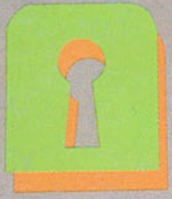


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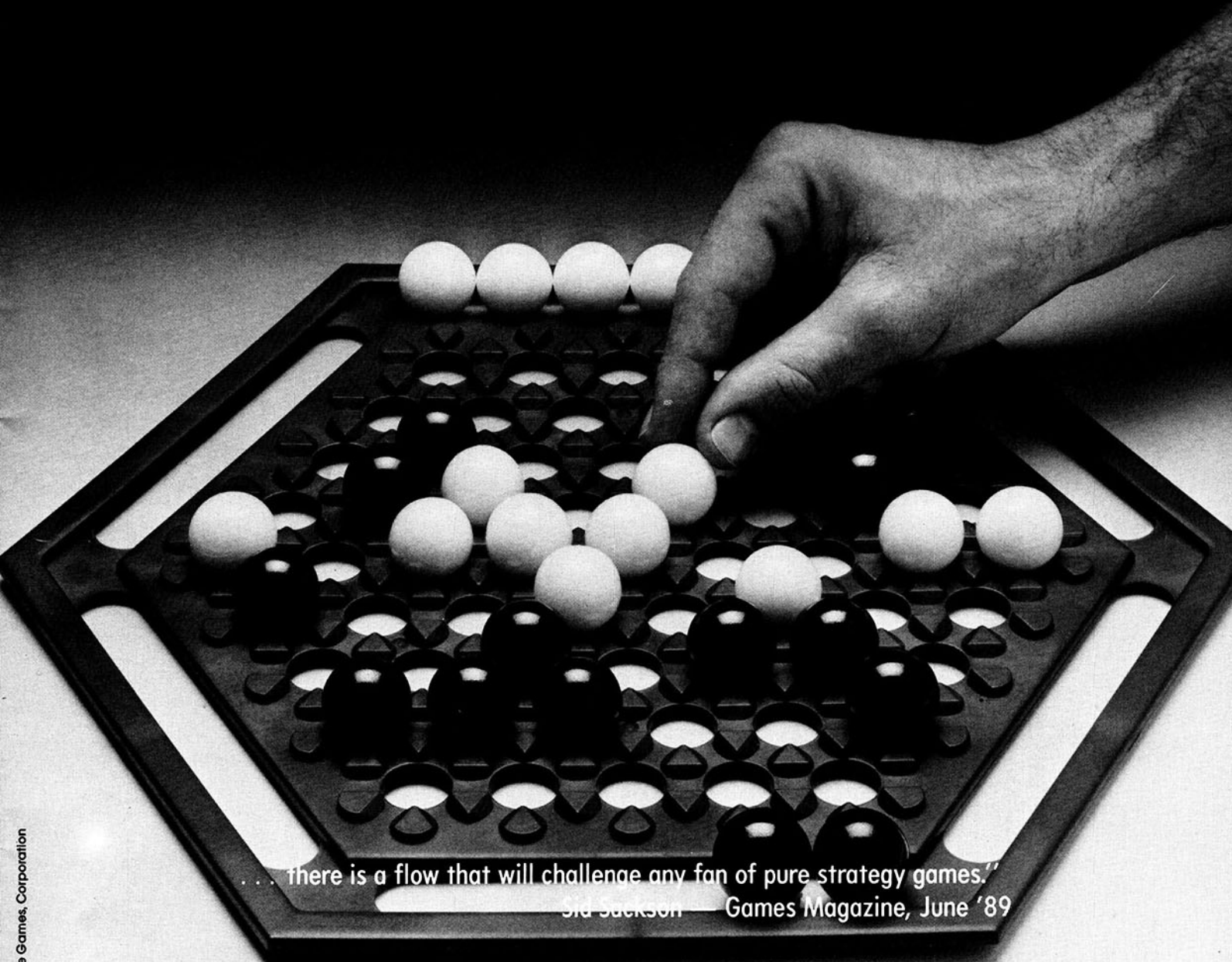
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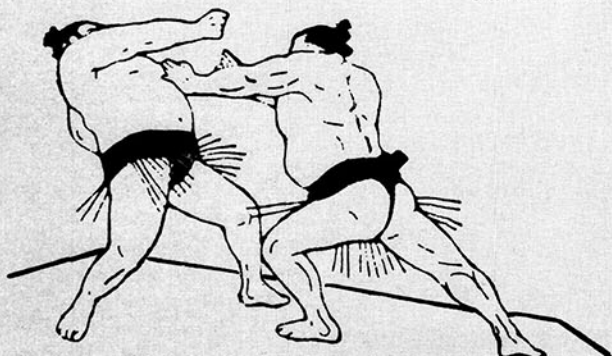
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Vol. II No. 14 July, 1989

**Publisher** Jeffrey Gomez

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*Gateways* Special Edition is published yearly. ISSN 0897-6767 Our mailing address for all editorial material is JAF Box 965, New York, NY, 10116. Our 24 hour business telephone number is (718) 353-4881.

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**COVER TITLE:**

**"The Warrior Lives"**

**COVER ARTIST:**

**Keith Parkinson**

Printed in the U.S.A.

# From the Tower

Call it synchronicity.

When I was a child, I loved the *Wizard of Oz*, and carried that love into an appreciation of high fantasy adventure novels, sword and sorcery movies, comic books, and a little bit of science fiction. As a young teenager, I became enraptured with the theatre, and discovered that drama and humor were two valuable tools I could use and appreciate, both within myself and others around me. The mainstream horror fiction of Stephen King lead me to the classic gothic horror stories about vampires and ghosts, which lead me to period fiction (like romances) and then to Sherlock Holmes mysteries, which lead me back to movies, comics and the stage. A wide variety of interests, to be sure, but all mysteriously connected. Why, the same actor who played Baron Frankenstein also played Sherlock Holmes. (Twice!) I could get the same thrill watching *Dracula* in a black and white movie, a PBS mini-series, on stage and in a comic book, yet still enjoy the original novel.

The ability to read dramatically to my friends brought me before much larger audiences, and gave me the pleasure of bringing some of my favorite literary characters to life. Flirting briefly with the theatre gave me confidence and a whole new world of literature to explore. Knowing the meaning of heroism, the parts of an epic adventure, the trials, pains and triumphs of growing up and growing within — all these things made reading the most simple and basic comic books a pleasure, seeing my own struggles reflected in the grand melodrama of various superheroes.

But the true magic of coincidence came when role-playing games tied all of this together. A simple entertainment form — storytelling — had evolved into a formal way to build excitement, generate challenges and just ham it up with friends. At first, it was surprising how many interests my gaming friends and I had in common, and how many new interests we were willing and able to share with each other. Japanese animation and manga, Indiana Jones and James Bond, military history and cultural anthropology, *Star Wars* and *Star Trek*, classical myths and legends, Batman and Spiderman, solving riddles and building bridges — all of these diverse topics and studies and hobbies, all joined together by an interest in a game. And the thousands of gamers I have met report the same tale to me from as far away as Australia. Gaming allowed them to share their enthusiasm (*for anything!*) with open minded, fascinating people. In return, they found new worlds to explore and new (ahem) gateways to pass through.

I used to think it was a coincidence that so many people of varied backgrounds could all appreciate a single hobby. But it's not. We may pass thousands of people every day and never know a single thing about most of them. Yet if we were to place those people in a large ballroom and give them time to get to know each other, all of them would find that they had potential friends and companions hidden behind the faces of strangers. Role-playing games provide a social arena for people to discover more about each other while enjoying the only thing they may have in common. Thus, the stranger you might have passed dozens of times on the street, the quiet kid in class, the customer, boss, friend at work, teacher, cousin, parent, brother — all these labels suddenly become people. You can share things with them, and they will respond.

Call it synchronicity. Call it coincidence. Call it magic. The only thing I know for sure is that gaming unites. It brings friends, interests, and even lives together, and provides a socially scintillating way to express yourself. Enjoy this special issue of *Gateways*, and learn things about the many facets of gaming — things that even experienced gamers might not know.

Laura Antoniou, Executive Editor

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## GATEWAYS SPECIAL EDITION FEATURED ARTISTS

### Keith Parkinson

Keith Parkinson was born in West Covina, California in October of 1958. When he was younger he moved around quite a bit but, eventually graduated from Okemos High School in Lansing MI. Parkinson maintains that his early influences were Roger Dean's Yes album covers, Frank Frazetta and N.C. Wyeth. He studied art at Michigan State and at Kendall School of Design in Grand Rapids, MI where he completed his curriculum. And, he began a freelancing career in Chicago. He met his wife Mary while at Michigan State. They have two sons; Nicholas (4) and Zachary (1) who was, at the time of this mini interview, "getting too close to those stairs."

Upon graduating from college, Keith landed a job with Advertising Posters where he did pinball and video game art (Bally, Williams, Stern, and King), which included Krull, and Tron. In 1982, Parkinson went to TSR, Inc. to do freelance work ("They were north of Chicago..."), and stayed there for five years. While at TSR, Parkinson did major work on *Dragonlance*, *Forgotten Realms*, books and modules for *Dungeons & Dragons*, *Gammaraiders*, and wargames such as *Battle Over Britain*; and, he freelanced for Monogram Models and L.J.N. Toys. Also during this period, his work (a science fiction piece) was accepted at the first annual Society of Illustrators gathering in New York. In 1985, Keith hooked up with an agent in New York City, and, in 1987, left TSR.

More recently, Keith received best fantasy art honors at the 1987 World Fantasy Convention in Nashville, TN. His present client list includes the U.S. Marines, Ringling Bros. and Barnum & Bailey Circus (for whom he did the King Tusk poster), Bantam, Ballantine, Avon and Baen. Needless to say, his specialty lies in Fantasy; something to which his work on Eddings, Cherryh, and Terry Brooks' *Shannara* books can attest. He has also done a cover for Palladium Books' *Adventures in the Northern Wilderness*, to be released this summer. Parkinson's current influence is Norman Rockwell, something he shares with colleague Larry Elmore. He takes pride in being recognized in the field: "Sometimes they tell me [about the books his art appears on], 'It was a crappy book with a great cover.'" In the near future, Keith will be doing the Tracy Hickman/Margaret Weis *Deathsgate* book covers. Soon, Parkinson and family will be moving to Pennsylvania. When asked why, he responded, "Basically, it's because our lease at The Art Dogs Studio was up and we all wanted to go home!" It was as simple as that.

The piece which graces the cover of the *Gateways Special* is from *The Warrior Lives*, part of the *Guardians of the Flame* series which is about role-players from the 'real world' who suddenly find themselves in a fantasy world. *The Warrior Lives*, by Joel Rosenberg, is due out this summer.

### Larry Elmore

Larry Elmore was born in Louisville, Kentucky, but grew up in a rural environment, surrounded by lush forests, steep hills, and deep valleys. As a child, he was fascinated by these surroundings and his parents and older relatives reinforced this fascination by telling him ghost stories and folk legends that had been passed down for generations. As a result, most of Larry's adolescence was divided between stalking down the "old people" to get a scary story out of them, or drawing.

In 1971, Larry received his BFA degree from Western Kentucky University, was drafted into the army and was married — all within four month's time. "It seems as if life started speeding up at that point, and it hasn't slowed down since."

After the army, Larry began his career in art, working as an illustrator. He was first published in *National Lampoon* and *Heavy Metal* magazines. In 1981, he moved to Lake Geneva, Wisconsin to become a cover artist for TSR, Inc. (a role-playing game company known for games such as *Dungeons & Dragons*). While at TSR, Larry played a key role in developing a completely new look for the products — a look that has carried over into the rest of the role-playing game industry. Because of this, Larry is one of the most widely known artists in his industry. His covers on the *Dragonlance Chronicles* series helped put these books on the *New York Times*' bestseller lists; they also helped introduce Larry to the paperback book industry. Since then, his phone hasn't stopped ringing.

Larry left TSR, in the fall of 1987, and began work on his freelance career. Since then, he has worked for a diversity of companies; L.J.N., Tonka, Lucasfilm, Bantam, Warner Books, and Doubleday, to name a few. Larry continues to work in the role-playing industry by doing projects for TSR, FASA, Game Designers' Workshop, Iron Crown Enterprises, and several game-related books and magazines.

"Just recently, my art and career have matured to a point where I can enjoy the feeling of satisfaction brought about by years of hard work," Larry comments. "Now that I'm freelancing, I have the opportunity to move back to the green hills and lush valleys of Kentucky. I know that the land will enhance and deepen the emotions I experienced as a child — emotions that existed in a world where fantasies come true. Those are feelings I try to capture in my art." In June of 1989, Larry and his family moved back home. With the inspiration of Kentucky around him, Larry's next cover should be nothing short of fantastic.

