire Game Masters who may feel that they are all gamed out. Be a hero again. Talk to each other, new players and old, and look at your characters and their goals, and your own feelings, as a person, living in 1988. I ask again, who are your heroes? If the characters that you are playing aren't worthy

of your respect as people, if they do things that you as a real person would not do, or know that you should not do, then you might not be playing a hero. Never allow the darkness you might see in the real world to overshadow your aspirations, your visions of heroes, and your knowledge of champions. Inside the game or out, if you let go of your heroes, if you forget that feeling you got when you felt that you were doing the Right Thing, then it's not just my imaginary tower that suffers.

Sometimes it's hard to see heroes when it takes an effort to get out of bed in the morning. But when you think about it, (and remember I did ask you to think, a little bit at least) sometimes it might take a little heroism to get out of bed in the morning. I ask you again; tell me who your heroes are. And be sure to tell your friends at home. Sharing my heroes is first on my list of New Year's Resolutions. Put it high up there on yours.

Happy New Year!

Laura Antoniou, Executive Editor



The Tome



An Introduction to Interactive Gaming getting the players involved

by Martin Wixted

In a typical roleplaying game there are two distinct sides: The Game Master and the players. The player makes all the decisions for his or her character while the GM makes all other rulings. If a player's character is injured or otherwise out of the game for any period of time, the player must sit and do nothing. Conversely, the Game Master works hard to bring to life every creature the players' characters encounter on their journeys. It would seem that there are many alternatives to this large gap between the two gaming camps.

There are three major reasons to explore alternatives to the typical roleplaying atmosphere.

First, it should be possible to relieve the Game Master of the enormous burden that running any roleplaying game entails. It's difficult juggling economic, political, social, and climate factors in a game, but the Game Master must also create an exciting plot and interesting characters every session.

Second, players usually have little to say when it comes to the game milieu itself. If they desire something to happen, they must cause it themselves. Players often desire input and should not have to resort to becoming a Game Master for their own world.

Third, it would be a positive change if we can alter the very basis of the roleplaying game; to take it out of its competitive origin, the wargame, and entrench it firmly into the realm of interactive storytelling.

Recently, computer programs have been developed to help the Game Master-- from aiding in combat and dice rolling to generating random encounters. While a computer program excels in these fields, having a person in that position can expand the possible scope of this position considerably. A properly briefed Assistant Game Master can take some characters if the group splits up. Or, he or she can help in the running of combat. And, which is perhaps the most important advantage of having an assistant, that assistant can roleplay several Game Mastered characters, giving those characters the depth and independence that any regular player might. This helps to free the Game Master, allowing him or her to concentrate on the major themes, characters, and overall thrust of the adventure.

The most important aspect of an extended campaign is to have a running narrative; a way of tying everything together and allowing the characters to have a purpose and a direction to their lives.

Back when I began roleplaying, I often felt that my characters seemed to drift from one adventure to another with nothing more than a hunger for gold and excitement motivating them to wander in the wilderness or crawl through a dank dungeon corridor. In fact, there was no real reason for my characters to exist at all.

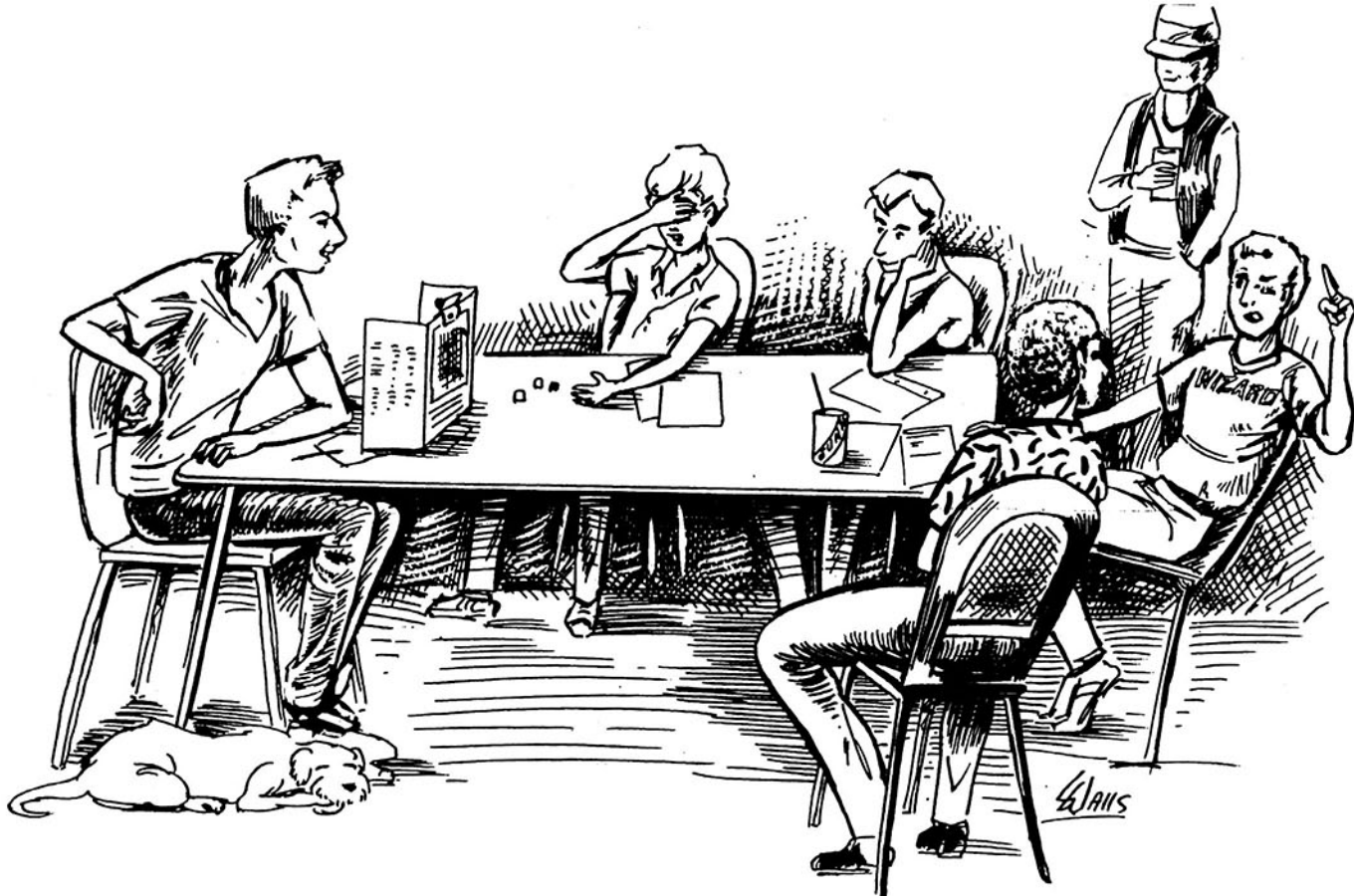
Each time that a character is created, its player should develop some long-term, short-term and immediate goals to help the character come to life.

I know of a Dwarf who is currently attempting to reclaim his species' position in his world by destroying the Goblins; a long-term goal. To do this, he must first find a legendary Axe, the short-term goal, and then find a party who is willing to venture in search of the Axe, the immediate goal. With the Axe in his possession, he hopes to return home to reestablish his position in the Hall (long-term goal). Once reestablished, he can lead his people to victory against the Goblins (long-term goal).

Currently travelling with the party is another dwarf. She is a scribe by profession and is spending her life gathering bits of information about Dwarf mythos and history; the immediate goal. When she feels she has accomplished her task she will return to the Hall in the hopes that her gift will elevate her social standing; enabling her to marry the Dwarf she has always loved-- the long term goal. She travels with the first Dwarf because she feels that he just may find the Axe and she wants to be there to get it all on paper (the short term goal).

In these examples you can easily see what the characters want to do and how they are planning to get there. This shows how providing a fleshed-out character not only increases the believability of the character, but also gives the Game Master fuel for future adventures.

With full character history and backgrounds, the Game Master no longer needs to develop a purpose and a strong enough reason for the characters to embark on each successive adventure. Instead, the Game Master sets up events



which may or may not (depending upon the actions of the characters) allow the characters to achieve their goals.

With the same dwarves of a paragraph ago, the Game Master could have them approached and asked if they would be interested in a little Goblin-bashing. The male Dwarf would definitely pick up on the cue and, either join them, or seek their aid in locating the Axe, while the female Dwarf might want to accompany them to chronicle the tale, as well as any stray Lore they might possess.

You can see that scenarios no longer have to come to the characters, they can be derived from the characters. Should the two Dwarves be approached and asked to deliver something to the next town, (a typical scenario hook) they would most likely refuse: "Do we *look* like courier pigeons?"

When a player's character is inactive for a period of time, the player might be allowed to play a role the Game Master usually plays; the innkeeper, for instance; or the wizard sitting at the bar, or even the serving wench. In one of my own games, one of the players found herself talking to the regional prince and the royal wizard. After a hurried briefing, I had one of my other players roleplay the wizard while I played the prince. It worked splendidly, allowing deeper characterizations of both game mastered characters.

Another time, two characters tried to join a private club. They were required to go up on stage and boast about their fighting skills. I instructed the other players to act out the part of the more-than-slightly-drunk audience. By the time the characters had finished recounting their tales, the players felt as if they had gone through the experience themselves! Such cat-calling and hooting went along with

the shouting and carrying on that the entire effect would have been lost had I attempted to roleplay it all myself.

The only drawback to these activities is that they require people who are comfortable with each other and the Game Master must be fairly sure that the players can handle the selected roles.

If both the the Game Master and players trust each other, they can often help each other out. One time we were entrenched in Chaosium's *Thieves' World* playaid. In that world, there is a bartender known as One-Thumb. In my world, he had died some time previous to this particular campaign but I hadn't yet developed a new barkeeper for the inn. Of course, the players decided to enter that particular bar. One of the halfling characters began conversing with the new innkeeper. Knowing that I have notorious difficulties in naming Game Mastered characters, the halfling tugged on the bartender's sleeve and said, "Mr. Laugerhead, I need a room for the night." The name stuck.

Such free-flowing contribution of ideas like these help make the game more of a communal experience rather than a tug of war with competition as the name of the game.

Not all of these suggestions may work for you. Each group is different. On paper, they are interesting concepts. In practice, they allow the people sitting around the table to engage in a give and take experience, heightening their enjoyment of the entire game. Remember that the Game Master is but a single person. There are many players, and together they have more imaginative power than anyone could ever need. Let them help; entice them to lend their aid in fleshing out your world. After all, roleplaying is the name of the game.

OUT TIME DAYS



Ever want to be a character in the books you've read? Or help rewrite some of the chapters? Here's your chance! You are a Time Traveler thrust into a world that you know little about, using all of your skills and contacts to make alliances with the inhabitants, watching out for spies, assassins, false rumors, and those Time Travelers who have chosen to join one of the 'other' sides. Of course, you will have your ever-loyal band of followers to help guide you through this new world. With the right information and some good timing, you can change history to your benefit.

OTD is a role-playing game played through the mail. To begin writing your part of the story, send \$15 for a rulebook, start-up, and first five turns (or \$2 for just the rules) to:

TWIN ENGINE GAMING, 3254 Maple Leaf Ct., Dept. 121, San Jose, CA 95121

*WILL YOU GO WHERE DRAGONS
DARE NOT TREAD?*



ONE YEAR.
FIVE ISSUES.
BIGGER.
MORE COLOR.
\$ 9.50.

NEWS.
SUPPLEMENTS.
EXCLUSIVES.
CONTESTS.
SUBSCRIBE.

**"THE ONLY GAMING MAGAZINE FOR COMIC BOOK READERS.
THE ONLY COMICS MAGAZINE FOR GAMERS."**

AVOID THE PRICE HIKE. SEND YOUR NAME, ADDRESS, & \$ 9.50 (CHECK OR MONEY ORDER)
FOR A FULL YEAR'S SUBSCRIPTION TO:
GATEWAYS PUBLICATIONS INC. JAF BOX 965 NEW YORK, NY 10116.

Questing for the Eternal Champion

Alan J. Berkson

Michael Moorcock is among the premier science fiction writers of our time as well as among the most prolific. His Eternal Champion novels have earned him a great deal of popularity including a chapter in the annals of heroic fantasy.

In 1961, Fritz Lieber coined the phrase "Sword and Sorcery" in response to the a request from Moorcock for a label for the genre of fiction in which Moorcock worked. Others preferred to call Moorcock's work "heroic fantasy". Neither term adequately contains the breadth of Moorcock's fiction. Sword and Sorcery has since become a cover-all label for all types of violent fantasy which put a hero up against various warriors, demons, and supernatural creatures. Robert E. Howard's Conan tales are most often associated with this genre. Sword and Sorcery and Heroic Fantasy both evoke visions of muscular barbarian heroes covered with sweat and blood, standing on a field of battle with sword in hand. There are armored Arthurian knights locked in mortal combat in the distance, fighting the endless battle between good and evil. The good guys wear white and are good; the bad guys wear black and are bad. For Michael Moorcock, that's just a little too neat and cozy.

...he was the Champion Eternal, that, in a thousand other guises, in a thousand other ages, it was his lot to struggle against those forces which attacked reason, logic and justice, no matter what form they took.

- THE CHRONICLES OF CORUM

Who is the Eternal Champion? Moorcock's "multiverse" revolves around a theme/man/entity called the Eternal Champion. The Eternal Champion is locked in constant struggle not with the forces of good or evil, but with the forces of Law and Chaos. Nor is the Eternal Champion a single entity, but many incarnations scattered throughout time and space.

Moorcock's milieu is a multiverse where the Eternal Champion appears in various guises in alternative planes of existence. He is Elric of Melnibone, Dorian Hawkmoon, Corum, Erekoze and others. Some of his incarnations are aware of the others, but most are not. The planes of the multiverse intersect at odd angles so some of their stories overlap and some have alternate events.

ELRIC

It is the colour of a bleached skull, his flesh; and the long hair which flows below his shoulders is milk-white... The crimson eyes are troubled and sometimes one hand will rise to finger the light helm which sits upon the white locks... By magic potions and the chanting of Runes, by rare herbs had (he) been nurtured, his strength sustained artificially by every art known to the Sorcerer Kings of Melnibone.

- ELRIC OF MELNIBONE

This is Elric, the Sorcerer Emperor of Melnibone, the Dragon Isle, an empire that has ruled the world for ten thousand years. The Melnibonean people are decadent and amoral. Elric's problem? He thinks too much. Morality does not exist in the vocabulary of this cruel nation. Elric's preoccupation with matters of conscience has caused unrest among his subjects and sparked the flames of ambition in his enemies. Meanwhile, the nations of humanity (Elric's people are not human) are boldly challenging the autonomy of his empire.

Moorcock described Elric as something of an "antidote to Conan" and his sort. Conan is physically





strong, Elric is weak. Conan doesn't care much for gods and relies mostly on his muscles and his sword. Elric relies on drugs and his magical sword to sustain him. He also deals extensively with gods and supernatural beings. Conan lives in a world where things are black and white, while Elric's world consists of infinite shades of gray.

For Elric, as is true with the other incarnations of the Eternal Champion, "killing is not the simple solving of a problem; here, there are consequences for actions." Elric subscribes to the notion that perhaps two wrongs *can* make a right. With the aid of the Chaos Lord Arioch and his soul-devouring runesword, Stormbringer, Elric sits forth on a quest for understanding and peace of mind. As is the fate of the Eternal Champion, he must fight for a cause which is not entirely his own.

DORIAN HAWKMOON

Those who dare swear by the Runestaff must then benefit or suffer from the consequences of the fixed pattern of destiny that they have set in motion. Some several such oaths have been sworn in the history of the Runestaff's existence, but none with such vast and terrible results as the mighty oath of vengeance sworn by the Baron Meliadus of

Kroiden the year before that aspect of the Champion Eternal, Dorian Hawkmoon von Koln, entered into the pages of this ancient narrative.

- THE JEWEL IN THE SKULL

Dorian Hawkmoon, Duke of Koln, is more typical of the Sword and Sorcery hero. He is a good, loyal person who is, as is invariably the lot of the Eternal Champion, ruled by destiny and caught up in forces beyond his control.

When Baron Meliadus and the Dark Empire conquer Koln, Hawkmoon is taken prisoner and involuntarily enlisted to aid Meliadus in his vengeance against Count Brass. They place a jewel in Hawkmoon's head which will allow the Baron to see all that Hawkmoon sees. Meliadus can control Hawkmoon because at any time he can channel power through the jewel directly into Hawkmoon's brain, consuming him.

Hawkmoon becomes a tool of the Runestaff, which Meliadus called into play with his oath, and gets caught up in circumstances beyond his understanding and control.

CORUM

Upstart Man was beginning to breed and spread like a pestilence across the world... Unwittingly, he brought psychic and supernatural disruption of a magnitude which even the Great Old Gods failed to comprehend... And the Great Old Gods began to know fear.

- THE SECOND BOOK OF SWORDS

Once again, Moorcock strays from the stereotypical Sword and Sorcery hero. Corum is an intellectual-- a philosopher-- shut up in his castle and wrapped up in aesthetic pursuits. His race is the Vadhagh, once numerous but now, fallen into lassitude and decay. All around him the Mabden, mankind, are destroying all his race has worked millennia to accomplish. Corum and the Vadhagh are beyond this. The Vadhagh and their hereditary enemies, the Nhadrach, had fought their last battles centuries earlier and lived now in complacency.

The arrival of the Mabden shatters Corum's peaceful existence. His family slaughtered and his own body mutilated, he is caught up in the familiar hand of that irresistible force which calls the Eternal Champion to battle. A scholar and artist, he must take up arms against the



MOORCOCK SPEAKS

Moorcock on Moorcock:

"I started (getting published) at age fifteen, and I was able to do it because nobody ever told me that you couldn't get published at age fifteen."

Moorcock on his first novel:

"The first novel I completed was *The Golden Barge*, published by Daw. It's got a lot of my morality in it."

Moorcock on travel and work:

"Well, it's one thing to finish work and go out to the pub. It's another thing to finish work and go walk around Marakesh."

Moorcock on blaming fantasy roleplaying games for the violent behavior or unusual behavior:

"You can't blame Heinlein because Charlie Manson liked his books."

Moorcock on power:

"Power is not bad, it's how you use it. Power is (also) hard to give up."

The illustrations which grace this article have been culled from some of the comic industry's most talented artists. Mike Baron, Roy Thomas, Roger Salick, and Raphael Kayanan have each worked at length upon magnificent adaptations of Michael Moorcock's *Eternal Champion* series for First Publishing. Gateways asked these gentlemen to comment briefly on their subjects....

Mike Baron -- *The Chronicles of Corum*:

The setting for *Corum* is a type of Victorian coziness... *Corum* is a goody-two-shoes whose bad behavior is dictated by outside forces... The Hand and The Eye cause him to do "bad" things... man creates gods, not the other way around... gods have power over man only because man gives them that power."

Roy Thomas -- *Elric*:

"*Elric* is like the exact opposite of Conan... Robert E. Howard's background is American self-reliance; Moorcock's background is the decline of the British Empire... the continuity of Moorcock's universe is like the *Marvel Universe*... it's best to let the dialogue and pictures tell the stories instead of getting inside *Elric's* head... you don't see his thoughts in the books... you can make a *handful* of comics out of one book."

Roger Salick -- *Hawkmoon*:

"*Hawkmoon* is a "straight shooter"... he becomes an agent of the *Runestaff*, wielding the *Sword of Dawn* to lead the *Legion of Dawn*... all he really wants to do is get back to his woman."

Raphael Kayanan -- *Hawkmoon*:

"*Hawkmoon* is like the old swashbucklers... it's a unique drawing experience because you get to draw battle scenes which you don't normally come across in ordinary comics. You can depict various civilizations which are not the present, but the past and future, with mixed technologies."

Mabden, the *Nhadragh*, and the Old Gods, themselves.

EREKOSE

They are calling to him. Tortured voices of humanity, crying out across the ties of time and the chains of space, reaching into the twentieth century to summon John Daker into battle... was [he] John Daker or Erekoise? Many other names-- Corum Bannan Flurunn, Aubec, Elric, Rackhir, Simon, Cornelius, Asquinol, Hawkmoon-- fled away down the ghostly river of [his] memory... [he] was no longer John Daker. [He] was Erekoise-- the Eternal Champion. A legend [himself], come to life.

- THE ETERNAL CHAMPION

John Daker is peacefully minding his own business in the twentieth century when he is suddenly swept up by a powerful summons across time and space. He is magically summoned by King Rigenos to fight the enemies of humanity as Erekoise, The Eternal Champion.

Erekoise is a hero in the *Sword and Sorcery/Heroic Fantasy* tradition. His titanic build coupled with his radiactive sword lend him a truly heroic aspect. He is called to use muscle against muscle, steel against steel. He is asked to lead an army of humanity against the inhuman Hounds of Evil, the Eldren.

Of all the incarnations of the *Eternal Champion*, Erekoise is most aware of his own nature. He knows that he is a weapon wielded by some powerful unknown force in some never ending battle. Even so, he gets caught up in the emotions and dreams of the people whose cause he fights for. He falls in love with the King's daughter Iolinda and, like *Hawkmoon*, wishes through all the fighting that he can be back with her.

Moorcock's novels purvey a moral perspective. "Everyone is the *Eternal Champion*," says Moorcock. "As we mature, we attempt to find a balance; between law and chaos, between intellect and emotion."

And there was Tanelorn.

It was a blue city and it gave off a strong blue aura which merged with the expanse of blue sky which framed it, but its buildings were of such a variety of shades of blue as to make them many-coloured.

