

Different Worlds

ISSUE 30/SEPTEMBER 1983

® THE MAGAZINE FOR ADVENTURE ROLE-PLAYERS

Featuring
THE NEW TEEN TITANS

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"The Wail of the Witch"

BLUE THUNDER film review

SPECIAL SUPERHERO ISSUE

Different Views

Letters and comments should be sent to
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94706.

Editor! Editor!

I've been getting *Different Worlds* for almost a year now and issue 28 is almost your best (23 is my favorite). The articles were all good except for "H.P. Lovecraft"; Mr. Gore did a good job but it seemed like it just filled space (almost as bad as "Pregnancy And Adventure" in issue 24). I especially enjoyed "Winged Humanoids," "Live Role-Playing," and Mr. DiTillio's reviews. But the best article was "Planetary Encounters" by Mason James (it should have been a lot longer). Most of the artwork were good too (the drawings for "The Cult of Taigaluk" and "H.P. Lovecraft" were ugly); the two best were the cover and Paul Jaquays' illustration for "Planetary Encounters." All in all, the issue was well done and I hope you'll do more like it!

Dylan Williams
Seoul, Korea

Wait 'til you see this issue!

—Editor

H.P.L. Reconsidered

Regarding Ed Gore's "H.P. Lovecraft in *Call of Cthulhu*" in *DW*

28, it is amusing to consider that I have personally a Cthulhu Mythos knowledge of 132%. Obviously the percentages granted on the table are too high. I understand that not all the stories will be available to investigators playing in the 1920's, but that is no reason to give reading "Herbert West—Reanimator" the same percentage as reading *The Golden Bough*. I have listed below what I believe would be more reasonable figures for the corresponding reduction in SAN loss.

I further do not believe the total Cthulhu Mythos knowledge gained from H.P.L.'s writings should exceed his personal knowledge score. His Cthulhu Mythos knowledge should be raised to 73% and his SAN lowered accordingly. I think of H.P.L. as a 'True Dreamer' in the style of Randolph Carter, gaining his knowledge in his dreams, maybe by ever so slight a contact with Cthulhu himself.

John Sullivan
Eureka CA

OK, assuming you're not already insane. Sandy Petersen, however, won't be using this system in his campaign.

—Editor

CTHULHU MYTHOS KNOWLEDGE GAINED FROM H.P. LOVECRAFT STORIES

Title	Cthulhu Mythos	SAN Loss
Dagon	+2%	-1
The Crawling Chaos	+1%	-1
Nyarlatothep	+1%	-1D3
The Terrible Old Man	+1%	-1
The Nameless City	+2%	-1D3
Herbert West—Reanimator	+1%	-1D3
The Lurking Fear	+3%	-1D4
The Festival	+3%	-1D4
The Shunned House	+2%	-1D3
The Horror at Red Hook	+2%	-1D4
The Call of Cthulhu	+6%	-2D4
The Dream Quest of Unknown Kadath	+4%	-1D6
Pickman's Model	+3%	-1D4
The Colour Out of Space	+3%	-1D4
The Case of Charles Dexter Ward	+5%	-1D8
The Dunwich Horror	+5%	-1D8
The Whisperer in Darkness	+4%	-1D6
At the Mountains of Madness	+6%	-1D8
The Shadow over Innsmouth	+6%	-1D8
The Dreams in the Witch-House	+4%	-1D6
The Thing on the Doorstep	+2%	-1D4
The Shadow Out of Time	+4%	-1D6
The Haunter of the Dark	+3%	-1D6
Call of Cthulhu game	+1D6%	-3D6
Shadows of Yog-Sothoth	+1%	-1
The Asylum	+1%	-1

(The last three entered by the Editor.)

Christians & Role-Players

Gigi's column in *DW* 27 had a notice of a project to compile Christian responses, pro and con, on the subject of role-playing games. The following is my thoughts on the subject.

First off, the notice requested that each response cite scriptural references for any comment on the subject. I believe any use of the Bible on this matter is irresponsible as role-playing games did not exist at the time when the Bible was written. The Bible has no more to say on the subject of role-playing games as it does on cloning, artificial prolonging of vital signs when death has otherwise occurred, etc.

Those who attack role-playing are uneasy about the prevalence of sorcery, witchcraft, etc., in our games, but no serious player really believes in sorcery. Role-playing teaches sorcery no more than chess teaches 14th-century feudalism.

I play role-playing games to get a little rest from the real world, to get a little culture shock in harmless doses, and to learn to interact with those radically different from us. Fantasy is a nice place to visit but I do not want to live there, and I am certainly under no delusion that it is reality.

Paul Cardwell, Jr.
Bonham TX

Hurray for you!

—Editor

Artistic Freedom

May I take issue with Matt Warren and earlier critics of Greg Stafford's account of the Mostali in *DW* 24? It seems to me that such criticisms entirely miss the point of what Greg is trying to do, which is not to present dwarves or any other humanoid intelligent race as, essentially, like humans, barring a few odd quirks of stats or culture, but as markedly different, with alien motivation and alien morality. Moreover, simply because we all know and love Gimli or Balin, it does not follow that Greg is obligated to present *RuneQuest* Mostali as anything like them! On behalf of the Mostali, it should be remembered that many features of their society which we enlightened western liberals would consider defects would be considered virtues by others, not least the Mostali themselves. It might be possible to pre-

sent an account with a more positive aspect, like that of the trolls in *Trollpak*, which does not dwell on the trolls' unfortunate habit of treating other intelligent races as food; but Greg is fully entitled to his point of view.

Oliver Dickinson
York, England

Weak Genre, Weak Game?

Mr. Rolston's review of *Daredevils* in *DW* 27 clearly illustrates a fact that has been bothering me: why would a man who admits disliking the genre a game is portraying review it? If you go into something disliking it to begin with, are you not going to be prejudiced against the subject and anything the game tries to present? Mr. Rolston points out the supposed weaknesses of pulp heroes like Doc Savage and Indiana Jones and claims that the game would be best used if one ignored the "implausible plots for heroes and villains in 'exotic' backgrounds" and concentrate on Nick Charles/Sam Spade/Phillip Marlowe style detective stories. I ask Mr. Rolston: why do you think the game was called *Daredevils* and not *Detectives*?

Tom Dowd
Bellerose NY

Yes, but is it any fun? —Editor

Three Cheers for Grenadier!

I think the entire gaming industry should stand up and cheer Grenadier Models. Grenadier separated themselves from TSR and will now be an independent figures company. Grenadier is going to need a lot of support during this transition period and it is important for all gamers to rally behind them at this time. Grenadier truly cares about their customers and they like to hear from gamers everywhere as to what their desires are by way of miniatures. Grenadier's address is Price & Pine Sts, Holmes PA 19403.

Grenadier did not solicit this latter, I'm only trying to help out a company whose products I believe in.

Donald L. Wellman
Quincy IL

Up With Ducks!

I recently purchased Chaosium's *Borderlands* package for *RuneQuest*, and thoroughly enjoyed it. I was particularly pleased by the

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Editorial

Different
Worlds

BAROQUE GAMING

A Frenchman once theorized that an art form evolves through three stages: (1) an experimental stage, a brief period of research and experimentation in which artistic form is rough but full of promise, followed by (2) a classical phase that marks the high point of harmony among the various factors of the art, an instant of balance that is quickly surpassed and leads to (3) a baroque age in which forms live intensely, almost with a life of their own, propagating without restraint. Role-playing games as an artform have also evolved along similar stages.

In the first stage there was *Dungeons & Dragons*, an experimental game that had no model when it was first published in 1975. There was also *Tunnels & Trolls*, which tried to make role-playing simpler—it succeeded when its experimental solo-scenarios became popular. Also in the first stage was *Chivalry & Sorcery* which went for complexity and realism, and is still one of the most well-researched role-playing games around today.

The classical age brought forth *Traveller*, which put role-playing among the stars and eliminated many of the mistakes of the first stage—it is still one of the cleanest systems around. *Dungeons & Dragons* itself entered the classical age with an advanced version that

is now the most popular role-playing game of all time. *RuneQuest* was also published in this stage—it became the second most popular fantasy role-playing game of all time and is considered one of the best ever.

We are now in the baroque age, with fantasy and science-fiction role-playing games at the base of other genre games—superhero, post-holocaust, secret agent, samurai, pulp adventures, age of sail, gangsters, etc. Games like *Call Of Cthulhu* are creating their own cult of followers, branching out and becoming artforms of their own.

What happens from here? The cycle begins again. Computer role-playing games are still in their experimental stage as are all the genre role-playing games. They will dazzle us in the years to come with new ideas and infinite possibilities for more.

This baroque age is an exciting one for role-playing gaming. It's no wonder I enjoy listening to baroque music these days (especially Pachelbel's *Canon in D*). The best is yet to come.

Happy gaming,

Tadashi Ehara

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Module

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SUBPLOTS & SUPERVILLAINS

Role-playing in the world of comic book superheroes

Comic-book plot devices for use in superhero role-playing games

By John Carnahan

The superhero genre, as becried over the years by comic book critics, can be classed into a few basic plot devices. Here are four comic book plot devices for gamers to use in their superhero campaigns.

Deathtraps

No matter what superhero style your campaign follows, it is important to throw in a good deathtrap from time to time to keep players on their mental toes. Short of cribbing from old comic books, however, a good deathtrap is hard to come by.

Since a hero usually escapes a trap in some clever, deductive fashion, designing a deathtrap could be considered a problem in logic. Designing a trap that nobody can escape from is easy; but it is axiomatic that a deathtrap can be escaped, by the most inobvious and esoteric means possible. Like any logical problem, then, the best way to approach designing a deathtrap is to reason in reverse. Instead of thinking up a trap that no one can escape, concentrate on a clever, flashy way for a hero to free himself from one. For example, if a player in your campaign has

In recent months, a number of role-playing game designers have turned their attention to the cliff-hanging, four-colored adventures of comic book superheroes as a setting for new role-playing systems.

For gamers who are avid readers of comic books, this is a wonderful turn of events. They have long known that the unique superpowers of the heroes, the fast-paced action, and the tune-in-next-week serial plots would all be natural for a role-playing campaign.

However, many of these games are being played by people whose sole experience with role-playing games lies in the heroic sword & sorcery worlds of *Dungeons & Dragons*, *Tunnels & Trolls*, and *RuneQuest*. It is important for people who play superhero role-playing games to understand some of

the elements and conventions of modern comic books which can lend color and suspense to a superhero campaign.

If you are not already a comic book fan, fear not; you will not need to become one of the four-color junkies who spend hundreds of dollars every year on his comic book collection.

In this article, I will explain some of these stylistic conventions in terms of role-playing games. For gamemasters, I hope the ideas presented in this article will enliven your players' never-ending quest for "truth, justice, and the American way."

Nothing in this article is system specific so the suggestions here can be used with equal ease in *Champions*, *Villains and Vigilantes*, *Superhero 2044*, *Superworld*, or even *Traveller*, or *Tunnels & Trolls*.

the power to shoot bolts of electricity through his hands, an exciting way for him to escape from a trap would be using his power to melt, fuse, or destroy some part of the obstacle. From this concept, it is relatively easy to build a good trap. The hero might find himself on a sinking boat in the middle of a lake swarming with piranhas. His lightning ability is probably strong enough to spread through the water and stun or at least frighten the fish, allowing him to swim to safety. Thus, first create the escape, and then build the deathtrap around it.

In addition to comic books, there are a number of good sources for pre-made deathtraps. Adventure serials from *Flash Gordon* to *Dr. Who* have had their protagonists trapped in impossible situations every week for years. Books of logic puzzles often contain verbal deductive problems that can easily be incorporated into a deathtrap.

A variation of the deathtrap theme often seen in Marvel comics has the heroes stripped of all their superpowers by some device that belongs to the villain; leaving them to fight an arch-foe with only their abilities as normal people.

Newsreels

Unlike heroic fantasy games, most superhero role-playing games take place in the "real world," or a world that is similar to and as technologically advanced as our own. This means that, like you and I, superheroes are at least media-aware of what is going on in the world around

them. Many heroes should also be subject to attack or adoration from the press in your campaign; and they probably read newspapers studiously to keep tabs on the whereabouts of local supervillains.

To simulate this in your game, I suggest that you read a brief list of the major social/political events that are happening in your world at the beginning of each adventure.

DC & MARVEL

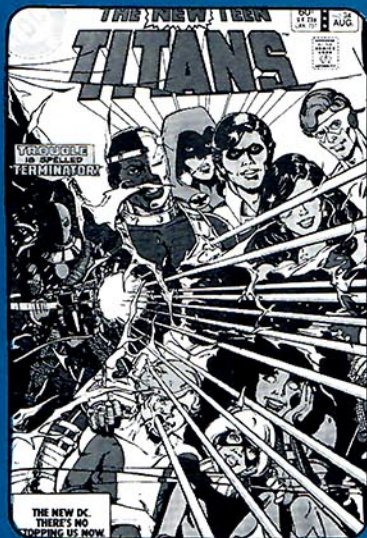
A Tale of Two Comic Book Publishers

Comic books in the loosest sense are detective fiction: they depict criminals committing crimes, and well-armed, and hopefully idealistic, people trying to punish them. Many superheroes are direct descendents of the Spider, the Shadow, Doc Savage, and other improbably powerful denizens of the pulp mystery-fiction of the 1930's. Although modern heroes tend to be stronger, smarter, and more merciful than their pulp-fiction counterparts, both have much in common in terms of villains, atmosphere, and take-the-law-into-your-own-hands mentality.

It is fitting, then, that mystery fiction and superhero comics should share a well-developed thematic split. Mystery stories are often divided into two camps; the

urbane, British-inspired "puzzle fiction" with its non-violent deductions (as performed by Sherlock Holmes, Hercule Poirot, Father Brown, Lord Peter Wimsey, and their like), and the contrasting American "hard-boiled" school, in which the detective (exemplified by Sam Spade and his chain-smoking, granite-jawed colleagues) solves many problems with his fists and gun, and is as often the victim of a criminal plot as the discoverer of one.

In modern superhero comics, the two camps are represented by two companies: Marvel (Spider-Man, the Hulk, the Fantastic Four), and DC (Superman, Batman, the Justice Society of America).



DC

DC, originally called National, is the oldest publisher of superhero comics, having invented the genre in 1938 with the first appearance of Superman.

DC's heroes have traditionally been problem-solvers, aiding their powers with deductive skills and a vast knowledge of science. This is partly because of comics' relation to detective fiction; but is mostly the result of the average DC hero's extreme level of power. An ordinary crook—or even a super-powered one—cannot hope to outfight the likes of Superman, Green Lantern, or the Flash; therefore the would-be superfoe is forced to out-think them. Therein lies the origin of the deathtrap motif in comic book plots; the hard-to-kill hero is put in a situation where his powers alone are not effective.

The best example of the puzzle-solving, deathtrap-escaping DC superhero is Gardner Fox's *Adam Strange*. Adam, an ordinary Earthling who could teleport to another world through the miracle of "Zeta-Beam Radiation," was faced each issue with an elaborate puzzle or trap and a villain who could be taken out with one punch once the obstacle was overcome. Like many other DC characters, his adventures were straightforward man vs. menace stories that rarely lasted for more than a single issue.

Marvel

The archetype of the Marvel superhero is Stan Lee and Steve Ditko's Spiderman. While *Adam Strange*'s adventures were simple and compact, Spidey's most memorable battles tended to be multi-issue epics in which the hero's physical abilities are pushed to the limit (he was once forced to fight his arch-enemy the Green Goblin while suffering from a serious case of the flu). Often the reader of *Amazing Spider-Man* is privy to cryptic events and subplots that promise to threaten the hero in a future issue. Picking up a Marvel comic is often something like coming in on the middle of *The Empire Strikes Back*. And where Batman and Superman enjoy the adulation of the world, Spiderman and his ilk are at beat thankless heroes, and more often the subjects of government investigations, police manhunts, and scathing editorials courtesy J. Jonah Jameson of the Manhattan *Daily Bugle*. Finally, Marvel heroes are as a group much weaker than their DC counterparts, and tend to have elaborate superhero battles with bodies, energy bolts, and surf boards flying all over the comic book panels. This rapid-action style, as created in the 1960's by Lee, Ditko, and Kirby, has had heavy influence on the modern superhero genre. Its influence can even be seen in many DC magazines, as well as in superhero role-playing games.



Called the "Newsreel" in my universe, this device can help detail the political mood of your campaign, introduce subplots ("Several New York residents have reported groups of UFOs flying around the city." Are they sightings by crackpots, the vanguard of an alien invasion, or a group of Martian scientists out to capture Earthly superheroes? Tune in next week. . .), or describe news coverage of the superheroes' recent adventures. As an example, if the campaign were set in the real world in the spring of 1982, the superheroes would have heard about the death of John Belushi, the war in the Falklands, the war in Lebanon, and the usual reports on the economy.

The newsreels should ideally consist of the gamemaster reading a few notes he made before the game begins. It should take no longer than five to ten minutes of play time, total. Keep the newsreels consistent, and remember which items are red herrings and which are not.

Cliffhanger Endings

One of the joys of comic books and adventure serials in general is their use of the cliffhanger ending. At the end of each episode, the reader or viewer is left hanging, with the hero placed in a seemingly inescapable situation that is not resolved until the next installment. In role-playing games, the players usually play until the situation at hand is resolved (i.e., the scenario is over), or until everyone just gotta go home. To a great extent, the cliffhanger ending is missing from conventional role-playing campaigns.

The easiest way to create this type of ending is for the gamemaster to break the action at a dramatic moment by simply declaring that the playing time is over: "Dr. Rot raises his mailed fist and prepares to deal the blow that will eliminate you forever." That's it for this week, people. Goodbye." Never halt the games before the players have had enough play time, however.

When using cliffhanger ending in a campaign, first ask the permission of all the players involved, and then decide on a mutually agreed upon minimum number of hours that must be played before the ending of the game session. Thus, one might decide that the group will play once a week for not less than four hours, after which time the gamemaster has the option of using a cliffhanger ending at some crucial point in the action.

I have found that many players consider the cliffhanger ending to be an act of sadism directed against them by the gamemaster; but if the gamers in your campaign are willing to abide by it, the occasional cliffhanger can be a useful means of keeping some suspense in the air "until next issue. . ."

Secret I.D. Subplots

In addition to their fantastic adventures and flamboyant alter egos, most superheroes have a civilian identity and a mundane job and home. While often covered in loving detail in comic books, the hero's life outside of the adventure at hand can easily be glossed over in a superhero game. After all, how are you supposed to give private, individual attention to the alter egos of your players when there are six of them and you see them all at the same time?

A possible answer to this dilemma is the use of notes. Before each game begins, the gamemaster can take a few minutes to prepare some sentence-long questions or statements on a piece of paper. These notes would describe what the hero has been doing in the past week or so in

addition to his super-adventures. The note could be handed to a give player when that player is not busy, i.e., his hero is not currently involved in the action so he is goofing off and flipping through rulebooks. Each player would be expected to read his note, offer some response to it, and hand it back before the end of the game session. An gamemaster/player exchange might read something like this:

GM: *Captain Megawatt, while you were out adventuring last weekend, your obnoxious brother-in-law let himself into your house. One of his kids was playing in the attic and found one of your spare costumes. They demand an explanation.*

Captain Megawatt: *I'll tell him that I rented it for a costume party.*

GM: *He accepts your story, but still seems wary of you. That's all for this week.*

Besides keeping the players out of your hair while they aren't in the action, this device is useful for introducing comic book subplots. Suppose the gamemaster has decided that a race of beings from another dimension are trying to get Earthly superheroes to help them with a civil war. One of their agents is attempting to get in touch with Captain Megawatt, but this agent can only stay on our plane for short periods of time. The gamemaster informs Captain Megawatt's player that the Captain has seen a strange man following him all week, both when he is in civilian identity and during his adventures. Whenever Captain Megawatt tries to look for this man, he seems to vanish into thin air. Is he a fanatical admirer? The avenging ghost of a deceased supervillain? Is our hero hallucinating? Only the gamemaster knows for sure, and he will probably keep this subplot going until he is ready to tell all and unleash it as a scenario. Even when limited to a few notes per week, this can be an effective device.

Comic Book Information Sources

The best source of information about comic books is the comic books themselves. Marvel and DC magazines are available in better supermarkets and drug stores all across the country. Current fan favorites include *The Uncanny X-Men* (Marvel), and their counterparts, *The Teen Titans* (DC). Either of these magazines can provide useful examples of superhero plotting and character development. Back issues of Marvel, DC, and defunct superhero lines like Quality can be found at the comic book stores that exist in most large towns. Marvel often reprints their old Lee-Kirby-Ditko classics, and DC has compiled some of Adam Strange's past adventures into a volume called *Mystery in Space: The Best of DC Science-Fiction Comics*. These old Fox stories are a priceless source of deathtraps.

Good general books about comics are hard to find, but probably too general for role-playing game purposes. Perhaps the best up to date comic book information and reviews can be found in "critical fanzines" like *The Comics Journal* and *Amazine Heroes*.

There are several alternative and underground comic book publishers, but most of them have intentionally avoided the superhero genre in any sense but a satirical one. However, Pacific Comics is currently printing fine work from some former superhero creators; including *Captain Victory and the Galactic Gladiators*, a beautiful adventure magazine written and drawn by Jack Kirby, the legendary co-inventor of *The Fantastic Four*. Nuff said. □

Metal Marvels

This column reviews die-cast metal miniature figures used to represent characters in role-playing games.