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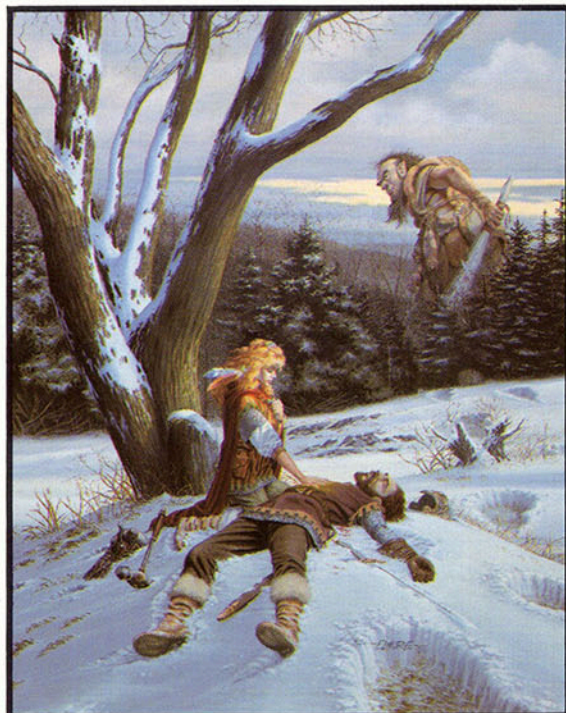
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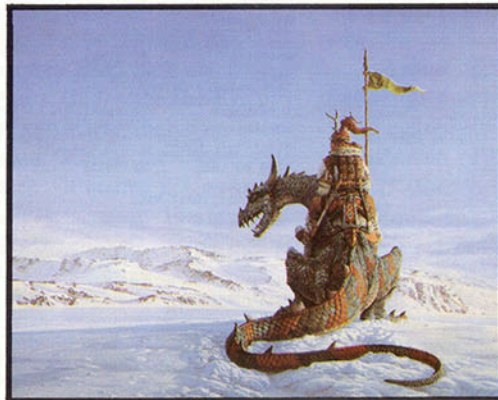
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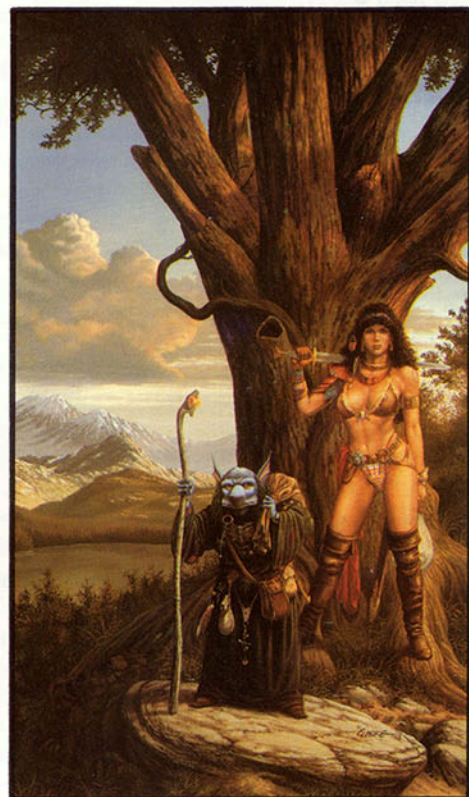
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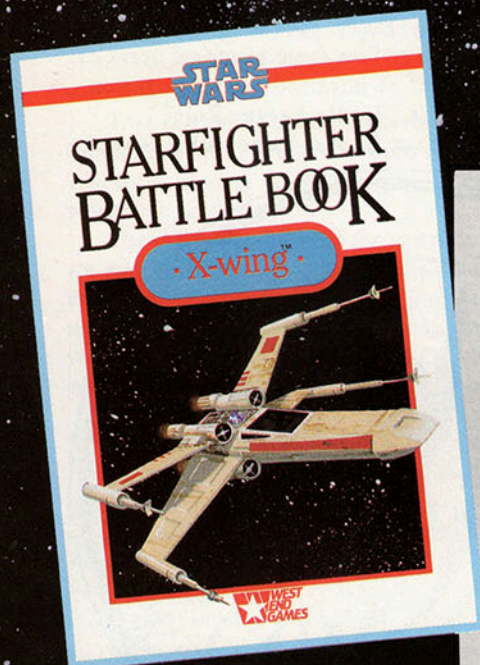
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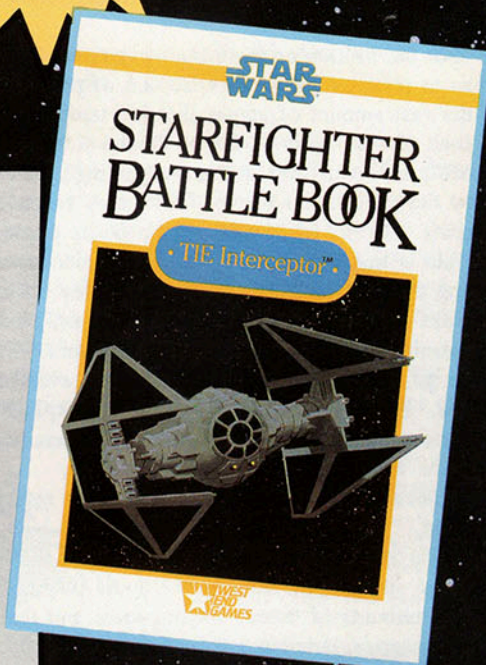


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# The Play's The Thing

Role-playing Games Defined and Explained — Fast and Easy!

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Jape Trostle

*There are, what, eight million stories in the naked city? The number of tales that "gamers" could tell about the games they've played would easily fill that eight mill allotment...*

For the million or more regular gamers (and by *gamers* I mean to refer to the whole spectrum of people who play any of the vast amount of games that fall under the auspices of of such diverse genre titles as "wargames", "role-playing games", and even "miniatures wargaming", which I will refer to by the general heading of "adventure games". While this lumping together of genres will no doubt pique the purists, the fact is that the definite divisions which gamers see among themselves all but disappear to the observer) and the ten fold or more who play these games only on occasion, the resulting stories are often all-important. Bragging rights go, not just to the winner, but to everyone that played. However, for all the yarns and exploits which the gamer could talk about in detail, there is one which eludes even the most experienced of storytellers.

The one that explains why they enjoy *this* particular pastime.

What is it about these kinds of games that entices the gamer to spend great numbers of hours playing them and goodly amounts of money buying them and their innumerable accessories, supplements and props? If you were to ask the gamers themselves, you are more than likely to receive a shrug and a slightly confused look which says, "Shouldn't the answer be obvious?" Their replies are ones which could apply to anything which people do with enthusiasm:

"It's fun."

"It's different."

"It's challenging."

"It's escapism."

"It's something I enjoy."

"It's something to do."

They are the same answers you are likely to receive from anyone who has been asked why they like *that* particular sport, and not another. It doesn't matter what the avocation is, most will be hard pressed to give more than a vague explanation of why they do what they do.

While adventure games have only evolved in recent years, their heritage is as old as civilization. When mankind "created" civilization, we discovered that the quest for stability, security and shelter had an unexpected by-product: games. Archaeological excavations have even uncovered boardgames and articles of games of chance such as dice from the ancient cities of Mesopotamia.

While boardgames and gambling have been played for millennia, adventure games only popped up recently and

were quite different from their predecessors. While most games are abstract exercises in strategy with strict rules of play (chess), or use random elements (gambling), adventure games use elements of both, and fuse with them one of the oldest pastimes, storytelling. Many, such as a vast number of Avalon Hill games, are based on some historical event of the past or on the "histories" of imagined worlds in fiction and fantasy; such as I.C.E.'s *Middle-Earth Role-Playing Game*, or Palladium Books' *Robotech*. Some



of the best selling games are based, not on history or a specific work, but on whole genres. *Dungeons and Dragons* is steeped in our western mythology of dragons and knights and castles and medieval kingdoms, while *Traveller* and *Renegade Legion* span the science fiction space lanes of the high-tech, far-flung future.

It matters not what the subject is or which rules are used; the whole object is to allow the players to use their imagination and play out events that most would never have a chance to do (or maybe even want to do!) in "reality". Adventure games allow the imagination free reign, and permit the chance to play out the "What if..." scenarios that engage our minds even without the benefit of games. Not everyone

gets the opportunity to command armies, fly and fight in bi-planes, or be a spy or sleuth. By the same token, no one (at least no one that we've heard of) can today test their tactical skill against Caesar or Napoleon, fight alongside Luke Skywalker against Darth Vader, fly like Superman, or cross swords with Fafhrd and the Grey Mouser. Gamers get, at least, a simulacrum of the experience.

Sure it's only a game; sure it's not real. But neither is the money in **Monopoly**, and how often does one see it coveted as if there was a run on the local Savings and Loan? Legion is the number of people who engage in mental vacations by reading books, watching television, or taking in a movie. Role-playing games differ only in that the observers become participants who can affect — and even control — the outcome of the stories unfolding before them.

As a social phenomena, adventure games had their origins in the middle class of America. Sociologists and psychologists could make much of this by pointing out that role-playing games provide an outlet of escape from an over-structured and over-stressed environment, that they allow us to act on our impulses and take chances without fear of repercussion (except within the confines of the game). While this might be so much psychobabble, it is true that for far too many, living on the edge means pushing that yellow light on the corner where one knows the police sit or not putting a quarter in the meter. This does not mean gamers never engage in active or dangerous activities, or that all gamers are inactive and timid, but in our often stifling society even if we all could throw caution to the wind

and be daredevils and adventurers, the insurance premiums would be too high.

We all know (or we should) that war is not glamorous or romantic, that espionage is often dull and dirty work, and we can guess that fighting a fire-breathing dragon or getting caught in a laser beam crossfire between space marines and Vogon invaders is not good for your health and that we probably *wouldn't* come out in one piece with rescued princess in tow. Though we too often forget it, we know movies are never like real life; they're more like the orange juice concentrate in your grocer's freezer which has had all the volume of reality removed. Yet, even after disillusionment takes hold, our myths that such things are not so often persist and thrive. Adventure games allow us the luxury of enjoying these myths in a way the real world will not.

There are precious few new worlds to explore, precious few reckless chances to take that won't get one killed. Adventure games allow you to imagine places you haven't been, and to take chances that could spell disaster. If you succeed, you get a slap on the back from friends, feel good about yourself, and get a good night's rest; if you fail, you still get a good night's sleep and get to try again later. And there will always be the tales of success and failure to trade later, something we're good at because we've been at it for so long.

Who Won Last Year's H.G. Wells Awards for Best RPG's? (Special, pre-publication issue A)

Which Small Gaming Company was Purchased by a Larger Company? (Issue A)

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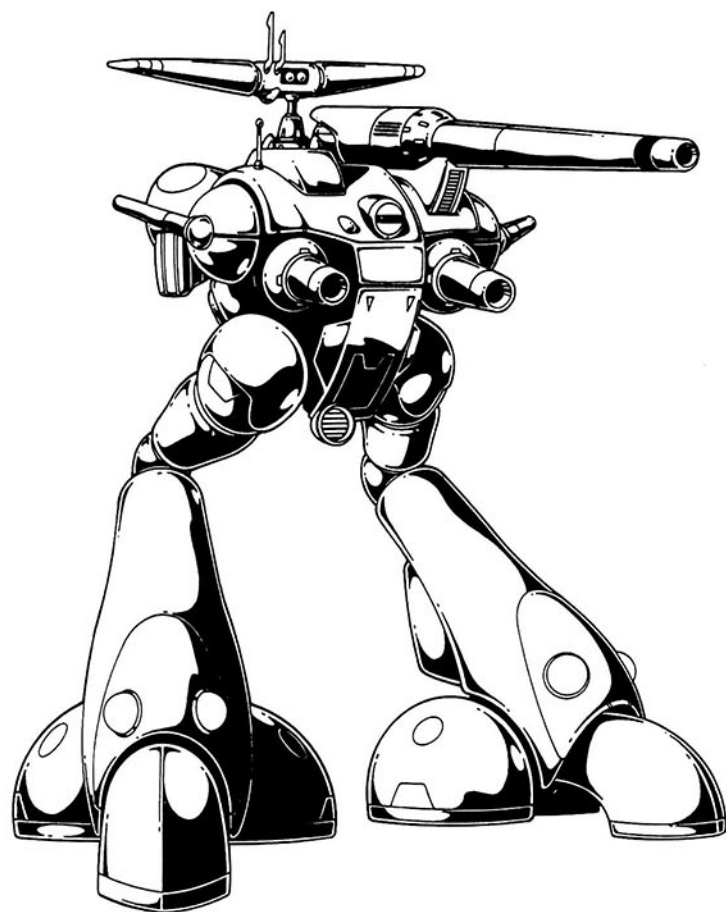
We have three Robotech™ books in production at this very moment and all three will be out by summer. The first is the **REF Field Guide** (available now), there are also **Return of the Masters** (Invid/Sentinels setting) and **Lancer's Odyssey** (working title subject to change). Watch for 'em!

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The REF Field Guide is a technical journal and adventure book.

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# Gateways' Guide to Adventure Gaming Companies

## Mini-Profiles of 34 Established Businesses in the Industry

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### Abalone Games Corp.

211 West 56th St. #34M  
New York, NY 10019  
Phone: 212-956-7200

Contact: Matthew Mariani

Winning the coveted Golden Cup award, debuting in the U.S. this year, and taglined "The Sumo Game of Force", the *Abalone* strategy game has taken Europe by storm with its black and white marbles on a unique board.

### Avalon Hill Game Co.

4517 Harford Rd.  
Baltimore, MD 21214  
Phone: 301-254-5300

Contact: Tom Shaw

One of the industry's oldest and most prestigious companies, their products include the movie tie-in *Platoon*, *Squad Leader*, *Runequest RPG*, the classic *Diplomacy*, and the currently popular *Past Lives*.

### Bard Games

P.O. Box 7729  
Greenwich, CT 06836  
Phone: 203-661-4547

Contact: Steven Sechi

Products: High quality and excellent artwork highlight Bard's softbound line, including the *Compleat Adventurer*, *Atlantis the Lost World*, and the superb *Talislanta* series. Catalogue free.



### Chaosium Inc.

P.O. Box 6302  
Albany, CA 94706  
Phone: 415-547-7581

Contact: Greg Stafford

Well known for excellent role-playing games with literary ties, lines include those based on the works of Lovecraft (*Call of Cthulu*), Wendy & Richard Pini (*ElfQuest*), Moorcock (*Storm-*

*bringer and Hawkmoon*), the Arthurian tradition (*Pendragon*), Asprin & Abbey's *Thieve's World*, and, currently Foster's *Prince Valiant*.

### Columbia Games Inc.

P.O. Box 8006  
Blaine, WA 98230  
Phone: 604-873-6591

Contact: Tom Dalgliesh

Known for quality fantasy and war-game supplements, Columbia's crowning achievement is in the fully realized fantasy world of *Harn*.



### FASA Corp.

P.O. Box 6930  
Chicago, IL 60680  
Phone: 312-243-5660

Contact: Dave Wylie

Currently a giant in the field, FASA has added a fourth to its three most popular adventure game lines (*Battletech*, a universe wherein huge manned robots war; *Renegade Legion*, a galaxy where rebels battle a dark empire; and their ever popular *Star Trek Role-Playing Game*), the cyberpunk/fantasy world of *Shadowrun*. FASA products can be found in book chain and hobby stores everywhere.

### Flying Buffalo Inc.

P.O. Box 1467  
Scottsdale, AZ 85252-1467  
Phone: 602-945-6917

Contact: Rick Loomis

Products include the classic *Tunnels & Trolls*, *Nuclear War*, *Starweb* and a full run of "play-by-mail" adventure games. Catalogue is free.