"It is not a mortal settlement," whispered Corum...

The *Eternal Champion* is looking for a place called *Tanelorn*, but it is elusive. *Tanelorn* does not remain in one place for very long. From a mortal perspective, *Tanelorn* is a balance and understanding within one's self. For each person, it is different. The quest for *Tanelorn* is the just one element in the myth of the *Eternal Champion*, and it is retold and replayed each time you enter the world of Michael Moorcock.

The ELRIC Novels (In order)

Elric of Melniboné (Also: The Dreaming City)
The Sailor on the Seas of Fate
Weird of the White Wolf (Also: The Stealer of Souls,
The Singing Citadel)
The Vanishing Tower (Also: The Sleeping Sorceress)
The Bane of the Black Sword
Stormbringer
Elric at the End of Time (A short story found in the
collection of the same name.)

The CORUM Novels (In Order)

The Knight of the Swords
The Queen of the Swords
The King of the Swords (Collected as
The Swords Trilogy)

The Bull and the Spear
The Oak and the Ram
The Sword and the Stallion (Collected as
The Chronicles of Corum)

The HAWKMOON Novels (In Order)

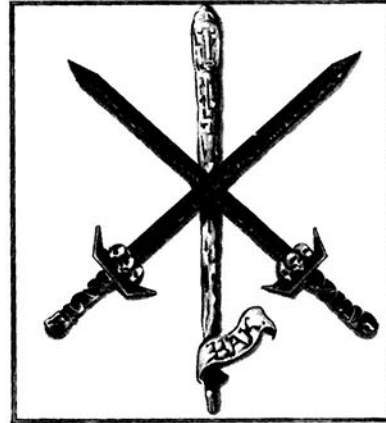
The Jewel in the Skull
The Mad God's Amulet (Also: Sorcerer's Amulet)
Sword of the Dawn
The Runestaff (Also: The Secret of the Runestaff)
CASTLE BRASS (The Second Half of Hawkmoon)
Count Brass
The Champion of Garathorm (Can also be read as Vol.
3 of Eternal Champion)
The Quest for Tanelorn (Can also be read as Vol.
4 of Eternal Champion)

EREKOSE- THE ETERNAL CHAMPION

The Eternal Champion
The Silver Warriors (Also: Phoenix in Obsidian)

First Publishing endeavors to have the entire Eternal Champion saga adapted into the comic book form, and then placed into graphic novel format with Elric: Sailor on the Seas of Fate setting the standard for excellence in their presentation.

Apple Comics is presenting Law and Chaos: The Stormbringer Art of Wendy Pini, efforts by the Elfquest artist to depict Elric in various forms for animation. The 128 page book retails for \$14.95 in paperback and \$40.00 in hardcover.



THE BAD GUYS PLAY FOR KEEPS... ...But You Wear the Badge

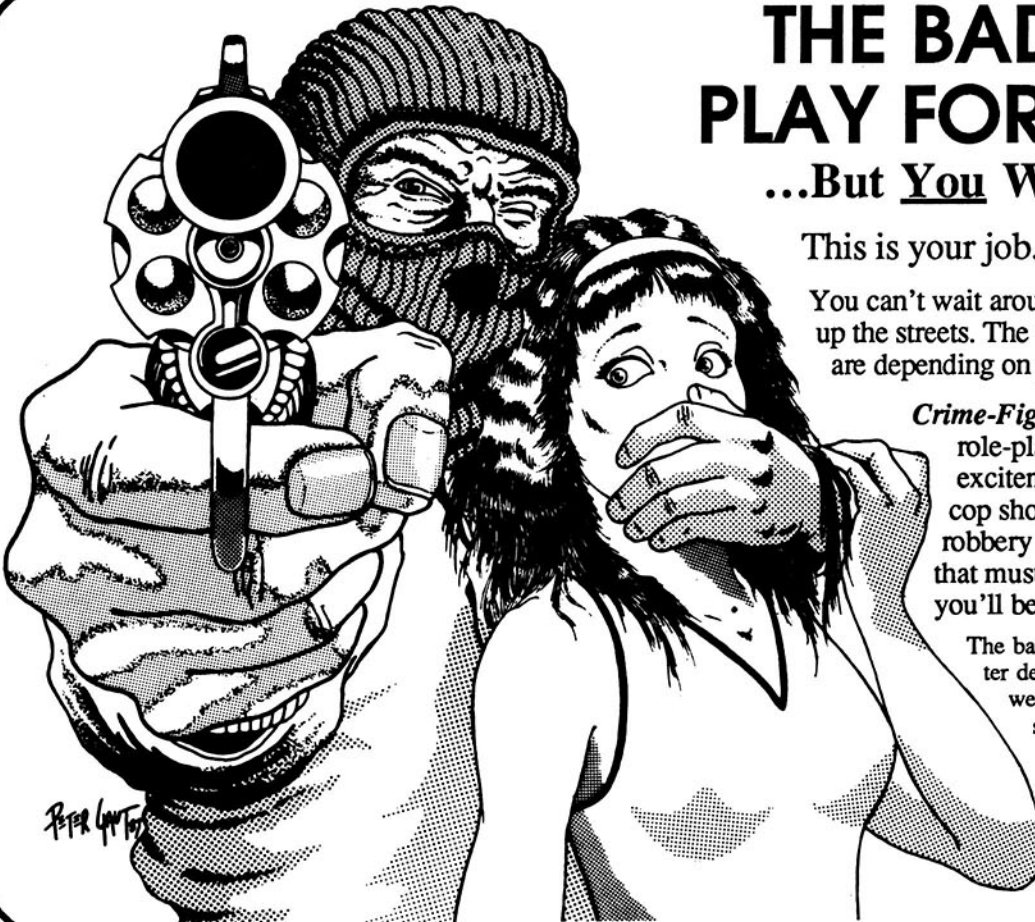
This is your job. Get used to it.

You can't wait around for someone else to clean up the streets. The would-be victims out there are depending on *you* to make their city safe.

Crime-Fighter is an action-packed role-playing system with all of the excitement and drama of the TV cop shows. Whether it's an armed robbery in progress or a crime boss that must be brought to justice, you'll be there 'Code 3.'

The basic set includes rules for character design, movement, and combat as well as an extensive 'sourcebook' section on police procedures and two ready-to-run 'episodes'—everything you need to start your police career.

TASK FORCE GAMES
1110 N. Fillmore
Amarillo, TX 79107



PLATOON "Viet Nam as it really was"
-Time Magazine, January 26

PLATOON "May be the most important movie
of the year"-USA Today, January 2

PLATOON "Winner of the Academy Award
as best movie of the year"

Now an Avalon Hill board game, faithfully portraying what Oliver Stone's film says Viet Nam was all about. Yet another design masterpiece by Avalon Hill's Craig Taylor, **PLATOON** is a game of survival. The playing pieces represent each of the main characters of the film. An "entry level" game, **PLATOON** will appeal to a wide audience of historians and Viet Nam veterans who will appreciate the extreme accuracy of the game.



See **PLATOON** at your
favorite game store
... along with brand new
titles such as...



The Avalon Hill Game Company

DIVISION OF MONARCH AVALON, INC.

4517 Harford Road ★ Baltimore, MD 21214 ★ (301) 254-9200

GARDEN OF THE PLANTMASTER

By Robert J. Kuntz

On an alien world there is a city. Dead. And in that city is a Garden, quite alive. In that garden is its former architect, the Plantmaster, now a captive of the garden's new master, Lamash, the Demon of Wood. The Plantmaster, like all garden inhabitants, is mutated; and its only a matter of time before he finally relents and gives his tormentor the key words for unlocking the garden's doors, which prevent Lamash from entering... YOUR WORLD!

THE GARDEN OF THE PLANTMASTER comes complete with an adventure for Advanced FRP players, Skill Levels 6-12. Among the various source material presented herein is:

- An essay on **HOW TO CREATE AND STOCK A FANTASTIC GARDEN!**
- **Over 20 new monsters!**
- **Over 60 pregenerated wandering encounters!**
- **EXTENSIVE GM INFORMATION ON:**
 - Flowers (Poisonous, Spore Shooters, et al.)
 - Vines (Metallic, Shockers, etc.)
 - Insects
 - Vegetables/Fruits
 - Herbs and Spices
 - Fungi
 - Scrolls (Leaf, Bark, Flower, Petal, etc.)
- **Four Appendices, including GARDEN DRESSING, which lists:**
 - Attributes (beneficial and detrimental)
 - Vines (20 types to expand with)
 - Flowers and Their Meanings (Over 150 listed!)
 - Insectivorous Plants
 - Scrubs
 - Fungi (additional information and types)
 - Terms/Words Common To Flora
 - Trees
 - Insects
 - Insects (expanded)
 - Terms of Multitude
 - 3 glossaries (fungi, trees and shrubs, insects)
 - Uses for Herbs



Garden of the Plantmaster - \$11.95
C.O.D. orders add - \$1.50
Postage and Handling - \$2.00
Wisconsin Residents - 5% Sales Tax
Allow 2 weeks for checks.

This is the adventure that GMs and players have been waiting for! This is THE source book for creating and stocking fantastic gardens and forests!

Brought to you by **CREATIONS UNLIMITED™** and our Charles Roberts Award Winning Author and veteran RPG designer Robert J. Kuntz!

ABOUT THE AUTHOR

Robert J. Kuntz was recently honored with the **Charles Roberts Award for Best Science Fiction/Fantasy Games of 1986** for his co-design of **KINGS AND THINGS™**. His previous credits include, among others, **Greyhawk™**, **Legends and Lore™**, **Mordenkainen's Fantastic Adventure** and the **Maze of Zayene®** series, which was recently released through Creations Unlimited™. Mr. Kuntz's games have seen print in Japanese versions, with French editions forthcoming. Mr. Kuntz is currently at work on FRP games and novels for that genre.

*KINGS & THINGS is a Trademark of West End Games.

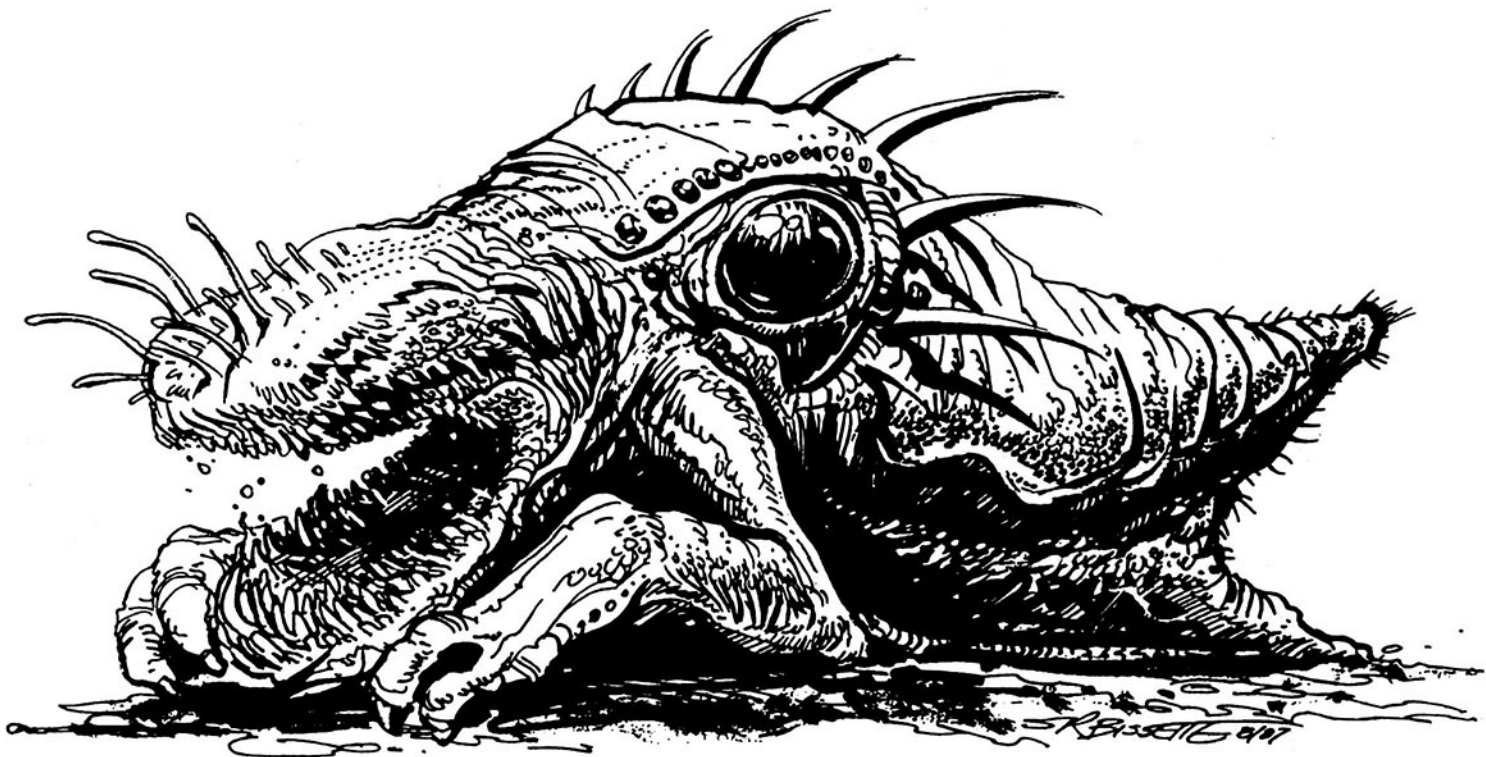
**GREYHAWK and LEGENDS & LORE are Trademarks of TSR, Inc.

©Copyright 1987 Robert J. Kuntz, All Rights Reserved. Printed in U.S.A.

CREATIONS UNLIMITED LOGO and THE NEW WAVE IN FRP GAMES are Registered Trademarks owned by CREATIONS UNLIMITED INC.

**CREATIONS[®]
UNLIMITED**

THE NEW WAVE IN FRP GAMES®
P. O. Box 484
Whitewater, Wisconsin 53190
(414) 473-6222



Beyond the Supernatural is c. 1988 Palladium Books.

Assaulting the Arcane

monster bashing with Palladium's
Beyond the Supernatural

Jonathan Frater

Mankind is an endangered species. We don't realize this, of course, since much of the human race is, at any given time, too caught up in personal battles, worrying about how we will meet our next food and water bills, how we can better meet the needs of our families, and wondering what time we should set the alarm clock for tomorrow morning. In short, modern man has quite an advantage over his ape-like predecessors, what with the absolutely huge choice of technological marvels that he has to draw from, including everything from the horse-drawn cart, to the station wagon, to the telephone that can

contact those on opposite sides of the world, to frozen TV dinners and microwave ovens. Yeah, mankind certainly has come a long way in the past couple of million years. So what?

Half a million years ago, a very different world was out there for man's ancestors to deal with. There were ice ages, violent weather changes, incredible challenges that had to be met just to find enough food and water to stay alive, and the threat of death was no more than one mistake away at any time. Even a sprained ankle was dangerous, because it opened up the possibility that a saber-

toothed tiger would choose to dine on your leg because you couldn't run away fast enough. Large populations were all but impossible, since they were too difficult to feed and move from one location to the next. But all of those real terrors and difficulties paled in comparison to those other things that were out there, waiting for primitive man to slip up. You know, the strange lights that appear to move in the night sky, the greenish glow that suddenly springs up from a pile of stones for no reason at all, the things that aren't completely human or animal. Even Pre-Homo Sapiens knew about those things, but he had a

...FACE THE FACTS!



01-095

...a valued customer like you deserves quality products. At Partha that quality includes attention to pain-staking detail in design. These magnified photos demonstrate that fact. The boot straps, flexed muscles, etched sword blades, and facial expressions separate our miniatures from the rest. Face it, for customers like you, Ral Partha designs imaginative figures that leave little to the imagination.

PICTURED ON THIS PAGE:

01-069 Djinn (2)	\$3.50	01-325 Druid	\$3.50
01-095 Jabberwock	\$4.50	01-326 Cleric	\$3.50
01-103 Bugbears (3)	\$4.00	01-337 Female Magic User	\$3.50
01-154 Amazon Slave Chariot	\$7.00	02-211 High Elf, sword	\$3.50
01-313 Troll Giant	\$3.50	20-866 JYN-10N Javelin	\$3.00



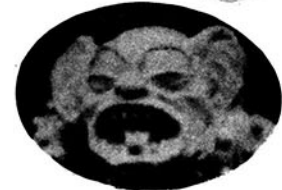
01-154



01-326



02-211



01-103

BATTLETECH Mechs rule tomorrow's battlefield. The Succession Wars rage throughout the inner sphere, exacting a terrible toll. Arm yourself for the coming battle. "BATTLETECH" is a registered trademark of F.A.S.A. Corp.

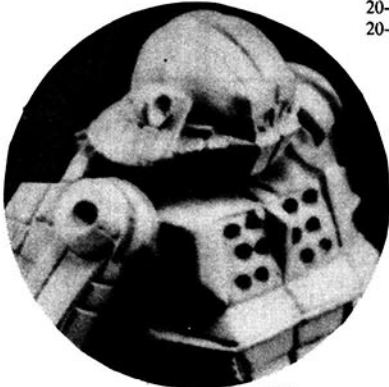
20-869 JR7-D Jenner	\$3.00	20-874 OTT-7J Ostscout	3.00
20-870 WTH-1 Whitworth	3.50	20-875 ASN-21 Assassin	3.50
20-871 VND-1R Vindicator	3.50	20-876 DV-6M Dervish	3.50
20-872 QKD-4G Quickdraw	4.00	20-877 OSR-2C Ostroc	4.00
20-873 SDR-5V Spider	3.00	20-878 STG-A5 Stinger Lam	3.50



01-154

Complete Fantasy Armies for the Epic Quest or Clash. Perfect for use with the "Rules According To Raik; (99-001) — \$11.95)

25-500 Black Prince's Chaotic Army contains 84 battle hardened infantry, 6 heavy shock cavalry, one of the Black Prince's personal armored Balrogs and the great Black Prince himself	\$100.00
25-501 Leonaran's Golden Horde contains 72 unblemished foot warriors, 12 stalwart knights, Tor-ak the guardian Minotaur, and Leonaran mounted on Goldancer	\$100.00



20-866

Monsters From Partha. Nightmares don't need the Dark!

02-401 Great Fire Dragon	8.00	02-406 Armored Minotaur	2.00
02-402 Skeletons (2)	2.50	02-407 Hellhounds (3)	3.50
02-403 Weretiger	1.25	02-408 Lion-Centaurs (2)	4.00
02-404 Gargoyle	1.50	02-408 Lumbering Hulk	3.50
02-405 Demon	1.50	02-410 Gorgonian Brass Bull	3.00

3-stage Player Characters develop with you. Whether novice, intermediate, or master class; Tom Meier has captured the feel of Americas most popular player characters in a most creative and progressive range of miniatures.

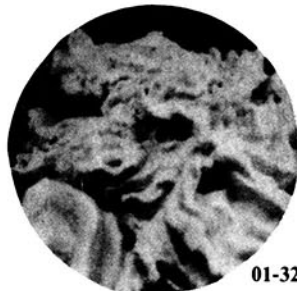
01-315 Fighter	\$3.50	01-322 Barbarian Fighter	3.50
01-316 Ranger	3.50	01-323 Dwarf Fighter	3.50
01-317 Magic User	3.50	01-324 Elf Fighter	3.50
01-318 Hobbit Thief	3.50	01-325 Druid	3.50
01-319 Elf Thief	3.50	01-326 Cleric	3.50
01-320 Paladin	3.50	01-328 Anti-Paladin	3.50
01-321 Human Assassin	3.50	01-329 Elf Fighter Mage	3.50
		01-330 Fighter with Axe	3.50
		01-331 Illusionist	3.50
		01-332 Female Fighter	3.50
		01-333 Wizard (Mage)	3.50
		01-334 Gnome Illusionist	3.50
		01-335 Anti-Hero	3.50
		01-336 Ninja	3.50
		01-337 Female Magic User	3.50
		01-338 Evil Shaman (Priest)	3.50
		01-339 Drow Elf	3.50



01-337



01-313



01-325



01-069

Sculptors: B. Charrette, J. Guthrie, T. Meier



**RAL
PARTHA**

5938 Carthage Court ♦ Cincinnati, Ohio 45212
Toll Free 1 (800) 543-0272 ♦ In Ohio 1 (513) 631-7335

Available at better hobby stores, nationwide.

strict advantage over his yet-to-be descendants: he knew what those things that go bump in the night were, and he discovered a way to get rid of them.

Over the next few hundred thousand years, what was to become modern man probed and studied that other world out there, the one that housed the spirits, ghosts, and was the cause of the unnatural disappearances of people, places and things. But, when man discovered the wheel, he started to concern himself less with that other plane of existence, and to concern himself more with how he could build a cart to go with the wheel that he had just created. Thus did mankind start on a long, painful struggle to lift himself out of a deep, dark, hole of primitive creations, into a world where he could begin to control his environment, instead of it having dominion over him. That process never truly stops, but it does have its limitations and its disappointments, for technology can't bring the dead back to life. On the other hand, it can't send the undead away to their proper resting place, either.

In the past year, we have seen a strange breed of RPG re-enter the market and flourish there, that of the horror oriented roleplaying game, the most famous (or perhaps infamous?) of which is *Call of Cthulhu*, which first appeared in 1984. A much more recent game is *GURPS Horror*, which expanded the GURPS universe to include such things as lycanthropes, ghouls, ghosts, and a host of other things that would have even *The Terminator* shaking in his shoes after a few minutes. *Beyond the Supernatural™*, published by Palladium Books and written by Kevin Siembieda and Randy McCall is the market's newest addition to this world of darkness that we rarely think about, tending to dismiss it as "just not possible."