CALL OF CHTULHU MINIATURES

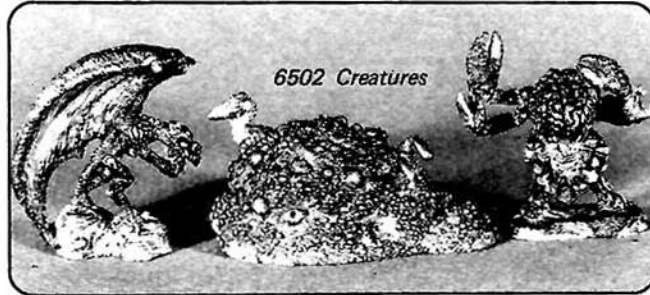
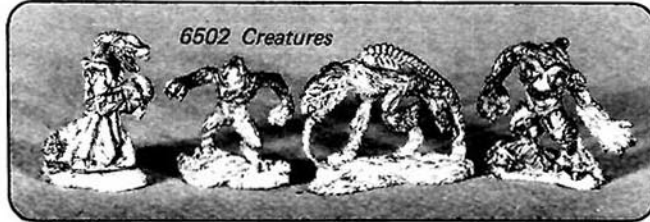
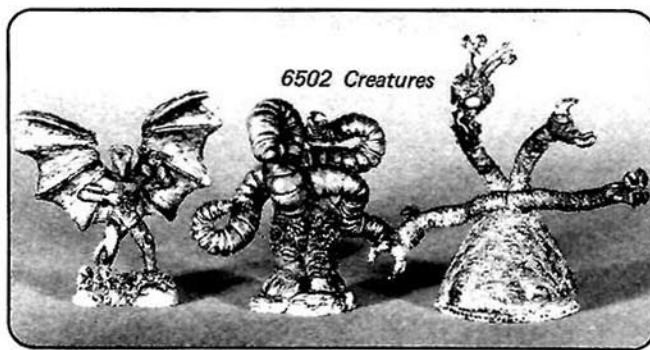
By Grenadier Models

Reviewed by John T. Sapienza, Jr.

Grenadier Models, Inc., was the maker of TSR-authorized Advanced Dungeons & Dragons fantasy figures until recently. That came apart after TSR's bid to take over Grenadier as a subsidiary failed, and TSR decided to go into the figure business on their own. The figures comprising the boxed sets of the former AD&D line will continue to be available under the new Grenadier Dragon Lords label, with the same catalog numbers and titles. But Grenadier is also forging ahead in new direction, including the Chaosium-authorized Call of Cthulhu line reviewed here (to be followed by more later in 1983) and the GDW-authorized Traveller figures promised for the near future.

The *Call of Cthulhu* figures come in the traditional foam-compartmented Grenadier boxes and retails for \$9.95. The covers have a clever touch: Three adventurers are shown on box 6501 preparing to burst through a closed door. Three monsters are shown on box 6502 waiting on the other side as the door opens . . . well, that's H.P. Lovecraft for you. The adventurers are dressed appropriately for the 1920s, which means you could also use this box for gangster or other adventure games set in that period. The creatures box could be used for any fantasy game for which you need new kinds of monsters. The adventurers were sculpted by Andrew Chernak, and the creatures by John Dennett.

The twelve adventurers are in the usual Grenadier scale, averaging 27mm from top of head to foot. The figures are beautifully realized—this is some of the best work yet for Grenadier. The photos divide them into investigators, lightly armed adventurers, and heavily armed folk. The first group has an inquisitive professor, bald head and tweed jacket topping off a wealth of detail for this classic stereotype. Then there is a monocled dandy who might also be a professor or perhaps a successful businessman. They are accompanied by a lady reporter taking notes, and a press photographer ready to catch a scoop. The next group has a young dandy with a small automatic pis-



tol, a pretty flapper with a revolver, a tough-looking fellow in a business suit holding a heavy automatic, and an Indiana Jones type with revolver and a stick of dynamite. The heavy support group has a policeman holding a pump shotgun, a hunter with a double-barreled shotgun, a young lady with lantern and double-barreled shotgun, and a young man with a Thompson submachine gun.

The creatures run from slightly smaller than human size to much larger, so you get only ten figures in this box. The biggest critter is identified as the Great Race of Yith. It is a mound about 20mm to the top, from which four stalks of about 30-40mm sprout, bringing the total height to 60mm to the three-eyed head. There are two tentacles with large claws, and one with four suckers of enormous size. (Got all that? Lose 1D4 SAN points. Sure you want to continue?) The next largest creature is the Dark Young of Shub-Niggurath, a thick body with what look like many mouths, walking on three large cloven hooves, and topped by four heavy writhing tentacles, standing over 40mm tall (lose another 1D4 SAN). The next giant figure is a Shoggoth, a disgusting mound some 50mm long and 20mm tall, not counting the tentacles, with many eyes. (Lose 1D6 . . . oh, never mind, you're already insane.)

The Nightgaunt is a winged humanoid with horns and tail. Think of a faceless devil 30mm head to foot, 50mm tall overall, and you'll have it. The other winged creature is the Byakhee, which is basically a small dragon 35mm to the wingtips. The ghoul is a dog-faced humanoid 20mm tall. The Deep One is an amphibian also 20mm tall but about twice as heavy (don't armwrestle with this one). The representative of the Serpent People is the only monster who wears clothing in this box, and stand about 23mm tall. It seems pleased to see you. The Hound of Tindalos is a large skeletal dog with a long tongue, and would be larger than you if standing up on its hind legs. The final creature is one of the Fungi from Yoggoth, sculpted as a sort of upright crab with four claws and progressive brain cancer. If you like this one, you've played the game too long. □



Superhero Special

THE NEW TEEN TITANS

Stats for CHAMPIONS



By Steve Peterson

Illustrated by Mark Williams

The New Teen Titans are, without a doubt, the most exciting new team in comics. Those of you who are not familiar with these comics are missing the excellent writing of Marv Wolfman and George Perez, and the incredible artwork of George Perez

and Romeo Tanghal. This article brings some of their excitement into your superhero role-playing by providing the Teen Titans stats for *Champions*.

The Teen Titans have been written up using the revised *Champions* rules. □

ROBIN

VAL	CHA Cost	Cost	Powers	END	200+	Disadvantages
15	STR 5	22	Martial Arts—2x Punch, 2½x Kick		30	2x STUN from Killing Attacks
26	DEX 48	20	Find Weakness—Punch, 13 or less		20	2x STUN from Gases
18	CON 16	3	+5 PD w/Acrobatics		20	Code Against Killing
11	BODY 2	6	+3" Running		20	Fair Play
23	INT 13	15	15" Swinging		10	Bat Inferiority Complex
10	EGO 0	10	Acrobatics 14 or less		35	Hunted by H.I.V.E.—8 or less
15	PRE 5	5	Climbing 12 or less		30	Hunted by TERMINATOR—8 or less
20	COM 5	5	Disguise 14 or less		15	Hunted by THE FEARSOME FIVE—8 or less (x½)
10	PD 7	5	Security Systems 14 or less		15	Secret Identity: Dick Grayson
10	ED 6	5	Stealth 14 or less			
6	SPD 24	5	Luck 1D6			
7	REC 0	4	½ END Cost—STR			
36	END 0	10	2 Levels w/Martial Arts			
28	STUN 0	5	Detective Work 14 or less			
		30	3 Overall Levels			
			EC—Bat Utility Belt			
		13	1 Bat Breather—10 pts Life Support, Usable by Others, 2 Units (OIF)			
		20	2 Bat Gas—8D6 NND (1 Charge, OAF)			
		10	3 Bat Shield—+9 PD, +9 ED (Act. 14 or less, OIF)			
		15	4 Bat Lasso—Def 4, 4D6 Entangle (OAF)			
		10	5 Batarang—6D6 EB—Physical (OAF)			
		5	6 Bat Scope—Telescopic, IR Vision (OAF)			
		7	7 Bat Radio—High Range Radio Hearing (OIF)			
		2	8 Bat Grenade—Darkness 3" r to normal sight (1 Charge, Lasts 1 turn, OAF)			
		3	9 Bat Flash—2D6 Flash, 2" r (1 Charge, OAF)			
		7	10 Bat Suction Cups—STR 30 Clinging (OIF)			
		7	11 Bat Grapple—12" Stretching (Only for reaching, OAF)			
		5	12 Bat Chute—16" Gliding (OAF)			

OCV = 9
DCV = 9
ECV = 3
PHA = 2, 4, 6, 8, 10, 12



CHA Cost	131
Power Cost	254
Total	395
Disadvan	395

WONDER GIRL

VAL	CHA	Cost	Powers	END	200+	Disadvantages
60	STR	50	EC—Magic Lasso		30	2x STUN from Killing Attacks
23	DEX	39	12* 1 1D6 Ego Drain (Must Entangle first)	0	15	Fair Play
28	CON	36	6* 2 4D6 Mind Control (Must Entangle first)	0	15	Naive
11	BODY	2	41* 3 Def 8, 8D6 Entangle	4	35	Hunted by H.I.V.E.—8 or less
10	INT	0	Missile Deflection—14 or less		30	Hunted by TERMINATOR—8 or less
14	EGO	8	21 7 Levels w/Missile Deflection		10	DNPC—Boyfriend: Terry Long, Normal
15	PRE	5	40 20" Flight	4		8 or less
26	COM	8	15 ½ END Cost—STR		15	Secret Identity: Donna Troy
24	PD	12	10 2 Levels HTH Combat			
20	ED	14				
5	SPD	17	* OAF Magic Lasso (+½ Attached)			
20	REC	4	† OIF Bracers			
56	END	0				
55	STUN	0				

OCV = 8
DCV = 8
ECV = 5
PHA = 3, 5, 8,
10, 12



CHA Cost 195
Power Cost 155
Total 350
Disadvan 350

STARFIRE

VAL	CHA	Cost	Powers	END	200+	Disadvantages
20	STR	10	120* Multipower		15	Berserk 14 or less if friends are hurt, Recover 11 or less
23	DEX	39	12* u 16D6 Energy Blast (x32 END battery)		30	2x STUN from Killing Attacks
28	CON	36	11* u 3D6 Killing Attack Area Effect, line only, 18 hexes (+½ cost double area)		10	1½x STUN from Cold Attacks
10	BODY	0	25" Flight	2	15	3D6 STUN from Darkness Fields
13	INT	3	½ END Cost—Flight		20	Highly Emotional
14	EGO	8	12 Martial Arts (+½ no Martial Kick)		20	Loves to Fight
20	PRE	10	15 Telescopic Vision		8	Unfamiliar with Earth customs (x½)
24	COM	7	10 +2 Overall Levels		30	Hunted by TERMINATOR—8 or less
14	PD	10			35	Hunted by H.I.V.E.—8 or less
20	ED	14			5	Unusual Looks
5	SPD	17	* 512 pt END battery		15	Secret Identity: Korry Anders
10	REC	0				
56	END	0				
40	STUN	6				

OCV = 8
DCV = 8
ECV = 5
PHA = 3, 5, 8,
10, 12



CHA Cost 160
Power Cost 243
Total 403
Disadvan 403

CHANGELING

VAL	CHA	Cost	Powers	END	200+	Disadvantages
10	STR	0	133* 200 pt Multipower (+¼ only reasonable creatures, +¼ x6 END Battery)		30	2x STUN from Gas Attacks
21	DEX	33	27* m Growth (200 pts)		15	Code Against Killing
18	CON	16	7* m Density Increase (50)		15	Irreverent
10	BODY	0	11* m Shrinking (80)		8	Male Chauvinist Pig
13	INT	3	7* m Flight (50)		35	Hunted by H.I.V.E.—8 or less
10	EGO	0	5* m Running (40)		30	Hunted by TERMINATOR—8 or less
15	PRE	5	5* m Swimming (40)		10	Unusual Looks
18	COM	4	5* m Stretching (30)		10	Public Identity: Garfield Logan
8	PD	6	4* m Tunneling (40)			
8	ED	4	3* m STR (25)			
5	SPD	19	10 m Extra Limbs (60)			
10	REC	8	10 m Armor (60)			
36	END	0	6 m Enhanced Senses (40)			
30	STUN	6	3 Climbing (+¼, only w/applicable creature)			
			3 Life Support (+¼, only w/applicable creature)			

OCV = 8
DCV = 8
ECV = 5
PHA = 3, 5, 8,
10, 12



CHA Cost 104
Power Cost 239
Total 343
Disadvan 343

KID FLASH

VAL	CHA Cost	Cost	Powers	END	200+ Disadvantages
10	STR 0		EC—Super Running		10 2x STUN from Ego Attacks
29	DEX 57	60	1 8D6 Wind Blast, ¼ END	2	10 1½x STUN from Biological Attacks
18	CON 16	48	2 30" Running (bought as Flight usable only next to a surface, +¼ bonus), ¼ END	1	15 Loves RAVEN
10	BODY 0				15 Conservative
10	INT 0	34	3 30 STR Telekinesis 3" r (+½ must run around area, +¼ no fine manipulation)	3	35 Hunted by H.I.V.E.—8 or less
10	EGO 0				30 Hunted by TERMINATOR—8 or less
15	PRE 5	30	4 Desolidification 8 BODY, ¼ END	2	10 DNPC: Dad (normal)—8 or less
16	COM 3	13	Invisibility (+½, must make ½ move)	2	15 DNPC: Mon (incompetent)—8 or less
10	PD 8	5	½ END Cost—Invisibility		15 Secret Identity: Wally West
9	ED 5	5	5" Flight (+1 only up or down)	1	
7	SPD 31	30	6 Levels w/Running		
7	REC 2	2	½ END Cost—STR		
36	END 0				
25	STUN 1				

OCV = 10	CHA Cost 128
DCV = 10	Power Cost 227
ECV = 3	Total 355
PHA = 2, 4, 6, 7, 9, 11, 12	Disadvan 355



RAVEN

VAL	CHA Cost	Cost	Powers	END	200+ Disadvantages
10	STR 0	*	EC—Soul Self		30 2x STUN from Killing Attacks
18	DEX 24	50*	1 Desolidification 10 BODY, 0 END	0	30 2x STUN from Physical Attacks
18	CON 16	25*	2 30" Flight, ¼ END	1	20 3D6 STUN from other's deaths
10	BODY 0	20*	3 8D6 Ego Attack (+½ No Range), ½ END	8	20 Code against Killing
15	INT 5	25*	4 16 Hex Force Wall, 16 PD, 16 ED, ½ END	8	20 Pacifist
23	EGO 26	16	Danger Sense—13 or less		10 Ignorant of Earth
30	PRE 20	80	Multipower		30 Hunted by TERMINATOR—8 or less
22	COM 6	5	u 12D6 Telepathy (No Range)	6	35 Hunted by H.I.V.E.—8 or less
8	PD 4	3	u 4D6 Empathy, 2" r (Telepathy, Emotions Only, No Range)	0	5 Unusual Looks
10	ED 6				
4	SPD 12	7	u 12D6 Mental Illusions	6	
10	REC 8	4	u 4D6 Regeneration (usable on others), (+1 take as damage), +10 REC for self	8	
50	END 7				
60	STUN† 18	8	u 25" Teleport, 2x mass, 8x distance	5	
		5	u 12D6 Mind Control (+½ No Range)	6	

OCV = 6	CHA Cost 152
DCV = 6	Power Cost 248
ECV = 8	Total 400
PHA = 3, 6, 9, 12	Disadvan 400

* Soul Self powers +1, may not use other powers when using Soul Self.
† When the first 30 STUN are gone, only Soul Self powers may be used.



TERRA

VAL	CHA Cost	Cost	Powers	END	200+ Disadvantages
10	STR 0		Elemental Control—Earth Powers		TERRA's disadvantages have not yet been made clear, so we can only speculate. She might have some of the same problems as the other team members.
18	DEX 24	50	10D6 Energy Blast	5	
20	CON 20	25	5D6 Area Effect, 5 hexes	5	
8	BODY -4	25	5D6 Entangle, 5 DEF	5	
10	INT 0	25	Force Wall 10 PD, 10 ED	5	
10	EGO 0	25	20" Flight, ½ END	1	
10	PRE 0	25	10" Tunneling	5	
16	COM 3	75	½ END Cost—Elemental Control		
6	PD 4	16	+2 Levels with Elemental Control		
8	ED 4				
5	SPD 22				
8	REC 4				
60	END 10				
30	STUN 7				

OCV = 7	CHA Cost 94
DCV = 7	Power Cost 266
ECV = 3	Total 360
PHA = 3, 5, 8, 10, 12	Disadvan 360

CYBORG

VAL	CHA Cost	Cost	Powers	END	200+	Disadvantages
50*	STR 32	37†	Multipower		30	2x STUN from Electrical Attacks
20	DEX 30	3†	u 12D6 Sonic Blast		30	2x STUN from NND Attacks
23	CON 26	3†	u 4D6 Ranged KA (Laser)		10	Physical Limitation Cyborg parts
13	BODY 6	3†	u 6D6 Flash, 6" r		10	Self-conscious
20	INT 10	20\$	8" Stretching	0	10	Unusual Looks
10	EGO 0	20\$	0 END Cost—Stretching		30	Hunted by TERMINATOR—8 or less
15	PRE 5	10	½ Damage Resistance Act. 14 or less		35	Hunted by H.I.V.E.—8 or less
14	COM 2	24*	80" Superleap		15	DNPC: Sarah Simms, normal girl friend, 11 or less
20	PD 10	14	+7" Running			
18	ED 13	5	Climbing 19 or less			
5	SPD 20	12*	Parabolic Hearing			
15	REC 0	12*	Telescopic Vision			
46	END 0	4*	Ultraviolet Vision			
50	STUN 0	2*	Infrared Vision			
		7	Computer Programming 14 or less			
OCV = 7		30*	1/8 END Cost—STR	1		
DCV = 7		10	1 Overall Level			
ECV = 3						
PHA = 3, 5, 8, 10, 12		*	IIF—Cyborg parts			
		\$	OAF—Detachable Cyborg parts			
		†	OAF—Detachable Cyborg parts (+¼ Cost, x16 END Battery: 192 pts)			



CHA cost 154
Power Cost 216
Total 370
Disadvan 370

TERMINATOR

VAL	CHA Cost	Cost	Powers	END	200+	Disadvantages
25	STR 15	25	Martial Arts		5	Only one eye
30	DEX 60	26*	2D6 HKA (3D6 w/STR)	1	20	Overconfident
28	CON 36	30†	2D6 RKA (Selective fire, 30 charges)		15	Vengeful
15	BODY 10	15\$	4D6 RKA (1 charge)		40	Hunted by H.I.V.E.—11 or less
30	INT 20	17\$	7D6 EB (physical)	3	35	Hunted by the TITANS—8 or less
14	EGO 8	4\$	½ END Cost—EB		10	Hunted by U.S. Government—8 or less
25	PRE 15	28%	5D6 RKA Explosion (1 charge)		10	Hunted by the U.N.—8 or less
20	COM 5	14%	Darkness 4" r, blocks all sight. (x4 END Battery, +¼ battery must go continuously, 32 END)		15	Secret Identity
15	PD 10		8D6 NND, Defense is 10 pts. Life Support or holding your breath (1 charge)		280	Villain Bonus
15	ED 9		6D6 Flash (1 charge)			
8	SPD 40	20%	Armor +12 PD, +12 ED			
12	REC 2		Lack of Weakness 10 pts			
56	END 0	15%	Ego Defense 11 pts			
50	STUN 8	27†	Flash Defense 8 pts			
		10	20" Swinging			
OCV = 10		5	Parabolic Hearing			
DCV = 10		8	Hi-Range Radio Hearing			
ECV = 5		20	Discriminatory Smell			
PHA = 2, 3, 5, 6, 8, 9, 11, 12		15	Enhanced Vision +5			
		10	Enhanced Hearing +5			
		2	Acrobatics 15 or less			
		7	Stealth 15 or less			
		4	Disguise 15 or less			
		10	Security Systems 15 or less			
		5	Climbing 14 or less			
		5	Detective Work 15 or less			
		5	Computer Programming 15 or less			
		10	2D6 Luck			
		40	4 Overall Levels			
		*	OAF—Sword			
		†	OAF—Rifle			
		\$	OAF—Battle Stick			
		%	OAF—Grenades			
		!	OIF—Armor suit			



CHA Cost 238
Power Cost 392
Total 630
Disadvan 630

MARY WILLIAMS
1982



Superhero Special Feature

THE NEW TEEN TITANS

Stats for SUPERWORLD

By Steve Perrin

Initial stats design by Bruce Dresselhaus

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The following descriptions of the New Teen Titans will seem a bit strange to followers of *Superworld*. The names and numbers have changed quite a bit, and even readers of *Different Worlds 23* will find some unfamiliar powers. There is a reason for this. Little *Superworld*, one-third of the *Worlds Of Wonder* game, is now a full-scale role-playing game system.

The main reason for this expansion and massive revision of the *Superworld* rules is popular demand. Every Chaosium game goes out with a response card, asking for the buyer's reaction. The response cards we received for *WOW* were quite gratifying and were remarkable in one special way, the particular praise of *Superworld*.

It took little prompting to get me to sign on to do an expansion of the game. *DW 23* offered some corrections to the rules, derived from what play-testing I could get in while working on several other projects. Further play-testing showed that even these fixes did not do what I really wanted to do with a superhero game. I super-leaped at the chance to try again.

The changes and elaborations for the new version of *Superworld* have been so many and so hectic that I cannot give a day-by-day description of the creative process. To give some idea of the additions and changes, I have covered some of the major changes in the following:

Powers Lost

Density and Size Change have disappeared from the powers list. It occurred to me in a sudden flash of insight that they were just manipulations of the characteristic SIZ, and could be handled under the category of Super Characteristics.

The catchall power of Telepathy has subdivided into a whole plethora of related powers. Superheroes can now buy Mental Control, Emotion Control, Empathy, Mind Blast, Hypnosis, and Mind Search as separate abilities. Perception has been divided up into Astral Body and Retro-cognition at the suggestion of a bright young lad from Arkansas named Jimmy Akin, who is one of those early *Superworld* enthusiasts I mentioned above and who is responsible for a lot of the new powers in the game.

Powers Gained

To compensate for the loss and renaming of some powers, many more have been added: Animation allows a character to make inanimate objects move, Awareness allows the character to know when he is in trouble, Damper can shut a character's powers off completely, Defense makes it

harder to be hit (*RuneQuest* players should be familiar with this one!), Drain allows you to take away someone else's superpower, Fortune gives you extra chances with your luck roll and so forth.

One particularly intriguing power which I have not seen in any superhero game before, even though it has shown up several times in the comics is the power Split. The use of it is indicated in the accompanying descriptions of Raven of the New Teen Titans. Simply put, it lets the character split into two or more bodies. For Raven, the split takes place between her human form and her "soul self."