### Game Designers' Workshop

P.O. Box 1646  
Bloomington, IL 61702  
Phone: 309-452-3632

Contact: Frank Chadwick

Originators of the first science fiction role-playing games, GDW's lines include *Twilight 2000*, *2300 AD*, and *MegaTraveller*. Literary ties include a game adaptation of Coyle's *Team Yankee*, and the popular Verne/Wellsian RPG *Space:1889*. Makers of *Challenge* magazine. Free catalogue.

### Games Workshop Inc.

1220 Key Highway  
Baltimore, MD 21230  
Phone: 301-727-0250

Contact: Michael Dobson

Notorious for putting out product that has high appeal for its target market, product lines include *Talisman*, *Dungeons and Blood Bowl* board games; *Warhammer* and *Warhammer 40,000* RPGs; Citadel Miniatures, and *White Dwarf* magazine.



### Gamescience Inc.

1512 30th Ave.  
Gulfport, MS 39501  
Phone: 601-868-0215

Contact: Lou Zocchi

Products include polyhedron dice for role-playing games, *Zocchihedron* (100-sided dice), *Hexit* overlay maps, laminated map sheets, and *Pizza Wars*. Also makers and distributors of *How to Sell Your Game Design* book. Catalogue free.

## Gateways Publications Inc.

JAF Box 965  
New York, NY 10116  
Phone: 718-353-4881  
Contact: Alan Berkson  
Products: **Gaming Hotlines**  
(professional adventure gaming news-letter), *Larry Elmore Poster Series*, T-shirts, adventure game licensed merchandise, magazines.



## Geo-Hex

528 NE Hancock St.  
Portland, OR 97212  
Phone: 503-288-4805  
Contact: Kieran Rohan  
Specialists at pre-colored and pre-cut scenery and terrain for miniatures, wargaming and railroading (including perfect renditions of hills, riverbanks, roads and rough terrain.). Catalogue is available.

## Grenadier Models Inc.

P.O. Box 305  
Springfield, PA 10964  
Phone: 215-583-1105  
Contact: Bob Watts  
High quality 25 mm metal miniatures for adventure gaming and collecting, including *Dragonlords*, *Fantasy Lords* and *Masterpiece Editions*. Catalogue is free.

## Iron Crown Enterprises

P.O. Box 1605  
Charlottesville, VA 22902  
Phone: 804-295-4280  
Contact: Deane Begiebing  
Holders of the exclusive license for games based on J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* trilogy. ICE produces *Hero Games* RPGs, *Middle-earth Role-playing*, *Rolemaster*, *Spacemaster*, *Champions* and the new *Shadow World* gaming system. Free catalogue.

## Koplow Games Inc.

P.O. Box 965  
Hull, MA 02045  
Phone: 617-482-4011

Contact: Jim Koplow  
"The Nice Dice" company features high quality dice: *Round Dice*, *Character Builders*, *Polyhedral Dice*, *Dice Bags*, *Dice Jewelry*, *Dice Cups*, *Loaded Dice*, and *Mini Dice*. Catalogue available.

## Lance and Laser

P.O. Box 14491  
Columbus, OH 43214  
Phone: 614-291-3703  
Contact: Eric Morris  
Up and coming miniatures company known for detail and quality features various lead fantasy figurines, *Villains & Vigilantes* miniatures.

## Leading Edge Games

P.O. Box 70669  
Pasadena, CA 91107  
Phone: 818-798-8290  
Contact: Dave McKenzie  
This up and coming company features licensed science fiction games. Its flagship *Living Steel Role-playing Game* and supplements, and *Dragonstar Rising* combat board games are highly popular.



## Lion Rampant

P.O. Box 621  
Northfield, MN 55057  
Phone: 507-645-8198  
Contact: Mark Rein-Hagen  
Striking gold from out of the blue, the *Ars Magica Role-playing Game* placed this company on the map by winning an Origin Award in 1988. Also excellent are LR's *Whimsy Cards*.

## Mayfair Games

P.O. Box 48539  
Niles, IL 60648  
Phone: 312-647-9650  
Contact: Holly Poe Egge  
Products include *DC Heroes Role-playing Game*, *Batman Role-playing Game* and supplements (one of this summer's hot gaming properties), *City State of the Invincible Overlord*, *Empire Builder* (trains), *Role-Aids*, and the book inspired *ElfQuest*, *Sanctuary*, *Myth Adventures*, and *Dragonriders of Pern* games. Free catalogue.



## Nova Game Designs Inc.

P.O. Box 1178  
Manchester, CT 06040  
Phone: 203-646-5877  
Contact: Jim Rosinus  
Famous for their superb one-on-one books, *Lost Worlds*, *Ace of Aces*, *Wing Leader* and *Jet Eagles* are all highly detailed, playable war and fantasy genre games. Free catalogue.

## Palladium Books

5926 Lonyo  
Detroit, MI 48210  
Phone: 313-843-1275  
Contact: Jeffrey Gomez  
Licensed properties for role-playing games include *Robotech* and the phenomenally popular *Teenage Mutant Ninja Turtles*. All lines are united with a single game system, including *Heroes Unlimited*, *Ninjas and Superspies*, *Beyond the Supernatural*, *Palladium Fantasy Role-playing System*. Free catalogue.

## Pandora's Treasures

315 W-4005  
Smithfield, Utah 84335  
Phone: 801-563-6062  
Contact: Dalice Nilson  
High quality game accessories include *Pandora's Dice Wheel*, *Pandora's Bag of Keeping*, *DragonSkin Dice Bag*, and *Griswald Grim's Little Shop of Poisons & Potions*.

## Ral Partha Enterprises

5938 Carthage St.  
Cincinnati, OH 45212  
Phone: 513-631-7335  
Contact: Charles Crain

One of the largest of the miniatures companies, RP's bestselling lines include *Battletech Micro Scale* models, *Dungeons & Dragons* miniatures line, 25 mm *ElfQuest*, *Bushido* and *Runequest* miniatures, *Partha Paints*, *Chaos Wars* fantasy rules, *Three Stage Player Characters* and historical armies. Catalogue is free.

### R. Talsorian Games

526 Evelyn Ave.  
Albany CA 94706  
Phone: 408-688-9345  
Contact: Mike Pondsmith

One of the first companies to see the Japanese Invasion coming, products include *Mekton* (giant clashing robots), *Teenagers From Outer Space* (wild high school hijinx), and the currently definitive *Cyberpunk Role-Playing* games.

### Spectrum Games Corp.

200-1409 West Pender  
Vancouver, B.C. Canada V6G 2S3  
Phone: 604-681-8909  
Contact: Sanford Tuey

This internationally prominent company features *Robert Ludlum's Game of Counter-Espionage*, *The Jackal*, *Bruce Lee's Game of Martial Arts*, and the AAA approved *The Friendly Freeway* board game. Catalogue is available.

### Steve Jackson Games

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Austin, TX 78760  
Phone: 512-447-7866  
Contact: Anne Bennett

One of the older companies with some of the most popular classics, including *Car Wars*, *Ogre*, *Illuminati*, and a flagship line known as the *Generic Universal Role-playing System (GURPS)*. Supplements for the series include adaptations of science fiction and fantasy literary universes such as those featured in the *Conan*, *Humanx*, *Horseclans*, and *Witchworld* novels.

### Supremacy Games Inc.

2 Bloor St. West Suite 100-299  
Toronto, Ontario Canada M4W 3E2  
Phone: 416-960-9447  
Contact: Cameron McDougall  
Popular, high quality board games including *Supremacy*, *the Game of Superpowers*, and *Rollout*, *the Game of the Risk Takers*. Catalogue is free.



### TSR Hobbies Inc.

P.O. Box 756  
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Phone: 414-249-3687  
Contact: Jack Morrisey

The largest and most recognized company in the adventure game industry, TSR owns *Dungeons & Dragons* in all of its incarnations. Incredibly popular are the new *Advanced Dungeons & Dragons 2nd Edition*, *Forgotten Realms*, and *Dragonlance* RPGs. Also classic are *Top Secret/S.I.*, *Sniper*, the SPI line of wargames, and *Buck Rogers* series of board games. *Dragon* (the biggest in the business), *Dungeon*, and *Amazing Stories* magazines are produced by TSR, as well as a full line of novels based on various games.



### Task Force Games

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Contact: John Olsen

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### Timeline Ltd.

P.O. Box 60  
Lansing, MI 48197  
Phone: 313-483-3939  
Contact: Bill Worzel

Notoriously popular post-apocalyptic role-playing games such as *The Tomorrow Project*, *Prime Base*, and *Personnel and Vehicular Blueprints* are all known for their incredible detail and technical authenticity.

### Victory Games

43 W 33rd St.  
New York, NY 10001  
Phone: 212-563-2630  
Contact: Michael Moore  
Best sellers include *A Nightmare on Elm Street* board game, and war/strategy games such as *Tokyo Express*, *Lee Vs. Grant*, *7th Fleet*, *Pacific War*, and *Ambush*. Free catalogue.



### West End Games Inc.

251 W 30th St.  
New York, NY 10001  
Phone: 212-947-4828  
Contact: Martin Wixted

WEG holds the exclusive license to *Star Wars Role-playing Games*, *Strategy Games* and *Sourcebooks*. *Ghostbusters* and *Ghostbusters International* will tie-in nicely to this summer's hot comedy, and the *Paranoia Role-playing Games* are recognized as classics. West End also features a full line of war/strategy games (such as *Air Cav*), and board games (such as *Kings & Things*). Catalogue available.

### White Wolf Publishing

1298 Winter Place  
Anniston, AL 36201  
Phone: 404-832-9994  
Contact: Stewart Wieck  
Producers of *White Wolf Magazine*, an independent adventure gaming supplement featuring reviews and fiction.

### World Wide Wargames (3W) Inc.

4070 West St., P.O. Box F  
Cambria, CA 93428  
Phone: 805-927-5439  
Contact: Keith Poulter  
Newly reorganized wargaming company features classics such as *Europe at War*, *African Campaign II*, *Warlords*, and *Battlecry*. Magazines include *Fire & Movement*, *Battleplan*, *Breakout* and *Spacegamer*.

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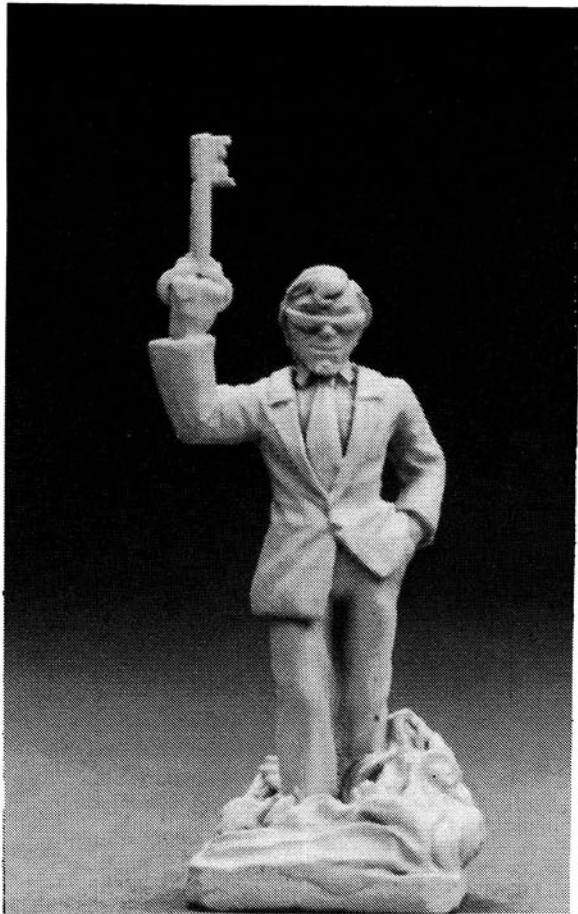
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# Adventure Games: A Novel Connection

## Storytelling Finds a Strong Bridge Between Reading and Role-play

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John Randall Brown

One of the very few statements I retained from my days as a college history major was from a freshman course in western civilization. The professor walked boldly into the room full of sleepy students and said, "If you were to take the entire history of the universe and compress it into a 24 hour period, man has been around for about 6 seconds."

For my purposes here, I'd like to take this a step further. In those 6 seconds of human life, role-playing games emerged about a hundredth of a second ago!

In that short time, the influence of games on fiction has been staggering.

For those not familiar with role-playing, participants are given the opportunity to determine the actions and personalities of game characters in adventurous situations. You might even say that players are given the opportunity to act out their imaginations. The designers of these games create the mood and the guidelines, leaving players and Game Masters to take their adventures in any conceivable direction.

Lately, the games have grown from a few set in traditional medieval realms, to adventures in a number of various types of worlds. Today, players can venture into future

worlds of laser technology, ancient realms of magic and swordplay, present day espionage, and a number of alternate realities.

These games came about from a number of inspirational sources. Novels and films certainly opened the minds of many game designers, but there seems to be a notion among booksellers, publishers and gamers that role-playing games are always inspired by books and movies but the relationship is not reciprocal.

I must disagree. Games are not only influencing books, they are creating them. In many cases, games inspire books and films. In some instances, the influence of games is very direct. Just as a basic example, for people who write about alternate realities, games are a way to act out their ideas. By role-playing their characters, writers are able to get a feel for the personalities, intelligence and motivations of their creations. The author can determine a character's course of action in almost any situation. But the influence extends much further than simply playtesting characters. In many ways, games are now becoming the direct inspiration for books.

In the early days of **Dungeons & Dragons**, widely acknowledged as the first professionally published role-playing game, the entire genre was known to have been inspired by books. Works of high fantasy by Tolkien and Howard set the standard for adventure settings which became the very essence of role-playing universes. Later on, as science fiction and horror gaming was introduced, works by authors such as Asimov and Lovecraft became sourcebooks for young game designers.