The introduction to this article illustrates the game's general proposition: mankind *used* to know how to

deal with the world of the supernatural, but man's loss of that knowledge is the gain of more sinister forces that help make up the multiverse. Just because modern man has abandoned the supernatural for science and technology doesn't mean that the spirit world is going to go away. It is still there, and it is as strong as ever. And

they are, and how we can fight them. Unfortunately, they must pay the price for our disbelief; we can no longer hope to do combat with them on our terms.

The player characters who decide to brave the game's contemporary setting, which is really quite advanced, say, the equivalent of 1990's Earth,



the irony is that man can no longer resist these forces on his own terms, forcing him to investigate and rediscover the facets of knowledge that pertain to them.

Thankfully, we are not totally helpless in our ignorance, for there must, and does, arise a new breed of modern man, the type of people that not only acknowledge the existence and power of those other powers, but even have a rudimentary understanding of them, how they work, where

are those Spritual Investegators, Scientists, and "Occultologists" who seek out and deal with disturbances that don't seem to have their origins on Earth Prime. Actually, modern technology has come up with a few ways to help the players, namely with inventions of their own making, like ethereal field spectrometers, or psionic disturbance indicators, and various little things that are far from necessary, but which make the going a bit easier. On the other hand, how many



c. 1988 Palladium Books.

players out there are willing to go into the various portals of Hell and back again? Or even willing to walk down toward a slimy, malodorous, multi-tentacled, fungal mass without a great deal of weapons, including a whole lot of silver coated, teflon plated, acid filled caseless 7.62mm NATO machine gun rounds to go with them?

I have no idea. Certainly none that I have ever played with. The skills available in the rules afford the opportunity and allow the players enough leeway (as far as Physics 101 is concerned) to invent gadgets that many of H.P. Lovecraft's heroes would have found extremely useful in their multi-planar journeys. Using the same Oc-

cupational Character Class blueprint that we see in nearly all of Siembieda's work, the game allows the players to create characters which are as well-rounded as possible, which is a must for the circumstances that they will be facing. The game includes more than its share of nasty surprises, including monsters, ghosts,

shape-changers, and various spiritual beasties that can be difficult to speak with on equal (or any) terms, leaving no alternative but for the players to blow them away in any way, shape, or form available to them.

But high tech items are only a small part of the story. After all, those grotesque, disgusting, and just plain icky things out there use magic, right? Well, surprise, surprise, because the characters can as well. You see, when one talks about the "cosmic all," one has to take into account just what that means, if only for a short time. "Cosmic" means pertaining to the cosmos, which includes everything that we are, that we see, and that we can find on this planet somewhere. It is the material world, known to us humans as Earth, but it also has a great deal to do with that part of the universe that we can't see, although we can measure parts of it with ultrasensitive machines. I mean, we can look into the body with X-rays, we can map the brain with a CAT scan, and we can listen to the most ancient echoes of the Big Bang, so who is to say that magic, *real* magic does not exist somewhere?

"Magic does exist in the world, but it's limited," said Kevin Siembieda, as he explained the game. "All of our research, and we did a great deal of that, pointed to a universal concept of earthly energy that certain beings were able to tap into." To explain magic, you must first accept the existence of extra-material planes as factual, at least for the gaming world. Imagine an incredible field of spectral energy that co-exists with the material world that we live in; it would occupy the same time-space as we do, but we are still unable to contact that field because we are not properly attuned to it. We ignore it, and it, in return, ignores us. Now if things were always like that, we would have no reason to worry, since we would be left alone. But there is a way, albeit a difficult and dangerous one, to contact that other dimension. That's what the *megaliths* are there for. Megaliths are structures or areas such as the Pyramids, Stonehenge, and ship eating Triangles. In the spiritual world of *Beyond the Supernatural*, those structures and places are gates; portals through which energy from both planes of existence meet and mingle, folding over each other in order to maintain some sort of balance between the two planes. The good news is that for the most part, it works.

The bad news is that there are inevitable side effects of these folds. Each open portal (the game assumes that they are all open)



cannot remain as it is without destroying itself; it must seek out other sources of energy, ideally, other open gates. When a pair of active gates contact each other, the result is a stream of energy that constantly flows between the terminals. These streams of energy are known as *Ley-Lines*. They are what keep the gates from closing. When a person who knows how taps into those *Ley-Lines* and draws energy from them in order to shape it for his own purposes, the result is known to modern man as magic. The methods used to do this are more or less limited to "magic spells," and hokey ceremonies, but the science of psionics has a much greater range of abilities to work with. According to the game, many psionic powers happen to be much more prevalent in human society than the "magical" ones, and so the players (or anyone with the proper connections, really) can be trained by the professionals to become even stronger (so that you can psi-blast all of those really gross froggy-monsters, when they least expect it). In short, the closer you are to an active *Ley-Line*, and the more powerful you happen to be in using them, the more effective your skills will be when you attempt to locate and banish the various types of para-elemental weirdos that pop up from time to time. But keep in mind, that whatever does pop up will

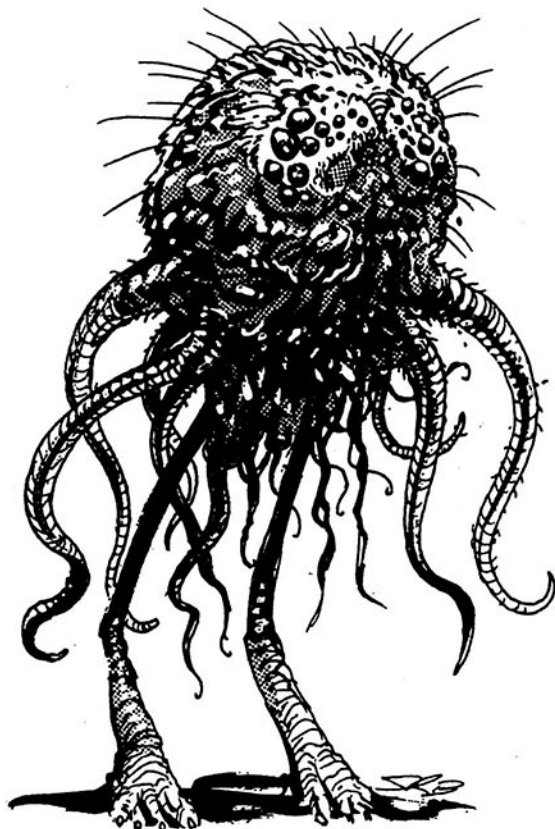


probably do so at or near an active gate.

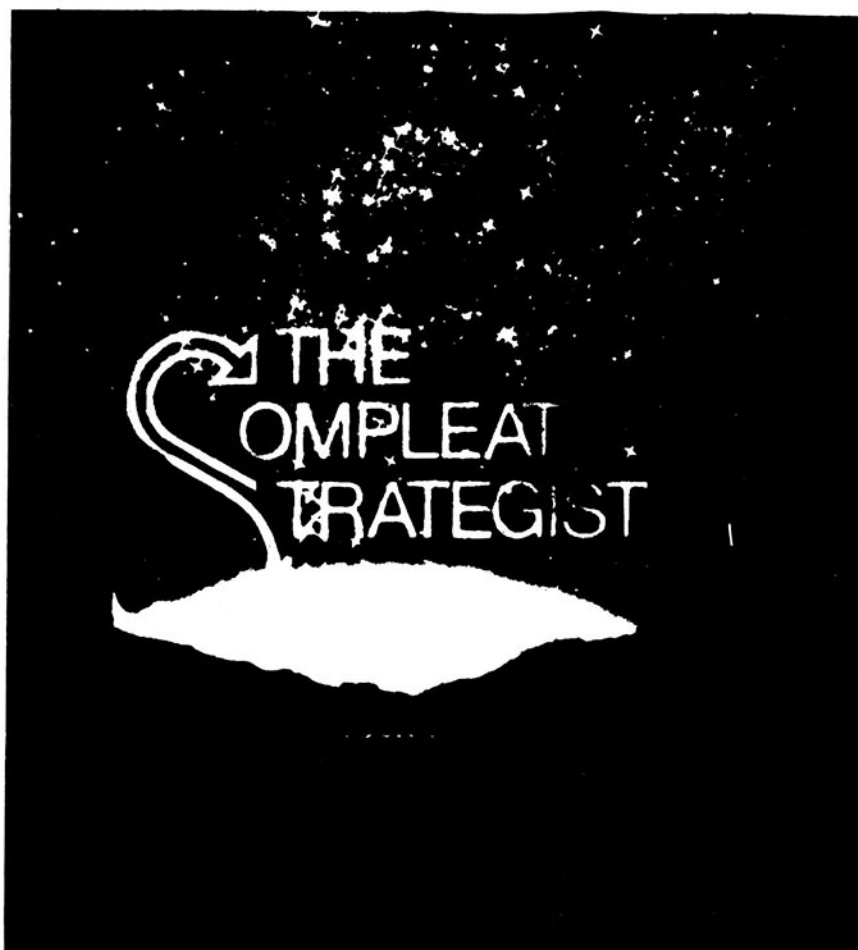
As mentioned before, the system from which the game is designed is reasonably compatible to the other Palladium game systems that have been published, so most people who are familiar with those games should feel rather comfortable with this one. And the large number of quite diverse games that are around (the fantasy and combat games, combined with Ninja Turtles and the very successful Robotech series) make it almost an inevitability that Horror should become part of the Palladium universe. The *Beyond the Supernatural* game is not new; in fact, the idea developed over a year ago when Randy McCall got a look at the then newly packaged *Call of Cthulhu* game by Chaosium, and liked the idea so much that he decided to draw up a set of preliminary plans for BTS, which were shelved until now. And there are high hopes for *Supernatural* at Palladium, being what Mr. Siembieda

calls, "something that the market wants." That, coupled with extensive artwork by Kevin Long, Steve Bissette, and a fantastic gamebook cover by Richard Corban, promises to make a serious hit with fans of their work.

Nor does Palladium plan to stop with the game's initial release; at least two playaids are being worked on for release in 1988, and the support that *Beyond the Supernatural* needs will undoubtedly be forthcoming from the consumers, who are always ready to see something new, especially if it shows a great deal of promise and support from the company. In any case, the future of horror is without question a good one, especially for those players who crave something that happens to fall just outside of the typical fantasy/sci-fi genres. But not too far. After all, I know who my friends are, and none of them have horns. Fortunately, none of my enemies have them, either.



Beyond the Supernatural is c. 1988 Palladium Books.



Your Newest Adventure Lies on the Horizon

Visit any of our fantasy and adventure game headquarters today. Or call toll free to order games and accessories. At THE COMPLETE STRATEGIST you can put your imagination in flight.

For prompt mail order service call:

TOLL FREE 800-225-4344 Amex/MC/Visa accepted. \$10. minimum.

STORES ACROSS AMERICA!

IN NEW YORK:
THE COMPLETE STRATEGIST, INC.
11 E. 33rd Street
NEW YORK CITY NY 10016
(212) 685-3880 685-3881

THE COMPLETE STRATEGIST
320 West 57 Street
NEW YORK, NEW YORK 10019
(212) 962-1272

IN MASSACHUSETTS:
THE COMPLETE STRATEGIST
[STRATEGY & FANTASY WORLD]
201 Massachusetts Avenue
BOSTON, MASSACHUSETTS 02115
(617) 267-2451

IN VIRGINIA:
THE COMPLETE STRATEGIST
[STRATEGY & FANTASY WORLD]
103 E. Broad Street
FALLS CHURCH, VA 22046
(703) 532-2477

IN NEW JERSEY:
THE COMPLETE STRATEGIST
215 Carnegie Ave.
MONTCLAIR, NEW JERSEY 07042
(201) 744-6622

IN FLORIDA:
THE COMPLETE STRATEGIST
5406 S. String Road
DAVE FLORIDA 33314
(305) 961-8880

IN PENNSYLVANIA:
THE COMPLETE STRATEGIST
254 West Dekalb Pike
Valley Forge Shopping Ctr.
KING OF PRUSSIA, PA 19406
(215) 266-8882

THE COMPLETE STRATEGIST
[STRATEGY & FANTASY WORLD]
2011 Walnut Street
PHILADELPHIA, PENNSYLVANIA 19103
(215) 563-2960

G.P.I. & GAME SCIENCE PRESENT--

THE Z-100 CONTEST!

To celebrate the third anniversary of the Zocchihedron 100-sided dice, Game Science has once again joined forces with Gateways Magazine to present the 2nd Annual Z-100 Contest! All you need to do to enter is to create a handy list or chart to be used especially for the Zocchihedron D-100.

Critical hits, magical items, reaction tables, special effects--be as serious, hilarious, wild and creative as you can! Winners will be selected based upon the usefulness (or lunacy) of their entries.



And then:

- Your best entries will be featured in the extra special Summer Convention issue of Gateways Magazine.
- And, this year, **Seven** wily winners will receive their very own 100-sided Zocchihedron!

The deadline for this contest will be March 15, 1988, so be sure to enter now! Send all entries to:
Z-100, Gateways Publications Inc.
JAF Box 965, New York, NY 10116.
Contest void where prohibited by law.

TORPEDOS AWAY!

True to Life Space Combat with *INTERCEPTOR*

M. Brenshaw

As GenCon XX veterans will remember, this year's gathering provided a prime opportunity for at least half of the vendors and companies that made it to the dealer's room to early-release a lot of fantastic new games. FASA's booth was, as one might expect, one of the biggest and most impressive, as was the huge variety of games and modules that they brought with them, both old and new. And one of the new items that immediately caught many a gamer's attention was a beautifully packaged box with the words, **RENEGADE LEGION: INTERCEPTOR**,™ boldly emblazoned across the top and sides. Now, I am the first to admit that I happen to be a sucker for game box art, and this one was no exception; I was in love. And then I opened the thing.

Three boardgames and an RPG have made me used to



certain things from FASA: simple rules, fun counters, and lots of potential for action. But this was something else. What I found could be immediately identified as two out of the three above conditions: a huge hex game board, twenty-six main, 3-dimensional fighter and gunship counters

(they're printed such that when you tuck in the flaps, you have a box with pictures of a fighter on all six sides, and each picture represents its corresponding facing, i.e., top view, side view, front/rear view. They even give you tiny stick-on kill markers for the things), and a whole set of die-cut "extras," including things like asteroids, space stations, missiles, etc. What I was not by any means expecting was the 72-page rule booklet that was staring right back at me from its resting place inside the box. After I calmed down a bit, I realized that 72 pages is going to include sample starships and fighters, a few game scenarios, and a history and background for the game premise, as well as both basic and optional rules for the game itself, which it does. But still, was this the same company that had given us as simple a game as BattleTech?

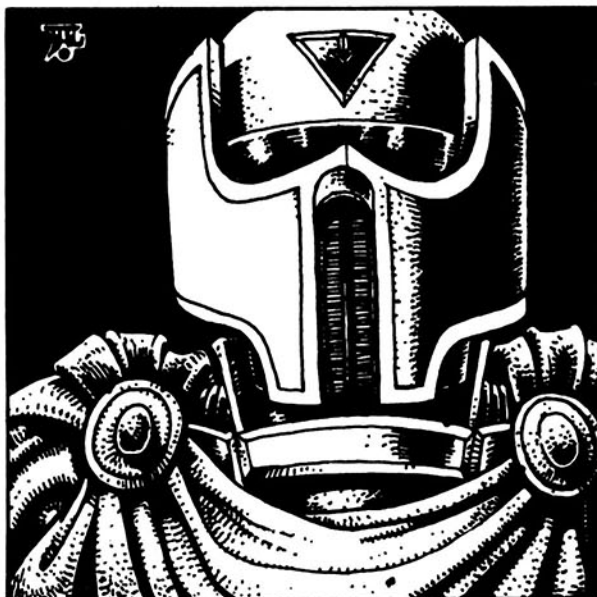
As it turns out, not only was it the same company, but much of the design crew that came up with BattleTech worked on Interceptor as well, and you can see it in the rules. As I said, there are quite a few of them, but at least they are relatively easy to read and understand, which was something that I was quite relieved to see. Interceptor is a game of outer space combat between two interstellar empires: the Terran Overlord Government, and its sworn enemy, the Commonwealth. Both are trying to beat each other into some sort of stalemate, and the prime weapons of such battles are the tiny fighters and their much larger gunboats and escort cruisers, which make up the bulk of each side's interstellar navy. Interceptor concerns itself with the small scale tactical battles between the fighters themselves.

Even though Interceptor and BattleTech have various similarities between them, to label this game as simply a "BattleTech for space" would be both untrue and grossly unfair. Interceptor is more complex than it looks, if only because tactics are much more difficult to successfully pull off. But that is not the only reason. The movement rules are designed to imitate a zero-G environment, and a great deal of a player's success or failure depends on his craft's pilot, who may or may not be able to get away with those tricky maneuvers that we see in movies all the time. Also, the game has provisions for pilots becoming more familiar with their craft as time and battles wear on, thus gaining advantages that were previously unavailable to them. Combat is, surprisingly, much easier to get the hang of on the first try, being largely a simple point-and-shoot affair. A remarkably complete and interesting assortment of available weapons to choose from, including the ability for

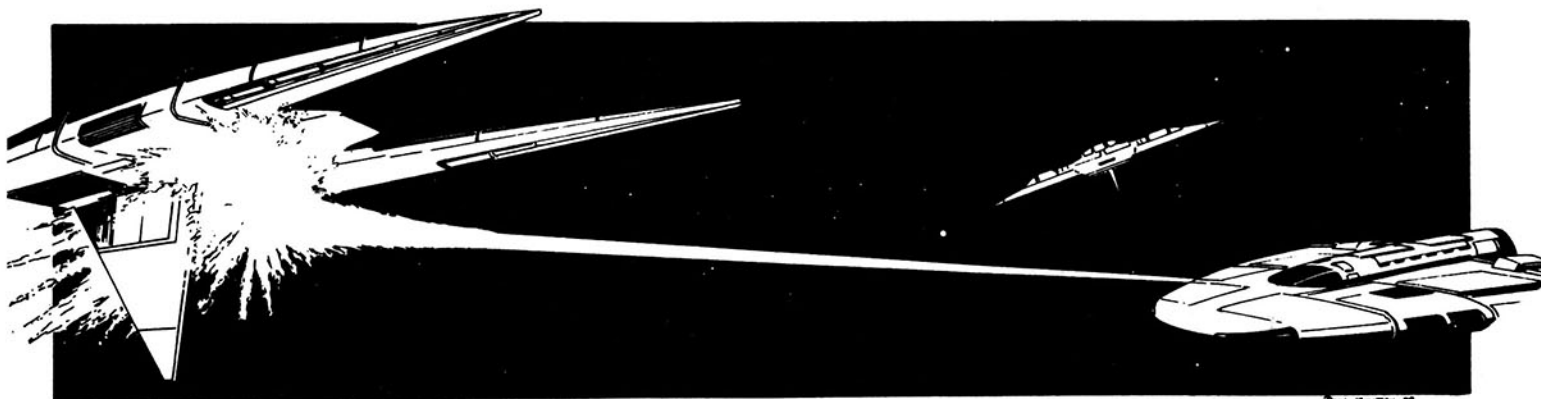
players to create their own fighting ships, make for more than enough opportunities for players to keep themselves occupied for quite a few games.

One aspect of fighter combat that I found to be of particular interest was Interceptor's damage system, which is quite unlike anything that I have yet seen for such a game. Each player has a stat sheet, or sheets if he or she is running more than one fighter, known in the game as Interceptor Record Sheets, which contain diagrams and fill-in boxes that provide space for all of a fighter's relevant data, such as weapons, maximum speed, etc. The unusual thing is a diagram that takes up nearly two thirds of the page, called a wiring diagram, which is exactly what this thing is. It is a flow chart which is designed to make use of d10 rolls to figure out which systems were damaged, and how they affect the fighter's performance. The thing actually looks like an electrical diagram, at least from a distance. Weapon damage is also unique; each side of a fighter has a specified armor rating which in graphic terms is made up of rows of boxes which are crossed out as damage accumulates to one's craft. Each weapon does a specific amount of damage that affects a specific shape or pattern on the armor diagram. How is this handled in game terms? Simple. Those die-cut extras that I mentioned earlier include things called damage templates, one for each different weapon. The template is laid over the diagram, and the player marks out the affected squares on the paper. All novelty aside, I think that it's the cleverest way of dealing with the problem that I have ever seen.

That's pretty much the whole idea. I happen to think that Interceptor is, once you get past the rules, a good space combat boardgame that's relative easy to learn and play, and is interesting besides. But although Interceptor is fun, it is also very involved, there are many things to keep track of simultaneously, and its approach to player-to-player interaction is quite different from any other board-



game that I have come across. Therefore, I would recommend it primarily to hardened veterans of the boardgaming and space-combat world; if you are just starting out, I strongly suggest that you ask your local retailer if he has an open copy of the game about the place, and if he does, look through it first. If you like what you see, go ahead and buy it. If you think that you are able to handle it, then go for it. It really could be a great investment, if solid action and combat detail is what you look for in a game.



Renegade Legion: Interceptor and the TOG logo
TM & c. 1988 by FASA Corp.