Mimic is also a new one for the superhero gaming field, in that it allows the hero to copy the powers of his friends or opponents, without taking the powers away from them, as is the case with the new power of Transfer. Gestalt and Tap are attempts to simulate the ability some heroes show of combining the psychic force of themselves and their comrades to combat a psychic menace or to see what another is seeing.

Internal Changes

Combat mechanics have also undergone some changes. Perhaps the most significant change is the addition of the concept of action ranks. Rather than follow the *Basic Role-Playing* concept of one action per melee round, a character is now allowed one action on his DEX rank, plus another ten ranks later, then another ten ranks later, until the ranks run out. Thus, a superhero with a DEX of 23 would have an action on ranks 23, 13, and 3. A superhero can also perform a minor action such as opening a door or standing up, in what is called a "quartermove," and still have time to perform a regular action in his action rank.

Many more actions take energy to perform in the new version. The famous "*Superworld* free damage bonus" no longer exists, it takes three points of energy to hit someone with an extra D6, just as it does with an Energy Projection. To compensate, superheroes are given starting energy based on CON and POW, and a starting recharge rate. If they want extra energy and recharge, they must pay for it, just as they did before.

I do not have the space I need to tell you about the additional skills (Balance, Criminology, Command, Inven Invent, Meditation, Navigate, Observation, Pathfind, Persuade, Spot Weakness, Total Recall, and Track). Most of them can be found in other Chaosium games.

The following descriptions of the Teen Titans use the definitions of powers and skills in the new *Superworld*. □

CYBORG (Victor Stone: professional adventurer)

STR 17+54=71
CON 18+18=36
SIZ 16+(9)=16(36)
INT 17
POW 14
DEX 16+ 5=21
APP 12

Characteristics	110
Disadvan/handi	85
Experience	8
Available	203
Used	203

MOVE (m/AR): Walk 20; Leap 105.

ACTION RANKS: 21/11/1.

SUPERPOWERS

	Level	Energy	Hero Pts
Super Characteristics	44	0	44
Extra Hit Points: +14	7	0	7
Energy Supply: +200 for battery	20	0	20
Leap: +100 horizontal, +60 vertical	20	20	20
Supermove: +12m/AR	2	2	2
Stretch: 5m	5	0	15
Vulnerable Device (+½ pts)			+ 8
*Infravision: 100m	1	0	2
*Superhearing: 100m	1	0	2
*Supervision: 2x normal	1	0	2
*Energy Projection: 6D6 radiation laser	6	18	18
*Energy Projection: 6D6 kinetic sonics	6	18	18
*Energy Projection: 6D6 electrical	6	18	18
Missing Effect: touch only (+1/3 pts)			+ 6
*Action Rank Delay			+10
Armor: 15K/10E/10R	35	0	35
Failure Chance: 25%			+ 5
Added Damage: +1/D6 from electric attacks			+ 6
Permanent Powers: cyborg body prevents normal life			+10
Personal Problems: arch-enemies Brother Blood, Terminator, Brotherhood of Evil, Doctor Light			+20
Personal Problem: bitter about prosthetics			+ 5
Psychological Problem: code versus killing			+ 5
Psychological Problem: reckless			+ 5
Skill Limits: -21% Move Quietly, -20% Hide			+ 5

DAMAGE BONUS: +8D6.

WEAPONS	Attack	Damage	Parry	Range	Energy
Fist	85%	1D3+8D6	65%	—	24 battery
Laser	75%	6D6	—	30m	18 battery
Sonics	75%	6D6	—	30m	18 battery
Electric	85%	6D6	—	—	18 battery

PROTECTION: Armor 15K/10E/10R (25% Failure Chance).

HIT POINTS: 45.

ENERGY: Personal (recharge 4) 50; Battery 200.

SKILLS: Acrobatics 65%; Balance 65%; Climb 90%; First Aid 55%; Hide 5%; Jump 85%; Listen 90%; Move Quietly 4%; Spot Hidden 85%; Knowledge 75%; Electronics 95%; Invent 93%.



WONDER GIRL (Donna Troy: photographer)

STR 16+48=64
CON 16+16=32
SIZ 14
INT 14
POW 17
DEX 14+14=28
APP 17

Characteristics	108
Disadvan/handi	111
Experience	7
Available	226
Used	226

MOVE (m/AR): Walk 20; Fly 40 combat/200 straightline.

ACTION RANKS: 28/18/8.

SUPERPOWERS

	Level	Energy	Hero Pts
Super Characteristics	46	0	46
Conditional Use: will not work if wrists bound by man (+1/6 pts)			+ 8
Extra Hit Points: +10	5	0	5
Energy Supply: +200	20	0	20
Defense: +30%	30	0	30
Flight: 600m/MR	1	0	7
Reduced Energy Cost: to 0	7	0	7
Conditional Use: not if wrists bound by man (+1/6 pts)			+ 2
Armor: 15K/15E/15R (bracelets)	45	0	45
Failure Chance: 15%			+ 3
Conditional Use: not when surprised (+1/3 pts)			+15
Conditional Use: not if wrists bound by man (+1/6 pts)			+ 8
Snare Projection: 6D6 SIZ lasso	6	0	18
Reduced Energy Cost: to 0	18	0	18
Missing Effect: only 15m range (+1/3 pts)			+12
Vulnerable Device (+½ pts)			+18
Action Rank Delay (+1/6 pts)			+ 5
Mental Control: 18 pts	6	18	18
Conditional Use: target must be snared (+1/3 pts)			+ 6
Vulnerable Device: lasso (+½ pts)			+ 9
Missing Effect: only 15m range (+1/3 pts)			+ 5
Combining of Snare and Mental Control	6	0	12
Personal Problems: arch-enemies Terminator and the Brotherhood of Evil			+ 5
Personal Problem: no knowledge of previous life			+ 5
Psychological Problem: code versus killing			+ 5

DAMAGE BONUS: +6D6.

WEAPONS	Attack	Damage	Parry	Range	Energy
Fist	85%	1D3+6D6	85%	—	18
Grapple	75%	varies	75%	—	18
Kick	75%	7D6	—	—	18
Throw	70%	varies	—	30m	varies
Snare	80%	6D6 SIZ	—	15m	18 (for Mental Control)

PROTECTION: Armor 15K/15E/15R (15% Failure Chance); 30% Defense.

HIT POINTS: 33.

ENERGY: Personal (recharge 5) 249.

SKILLS: Acrobatics 80%; Balance 50%; Climb 75%; Dodge 68%; Drive Car 70%; First Aid 65%; Fly Plane 80%; Hide 50%; Jump 80%; Listen 70%; Spot Hidden 60%; Swim 90%.

NOTES: Most of Wonder Girl's skills come from her intensive training on Paradise Island, home of the Amazons. Her Mental Control only works if the Snare Projection succeeds.



KID FLASH (Wally West: student)

STR 14
CON 17+10=27
SIZ 13
INT 14
POW 16
DEX 17+14=31
APP 14

Characteristics	105
Disadv/handi	82
Experience	9
Available	196
Used	196

MOVE (m/AR): "Fly" 120 combat/600 straightline.

ACTION RANKS: 31/21/11/1.

SUPERPOWERS	Level	Energy	Hero Pts
Super Characteristics	24	0	24
Energy Supply: +150 pts	15	0	15
Defense: 47%	47	0	47
Conditional Use: only while moving (+1/3 pts)			+16
Flight: 1200m/MR	2	0	13
Reduced Energy Cost: to 0	6	0	6
Conditional Use: only on a surface (+1/3 pts)			+ 6
Flight causes annoying side effects (+1/6 pts)			+ 3
Superspeed	1	0	10
Reduced Energy Cost: to 0	10	0	10
Conditional Use: only with Flight (+1/3 pts)			+ 7
Causes annoying side effects (+1/6 pts)			+ 3
Insubstantiality: kinetic	1	13	20
Accelerated Energy Cost (+1/6 pts)			+ 3
Invisibility: normal vision	1	13	6
Accelerated Energy Cost (+1/6 pts)			+ 1
Energy Projection: 7D6 kinetic wind	7	21	21
(side effect: 7D6 TK)	(7)	(21)	
Resistance: 40K	8	0	24
Conditional Use: only while moving (+1/3 pts)			+ 8
Imperceptive: -30% idea roll (to 40%)			+10
Personal Problem: arch-enemies Terminator and the Brotherhood of Evil			+10
Personal Problem: unsure of identity as hero			+ 5
Psychological Problem: reckless			+ 5
Psychological Problem: code versus killing			+ 5

DAMAGE BONUS: +1D6.

WEAPONS	Attack	Damage	Parry	Range	Energy
Fist	75%	1D3+1D6	75%	—	3
Smash	85%	11D6	—	—	0
Wind	75%	7D6	—	30m	21

PROTECTION: 47% Defense; Resistance 40K.

HIT POINTS: 20.

ENERGY: Personal (recharge 4) 193.

SKILLS: Acrobatics 68%; Auto Mechanic 85%; Balance 58%; Dodge 48%.

NOTES: Insubstantiality is used for going through walls. Note that both Insubstantiality and Invisibility cost energy every action rank, rather than their usual melee round.



CHANGLING (Garfield Logan: adventurer)

STR 13(+72=85)*
CON 15+15=30
SIZ 11(+72=85)*
INT 14
POW 15
DEX 15+10=25
APP 14

Characteristics	97
Disadv/handi	94
Experience	10
Available	191
Used	191

MOVE (m/AR): Walk 8-32; Leap 50; Fly 40 combat/200 straightline.

ACTION RANKS: 25/15/5.

SUPERPOWERS	Level	Energy	Hero Pts
Super Characteristics: STR/SIZ*	24	24(A)	24
Super Characteristics: CON/DEX	25	0	25
Super Characteristics: Micro SIZ	14	14(A)	14
Energy Supply: +200 pts	20	0	20
Armor: 6K*	6	0	6
Leap: +50m horizontal, 30m vertical*	10	10	10
Supermove: +24m/AR*	4	4	4
Flight: 600m/MR*	1	5(MR)	5
Adaptability: breathe water*	1	3(A)	3
*Conditional Use: only in certain shapes (+1/3 pts)			+17
Shape Change: man, page, bear, cat, bird, canine,, snake, insect, elephant, rhino, rodent, fish, horse, crab, lizard, octopus	8	10(A)	80
Skin stays green in all shapes (+1/6 pts)			+13
Bad Habit: flippant attitude			+ 5
Bad Luck: -30% luck roll (to 45%)			+10
Imperceptive: -42% idea roll (to 28%)			+14
Permanent Powers: green skin curtails normal life			+ 5
Personal Problems: arch-enemies Terminator and the Brotherhood of Evil			+ 5
Personal Problem: protective of Terra			+ 5
Psychological Problem: code versus killing			+ 5

DAMAGE BONUS: None.

WEAPONS	Attack	Damage	Parry	Range	Energy
Fist/claw	80%	1D3+varies	80%	—	varies
Grapple	45%	varies	—	—	varies
Kick	55%	varies	—	—	varies
Smash	50%	varies	—	—	varies
Throw	65%	varies	—	—	varies

PROTECTION: Armor 6K (in large forms); up to 80% Defense if in smallest form.

HIT POINTS: 20 (plus variable for large SIZ shapes).

ENERGY: Personal (recharge 5) 245.

SKILLS: Acrobatics 75%; Balance 35%; Climb 85%; Dodge 65%; First Aid 45%; Hide 65%; Jump 70%; Listen 80%; Move Quietly 65%; Spot Hidden 65%.

NOTES: Changeling can get to a -3 SIZ by shrinking to a small SIZ. He usually uses this as Defense to compensate for having no real protective armor.



STARFIRE (Koriander: alien princess)

STR 15+12=27
CON 16+16=32
SIZ 14
INT 15
POW 20+ 5=25
DEX 13+13=36
APP 20

Characteristics	113
Disadv/handi	61
Experience	9
Available	183
Used	183

MOVE (m/AR): Walk 8; Fly 80 combat/400 straightline.

ACTION RANKS: 26/16/6.

SUPERPOWERS	Level	Energy	Hero Pts
Super Characteristics	38	0	48
Extra Hit Points: +10	5	0	5
Energy Supply: +300 personal	30	0	30
Recharge: +4	4	0	4
Conditional Use: only in sunshine (+1/3 pts)			+ 1
Absorption: 10R to energy	5	0	15
Force Field: 20K/20E/20R	30	30(MR)	30
Accelerated Energy Cost			+ 5
Flight: 1200m/MR	2	0(MR)	14
Reduced Energy Cost: to 0 for self	7	0	7
Energy Projection: radiation 10D6 heat	10	30	30
Bad Luck: -15% luck roll (to 80%)			+ 5
Permanent Powers: alien body limits normal life slightly			+ 5
Personal Problems: arch-enemies Citadel, Terminator, and Brotherhood of Evil			+15
Psychological Problem: reckless			+ 5
Psychological Problem: hot-tempered			+ 5
Psychological Problem: goes berserk when fighting killers			+10
Psychological Problem: revenge motivated			+ 5
Physical Problem: good looks make people think she is dumb			+ 5

DAMAGE BONUS: +2D6.

WEAPONS	Attack	Damage	Parry	Range	Energy
Fist	85%	1D3+2D6	75%	—	6
Rad. projec.	85%	10D6	—	30m	30

PROTECTION: Absorption 10R; Force Field 20K/20E/20R.

HIT POINTS: 33.

ENERGY: Personal (recharge 10) 357.

SKILLS: Acrobatics 70%; Climb 85%; Dodge 45%; First Aid 65%; Jump 65%; Knowledge 60%; Spot Hidden 65%; Listen 50%.

NOTES: Starfire rarely uses her full energy blast unless she has gone berserk. Her Force Field costs energy every melee round and every time she is hit. Her skills, high POW and APP, and experience come from her warrior training in the Vega system.



RAVEN (? : student)

STR 11
CON 18+18=36
SIZ 12
INT 18
POW 22
DEX 16+ 7=23
APP 17

Characteristics	114
Disadv/handi	164
Experience	44
Available	322
Used	322

MOVE (m/AR): Walk 8; Teleport 200.

ACTION RANK: 23/13/3.

SUPERPOWERS	Level	Energy	Hero Pts
Super Characteristic: CON*	18	0	18
Super Characteristic: DEX†	7	0	7
Extra Hit Points: +20*	10	0	10
Energy Supply: +240*	24	0	24
Recharge: +5†	5	0	5
Emotion Control: 18 pts*	6	18	18
Doppelganger: (human and soul self) **	1	12(A)	12
HUMAN HALF			
Regeneration: 5/MR	5	0	15
Conditional Use: only if body united (+1/3 pts)			+ 5
Healing: 5 hero pts	5	5	15
Reduced Energy Cost: to 1/level	10	0	10
Conditional Use: only if body united (+1/3 pts)			+ 8
Telepathy: three targets, 300m range	4	0	12
Reduced Energy Cost: to 0	12	0	12
Empathy: three targets, 300m range	4	0	12
Reduced Energy Cost: to 0	12	0	12
Mind Search: one target, 3 km	4	10	12
Reduced Energy Cost: 1 pt for 30m range	2	0	2
Teleport: 200m/MR	12	12	12
SOUL SELF			
Mind Blast: 21 pts	7	21	21
Insustantiality: kinetic	1	12(MR)	20
Flight: 600m/MR	1	2(MR)	6
Reduced Energy Cost: to 4	4	0	4
Force Field: 10K/10E/10R	15	0	15
Reduced Energy Cost: to 0	15	0	15
(Raven still loses energy when Force Field is hit)			
Energy Projection: electrical 9D6 soul shock	9	27	27
No Range (+1/3 pts)			+ 9
Stun Only (+1/3 pts)			+ 9
Adaptability: to low pressure/cold	2	6(MR)	6
Accelerated Energy Cost: in space (+1/6 pts)			+ 1
Conditional Use: Soul Self powers not usable when united (+1/3 pts)			+37
Permanent Powers: continual empathy makes life painful			+10
Personal Problems: arch-enemies father Trigon, Brother Blood, Terminator, and the Brotherhood of Evil			+20
Personal Problem: unfamiliarity with modern world			+ 5
Phobia: fear of control by Trigon, goes into withdrawal			+10
Psychological Problem: code versus killing—withdraws			+15
Psychological Problem: compelled to cure anyone injured			+10
*These powers split evenly between two shapes.			
†These powers go into soul self.			
**Doppelganger goes into human half.			

DAMAGE BONUS: None.

WEAPONS	Attack	Damage	Parry	Range	Energy
Fist	50%	1D3	50%	0	0
Soul shock	90%	9D6 stun	—	—	27

PROTECTION: Force Field 10K/10E/10R.

HIT POINTS: 44 (30 each self).

ENERGY: Personal (recharge 11) 298 (196 each self).

SKILLS: Acrobatics 40%; Balance 55%; Climb 55%; First Aid 85%; Listen 70%; Meditation 85%; Observation 72%; Spot Hidden 65%.

NOTES: Raven has high POW and high experience from the intensive training she went through in the limbo in which she was raised.

ROBIN (Dick Grayson)

STR 18+ 3=21
CON 20+ 5=25
SIZ 13
INT 16
POW 18
DEX 17+ 7=24
APP 14

Characteristics	116
Disadv/handi	124
Experience	10
Available	250
Used	250

MOVE (m/AR): Walk 8; Swing 21.

ACTION RANKS: 24/14/4.

SUPERPOWERS

	Level	Energy	Hero Pts
Super Characteristics	13	0	13
Skill: Spot Weakness 50%	10	0	10
Defense: 35%	7	0	7
Martial Arts	3	0	60
Energy Supply: personal +40	4	0	4
Energy Supply: +80 batteries	8	0	8
*Snare: 6D6, no energy cost (batarang)	6	0	36
*Swing: 21m (batline)	7	0	7
*Darkness: 4m radius (2 uses)	2	6	6
*Dazzle: 5D6 2m radius (2 uses)	5	30	30
*Energy Projection: radiation laser	2	6	6
Impale: 60% chance	2	6	6
*Gas Projection: 21 pts (2 uses)	7	21	21
*Leap: 30h/18v (rockets, 2 uses)	6	6	6
*Glide: parachute (2 uses)	1	0	6
*Adaptability: to gas/water (mask)	2	6 (A)	6
*Energy Projection: kinetic (batarang)	6	18	18
*Vulnerable Device: belt (½ pts)			+78
*Missing Effect: devices cannot boost (1/6 pts)			+26
Psychosocial Problem: code versus killing			+ 5
Psychological Problem: must prove self			+ 5
Personal Problem: protective of Starfire			+ 5
Personal Problem: arch-enemy Terminator			+ 5

DAMAGE BONUS: +1D6.

WEAPONS	Attack	Damage	Parry	Range	Energy
Fist	90%	1D3+4D6	85%	—	3 personal
Grapple	80%	—	—	—	3 personal
Kick	85%	5D6	—	—	3 personal
Smash	65%	varies	—	—	—
Batarang	85%	6D6	—	30m	18 personal
Snare	85%	6D6 SIZ	—	30m	0

PROTECTION: Defense 35% (+20% from Martial Arts).

HIT POINTS: 19.

ENERGY: Personal (recharge 4) 83; Battery 80.

SKILLS: Acrobatics 90%; Balance 85%; Climb 90%; Criminology 75%; Disguise 55%; Drive 85%; Fast Talk 55%; Fine Manipulation 75%; First Aid 75%; Hide 75%; Jump 85%; Listen 75%; Move Quietly 75%; Spot Hidden 75%; Swim 90%; Spot Weakness 50%.

NOTE: Robin is the most experienced of the Titans. His CON has increased through characteristic gains derived from fighting off gas attacks, etc., during his career with Batman.



TERRA (Tara Markov: political refugee)

STR 10
CON 14+14=28
SIZ 10
INT 13
POW 17+ 5=22
DEX 14+12=26
APP 15

Characteristics	93
Disadv/handi	97
Experience	3
Available	193
Used	193

MOVE (m/AR): Walk 8; Fly 40 combat/200 straightline.

ACTION RANKS: 26/16/6.

SUPERPOWERS

	Level	Energy	Hero Pts
Super Characteristics	31	0	41
Energy Supply: +170 personal	17	0	17
Energy Projection: kinetic 10D6 earth*	10	10	30
Reduced Energy Cost: to 1/D6	20	0	20
(side effect: wall creation)*	(10)	(5)	
Energy Cost Reduced to ½ levels	5	0	5
Formation Advantage: telekinesis*	10	5	10
Energy Cost Reduced to ½ levels	5	0	5
Formation Advantage: cage*	10	5	10
Energy Cost Reduced to ½ levels	5	0	5
Formation Advantage: kinetic force field*	10	5	10
Energy Cost Reduced to ½ levels	5	0	5
Radius Effect: 4m*	10	10	20
Energy Cost Reduced to ½ levels	10	0	10
Side Effect: often destructive			+42
Flight: 600m/MR*	1	0	5
Reduced Energy Cost: to 0*	5	0	5
Vulnerable Device: earth platform			+ 5
*Conditional Use: must be next to earth			+15
Bad Habit: abuses everyone around			+ 5
Imperceptive: -45% idea roll (to 20%)			+15
Personal Problem: spy for Terminator			+ 5
Personal Problem: arch-enemy Brotherhood of Evil			+ 5
Psychological Problem: desperate for appreciation			+ 5

DAMAGE BONUS: None.

WEAPONS	Attack	Damage	Parry	Range	Energy
Earth	50%	10D6	—	30m	10
4m radius	50%	10D6 4m	—	30m	20
Earth TK	50%	10D6 STR	—	30m	10
Earth cage	50%	10D6 SIZ	—	30m	10

PROTECTION: Force Field 10D6K.

HIT POINTS: 19.

ENERGY: Personal (recharge 5) 220.

SKILLS: All basic.