However, since games have become established parts of the fantasy and science fiction scene, the tables have turned. About ten years ago, the trend of quest/fantasy adventure novels began to emerge. An eager audience was waiting for them; waiting for both entertainment and inspiration. As publishers such as Ace and Bantam increased their fantasy titles from quarter to quarter, the readership began to depend on new books to help them with their own creative energies. True, millions of these readers were amateur writers, content to enjoy the fantasy worlds created by others. But as the audience grew, a greater percentage of that readership began to experiment with new concepts and a more vital response. People who gamed could write. And some of them could write very well.

Some of the best examples of this influential relationship have been guided by TSR, Inc. TSR has published several books directly related to games, novels inspired by their games, and the company product line is ever expanding. Their biggest success story has been **Dragonlance**.

Initially envisioned by veteran game designer Tracy



Hickman, the Dragonlance saga will always be remembered as the series that started it all. Six novels, all written by the creative team of Margaret Weis and Hickman himself, made the *New York Times* Bestseller Lists, sometimes staying there for months at a time. The most astonishing thing about the novels was that they had begun their existence as a continuing series of adventures created for the *Advanced Dungeons and Dragons* game. Novels and gaming adventures were released in tandem, satisfying thousands of gamers and millions of readers worldwide. Since then, three collections of short stories and two more novels have come out, chiefly written by members of the original Dragonlance design team.

Weis and Hickman are writing on their own now, and have made publishing history again with their *Darksword* trilogy, a fantasy adventure series with a unique fourth volume. Printed in mass-market paperback format, *Darksword Adventures* is both a sourcebook for the world of the *Darksword* and a self-contained game. It sold over 300,000 copies. The dynamic duo has just finished the third volume in a fantasy series called *The Will of the Wanderer*, and is set to begin work on a spectacular seven part series later this year.

But TSR wasn't content to rest on the success of the *Dragonlance* books, although they are still continuing to release them. Novels set in the *Forgotten Realms* and the *World of Greyhawk* have become some of the more popular groups of novels in recent years. Because of the close ties to *Advanced Dungeons and Dragons*, the books are easily identified by gamers. The character types are well defined, so there is no problem of explanation. Finally, the storylines are well conceived and the final products are decently written. While adhering to the standards set by the game, they are still entertaining to people who may have never heard of role-playing.

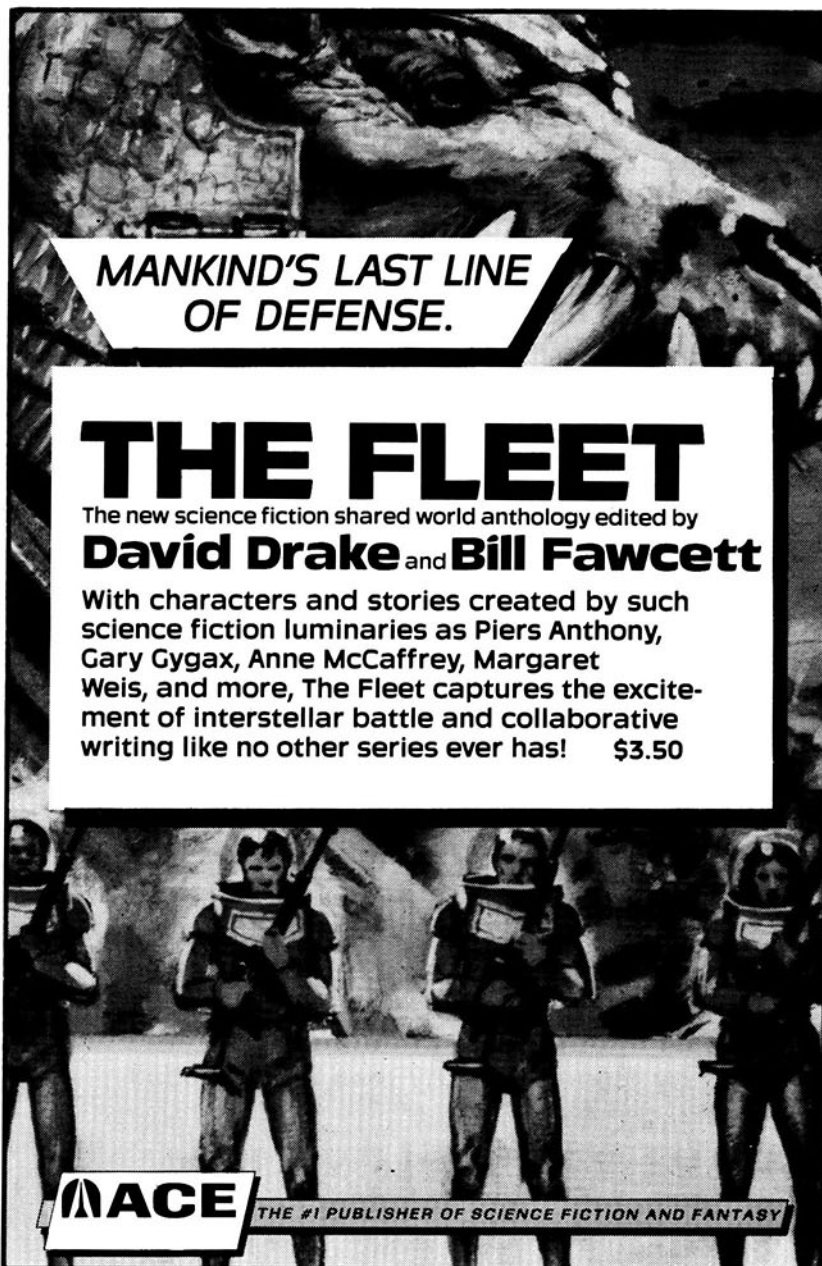
TSR and Iron Crown Enterprises both have a line of game novels which take readers directly into worlds of fantasy and science fiction gaming. TSR's *Endless Quest Books* give players written fiction along with a system called *Pick a Path to Adventure*. At certain junctions of the story, players must choose a course of action. This choice determines where the story will lead, so the books can be different depending on the reader. (TSR is currently planning the release of the *Catacombs* adventure books, and another book based on the spy game, *Top Secret/S.I.*) The *QuestGame System* from Iron Crown Enterprises adapt different tales for licensed settings such as J.R.R. Tolkien's *Middle-earth* and Conan Doyle's *Sherlock Holmes*. These books have proven very successful with younger readers.

FASA's *Battletech* is another of the rapid growth games with a developing series of books. Author and experienced game designer Mike Stackpole created the very popular *Battletech Warrior* trilogy, a futuristic tale of politics, intrigue and betrayal set within the universe of the

bestselling game. More novels are due, but FASA has announced that they will continue to encourage the gaming/writing connection with their newly announced *Shadowrun* series. The game is not available yet, but plans for related novels are already being made.

An example of a gaming company and a publishing company working with the same licensed world is the growth of the *Robotech* universe. Ballantine has author Jack McKinney writing regular novels set in the world inspired by a Japanese animated series, and Palladium Books creates gaming adventures and sourcebooks. Many readers and gamers crossed over from one shelf to the other to get their fix of outer space adventure, giant fighting ships and high drama.

Some gaming companies choose to utilize existing fictional worlds to their games in a more legitimate method than merely 'borrowing' ideas and changing a few names.



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The most exceptional has got to be ICE's **Middle-earth Role-Playing Game**, an exhaustive study of the Tolkien universe which has pleased **Lord of the Rings** fans all over the world. Chaosium has treated the works of Lovecraft and Michael Moorcock with the same respect, creating the **Call of Cthulhu** game and adventure books, and an entire series of games based on Moorcock's **Eternal Champion** series. Known as faithful adaptations of these worlds, these games have become very popular with the demanding readers of the original books.

Texas-based Steve Jackson Games has become well known for adapting favorite worlds of literature into gaming sourcebooks for the **Generic Universal Role-Playing System** (known by gamers as **GURPS**). Among them are Robert Adams' **Horseclans**, Alan Dean Foster's **Humanx**, and most recently, Andre Norton's **Witchworld**, all made available for gamers to explore.

Of course, the grand tradition of borrowing sources has hardly stopped. Game Designers Workshop created a stunning game system based on the premise that man discovered space travel in the Victorian age, and found that contemporary authors such as Jules Verne and H. G. Wells had the right ideas about life on other planets. **Space: 1889**, released late last year, has become one of that company's more visible and striking hits, and (of course) novels are on the way.

Novels continue to inspire more traditional games, like board games. FASA released four games based on James Clavell's Far East series of **Shogun**, **Taipan**, **Noble House** and **Whirlwind**. TSR created the **Hunt for Red October** and **Red Storm Rising** board games inspired

by the bestselling Tom Clancy novels. (Which were originally inspired by a game, but that's a long story.) GDW had a hit with their board/wargame based on Harold Coyle's **Team Yankee** novel, and Steve Jackson introduced Issac Asimov's **Star Traders** early last year. Mayfair Games created the **Dragonriders of Pern** board game, based on Anne McCaffrey's series of novels, the **MythAdventures** board game, based on Robert Asprin's series, the **Thieves World** game, based on the shared-world series of books edited by Asprin and Abbey, and the **Elfquest** board game, based on the Wendy Pini comic book series which inspired the **Elfquest** novels and **Blood of Ten Chiefs** line of short story anthologies. Is that enough?

The sum total of all this information is that the relationship between novels and games is more than a one way street. Certainly, books are still influencing games, but in turn, games are spawning books. Game related books like the ones mentioned above are an important part of today's fantasy and science fiction market. Even industry publications such as the **Science Fiction Chronicle** and **Locus** have acknowledged it. Games are here to stay, and are fighting for front shelf space with the most popular types of fiction.

And people who are interested in reading those books are investigating those games. Those who have discovered gaming are seeking out bookshelves for more inspiration. It's a productive and enriching circle of entertainment and challenge. By giving readers new ways to use imagination, the game industry will flourish. By developing new ideas, writers will give the game designers new directions. Thus, the relationship between gaming and books will continue to grow. Not bad for a hundredth of a second.

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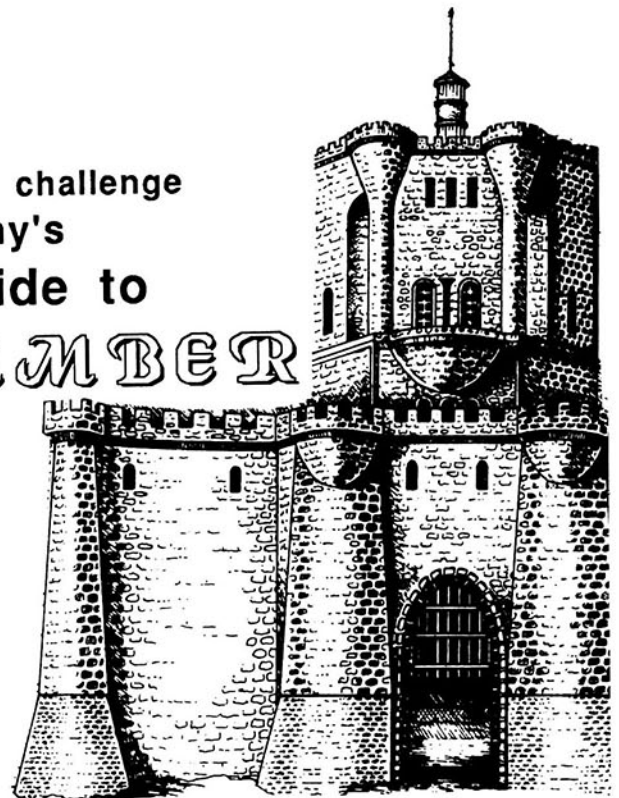
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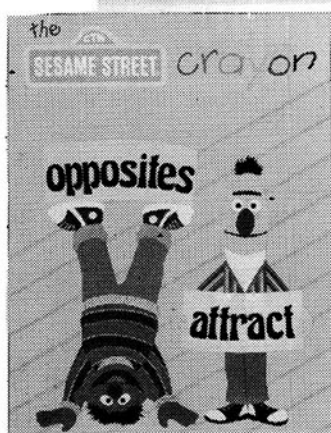
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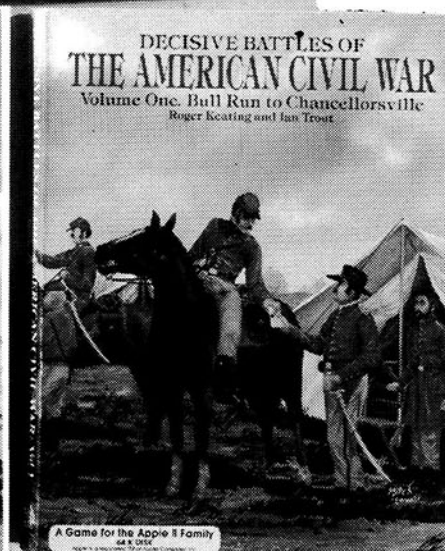
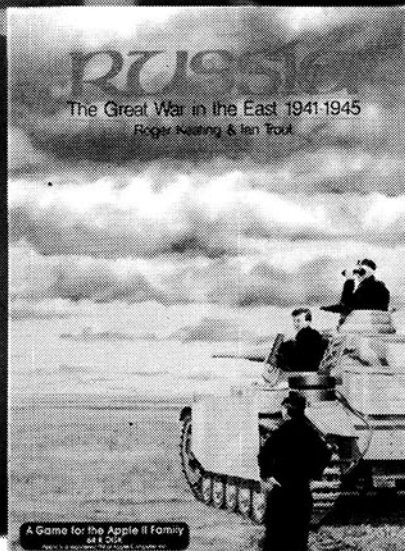
# Computers & Adventure Games: What, Why, and How

Bill Fawcett



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The home computer has created a revolution comparable to only a few other technological advances such as the airplane and perhaps electricity itself. Just as significantly, nowhere in our history has a major technology become so readily available so quickly. It is easy at times to forget that less than 30 years ago the first computers had 8K of memory and filled whole buildings. I still remember my first four function calculator, a miracle of science and only \$179.00 on sale. Over the last two decades nothing else has had the effect that the growth of computers has caused on our society. Computer games have grown from novelty to commonplace; with hundreds of new games every year that are selling for literally hundreds of millions of dollars.

Before discussing specific computer games, it is impor-

tant to examine why small computers and their games are so popular. Initially, back in the days of the Apple II and TRS 80 computers, the sheer novelty and unique abilities of even these computers was a major selling point. Even today the unique capabilities of any computer is an important factor to the new computer buyer.