Spectral Analysis: A Review of the Living Steel Roleplaying System

Ian Harac

Once upon a time, there were lots of 'Generic' role-playing games that were for sale in most hobby stores. By 'generic,' I mean games which presented only a set of rules and guidelines which were absolutely necessary in order to play, and not complete, fully detailed worlds. The original AD&D rules, for example, left world design completely up to the Game Master. The first and second editions of *Traveller* mentioned the *Imperium* only in passing. GMs had the opportunity to either utilize this information or go off and do their own things, which did much to satisfy both sides of the market.

Now, of course, a game which doesn't include an entire pre-designed universe is frequently considered a throw-back (GURPS excepted). *Living Steel*, from Leading Edge Games, does not fall into that category, though it does hearken back to the early eighties in a number of other respects. The game is set on the planet of *Rhand*, a high tech resort world which has fallen to alien invaders. The

players take the role of special troops from the *Seven Worlds*, a star system which fell to an oppressive human government several decades before. They had been stored in a matter transport system, with the intent of being awakened to throw off the *Starguild*, the dictatorial state which had defeated the *Seven Worlds*. Instead, they find themselves on *Rhand*, fighting aliens and humans stricken with a mind-affecting virus that essentially turns them into punk rockers and road-warrior extras. The situation is certainly an interesting one-- a combination of *Starship Troopers* and *Mad Max*. And, surprisingly it works very well, and a number of possible adventures readily suggest themselves.

Physically, the game is one of the most impressive that I have seen. The box is both well-constructed and nicely decorated. The main rule book is spiral bound, printed on high-quality paper, and sports thick cardboard covers. The type is clear, and reasonably error free. The artwork, by Jon Conrad, Tony Dennis, and several others, is very good, ranging from above-average to excellent. The "Spectral Warrior" portrait by Steve Huston is especially impressive.

The game's setting is extensive enough to keep anyone interested and the production of a few extra tables and charts was necessary, but does good things for the game itself. Now comes the important question: How does it play? The rules as presented in the game are not exactly complicated, but there are a lot of them, and if that doesn't faze you, then you should have no problems with them. The style in which they are presented also counts for a feeling of heavy duty integration in the setting, which also makes it a little easier to deal with, giving the reader the feeling that he or she is actually learning about the entire world, instead of just his little corner of it. The combat system in this game is complex, realistic, and *deadly*. Players who shoot at everything that moves will soon find themselves multicolored splatters very quickly. On the other hand, *Spectral*s (the evil aliens) and *Vissers* (the punk-rock humans) will shoot at everything that moves, so players may have little choice but to face combat with whatever dignity they can muster. A few words on the combat system are in order. This game has the best system for handling damage, in terms of realism, that I have ever seen. Essentially, the total damage a character takes is used to determine how long he has before he must make a 'recovery roll' or suffer a variety of effects, death being one of them. This time lag may be as short as one phase (equaling two seconds of real



The KVISR Crew—From left, Mister Beasle, Brandy Charlatan, and Jonathan Sunshine. Silhouetted in the background are Crewcut and Baxter Horn

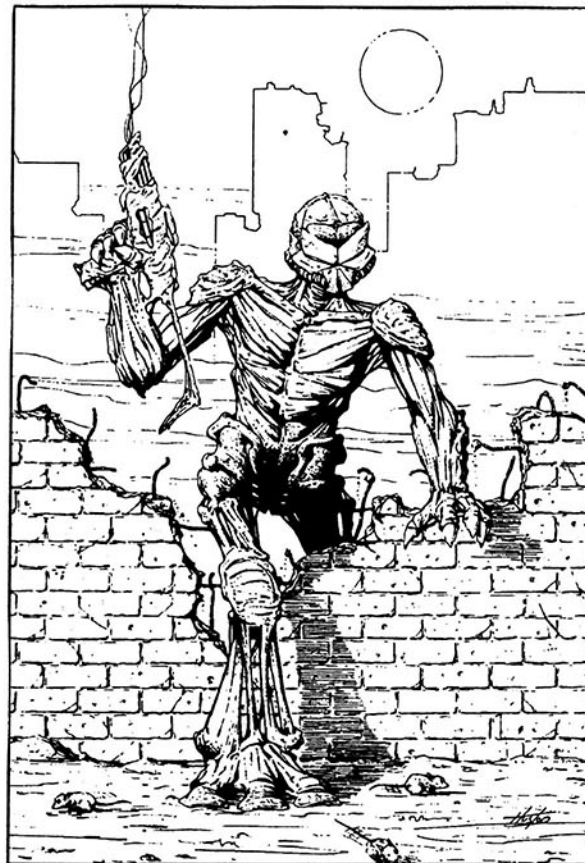
time) and may conceivably involve modifiers so extensive and/or numerous that not even the healthiest PC will make his/her roll. This makes medics the most important characters in the game, and the search for medical equipment may take precedence over hunting down megakill weapon #235. This is another good touch of realism, though probably not well liked by those players who enjoy wandering through machine gun fire, knowing that their ludicrously high 'hit points' will prevent them from being wounded.

The experience system, however, has a few twists that are unique. Experience is gained in the usual manner, experience points, and also by fulfilling ones "Karmic Path". If you have chosen a Karmic Path of Honor, for example, then you gain points (slowly) by being honorable. Experience is rather slow in coming in this game, and with death such a common occurrence, it might seem that characters have little chance of improving. However, this is mitigated by the fact that if a player's character is killed, his/her next character gains a portion of the deceased character's experience. Thus, the dead characters' dreams and ideals can live on.

With the high possibility of character demise, the question of character creation quickly comes up. The **Living Steel** system is fairly standard in operation, in contrast with its unique style of combat and damage. Determine primary attributes, calculate secondary attributes, choose your character's class, etc. The system is not at all bad, and the extensive background tables help to flesh out a character considerably.

Without repeating the extensive information given in the books, suffice it to say that *Rhand* is an entertaining world. A former resort world for the *Starguild*, the planet has fallen to a partial alien invasion. The aliens used a dual pronged attack: the standard 'nuke-the-world' approach, followed by releasing a virus which destroys the ability of humans to think and plan their actions on any rational level. The planet now consists of A) homicidal, very ugly aliens, B) homicidal, very psycho humans, C) ruins, and D) a group of rebels from another star-system that have spent the last century or so stored as data on microchips. This is a fun world. There's even a colorful map of the planet, including the teleport system and major installations that were there before the *Spectral* attack (some might still be, who knows?) There are no hexes or anything, but that shouldn't prove too steep a barrier for enterprising GMs out there.

One minor complaint: with the situation described above, I was under the impression that there will be a lot of opportunity for melee combat. Much to my disappointment, the game includes only an abbreviated version of the system's melee rules, with advice to purchase the company's medieval/fantasy game to get the full hand-to-hand system (\$18.00) While I am sure the Fantasy game, like this one, will be a worthwhile purchase, it would have been wiser to include the appropriate rules for all the types



Spectral Major Warrior

of potential combat within this gaming scenario. Yes, the melee rules which are included are the equal to most similar systems currently on the market, but with the depth and complexity of the gun combat system, it simply does not stand up.

All in all, a very good game, though slightly flawed in some places, as I mentioned above. Due to its complexity, it is not very easy to modify to an individual Game Master's whims. If you want to continue using another system, I would suggest buying this game at least for *Rhand*, as it would adapt well to *Aftermath* or other fire power intensive games.

Leading Edge has already published two adventures for **Living Steel**, one of which is entitled **KViSR Rocks!** This scenario involves a group of players reconnoitering a Visser town, finding a *Spectral*, and killing it. While this is indeed the basic premise, the real value of the module is in the setting, and it is a reasonably good one.

The title of the adventure comes from the local radio station, **KViSR**, run by one *Brandy Charlatan*, which provides the closest thing to large scale social organization that *Vissertown* has. Also involved is *Manuel Puerto*, the "President-for-Life" of *Vissertown* and station **KViSR**'s chief target/opponent. While Visser politics owe more to gang wars than smoke-filled meeting rooms, there is certainly enough material in the module to run a number of scenarios involving the motivations and convictions of the player characters. It is also interesting to examine the possibilities of playing a campaign where the PCs are Vissers. How about a *Visser Character Guide*, Leading Edge?

So You Think Killing Dragons is Tough...



y

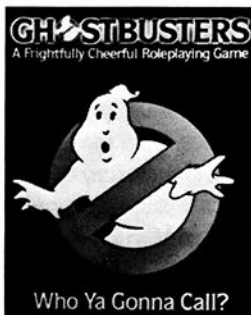
eah, sure. Six or seven guys with the hit points of a small European country and more magic hardware than Saturday morning TV sneak into somebody's basement and hack a 400-year-old reptile to bits while it's asleep.

Wimps.

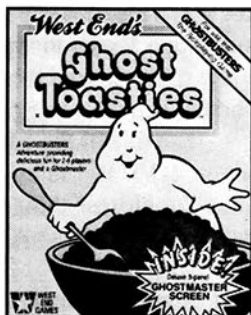
Now, if you want a *real* challenge, try Ghostbusting. Not only do you have to fight slimers, spuds and soul-sucking demons, not only do you have to face blood-crazed bug-eyed aliens from another dimension, but you also have to keep up the payments on your Audi 5000!

And all this happens in the real world — not some bogus "magic kingdom" loaded with elves, dwarves, pixies, and other creeps. You think killing orcs is tough? Just try bluffing an EPA official when you've got a smoking unlicensed nuclear accelerator strapped to your back. And wouldn't you like to see an "adventurer" try to park ECTO-1 in Manhattan at 12 noon — one look at mid-town traffic and he'd scuttle back to Fantasyland before you could say "ring of unlimited credit!"

So just say "no" to wimpy roleplaying. Try something *really* exciting:



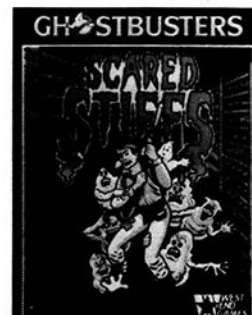
GHOSTBUSTERS
A Frightfully Cheerful Roleplaying Game
Everything you need to open your own Ghostbusting franchise!
\$16.95



GHOST TOASTIES
Ghostmaster Screen and Adventure
Full-color 3-panel screen plus short adventure!
\$7.95



HOT RODS OF THE GODS
They're Back, and They Wanna Race!
Full-length adventure featuring bug-eyed juvenile delinquents!
\$7.95



SCARED STIFFS
New Adventure!
Why are the *dead* guys coming to the Ghostbusters for help?
\$7.95

Ghostbusters: It's not just a job - It's really big bucks!

WEST END GAMES, INC.

251 West 30th Street

New York, NY 10001



The Maverick of Dungeons and Dragons™

An Interview with Robert J. Kuntz

Jeffrey Gomez

Robert J. Kuntz was a member of the very first party ever to step foot in a dungeon to do battle with a dragon. Side by side with the likes of Gary Gygax, under the Dungeon Mastery of Dave Arneson, Kuntz (pronounced *koonts*) ventured into *Blackmoor Castle* as the first fantasy roleplaying campaign took shape over fifteen years ago. Though his contributions to the way the game was refined and released were significant, little is publically known about this game designer and archetypal roleplayer. Kuntz met with Gateways at *Dragoncon '87*, and from his suite overlooking downtown Atlanta, Georgia, he spoke candidly on what it was like in those crucial early days of gaming, on playing under both Gygax (*Gateways 5*) and Arneson (*Gateways 6*), and on his feelings for the *Dungeons & Dragons™* game and the industry it has spawned.

"I was fourteen years old, and we were a gaming group called the Lake Geneva Tactical Studies Association in 1972 and '73. Its members included myself, Gary Gygax, his son Ernie, Don Kaye, Dave Arneson, Jeff Perren and Terry Kuntz. We specialized in miniatures and historically accurate wargaming, when Jeff brought up four pages of rules he called *Chainmail*, which Gary expanded into twelve. We all playtested it for several months, and when Dave got ahold of them he put them into an adventure scenario. He brought it down to Lake Geneva and it really caught on with Gary. We were all involved in hammering out rules that would become the basis for *Dungeons & Dragons*, and after *Blackmoor* had been established, Gary built his own castle and called it *Greyhawk*. So what you had was two small fantasy worlds that were alike in many ways, but gradually became more different."

Kuntz, himself, would be the third to run a fantasy campaign using this new rule system, an honor which includes the fact that Gygax was among the participants: "Gary was a clever and resourceful player. Back then it wasn't a requisite that we maintain a super-realistic fantasy setting. We'd let each other get away with stunts and wild inventions that could be put together because we as players knew how to create what we needed. No one was really big on characterization or realistic portrayals of medieval life. You have to remember that we had been wargaming for years and were tired of historical accuracy. Fantasy was just fun!"

Constructing an estate and lands set to the east of

Gygax's *Greyhawk* and south of what is now officially known as the *Cairn Hills*, Kuntz deemed his work the *Castle El Rajakey*. Such luminaries as the legendary *Bigby* and *Mordenkainen* himself--traces of whom still may be found on the spell lists in TSR's *Advanced Dungeons & Dragons Player's Handbook*--originated from this campaign. When the original brown box with the *Dungeons & Dragons* pasted label was released, a special thanks to Robert Kuntz for comments and contributions had been published in its credits. With the subsequent and even more successful release of *Greyhawk Supplement #1*, the business was well on its way.

"Dave would run fun adventures," reflected Kuntz, who played under both credited co-creators of the basic game. "He was a good mixture of jovial and serious. I remember he had this band of elves who possessed this big holy water sprayer, like this giant fire engine pump; they would bust down castle doors, spray like crazy and then pull out to let your party go in--for a fee! Situations would get serious when life or death scenarios came to a head. Dave had a knack for pulling us just beyond the norm of the cavalry arriving in the nick of time, and that's when we'd really get excited and become deeply involved.

"Gary, believe it or not, was not a rule-monger! He never bogged the adventure down by sticking too close to the rules--many of which were his own. Though, like I said, characterization was not big for us back then, Gary was a free-spirited storyteller, and regarded the plot of the game over the mechanics of the system. I understand that when he does play these days, he does emphasize the role portrayal of the player character more than he has before."

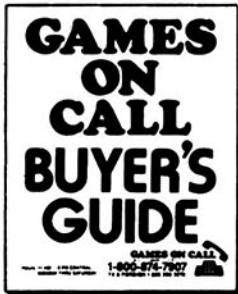
Kuntz was the fifth employee of TSR, Inc., the company which Gygax formed around the publication of *Dungeons & Dragons*, and stayed with it on and off over a four year period. He participated in the runnings of the original Gen Con game fairs, and made significant contributions to Gygax's *Expedition to the Barrier Peaks*, which was the tournament module for the second Origins convention. Later on, he wrote three *Sorcerer's Scroll* columns for TSR's *Dragon* magazine, then gradually faded from participating in the field: "Historically, I fit into D&D as a maverick. I didn't agree with a lot of the ways things got done, so I left. I wanted to advance. They had me in shipping and I wanted much more to be on the creative end. I didn't get a

GAMES ON CALL™



- Call-in Convenience
- Fast, 24-hour Shipping
- No Shipping Charge in US
(\$2.00 handling fee per order)
- Large Selection
- Credit Cards Welcome
- CODs Welcome
- Express Service Available

1-800-874-7907
TX & FOREIGN 1-806-358-3270



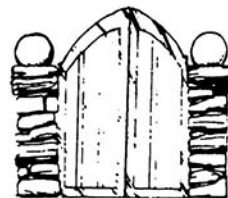
**CALL OR WRITE NOW for
FREE BUYER'S GUIDE**

lot of money on the game, though a lot of people think I did. All these years I sat back and watched, and to tell you the truth, I feel a little alienated. That's where Creations Unlimited comes in!"

"*The New Wave in FRP Games*", Creations Unlimited, Inc., is Kuntz's way "to get in touch with players and give them a voice". Specializing in adventure supplements and player aids for D&D-type roleplaying games such as the lavishly detailed *Garden of the Plantmaster*, Creations' products often have a nostalgic feel for basic campaigning and may have a pleasantly familiar feel for those who've traveled through TSR's earlier modules: "I like to make the players feel there's something beyond the room they're standing in. I try to set an air of mystery and backdrop. There's more interest in Game Master/Player Character development these days, and strong characterization will be emphasized in what we come up with next. Characterization is something that is wrapped up in the goals of the PC, and the referee's job is to infuse the information the character needs through the atmosphere of the game world. I don't like the term "hack-'n-slash". It's very difficult, however, to instruct players on storytelling skills and characterization. It's there if you look for it in my games, but if it is hack-'n-slash they're looking for, well, then I'll have to say go for it. The games are a learning process, and for literal minded players it's simply not worth it. They're not interested.

"I would say read, if you are interested in taking things beyond a simple stage. Read the genre you're interested in, the one that you want to play. Read Raymond Chandler; he drew up characters deeply with a minimum of detail and verbiage. My work is terse that way."

In 1980 Kuntz entered the University of Wisconsin in Whitewater to work on a Communications minor with a major in English and creative writing. In 1986, Kuntz was given the Charles Roberts Award for Best Science Fiction/Fantasy Game of the Year for his co-design of West End Games' *Kings and Things*. He is currently catching up with the world of adventure gaming, and is now renewing an old friendship with Gary Gygax and Gygax's own company, New Infinities, Inc. Projects between the two of them are sure to come, and certain to be of great interest to maverick-watchers throughout the gaming world.



GURPS®

**GENERIC UNIVERSAL
ROLEPLAYING SYSTEM**

Humanx
Alan Dean Foster's
alliance of man and
thranx in the Humanx
Commonwealth



GURPS, the *Generic Universal RolePlaying System*, is designed for adventures in any time or place — past, present, or future. The *GURPS Basic Set* presents the basic rules for character design and gaming as well as two complete adventures. Then you can choose the worldbook for your favorite genre.

Horror
Creepies and
Crawlies

Horseclans
Robert Adams'
post-holocaust
barbarians



To order, send \$27.50 for the *GURPS Basic Set* and \$10.50 for each *GURPS* worldbook to Steve Jackson Games, Box 18957-G, Austin, TX 78760. Texas residents please add 7¼% sales tax. Please allow four weeks for delivery.

Space
Starships, Robots
Space Travel
High-tech
weapons
Aliens



Autoduel
Roleplaying
in the World of
Car Wars

Fantasy
Magic and a
Fantasy world



STEVE JACKSON GAMES

GURPS, Autoduel and Car Wars are registered trademarks of Steve Jackson Games Incorporated.
Horseclans is a trademark of Robert Adams and Humanx is a trademark of Alan Dean Foster.

BACKSTAGE WITH THE STORY OF ALAN MOORE'S...

WATCHMEN

Watchmen c. 1988 by Alan Moore & Dave Gibbons; are TM owned by DC Comics Inc. and licensed to Mayfair Games.

ACHIEVING THE "OH WOW" EFFECT

BY
DAN GREENBERG

Have you ever noticed how a particular panel or sequence in a really good comic book stops you in your tracks and makes you go, "Oh, wow!"

That's right. I mean that spontaneous burst of pure, unabashed enjoyment that only an excruciatingly well rendered bit of graphic storytelling can provide. The "wow effect" is our reaction to wonder, and the twelve part **Watchmen**TM series from DC Comics is packed with more "wows" per issue than any comic I know.

Sometimes, the brilliance of it is apparent. "Wow," you say. "That drop of ketchup on the smiley face shirt in the last panel of the last comic book looks exactly like the drop of blood on the **Comedian's**TM smiley face button on the first panel of the first comic. Wow!"

But sometimes the brilliance is more subtle. The words and pictures conspire to send chills through your spine without stopping politely at your forebrain to fill in your rational mind on the specific whys and logical wherefores of the reaction. There is often a very good reason why the sequence is so powerful, but in the heat of the read, there's no time to take a clear, rational, detached look. This is an essential ingredient of art; to stir the observer (the film-viewer, the listener, yes, even the gamer!) without telling him why he is moved.

This is the genius of Alan Moore. His technique is so finely crafted, that it is almost transparent. Like all great artists, he uses the tools of his trade to evoke moods and reactions. (Because his chosen art form is comics, some of the moods and reactions are completely new to the medium.)

But his technique is not always immediately visible. In an industry used to the saturation of the painfully obvious, **Watchmen** is a refreshingly understated breath of literary fresh air.

This article is an examination of what lies just under the surface of the **Watchmen** series (which can now be found compiled into one huge volume at comic shops and large bookstores across the country). It's a brief glimpse of some of the devices used to rocket the reader along on an exhilarating emotional roller coaster ride. It is not meant to expose the devices to the withering light of scholarly scrutiny, but to illuminate some of the methods and quietly powerful choices of a master of his craft....

The **Watchmen** series begins with a bizarre, powerful image. The cover of issue one shows a smiley face with a smear of blood over the left eye. This is the **Watchmen** symbol. We will see this symbol echoed throughout the series in strange forms. It is typical of the irony of the **Watchmen**; a happy face crying a bloody tear.

Like all the issues, the cover leads directly into the first page, which is a slow zoom away from the **Watchmen** symbol. The issue will end this way as well, with a panel for panel reflection of this sequence. Compare the two, and you'll see what I mean. This cinematic framing device contains the issue, and creates a sense of vertigo and strangeness that keeps the reader a little off balance.

The seemingly empty and eventless opening page contains a few important references to the events of the series. There are ghostly images of three of the major heroes, with no heroes actually depicted. The page introduces

Rorschach[™], in his "The End Is Nigh" man guise. **Ozymandias**[™] presence is felt here as well, in the form of a Pyramid delivery truck. And, the **Comedian** is here in the form of his blood. All this is symbolic of the roles these three will play. **Rorschach** leaves a trail of blood, just as he leaves a trail of violence in the series. **Ozymandias'** truck represents his subtle manipulations behind the scene, and the dead **Comedian** begins the events of the comic.