NOTES: Terra is the newest Titan and has yet to reconcile her employment with the Titans' enemy, Terminator, with her growing liking for the group. She has a massive offensive, but very little defense. This writeup makes extensive use of the new power advantage of Energy Field Formation, Formation for short. □



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Superhero Special Feature

THE NEW TEEN TITANS

Stats for VILLAINS & VIGILANTES

By Jack Herman

The stats given here utilize the revised *Villains and Vigilantes* rules, and are all derived from careful research of all the sources available to

the writer. There is no guarantee that DC Comics will not add to or change any of these characters' powers in the future. □

Illustrated by Jeff Dee

KID FLASH

Everything here is pretty self-explanatory. Having gained his abilities in the same manner as the Flash, one may assume he is capable of duplicating anything the Flash is able to do. The gamemaster should take this into consideration. Kid Flash would tend to save all his actions until the end of each turn, and then use them all in a row (say, on phases 5, 4, 3, 2, and 1). Hence the illusion that he is doing so many things at once.

IDENTITY: Wallace West
SEX: Male

SIDE: Good
LEVEL: 11

POWERS:

HEIGHTENED SPEED: +1000" per turn on the ground, and +33 to Initiative rolls.

VIBRATORY POWERS: 44" range attack, doing 2D8 damage on a hit. 32% chance of destroying a device it hits on a special roll to hit. PR = 5 per attack, or 2 to vibrate through solid matter (movement cost to pass through solids equals the structural rating of the substance times the number of inches moved through). It takes one action to initiate vibratory defense, with no additional costs thereafter.

BODY POWER: Super Speed, can accelerate to Mach 24 in atmosphere, no other activities are allowed while traveling at these speeds. A special aura protects him and his cargo from the effects of air friction, acceleration, centrifugal force, etc.

WEIGHT: 170 lbs

STRENGTH: 16

AGILITY: 22

CHARISMA: 20

HIT POINTS: 27

HEALING RATE: 1.6 per day

ACCURACY: +4

CARRYING CAPACITY: 493 lbs

BASIC HTH DAMAGE: 1D8

MOVEMENT RATES: 1056" normally, 68640" maximum

DETECT HIDDEN: 12%

ORIGIN & BACKGROUND: American, Chemistry and Sports skills.

BASIC HITS: 4

ENDURANCE: 17

INTELLIGENCE: 15

REACTIONS FROM: Good +3
Evil -3

DAMAGE MODIFIER: +3

POWER: 70





CHANGELING

Though for a while it seemed as if Changeling's powers were limitless, or increasing at an alarming rate (note his amazing change into Godzilla in issue 17), it now looks like his limitations are being more realistically handled. There is definitely some sort of restriction on the number of times he can change without rest (issue 26) and they have just insinuated that there is a time limit based on the size of the shape assumed.

IDENTITY: Garfield Logan **SIDE:** Good
SEX: Male **LEVEL:** 9

POWERS:

TRANSFORMATION (Shapeshifter/Creatures): PR for each change equals the square root of the number of Basic Hits possessed by the new form assumed. Any shape having over 20 Basic Hits cannot be maintained for more than eleven turns. Smaller shapes have no time limit. Only creature/animal shapes may be assumed, including intelligent non-human species, but he must be familiar with the creature to copy its shape.

PHYSICAL HANDICAP: Changeling's flesh is bright green, and it retains this color no matter what form is assumed.

WEIGHT: 150 lbs	BASIC HITS: 3
STRENGTH: 12	ENDURANCE: 11
AGILITY: 12	INTELLIGENCE: 14
CHARISMA: 18	REACTIONS FROM: Good +3
HIT POINTS: 6	Evil -3
HEALING RATE: .75 per day	DAMAGE MODIFIER: +1
ACCURACY: +1	POWER: 49
CARRYING CAPACITY: 213 lbs	
BASIC HTH DAMAGE: D4	DETECT HIDDEN: 10%
MOVEMENT RATE: 35" ground	DETECT DANGER: 14%
ORIGIN & BACKGROUND: American, Acting and Business Administration (limited) skills.	

SEPTEMBER 1983

RAVEN

Her Absorption, Telepathy (modified to "Telempathy"), and Emotion Control take care of her various empathic powers. Her "soul self" is undoubtedly Astral Projection. Teleportation covers her cloak to enfold something, an ability that is seemingly limitless (note the curious display in issue 17), she actually creates a dimensional portal and allows objects and people to pass through it.

IDENTITY: Trigon's daughter **SIDE:** Good
SEX: Evil **LEVEL:** 7

POWERS:

ABSORPTION: On touch, may absorb hit-point damage taken by others. PR=half the number of points absorbed.

TELEMPATHY: As Telepathy, but primarily attuned to emotions and feelings rather than thoughts. 200" range, scans up to twenty minds per turn, PR for tracking, mind probes, etc., as per Telepathy. See V&V rules page 17.

EMOTION CONTROL: Calm, 20" range, PR=8 per success.

ASTRAL PROJECTION: PR=12, speed=3360 mph, see V&V rules page 10.

TELEPORTATION: maximum range=620", PR=2 per use.

COSMIC AWARENESS: -7 to die rolls on table, 81% chance of correct answer per question.

DIMENSIONAL TRAVEL ITEM: Type 3, known planes base 80%, new planes base 20%. See V&V rules page 12. Portal created, 1" wide plus 1" per extra Power point spent on portal size.

LOW SELF CONTROL: If she shows emotion, she must save vs. Charisma on 1D20 to avoid being controlled by Trigon. As far as what she would do under those circumstances, only Mr. Wolfman and Mr. Perez know for sure. . .

WEIGHT: 120 lbs	BASIC HITS: 3
STRENGTH: 12	ENDURANCE: 16
AGILITY: 14	INTELLIGENCE: 20
CHARISMA: 17	REACTIONS FROM: Good +2
HIT POINTS: 11	Evil -2

HEALING RATE: 1.2 per day	DAMAGE MODIFIER: +2
ACCURACY: +1	POWER: 62

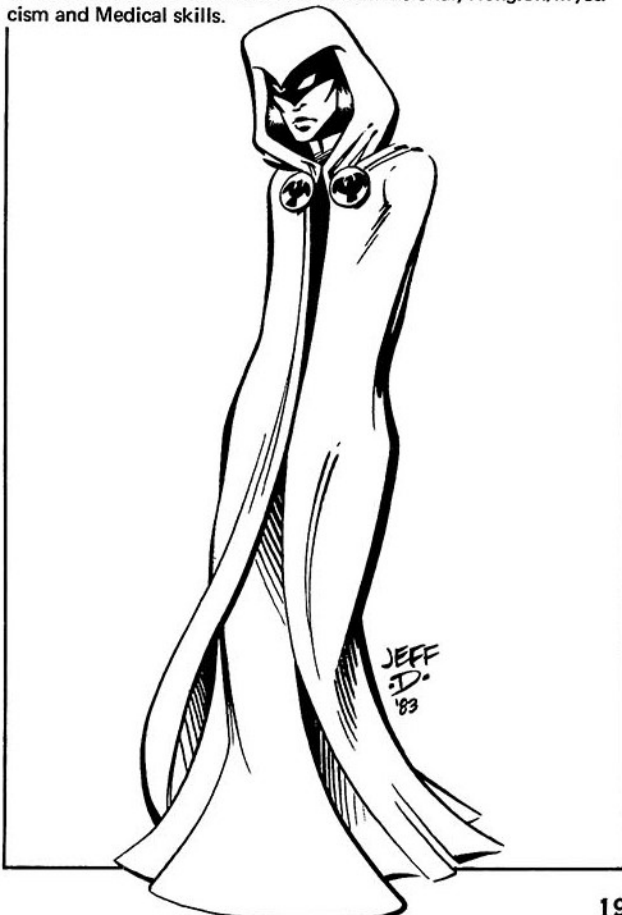
CARRYING CAPACITY: 200 lbs

BASIC HTH DAMAGE: 1D4

MOVEMENT RATES: 42" ground, plus Teleport and Astral

DETECT HIDDEN: 14% **DETECT DANGER:** 18%

ORIGIN & BACKGROUND: Extra-dimensional, Religion/Mysticism and Medical skills.



ROBIN

All this is self-explanatory. Robin's utility belt is based on a diagram of the Batman's (from the "Untold Legend" mini-series) mixed with various items Robin has been shown using in the Titans. Undoubtedly, Robin also has access to all of the equipment in the Batcave.

IDENTITY: Richard Grayson SIDE: Good
SEX: Male LEVEL: 17

POWERS:

HEIGHTENED AGILITY: +6.

HEIGHTENED INTELLIGENCE: +6.

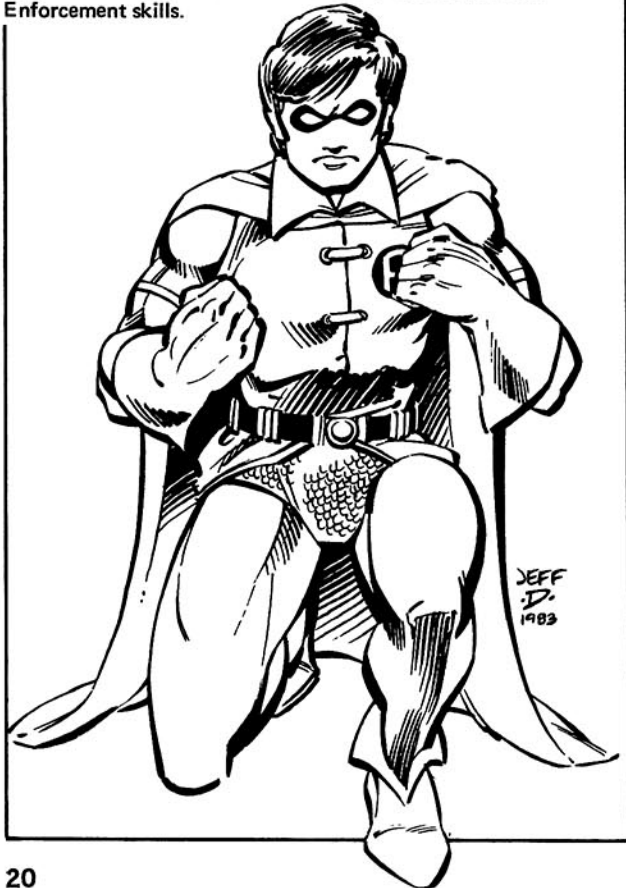
HEIGHTENED EXPERTISE: +4 to hit with almost any weapon.

HEIGHTENED CHARISMA: +9.

VEHICLE: Motorcycle, maximum speed 200 mph. 1+1 passengers, 9 points to disable, 10 to demolish, windshield is of bullet-proof glass (structural rating=12), special attack required to shoot around windshield from front, motorcycle overall structural rating =10.

UTILITY BELT: Buckle: Titans' signal device. Batarang: +3 to hit, +1D2 damage HTH, 24" range (48" without return), 12" of batrope. Rebreather: Good for three minutes (12 turns). Acid Pellets: covers area 1/2"x1/2" when burst, attacks as Chemical for 1D12 damage when applicable. Smoke Pellets: Obscure vision within a 3" cubic area when burst. Tear Gas Pellets: As Smoke Pellets, but those in the area save vs. Endurance on 1D100 or be overcome. Pen Laser: 3" range, attacks as Light for 1D8 damage. Infrared Lenses and Flashlight Projector: The light puts out Infrared, visible only to those able to see in that range. Batcuffs: Structural rating=15. Batshield: Bullet-proof glass (SR=12), special attack required to shoot around it if Robin is aware of the incoming attack.

WEIGHT: 170 lbs	BASIC HITS: 4
STRENGTH: 17	ENDURANCE: 16
AGILITY: 24	INTELLIGENCE: 24
CHARISMA: 27	REACTIONS FROM: Good +5
HIT POINTS: 38	Evil -5
HEALING RATE: 1.6 per day	DAMAGE MODIFIER: +5
ACCURACY: +4	POWER: 81
CARRYING CAPACITY: 554 lbs	
MOVEMENT RATE: 57" ground	BASIC HTH DAMAGE: 1D4
DETECT HIDDEN: 18"	DETECT DANGER: 22%
ORIGIN & BACKGROUND: American, Acrobat and Law Enforcement skills.	



STARFIRE

Her powers are also self-explanatory. She is very resilient and sometimes seems almost Invulnerable, but they have never come out and said so. Though 1D20 damage might not seem enough for her power blasts, her stunts like sinking the yacht in issue 27 are easily explained as multiple attacks. They have hinted that she draws energy from the sun in some manner, but there is not enough information on this to accurately include it in her powers.

IDENTITY: Princess Koriand'r SIDE: Good
SEX: Female LEVEL: 10

POWERS:

FLIGHT: Maximum speed=425 mph, PR=1 per hour.

HEIGHTENED STRENGTH: +9.

POWER BLAST: 21" range, does 1D20 damage, PR=1 per shot.

HEIGHTENED EXPERTISE: +4 to hit with normal melee weapons.

NATURAL WEAPONRY: +2 to hit, +4 damage unarmed only.

WEIGHT: 130 lbs	BASIC HITS: 3
STRENGTH: 25	ENDURANCE: 17
AGILITY: 16	INTELLIGENCE: 14
CHARISMA: 17	REACTIONS FROM: Good +2
HIT POINTS: 20	Evil -2
HEALING RATE: 1.2 per day	DAMAGE MODIFIER: +1
ACCURACY: +2	POWER: 72
CARRYING CAPACITY: 1127 lbs	
BASIC HTH DAMAGE: 1D10	
MOVEMENT RATES: 68" ground, 1870" flying	
DETECT HIDDEN: 10%	DETECT DANGER: 14%
ORIGIN & BACKGROUND: Extra-terrestrial, Military and Fashion Modeling skills.	

TERRA

At the time of this writing, Terra has joined the group but the information available on her powers is limited. This then is much more of a calculated guess than any of the others.

IDENTITY: Tara ?
SEX: Female

*SIDE: Good
LEVEL: 2

POWERS:

SOLID-ENERGY "ILLUSIONS": Creation points=twice current Power score. Range=26", creations dissipate if range is exceeded. For a full description of this power, check the V&V rules pages 13 to 14.

MUTANT POWER: She can "fly" by causing the earth beneath her feet to rocket her into the air at 92 mph. PR=2 per use.

SPECIAL REQUIREMENT: Her creations are formed of solid earth, rather than energy, so there must be a source of this material within 1" (5 feet) of the spot on which she forms the object, and there must be enough to do the trick.

WEIGHT: 110 lbs

BASIC HITS: 3

STRENGTH: 12

ENDURANCE: 11

AGILITY: 13

INTELLIGENCE: 12

CHARISMA: 13

REACTIONS FROM: Good +1

HIT POINTS: 6

Evil -1

HEALING RATE: .75 per day

DAMAGE MODIFIER: +1

ACCURACY: +1

POWER: 47

CARRYING CAPACITY: 156 lbs

BASIC HTH DAMAGE: 1D4

MOVEMENT RATES: 35" ground, 405" special ability

DETECT HIDDEN: 10%

DETECT DANGER: 12%

ORIGIN & BACKGROUND: Insufficient data.



CYBORG

The armor listed with his powers is actually the metal "skin" of his bionic parts. His sonic disrupter has none of the side abilities listed for sonic abilities in the V&V rules, other than making a lot of noise when it goes off, and generally fits better under the V&V power Power Blast. Cyborg's equipment list is taken from the Titans' mini-series 1. Much of it has never been shown in use, while at other times he gains new equipment without explanation. Probably he has been building on-the-spot one-shot inventions out of the spare parts and equipment. Changeling says in issue 25 that Cyborg has the strength of ten men. He is capable of making 1000-foot jumps and can thus clear a mile in five jumps.

IDENTITY: Victor Stone
SEX: Male

SIDE: Good
LEVEL: 7

POWERS:

ARMOR DEVICE: ADR = 80.

BIONICS (two arms, two legs, one ear, one eye): Arms can extend 13", fist used as a flail gets +2 to hit and +1D4 damage in HTH combat. Foot grapples can scale walls at half normal ground rate. Legs have shock absorbers which negate all damage from falling, if he lands on his feet. Ear has amplified hearing, double Danger Detection when applicable. Eye has infrared vision (unaffected by darkness). +11 Strength points.

POWER BLAST DEVICE (sonic disruptor): 15" range, 1D20 damage inflicted, twelve shots per recharge.

SPECIAL WEAPON (finger laser): 30" range, 2D8 damage inflicted, eight shots per recharge.

PHYSICAL HANDICAP: Can only heal back the first 19 points of damage sustained, and any damage taken thereafter must be repaired (use the same rules given for the power Android Body). Also, bizarre appearance; as per Prejudice, but saves are made on 1D20 rather than D100.

WEIGHT: 200 lbs

BASIC HITS: 4

STRENGTH: 28

ENDURANCE: 18

AGILITY: 15

INTELLIGENCE: 17

CHARISMA: 17

REACTIONS FROM: Good +2

HIT POINTS: 38

Evil -2

HEALING RATE: 2 per day

DAMAGE MODIFIER: +2

ACCURACY: +2

POWER: 78

CARRYING CAPACITY: 2376 lbs

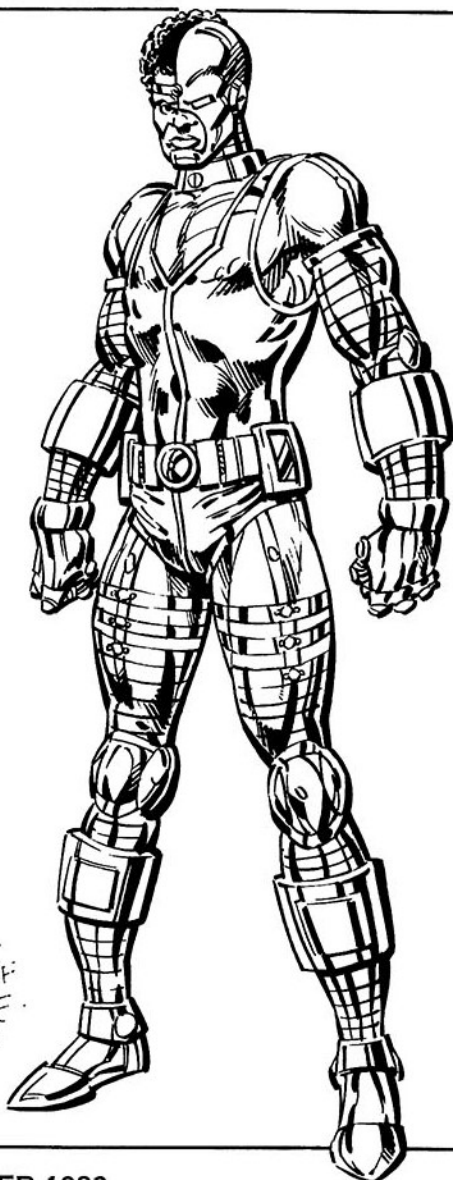
BASIC HTH DAMAGE: 1D12

DETECT HIDDEN: 12%

MOVEMENT RATE: 61" ground

DETECT DANGER: 16% (32%)

ORIGIN & BACKGROUND: American, Spots and Cybernetic Technology skills.



WONDER GIRL

As with Kid Flash, Wonder Girl is fashioned after Woman Women and hence probably has the potential to do whatever her adult namesake is capable of doing. Note, her flight ability was reduced to merely a Body Power since she has not been shown to be as fast in the air as her Strength and Endurance scores would allow if she had the normal Flight power.

IDENTITY: Donna Troy
SEX: Female

SIDE: Good
LEVEL: 11

POWERS:

HEIGHTENED STRENGTH: +20.

HEIGHTENED DEFENSE ITEM: Bracelets, -4 to be hit by all attacks.

INVISIBILITY: 10 points.

BODY POWER: Flight at 72 mph, PR=1 per hour.

SPECIAL WEAPON (magic lasso): +1 to hit HTH, does normal HTH damage when applicable. Extends up to 168" in length at will. Any intelligent creature it encircles behaves as if hit by Mind Control. Lasso is indestructible.

VULNERABILITY: If her wrists are bound, she loses all her powers and must obey the one who binds her.

WEIGHT: 120 lbs

STRENGTH: 38

AGILITY: 16

CHARISMA: 20

HIT POINTS: 36

HEALING RATE: 1.5 per day

ACCURACY: +2

CARRYING CAPACITY: 3401 lbs

BASIC HTH DAMAGE: 1D12

MOVEMENT RATES: 72" ground, 316" flying

DETECT HIDDEN: 12%

DETECT DANGER: 16%
ORIGIN & BACKGROUND: Lost/Hidden Civilization, Military and Fashion Photography skills.

BASIC HITS: 3

ENDURANCE: 18

INTELLIGENCE: 17

REACTION FROM: Good +3
Evil -3

DAMAGE MODIFIER: +1

POWER: 89



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YOU OUT THERE WHO
HAVE NOT BOUGHT

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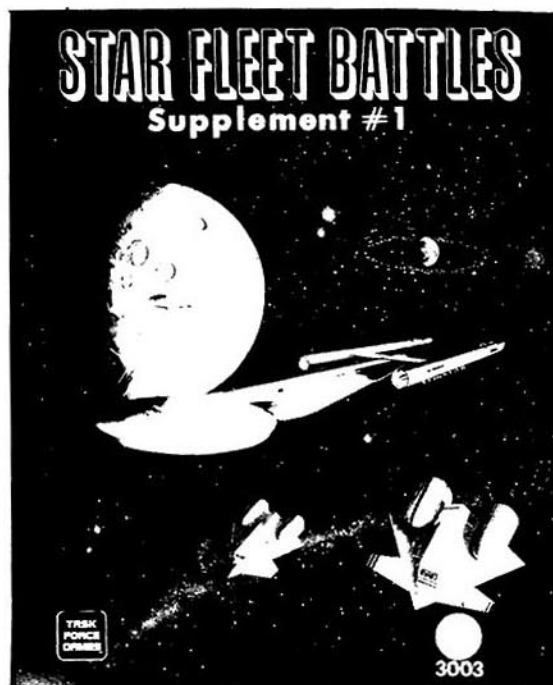
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My Life & Role-Playing

Famous game designers reveal their experiences with role-playing.

CONFESSIONS OF A ROLE-PLAYING JUNKIE

By Herbie Brennan

Herbie is a freelance writer and game designer currently residing in County Kildare, Ireland. He is the designer of Yaquinto's Man, Myth & Magic.