What a computer can do better than anything else is many small tasks. A computer can check a single action against hundreds of other variables. In a WW II game, for example, the movement of a single piece can be checked against a number of factors including supply, terrain, nearby units, morale, unit type, control of the air, and the dozens of other factors that would actually affect a real unit moving in a war situation; something that would be impossible for a

human to do in a timely manner. Some computers can even do more than one task at a time.

One of the greatest appeals of computers is that they provide a competent opponent when playing a solitaire computer game. This means you play when you want, quit when you want, and can, in most cases, even adjust the difficulty of the game to fit your mood. The opponent in these games is basically an Artificial Intelligence, or AI. The AI can be quite sophisticated depending on the abilities of the programmer who created the product. In some of the new games such as the **Universal Military Simulator** (Rainbird) and **Quarterstaff** (Mediagenic) the AI has an uncanny flexibility and provides a challenging opponent.

Another appeal of computers is their ability to use a modem and phone lines to connect with a wide range of computer information and communications systems. Perhaps the best known of these is Compuserve, though for Apple Computer owners, Applelink has to be a serious rival because of the strong support functions available. Along with providing everything from shopping and flight booking to games, forums, and market reports, these services also provide a way for computer owners to send each other messages. This comes in particularly handy if you have to communicate with anyone overseas; if you have any foreign dealings, this option alone can justify adding a simple computer system to your business.

Finally you cannot overlook the more practical uses of a computer. A small Apple or IBM can save immense amounts of time and money for even the smallest business. Years ago, when the software was all custom programmed or primitive by today's standards, a small computer could often be more trouble than it was worth. Today, when you can find user friendly software for just about any need, they can save you something even more vital than dollars — time. It should never be overlooked that word processing and book-keeping functions alone justify the purchase of many first computers. This article, and virtually all books published today, are written on either a computer or a dedicated word pro-

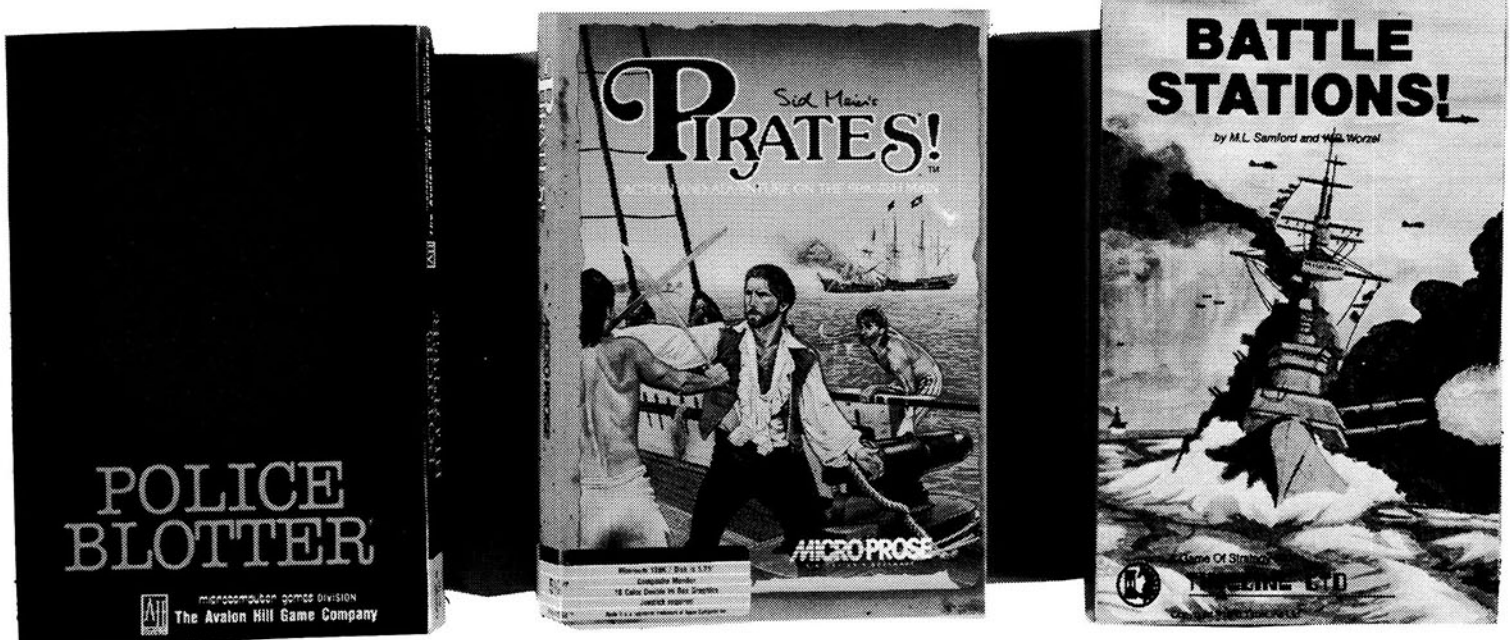
cessor. A few publishers are even accepting or requiring manuscripts on disk as well as in hard copy.

## GAMES

The large majority of computer owners use their machines at least occasionally for playing games. It is said that twenty percent of a business executive's time is spent in playing games. Many younger (under 40) computer owners utilize their machines primarily to play games. These games can be divided into several groups, though the sheer diversity of games that can be played on a home computer makes classifying them by type nearly impossible.

Many of the traditionally popular games can be played on a computer. These range from **Monopoly** (Electronic Arts) to **Family Feud** (ShareData). Perhaps the best suited, and indisputably the most popular of the traditional games now played on a computer is chess. Today's chess games are both flexible and challenging. Many experienced players are hard pressed to defeat them, while at the lower levels of difficulty they can teach the game. There is now a tournament where the programs play each other. The current winner of this tournament is **Chessmaster 2100** (Software Toolworks), though it is not quite certain what the significance of this is. Virtually anything you want to play, from solitaire to reversi can be played on a computer.

One of the most popular types of games are arcade style games which, often, take only a few minutes to play. These involve using eye/hand co-ordination and are similar, or even copies of the more complicated pay as you play video games. The difference between these and the less complicated video centers, such as Nintendo and Sega is mainly a matter of degree. Generally, the computer arcade game uses only a joystick and button, limiting interaction, but has more screens or situations simply because of a greater memory. You also don't have to spend a lifetime's supply of quarters getting good at one. While they attract players of all ages, arcade style games tend to appeal more to the younger com-



puter gamer, perhaps only because of their quicker reflexes.

The military computer game, either historical or fictional, tends to include some of a computer's most sophisticated programming. This is because of the large number of factors that can legitimately be included and the computer's ability to include them painlessly. These range from recreations of specific battles that can be played in a few hours, to complicated games which allow amazingly realistic recreations of entire wars that can take dozens of hours to complete. These games tend to appeal more to the traditional adventure game player and those who have become experienced in the use of their computer. These games sell particularly well in hobby or comic shops, which have a large number of male customers.

One of the most popular types of games is the adventure/quest computer game. In these games, which are almost invariably played solitaire, the player controls an expedition or character who journeys and puzzle solves their way across a fantasy or historical setting. These are the closest type of game to the popular fantasy role playing games, and often are the top selling game when they first appear. One of the major strengths of these games is the diversity that can be included in the world through which the characters travel. Another strong appeal of these games is the way a player can increase the abilities of the characters they are playing, in a manner very similar to how this happens in role-playing games. Many of these quest games are very complicated, needing as many as six disks just to hold the information, and can take as long as 200 hours to complete.

Similar to quest games are those word entry games where

the player uses words and cues to interact with the program. In these games, such as the **Zork Trilogy** (Mediagenic) and **Star Trek** (Simon & Schuster), adventures often involve typing words into the computer to tell it what you want to do. The advantage of this system is the larger range of actions that can be taken. The drawback is that you are still limited to the exact words the programmer felt were appropriate and can be occasionally frustrated when forced to try half a dozen similar words to accomplish a single action. The use of word commands are often now combined with using a mouse to indicate movement or choices in the newer games. In many ways, these are similar to quest games, often relying much more heavily on graphics to provide information to the player. This particular type of computer game is well suited to mysteries, and many crime solving games are available, which seems to attest to this genre's growing popularity.

One of the most popular types of games played on home computers, especially MS Dos (IBM compatible) machines are flight simulators. In these games, you use the computer's keyboard and a joystick or mouse to control an aircraft. Computer graphics, often very impressive, show you the terrain and other aircraft. The first flight simulators were non-combative, where players simply flew the aircraft anywhere over a set of programmed terrain (**Flight Simulator** by Microsoft). There was less challenge than novelty, plus the joy of almost flying, with no harm done when you "accidentally" ram the Hancock Tower or a mountain. More recent simulators, available for every type of home computer, are often militaristic in nature with the action including



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other aircraft and attacking ground targets (F-18 by Electronic Arts). These can now be found for just about every type of aircraft from biplanes to spaceships.

Among the more popular licensed products beginning to appear on the computer game market are programs which are

designed for use with other non-computer games. Prominent among these are programs that support TSR's *Advanced Dungeons and Dragons* (i.e. *Pool of Radiance* bySSI). Others can be used to solve crossword puzzles. There are even programs for handicapping horse and dog races.

chines several times its price. The Amiga's color graphics have been some of the best for several years and is used by artists and the movie industry for creating some of the nicest special effects ever seen.

The machine that is right for you personally or for use with your business is best determined by investigation at several computer stores. If you want to do inventory, newsletters, spreadsheets, or projections, the larger IBMs or a Mac SE or Mac II might serve you best. If your store is smaller, or you are primarily interested in playing games, the much less expensive computers can serve you satisfactorily. Like anything, once you become familiar with using a computer, you will quickly find it more useful than you ever imagined. You might do your taxes, rent time on it to customers, or even write the Great American Novel. While many of us remember the horror stories of years ago, when the technology was new, and are now hesitant to consider the computer as a needed office machine, it should be realized that times and technology have changed. Computers today, using software such as *Appleworks* that can be learned within minutes, are better, easier to use, and more effective than ever before.

## CHILDREN

In the near future computer literacy and success will be closely related. This is no longer a prediction, but an event which is happening now. Fortunately, there are now hundreds of programs that not only are designed to familiarize your child with computers, but also educate them in a way that is fun for the child. Programs can be found for preschool children, and for every grade and subject they will encounter throughout their school careers.

## COMPUTERS

One of the most difficult decisions to make is what type of computer to purchase. Like buying an automobile, all have something in common, but there is a wide range of choice. Each type of home computer offers different advantages. Apple computers were once the dominant force in computer games. The II series (IIc and II GS) have the advantages of good graphics and literally thousands of games that can be played on them. The IBM, once a pure business machine, now also has a very wide range of games that can be played on it (and on its numerous compatible machines). Though there are fewer games available for the IBM than the Apple II series, there is still many to choose from. MacIntosh computers (originally Apple intended to use the correct spelling McIntosh, but the misspelling stuck, and history was made) tend to be expensive, but do deliver good graphics and speed. If you are interested in desk top publishing, even a newsletter, this can justify the choice.

Two machines, the Commodore Amiga and the Commodore 64 are both primarily used for playing games. Generally there are less titles available for these machines, but they can also be less expensive to buy, and in this case, less may mean a savings of a thousand dollars or more. Normally software for the Commodore is less expensive as well, though occasionally not as sophisticated as that for ma-

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## An Open Letter to Industry Professionals from Frank Chadwick, President of the Game Manufacturer's Association

If you are not currently a member of the Game Manufacturer's Association, I would like to take this opportunity to tell you a little about our organization and invite you to join.

The Game Manufacturer's Association (GAMA) is a trade association of publishers, manufacturers, and other interested professionals in the gaming industry. The purpose of the association is to promote the gaming industry and provide professional support to publishers, manufacturers, wholesalers and retailers. We do this through a wide variety of activities, all of which are characterized by a high degree of member cooperation. The following are a few examples.

**GAMA-CIA:** the GAMA Credit Information Association is an information clearinghouse that enables members to exchange credit reports. This is probably the single most important credit tool available to many members of the organization.


**Retailer Survival Kit:** What actions should a retailer take when confronted by adverse publicity or community groups that attack gaming, particularly role-playing, as a pastime? The retailer survival kit gives you a quick run down on the materials and support available from the association to help you deal with problems like this. That's just one example of the advantages of working together as an association. Whatever your question or problem, someone in the association has probably faced it before and will be willing to share their experiences with you.

**Origins:** For over fifteen years the Origins summer convention has been the high point of the gaming year for thousands of gamers. GAMA moves Origins to a new site each year to give every geographic area a chance to attend; the last three sites have been Milwaukee, Baltimore, and Los Angeles. Next summer, the show will be in Atlanta. But no matter where it is, gamers fly from all over the world to attend. Although Origins has traditionally been an Adventure Gaming show, it is increasingly drawing a wider selection of consumers and providing a broader selection of activities and attractions.

**The GAMA Trade Show:** The Annual GAMA Retailer's Seminar and Trade Show held every March in Las Vegas is the focus for most of the association's activities. Our membership felt that the traditional trade show format — publishers standing around in booths waiting while retailers and wholesalers wander up and down the aisles — was a colossal waste of time. Instead, we have structured a trade show that focuses on organized product presentations to buyers, along with two days filled with seminars and workshops for retailers, wholesalers, publishers, and game inventors. You'll hear what the major publishers look for in game submissions, what the important wholesalers and retailers want in product, workshops on advertising, packaging, merchandising, credit and much more. It's not only the most valuable trade show you are likely to attend, it's also a tremendously exciting event, an opportunity for professionals from every corner of the gaming industry to meet and exchange ideas.

We're working hard to make the gaming industry stronger and more dynamic. If you are an established publisher, we need your help. If you are new to the business, maybe we can help you. In either case, it's where you ought to be.

Sincerely,  
Frank Chadwick, President of GAMA



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# Hailing the Great Cross-Over

## Gateways Publications Celebrates 3 Years of Multi-Media Gaming

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Robert Bester

Gateways magazine has placed itself in an interesting position. While foremost a periodical which deals with games (it is considered the trade magazine in the "adventure" and "role-playing" game field) it by no means limits itself to this single subject. Touting itself as a Progressive Multi-media Gaming Aid since issue one, Gateways has proven itself progressive in its chosen direction, has provided a vast number of reviews, overviews, modules and aids for a plethora of games, and most importantly, has refused to limit itself to the single aspect of games and covers the multitude of media swamping our senses today. This makes defining what this magazine is about almost as difficult as defining exactly what it covers.