One of the powerful devices used in **Watchmen** is the unnerving manner in which the text of a panel makes an ironic reference to the action in the panel. For example, the first panel of page one shows the smiley face with the bloody tear, while the text (a quote from **Rorschach's** journal) refers to the city's "true face". The second panel talks about blood in the gutters, while the panel shows, you guessed it, blood in the gutters. The third panel talks about a twisted kind of Judgment Day, while the art shows **Rorschach's** "The End Is Nigh" sign. (The "whores and politicians" saying "save us" is a Christian Apocalyptic reference, by the way; the gospel according to **Rorschach**.) The fourth panel says "They could have followed in the footsteps of good men" while **Rorschach** leaves a trail of bloody footprints. The panel also talks about "decent men" and "a day's work for a day's pay" while a sanitation worker is going about the grisly business of hosing down the **Comedian's** blood. The worker is giving **Rorschach** the finger for walking through the blood. Decent men indeed.

The fifth panel talks about the trail that leads "over a precipice". This panel is the first panel to show a high drop. In the sixth panel, we see the hand of the cop looking down at the blood, and the caption mentions standing on the brink, "staring down into bloody hell". The panel goes on to say "all of a sudden, nobody can think of anything to say". In the following panel, the detective says "Hmm, that's quite a drop". He thought of something to say, all right. Something utterly trite and banal.

This one page is loaded with more powerful references than most other comic books, or entire comic series. And, the rest of **Watchmen** goes on

like this, with each panel containing an unnerving ironic twist. There are far too many panels for us to explore here (or in any work smaller than the **Watchmen** series), but, if you read each panel carefully, you'll find them. In fact, you don't have to be conscious of them for their magic to work. Even if we don't notice them, they infuse our minds in a subtle way, disturbing us and creating a sardonic mood. This is the "wow" effect at work.

Background imagery is another powerful mood-setting device. From graffiti to advertisements to little scraps of paper, there is as much going on in the background as in the foreground. The entire Pyramid Deliveries and Institute for Extraspatial Studies subplot permeates the entire series, but is entirely background until near the end. Look at panel nine on page four. Hollis Mason's sign says "Obsolete Models a Speciality". And that's what Mason is since his retirement-- an obsolete model of a superhero.

Background references also set the apocalyptic tone that suffuses the series. From the "End Is Nigh" man, to the newspaper references about the doomsday clock, to the Meltdowns candy, to the rock group Pale Horse (as in "death rides a pale horse"), to **Captain Metropolis**[™] map of America in flames, to the constant appearance of radiation symbols to the spray-painted images of couples (like the shadows formed by the burned bodies at Hiroshima) to **Dr. Manhattan's** very name (Manhattan Project), the imagery of Armageddon and nuclear death pervades **Watchmen**.



The cover of issue two echoes the **Watchmen** symbol; a face with a tear in the left eye. Like issue one, issue two ends as it begins. In this issue, the image is of the angel of death in the cemetery.

"Absent Friends" starts with another **Watchmen** device; the parallel event. Laurie brings pink flowers to her mother, and **Moloch**[™] brings pink flowers to Blake's grave. In

both cases, the pair involved had a love/hate relationship. Laurie loves her mother, but also deeply resents her. The **Comedian** hated **Moloch**, but finally came to him for a confessional, and laid his soul bare.

Another bit of parallel construction is the **Comedian's** scarring. His face was scarred by two women on two occasions. (Actually, the only real wounds we see him get until his death come from women. His first facial slash comes from the original **Silk Spectre**[™]. The second comes from Blake's Vietnamese lover. Compare page 6, panel 3, with page 14, panel 7.) After the scarring, Blake rapes the **Silk Spectre**, and kills the Vietnamese; showing how interrelated sex and violence are to him. In both cases, the **Comedian** is in the presence of another hero who condemns Blake for his action. But the **Comedian** gets the last laugh by pointing out both hero's limitations; **Hooded Justice's**[™] perversion (that he enjoyed beating up the **Comedian**) and **Dr. Manhattan's** slowly fading humanity.

Another important parallel device are beatings that lead to violent murder. In issue two, **Hooded Justice** beats up the young and callow **Comedian**. Years later, when the **Comedian** is older and tougher, he gets revenge by killing **Hooded Justice**. At the start of **Ozymandias'** career, while investigating **Hooded Justice's** death, ironically enough, the young and naive Veidt is beaten up by the older **Comedian**. Years later, when Veidt is older and more directed, he gets revenge by killing the aging **Comedian**. The circle is complete.

In issue two, page eleven, panel seven, **Captain Metropolis** whines, "...don't you see? Somebody has to save the world..." and the panel depicts **Ozymandias** looking thoughtfully at the map. Who's going to save the world? Veidt, the panel answers. It is here where he decides to be the custodian of mankind's destiny-- the "Watchman on the walls of world freedom", to quote his idol, Kennedy. This panel foreshadows Veidt's conspiracy. We don't know at this point what he is up to, but this haunting panel will hover just below the conscious level in the reader's mind, setting up another "oh, wow" response

when the truth is finally revealed in issue eleven.

This issue sets up the central conflict of the series with the police strike scene. Who appointed the heroes as peace keepers? Themselves. And who regulates them? Who watches the Watchmen? Their own consciences and their own moral codes are all that regulates their actions. The theme of one man being the sole arbiter of his own morality will be explored in greater depth during Rorschach's therapy sessions. But for now, the Comedian prophetically declares, "Let's really put these jokers through some changes." And they do.



Issue three begins with a knock-out cover. It shows a battered old fall-out shelter sign with a lonely wisp of smoke rising from the comic book kid's cigarette. There's an important subliminal message buried here, beyond mere apocalyptic imagery. What does the sign say? Read it again: "ALL HEL". Which is exactly what is about to break loose.

This issue introduces the device of the pirate story. Besides being a powerful comic book story in its own right, each panel of the *Black Freighter* story comments on the action in the main title. For example, in the very first panel of the comic, the caption, taken from the pirate comic, refers to "that hell-bound ship's black sails against the yellow Indies sky". The accompanying picture is a black radioactive sign against a yellow background. The caption goes on to talk about the horrors of war, as the newsvendor editorializes, "he oughtta nuke Russia and let God sort it out". Every panel of the *Black Freighter* offers a comment on the main section of *Watchmen*, and indirectly echoes the entire story; the *Watchmen* saga in a microcosm.

The theme of the Gordian knot runs throughout this issue. Starting with the Gordian Knot Lock Company ("they'll never undo this sucker" page 7, panel 4), to Dr. Manhattan's self-tying tie (page 10, panel 2), to

the tangle of interrelating plot threads, to Dr. Manhattan's trip to Mars, home of the Nodus Gordil Mountains (issue 4, page 28, panel 5).

This theme will culminate in issue eleven, with Veidt explaining his fixation with Alexander the Great, who solved the problem of the Gordian knot.

There are some wonderful text to art ironies in the issue. Some of the best are the parallels between Janey Slater and Laurie's situations with Dr. Manhattan, and the overlap between the television show and the street violence. These separate scenes are inseparably tied together, like a Gordian knot. (While we're here, on pages 6 and 7, look at who Laurie's cab driver is. It's Joey, from *Promethean Cabs*.)

The Watchmen symbol appears here on the first two panels of page four. A stray strand of hair across Laurie's right (camera's left) eye, makes a gentle, wistful reference to the bloodied smiley face in issue one.

A few more odds and ends: The Utopia Theatre is playing *This Island Earth*, an invasion from outer space movie. The magazine that attacks Dr. Manhattan is *Nova Express*, a not-so-subtle reference to William S. Burroughs. Burroughs' weird work has an indirect influence on *Watchmen*, and a direct influence on *Ozymandias*.

The newsvendor provides some of the most touching, human moments in the series, starting here and ending with his death in issue eleven. Faced with the actual end of the world (through Rorschach's unnerving insistence and Russia's invasion of Afghanistan), he reaches out in his own clumsy way to the comic book kid. This theme of looming armageddon bringing people together will climax in issue eleven.

Issue four, "Watchmaker", is a bizarre experiment in having perceptions that are unstuck in time. The cross-cutting between Dr. Manhattan's past, present and future, makes for jarring, but surprisingly clear, storytelling. The theme here is time, symbolized most directly by the watches. In addition, Jon Osterman wants to be a watchmaker, or, more bluntly, a Watchman. (By the way,

Ostra in Greek means exile, as in ostracize. So, Jon Osterman, banished to Mars, is Jon, the Exiled Man.)

On page six, panel five, Jon holds the broken watch and says he can fix it. In an echoing panel (page 8, panel 2), Jon holds the repaired watch, but now he is about to be torn to pieces. The parallel here is that he could put the broken watch back together, and he'll soon have to put himself back together. "It's just a question of reassembling the components in the correct sequence...". At the end of the issue, when he creates something new, the castle looks like a complex set of watch works. The castle itself is made of rose colored glass, an ironic reference to Dr. Manhattan's retreat from the concerns of Earth.

The messiah allegory continues. Dr. Manhattan dies and is resurrected in a particularly god-like pose (page 10, panel 4). Janey Slater says, "They say you are like God now" (page 11, panel 7). The surrendering Vietnamese revere him "just like the Japanese were reported to have viewed the Atomic bomb" (page 20, panel 2).

Along with the Messiah allegory comes more armageddon imagery. Jon goes into physics due to the advent of the atomic age; specifically, the bombing of Hiroshima. Jon buys a magazine with a picture of a watch that was stopped at the instant of the explosion at Hiroshima. For the watch, time stopped with the advent of the bomb; for Jon, it stopped when he got his quantum powers. He will no longer age, or be bound by standard time.

As the closing quote implies, the release of Jon's quantum powers changed everything--everything except his "way of thinking". Like Einstein, Jon still can't "figure women" (page 4, panel 3).

By the way, there's another clue to *Ozymandias*' plot on page 21, panel six, where Veidt reveals his attitude toward the conscience (or lack thereof) of super scientists.

Issue five is a visual masterpiece. As the title implies, the whole issue is frighteningly symmetrical. From the oddly symmetrical cover and Rorschach's mask to the many images of reflections in mirrors, water, and shiny surfaces to the pirate book's



mirroring of the main story, to the very last line of the issue, *Watchmen* number five is a kaleidoscope of symmetry and balance.

In the biggest symmetry of all, the entire book balances from the front to the back, panel for panel. Re-read the issue comparing the first and last pages, then the second to the second to last page, and so on.

The Rorschach sequences mirror and compliment one another in theme, action, dialogue, color, and composition. So do the detective, newsvendor, pirate, Nite Owl™/Silk Spectre and Ozymandias sequences. Examine the complimentary pages, comparing the matching panels, matching dialogue, and matching colors. Study them carefully. The results may surprise you. Once you start seeing the bizarre interconnections, you may not be able to stop.

Since this is the issue Rorschach gets unmasked, there are dozens of clues to his identity as the "End Is Nigh" man leading up to the unmasking. Look at the backgrounds in every street panel, looking specifically for the trash can and the "End Is

Nigh" man.

The Blake quote that sums up the issue, "Tyger, Tyger burning bright", is partly reflected in the cops that Rorschach torches after one says, "...here be tygers". "I'm burning," the cop deduces.

Issue six picks up issue five's balance theme with Rorschach and the rorschach test, in a story appropriately entitled, "The Abyss Gazes Also". Thinking about Rorschach taking a rorschach test is a lot like mirrors mirroring mirrors. And, a lot like looking into a void and seeing the void staring back.

Rorschach tests are intended to work like mirrors for the psyche. The subject projects his concern and his psyche into otherwise normal inkblots. In this sense, random patterns are imbued with whatever meaning we give them. Therefore, the void, a meaningless inkblot, has meaning and "stares back".

The psychiatrist is also "gazing" into Rorschach, trying to peer into mind and motivations, and make Rorschach more like him: a "happy"

and "good" person. But Rorschach's alienation "gazes" back at the psychiatrist. In the end, it is clear that Rorschach sees deeper into the psychiatrist than the psychiatrist sees into Rorschach (or himself). The abyss wins.

This issue clearly defines the Watchmen philosophy. It is summed up by Rorschach on page 26, when he says, "Existence is random...No meaning save what we choose to impose." The psychiatrist is devastated by the very same philosophy that gives Rorschach his strength. "Was reborn, then, free to scrawl (his) own design on this morally blank world." Who watches the Watchmen? Rorschach watches himself, and is the highest arbiter of his own actions. All the psychiatrist can see of this, however, is the "meaningless blackness" and succumbs to deep despair and suicide by painkillers. Don't feel too bad about him though, by issue eleven, he decides exactly what meaning he wants to project onto the "random" world. "It's all we can do, try and help each other", he says to his wife, "It's all that means anything." Of course,

in the next instant, he dies horribly. So, does his death have meaning or is it random?

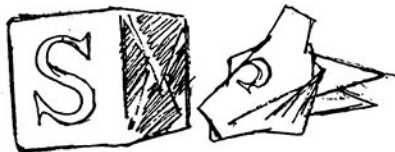
Here's a few fun things to look for in issue six:

Rorschach gets his first mask (page 7, panel 1).

In another odd reflection, Grice, the kidnapper who **Rorschach** kills on the night Kovacs became **Rorschach** forever, is a dressmaker; just like Kovacs.

The psychiatrist becomes more and more like **Rorschach**. He starts writing in terse, choppy sentences, and even starts referring to "Kovacs" as **Rorschach**.

Look at the spatter of blood on **Rorschach's** coat on page 24, panel four. The stain looks just like the stain on the spare coat **Rorschach** gets in issue ten after he escapes from prison. The blood on the coat he dies in is covered in the crusted, unwashed blood of the night his mind snapped. **Rorschach** was born and died in the same clothes.



From the void of issue six, comes fiery rebirth in seven; "A Brother To Dragons". The issue starts with the Watchmen symbol on the cover. The owl goggles frame the smiley face, the owlship eyes form the eyes, and the curved railing forms the mouth. Laurie's finger trail in the dust provides the final touch-- the blood across the left eye. Keep your eye on Dreiberg's equipment; especially his goggles and ship. They silently watch him the whole issue, like mute creatures waiting for his return. "These days, I feel like there's someone watching my every move" (page 10, panel 9). And of course, his goggles are.

Dragons are symbols of fire, power, and cyclic rebirth-- the dragon swallowing its tail. The dragon reference is seen in mundane form in the fire-breathing owlship, in **Nite Owl** and **Silk Spectre** saving people from a fire, **Nite Owl's** dreams of atomic fire, and in the burst of fire from the owlship that celebrates the couple's sexual triumph.

In a more symbolic reference, the dragon represents Dreiberg's super-heroic and sexual rebirth. Dragons are smoldering power waiting to awaken. Those with great power and fiery passion must use it and focus it out or they will be consumed by their own fire. This is why Dreiberg was so miserable and unfulfilled when he retired. He was holding great power and passion in check. Laurie's speech on page 28, panel six, underscores this point. So the dragon is as fitting a reference for **Nite Owl**, as the cypher of an inkblot test is for **Rorschach**.

Issue eight, "Old Ghosts", heralds the return of the original **Nite Owl** and **Silk Spectre**. Another ghost returning is the comic book sailor, who returns home as a greater horror than the pirates. **Rorschach's** old enemy, **Big Figure™** returns to haunt him (or is that the other way around?), and Laurie is visited by **Dr. Manhattan**, who everybody had written off as gone for good.

Page 25, panel seven shows a Nostalgia sign that reads "Oh, how the ghost of you clings". Of course, all these old ghosts turn up on Halloween, with one child dressed as a ghost. (The other two are, not surprisingly, a pirate and a demon.)

The theme for this issue is horror, and from the wicked transformation of the comic book sailor, to the ugly, ghoulish murder of Hollis Mason, horror runs rampant. Dreiberg and Laurie discuss this on page eighteen. "Old grudges and bad blood" sum up the issue, as punks with poisoned minds kill the innocent Hollis Mason, and **Rorschach** gets his final revenge on **Big Figure**.

From the horror of issue eight, we return to the central Watchmen theme in issue nine, the "Darkness of Mere Being". The Jung quote is "As far as we can discern, the sole purpose of human existence is to kindle a light of meaning in the darkness of mere being". As **Rorschach** said in issue six, there are no meanings apart from those we invent. That's good news and bad news. The bad news is that the "darkness of mere being" is pretty dark. It creates atrocities like the **Comedian's** rapes and presidential assassinations, and lesser wounds like

Laurie's misdirected anger toward her mother and the man who is really her father. The good news is that the "light of meaning" within that darkness has infinite potential. It can be literally anything we choose, and take utterly surprising and seemingly contradictory forms. Someone as corrupt as the **Comedian** can feel genuine compassion (page 21), gentleness (page 7, panel 4), and fatherly love (page 15). The indifferent, god-like, **Dr. Manhattan** can be in awe of mere humans. Despite all odds they found their own "light of meaning", however small and fragile they may be. Sally Jupiter says it best on page seven when she talks about having "reached" something "magical" in the **Comedian** by getting through to his compassionate side.

The real power in this issue is Laurie shattering her old notions that kept her in the "dark", and coming to understand who and what her father really was. She had all the clues to know that the **Comedian** was her father, and that her mother loved him, but she didn't want to put those clues together. When she finally did, she was at first devastated, but emerged stronger, with a more solid sense of meaning and purpose.

Check out the parallel panels on pages fifteen and twenty. In both scenes, the **Comedian** is actually vulnerable and dearly loves Sally and Laurie, even though the two generations of **Silk Spectres** refuse to see it.

Issue ten is called "Two Riders Were Approaching", and it's about inevitable confrontations. Again, the issue starts right off with another happy face. Yes, that gleaming radar console is a Watchmen symbol. Look carefully. See the two long blip trails for Air Force One and Two? They are the eyes. See the white reflection across the bottom? That's the mouth. And the blood is formed by the sweep of the radar scan. Pretty ingenious, huh? Again the smiley face is used as a death image, by forming it out of a SAC radar scan.

The Bob Dylan song that provides the title also contains the line, "All along the Watchtower, princes kept their view...", an oblique reference to **Ozymandias** watching the heroes approach from the safety of his Karnak

fortress. So who are the ominous two riders in the song? Well, for starters there's Nixon and Ford, potential harbingers of global destruction, riding into NORAD on two jet planes for the seemingly inevitable armageddon. The insane sailor and his corpse companion are another two foreboding riders, as the sailor heads on a collision course with his home and family. Like Nixon and Ford, the sailor and corpse also bring the potential for great death and horror. And of course, Nite Owl and Rorschach ride toward Veidt's home, heading for their final confrontation with Ozymandias. Rorschach foreshadows the apocalyptic horseman symbol with "Oblivion gallops closer, favoring the spur, sparing the rein..." (page 22, panel 3). Of course, the panel with that quote shows Madison Square Garden, where the massive deaths will occur in issues eleven and twelve. And who's playing at the Garden? Pale Horse, of course! The Horsemen of the Apocalypse imagery is overwhelming.

Rorschach's "light of meaning" glimmers a little brighter in this issue.

He is stopped from getting revenge on his former landlady by the sight of her children. Something deep in Kovacs has been touched; something so deep that not even Rorschach could bury it, and with death seemingly inevitable, he reaches out to Dreiberg as sincerely and honestly as he knows how (page 10).

Above all, Rorschach declares "...regret nothing. Have lived life, free from compromise...and step into the shadow without complaint." We will see the truth of this statement at the end of issue twelve.

Some interesting bits: On page nine, panel one, Rorschach says "Drowned corpses more useful." Well, he's right. In the pirate story, the gas-bloated corpses were quite useful in holding the raft afloat.

The Utopia is now playing *The Day the Earth Stood Still*, another science fiction movie, this time concerning an alien who offers the world utopia itself.

The *Ziggurat of Death* roleplaying game mentioned in the text pages at the back of the book is a cross-media reference to the two *Watchmen* roleplaying game adventures for Mayfair Games' DC Heroes.

The cover of issue 11 shows a strange design of plant life against a white field. The picture is the view within Veidt's garden dome, as seen through the snow outside. But that shape...it looks familiar...look at the cover of issue one. It's the shape of the blood smear on the smiley face. Now flip to the end of the issue: as the newsvendor and the comic book kid embrace, they are torn into "that" shape. The image starts as fragile life (flowers) existing in a setting that does not support life (the Antarctic), and ends up as two fragile lives destroyed by the psychic scream. In both cases, something vulnerable and precious is about to be swallowed up by cold, indifferent death.

The title is "Look On My Works Ye Mighty" (...and tremble.). The mighty are Nite Owl, Rorschach and the rest of the world. And Ozymandias' works are indeed horrifying. But the irony here is that at the end of the Shelly poem *Ozymandias* (the source of the quote), the king who was once so powerful has crumbled into obscurity.

Ozymandias models himself after Alexander the Great, who unified the ancient world into an "age of illumination" through bloodshed. Ozymandias determines to do Alexander one better. Alexander also solved the problem of the Gordian knot by going outside of conventional thinking and severing it. Ozymandias' solution to war definitely goes outside the conventional thoughts about war.

The pirate story concludes in this issue, providing a chilling counterpoint to Ozymandias' master plan. In order to save his town, the hapless sailor has become as crazed and dangerous as the pirates

of the Black Freighter. He lashes out and kills innocents, thinking that doing so will save Davidstown. This offers an unsettling commentary on Veidt's plan. Will his murder of millions of New Yorkers be a waste?