Most of the time I'm a little confused. I can seldom figure where I'm at, let alone how I got there. Role-playing reared up out of some primeval depths two years ago and swallowed me. It wasn't the way I planned it. I'm not ever sure it was the way I wanted it. But it happened. Maybe by the time I finish this piece I'll understand why. Stick with me.

I can remember the first time I ever heard of role-playing games, although it doesn't explain anything. I was writing science fiction short stories at the time and editors used to send me free copies of the magazines in which they appeared (which is just as well since the part of Ireland I live in isn't too well served by magazine shops).

As a result, I was leafing through a copy of, I think, *Analog*, when I hit on an ad illustrated by a picture of a young, attractive, naked woman lying on an altar. Since I've always been interested in altars, I read the ad. It was pushing a new kind of game, but not quite hard enough to make me want to buy. I turned the page.

A few years later, somebody gave me a copy of that game for Christmas. It was *Dungeons & Dragons*, of course: a very early version and not half so well packaged or sophisticated as the material TSR puts out today. All the same, I gave it a whirl. You know what it's like at Christmas when the presents are all opened, you couldn't face another scrap of turkey and the long dark night is drawing in.

So my stepson volunteered as Dungeon Master, I got to be a gnome or something equally ridiculous, and the adventure started.

I was enthralled instantly. Hypnotised... spellbound... fascinated... addicted. Right through until early March my head was full of hit points, spells and armor classes, characters and purple worms. My career was suffering but I didn't care. I am weak-willed: I can resist anything but temptation.

All the same, it had to stop. As a professional writer, nobody was paying me to play games all day. Bankruptcy, if not exactly looming, was at

least crawling determinedly over the near horizon. I locked the game in a cupboard, threw away the key, and got back to work. A week later, I was in a Dublin game shop buying up every role-playing game I could find.

I'm not only weak-willed and perpetually confused, but I suspect I may also be feeble-minded. Instead of getting on with my next novel, I found myself figuring out excuses for continuing to play role-playing games. Finally I came up with a lulu. It went like this:

To a professional writer, role-playing presents the greatest creative challenge since the invention of the novel. It is, in essence, a new medium of expression, a vast field, virtually fallow, in which the elusive literary masterpiece might be lovingly and expertly crafted.

In other words, people who write a lot of role-playing get to play a lot of role-playing games.

And to tell the truth, I wasn't wildly impressed by the standard of

"I was commissioned to produce Yaquinto's first role-playing game."

writing in most of the role-playing games I'd seen. I thought I could do better. I wrote a lot of letters to game publishers offering my services and got a lot of nice replies back, including one from Chaosium. But the nicest of all came from Steve Peek, the president of Yaquinto, a game company in Texas. The bottom line was I was commissioned to produce Yaquinto's first role-playing game.

What I had in mind—and what I actually wrote—was a thing called *Arena*. I'd just completed a classy sort of novel about Mary Magdalene and Pontius Pilate and my head was choc-a-bloc with ancient Rome. The research for that novel taught me all about the Roman games: how they built sewers to take away the blood, where the animals came from, how the gladiators were trained, etc. I'd long thought there was a ready market for a revival of Roman-type games if you could only find a country that would let you run them. It now struck me that a Roman games role-playing game was the next best thing. *Arena* was to be about gladiators.



Arena was also to be an easy introduction into role-playing for the novice. I was new enough in the field to remember my bewilderment when first faced by the rules of the average role-playing system. Until you get into them, they're like the launch manual at Cape Kennedy. *Arena* was to be something you learned as you actually played. I reckoned if somebody as feeble-minded as me could understand it, anybody could.

After *Arena*, I planned to get down to a full-scale role-playing work on time travel. Unfortunately, in the confused way things happen to me, the panel who playtested *Arena* wouldn't get their teeth out of my backside. They wanted more. They wanted a lot more.

So I extended... and extended... And extended.

And all of a sudden, *Arena* wasn't a game at all, just the basic introduction to a much more ambitious project which took in the whole of the ancient world. Around this time we'd taken to calling it *Legions & Legends*, but the name didn't stick. Because of the scope, the end product was called *Man, Myth & Magic*. It had the usual systems you associate with fantasy role-playing games—combat and magic—and a cliffhanger series of scenarios which come together to form a big, rambling fantasy role-playing adventure novel: the first ever of its type so far as I know.

When the typescript hit Yaquinto, guess what Steve Peek did. You're right—he extended it. The whole of the poison system and the optional rules are his work. Some package... except it wasn't about time travel. And that's the one Yaquinto are publishing a little later this year, under the name *Timeship*.

Once a junkie, always a junkie. □

To remove this module from the rest of the magazine, simply bend the staples up with a knife or some other flat implement, and pull out the module. Be sure to bend the staples back. We recommend the module be kept in the *Call Of Cthulhu* game box.

The Wail of the Witch

*A murder in Salem leads the investigators
to a dark secret centuries old.*

By Keith Herber

Illustrated by John Sullivan



INVESTIGATORS' INFORMATION

The investigators' attention will be drawn to a recent article in the *Boston Globe*. The story reports that the body of a young woman was discovered inside the grounds of Fairfax Cemetery in Salem, Massachusetts. The grisly discovery was made at approximately 4:45 a.m. by a passing milkman whose attention was attracted by a "moving blue light" in the cemetery grounds.

The dead woman was identified as Amy Hanover, a free-lance writer presently residing in Boston. No marks of violence were found on the body and the cause of death was listed as heart failure by the county coroner, Dr. Sarnowski. No other pertinent facts are given.

KEEPER'S INFORMATION

In Salem, Massachusetts, the year 1692, hundreds of people were condemned and hung as witches. Most of these people were innocent victims of a mass hysteria that also swept England and the rest of western Europe. The ironic twist to the Salem trials was that those who confessed to witchcraft (usually under torture) were pardoned of their crimes, while those who maintained their innocence were usually executed.

One exception to this pattern was the trial of Mercy Booth and her coven members. Though all confessed under torture, the crimes they were charged with were considered so heinous by their judges that they were condemned to immediate execution. They were allowed to be buried in unconsecrated ground. All records of the trial were either suppressed or burned.

Years later when the jurors of the witch trials published a public apology for their "errors," the first draft was said to have contained an exception in the case of Mercy Booth.

In truth, Mercy Booth and her coven worshipped Nyarlathotep in a secret room located beneath the basement of her home. Here they kept their secret rites and offered young children as sacrifices to Nyogtha. In an adjoining room, unknown to the members of the coven, Nyarlathotep showed Mercy how to construct a gate that would carry her through space and time to the "City of the Old

Ones" in Antarctica 100 million years in the past. It was through contact with these other beings that Mercy learned new arts of magic and increased her powers.

With the growing fervor of the witch trials around her, Mercy realized that her existence was in danger and made arrangements to circumvent her possible death. Entering into a contract with the ghouls who dwelt beneath Fairfax Cemetery, she made arrangements to have the tunneling creatures remove her coffin soon after burial and convey it to the secret room a half-mile north of the cemetery. Her spirit was freed from her body by the Old Ones who were waiting to escort her through the gate. There her body assumed its normal shape and she has continued to dwell there for over two centuries.

Mercy still visits this world, but here her body assumes a spirit form that can neither communicate nor affect physical objects. To accomplish these tasks, her spirit must temporarily inhabit her mummified corpse. From this body she can speak, move about, or cast spells.

In 1892, the block of houses containing Mercy's old home was demolished to make way for the construction of a group of apartment buildings. Workmen broke through the ceiling of Mercy's secret room and work was temporarily halted in the area. Professor Michael Hagerty of Boston University was called to the site to investigate the discovery. Hagerty was a recognized expert on American colonial history and was requested by the Salem town council to make a determination of the historical value of the find. While investigating the room, Hagerty was contacted by Mercy who promised to tell him great secrets if he could somehow manage to keep her room and her existence a secret. Hagerty soon announced that the room was of no significant historical value and work was continued.

Meanwhile, Hagerty secretly bribed the construction company with \$2000 to carefully cover the room and build over it. Using the ghoul tunnels as access to Mercy's room, Hagerty attended a series of meetings with Mercy over the next few months. Mercy finally convinced Hagerty to bring his wife with him on his next visit when she secretly planned to attempt to inhabit his wife's body. Unfortunately, Hagerty's wife took ill before the next visit and was unable to accompany him to Salem. When Hagerty arrived at the secret room without his wife,



Mercy flew into a rage and had Hagerty murdered by the ghouls who then dumped his body outside the cemetery.

Mercy's next opportunity came just recently when she discovered Amy Hanover exploring the old tombstones in Fairfax Cemetery. Using her telepathy, Mercy duped the poor girl into showing up at the cemetery later that night where Mercy forcibly attempted to inhabit her body. Amy's heart was weak though, and the experience literally frightened the young woman to death, forcing Mercy to abandon the now useless body. Mercy now waits for the next victim.

SCENES

Amy Hanover's Apartment

This can be located simply by looking in the phone book. Upon arriving, the investigators will find the apartment occupied by Amy's distraught roommate, Rita Carson, a model. Rita is too upset to speak with the investigators at length, but will tell them that Amy was a very serious writer with a deep interest in occult subjects.

If a successful Oratory roll is made while talking with Rita, she will show them an old notebook of Amy's which she neglected to give to the police. Among the scribbled pages is one titled "Salem." Beneath this is written "Mercy Booth," followed by "1412 L." The only other item of interest is a check stub from *Occult Review* magazine in New York. A phone call to the publisher in New York will tell the investigators that Amy had sold two different articles to the magazine, both on the subject of witchcraft. Both of these back issues are sold out but a successful check at the library should turn them up. The first article is more or less standard work on the topic of witchcraft, but the second touches briefly on the subject of a mysterious coven of Salem witches that was reputed to be so evil that all transcripts of the trial were thought to have been destroyed. The leader of the coven was a certain Mercy Booth and was said to have been visited by a

tall black man thought to be the devil. She promises more in her next article.

County Coroner in Salem

Dr. Sarnowski is an avid talker and will confide to the investigators that "if it wasn't a matter of professional ethics, I would have said the woman died of fright."

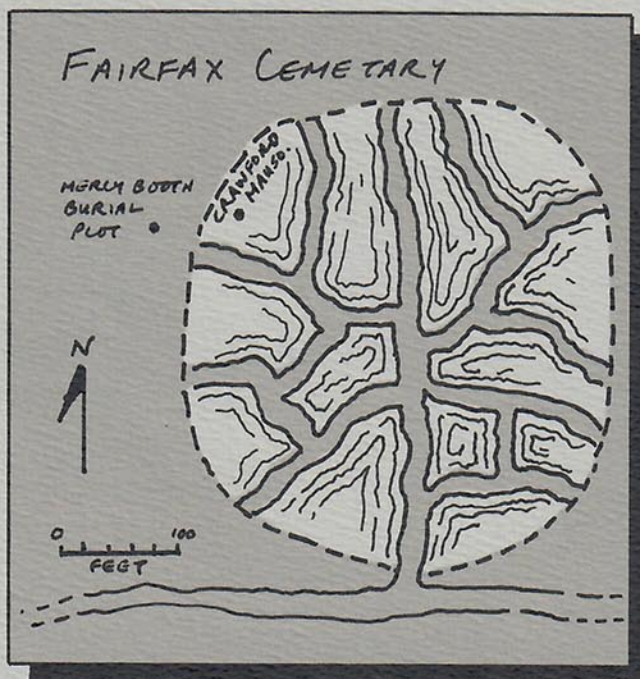
The doctor grew up in Salem and will tell the investigators that Fairfax has always had a reputation for "ghosts and goblins."

Fairfax Cemetery

This is one of the oldest cemeteries in the area, and its ancient gnarled trees and eroded headstones bear quiet witness to this fact. Due to the fact that many local old families have ancestors buried here, the cemetery is in good condition, despite the decaying neighborhood. The cemetery is surrounded by a seven-foot tall iron fence, but the gate is never locked. On the western edge of the cemetery, just beyond the fence, is a small unkempt burial plot. It can be seen from any high ground within the cemetery.

At night, ghouls occasionally leave their tunnels to wander the grounds, and there is a 20% chance of spotting one on any given night. If no ghoul is seen, there is a 10% chance of seeing the glowing blue spirit of Mercy Booth.

In one corner of the cemetery is the Crawford mausoleum. Anyone making a Spot Hidden Object roll while investigating it will discover a muddy hole near the foundation that leads to the ghoul burrows.



If the small burial plot outside the grounds, which is near the Crawford mausoleum, is checked, it will be found to contain thirteen graves crowded together, each marked with a plain flat headstone. The stones are too weathered to read, but one has a small bronze plate on it. Although green with age, the inscription can be read "GRAVE OF MERCY BOOTH—Daughters of Salem Historical Society, 1901." The society's number and address are in the telephone book.

Daughters of Salem Historical Society

This is a little two-story storefront in an older section of town. Over the door a weathered sign proclaims it to be the "Daughters of Salem Historical Society," while a sign on the door reads "Museum hours 10 to 4, Mon. to Sat., Admission 10 cents." The museum's proprietors are two spinster sisters in their mid-sixties, Henrietta and Olivia Thatcher. They live above the museum on the second floor.

Upon entering the museum, investigators will see the sisters behind a souvenir counter on the right. Behind the counter is a stairway leading up to the next floor. The museum itself consists of books pertaining to Salem and witchcraft, "witch items" such as cauldrons and brooms, and a number of old prints and paintings on the walls, all covered with a thick coating of dust. Boxes filled with old magazines and newspapers are stashed in convenient corners. These contain articles the sisters wished to save but never got around to clipping and filing. A locked door at the back of the museum opens to the basement stairs.

If asked about Mercy Booth, Olivia will tell the investigators that when she was a little girl her mother pointed to an old house on Lyle Street and told her that it was the house Mercy Booth was supposed to have lived. Olivia will further tell the investigators that the area was torn down some thirty years ago and new buildings erected on the location. She will not remember any more details pertaining to its specific location.

If asked about any personal occult experiences, Henrietta will tell them that she once saw a ghost at Fairfax Cemetery. On the day that she and Olivia went to supervise the workman installing the plaque on Mercy's grave, she glanced up suddenly and saw a blue shimmering form hovering near the Crawford mausoleum. Olivia will probably pooh-pooh the story because she thinks Henrietta has an overly active imagination, and anyway, "ghosts don't appear in daylight."

A Spot Hidden Object roll will allow an investigator to notice one of the prints on the wall. The title is "The Ex-

HENRIETTA and OLIVIA THATCHER

These two old spinsters are the founders and sole members of the "Daughters of Salem Historical Society." Founded in 1899, the society is dedicated to the preservation of lore and artifacts pertaining to the Salem witch trials of the late 1600's.

Henrietta, the younger of the two, is quite talkative and subject to flights of fancy. By contrast, her older sister, Olivia, is a stern, schoolmarm type and often reprimands Henrietta for her garrulous behavior.

The sisters first became interested in the occult as young girls when their mother told them that they were descended from some of the families accused in the Salem witch trials. For years the women have experimented with spells and potions in a locked basement room but have yet to produce any positive results. This behavior has all been quite innocent, but someone discovering the paraphernalia in the basement may be led to think otherwise.

cution of Mercy Booth," and depicts a horrible old hag being led to the gallows. This is an accurate reproduction of the event and may allow investigators to identify Mercy if they should meet her. This fact will also be discovered if an investigator states specifically that he is examining all the pictures. A successful Library Use roll while examining the boxes of newspapers will turn up a story dated July, 1892. It tells of a secret room that was discovered beneath a block of old homes being demolished by the Da Chille Construction Company. Apparently, the room was decorated with a mosaic tile that contained what appeared to be strange writing. A Professor Hagerty was called in from Boston University to study the finding, but after several days at the site, pronounced it of no significant historical value and demolition proceeded. The block of apartment buildings was expected to be completed by late summer of 1893.

If access to the basement can somehow be gained, the investigators will discover a small locked room. Inside this room are many occult items, including a magic circle drawn on the floor in chalk. A successful Occult roll will show these items to somewhat childish copies of the real thing. The sisters are simply playing at being witches, but the investigators may not realize it.

Da Chille Construction Company

If access to the company's records can be gained, a successful Accounting roll will show that in July, 1892, a sum of \$2000 was paid to the company by M. Hagerty for "special construction work." Hagerty's address in Boston is given.

Professor Hagerty's Home

If the investigators are able to locate Professor Hagerty's home, they may not yet have discovered that he died in 1893. Mrs. Hagerty will tell them that he was murdered in Salem, his body discovered just outside of Fairfax Cemetery. Police surmised that the body had been bothered by wild dogs as it had a number of bite marks on it. She will tell them that her husband had been traveling to Salem on weekends for some time, researching a book that he was writing. She will tell them that she was supposed to accompany her husband on that last trip, but at the last moment came down with a cold and was unable to go with him. She has regretted it ever since.

If a successful Debate or Oratory is made, the widow will give the investigators her husband's notes and strange metal statue. The statue is made of an odd shiny metal and is broken off on the base. A Cthulhu Mythos roll will tell the investigators that it is a statue of an Old One. Professor Hagerty's notes will reveal the following facts:

1. Mercy's coven was accused with over a dozen ritual murders even though the victim's bodies were never found.
2. Mercy was also accused of having meetings with the Devil.
3. Many witnesses testified to seeing her in the company of a tall black man, and one old man of questionable sanity claimed he saw her walking one night with a "terrible familiar, shaped like a barrel with ridges, and a starfish where its head ought to be."

Lyle Street

The old homes that once stood here were replaced in the early 1890's by two blocks of three-story apartment buildings. Originally intended to be occupied by the growing middle class, they have become rundown in recent years, and are now tenanted by less than savory characters.

When the street is first visited by the investigators, there will be about a dozen people on the sidewalks, plus a fruit vendor, a milk wagon drawn by a black horse, and a truck with a large pump mounted on the back operated by two men.

If the pump truck is examined closely by the party, a black hose will be seen running from the pump to a basement window in the building addressed 1412 Lyle Street. If questioned about this, the men will tell them that they come here every couple of months or so to pump out the sewer drain in the building. Apparently the pipe is cracked somewhere under the flooring and every so often, the smell builds up and the tenants start complaining. The workman thinks the landlord should have the thing fixed, but is probably too cheap to spend the money.

If the basement is investigated, the investigators will certainly notice the smell of raw sewage, but mixed with this odor is a taint smell of something else, something worse. The area of floor around the drainpipe is wet and cracked, and can be easily broken away by a determined person with a sledge hammer. After this portion of floor is broken away, it can be seen that the pipe is indeed cracked. It drains into area A of Mercy Booth's secret room.

The Ghoul Tunnels

Damp and slimy, a charnel stench hangs in the air; a litter of cracked bones and filth covers the floors of the passages. Ancient tree roots reach down from the ceiling and the dipping water forms puddles where bloated, faintly luminous fungus grows. Beneath the cemetery, shattered coffins jut out from the sides of the tunnels—it is in these places that the bones are most numerous.

The tunnel system is terribly complex and stretches south all the way to Boston. Investigators wishing to make a map must state their intention before journeying into the tunnels. Only when the investigators wish to return, following their map, should the actual Map Making roll be made. At this point, the investigators will discover if their map is accurate or if they are lost in the tunnels. Anytime the investigators become lost, they must make a Luck roll to blunder upon an exit in 1D6 hours. This exit can be the

THE GHOULS

The ghouls who inhabit the tunnels fear Mercy Booth and the things she keeps locked behind the door. Investigators meeting ghouls may use a Contact Ghoul spell to attempt to establish a rudimentary communication. Although unlikely to help against Mercy herself, clever investigators may be able to at least coerce a ghoul into leading them to where they want to go.

point that they entered at or, at the keeper's option, almost any point in Salem or Boston. Possibly the investigators may find themselves in the basement of a posh women's health spa or some other embarrassing situation.

There are three possible points of entry to the tunnels. The most likely spot is the slimy hole that can be discovered behind the Crawford mausoleum. Failing to find this, the investigators may break directly into Mercy's secret room from the basement of the apartment building and discover an entrance to the system below. Really desperate investigators may try to dig up Mercy's grave. This action will cause the grave to collapse into the tunnel along with any investigators who may be digging at the time.

Assuming that the investigators enter at the Crawford mausoleum, they will be faced with a bewildering choice of passages that twist off in all directions. From this point, Mercy's basement is a quarter of a mile almost due north. The witch's burial ground lies 200 yards west. Investigators attempting to travel north have an 80% chance of discovering the door to the secret basement in 1D3 hours. Those attempting to travel east or west stand a 45% chance of wandering by the door in 1D4 hours. Those going south have a 10% chance of blundering into it in 1D6 hours. For every hour spent exploring the tunnels, there is a 35% chance of encountering 1D3 ghouls. These figures can be adjusted to use for investigators entering at the other sites.

The above information is intended as a guideline only. The keeper should be sensitive to the dramatic elements of the game and handle encounters accordingly. Possibly the spirit of Mercy Booth would be seen lurking in the shadows, or the investigators may discover the body of a person recently reported missing. Be sure to keep the tunnels full of shadows and scurrying noises.

A successful Spot Hidden Object in the area below the mausoleum will reveal a small book wedged among the tree roots near the entrance. The pages are loose and it is covered with mold and mildew, but on the inside cover the investigators will be able to read the name Michael Hagerty, followed by a Boston address. Successful Read English rolls while perusing the rotting pages will reveal the following facts:

1. The mosaic scriptures found on the walls of the secret room is medieval Arabic and is some sort of prayer to a god called Nyogtha.
2. Hagerty tells of a presence in the room and a voice speaking in his head. The voice identified itself as Mercy Booth.
3. He writes of paying the Da Chille Construction Company \$2000 to carefully reseal the room and to continue construction around it.
4. The journal tells of several meetings in the room after it was resealed and the pending revelation of the "secret."
5. The last entry talks of making plans to bring his wife to the next meeting.

The area beneath the witch's burial ground is reached by a short, fairly straight, tunnel leading off from the main network. A Spot Hidden Object roll in this area will reveal the fact that while there are twelve broken coffins to be found in this area, the thirteenth is missing. It appears as

though it had been carefully removed from below some time in the past.