Not that definition is necessary for someone to enjoy it. There is usually the proverbial "something for everyone" who enjoys the wide range of genres and subjects which Gateways covers in each issue. If it isn't one of their honest and unbiased game reviews (there have been cases where an advertiser has pulled out in a huff because Gateways panned a product they thought was bad), then it could be an interview with a current "hot" comic book artist such as Matt "Mage" Wagner, or a listing of all the Star Trek: The Next Generation episodes, or pointers on how to run a better role-playing game, or an entire fast-playing, and lethal game based on the movie Aliens, or insightful essays into such works as Alan Moore's Hugo award-winning comic epic Watchmen, or the column by gaming guru Gary Gygax, or pieces on the up-and-coming Teenage Mutant Ninja Turtles, or the resurgence of Speed Racer, or, or...need you need more? While such diversity is the magazine's strength, it also makes it difficult to place it in a light that the "packaged" programmed public can swallow in a nonce. Gateways tries to play down such "demographicking", not only because it limits the scope of the periodical, but because what they cover refuses to be nailed down under



one convenient heading. So just what is it they report on?

Have you ever tried to explain to "one who does not get it" — *really* explain, so that an understanding is reached — what the appeal of certain comic books, or japanimation, or Star Trek, or D&D, or Cyberpunk, or Tolkien is to the multitudes who enjoy them? (Yes, I know: licking your elbows would be easier.) For as much as this vast array of multi-media fantasy and fiction, lacks a single genre title, it is easily and namelessly grouped together by people both inside the interest and out. While people who don't have an interest in such subjects (and who, until recently, were considered to

be something called "the mainstream") often, and simply, label such subjects as "Oh that weird Star Trak stuff" or "That strange fantasy thing" or even (snorkle) "Sci-Fi" (a kiss-of-death term akin to calling anything "nifty"...and meaning it), or just consider such things as beneath their contempt. "Fandom" fanatically picks and chooses its favorites from among the smorgasbord of topics available, drawing firm dividing lines between the meshwork of overlapping genres and sub-genres and sub-sub-genres.

While "science fiction", usually refers to stories which deal with people dealing with technology and other such social sciences, and runs the gamut from the space opera of Star Wars to the grittiness of Watchmen and the cyberpunk movement, it does not cover the epic fantasy of a Lord of the Rings or a Willow, which are based on western mythology, or fantasy's mutated cousin from pulp fiction, "Sword & Sorcery", a term first used by Fritz Lieber to describe the fanciful adventures of such characters as Conan the Barbarian. There is "science fantasy" (a form which no one, save possibly Issac Asimov, will take credit for titling) which covers anything from Ghostbusters and Back To The Future to Hitchhiker's Guide To The Galaxy and which could be said to sacrifice the integrity of

the "science" in science fiction to free the story from any logical confines to do what it pleases.

Then there is the "Super Hero" genre (which any number of people take credit for naming) where fanciful, adolescent musing teams up with science fantasy, melodrama, the idealism of youth, and a desire for justice and revenge against reality to produce the Americana of Superman, Batman, and the X-men, or even the Japanese *manga*.

Finally, there is the "adventure" type of story, which freely uses some or none of the elements of the above styles in telling stories set in the historical past or present. Indiana Jones, Lone Wolf and Cub, the Three Musketeers, and James Bond, while all based in times that are there in the past and present, step slightly out of synch with what is historically accurate.

While the above listing is as unencompassing as it is incomplete, it uncovers the iceberg tip of a megagenre that is as broad based as it is diverse. It is one that refuses to stay within the confines of any one type of presentation media, and bursts forth across the printed word, the graphic word, the moving picture, both big and little, the still picture, art and illustration, drama, both on the stage and around the gaming table, and enough paraphernalia, both licensed and unlicensed, to make the collector and his wallet

weep. Some properties, like **Star Trek** and **Robotech**, run the gamut of presentable forms, having appeared at one time or another as TV show, movie, comic book, novel, game, models, and poseable action figures. Some, like Issac Asimov's **Foundation** stories or Game Designers Workshops' **Traveller**, appear only as a game or fiction.

In the last two decades or so the trend has been for an idea which has been successful in one media to work its way into the others, and it seems that virtually every title eventually has a game created based on it. For example, **Willow**, **Star Wars**, and **Platoon** all had games based upon actions and events from their storylines. A rare few, notably **Dungeons & Dragons** and **Battletech**, began as table top games and slowly evolved fictional histories, backgrounds, and popularity to the point where they began to spill into other medias; spawning novels, comic books, and toys. Computer games based on both licensed titles and themes from whole genres themselves have become immensely popular and profitable, and are popping up faster than many can be played. This megagenre shows no sign of slowing down for years to come.

Smiling in the midst of all this, **Gateways** sits pretty



Cont'd on p. 29

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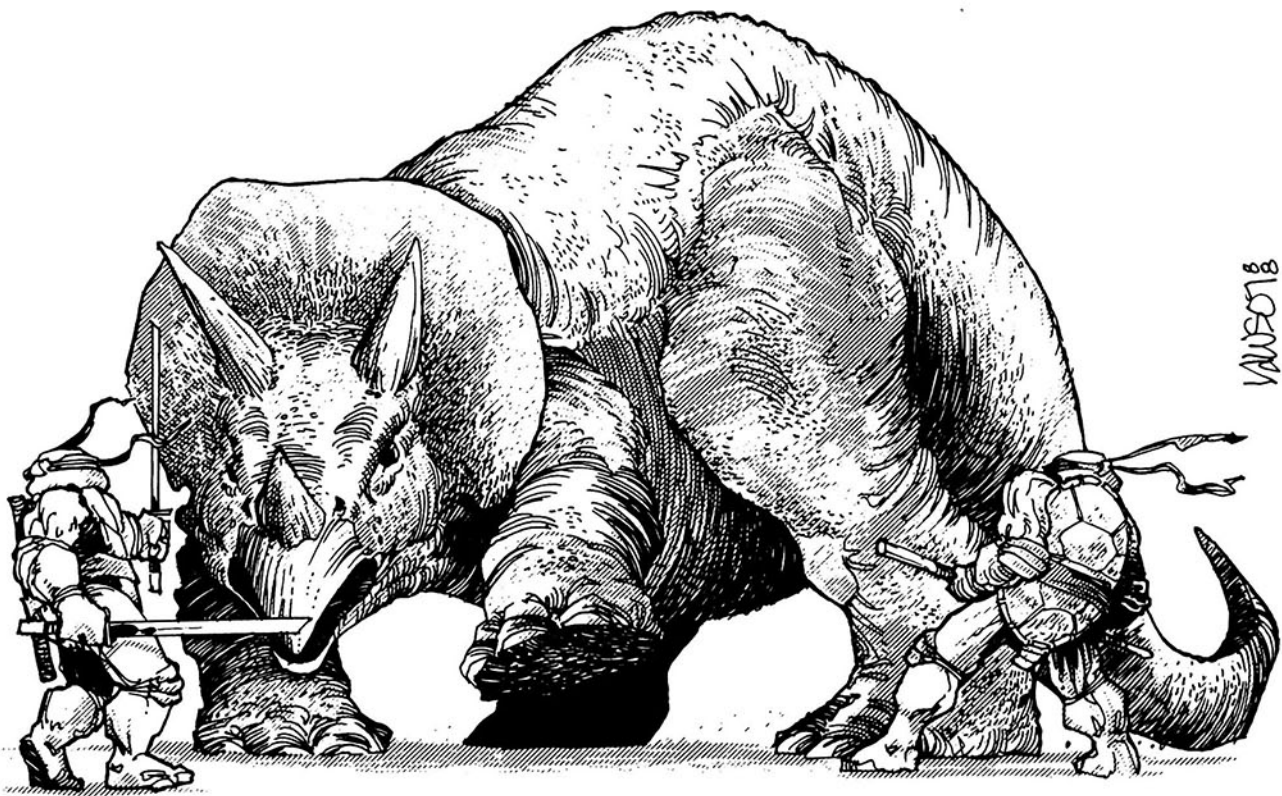
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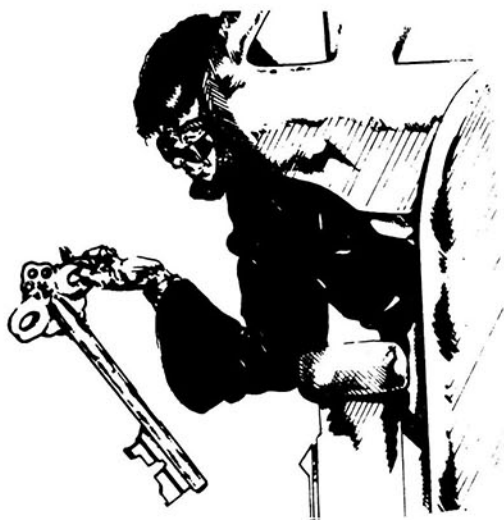
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*Cross-over*  
*Cont'd from p.27*

with its slick professional covers done by some of the top artists in the megagenre field with names such as Richard Corben, Larry Elmore, and Frank Miller. Its staff and stable of writers approach their topics with a fresh, gung-ho enthusiasm that has been lost or is lacking from other periodicals that cover similar subjects, and (with the exception of this article) a blatant and unbiased honesty as compared to those magazines that act as trumpeting house organs for a company's products.



Gateways is the *Whitman's Sampler* of the megagenre field, and appeals to anyone who also enjoys *Starlog*, *Dragon*, *Games Magazine*, the *Amazing Heroes Preview*, *Analog* or any of the other media and genre oriented magazines, games, movies, and comic books in general. If there is one criticism about this title, it is that, in not limiting itself to a narrow view on games and the megagenre (thereby giving itself a vast amount of room to grow and expand), it appears at times to be unfocused. If this seems so, look again; it is merely an illusion, an apparent side effect brought about as a result of *Gateways'* attempt to look at the big picture...or megapicture, if you will.



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# The Palladium of Desires

## A Spotlight on Our Sponsor

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Jape Trostle

The first time Kevin Siembieda played a role-playing game, he thought it would be his last time. He didn't enjoy himself, and saw the whole thing as being rather dumb and a waste of time. This is unusual talk coming from the founder and owner of Palladium Books, the publishing firm out of Detroit, Michigan, that is one of a half dozen major companies in the role-playing game industry.

Siembieda (pronounced Sem-bee-da, though he will acknowledge anything which comes close to that) is a games fanatic and loves to play virtually any and all types of games. He still enjoys role-playing games, which he found himself hopelessly hooked on after the second time he played. He liked them so much, in fact, that he and a bunch of gaming friends got together in 1979 and started the Detroit Gaming Center, a large, 16-room warehouse they rented so that they, and hundreds of other gamers in the Detroit area, could have a place to play on the weekends. While the Detroit Gaming Center folded under the weight of an unpayable heating bill in 1983, its presence can still be felt today.

It was there that Siembieda began running a **Dungeons & Dragons** campaign referred to as *The Palladium of Desires*. Over the next few years, scores of people would take part in the campaign which Kevin refereed or "Dungeon Mastered", and the set of D&D rules that he used slowly mutated and changed as he found better ways to run his campaign, eventually arriving at a point where the rules had more differences than similarities to their TSR predecessor. For several years, friends and players encouraged Siembieda to publish the rules.

In the meantime, he was beginning to gather a name for himself in the fledgling Role-Playing Game (RPG) industry, mostly because of a large body of black and white illustration work he did for Bob Bloodsaw at Judge's Guild, a small company which put out game modules and aids for RPGs.

At the same time, he worked on another game, **Invasion of the Mechanoids**, which he created to help raise money to get his publishing company started.

It was, however, a series of small, historical, non-game books which were to finally launch Siembieda as a successful publisher in the RPG business. In 1981, Matt Balent, a friend who had collected a large amount of information and pictures on actual ancient and medieval weapons, armor, and castles, asked Siembieda to publish them. Siembieda saw a need among gamers for such reference information and released the books under the heading of "The Palladium Book of..." The books proved successful.

It was under this label that he published **Mechanoids**, and in 1983, after further revisions, the **Palladium Role-Playing Game**. While the rules system was just one among many that were flooding the market at that time, **The Palladium RPG** was different in one important aspect:

packaging. Until that time, all games came in two basic forms — in a box or in a hard bound cover. The Palladium game came as a softcover trade-sized paperback, at about half the cost of the hardcover rulebooks. Distributors told Siembieda that his product would fail because it was just a floppy book without the dice or maps that boxed games had. "Players have truckloads of dice," he would tell distributors. He was right.

The **Palladium RPG** became the flagship for a growing publishing company. Within two years, Siembieda released **Heroes Unlimited**, a superhero game that would soon surpass his original game in sales and popularity. Palladium didn't become a major player, however, until they acquired the rights from Mirage Studios for **Eastman and Laird's Teenage Mutant Ninja Turtles**. With the introduction of that game, Palladium Books became a market force to contend with.

Based on the success of **Teenage Mutant Ninja Turtles and Other Strangeness**, Palladium Books was offered, in November of 1986, the chance to produce an RPG for **Robotech**, the Japanese animated cartoon that had gathered quite a cult following. Siembieda swooped in on the opportunity. Other games and supplements to existing titles quickly followed, including **Beyond the Supernatural** (a contemporary horror/suspense game along the lines of the H.P. Lovecraft stories and **Chaosium's Call of Cthulu**), and **Ninjas and Superspies**, a game of modern espionage.

Currently, Siembieda, working out of a large house in Detroit which doubles as both home on the first level and Palladium Books' office on the second, is trying very hard to keep up with the demand for his company's products. Palladium books itself has grown from a small, one man publishing firm to where it is today, with seven full time employees, including his wife Maryann, and between 20 and 30 part timers and freelancers, depending on the need. Siembieda says that while they don't have any new genre games planned to come out soon (having already covered such genres as sword and sorcery, espionage, the occult, science fiction and superheroes), they will be producing further books for the already existing titles, especially for **Robotech** and **TMNT**, both of which are currently neck and neck for company bestseller.