In a brilliant climax, all the lives of the non-heroes come together just before the explosion. Josephine and her girlfriend, the psychiatrist and his wife, and the newsvendor and the comic book kid (both named Bernard) all have crises of soul, and are drawn to that fateful avenue. Even the two cops and the two brothers who own the Gordian Knot Lock Co. and Promethean Cabs get in on the act. Ironically, one person in each group wants to get involved in the fight, and one does not.

In the final moments of their lives, these individuals come together. They actually overcome the pettiness of day-to-day living, and reach out to one another. Then--boom. They die.

The last issue is a powerhouse. Nothing in the intensity of the previous issues has prepared us for what goes on in number 12. To start with,



the cover explains the image of the blood dripping toward the clock that has graced the back cover of each issue.

Each of the first six pages (one for each hero?) is packed with ironic imagery. On the first page it's the Madison Square Garden clock and the dead youths at the Pale Horse concert.

The second page shows the carnage and asks the question "War?" The third page shows the ruined Utopia, where *The Day the Earth Stood Still* will never play again. Time has indeed frozen for these people, as the stopped watches at the bottom of the page attest. The fifth page is packed with imagery. Josephine lies in a heap with her lover in her lap. The spray-painted image of two lovers looms on the wall behind them, just like the explosion of the atomic bomb in Japan turned people into macabre shadows of themselves. The psychiatrist and his wife have collapsed together, as have the two brothers. A Gordian Knot truck has also butted up against the Promethean Cab building.

The last of the six is the most haunting. Besides the first full look at the creature, this panel has several important elements. In their heartbreaking pose, the news vendor and the comic book kid show that they were finally able to make human contact. Then there is the ad on the back of the *Black Freighter* book, where Veidt boasts, "I will give you bodies beyond your wildest imaginings." (And he sure did give us bodies. Millions of them.) The *coup de grace* here is the top of the spark hydrant, which has been blown free. It sits on the ground, a spot of blood forming a Watchmen symbol on the plug hole.

When Jon and Laurie teleport away from the devastation, they leave the spray-painted couple on the wall behind them in the same pose (page 8, panels 7 and 9).

Laurie and Dan's shadows on the last panel of page 22 make a clean transition to the pattern on Rorschach's mask on page 23. Rorschach's subsequent death is a tribute to the way he lived his life: "Never compromise." (Page 20, panel 9) He even predicted he would meet his death this way in issue 10, page 22.

Dr. Manhattan's destruction at Ozymandias' hands, and his subse-

quent resurrection, complete the messianic overtones of Jon's origins.

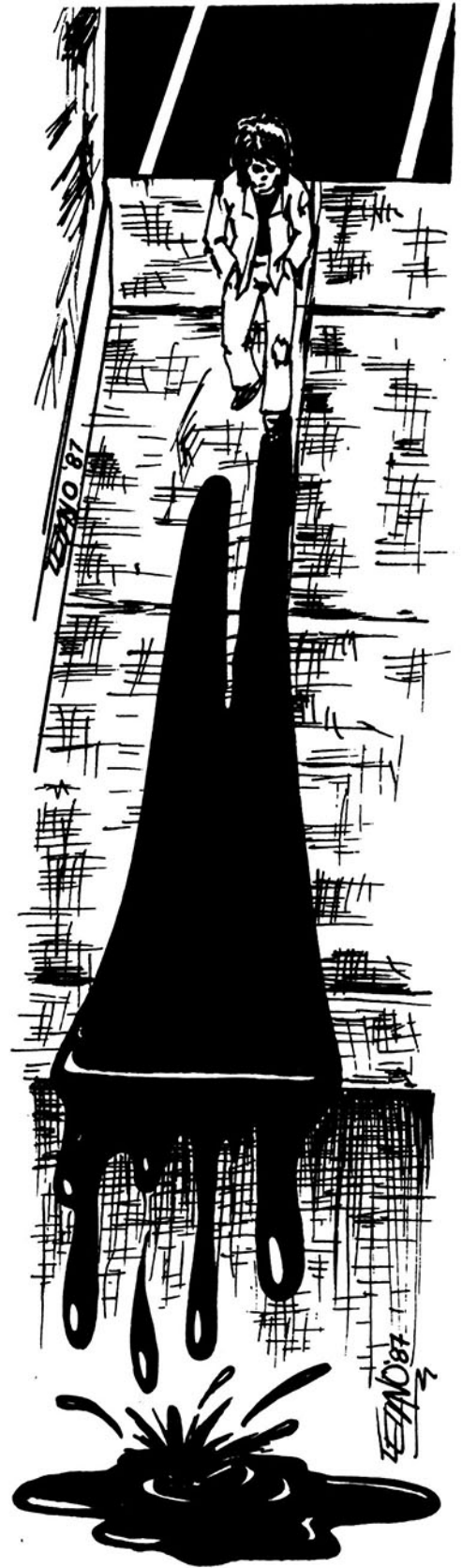
Jon walking on water is yet another Christ parallel, and his decision to create human life (page 27, panel 4) goes it one step further. Jon is unstuck in time. Could the human life he creates be us? By telling us that nothing ever ends, he could be saying the world had no beginning. Without the need for an original divine creator, Dr. Manhattan could be the only God in the cosmos. Hmm, scary stuff, kids.

Isn't it interesting that Laurie wants her new costume to have a leather mask and gun? Like father, like daughter.

The reconciliation of Laurie and her mother, along with the elder Silk Spectre's expressed love for the Comedian, are touching signs of the forgiveness and redemption that characterize the new age of Ozymandias' millennium.

The second to last page celebrates the Millennium, but suggests it may be a little cold and lifeless. The Gunga Diner is replaced by a Russian restaurant. The spray-paint lovers are being erased. Veidt is rebuilding the Institute, and the Utopia has re-opened as the New Utopia. Fallout shelter signs come down and Accord posters go up. The spark hydrants have a new, hi-tech look, and even the Nazi graffiti in the Pioneer Publishing office has been painted over. In the saddest change of all, the news vendor has been replaced by a machine. (By the way, the RR in the newspaper is not our Ronald Reagan, but Robert Redford, a much more fitting symbol of the new age. Still, as the publisher says, "Who wants a cowboy actor in the White House?").

And, to come full cycle, we finish with a smear of ketchup (or is it Borsch?) on the eye of a smiley face, the Watchmen symbol. Below it is Rorschach's journal. Here we have a symbol of the first death in the Comedian, as well as the series' last in Rorschach's. And, as Seymour reaches for the journal, what will the very next panel show? Turn to the first page of issue 1 and see: "Dog carcass in alley this morning...." The end is the beginning, and we have completed the circle.



DRUGS ARE FOR LOSERS.
WIN OR DIE.

National Drug Abuse Hotline:
1-800-241-9746

FEATURED IN GATEWAYS #8

ENTER THE DARK FUTURE REALM
OF

HORSECLANS

AS GATEWAYS SPEAKS WITH AUTHOR
ROBERT ADAMS AND EXPLORES HIS
WARRIOR SAGA AS DEPICTED IN STEVE
JACKSON'S GURPS SUPPLEMENT.

STUNNING KEN KELLY COVER ART!



PARANOIA

A MEDIA SYSTEM REVIEW OF ONE OF THE
MOST POPULAR, HILARIOUS,
AND ORIGINAL ROLEPLAYING GAMES

GREEN ARROW

DC'S POWERFUL NEW SAGA CONTINUES
AS MIKE GRELL OVERSEES MAYFAIR
GAMES' LINES OF DEATH
ADVENTURE SPECIAL!

THE LEGION OF SUPERHEROES

AN UP-TO-THE MINUTE OVERVIEW OF
THE CHAMPIONS OF THE 30TH CENTURY

HAL FOSTER'S

PRINCE VALIANT

A NEW LOOK AT THIS CLASSIC
COMIC SERIES AS CHAOSIUM
DECIDES TO TELL A STORY!

PLUS:

MORE PAGES! MORE COLOR!
AND MORE SURPRISES!

STAR TREK: THE NEXT GENERATION
GATEWAYS #9

NOW AVAILABLE: BACK ISSUES OF GATEWAYS MAGAZINE!

#2--Rare Tracey (Dragonlance) Hickman interview, Teenage Mutant Ninja Turtles artwork!
#3--Star Trek, Battletech, and an exclusive interview with Matt (Mage, Grendel) Wagner!
#4--Breakthrough issue featuring the Watchmen, ElfQuest interviews, and Pendragon!
#5--Japanese Manga! Lone Wolf & Cub, etc. Gyfax Interview, MERP, and Stephen King!
#6--Star Wars Spectacular! Also, X-Men, Call of Cthulhu, Arneson Interview, & Vampires!
Send check or money order for \$2.50 per copy to Gateways (Back Issues) JAF Box 965, New York, NY 10116.

The Red Dagger Inn



Charles and Sydney Barouch

A number of good games have been showing up in our private booth at the inn. The batch we will review this time around are games that don't fit into any of the classic categories. Here are four games which have expanded our view of roleplaying on the computer. So, pull up a chair and have a ginger ale, or an Elven Wine Cooler while we investigate.

Tass Times In Tone Town

While neither new, nor exactly classic, Activision's *Tass Times in Tone Town* is a very special piece of software. It is one of the first games to ever challenge us to live in another world and try to face life on a different set of terms.

Many a floppy has promised exotic locales or alien worlds, but few use them so completely or as well as *Tass Times*. The goal here is two-fold. The obvious (and typical) goal is "The Rescue". The twist is that the one needing the rescue isn't a princess or a king, but your Grampa. It seems that he's discovered how to turn anchovy pizza, a hoola-hoop, and a small generator into a gateway which leads into Tone Town. Finding him requires you to achieve your second goal: fitting in. You see, the Tone Townies don't talk to you unless you can go native first.

This is the key to what makes *Tass Times* a unique game. *Tass Times* really does have its own set of rules and social customs; rather like encountering an alien, but familiar, world. Now, all this tells you why we were impressed, but it doesn't tell you what the game's about, so here's the scoop.

Ennio, star reporter and all around good puppy--that's Gramps's frisky canine--is really a Tone Townie on Earth doing research. He's offered to help you find Gramps. However, Franklin Snarl, a large crocodile with too much eye makeup on, is out to stop you. And, as if he wasn't enough, beware of the Crocogators and the mysterious Blob-pets. Helping you along will be Gramps's friends; but be careful--they're Townies, so you have to approach them in just the right way to prove you're Tass too.

The game has its drawbacks, however. One is its limited parser (the thing that translates your english commands). The thing that saves it are its good graphics (especially nice on the Amiga or Apple IIGS), and a really interesting storyline.

PORTAL

Next time you can't decide whether to read a book or play

a game, do both by trying *PORTAL*TM, also by Activision. Be warned--*Portal* is not an electronic novel (like *Amazon*) or a game based on a novel (like *Hitchhiker's Guide To the Galaxy*). It is, however, a crossbreed of the two.

Ultimately, the story is not changed by you as it would be in a more ordinary game, but it is not simply offered to you as if you really were reading a novel. The goal, in *PORTAL* is to unravel the disappearance of Mankind from Earth. Your method for doing this is by the exploration of a huge database system in a computer called Homer. To achieve the goal and find out where all the people went, you have to predict what information will become available next. The road is long (the game spans three disks), but the story is interesting. It does lag at times, but that is consistent with the atmosphere of the game. Homer is, in fact, deteriorating even as you speak to 'him'; it's been a long time between servicings.

The story revolves around a young boy and the circumstances under which he grew; uncontrolled in the hyper-controlled world of the future. It is well thought out and very captivating. Mostly, it is a clever way to tell us about a world dominated by computers; the medium simply enhances the effect.

The best thing about *PORTAL* is the freshness of its approach. It stands alone in its category, and, anything else coming after will lose that air of novelty which makes *PORTAL* so appealing.

BARD'S TALE

Bard's Tale, by Electronic Arts, is not the first multi-character adventure game we've seen, nor is it the first graphics adventure to offer a combat system. What does make *Bard's Tale* different is the overall feel of the software.

In a world where software is constantly describing bigger worlds, bigger galaxies, and bigger universes, *Bard's Tale* reduced our explorations to one small town. To further distinguish it, the game includes a map so detailed that one or two of those details don't appear in the game. This makes it apparent that, in this game we are exploring situations rather than a map. For those who like to map, you can always go into the dungeons or catacombs and map to your heart's content.

One nice feature of *Bard's Tale* is its progressive nature. Some of the dungeons are purposefully made simpler; as

your party's experience goes up, so does the skill level of the dungeon (as well as the fierceness of any opponents you may happen to come across).

Another feature of *Bard's Tale* is its subtle graphics. The game was designed as a perfect compromise between full animation, which is too slow, and no graphics at all, which is certainly less visually appealing as well as being less enticing overall.

Bard's Tale offers more than just nice graphics and concentrated settings. As it is a multi-character game, you may have up to six other characters in your party; either created by you, or provided by the system. There is also room for charmed or friendly creatures to join and fight for you. *Bard's Tale* is not only a multi-character game, it also has several different races, such as an Elf, or a Dwarf--even a hobbit. In the course of the game, you can visit taverns where, you can buy a drink and listen for information, or you can go to a temple for healing. There's even a place to buy weapons, and, for the right price, have your spell points restored.

The town of *Bard's Tale* is a fun place to explore. You gain levels, gold, equipment and treasure--magical or otherwise--to make your sojourn there a rewarding one. There is even a quest with both easy and difficult clues and puzzles for solving.

BARD'S TALE II: The Destiny Knight

This successor to *Bard's Tale*, is both a sequel and distinct unto itself. While most "II"s are either an unrelated piece of software, cashing in on the original's name, or merely more of the same, Electronic Arts' *Bard's Tale II* is much more sophisticated, offering a larger and more detailed world while still retaining the look and feel of the original program.

In this adventure, we have a number of towns to explore, and a multi-part quest to complete. What makes this game a worthy successor to *Bard's Tale*, is its progressive styling--it even goes so far as to provide a "starter dungeon" complete with a map of its first floor. It should also be noted that characters from *Bard's Tale I* can be moved into the larger world of *The Destiny Knight*, but that some things will change; most specifically, several magic spells. (Editor's Note: As of this writing, the newer versions of *Bard's Tale II: The Destiny Knight* will also accept characters created while playing Origin Systems' *Exodus: Ultima III*.)

Other category makers include games like *Zork* (a text-only game from Infocom), which was reviewed in issue 5, its sequel, *Beyond Zork* (also text-only from Infocom) and *Ultima IV*. Both are on the Inn's menu for our next column. And, if there happens to be a piece of software that you feel deserves particular attention, write to us and tell us about it. We would like your input for an upcoming

column on our readers' favorite software.

Pricing:

Tass Times in Tone Town	
MS-DOS/Apple II/MAC	\$34.95
C-64	\$29.95
PORTAL	
MS-DOS/Apple II	\$44.95
MAC	\$49.95
C-64	\$39.95
Bard's Tale	
MS-DOS/Apple II GS/	\$49.95
Atari ST/Amiga	
Apple II Series	\$44.95
C-64	\$39.95
Bard's Tale II	
Amiga (expected 3/88)	N/A
Apple II Series	\$49.95
C-64	\$39.95




A complete line of:
**standard and
polyhedral dice**
including **opaque,
transparent, marbled**
and **glitter tube dice.**

Also available are:
**round dice,
mini dice,
wood dice,
sweetheart dice,
black dice with red spots
and more . . .!**

Please contact your local retailer
or distributor for details. Ask for
KOPLOW GAMES, the "Tube Dice" specialist.

EXPLORING the **Dragonlance**® saga

Laura Antoniou

In the spring of 1983, an idea was born that would eventually rock the roleplaying game industry and produce the best selling, largest cross-over success in the gaming world. That was when Tracy Hickman, module writer and new TSR staff member, met with Harold Johnson, Manager of New Product Design. A three part tale called "Eye of the Dragon" was the project in question, but like Topsy, the idea "just grew and grew." That original series was left behind in the growing excitement over something TSR had been waiting for...something that would be hot. It was to take several meetings, and quite a few brainstorming sessions before a team had to be assembled to create, enliven and design a totally new gaming world. A world conjured up to support a twelve part story which would feature the original fantasy game monster, Dragons, and the adventurers who would brave terrible dangers to forge and bear the only weapons that could destroy them. The name of that weapon became the name of the series, but in the tidal wave of products which flowed from the minds and drawing boards of the many who worked on it, the name itself became a symbol. It was no longer the dragonlance, but *Dragonlance*™.

Nothing about this series and assorted spin-offs can be called "usual" or "standard" for the industry. When Tracy Hickman stood behind the TSR table at Gencon '84, he was holding modules that looked different than any other modules. They had to be read in a different fashion than other modules. And no one had ever heard of an entire calendar being devoted to a series of modules, yet one was, and its beauty caught the attention of gamers and non gamers alike. By September, a book was released which told the story in the modules, and was supposed to be the tale of those adventures as played in play-testing situations. This was every creative gamers' dream, set up before them...a game designer had written a novel! About his game! That first book, *Dragons of Autumn Twilight*, hit the bookstore best seller lists in January of 1985. Written by two relative unknowns, inspired by the

gaming industry, it was almost unheard of that such a book could achieve such success. And the success didn't stop there. Fourteen modules so far, six novels, three collections of short stories, two adventure game books, a source book, an art book, a special *Advanced Dungeons & Dragons*™ adventure reference book, an atlas, a graphic novel, more calendars, a series of stirring live readings and musical performances, and there's more planned for the future!

What was it that captured the imagination of so many thousands of gamers, that inspired so many authors, artists, and creators to add to the legend as it was growing? What made the *Dragonlance* world of *Krynn* the third official world of *AD&D*? How did a three part module series grow to such proportions and how does it continue to grow? If you take a look at the development of *Dragonlance*, from start to recently completed projects, you will see a project built from dreams, skilled marketing techniques and the sheer excitement of an experimental and daring enterprise. If you listen to the voices of just a few of the people who were there at the beginning, you will hear the same words of astonishment and pride in their undertaking. And if you look at the world of the *Dragonlance* products, you will see the most attractive array of gaming aids and tie-ins ever accumulated.

In considering the success of this series, you might even hear your own words, the words of the players, the Dungeon Masters and the readers, who have written and answered questions and offered insights to what they have seen in the adventures and tales of the *Heroes of the Lance*.

The History of Dragonlance

No one really agrees when exactly the *Dragonlance* story came into being. In fact, no one really agrees where it began. But Harold Johnson recalls spending a long afternoon with original creator Tracy Hickman, and coming up with first ten, and then twelve modules, each featuring one of the dragons from the original





Monster Manual. The last two, featuring the unique dragons, were added as they seemed to round out both story line and purpose. Twelve modules, each of which would have a cover painted by one of TSR's cover artists, it was only natural that a calendar would follow, and so a merchandising plan was underway. In the mean time, a team had to be assembled to work on the design of the world.

The original *Dragonlance* Story Design Team was headed by Tracy Hickman. Harold Johnson, Jeff Grubb, Michael Williams, Gali Sanchez, Gary Spiegle and Carl Smith rounded out the first stage of the group, but they were soon joined by Doug Niles, Michael Dobson, Bruce Nesmith, Roger Moore, Bruce Heard, and Mike Breault. And there are sure to be people left out, because they were not considered "official" members, but no one denies Margaret Weiss, primary novel author, her place in the development and creation of the world. Laura Hickman, married to Tracy and the original inspiration for the character of Laurana, should also be credited for character development, along with Terry Phillips, who is acknowledged as the man who brought the character of Raistlin to life. All these people, some famous, some unknown, all helped to forge the tale that Tracy Hickman dreamed of, and their work created an entire world as well as the story of the *Dragon Wars* and the lives and adventures of the characters that were first called the *Innfellows*. And that was one of the early controversies of *Dragonlance*. Many early modules had and continue to present "suggested player characters" as an option for the players of the game. It was just a convenience, though, and not something that was scripted into the main story line. The *Dragonlance* heroes, however, are true "characters", whose personalities, alignments, customs, dreams and fears are an integral part of the story. The game may be played with other characters, but it takes quite a bit of alteration on the part of the GM to be able to do so. From the first, people wondered and worried and challenged the designers, asking them who would want to play a character whose personality and goals were already determined. Even now, experts in the industry maintain that the *Dragonlance* hero characters and their part in the story makes it something that, while interesting and noteworthy, is not *AD&D*. Gateways' own informal research into *Dragonlance* showed that over 75% of the players polled portrayed the pre-determined characters, and of that number, 54% saw no other way to

finish the game. Of those who brought pre-existing characters into *Krynn*, a common complaint was that the adventure did not seem to "fit". Too many encounters seemed to be designed for special characters alone, and would require as much work from the GM (to modify or create new encounters) as a truly independent world would need. It is often pointed out that the *Dragonlance* adventures had a new twist to them that TSR had never actually featured before.

Michael Dobson comments, "*Dragonlance* was one of the most important things TSR has ever done. It was a complete storytelling series. It was experimental from the beginning. Who ever put twelve modules together as a package before? We had no idea how it would be accepted, and if you notice, it was designed so that there could be an acceptable ending if the first book didn't make it. But not only was *Dragonlance* successful, every module up to 14 sold up to one third better than average. Would we do another 12-to-14 module series? Probably not. Will we do other long ones? Sure."

As with any project designed by committee, credit for pieces of the world of *Krynn* runs into many gray areas where memory and perspective create differing views. But it is generally accepted that the idea belongs to Tracy Hickman. Harold Johnson is generally accepted as the developer of the race of *Kender*, *Krynn's* natural born thieves...er, handlers. He recalls naming the race. "At first, since they were childlike, we were going to call them *Kinder*, (pronounced *kin-der*) the German word for children. But then we realized that people might read that as *kind-er*, or "nicer", and that wasn't the image we were thinking of! Tasslehoff used to be a *Hobbit*-type who had a ring of invisibility, but then we said, hey, wait one minute here, that's not right. So I got him, and we played around with the racial idea, and the character, and then, *Tas* was born."