A quarter mile north of the mausoleum, built directly into the side of a tunnel, is a heavy oak door that opens into Mercy's basement. It is locked and has a resistance factor of 14.

Mercy Booth's Basement

Room A. This is Mercy Booth's private chamber and was unknown even to the members of the coven. It is constructed of plain stone and is furnished sparsely. Near the door to the ghoulish tunnels lies an open, empty coffin of cheap construction. At a large wooden table, a human figure cloaked in rough brown robes sits facing a wall covered with strange lines and arcane symbols. Its back is to the doors.

The door opening to the ghoulish tunnels is locked and has a resistance factor of 14. The door in the west wall opens easily and is concealed only to those in room B. A close look at the coffin lid will show the name "M. Booth -1692" branded into the wood.

If the investigators walk around to the front of the table to view what is there, they will see the mummified, parchment-like body of an old hag propped up in the chair. Her face is hideously distorted—dried tongue protruding from her mouth, and the head hanging to the side in a grotesque angle. Her outstretched skeletal hand rests atop a small black book on the table. Next to the book is a roll of animal skin with writing on it. A successful Zoology roll on this skin will reveal it to be of human origin. If a successful Read English roll is made, it will be apparent that the scroll is a contract between Mercy Booth and the ghouls, dated in 1692. It calls for the ghouls to deliver her body, immediately after burial to this room. In return, Mercy promised to help deliver certain individuals to the



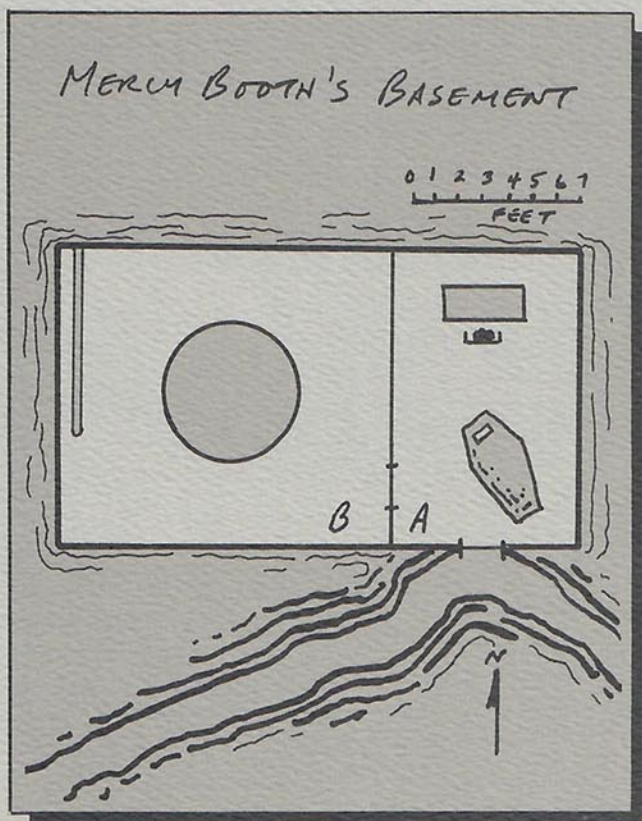
ghouls. Discovering either of these facts will cost the investigators one point of SAN if their SAN roll is unsuccessful.

A successful Read English on the small black book will show it to contain two spells, Contact Old Ones and Create Gate. Both these spells can be learned by an investigator making his INTx2% roll. If the body is disturbed in any way (and removing the book will disturb the body), Mercy will instantly become aware of it, and will probably come to investigate.

Anyone knowing the spell Create Gate will recognize the back wall as a possible gate to somewhere. Anyone stepping through this gate will lose three temporary points of POW and one point of SAN while being transported to the City of the Old Ones in prehistoric Antarctica.

Room B. This is the tiled mosaic room discovered by workmen in 1892. The walls and ceiling are covered with strange whirls of fabulous colors and rusting iron sconces adorn the walls. Incongruously, a six-inch iron pipe juts through the ceiling and runs along the top corner of the west wall before disappearing out the north wall. From a large hole in the elbow of this pipe drips a mixture of water and raw sewage that has collected to a depth of nearly four inches on the floor. Anyone entering this room must make his CONx5% roll or be overcome by nausea and unable to take any action for 2D10 minutes.

If the mosaic walls are examined, a red band containing writing will be discovered running all the way around the room. It is written in Arabic, and a successful Read Arabic roll will show the writing to contain the spell Summon/Dismiss Nyogtha. It is a very accurate rendering and a successful Idea roll will allow the spell to be learned. A successful Spot Hidden Object roll will reveal a secret door in the east wall. If the scummy water is swept back, the investigators will discover an iron disc, six feet in diameter, set flush into the floor. It has a resistance factor of 24, and if pried up, it will reveal a jagged cavern leading straight down through the earth. An odor worse than the sewage drifts up from this cavern.



MERCY BOOTH

Mercy appears in this adventure in three different forms, each form differing in abilities. Mercy only assumes human form when dwelling in the world on the other side of the gate. If seen here, she will appear as a bent old hag with long, crooked hands, tipped with dirty fingernails. Her voice is harsh and cracked, and she walks with the aid of a short cane. Her stats in this form are as follows:

STR	8	CON	12	SIZ	9	DEX	12	CHA	3
SAN	0	INT	16	POW	21	EDU	28	HP	11

When passing through the gate into this world, Mercy's spirit assumes the form of a mass of slimy, slightly iridescent, blue bubbles. When in this form, Mercy cannot communicate, cast spells, or affect physical objects. She can only move about and listen. She can slip through small cracks or under doors, but cannot pass through solid matter. Viewing Mercy in this form requires a successful SAN or incur 1D6 SAN point loss.

The third form of Mercy Booth is the most terrible. If she has a need to speak to someone directly or cast spells, she can inhabit her ancient corpse. From here Mercy can move about and affect the physical world. Viewing Mercy in this form automatically reduces SAN by one point, those failing their SAN rolls will lose 1D8 points. Her stats in this form are as follows:

STR	8	CON	20	SIZ	9	DEX	6	CHA	0
SAN	0	INT	16	POW	21	EDU	28	HP	15

ARMOR: The dried husk of a body has a natural 4 points of armor and all impaling weapons do minimum damage due to the fact that there are no internal organs or blood supply to damage. The body is quite flammable, however, and will burn completely away in two rounds, forcing Mercy's spirit to flee.

The following characteristics are constant no matter what form Mercy is in:

SKILLS: Mercy has high skills in most knowledge fields, particularly those pertaining to the natural sciences. Her combat skills are fairly low and she usually carries no weapons. Exact percentages are left to the discretion of the keeper.

SPELLS: Summon/Bind Byakhee, Summon/Bind Hunting Horror, Contact Ghoul, Contact Old One, Call Nyogtha, Contact Nyarlathotep, Shriving, Voorish Sign, Elder Sign, Create Gate, Telepathy, Spirit Transfer.

All the above spells are as described in the *Call Of Cthulhu* rulebook with the following exceptions:

Call Nyogtha. Mercy has a long established contact with Nyogtha. To call Nyogtha, she need expend only one point of POW and chant for one minute for a 100% chance of successfully calling Nyogtha.

Telepathy. Sometimes referred to as "Thought Projection," to accomplish this spell, Mercy must expend one point of POW to establish contact with an individual anywhere within a mile of her basement. Mercy cannot hear the other person's thoughts but can only speak to individuals, leaving cryptic clues, hints, or giving instructions.

Spirit Transfer. Using this spell, Mercy can attempt to force another person's spirit from its rightful body.

Mercy's spirit can then permanently inhabit the new body and attempt to assume that person's identity. Whichever spirit loses possession of the body is forever lost and will dissipate. Casting this powerful spell requires one round of time, ten points of POW, and a SAN loss of 2D10 points. Once the spell is cast, Mercy's spirit must engage in a POW vs. POW struggle with the intended victim. Anyone witnessing this struggle will see two masses of bubbles flowing in and out of the jerking, convulsing body. When one of the spirits wins, the witness will watch one of the masses of bubbles dissipate into nothingness with a long echoing moan. Watching this scene will require a successful SAN roll or incur a 1D6 SAN point loss.

Role-Playing Mercy Booth

Mercy has dwelt for a long time in the City of the Old Ones and wishes to return to this world again. To accomplish this, she has been looking for a suitable body to inhabit. She wants a young, healthy female with low POW. The low POW is necessary because after casting the spell, Mercy's POW will be low and if she loses the struggle, her spirit will be lost forever. Consequently, she has been moving very slowly and carefully, waiting for the right opportunity.

In playing the character of Mercy Booth, the keeper should keep this goal in mind. She probably has enough power at her command to destroy most parties of investigators if she wishes. What keeps her actions in check, however, is her fear of discovery. If her corpse should be destroyed, she will be unable to cast spells in this world, preventing her from ever attempting to inhabiting another human body. Destroying the gate between the two worlds would either trap her forever in the City of the Old Ones, or leave her stranded in this world in spirit form. Mercy realizes these possibilities, and will try to keep the secret room secure at all costs. Her next objective is to locate and inhabit a new body so she can permanently rejoin this world. She would prefer a young, healthy female, but if destruction looks imminent, she will attempt to inhabit any body. If successful, other investigators will not be aware of it nor understand what happened. Mercy, in the new body, will claim that something tried to possess her but she managed to drive it off. She will then feign exhaustion to avoid answering too many questions she cannot answer. She will possess none of the knowledge of the former inhabitant and of course will not know how to drive a car, use the telephone, etc.

If Mercy feels all is lost, she may revenge herself by unleashing Nyogtha on the investigators, or even Salem itself. She will do this only in extreme cases as it will almost surely lead to the discovery of her secret room and its probable destruction. If Mercy should turn Nyogtha loose on Salem, the investigators should suffer a SAN loss due to their knowledge that the death and destruction resulted from their actions. SAN points can be awarded for the destruction of Mercy Booth, or by destroying the gate and trapping her in the other world.

City of the Old Ones

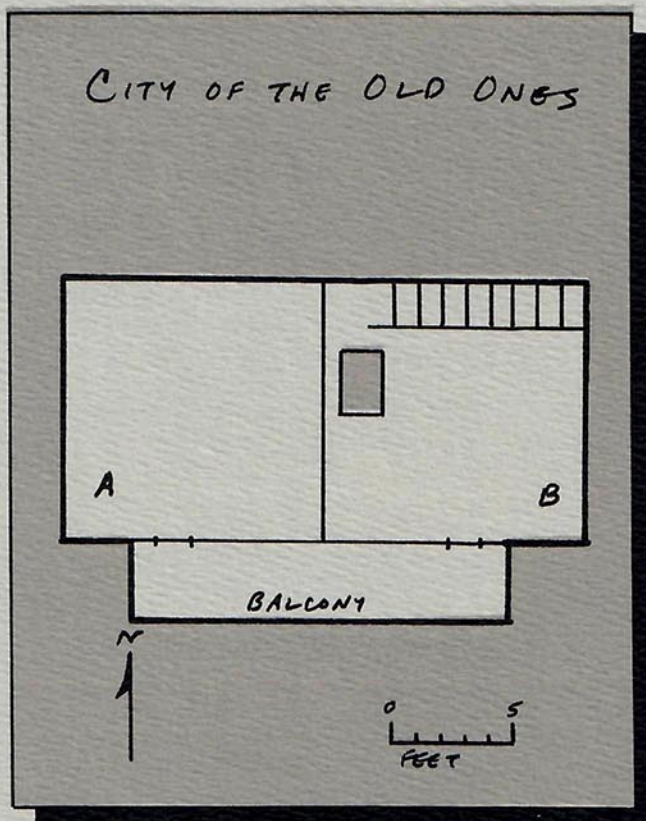
Room A. Investigators stepping through the gate will find themselves standing near the north wall of this room. This room is formed of large, smooth fitting stone blocks and decorated with horizontal bands of carvings. These bands are three-feet wide and consist of one layer of geometric decorations followed by a band of carvings, one upon the other from floor to ceiling. The carvings depict strange, barrel-shaped beings apparently warring with a race of hideous octopoid things. At the other end of the room, an archway six-feet wide and twelve-feet high opens onto the balcony and a cloudy gray sky. Through the humid haze, dark spires can be seen in the distance. Near the archway, propped against the wall, is a strange rifle-like object made of a silvery metal.

A successful Cthulhu Mythos roll will tell the investigators that the barrel-shaped creatures in the carvings are the ancient Old Ones, while a second successful roll will reveal the others to be the Spawn of Cthulhu. A successful INTx2% roll will gain the investigator 3% in his Cthulhu Mythos and reduce SAN points by 1D3.

The strange metallic object found near the door is in reality a shoggoth prod used by the Old Ones to keep the rebellious beasts in line. A successful INTx3% roll will allow an investigator to recognize it as some sort of electrical weapon and also understand its firing mechanism. Unfortunately, this one has sustained some minor damage and is presently unfunctional. A couple hours' work and successful Mechanical and Electrical Repair rolls should have it working again. When repaired, the weapon will have twenty charges that do 4D8 points of damage with a base chance of 15%. Its range is 20 yards and will sustain eight points of damage. The charges are indicated on a gauge mounted on the side. There is no technology available in the investigators' world that will recharge the prod.

From the balcony, investigators will be able to see that they are in the center of a great city built of stone. Gazing down, the investigators see that the ground below is obscured by the gray misty atmosphere but they can hear strange whistling noises faintly drifting up from the unseen streets below. In the far, hazy distance, buildings even taller than the one the investigators are looking from are connected by arching bridges of fantastic proportions. The tops of great palm trees and ferns can be seen poking their way through the crowding mists of the hilltops.

Room B. This is Mercy's living quarters. It is similar in appearance to room A but with the additions of a straw sleeping pad in a corner, a stone table with a small box on



it, and a stairway leading down against the far wall. Standing near the table are Mercy Booth in human form and three Old Ones, one of them armed with a shoggoth prod. They will not hesitate to detain any intruder with as much force as necessary. Mercy is probably already aware of who they are and will retreat down the stairs to alert other Old Ones. This intrusion by humans could prompt the Old Ones to destroy the gate, trapping any investigators still there in prehistoric Antarctica. The box contains an Elder Sign affixed to a small stone. Traveling back through the gate will cost the investigators another three points of POW and 1 point of SAN.

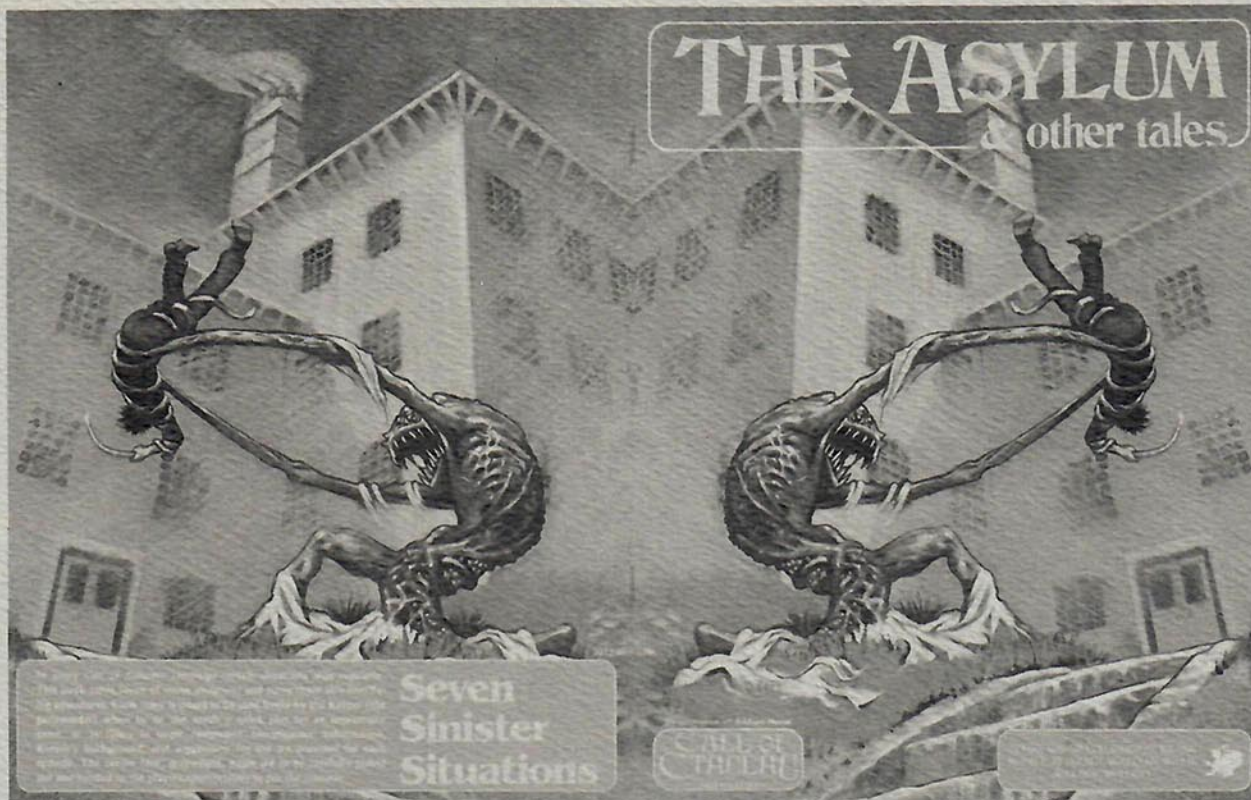
The balcony is constructed of the same stone as the rest of the building. A low wall runs along the perimeter of the balcony which is surmounted by a decorative metal railing. The railing consists of small metal statues of the creatures seen in the carvings. Investigators will notice that one of the statues has been broken off. This is the same statue that can be found at Professor Hagerty's home. Farther down the balcony, investigators will see another archway similar to the first leading back into the building.

While the investigators are making these discoveries, a huge, leathery, pterodactyl-like creature will suddenly wing its way around a corner of the building. Uttering a piercing wail as it flies by the balcony, it slowly turns and descends into the mists, carrying a huge stone block with it. Investigators witnessing this sudden occurrence will need to make their SAN rolls or lose 1D6 SAN points. A successful Cthulhu Mythos roll will tell the investigators where they are, and a successful Paleontology roll should at least inform them that they are in the distant past. Any noise such as gunshots or screams will certainly attract the occupants of room B.

THE OLD ONES

Through the intervention of Nyarlathotep, the Old Ones are allied to Mercy Booth, but they have grown tired of her presence in their city and dislike the open gate to another world. They will not turn against Mercy Booth for any reason, but are likely to destroy the gate if they suspect a possible mass intrusion of their world, regardless of the consequences to Mercy. They do not necessarily hate humans but will move to destroy any intruder into their world.

The End



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Books & Gaming

Reviews of books with interesting world settings useful for creating imaginative role-playing campaigns.

A DISTANT MIRROR

By Barbara Tuchman
(Ballantine, 1978, \$9.95)

Reviewed by David Dunham

The medieval period is a very common source for fantasy role-playing campaign backgrounds. Many campaigns are based on what we think is medieval history. But what was it really like? In *A Distant Mirror*, Barbara Tuchman gives us some idea what the 1300s were like.

The 14th century is interesting to look at because there were so many events taking place. The Hundred Year's War raged, while the Black Death stalked Europe. Crusaders ventured against the Saracens, while a schism split the Church.

Ms Tuchman concentrates the book on France, which in many ways was the center of Europe. She provides the readers with a human reference by following the life of Enguerrand VII, Sire de Coucy, who became one of the leading nobles of Europe.

Although the book is a sizable work it was easy to read, even for someone not up on European history. Ms Tuchman gives some history then provides background material to explain the events. The combination works well; it would have been a dull book if it contained only history or background. Much of the book reads like a novel making it quite enjoyable. Unfortunately, some of the story lines don't end until the 15th century, and were only cursorily concluded.

A Distant Mirror should be required reading for all *Chivalry & Sorcery* (C&S) gamemasters



and players. Although C&S is set in France in 1170, the Middle Ages weren't times of rapid change and very little is different. The C&S rules can certainly be used for 14th century gaming. In fact the C&S authors suggest the Hundred Years' War as a possible "scenario."

But not only C&S players will benefit from reading *A Distant Mirror*. This book is a well of role-playing ideas. It contains many interesting NPCs such as the Duke of Anjou who was always itching for a kingdom, and the Visitor General of Royal Property. It also contains many scenario ideas. One such involved a noble who wanted a new wife. He dissolved his marriage by divorcing his wife on charges of adultery. Their son, whose parentage was now in doubt, came to the aid of his mother's family in a private war against him. But the campaign background is the best aspect of the book.

A 20th and a 14th century man just doesn't think the same way. Ms Tuchman considers the century as a whole to be somewhat childish, "unable to restrain any kind of impulse." Human life wasn't held in high regard: "Teutonic knights in their annual forays against the unconverted natives of Lithuania conducted manhunts of the peasants for sport." There was little interest in children (the infant mortality rate between one and two out of three might explain this). Sickness was often blamed on poison or sorcery.

Two meals per day were customary for all, including most nobles. A well-paid artisan earned about 18 florins a year in the latter part of the century (a war-horse cost from 25-100, so you can see that the average individual couldn't afford to be an adventurer). Commercial law prohibited innovation in tools or techniques, as well as night work, so it wasn't easy to get ahead. Roads were poor, impassable by winter, and the mule train was the primary mode of land transportation. City streets "had no inscribed names, so that people had to search for hours to find the place they wanted." While the nobility received a formal education, the average layman acquired knowledge through everyday experience.

Plague was seldom far away in the last half of the century. Per-

haps as much as one third of the population died of it. But the plague was a mixed curse. The resulting labor shortage meant that workers could command higher wages. Also, the amount of wealth remained constant, so each individual could get a larger proportion.

A fair portion of the book is about the Hundred Years' War since it consumed so much of the resources of the period. The war wasn't very exciting, being marked by a great deal of stupidity on all sides. Perhaps most importantly, it marked the rise of the common soldier, as opposed to the horse-mounted noble. Also of note were the difficulties in financing the war. This partly led to the freeing of serfs to raise rent. All sorts of taxes (including a salt tax) were imposed to raise money for troops, but "above all, war was made to pay for itself through pillage."