As for Palladium Books' current goal, Siembieda says that they are anticipating a wider distribution in mainstream bookstores and in the international market, having locked up the direct sales market some time before. This summer Siembieda expects to re-release, in a new, single volume compendium, **The Palladium book of Weapons, Armor and Castles**, thereby bringing Palladium Books in a roundabout full circle to its origins.



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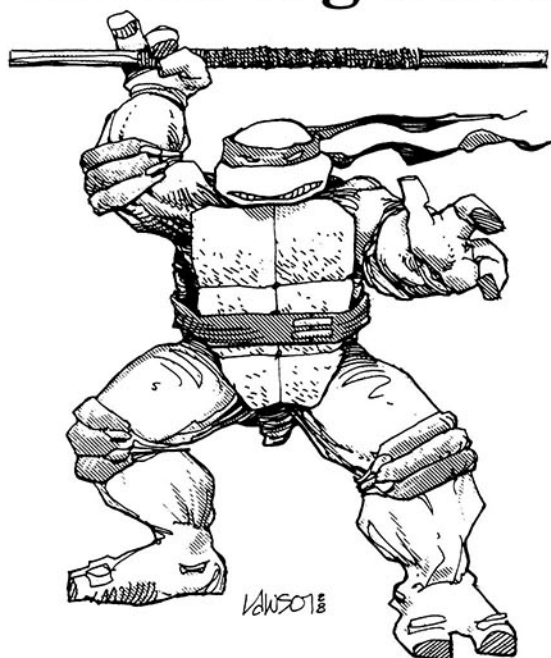
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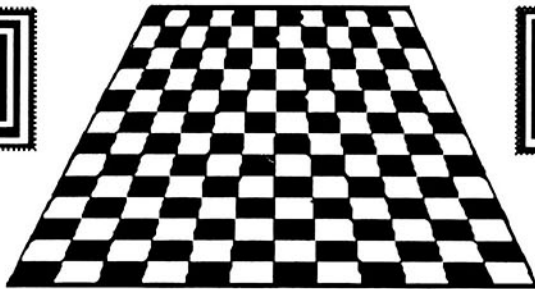
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# The Ethics of Fantasy

## On Starting a Dialogue About Role-playing Games

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by Tracy Raye Hickman



### To Whom I Write:

*Are you concerned about Dungeons & Dragons or D&D as it is commonly known? If you are, then you are not alone. Many people over the last ten years have become alarmed at what they have heard from their televisions, friends and neighbors on this subject.*

*I, too, am concerned about role-playing games and how they are being used. I am a Christian. I accept Christ as my personal Savior. So why am I taking a moment, now, to write to you about role playing games? Are role playing games so important?*

*No. Certainly they are not when compared to so many other things in this world. The question of whether to play these games or not pales in comparison to such issues as nuclear war, the homeless and taxes. Families are more important than any game; so, too, is friendship, love, and taking a firm stand on your moral and spiritual convictions.*

*I am taking a moment to write about role playing games because it is an activity in which so many people are involved. Due to much misunderstanding on the subject, much harm has been done to relationships and, sadly, to how Christianity and religion in general is perceived by the players of such games. In short, I write because people and their relationships are important.*

### Role-playing? Oh, You Mean That Evil Game?

How many times have you heard it? You just meet someone new — someone you really would like to get to know. You'd like to invite them into your group of friends. You try to make small talk and mention that you play role playing games.

"Role-playing? Oh, you mean that evil game?"

It certainly doesn't only come from new — or, at least potential — friends. Maybe its your Aunt Eva or your Uncle Bert frowning whenever they find you reading a new module. Perhaps your Sunday School Teacher or Minister has, with glaring disapproval, lumped your favorite pastime of playing 'that game' with drugs, liquor, smoking, rock-and-roll-back-masking-acid-brain-melting music, nuclear holocaust, swearing, promiscuity and a host of other evils.

Now what I have just said either made you angry or laugh. Remember that; it tells you from which side you approach the of the issue of role-playing games. Also, don't get me wrong. Drugs are a stupid and destructive habit which is designed primarily to ruin your life while making the Drug Lords rich. Getting drunk may not be as bad as doing drugs but it too, will ruin your life. I also believe that there is something basically screwed up with the idea of pushing promiscuous sex at every turn in American films, books and

advertising and then wondering blankly why there is such a large teenage pregnancy problem.

Moreover, what I just listed IS sinful. God didn't make up the rules of life's game just to mess you over. To me, God is the best game designer and referee you can possibly imagine. I know that's true with all my heart. The answer to that may be more complicated than you thought....

For a few years, I was a movie theatre manager. I saw all kinds of movies go through my theater and, sadly, was required to watch every movie which played. Part of it was my duty to the community and part of it was the law.

I saw some very bad movies. Gut-wrenching violent affairs whose message was to solve your problems by killing others. Sleazy skin flicks filled with adolescent giggles. Movies are apparently bad.

I also saw some very good movies. **Ordinary People** was a triumph of personal tragedy and how to cope with tragic loss. **Empire of the Sun** was a powerful experience. Hey, I still get misty when the prince dances with Aurora in Disney's **Sleeping Beauty**. Movies are good?

The answer, of course, is that 'movies' are neither bad nor good ... they are just ... well, movies! In the parlance of the communication industry, it is the medium (like a channel on your television) over which a message (like a program on your T.V.) is communicated.

It is what we do with the medium that is good or bad. Gary Gyax, on the infamous **60 Minutes** treatment of role-playing used the analogy of a chair. He said that he could use a chair either to sit on or to hit someone over the head with — but that didn't mean we should ban chairs. He was saying that, like movies, television, music, books and any other form of communication you can name, **Dungeons & Dragons** is not 'evil' in and of itself. It is simply a medium of communication over which any number or types of ideas can be sent.

All of these are very logical answers to the questions of 'evil role-playing games.' In fact, I am sure you have used many of these arguments with your Pastor, Bishop, mother/father and friends. I bet they didn't listen.

Our biggest problem in the two sides of the role-playing issue is that neither side has ever been able to hear what the other side is really saying. Fortunately, by understanding the problem and how to deal with it, we can do something about bridging this gap.

## The Cult and the Occult: The Closed Society of Role-playing

To most people, Cult and Occult are the same thing. The words sound a great deal alike. The press, knowing a bit more about the English language than those who read or listen to them, did not help matters any when they began reporting on the "Dungeons & Dragons Cult" or the "Fantasy Cult" in role-playing.

In a very real sense, role-playing became as popular as it did because it was a cult — in the traditional sense of the word. According to Webster's, a 'cult' is "a great devotion to a person, idea, or thing, with such devotion regarded as a literary or intellectual fad; a usually small circle of persons united by devotion or allegiance to an artistic or intellectual movement or figure." This means that the people who were part of the 'D&D Cult' were a part of a small, closed and internally select group with common interests in an intellectual idea.

That does NOT mean, however, that the Role-playing Cult is OCCULT. While that word more accurately means 'hidden or obscure' it has come to mean the practice of witchcraft or sorcery.

The difference between the words is blurred further when we start speaking of Fantasy Cults. Traditional epic fantasy uses a roughly medieval setting. Such a setting includes wizards and witches, magic and spiritualism. All of these aspects are now associated with the Occult and, as such, are easily branded as Evil, Satanic and Spiritually Dangerous.

In the eyes of a Christian, Occultism IS Evil, Satanic and Spiritually Dangerous.

So we must remember that the Fantasy Role-playing 'cult' is not occult — but it could be abused. An adventure can be designed to teach everything from Christianity to Zoroastrionism. To outsiders looking in, however, we appear to turn our backs on their good intentions toward something they perceive as dark and wrong.

Cults are almost by definition closed societies. It is part of the fun of the hobby. When you tell someone that your 'eighth-level MU got his THACO boosted to 6' it is something of a secret challenge to them. If they understand you even marginally, then they are one of those people who have played the game. If all you get is a blank stare then the person you have addressed is not part of the 'D&D cult' and therefore 'not one of you.'

However, this very closeness — and 'closedness' — has generated great problems for us in communication with others.

The greatest barrier to understanding, whether that be outsiders trying to understand role-playing games or insiders trying to help outsiders understand, is our own cultism. We then circled the wagons when we perceived outsiders beginning to attack our hobby.

It is time we reached out to those who do not understand this game we play. To do so, however, will require some important work on our part. We must learn how to change our own channels so that we can both hear and be heard by others.

### Of Course That Spell Won't Work on Me! — Communication

Several years ago, Dungeons & Dragons generated a

lot of concern in a school district near my home. A teacher had been using the game with his gifted students and a woman in the town decided that the schools were, therefore, teaching Satanic rituals to children.

At the school board meeting, one fellow who was associated with TSR stood and, in the course of trying to explain how harmless D&D was, asked if anyone in the audience would mind having a spell cast on them. His intent, of course, was to show that 'spells' in the game are just imaginary effects.

A woman stood up and walked boldly to the front of the hall. I really must admire her courage considering that she was sure she was facing very real and very evil powers.

The TSR representative stood and threw some dice. Looking down at the result, he said, "Oh, the spell didn't work."

In a loud voice, clear as her faith, this dear woman said, "Of course it didn't work! I (am filled with) the Holy Ghost!"

These two people were not communicating!

"Have you been playing that game again?" "Dad, there really isn't anything wrong with it — it's just a game."

"Role-playing games are the devil's work! It's rotting your brain!" "Nothing bad ever happens, Dad, it's all just make believe ..." "It's witchcraft, boy! You'll lose your soul in those dark arts! Never mind me! What about your mother?!"

"Dad, you just don't understand..."

The boy is right: Dad doesn't understand. In fact, the way this conversation is going, they might as well not even



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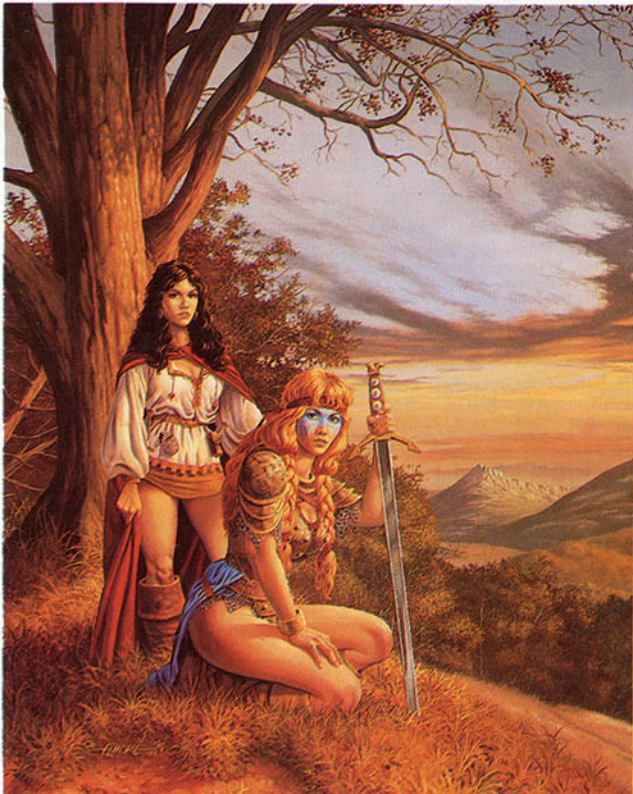
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be talking to each other. Neither of them is hearing what the other has to say even though they are face to face. Why? They are talking on different channels. The boy is trying to answer his father's question logically. Dad, on the other hand is asking an emotional question. They are not the same thing and often are the primary source for dispute. When emotion is present in one side of a conversation, you might as well toss logic out the window. People who feel emotional about an issue simply will not hear logical arguments.

So before you begin talking, it is most important that you start by listening — really listening! An easy technique you can use to understand where the other person is at mentally is called Reflective Listening. This is a way of repeating back to the other person what they just said — in different words and phrased as a question. It just takes a little practice.

Let's try that conversation replayed with reflective listening. Dad, as usual, starts it off but now we will apply active or reflective listening and try tuning in to his emotional frequency.

"Have you been playing that game again?" "Dad, you seem to be really worried about this, aren't you?" "Of course, boy! That stuff will rot your brain!" "Dad, thanks for worrying about me but there are a lot of good things about the game that I really enjoy." "Nothing evil will ever make you happy, son." "I know that, Dad. That's why I wouldn't want to do anything that was evil or bad. I certainly wouldn't want to hurt you. I feel good when I play these games but I know you're worried about it. Would you come and watch us play for a while — just for half an hour? It would mean a lot to me and maybe you would understand what we're up to when we play." "I don't know, son." "It



would really make me feel better if you did."

Not only has the boy listened and understood his father's concerns, but has now gotten his father to come and watch a game played. The boy has included his Dad in what he is doing — something which Dad probably wanted all along.

You can do the same with your own parents. I'm not saying that it will happen the first time out nor that it will be quite as simple as it is shown here. What I can say is that these techniques will work given patience and time.

By the way, these communication techniques also work for other things in your life which are a lot more important than games. If you have trouble getting along with others over anything, give these a try.

Once you learn how to choose the right channel you will find that others will listen to you. Once you invite them into your circle they will find that there is 'nothing in the dark that isn't there when the lights are on.'

## Part II: Concerned about Role Playing

I offered to run a *Dungeons & Dragons* game for the youth group in our church last month. Believe me, if there was ever a group of young men who needed to play this game, these were it. They were disorganized, unkind to each other and generally uncooperative. They weren't bad boys -- they just hadn't learned how to value each other yet.

I was honestly surprised when my Bishop gave me a call to cancel the game. "Someone's objecting?" I was stunned. I had been writing these games for over five years. It had certainly been no secret to my fellow church members. Now someone, it seemed to me, was calling into question my very faith and worthiness.

"I'm sure it's just that they don't understand," said the Bishop. "I haven't played the game, so I can't very well tell them it's all right. I think it would be best to just cancel the activity." And do we just cancel me? I thought. I've tried to forward good teachings in every game I ever put a hand to — do we just cancel that? Why had someone who had known me for years suddenly found fault in how I had been making my living for years in all good conscience? The answer, of course, was that they didn't understand.