Jeff Grubb came up with the gods of *Krynn*, and each of the central characters of the series was created in a committee atmosphere. Margaret Weiss gives Terry Phillips credit for portraying Raistlin with such an aura of mystery and tragedy that she was able to understand and write about the golden skinned mage with a feeling of having known him. Larry Elmore created both rough sketches and full color paintings of the heroes, and it is easy to see that his early images continue to inspire the many other creators who use



his established descriptions in text and artwork. Michael Williams wrote the evocative poetry for the saga, and Frank Mentzer composed some of the music. In short, a listing of all the people and exactly what they added to the *Dragonlance* saga would take up more space than the body of this article. Indeed, the list itself is long enough to justify a place of its own.

The Story of Dragonlance

The tale told in the first three books and the first 14 modules is that of a high fantasy quest for artifacts and a series of deadly conflicts with manifestations of evil, mostly dragons. But more importantly, it is the story of a group of heroes and their struggles to overcome not only the powers of evil that are destroying their world, but their own doubts, insecurities, fears, dislikes and loves. Early in the history of *Dragonlance*, each of the characters was supposed to represent each of the classic "professions" of AD&D, fighter, ranger, thief, cleric, etc. Their struggle between good and evil would be represented by their own alignments (some would be good, some neutral, and one would be evil), and by the conflicts fought by **Tanis Half-Elven**, the leader figure. Already divided by race, he loved an evil Human woman (**Kitlara**), and a good Elven maid (**Laurana**). The symbolism was strong and compelling, but was overshadowed by the personalities and personal conflicts of the other individual characters. The identical twins, split from one man into two men of opposing strengths and weaknesses, rapidly became fan favorites. **Caramon**, strong, silent, not-too-bright, yet very emotional and loving, captured the essence of the word "fighter". His brother **Raistlin**, golden skinned, hour-glass eyed and coldly bitter and sarcastic was the ultimate mage, devoted to nothing but his magic. His illness, so like tuberculosis, was not only his price for accepting the aid of a long dead evil wizard, it was his struggle with the attractiveness and the destructiveness of evil and the safer yet less powerful rewards of his neutrality. **Goldmoon** was almost too much a good cleric -- it didn't take her long to become predictable, and one of the modules actually encourages playing her husband **Riverwind** as a henchman, since the two characters have the same motives and goals. **Tasslehoff Burrfoot**, the **Kender**, rapidly became popular because of his nature and personality. **Sturm Brightblade**, the short-lived knight was so popular that Tracy and Margaret still get letters and questions about his death, demanding to know what they had against him. **Flint Fireforge**, the elderly dwarf served not only as straight man to **Tas'** jokes, but as a fatherly figure to most of the group. But **Laurana**, the classic spoiled-rich-kid-turns-great-hero-and-fighter, is a great character to play around with, especially when dealing with her own questions about competence and love. It is unfortunate that she is portrayed as being somewhat of an airhead in one telling sequence of the first novel series, and Margaret Weiss remains a little bit annoyed at what would seem to be an out of char-



acter action taken by the **Golden General**.

"I always thought that Laurana's kidnapping was stupid! I mean, there she was, a general...she should have known better, seen that it was a trap. That she would do that...just take off running because **Tanis** sent her a note, well, I thought it was just plain silly. In the end, I agreed that the only reason she went at all was because she thought **Tanis** was dying, and that was her motivation"

Playing Dragonlance

Players found that actually playing the characters became a challenge in self control. Modules sometimes came out too fast for some campaigns (although that was hardly the trouble near the end), and the novels provided endless clues, answers and insights which may or may not have been parts of the modules or any particular GM's interpretation of them. Some players found that they were doing things that were not accounted for in any of the literature and that the GM found it hard to compensate. One player relates, "I was playing **Sturm** in one game, and we reached this point in the battle when I had the opportunity to have it out with **Kitlara**, but instead, I recognised her and I wouldn't fight her. It wasn't that I was scared of dying, because I read the book and I knew that when they fought, **Sturm** died. It was that I figured that if we could talk to her and let her know that her brothers were on our side, maybe she would reconsider, and I don't know, maybe she would join us. The DM went crazy! He wouldn't let me do it. He said that I had to fight her because it was the Code, and that if I didn't, I was a coward and I couldn't be a knight any more. So I said, look, she's on a dragon. I'm on a wall. She's got a lance, and it's 12 feet long, and I've got this three foot sword. It's not cowardly to not want to be murdered! But he just didn't listen, so I fought her and got skewered."

Other players, however, had no trouble adjusting the characters to their own visions of what the heroes "should" be like. One young man reports that while playing **Tanis**, he realized that "**Laurana** was boring! **Kitlara** was really much more interesting, and my GM let me stay with her and the Dragon armies, like in the book, only I was really a double agent for my team, kind of like he was in the book, but better. At the end, it caused all sorts of trouble, but I just made sure that the others could get into the temple, and then I escaped with her and **Lord Soth**, and we went to establish a kingdom in the north..."

Sometimes the changes made by players and GMs turned the plot around and left the worlds of *Dragonlance* (the novels and modules) totally new and fascinatingly different. A woman told us about her experience in playing **Raistlin**. "After a while, I began to realize that that voice in my head was **Fistandantilus**, and that he was going to kill me, and that I was dying of this terrible disease that I didn't believe any one could cure and that no one liked me except for **Caramon**, so I tried to have it out with **Fistandantilus** and

get it over with. I lost, but I lived, and Caramon and Tanis took me to Elistan and he healed me, and they used the *Crystal Staff* on me, and they did a cure disease and all of this stuff, and it all worked. I was so amazed, because I thought it wouldn't! So the girl playing Goldmoon told me that this was a sign that if I gave up my evil ways, Paladine would forgive me, so I did. Took up the white robes and finished off the adventure by falling in love with Tika, and getting her. It was wild."

The fact that so many player did play the parts of the *Heroes of the Lance* became and remains one of the major points brought up by people who disagree with the *Dragonlance* style of roleplaying. Gary Gygax, among other people, has called *Dragonlance* "not *Advanced Dungeons & Dragons*" (because of the changes that had to be made in the rule structure of the game), and "not roleplaying". The term he used was role-assumption, and the indication is that assuming a character that is already pre-determined is not what fantasy gaming is about. It was certainly interesting to note that in accepting *Krynn* as an official *AD&D* world, TSR had to release a hard-cover adventure book to explain the differences in rules and world structure that are required to run an accurate campaign on the *Dragonlance* world. But the players agree in numbers and in statements, that whatever *Dragonlance* may be called, however differently it must be played, it stands as a game that has captured imaginations and interest.

Running Dragonlance

Game masters have different stories to tell about the *Dragonlance* world and playing style. Many complained that having a game that crossed over into so many different areas was a trying experience for those who had to maintain excitement and mystery in their campaigns. A woman who ran the game for her RPG organization recalls the frustration of having so many places for the players to get information from. "In the early part of the series, it was all right, because there were only the modules to work from. Then the first novel came out, and every one in the game read it. I wasn't going to, because I wanted to see how my game would come out, but in the end I had to, just because every one else did. I was getting nervous about what what shown in the books and what I knew and didn't know about the story from what was written in the modules. Then, someone got the calendar, and said, hey look guys, we're going to fight Tiamat, and that sort of ruined all of the suspense. Before long, between the short stories, the novels, and talking to other people who played the game, they knew everything."

Yet from the beginning, nearly every GM was attracted to

the game for the amount of roleplaying it promised. Having all of the other resource material could be seen as adding to the amount of knowledge and feeling that players could put into their portrayals of the characters. One GM said, "I actually encouraged them to read the books. I figured that I was going to add my own touches to the game that they couldn't know anything about, and they could maybe get inside of their character's heads better if they read more about them. I think it worked to some degree. The guy who played Caramon stopped trying to kill Raistlin, and we could get on with the adventure."

Some GMs appreciated the amount of knowledge available about the world of *Krynn*, and regret ending their campaigns before books such as *Leaves from the Inn of the Last Home* and *Dragonlance Adventures* came out. Many GMs expressed annoyance that a full atlas of the world of *Krynn* was not available when they decided to remain adventuring through the world. But to the player or GM who is just now, or has recently begun to journey through *Krynn*, the amount of material available makes it one of the more complete gaming worlds on the market. As one young man mentioned, "Anything you want to know about the world is in one of these books."

Dragonlance not only encouraged more creative and descriptive work on the part of the GM, it required it. There were many times in the instructional parts of the modules when GMs were told to really do their best at describing areas, dreams, and the sights that the characters had witnessed. Indeed, with the sheer amount of artwork that was inspired by the series, *Dragonlance* is the most visual game ever produced. Harold Johnson recalls that "Tracy (Hickman) and I both had a love of movies. When we were working on the story at the beginning, we would "see" the scenes we were discussing, and I guess that's why it's such a romance. Most successful films have romance and humor. Luckily, we had Laurana and Tas." Many fans indicated that they too had "seen" parts of the modules and books, and asked if TSR had any plans to create some sort of visual medium to depict the series. The answer became the first in a planned series of Graphic Novels published by TSR.

The Appeal of Dragonlance

If *Dragonlance* was just a series of modules and some very nice paintings, it might not be that remarkable. But the epic continued beyond the story of the *Dragonwars*, and a second trilogy of novels found their way onto the *New York Times* bestseller lists, followed by three short story collections. An art book was published, and Karen Wynn Fonstad, known for her atlases of Tolkien's *Middle-Earth*, McCaffrey's *Pern* and Donaldson's *The Land*, developed a



beautiful *Atlas of the Dragonance World* that was not distributed as a simple "gaming aid". There is much more here than a game. Thousands of readers claim to have picked up the novels because of the cover art alone. They may have never played any RPGs, and many of them will probably not do so in the future. Fantasy art lovers have purchased the calendars, yet have not read the books. What catches their eyes, and what parts of *Dragonance* have proven to be the most attractive and compelling?

The art, of course, deserves a great deal of credit. If you appreciate painting and sketching, if you like the artwork found in the modules and on the novels and calendars, rush out and get the *Art of the Dragonance Saga*. Not only does it give an entertaining history of the creation of the series, include insightful comments by various creators and artists, but it is packed with unforgettable artwork of all kinds. *Dragonance* has got to be the first series that needed so many graphic artists and designers to create and sustain that "look" of quality, unity and sense of wonder and amazement. The success of the entire series owes a great debt to the professionalism and beauty of the graphic style, and all of it is mentioned or recreated in this art book. The *Art of the Dragonance Saga* is a book you will look at again and again.

GMs will need *Dragonance Adventures* to play their games on *Krynn*, but the book is not much use to a non-player. The real source book for those who appreciate the world without playing in it is *Leaves from the Inn of the Last Home*, and incredible compilation of short stories, journals, essays, notes, numerological charts, songs, recipes, legends, proverbs and artifacts of *Krynn*. It also happens to be a tribute to that world by many of its creative talents, and the love and respect they have for the world shows.

The second series of novels are markedly better than the first, possibly because of their lack of ties to a game system and module series. The *Dragonance Legends*, the story

of *Raistlin* and *Caramon* and their passages through time, became greater literary successes for Margaret Weiss and Tracy Hickman and "made" them in the world of fantasy literature. Weiss agrees: "The second series had to be. We had always considered a fourth book, the one about *Raistlin* and *Caramon*, where *Raist* would take the black robes and go on and *Caramon* would face and resolve himself. And that book became a trilogy, and one that was far superior to the first because it was not tied to the gaming environment. At the beginning, we didn't know what people wanted. TSR wanted a game, readers wanted characters...in the second trilogy, we could be more relaxed, and have more fun. I could take *Raistlin* to unbelievable spell levels, and we could just do things that the game couldn't explain."

Raistlin remains the most popular character in the series, and readers are never without something to say about the mysterious, perpetually dying mage with the hourglass eyes. Margaret admits that he is her favorite as well, and Harold Johnson remembers a time when he wanted *Raistlin* to be the one to go off with *Tika* in the end. Everyone has their ideas about his motivations and tactics, he is grand villain and tragic hero all at once. Female readers still write to Weiss and claim that if they had been there, they could have "saved" *Raistlin*. And although Hickman "shudders" at the look in *Raistlin's* eyes as depicted on the cover of *Time of the Twins*, there is no doubt that the mage emerges as a darkly romantic figure. Players of the game often refuse to let him die, and *Raistlin* has probably played more roles in the ending of a *Dragonance* campaign than any other player character. One player, Weiss noted with a smile, wrote to tell her that *Raistlin* is "alive and well and living in *Cinninatti*, learning to drive and missing his brother..." One shudders to think of it.

The *Dragonance Tales* series are three collections of short stories, *The Magic of Krynn*, *Kender*, *Gully Dwarves*, and *Gnomes*, and the most recent addition,



Love and War. They both add to the history of *Krynn* and look toward the future, containing tales about the children of various heroes. Those who miss Ralstlin can catch brief glimpses of him in each volume, and some of the stories will also please those who miss Sturm and Flint from the first series of novels will find an occasional tale concerning them as well.

The Future of Dragonlance

TSR plans to release two new modules in 1988, **Dragonlance 15 and 16.** They will be multiple adventure modules, each containing several adventure outlines and scenarios, some of which will feature Caramon and Tika's sons. They will be adventures designed for those gamers who continue to game on the world of *Krynn*.

Three new novels are in the works for release starting in late spring. The first will be **The Legend of Huma**, by Richard Knaak, a self explanatory title if ever there was one. Knaak has already explored the world of the *Solamnic Knights* in his short story "Definitions of Honor". Late summer should see the second release, currently titled **Storm Blade**, by Nancy Berberick, author of the stories "Harvests" and "Snowsong". And tentatively scheduled for next winter is a novel by Michael Williams, author of the great poetry of the Dragonlance Saga.

Weiss and Hickman

Tracy Hickman and Margaret Weiss are no longer with TSR, and will probably not be doing any more *Dragonlance* projects in the future. They both miss the world of *Krynn*, but also feel that they have many more stories to tell. Their newest trilogy, published by Bantam, is the tale of the *Darksword*. The first volume, **Forging the Darksword**, was released in December. Volumes two and three are in the works, and the two authors are already envisioning yet another fantasy series to begin in 1989, so there will be no lack of their style and talent. Weiss has hinted at plans for a *Darksword* game, as well as other RPGs, computer games, and various projects that will no doubt be of great interest to their many fans.

And So...

Dragonlance is not over, but it has slowed. Controversial, beloved, hated, envied, it is taking its own position in the marketplace and in the gaming worlds of TSR. Regardless of what it is called, *AD&D*, variant, storytelling, role-playing, or what-have-you, it has had an affect on the market that can only be described as positive. Its crossover attraction and the high quality of the accessory products that bear the *Dragonlance* logo have started a trend toward graphic style in the entire industry. The trail from game to novel has been established, and it is a well marked one. However one may look back on the rise of this new gaming world and form, it must be remembered that it began with one vision, grew with many, and emerged on the market as a combination of the best parts of the industry. It is not only the story about a group of heroes who forged a weapon; it is about creators who forged a legend in the gaming industry. The experiment, in that case, was a success.

For the first time ever, with apologies to any who might have been accidently left out, here is the only published list of everyone who worked on the *Dragonlance Saga*.

Margaret Weiss & Tracy Hickman*

The Original Dragonlance story design team:

Harold Johnson*	also:
Jeff Grubb*	Laura Hickman
Michael Williams-also poet/author	Terry Phillips
Gali Sanchez	Frank Mentzer
Gary Spiegle	Elizabeth Riedel
Carl Smith	

The Second Stage Team added:

Doug Niles*	Bruce Nesmith
Michael Dobson*	Roger Moore

Bruce Heard*

Mike Breault -- also Adventures editor

*Module authors

Jean Blashfield Black -- novel editor

Jon Pickens -- Adventures editor and proofreader

Dragonlance Cartographers

Karen Wynn Fonstad -- Atlas author

Dennis Kauth

Leaves contributors

Pat McGilligan	William Wells
Kate Novak	Kevin Swan
Patrick Lucien Price -- also a proofreader and editor	
Janet Pack	

DL Tales Authors

Nancy Varian Berberick	Warren B. Smith	Kate Novak
Richard A. Knaak	Kevin Randle	Harold Bakst
Nick O'Donohoe	Morris Simon	Danny Peary
Barbara and Scott Siegel	Dezra Despain	
Paul B. Thompson	Tonya R. Carter	
Mary Kirchoff -- also an editor for Leaves and Art		

The Artists -- calenders and book covers

Larry Elmore	Jeff Butler
Clyde Caldwell	Jeff Easley
Keith Parkinson	

The Artists -- interiors and modules

Diana Magnuson	George Barr
Denis Beauvais	Valerie Valusek
Dave Sutherland	Steve Fabian
Mark Nelson	

Graphic designers and artists

Kris Bartyzel -- designer for the novel covers and Leaves	
Linda Bakk	Gloria Szopinski
Kim Lindau	Colleen O'Malley
Stephanie Tabat -- also worked on Adventures	

The Graphic Novel

Tom Yeates -- artist, also some novel interior work
Roy Thomas -- scripter

Leveling the 'Lance

a review of TSR's Dragonlance Adventures

Patricia Travis

So sue me, I am not what you would call a Dragonlance fanatic. I was saying a year ago that Dragonlance should not be called a module series, or an adventure pack, or even a separate world, like the Forgotten Realms or Greyhawk. Dragonlance, and the world of Krynn are components of a new system, based on AD&D, using many of the rules of AD&D, but in the final analysis, not AD&D at all. TSR has finally realized this, as is evidenced by the release of the latest hard-cover book in the AD&D reference series, entitled Dragonlance Adventures. It is listed as the Official AD&D DL Adventures book but a quick look at the interior will show any player just how different the rules for a Dragonlance campaign have to be.

For example: cleric and paladin characters brought to the world of Krynn must adapt to the spiritual environment (convert to a religion recognized on the world), or lose their powers and abilities. Magic users suffer from not having taken and passed the Test of High Sorcery, and all native mages can tell one of these "renegades" on sight. Also, for those who like a very high level campaign, all characters who achieve 19th level are removed from the world by the gods, who must have some inferiority complex. A rule is included so that player characters may refuse to go beyond 18th level...an interesting dilemma indeed. (Hey, d'you want to play, or not? But...but I earned those experience points! It's not fair! Gods ain't fair, kid...)

The book contains new races and classes, well known to even the casual Dragonlance reader. The Knights of Solamnia are a new type of paladin, and their organization should suit any number of different worlds if you don't want to play entirely on Krynn. Tinkers, a gnomish class restricted to that race, are entirely useless if played according to the rules. And what rules! Gnomish tinkers create mechanical messes that have very good chances of destroying not only themselves but a portion of the real estate around them. Which leads to an unfortunate aspect of the entire Dragonlance world.

I like a good laugh as well as the next DM, and there have been great times in my games when we had to sit back and have a few minutes of belly laughs. But I can't conceive of playing or asking someone to play a race or class that seems to be designed for laughs. While it is true that a solid sense of humor helped the Dragonlance novels become the best-sellers that they were, some games are not designed to be run around PC's who have racial tendencies toward kleptomaniacs and who must get into trouble at any cost. In most of my campaigns, any character behaving like a Kender, (the Dragonlance answer to a Hobbit), would have been in a great deal of trouble, especially after stealing an artifact or two. So gnomish inventions that don't work and cute, child-like little people with sticky fingers may seem like just the thing to lighten up your campaign, but they don't

belong in a party of mixed alignments (why Raistlin let Tas live I'll never know), and they can't work in a group of players who take the game seriously.

I really liked the Wizards of High Sorcery, but it seems a little silly not to allow evil wizards to cast spells like Fireball. Only kidding, this was a typo or genuine mistake to be sure. The kind people at TSR are already making an errata, and they assure me that evil wizards may cast all the destructive spells that they want to. It does seem a little strange that a wizard would just show his alignment to everyone by wearing color coded robes, especially if you were a black robed mage and your pals had been known to hang around with paladins from time to time, but like I said before...this is a new system, not just a game world. Maybe you have to get into a new frame of mind to play it properly.

The gods and monsters are cool, and it's about time Tiamat got the respect she deserves as a major, major monster. The magic items are right out of the modules, and I'm sure that the historical timelines would be of use to anyone running a continuing Dragonlance campaign. Which is, in the end, exactly what this book is for. Fifteen dollars is a lot for 128 pages, especially after all the modules, novels, and assorted Dragonlance accessories any Dragonlance DM would have already bought. It is a good looking book, though, and if you collect them it certainly won't look bad on your shelf. But unless you intend to adventure on Krynn for a very long time, leave this one for the gully dwarves.



The Compleat Dragonlance

- Dragonlance Chronicles, 3 vol. Weis and Hickman
Dragons of Autumn Twilight
Dragons of Winter Night
Dragons of Spring Dawn
- Dragonlance Legends, 3 vol. Weis and Hickman
Time of the Twins
War of the Twins
Test of the Twins
- Dragonlance Tales, 3 vol. edited by Weis and Hickman
The Magic of Krynn
Kender, Gully Dwarves, and Gnomes
Love and War
- Leaves from the Inn of the Last Home
edited by Weis and Hickman
- Atlas of the Dragonlance World
Karen Wynn Fonstad
- The Art of the Dragonlance Saga
edited by Mary Kirchoff
- Dragonlance Adventures Hickman and Weis
Dragonlance Module Series 1-14
Dragonlance Design Team,
various members
- Calendars -- 1985, 1987, 1988

COUNTDOWN 1988

Robert Carty

In an attempt to catch up with some of last year's highlights in game releases by the roleplaying industry, as well as take a peek at some of the surprises in store for 1988, Gateways took a whirlwind tour and has come up with quite a sampling. Listed here in alphabetical order are some of the companies that have made last year an excellent one, and this one quite promising. Though space and time prevent a complete and unabridged overview, quality and not the size of the company were criteria for making it in. Write us if we've left out a favorite!