When battle was done and the leaders went home, the soldiers didn't always follow. England's Black Prince released from service great numbers of soldiers in France, probably to avoid further payments. These troops formed themselves into "Free Companies," consisting of 20 to 50 men led by a captain. When they weren't employed as mercenaries (a major ingredient of most armies of the time) they spent their time on burning and plundering.

These were not good times for established religion. People were constantly complaining about the inadequacy of the clergy. "Heresy and sorcery were on the rise, testifying to needs unsatisfied by the Church." The Church seemed far more interested in material wealth and power, selling offices and dispensations, and getting involved in politics. Eventually the situation resulted in a schism, partly over the nationality of the Pope. While there were two claimants to the title, each Pope excommunicated the other's followers, and a popular saying toward the end of the century held that no one had entered Paradise since the beginning of the schism.

There is a lot more in this 670+ page book than I can hope to cover here. The information density is fairly high, and it's quite readable. I recommend *A Distant Mirror* to anyone interested in learning more about the middle ages.

SHADOW MAGIC

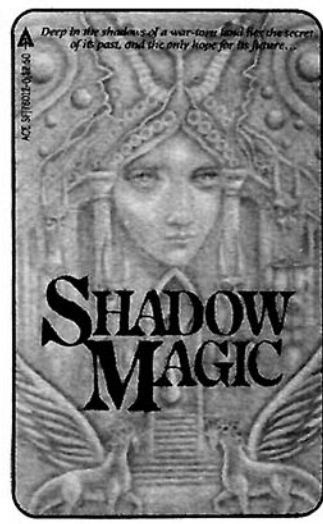
By Patricia C. Wrede
(Ace, \$2.50)

Reviewed by John T. Sapienza, Jr.

Fantasy novels tend towards the grandiose, with the hero or heroine struggling against the destruction of all they hold dear by overwhelming forces of evil. That Patricia Wrede chose that traditional theme but resisted the temptation to write the usual trilogy is point in her favor, I think. Instead, she did the entire story in one book, with the result that the characters are not as detailed as they might have been in a longer work, and the plot turnings require more coincidence than psychological or cultural motivation. The problem with this is that the plot leaves the reader feeling that the heroine was fated to succeed, and this does take some of the excitement away. That criticism aside, the story is well done, with many good touches outlining the culture and the races that are drawn into the struggle. It is a good read, and if it is not great literature, well, we do not expect that as a rule. We are happy to be entertained.

The story is a double quest, a search for identity by a Baron's daughter in a time of crisis, and the search for the lost magical artifacts that had once been the symbols of unity for the kingdom and the tools by which the ancient evil had been bound. Alethia is kidnapped under circumstances that appear to be merely local politics but which turn out to be darker still. She escapes and

Continued page 39



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A hiss. A crack. From the foliage charges an evil Thoat. Rock-hard flesh flying at its hunted prey. You unsheath the sword of your ancestors. A split-second parry wards off bloodthirsty claws. A single thrust ends the struggle. Once again you have eluded death.

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Adventure by Design

The philosophy behind designing and gamemastering scenarios.

PLOTTING THE ADVENTURE

By Ken Rolston

Scenarios must have strong plot-lines—the plot must proceed directly from the “hook” to an ultimate showdown. Along the way, the adventurers must face a series of problems, each of which lies directly in the path to the final objective. This pattern—motivation to problems to climax—is the backbone of all good adventures.

Linear plots—plots that move directly from motivation through episodes to resolution—are the most effective for adventure gaming. Open-ended, unstructured adventure situations are fine for the novel or the leisurely film of theme and character, but they are not for action-adventure games. Recognize that gaming is currently an escapist art form, must like the early science-fiction space opera and the early motion-picture thriller, so cheerfully and industriously exploit the action-oriented roots of the genre.

In designing a scenario, the first step is preparing a brief outline that lists the initial action, the series of problems, and the climax. Scenario ideas usually come to us in the form of a climax—the main event of the scenario. Build the plot outline from the idea of the climax; design the episodes which lead to the climax, and lavish particular attention on the motivation—the first episode—which you will use to draw your players into the adventure. After the climax, the most important feature of an adventure is its beginning.

The hook should come in the first moments of the scenario. Open immediately with action. Do not worry about detailing the background until the players care about it; once they are properly hooked, they will attend alertly to anything you say that will help them solve their problem. Reveal the background slowly, a bit at a time. Keep suspense up by giving them a little less information than they want. Make them struggle for the details they need. Add to the tension by putting time pressure on the adventurers—they must find the answers quickly or all will be lost.

The type of hook you use should depend on the fish you are angling for. What will grab your players? What are their objectives,

as players and as characters? An appeal to their greed? Pride? Honor? Lust for power? Finding out the goals that your players will pursue relentlessly is a matter of trial and error, of experiment and experience, but there are a number of reliable motivations that will work with most adventurers. A quick review of adventure stories and television programs should suggest numerous possibilities. My favorite hook is the desire for revenge, the pride-driven urge to repay those who have done you a dirty deed. As a player, I found myself most deeply involved when I was seeking out someone who had robbed or humiliated my characters; there was no end to the energy and time I would expend in hopes of revenge. Another tested adventure hook is the “Seek ye . . .” command: the adventurers must seek some object or person for some specific purpose; if he fails, he dies, or his family dies, or his nation dies, or the universe ends. You cannot rely on these familiar tricks indefinitely; you must study your players, find out what they most desire, then hold that object of their desire before them to draw them along through the episodes to the climax.

From the motivation, the adventure plot proceeds through a series of episodes which confront the adventurers with problems they must overcome or suffer defeat. These problems are often conceived as violent; we have come to expect violent episodes in our reading and viewing of even the most sophisticated action genres, whether it is *Hill Street Blues* or *The Lord of the Rings*. A steady diet of violence will dull the appetite, however, and is objectionable on aesthetic

grounds. A good gamemaster will rely on a broader selection of problems to provide the action and conflict that adventure games rely on.

One familiar type of problem-solving that adventurers are faced in adventure fiction is the trap. Interpreted broadly, the trap includes ambushes and delaying obstacles as well as the familiar pits and automated killing devices, and may also include offering the adventurers an opportunity to lay their own traps for antagonists. A trap need not be intended to injure; the spell book that the *Sorcerer's Apprentice* used to call forth the water-bearing broom was certainly not conceived of as a trap, but many perfectly innocent things can be very dangerous for the ignorant and incautious. Traps need not be violent or deadly to serve their purpose; the loss of time or scarce resources can be as great a calamity to a party as the death of a companion. Think of traps in general as menacing circumstances that must be avoided with caution and cleverness; such make excellent adventure episodes.

Riddles and puzzles are another form of conflict that adventurers often face. They may be in the form of word games or devious logical traps designed by antagonists. Some puzzles are simply very complicated things that have to be done; how can we get our horses up that cliff? Intellectual challenges are not to all adventurers' tastes; many do not appreciate subtlety in an action genre, but as long as the gamer's basic need for action is not denied, he will often enjoy a tough puzzle. Carefully judge your player's tolerance for riddles

and word games; few people do crossword puzzles or acrostics as team activities, and the private pleasure of spending a few hours with a crossword puzzle contrasts sharply with the pleasures most gamers seek when they play role-playing games.

In many episodes in adventure literature, the adventurers confront the setting—man versus nature. This typically comes in the form of attacks by wild creatures, but do not overlook the elements as sources of crucial obstacles. Most role-playing systems are better designed to handle combats between man and creatures, but a flexible and common-sense approach can permit adventurers to choose effective means to overcome the threats of climate and weather. Searching for water in the desert, trying to cross a mountain river in full flood, seeking warmth and shelter in a blizzard—each of these challenges can be overcome by resourceful players if the gamemaster is willing to abide more by common sense than by the limited applications of game rules. *Outdoor Survival* is a boardgame by Avalon Hill which relies solely on man's struggle against the environment; it may provide some useful ideas for a gamemaster wishing to add more of this kind of action in his adventures.

Encounters with non-player characters is another familiar source of conflict for adventurers; all too often, it is simply an occasion for some swordplay. Design encounters which force players to use diplomacy. Confront them with opponents of overwhelming power and number, and make it clear that they cannot get what they need by force; they must beg or reason their way clear. Force the adventurers to seek knowledge they can only get from one man, then make it clear that this man cannot be frightened into telling what he knows; he must be convinced or the party will fail. Such problems must be solved through dialog, through argument, reason, and persuasion; these are effective dramatic materials, even though game systems do not tend to handle them in as entertaining manner as they handle melees.

The most affecting problems are those which involve difficult choices between equally compelling human values. A paladin of

Continued page 39

LINEAR PLOTLINE The Flow of Events

Motivation



Problems



Climax

Game Reviews

Champions II/Star Trek: The Role-Playing Game/
Heroes Of Olympus/The Forest Lords of Dihad/
The Warrior Lords of Darok/Library Data (N-Z)

CHAMPIONS II

Edited by Bruce Harlick
(Hero Games, \$10)

Reviewed by
Russell Grant Collins

Hero Games has come out with a supplement to their popular *Champions* rule set with bunches of new rules covering such things as the construction of headquarters (and hideouts) and of vehicles, as well as some new combat maneuvers, skills, powers, and disadvantages.

The new skills are mostly non-combat type skills which are handy to round out the character and enable the gamemaster to quickly determine what the players know about a given topic. The Escape Artist, Gadgeteering, and Paramedic skills are particularly welcome.

The only problems I see with these new skills are that Forensics seems to overlap a bit with the old skill Detective Work. A note about the effect of this skill on the other (for instance, does it help to have both at the scene of the crime?) would have been appreciated.

The new powers are helpful ones not easily covered in the previous rules, including Absorption, for that criminal who only gets stronger when the hero attacks him, Light Illusions, holographic images that everyone can see, and the self-explanatory Presence Defense for those super-types not swayed by other's Presence attacks but unable to return these attacks.

The new disadvantages include Dependence, which has a very misleading circumstances chart. I read it to mean the circumstances in which the character does not

have the thing he is dependent on with him. A better choice of chart might have been how common the thing he needs is, but then the point values would have to be reversed.

The combat section makes Superleap less helpful in combat, adds rules for throwing a partner at the villain for a move by or move through, and gives a chart for determining which direction you miss in if you miss. It also introduces a new set of Ego combat rules which I personally like a great deal. I am not yet sure about the change of Ego Defense to apower that costs END, although I like the idea of being able to raise and lower it so that your teammates can communicate with you telepathically when you are not in combat. There are also Ego Combat Maneuvers and new rules or elaborations for each of the Ego powers that are extremely helpful.

The new non-Ego Combat Maneuvers include Diving for Cover, Pulling your Punch, Rolling with the Punch, Coordinating Attacks, and Multiple Move-Bys. These maneuvers add to the variety of actions that a person can do in combat and are marred only by a typographical error on the charts which does not agree with the text.

There are charts on the weights of many common items, on damage from acts of nature like electricity, fire, chemicals, and radiation along with information explaining their use. There is no reference to how people with lots of Life Support are treated in these "attacks," which I think should have been addressed because at the moment having 30 points of Life Support does not have any real effect on game play

unless the character wants to visit Mercury or Pluto. A reference to the radiation resistance of Life Support and how it relates to radiation accidents would have made the section somewhat more helpful.

The hideouts and headquarters section is interesting and useful to the gamemaster, although one of the players in my campaign saw it as just another place to soak experience points from the players. Although there are disadvantages for the headquarters like Interference from backers, Dependent NPCs, and Publicity about where it is, to have a really good base on the order of the Avenger's Mansion or the JLA satellite will take donations of points from the members. A few other gripes: I can see why the gamemaster might want the players to build their headquarters in the city, but I cannot see why building it more remotely costs extra points. The modifiers to this cost are also misleading. Building your headquarters in Manhattan (an island, but still the city) should not cost three extra points. Also, why does it cost more to put in a basement and sub-basement than to build the equivalent area underwater? We have been building underground for a lot longer than underwater.

The vehicle-building section is great. No complaints here. For five points, the players get 50 points to set up his vehicle. This cost covers movement, acceleration, carrying capacity, body and defense, as well as any weapons or equipment that you might want for your vehicle. Extra points may be gotten by taking disadvantages for your vehicle or donating more from the character. There is information on losing control and vehicle combat as well.

The section on campaigning *Champions* is valuable reading for even the most experienced gamemasters. It has suggestions for play that I had not thought of and is entertaining just to read.

There are also sections on handling Dependent NPCs, normals (including stats for children and teens), using experience points, encounter charts, money standardized armor for use of agents, the law in *Champions*, and some new rules for teleporting into solid objects and other dimensions. These sections are also of use, except for the one on money which mainly elaborates on what

they have said about this factor in the past.

Scattered throughout the book as well as "Bonus Gadgets," advice from the "Goodman School of Cost Effectiveness" in character creation, a few sample vehicles, and a reporter NPC that are interesting and helpful to the gamemaster and players, along with comic-strip drawings which add to the flavor of the book.

Everything introduced in this supplement is billed as optional. If you are satisfied with the *Champions* that you are already playing, there is not a great deal of reason to buy this book. If, however, even a couple of the areas mentioned above interest you, I think that you will find a lot of value in this product.

STAR TREK: THE ROLE-PLAYING GAME

By Fantasimulations
Associates (FASA, \$25)

Reviewed by Sandy Petersen

Star Trek is FASA's new role-playing game, based on the famed TV series. The players may create their own characters or, theoretically, play the characters from the series. It comes boxed, with a 128-page rulebook, a 57-page scenario book, about 75 pages of handouts, a 22"x33" hex grid, a set of cardboard counters, and two 20-sided dice, numbered from 0 to 9 twice.

The system is based upon a 1 to 100 percentile scale. All attributes of characters and skills are rated from 1 to 100. When a "saving roll" is needed against an attribute, 1D100 is rolled, and if the result is equal to or less than the attribute, success is obtained. This also applies to skills in condi-



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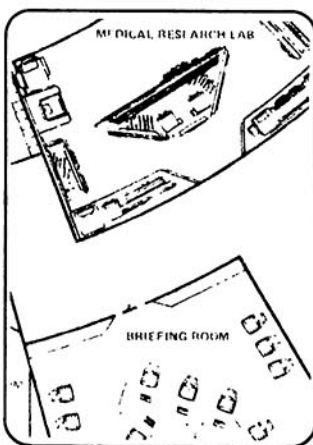
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2x.....Simple movement:
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or multiple sta
1 hex per 5 pts

3x.....Complex movement:
fighting, etc.
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tions of stress. However, *Star Trek* avoids a problem occasionally plaguing percentile systems: if a character has a score of 10 or more in a skill, he is assumed to always be successful in a routine operation, and no die roll need be made. If the character has a skill of less than 10, he must roll equal to or less than his skill level on 1D10. Scores of 50 or more are deemed quite excellent, making the possessor an authority in the field.

Characters may be taken from all the races appearing in the series: Vulcan, Andorian, Tellarite, and Human. In addition, the two races (stemming, I believe, from the short-lived *Star Trek* cartoon series) of the Edoans and Caitians are included. Statistics for the non-player races of Klingons, Romulans, Gorns, Orions (including their slave women), and Tholians. Players may run characters from the TV show, if they wish, and 19 individuals appearing on the show are given, with full statistics. Some of these 19 are villains, however, and hardly suitable for use as player-characters. The character creation system is identical for all races, though they will begin with different attributes (i.e., Vulcans add 20 to Dexterity and subtract 40 from Luck, among other modifiers). The characters are all assumed to go through Star Fleet training school, and get points added to certain skills. The skills increased vary with the specialty chosen by the character. In addition, all characters gain a few points which they can place on different skills. Upon finishing character generation, the player-characters are assumed to be fairly high-level officers aboard a starship. Thus, one would probably start out as the captain, another would be science officer, and so on. It is advised that all player-characters be stationed aboard the same ship.

In combat, all characters have a certain number of APs (action points), based upon DEX (dexter-

ity) and ranging from 4 to 14. Moving one square on the combat grid costs 1 AP, drawing your phaser costs 2 AP, etc. The side with the character with the highest DEX decides who moves first. It is possible to save some APs to use later on as opportunity actions. Damage is done directly to END (endurance), one of the attributes. If a character has his END reduced to half its normal level, he must make a saving roll or blackout. In any case, if his END is reduced to 1/10 normal or less, he goes unconscious. Though it is not stated specifically, I assume that one dies when his END reaches zero. Some weapons, such as phasers set to stun, cannot kill, but merely produce unconsciousness. Typical damage done by a phaser is from 75 to 150 points, so unconsciousness and death can ensue quickly in combat. *Star Trek* does not have the problem endemic among science fiction games in which several blasts from a high-technology blaster bolt are needed to kill or incapacitate. However, primitive weapons in *Star Trek* do only limited damage (for example, a bow does 4D10 damage). The combat system runs fairly quickly, and seems to represent the series fairly well. Despite the large amount of damage possible from the weapons, in practice, combats are rarely lethal. Phasers are frequently set on stun, and fisticuffs seem as common as disruptor bolts. Finally, the medical technology is sometimes able to save dead characters. Although the weapons can be lethal, the combat section is designed to let characters be long-term survivors.

Space combat is innovative in the role-playing use of skills, though the combat system itself is conventional enough, bearing some resemblance to Task Force's *Star Fleet Battles*. The role-playing comes in running the ship itself. Each officer aboard the vessel gets his own sheet, representing his control panel. The captain gets no sheet. Rather, he makes decisions. For example, the captain might say, "Put more power to the forward shields, and fire phasers at that Klingon." The engineer, who is in charge of all energy, decides how much is allocated for shields, weaponry, and movement. The navigator operates deflector shields, and decides how strongly to reinforce each one. The helmsman actually moves the ship on the game board and fires weaponry. In the interaction between officers, much role-playing can originate. "More power, Scotty, I want more power!"

The book is heavily illustrated with photographs from the series,

placed about in strategic positions. The handouts include complete deck plans to a Federation heavy cruiser and a Klingon battlecruiser. The scenarios are competent, if not spectacular, and the game is fun to play, though it lacks depth. It is possible to do almost everything which happened on the TV screen, with a sympathetic gamemaster.

However, the book was not well laid-out. Non-player races, with stats and skills, are given before character generation, which led to confusion for me. The effects of damage are hidden away after the combat examples, rather than being placed directly in the combat rules. There is little originality in the rules, aside from the system for bringing role-playing to space combat.

Star Trek is the first science fiction game I have ever wanted to play in the strength of the game itself. I have played many science-fiction role-playing games simply because I love the genre, and hoped the game would serve as a tool to allow me to enjoy science fiction. But *Star Trek* was an end in itself. The game has the limitations and virtues of the series, which was followed slavishly. The game is certainly high-priced, but there is a fair amount of material in the game box. If you are one of those inventive game players that likes to take parts out of various different systems, using the best from each, there will be little to cannibalize from *Star Trek*. The systems are simple and derivative. But the game is worthwhile, at least for fans of the show.

HEROES OF OLYMPUS

By B. Dennis Sustare (Task Force, \$?)

Reviewed by Oliver Dickinson

It is probably a fair bet that the Greek myths are better known in the western world than those of any other culture, yet they have had a far slighter influence on

role-playing games than has the medieval Arthurian cycle or the Scandinavian legend as transmuted by Tolkien. Although there have been boardgames based on the Trojan War or the "heroic age" (notably Chaosium's *Troy*), no role-playing system that I know of has used the Greek myths and their background as a basis until now (there was *Odysseus* by FGU—Editor).

Heroes Of Olympus offers the chance to play a hero, principally in the quest of the Argonauts for the Golden Fleece, providing boards, counters, and a system to play out the stories with; three other adventures for a single hero, facing the Minotaur, Gorgons, and Chimaera are also offered, and there is a reference to the possibility of further publications, which might allow more scope for role-playing, and to gamemaster's inventions. I foresee problems here. An essential feature of the Greek heroic legends is that they are a series of largely disconnected episodes, in which heroes rarely cooperate; moreover, few heroes are involved in more than one or two major exploits before they found a city and "retire," and the degree to which some appear in several legends may owe a lot to the activity of bards and poets, in my opinion, for these love to involve famous figures with one another (the growing tale of Theseus's exploits—in one late list he is even an Argonaut—is largely the work of Attic poets). Only in wars are many heroes found together, usually. It will, I suspect, quickly become necessary to depart from the legends altogether, keeping only the background; they will not provide enough material (as the makers of *Clash of the Titans* seem to have found).

The system does indeed provide the means to generate your own 'fictitious' hero, if you do not wish to play one of the slimmed-down list of 35 Argonauts provided. It provides a great deal else, too, for almost all the

The intruders are raiding party. At the star outside the room. Zardna by a "K" Their statistics are

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K	Klarn	68

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- 3 Witch: A follower of i magical powers, but wil of the party.
- 4 Refer to Environmental E
- 5 Soldiers/Bandits: In ba distinguish from one an are mentioned in the des
- 6 Village: May vary from fortified towns; more pri of services in villages, at unknown visitors

54 text-packed pages of the booklet are concerned with aspects of the system. I am not a connoisseur of game systems, but it seems to me that this is unlikely to attract immediately: the text is laid out very densely, unrelieved by artwork apart from the rather grey-toned cover and broken only by headings, a few figures and tables, and some more broadly spaced sections. It is impossible to skim and assimilate easily, and there is a great deal to assimilate; as an example, tactical ship maneuvering is covered in something like 5000 words, with 2000 more each for grappling and boarding and for damage to the ship. There are few summarizing tables or examples, and really significant points (like what it takes to kill a hero) are scarcely given prominence. The two-page supplement "Thieves of Sparta" (reprinted from *DW 19*) is much easier on the eye and mind.

The text covers, apart from generating a hero, fighting in various modes, sailing ships, using magic, recuperation from damage, and improving skills. It also gives accounts of the gods, non-human races, monsters, and animals (wolves a surprising omission here), presents the background of Greece and non-Greek regions, and finally offers some wise words to the gamemaster. My advice to the latter is to allow considerable time to absorb it all!