Ours is a complex age. There is such a diverse number of influences on us that it often becomes a mind-boggling task just to keep track of the things we have to avoid. We long for 'simpler times' though we are sometimes hard pressed to remember just when those were.

Unfortunately, when we are confronted with a complex problem we often also look for a simple answer. Drug abuse, promiscuity and a host of other sins have complex roots in a society as diverse as ours. It can be very tempting to collect up all those terrible things and nail them to a single cause.

When we see the events of the world portrayed in a slick thirty-minute newscast each night, we are often comforted. The world really SEEMS that simple. So, when Ed Bradley enters your home Sunday night and, right there on **60 Minutes** tells you that role-playing games have been 'alleged' to cause Satan worship and teen suicide, how can we question it? If it's on **60 Minutes** it must be true or they wouldn't say it, would they? We would never suspect that Ed

Bradley would withhold important information (though he did) just to get a good story. If there were new facts which surfaced after their investigation aired (which occurred) they would let us know (which they did not). The search for the 'easy' or 'simple' cause for complex problems has led honest men to be misinformed about role-playing games. This is sad because such games, when used properly, are powerful tools for teaching good, solid principles of life and faith.

Why are so many concerned?

Suffice it to say that people are concerned because it is their children that are involved. We all want what's best for those who are nearest to our hearts. We've heard that these role-playing games are evil and harmful. If they are, we want to know about it. While there is a host of subjects we could talk about, we'll limit ourselves for now to two of the most common evils attributed to role-playing games. Here's the other side of the coin.

**Satanism:** Many are concerned these days about Satanism, both as the melodramatic topic of tabloid television and the spiritual confusion of those who are searching for easy answers to their ethical problems. Concerned people will see evidence of the occult in everything from the general moral decline they perceive around them to the fantastic and sometimes frightening covers of the heavy metal albums they see in record shops.

Most fantasy role-playing games include monsters from many of the worlds mythologies, including demons, devils, witches and the like. But traditionally, these creatures are the enemy or 'bad guys' in such games. It is usually the player's goal to vanquish these evil characters in order to win the game. However, because such enemies are present and described in these games, people have mistakenly believed that the games are recruiting for satanic worship.

Is Satanism and magic as it appears in literature the same? No. I certainly wouldn't want to lump dark occult worshippers in with Cinderella's Fairy Godmother or Sleeping Beauty's Flora, Fauna and Merryweather. Should we stop watching the *Wizard of Oz* because Glinda, the Good Witch of the North waves her wand? Of course not.

The 'magic' in role-playing games is purely literary in nature. There is no more power in role-playing 'magic' than in saying 'Bibidi-bobidi-boo!' It's as imaginary as a game of cops and robbers.

**Teenage Suicide:** One of the most tragic statistics in the United States is the terrible rate of teenage suicide. The premature deaths of so many of our youth is cause for great alarm.

Unfortunately, *Dungeons & Dragons* has wrongly become the scapegoat in many such suicides. Despite the 'media attention' given to such alleged connections, there was NOT ONE instance where playing a role-playing game was the cause of such tragedy. Of course, while the 'allegations' got national attention in the press, the refutations were somehow always buried on page 45 if they were printed at all. Interestingly, there have been studies done which show that players of role-playing games are far *less* likely to commit suicide than the national average.

Careful examination of suicides rumored to have been caused by role-playing games always discloses some other dark reason behind the death. I sorrow for those who have suffered through such tragedy and do not wish to compound



it by discussing the cases which I am familiar with. If it is important to you, the information is on public record though it will take you some effort to get past the front page head lines to find the real story. 'GAME KILLS BOY' is a snappy headline — 'LONELY BOY KILLS SELF' is, sadly, too common to be news.

This is doubly tragic: not because of the bad name it has given to that game but because by blaming the game the real causes for these terrible disasters as swept under the rug. It is much easier to say "John killed himself because of D&D" than it is to say "John killed himself because none of us would pay attention to him." In doing so we not only wrongly place the blame for the tragedy — we also fail to learn from it, thus, condemning ourselves to repeating our mistakes.

## Are Games Evil?

Like movies, music and television, role-playing games can be used for both good and evil. We've all gone to movies that were good -- hopefully we have also walked out of movies that were bad. The test of any form of entertainment is the message which it conveys. Good programs on television give us thoughtful messages and insights. Bad television sends messages that are false and misleading.

The real test is the same for games. What messages are we getting from the games we play? *Monopoly*, for example, has probably been played by most people in America. Yet think about the message of the game for a moment: To win, you must ruthlessly bankrupt all of your neighbors. What about the other games you play with your family? What kind of lessons do they teach?

## Moral Benefits from Role-Playing

Teaching: A role-playing game, properly designed and run, can be a powerful tool in teaching the concepts of good to youth. Many institutions, including churches, have used role-playing techniques for years. "John, what would you do if someone asked you to use drugs?" In this simple question, we ask John to pretend for a moment that he is acting in an imaginary situation. This is role-playing at its simplest form. It also helps John learn how to say no. There are several ways that role-playing games can teach good principles. These are just a few.

Lessons through Example: In role-playing games, the participants pretend to be someone else. They don't do this by running around the house; they sit around kitchen tables or wherever it's comfortable. There they describe — like telling a story — what their pretend character is doing. A referee in the game then interprets what the players tell as part of the story they weave together. Positive lessons can be taught by the referee of the game if he chooses.

REFEREE: "You and your party of adventurers finally reach the village just as twilight is fading. Making your way to the center of the village, you see a man lying on the ground."

PLAYER #1: "Probably a homeless drunk."

PLAYER #2: "Is there anything unusual about this man?"

REFEREE: "You look closer and see that he is lying naked in the square and has been beaten nearly to death. Several villagers can be seen milling around the shadows of the square but none are going out into the square to help the man."

PLAYER #2: "I talk to one of the villagers. 'Excuse me, sir, but ...'"

REFEREE: "The villager quickly runs away, a look of fear in his eyes."

PLAYER #1: "Must be your after-shave. I wonder what all these people are afraid of?"

REFEREE: "The man in the square is sobbing in his pain."

Will the players of the game overcome their own fears and allow their character to help this man? Will the players not only learn about — but actually pretend to be 'Good Samaritans'? What a powerful tool for good!

There is much about role-playing itself which is wholesome and good. The game encourages people to interact socially during the course of play. It allows young people to try different ways of relating with each other without as much fear of rejection.

Family Unity: In a family setting, role-playing games can bridge the gap between parents and children. When father takes on the role of Hugh the Half-wit Barbarian and son takes on the role of Hurg, Hugh's Twin Brother, the two get more than just a wonderful time

playing the game together. Dad and son can relax their differences. Many of their problems can be worked out together -- side by side -- and, with patience, the bridges built in the game may soon extend to mutual respect in their lives as well.

## What Should We Do About Role Playing?

As concerned parents, ministers and educators, we should not try to 'stop role-playing'. Instead, we should become involved -- really involved -- with the activities of our youth; including role-playing games.

Is your son playing role-playing games? I encourage you to take time out of your life and make an investment in your son and family. Go with him to one of his games. I know, this may sound crazy at first and perhaps your son will object. If you make it clear that you want to play or observe rather than criticize you may be surprised at how willing your son would be to have you come along. You also may be surprised at just how much fun it really is.

The ultimate assurance, of course, is that you, the parent, actually run the game. Doing so give you control over the content of the game. It's rather like being able to make up your own TV show when you finally get fed up with what's on TV. Running a game is a lot of work but there are many rewards to a father or mother who takes the time.

There is no substitute for strong families. Whatever you decide to do, remember that your family is the most important thing you can do with your life. A good relationship in your family isn't something you can buy and it isn't something that you can put off until later. What it does take is time, commitment and action: the time to be involved; the commitment to carry through with your involvement and the act of participating in your family's life.

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1. Clean the figure of all mold lines and prime white.
2. Paint all skin areas with Red Brown.
3. Mix a Dark Flesh (Flesh and Red Brown). Paint over the nose, cheeks, thumbs, and backs of the hands. Do not cover all the areas of Red Brown. Allow the Red Brown to show around the areas of Dark Flesh to form outlines.
4. Mix a Tan Flesh (Flesh and Red Brown). This shade should be between the previously mixed Dark Flesh and straight Flesh in color. Apply this color to the nose, cheeks, all fingers, and hands. Apply this to a smaller area than the previous Dark Flesh, thus allowing the Dark Flesh to show around the edges.
5. Add highlights to the nose, cheeks, and knuckles using straight Flesh.
6. Paint the eye sockets Dark Brown.
7. Add the whites of the eyes. Be sure to leave a fine line of Dark Brown at the bottom of the eyes.
8. Add the eyes by placing small dots of Dark Brown onto the whites of the eyes. Trim down the eyes by adding a fine line of Dark Brown along the top edge of the eye. Check the size and appearance of the eyes and size as required using Dark Flesh to narrow the Dark Brown edges of the eyes.
9. Paint the rings Dark Brown. After these are dry, paint the rings Silver and Gold.



FIGURE 2:

1. Paint the pants Blood Red.
2. Add Red to the major folds of the pants. Allow the Blood Red to show through from the deep areas of the folds and around the edges.
3. Add highlights to the folds with Orange.
4. Paint the boots Dark Brown.
5. Add Brown to the major folds of the boots. Allow the Dark Brown to show through from the deep areas.
6. Paint the boot flap Black. After allowing to dry, paint the flap Dunkel Brown. Allow the Black to show around the top and bottom of the flap.
7. Highlight the boot flap with Adobe Brown.
8. Paint the star on the boot White.

FIGURE 3:

1. Apply Black to the entire cape, inside of the sleeves, around the legs, and around the bottom of the tunic.
2. Apply Purple to the major folds areas of the cape. Allow the Black to show around the edges and in the deep folds. Do not paint the edging.
3. Mix a Light Purple (Purple and White). Apply this color to highlight the folds of the cape.

FIGURE 4:

1. Apply Autumn Gold to the tunic. Allow the Black to show around the legs, inside the sleeves, and at the bottom of the tunic.
2. Apply Yellow to the major fold areas of the tunic. Allow the Autumn Gold to show around the edges and in the deep folds.
3. Mix a Light Yellow (Yellow and White). Apply this color to highlight the folds of the tunic.
4. Apply Black to the belt, pouch and bottom edging of the tunic.
5. Apply Dunkel Brown to the belt and pouch. Allow the Black to show at the edges. Black should also show around the flap of the pouch.
6. Highlight the pouch and belt with Leather.
7. Paint the bottom edging of the tunic Blood Red.
8. Apply Red to the major fold areas of the tunic edging. Allow the Blood Red to show around the edges and in the deep folds.
9. Apply Orange to highlight the edging of the tunic.
10. Paint the bottom on the pouch Black. When dry, add Silver to the bottom.



FIGURE 5:

1. Paint the hair and staff Dark Brown.
2. Dry-brush the staff Dunkel Brown. Allow to dry and then dry-brush with Leather.
3. Dry-brush the hair Leather. Allow to dry and then dry-brush with Dun.
4. Paint the hat Black.
5. Apply Purple to the major fold areas of the hat. Allow the Black to show around the edges.
6. Mix a Light Purple (Purple and White). Apply this color to highlight the folds of the hat.

FIGURE 6:

1. Apply White to edging of the cape. Allow the Black to show through as outlines in the edging.
2. Paint the ribbons on the cape Grey.
3. Mix a light Grey (Grey and White). Apply this color to the major folds of the ribbons. Allow the Grey to show around the edges.
4. Apply White highlights to the ribbons of the cape.
5. Paint the ribbons on the hat Autumn gold.
6. Apply Yellow to the major fold areas of the hat ribbons. Allow the Autumn Gold to show around the edges and in the deep folds.
7. Mix a Light Yellow (Yellow and White). Apply this color to highlight the folds of the hat ribbons.





## The Cosmic Streetcorner

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Thank You.  
  
*Don't Keep the Secret Any Longer*

How sad that it is when a child stops learning how to dream! As a school teacher who walked New York City's most desolate streets to get to work every morning, I marveled at how many of my young students would hold on to simple hopes and desires amidst the kind of poverty colored by the charcoal of burnt out tenements and speckled grey of filthy snow. But all too often, my kids were warned to look away from the stars, chastised or ignored when being creative, pressured to sit blankly before a television screen.

When Mr. Gomez came into the class room, there seemed to be as much a sense of glee (creative writing time usually meant it was time for mischief, but not always) as there was trepidation from them. I had them imagine they could go anywhere and be anything; that from some Cosmic Streetcorner in Brooklyn, there were endless possibilities. Of course, things had to be kept simple and straightforward, and often I was accused of *jiving* by some wary pupils (to some, in retrospect, I guess I was), but what fun we had when there was magic — when there was learning going on!

Crayola sketches of *Transformers* and *G.I. Joes* gave way to a sentence or two about a favorite character (many of my third or fourth graders could barely spell their names). A paragraph about a favorite superhero gave way to an essay of what it means to be heroic. Forty-five minutes of role-playing once a week provided page upon page of scrawled notes about what it might be like somewhere outside of Bedford-Stuyvesant. Where heroes were involved, even the most hopeless and belligerent children seemed to have something to tell me about. This only served to prove something that I've always kind of known.

In good play there is always some kind of learning, in imagination, always some kind of excitement. What sparks our imaginations often comes from the media around us, but when we're grown up so many of us kind of put it all someplace where it won't interfere with the mundane comfort of getting to work tomorrow. I left the teaching profession because I discovered that if you take heroes and imagination and present them just so to a kid, then you've got him for life! A good strong spark will resist fading for a long time, and outside of a class room (heck, even in one!), my experiences with role-playing games are the closest I've ever gotten to throwing sparks.

Adventure gaming is playing make-believe without having to use a towel as a Superman cape. It replaces a roaring campfire with a cluttered dining room table, but can capture the essence of the gathering. With this special edition of *Gateways Magazine*, we have shown you that not only do the games take from the media, but they give back to it, and give back to the millions of people who play them. Now, on the verge of breaking into the mass market, a game that I write may, one day soon, find its way back to neighborhoods (or schools) like the ones in which I taught. With luck, somehow, I hope it might keep a child dreaming.

Jeffrey Gomez, Publisher

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