Avalon Hill--Runequest, a venerable, well-tested system of the fantasy roleplaying nature, has received a shot in the arm this season and in the coming year, in the form of new modules and source materials. The first to be released was *Gloranthan's Bestiary* this past November in book format (\$8.95). A must for Runequesters, it is highly detailed and richly illustrated.

AH's sole season boardgame release is titled *Dinosaurs of the Lost Worlds*, and should have a very broad appeal. Fine for group activity on dreary winter nights, the game centers on survival and exploration by your intrepid group of stranded adventurers. The box art is pretty good, and the price tag is \$20.00.

Bard Games--there are three basic books in the *Talisanta* roleplaying game (*The Compleat Adventurer*, *The Compleat Spellcaster*, and *The Compleat Alchemist*), as well as three source/background books (*The Arcanum*, *The Talisantan Bestiary*, and the *Guide to Talisanta*), and several other items due to be released soon. The system is quintessential to playing on the Lost Worlds of Atlantis.

Blacksburg Tactical Research Center (BTRC)--a new kid on the block, BTRC has produced a well designed and affordable roleplaying game called *Timelords*. It's easy to read and fairly detailed in its mechanics, as well as in its playability. The reception it received at the Origins '87 Game Convention was fairly good, and it is supported by three adventuring packs priced at \$4.00 each. The basic unit sells for \$12.95 and includes all you'll need to change history, or preserve it....

Chaosium Games--Stormbringer and Hawkmoon (see related article, this issue) offer high adventure with the Eternal Champion in a world brought faithfully to life from the pages of Michael Moorcock's heroic fantasy series. A bargain at \$24.95, *Stormbringer* has recently been released in a beautiful hardbound edition, and it includes all the rules from the boxed set as well as all of the material found in the *Stormbringer Companion*. (*Call of Cthulhu* [Gateways 6], by the way, is also now available in this deluxe format.) All of Chaosium's games are well-designed, fun to play and

easy to learn. The company is now going to great pains to insure that there will be a more consistent flow of new and exciting products--such as the *Prince Valiant Storytelling Game* (next issue)--in 1988.

FASA--the corporation whose crowning achievement is undoubtedly *Battletech*, has done it again with *Renegade Legion: Interceptor* (again, this issue). Both games are quality pieces of work, and have been heavily supported this season. Four *Renegade Legion* fighter miniatures are now available to represent either side of the ongoing spacewar, as are the *Terran Overlord Government Ship Recognition Manual* and the game's first module, *The Golden Medusus*.

Not to be ignored, the *Battletech Technical Readout 3026*, a great book detailing all manner of support vehicles and personal weapons, has been released. *House Steiner: The Lyran Commonwealth* and *House Kurita: The Draconis Combine* have both hit local hobby shops. These books set out to explain the main Houses in the *Battletech* war, and do so in marvelous detail.

Game Designers' Workshop--Mega Traveller and Traveller 2300 (Gateways 6) were definitely last year's highlights from GDW, but let's not forget *T-2300's* post-nuclear holocaust predecessor, *Twilight 2000*, or *Air Strike*, an expansion for *Air Superiority* which deals with ground support missions and bombing operations in modern times.

Games Workshop--science fiction has finally descended upon the Warhammer universe in the form of *Warhammer 40,000*. This book of rules is basically *Warhammer Battle* rewritten with science fictional weaponry and several new factions, but system enthusiasts should not do without it.

Though often evoking images of Stephen King novels, *Talisman, the Magical Quest Game*, has many roleplaying qualities with its characters and artifacts. Its newest expansion is called *Talisman Dungeon*.

Green Sapphire Games--rolegamers note *First Fire*, a simple to moderate miniatures combat system, is an excellent reference to modern US and Soviet combat capability.

Grenadier--Fantasy Personalities, sculpted by Julie Guthrie, are miniatures are sold in single packs that fulfill your need for that one special figure. They are quality sculpts and castings (they're sharp and clean), and the series has approximately 80 blister cards available now at \$1.25 each.

For those who have read, enjoyed and played Dave Gibbons and Alan Moore's *Watchmen* series from DC Comics, Grenadier has produced a *Watchmen* miniatures boxed set. At \$7.95, the set is probably one of their best ever.

Iron Crown Enterprises--the new supplement series for *MERP* (Gateways 5), *Fortresses of Middle-earth*, releas-

es *Weathertop* this season. All modules will contain detailed maps, plans and histories of these intriguing adventure sites. *The Lost World of Cardalin*, another *MERP* campaign module looks quite promising.

Rolemaster Companion II, featuring all-new character classes, spells, skills, magic items and expansions is perfect bound and excellent for players of the system.

Sherlock Holmes and *Narnia Adventure Game Books* are both incredibly popular and classily written, holding unusual faith toward source material. As inexpensive as they are, you should pick one up and give it a try.

Leading Edge--Dragon Star Rising, the *Living Steel* (see related article, this issue) board game, follows the rise of one of the major powers of this new RPG. Also new is the *LS Trident/RMBK* adventure scenario.

Mayfair Games--for fans of the DC Comics, newly released are the *Superman Sourcebook* (pre- and post-Crisis) and the *Green Arrow* module, *Lines of Death* (See next issue for full coverage), both for the superior *DC Heroes Roleplaying Game*.

The *City State of the Invincible Overlord* campaign setting (Yes, that City State!), despite the somewhat high price tag (\$25.00), is well worth the investment. The maps, encounter system and intrinsic detail offer much to the GM looking for the extraordinary.

New Infinities--*Gord the Rogue* and now the denizens of the *Cyborg Commando* RPG (*Gateways* 6) continue to find their way into book form via the pen of Gary Gyax and the people at NI.

Palladium Books--constant improvement is the name of the game as both *Heroes Unlimited* (see next issue) and *Recon* have perfect bound revisions released this past year. *Beyond the Supernatural* (see cover story, this issue) will be a great horror RPG and source book.

Ral Partha--with the multitude of *Battletech* mechs available and more being released monthly, it is possible to build your own *Battletech* regiment. Sculptor Tom Meyers has produced a bestselling line, the prices ranging from \$1.25 -- \$5.00 per blister card, and \$11.00 to \$16.00 per *Lance* set. Ral Partha's second most popular line are their

Three Stage Characters. Each blister card includes three of the same character class with similar facial features and different clothing/attachments. The lead figures allow you to track the growth and development of your character from his poor creation to his wealthy retirement.

Chaos Wars--the name instills a feeling of despair. *Chaos Wars* allows you to take your lawful or chaotic miniatures into battle for the side that you choose.

Steve Jackson Games--*GURPS* has several supplements available right now, the newest two concentrating on the worlds of well-known authors Robert Adams' *Horseclans* and Alan Dean Foster *Humanx* (see next issue for details on both), with R.E. Howard's *Conan* next up for adaptation.

Task Force Games--*Grimtooth's Traps*, *Grimtooth's Traps Too*, *Grimtooth's Traps Fore*, *City Books 1-4*, and the *Hole Delver's Catalog 1 & 2*, are part of TFG's *Catalyst* series of universal fantasy supplements and deserve special consideration. All but the *City Books* (which are serious and richly detailed works) are written with spirit and humor.

TSR Hobbies--*Forgotten Realms*, a new place to roam and adventure, is the corner stone for a whole new series of *D&D* expansions and supplements. Releases on this intricately woven gameworld will come fast and furious.

The all-new *Top Secret* has been called basic training for lovers of the old TS-espionage game. The new system is much more simple and easy to learn with more emphasis on roleplaying than number tallying.

West End Games--positive that someone is out to get it, a computer that runs thousands of people's lives sends you on missions that are as mad as they are deadly--such is the world of *Revised Paranoia* (again, next issue), an excellent game which has temporarily taken a back seat to *Luke, Han* and the gang over at the *Star Wars RPG* (*Gateways* 6). Both should grace any good roleplayer's shelf.

The gaming industry, all in all, is becoming more organized. Planning is taking place much further in advance, and is becoming increasingly accurate. In a few years the industry will be (hopefully) a highly professional, prepared group of manufacturers and publishers.



OVERSEAS RATES 1 Year Subscription

	Air Mail	Surface
Europe	\$41.10	\$28.65
Australia	\$47.40	\$28.65

Sample issues are \$7.00 for Europe and \$8.00 for Australia. All sample issues are sent air mail.

Subscription to PAPER MAYHEM are: 1 year subscription \$20.25
2 year subscription \$35.10

(Subscriptions to Canada add \$6.00 per year. All subscriptions payable in US Funds. Allow 6-8 weeks for delivery.)

PAPER MAYHEM DEPT. GP, 1518 ADAMS, OTTAWA, IL 61350-4764

PAPER MAYHEM

"The Informative PBM Magazine"

Having a hard time getting enough players together for your favorite role playing or boardgame? Eliminate this problem by joining the world of play-by-mail gaming.

Subscribe to PAPER MAYHEM and discover the world of play-by-mail (PBM) gaming. Virtually every facet of PBM gaming is covered by PAPER MAYHEM: fantasy, science fiction, historical, and sports. Each bimonthly issue brings you the latest on various PBM games.

So why delay and miss out on all the fun? Read PAPER MAYHEM and take advantage of PBM gaming.

Send \$1.00 for the Journal of PBM Gaming. The Journal is a listing of PBM Companies and their games.

Gateways Classifieds

Gateways introduces a regular feature for fantasy role-players, Game Masters and all fans of the Genre...Gateways Classifieds! Every issue, on this page, you may insert or peruse messages which will reach gamers throughout the known world. It's very simple! Find the category your message belongs in, write your words down, mail them to us, and we'll print them! And remember--to help gamers keep in touch, Player/Game Master Wanted Ads are free!

The categories are: **Merchandise for Sale** -- please include your telephone number with your ad. No dealers, please. **Merchandise Wanted** -- be specific. Don't say "old Dragons wanted", say "Dragons 35 through 58 wanted". **Events** -- you can advertise conventions, tournaments, concerts, special screenings, etc. **Personals** -- have fun! Anything goes under personals: secret messages, congratulations, gloating, rave raves, announcements, even challenges! **Services Offered/Needed** -- Model painting, mapping, drawing, arts and crafts, module design, any service of use to gamers. And finally, those free ads, **Player/Game Master Wanted** -- please be specific! Mention 1) Type of game 2) the location at which it will be played or how far you can travel, and 3) age/level of experience required.

And remember, Gateways Classifieds are cheap! At one dollar per ten words, this is the best deal you could find anywhere!

Write to: Gateways Classifieds, JAF Box 965, New York, N.Y. 10116.

PBM Game! Twin Engine Gaming is currently finishing the BETA testing for our Play-By-Mail Space Combat game. It's a tactical game involving living spacecraft, fighting for the rights to exploit an area of space. Until 2/29/88 we are offering Gateways readers a special deal. Turns are only \$0.50 each during our BETA games. Here's your chance to try a PBM game and learn how exciting mail can be. For more info, write Twin Engine Gaming, 3254 Maple Leaf Ct., San Jose, CA 95121.

PLAYERS WANTED:

Experienced GM wants experienced or talented novice players for either: High quality Marvel Superheroes campaign or romantic-style AD&D variant game, both with heavy emphasis on role-playing and emotionalism. Should be 17 or above and able to travel to Queens, NY on a regular basis. Write to Serge Clermont, 134-20 218th Street, Laurelton, NY, 11413, or leave a message at (718) 353-4881.

Want to start up a game? Need strong players who know what to do with a sword and some hair of the dog? Live on Long Island or in NYC? Contact Mike Luck of the New Breed, (516) 239-6151.

MERCHANDISE AVAILABLE:

Private collector is selling off large accumulation of Dragon magazines, role-playing and war-gaming related

items. Send SASE to receive list of sale items. Please specify role-playing and/or war-gaming list(s). Write to: Timothy Stabosz, 45 Country Manor, Orland Park, IL 60462. Or phone (312) 361-2999.

PERSONALS:

Elmore is the best artist in the world.

"Nothing is more terrible than activity without insight!" -- Thomas Carlyle
"This cannot be denied" Not-a-DM

To Rob-no more trolls, please. From the guys at your house.

Will Sema get out of the terrible jaws of the grossly huge Andorak Beast?
Will Arnold, Merris and Foleeo break out of the Fortress of Forgetfulness?
Will there be a marriage in the future of Nate and Shina? In other words, when is the next game???

I beat a Terrasque in three rounds. Three rounds? What took you so long?
Well, you see...

Dave. You're still dead, Dave.

When you're a Sloane, you're a Sloane...

Kill Wesley.

I'm not a 'ling-anything, thank you! Child, you ain't even dark!

I think it's enough, now...

We don't even need this song around!

It's not easy being a player NPC but you get to rule the world.

Ever see a werewolf with a prosthetic limb before?

You are now entering Lyran Space !

Tell me I can't get what I want, Mage

To the Hoshino Crew--KC, Chrys, Greg, Diana, Terry, Lori & Mariana--
KUDOS BREAK!

"Janine, congrats on the Br-belt,"
Mark & Common Sense.

Jenny Catherine, with raised swords we pledge to be your Eternal Champions.

Ruth--if all the world could have a Strlt Rnr like you....Don.

Lauren in White Leather: may your armor stay as bright as your dreams! T.

We're all just E.B. Slaves--Barbi.

"Things like that don't happen in London," said the Dr. to the Lt.

To Mikey Mooky, I sure hope the guys at Chaos apologize for this one!

Hey! Who let the air out of the Godzilla???

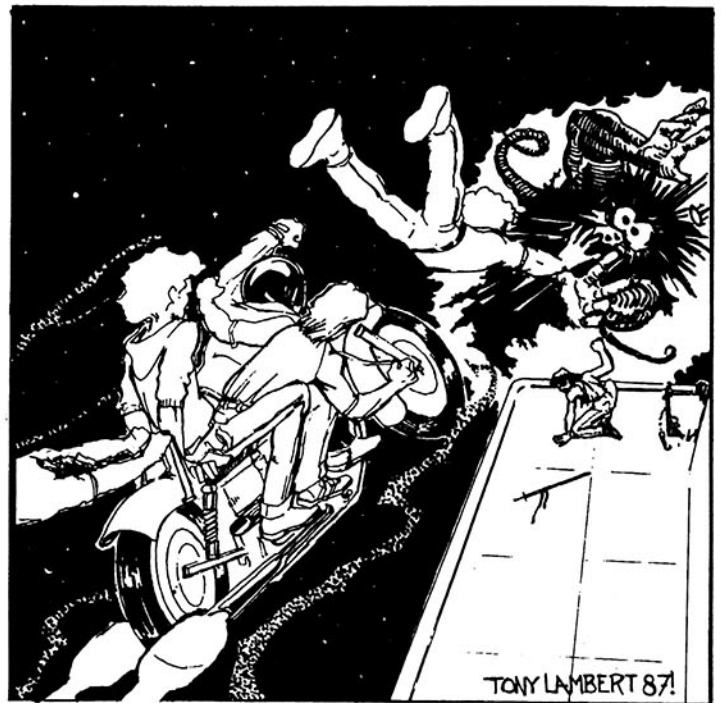
The Cosmic Streetcorner

The times that I feel loneliest on the Cosmic Streetcorner are when I am faced with a problem that seems unlickable. Have you ever felt that there was a kind of darkness falling around ya, that things were happening that made you feel as if you were being torn up, falling to tatters? What's worse is that if you'd look in the mirror you'd barely notice how bad you're feeling. Often, we don't look like battles are being waged inside of us, so it's small wonder even the people closest to us don't even know something's wrong. Well, if you've been reading this column you'd know that at times like these you look toward your heroes; you'd try to do what they would do, try to brave it through. But when even your most cherished fictional characters, you're rock idols or folk heroes are not cutting it, there is another figure you'll almost always be able to count on. Let me tell you about Starlight Runners.

Now five'll get you ten that when you've reached a certain age it gets hard for you to turn to even the most understanding parents. If you're young and growing, you want to prove you can handle it--more to yourself than to the adults around you. But let me tell you, the most adult thing you can do when faced with some big old darkness is to admit to yourself that a little help wouldn't be so bad about now. And if it just can't be your parents, well than at least let it be someone who you think you can trust, maybe even someone who'd come running for you in the middle of the night....

There aren't enough Starlight Runners in the world. If there were, we just wouldn't have as many problems. Some say that these people come only once in a lifetime, that their light is going out of our universe never to return. A Starlight Runner knows you, he accepts who you are all faults included. She respects you, guards your visions and dreams, and thinks that there's at least one thing about you that's pretty cool. You can fight with him, but you can never imagine hating him. You can hate something she did, but will help her unquestioningly as she would help you. Starlight Runners may not be around for months, but come an emergency, will be at your door at the touch of a telephone. A Starlight Runner may be able to do nothing about the darkness, but he will be there when you need him. When you think about it, Starlight Runners can be the greatest heroes of all.

I say that if there are times where we feel miserable, where nobody else's problems could be as painful as our own, there must be a counterbalance. People who we've seen pull straws out of their noses or smack up our dirt-



bikes can also be our greatest allies, the ultimate back-up system. If it's a war out there, then they'll provide the cover for you, no charge. Heck, they can even moan and complain about it, but they'll still be there.

Now I know that some of you are reading this and saying, "Yeah, right, but I don't have anyone like that gunning for me!" Well, are you so sure? Starlight Runners are not necessarily pretty. They don't have halos and may not have all that it takes to bail you out of a bad spot. All that they really can offer is a kind of love that may never announce itself out loud and may never have to. It's a love that lasts a long time, occasionally forever, and wants only what's best for the both of you. Now I know it's kind'a hard to sit down and talk about this sort of thing with someone, and usually it goes without saying. But this sort of true friendship is indeed heroic and maybe you could appreciate and utilize it better if you'd think about it a little more.

Still, if you really feel you don't have a Starlight Runner, then let me offer you this advice: become one. It shouldn't be too hard to find someone worthy, any person who is basically decent truly deserves one. Being there for someone else can be the best problem-solver of them all, because that increases the chances, at least slightly, that they will be there for you! Any roleplayer who's run with a good party knows this already. And just imagine what it would be like if everybody had just one Starlight Runner.

Sometimes, when you get right down to it, there is no telephone, no way of calling out 'cause maybe you're far away from anybody who cares. That's the toughest trick of all, since that's the time you're running on your own. But if you choose to be a Starlight Runner, whether for friends or for yourself, all you really need to know is that the pay is only in love, and that you can never quit or be fired.

Jeffrey Gomez
Publisher

FROM OUT OF THE WASTELANDS...

...OF THE COMIC BOOK GLUT...

THE NEW BREED

... COMES A NEW BREED OF CREATIVE INGENUITY.

ARMED AND READY FOR BATTLE--

THEY ARE PREPARED TO TAKE THE INDUSTRY BY STORM!

THE TRUE SONS OF THE SILVER AGE.....

BEHOLD! A NEW BREED OF GRAPHICS TALENT FOR A NEW GENERATION OF COMIC READER!

BOLD AND EAGER...

WE ARE THE NEXT WAVE OF COMIC WARRIORS JUST WAITING TO BE RELEASED.

WE'RE OUT TA GET 'CHA!

...AND INDEPENDANT ENOUGH TO TRY!

YOU'VE BEEN WARNED!

THE NEW BREED...

...BECAUSE THIS TIME IT'S WAR!!

"THE ARTWORK OF THE NEW BREED" APPEARS REGULARLY IN "GATEWAYS" MAGAZINE AND WILL BE SHOWCASED IN "PROTOTYPE" #1, A NEW COMIC PUBLISHED BY DOUBLE DIAMOND ASSOCIATES!! CHECK US OUT!!

© REID '87



MIKE LUCK C/O NEW BREED PRODUCTIONS™ 138 HENRY STREET INWOOD, NY 11695 516-239-6151

THIS AD IS COPYRIGHT © 1987 BY THE NEW BREED™ ALL RIGHTS RESERVED

*QUALITY PRINTING SERVICE ALSO AVAILABLE FOR A NOMINAL FEE!!

DON'T LOOK NOW!!

IT'S **PARANOIA** THE SECOND EDITION

The original PARANOIA is perfect and without flaw in every respect. The Computer says so. The Computer also says the Second Edition is even more perfect! It features: streamlined rules, better organization, improved graphics, and oodles of gamemaster tips. Doubtless, all loyal citizens will want to purchase the Second Edition of PARANOIA. After all, you wouldn't want to disappoint your friend The Computer, would you?

■ PARANOIA Book \$11.95

- A new, illustrated 136 page book plus 6 foldouts complete with everything you need: rules & tables, facts & background, innuendoes & outright lies about the people, places, machines, mutations, secret societies, and weapons of PARANOIA.

■ PARANOIA Boxed Set \$16.95

- The PARANOIA Book
- The Compleat Troubleshooter, a 16-page booklet describing important Troubleshooter assignments, the Mandatory Bonus Duty Determination Test, and all sorts of nifty equipment (like the Hygiene Officer's skin-core sampler).
- 20-sided Die

Best of all, all existing adventures are compatible with the Second Edition. No fooling.



251 West 30th Street New York, New York 10001

**NEW SECOND EDITION
IN TWO VERSIONS!**

*A 136 page book and
the complete boxed set*