Apart from the booklet and supplement, the pack contains a sample hero's character sheet, a large hex-map of the world and four maps of small regions laid out for scenario play, 216 half-inch cardboard counters to represent characters, monsters, features, etc., metallic figures of Jason, Medea, Heracles, and the Argo (with detachable sail), and two dice, a D10 and D6. The counters and maps are attractively designed and clear, but the main map introduces at once some of the problems: apart from irritating misspellings, some repeated in the booklet (Dadona, Tyrrhaenia

notably), Phocis, the area around Delphi, is not named, the island of Cos is omitted, and there are various peculiarities. Why call the Cappadocian (clearly intended to be Hittite) capital Boghazkoy, its modern Turkish name, not Hattusas? Why show only Jericho in Palestine (probably abandoned at the relevant time anyway)? Why call Crete Creta when Thebes is shown, and not Thebae? Why show Olympia in Arcadia (which historically had no sea coast), not Elis?

The account of the gods is heavily influenced by Robert Graves, whose interpretations of the myths are thought reasonable (they are wildly eccentric, based on totally outdated or misapprehended archaeology and anthropology), and thus several female deities are seen as aspects of "the Great Goddess," though not all; but even Graves might balk at reducing Demeter to another name of Hera. It was Demeter who presided over the fertility of the soil; Hera does not have marked links with this, but rather with human marriage. The gods' functions and attributes are generally correctly suggested, but the association of Apollo with the sun is really post-Classical, and that of Hecate with witchcraft and therefore "evil" is very late—she was an honored deity at Classical Athens, for example.

Similar peculiarities mar the account of the Argonauts. Hera's fondness for Jason, a significant feature of the story, is omitted; Acastus, son of Pelias, Jason's cousin, is not in the list; the father of Peleus and Telamon is not called a king, whereas the father of Phalerus, a very minor character, is; Iphitus, son of Eurystheus, king of Mycenae, and so placed near Argos, a total mix-up (do not know the source for making him an excellent painter, not a usual heroic occupation); Mt. Cyllene, birthplace of Echion and Erytus, and of their father Hermes, is put in Locris (actually Arcadia).

A good many such criticisms could be made or queries raised, but I would not want to give a totally negative picture. The system for play has many interesting and original features. A hero is easily generated: rolls on tables decide father, mother, and homeland. Parentage may give bonuses or disadvantages, but basically a hero has 100 points to distribute between skills and qualities (such as extra strength or speed; intelligence is not cited!) in blocks of 20 or more, and may choose a group of skills at a maximum of 20, minimum of 5 points, as well. Any other skills seem not to be

known at all. Further individuality can be provided from a table listing special features or character flaws.

Normally the points allotted to skills represent a percentage which must be rolled in various situations, but combat skill points are used in a different way. In the fullest system, for Noble Mode combat, i.e., heroic duels, points will be split by opponents between Attack, Defense, Initiative, and Trickery. This is done in secret, then revealed; the hero with higher Initiative strikes first, and if his Attack outpoints the other's Defense, hits, unless the Defender pulls a trick. Trickery is a most interesting concept, covering particular types of blow (impale, crack limb, directed blow), movement (turn, withdraw), or other stratagem or action (trip, disarm opponent, grab object on ground, throw sand in eyes); a total of 42 tricks is listed, including protections against the opponent's tricks, which can be carried out at various times in the round, and require a minimum number of points and a roll of a percentage chance (this can be increased by the allocation of extra points).

A quicker system, ignoring Initiative, Trickery, and some features of damage scoring is also suggested. In melee, when the hero may fight several opponents at once, of levels varying from A (20 points) to C (5 points), he may split Defense and Attack. All weapons normally do 1D6 damage, with extra from various tricks or a successful roll of great strength, and a further point if the opponent is unarmored. This damage may be taken from Endurance (a basic 20 for heroes, less for ordinary warriors, who also do less damage with their weapons) or the combat skill; in the full system, one point must also be deducted temporarily from Endurance for fatigue every time a blow is attempted, so careful record must be kept of permanent and temporary loss. When a skill

level reaches zero, it cannot be used, though some other may be; when Endurance reaches zero, the hero or ordinary warrior is incapacitated or (if all the damage is permanent) killed. Once a hero's Endurance goes below ten, two may be deducted from the combat skill being used for each point of damage or fatigue-loss, but this option is not available to ordinary warriors. The system is complex and time-consuming, but certainly deserves to be tried out.

Something should be said of magic, only available, except via a magic artifact given or lent by a god, if you are a wizard of Hermes or witch of Hecate; to be accepted for the latter you must have committed some dreadful crime, and for both you must abandon ties with other deities, and it is advisable to keep your association secret. To gain knowledge of spells sacrifices are made—also to improve skill in casting a known spell in the case of Hecate (whether a Hermes spell works is purely a matter of luck, as decided by the gamemaster's roll). Sacrifices can be of anything valuable, down to food and drink, and can be used to try to involve other gods as well, but for this something more valuable than an oil jar is recommended!

Treasure can be found and accumulated, various types being characteristic of different sources; here is an area where the involvement of the gamemaster is encouraged particularly.

Finally, improving combat skills depends on who you are and who you use them against; you only have a chance of one in six if fighting an inferior or equal opponent, but five in six against a superior. It is recommended that only one missile and one non-missile combat skill be allowed a chance to improve, at the end of the scenario.

Similar rules apply to non-combat skills. In these as in all cases the rules appear to be comprehensive, but it may take a



GREAT ANCAEUS	MELAMPUS	NAUPLIUS
PALAEEMON	PHANUS	ASCALAPHUS
HERCULES	HYLAS	ATALANTA
IDAS	MELEAGER	MOPSUS

[HECA

Spell of High Evil
Control Dead Perso
Poison Antidote
Control Dead Anima
Contact Poison
Darkness
Talk With Dead
Internal Poison

while to find the section relevant to you want to know.

Bearing in mind the comments of C.D. Martin on the *Ysgarth Rule System* (see *DW 23*), I have to say that I feel the rules for *Heroes Of Olympus*, though interesting, are likely to seem too complex to many people, who may feel impatient at the amount they have to learn and remember before they can play or, particularly, run a scenario as gamemaster; and I must repeat that the layout of the text is not conducive to easy absorption of the contents. It is possible that these features can be remedied, but whether it would be possible to develop a full role-playing game on this basis I cannot say. I think the designer has made a brave try, but does not quite come off.

THE FOREST LORDS OF DIHAD

By Richard Meyer
(Gamelords, \$7)

THE WARRIOR LORDS OF DAROK

By Kerry Lloyd and Richard Meyer (Metagaming, \$7)

Reviewed by Anders Swenson

Forming a joint release by Metagaming and Gamelords, these two booklets are the first parts of a series of adventure books for *The Fantasy Trip*, Metagaming's adventure role-playing game system. The booklets are both 32 pages long with color-printed three-leaved covers which include maps of the lands covered in the texts.

This is the first time in the hobby that a series of adventure scenarios has seen simultaneous publication split between two publishers. In this case it is because the authors, Meyer and Lloyd, run Gamelords, and the rules governing the scenarios are owned by Metagaming.

The adventure books cover the happenings in a portion of

Cidri (the adventure world) called The Land Beyond the Mountains. This area has been isolated from other civilizations for hundreds of years and has developed its separate history and unusual traditions. There are four provinces, Darok, Muipoco, Dihad, and Soukhor. The history of the territory has seen a series of wars between Muipoco and its two immediate neighbors, Dihad and Darok, with occasional meddling and encouragement of this state of affairs by Soukhor. As described in the booklets, both Dihad and Darok are virtual armed camps awaiting the order to attack or defend against Muipoco, and this fact dominates the political structure of the two countries. There are also large geographical differences between the two countries. Darok consists largely of grassy plains supporting nomadic herders, while Dihad is extensively forested and supports a population of lumberjacks and hunters.

Both books are organized identically. The inside front cover and first three pages of text are the same in both books — this is where the overall map, general background and notational conventions are given. This is followed by information about the two provinces, ranging from general history to special encounters. The general material is followed by a short history of the specific province, including geography and *TFT* statistics for important locals.

Following this introductory material is the scenario portion of the books. In each volume this begins with a typical small village where the adventurers may base themselves, find new quests, and get in trouble locally. The villages are described by a map and specific keying and characterization of businesses and inhabitants of interest to the adventurers.

The balance of the books is given over to random encounters and scenarios. There is one major scenario, and a treasure map in Darok, and some funny business with gargoyles in Dihad, and a

random encounter section with entries which in many cases are also evening-long adventures.

The two books are welcome arrivals for this *TFT*-watcher; they are much more useful as gaming aids than the mini-game scenarios which were the previous mainstays of the scenario line offered by Metagaming. The material offered here is well written and conceived, following the *TFT* mechanics accurately.

One difficulty with both books is the fold-out map on the back cover. The maps are poorly detailed, with color shading which is too vague to be of any use, and with no keying anywhere in the books. Also, only a sketch of the two provinces is given, the maps show the two or three largest towns, the single small village featured in the scenario section, and some major roads, all in vague, gross style which would cause me to redraw them if I were constructing a campaign in the Lands Beyond the Mountains. And also, yes, there is no scale of distance on these maps.

Maps aside, these are two solid products which should find their way into the libraries of most *TFT* gamemasters, and many others who collect well-done scenarios.

LIBRARY DATA (N-Z)

By Loren Wiseman, et al
(GDW \$4.98)

Reviewed by Tony Watson

As the name implies, this supplement for *Traveller* is a follow up to *Library Data (A-M)*. Like its predecessor, its purpose is to provide basic background material about the Third Imperium.

While the content of the booklet covers a great many topics in this alphabetical area, certain subjects are emphasized. There is considerable amount of information on the nature of psionics in the Imperium, including a lengthy entry on "Psionics Suppressions." It also focuses on the Solomani

people and their history.

Four races are covered, one of them new. There are the entries for the Solomani, the psionic Zhodani, and the wolf-like Vargr, all of which have been covered more extensively in other GDW publications. But the new race is the non-human Vegans. In addition to providing a physical description of the Vegans, the entry goes on to give a bit of their history.

Perhaps the most interesting sections of the library data are the long feature essays that are separated from the smaller alphabetized entries. Three of these are concerned with astrology: Imperial Space, including a map of known space, showing the Imperium in relation to the other galactic civilizations; and maps of the Spinward Marches and the Solomani Rim, both with accompanying essays on history and politics. Both maps are welcome—GDW having published subsector supplements on both of these regions. The map of the Spinward Marches is especially welcome, since one was not included in that supplement.

There is another essay on the system of Imperial nobility—if you've ever wondered exactly what a marquis is, and what sort of fief is associated with the title, then this will help. Here, how noble titles are granted is explained, as well as the diverse orders of knighthood, including the Order of Starship and Crown, and orders corresponding to the Imperium's diverse domains. Unfortunately, only a few references are made to the role nobility plays in the Imperium, especially the lower ranks; this aspect would be of considerable use to gamemasters.

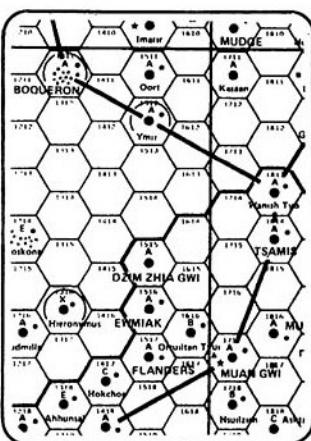
The major criticism one could make of this supplement (and one the first library volume shares) is not what is covered, but what is not. GDW's game universe is vast and diverse, and an incredible amount of material remains to be explained. □



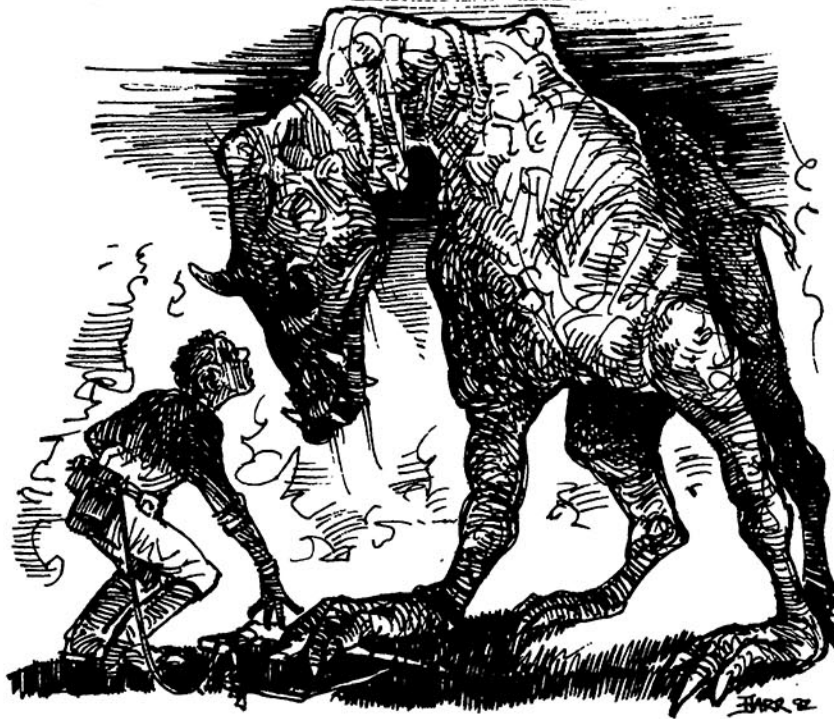
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Sword of Hollywood

Cinema news and reports from
our Tinsel Town reporter
Larry DiTillio.

Okay, alright, don't get down on me. I know the promised interview with Chris Gore on the RuneQuest movie isn't here. I apologize, sue me, what can I do? Chris is out of town, I'm going out of town in a few days, I could not get the thing in before deadline. Those are tough guys up there at the Chaosium ya know and if I miss a deadline, they send San Francisco thugs after me. Nevertheless, I have a scoop, so listen up.

D&D goes to Marvel: An issue or so ago, I told you that TSR had approached several major animation companies in Lost Angels to do a Saturday morning *Dungeons & Dragons* cartoon show. Well fans, the winner of the TSR sweepstakes is Marvel Productions (yes, the film branch of Mighty Marvel Comics). So coming your way in September will be a *D&D* cartoon show. It's half-an-hour, Saturday mornings. What is the premise? Glad you asked. It's lengthy, so buckle up.

A group of typical American teenagers goes to an amusement park to have typically American fun. They all wind up on a dark ride (carny slang for a haunted house-type ride, ala Disneyland's "Haunted Mansion" or "Pirates of the Caribbean"), and as their car passes through the gaping dragon mouth of the ride, the audience will see a sign that says "THIS RIDE CLOSED INDEFINITELY FOR REPAIRS." Something's up!

Our heroes and heroines find themselves on a very odd ride that takes them to a cavern where six odd objects beckon to them. Hank, the boldest of the crew (he is 15 and the natural-leader type) picks up a golden longbow and finds himself transformed into The Ranger. Diana, a tall, attractive black girl touches a shining javelin and becomes The Acrobat. Presto, a 14-year old with coke-bottle glasses who is an amateur magician picks up a wizard's hat and becomes The Wizard. Sheila, a somewhat shy young lady, takes up a cloak and zingo-zango she becomes The Thief. Eric, a snobbish rich kid, grabs a shield and becomes The Cavalier. And last but not least, little 8-year-old Bobby hefts a huge club and is zapped into the guise of The Barbarian.

The show's premise is based on their trek through the Land of

Dungeons and Dragons to find a way back to their own reality. Helping them through this madness is a mysterious figure known as (are you ready gang?) The Dungeon Master. The Dungeon Master pops up at odd times throughout the show giving the kids obscure clues to where and how they might get back. Opposing the crew is a terrible evil wizard named Venger who lusts after the magic items each carries.

As part of the lost group, a baby unicorn, named Uni is thrown in, who functions as the typical cute character which every Saturday morning show feels it must have.

Naturally, all the kids are able to function as their corresponding *D&D* personae, i.e., Hank can plunk the eye out of a mosquito with his longbow at 90 paces, little Bobby can punch out dragons with his great strength, and Presto can work spells (though most misfire, one of the gimmicks of the show). Included in all this cartoon rigamarole is Rogull the Red Dragon, the biggest meany of them all, who is always a threat to our heroes and heroines.

And that is *D&D* for television cartoons. As you can see, outside of the Cleric, the main *D&D* character types appear in the show, along with the new Acrobat and Cavalier and Barbarian characters. Paladins were left out, as were Monks, Assassins, and Illusionists (though it's possible they may appear in various stories on the show).

The prototype animation for *D&D* is typical Saturday-morning. The kids are cute, All-American, average, spunky types. I haven't seen any monster drawings yet, but I'll keep my eyes open in the coming months.

Development of the show was done by Mark Evanier, a top name writer in animation. It seems to be aimed at the usual Saturday morning crowd, kids between 5 and 13.

At this point, Marvel seems to be handling the whole shebang and things may change along the line.

I read the pilot script for the show in which the kids meet someone who claims to be Merlin, and it was fair for the genre. Whether or not it will please the majority of *D&D* fans is another question, and I will leave that up to you come September.

Post-holocaust animation: Since Ye Ol' Sword is now a staff writer at Filmmation (writing scripts for *He-Man and the Masters of the Universe*) I pick up lots of animation gossip. One such piece of gossip concerns a company called Nelvana, who do absolutely terrific things in animation. Check this out! See *Rock & Rule*, a post-holocaust movie-fantasy. There'll be some good rock n' roll by Debbie Harry, Cheap Trick, Lou Reed, and others, and enough wild fantasy to please everybody. Marvel Comics put out a comic book adaption which will give you an idea what's in store. Look for it late summer.

From the past: Far, far away, lost in movie history is a picture called *The Sword and the Dragon*. It is a Slavic production concerning a Russian folkhero named Illya Murometz. It has a nifty wind demon, a magic sword that will warm everyone's heart, a nasty dragon, and an imperialistic empire that you'll absolutely love to hate. All in living color! It's very much worth a viewing, though I will confess that I have never seen mention of it on TV schedules anywhere since the early '70s. However, you con organizers out there, listen up. No picture ever disappears, and if you can find *The Sword and the Dragon*, please get it. The attendees will thank you, and you can thank me later. It's a Russian-language film dubbed in English.

The return of Conan: The tentative title of the new Conan movie is *Conan: King of Thieves, Part II*. As I've already reported, Roy Thomas is scripting. Hooray!

Schwarzenegger, Schwarzenegger: Arnold Schwarzenegger will star in a science-fiction adventure called *Terminator* after doing *Conan II*. *Terminator* deals with an alien who comes to Earth to kill a woman and a rival alien who is bent on stopping the attempt. Schwarzenegger will play the killer.

Blue Thunder goes to television: There's talk around Tinsel Town that *Blue Thunder*, that marvelously mindless action thriller about a super chopper, will be coming to the tiny tube as a weekly series. ABC is considering it and if it goes, you'll see it next January. Nothing like watching portions of Lost Angels go up in smoke each week, is there?

Dune for '84: At long last, the Dino De Laurentis production of Frank Herbert's epic *Dune* has been scheduled for release sometime in 1984. Special effects will be handled by John Dykstra and Albert Whitlock, while the screenplay is by David Lynch, who is also directing. There's no way all the delicious plot convolutions of *Dune* can be caught in a two-hour film, nevertheless *Dune* has a lot of potential as a movie and I hope it is given all the justice it deserves.

The Warlock: Those intriguing words are the title of a new science-fiction/sorcery film to be written, produced, and directed by Ernie Martin. The flick is in the casting stage right now and should be appearing in your local bijou sometime next summer.

Personals from Ye Ol' Sword: To the irate Kendrick Van Zant who objected in *DW 28* to John Milius' comments about medieval European sword fighting (see exclusive interview in *DW 24*), Mr. Milius is well aware of the Society for Creative Anachronism and has seen their events numerous times. He may well be prejudiced toward the Japanese style of swordplay (we all have our prejudices, don't we?) but he is far from ignorant. His decision to use a Japanese style of swordplay in *Conan* was, like many decisions in the film world, based on visual style as opposed to which kind of swordplay was better. He felt the more subtle, sophisticated Japanese style was better suited to his film and he used it, period. In contrast, *Excalibur* opted for the smashing, power-type European style, and a viewing of the two films will demonstrate the difference better than anything I can say. I point all this out for one reason—films are not reality. Film makers (apart from those who make documentaries, and even they are not too far afield from this viewpoint) do not deal in what is, they deal in what looks and plays well. So don't get too upset about what you seen in the movies, or what you hear from people who make them. Any by the way, how many kendo matches have you attended?

That's the world, thunderbirds. Next time, Allah willing, Chris Gore and RuneQuest. Until then, line up at the box office, turn on your TV, and enjoy. We can all use a little entertainment. □

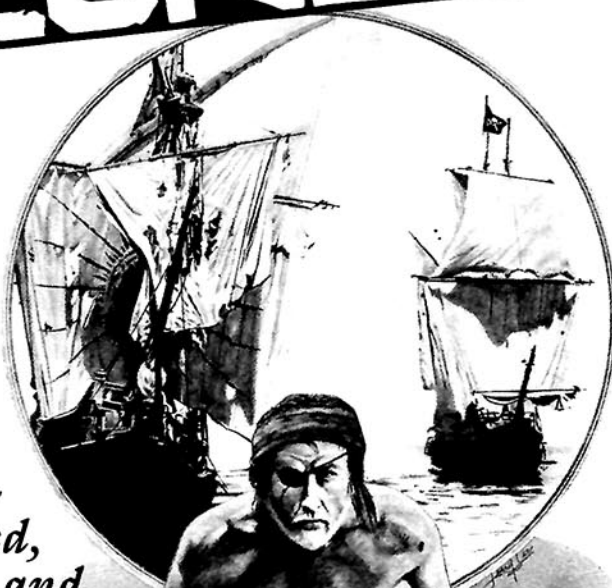
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A ROLE PLAYING GAME OF THE GOLDEN AGE OF PIRACY

LETTERS

Continued from page 2

fine, if abbreviated, notes on the history and physiology of ducks. I feel, however, that I must express a "Different View" concerning the version of the prehistory of ducks presented there.

As all Glorantha knows, the origins of the duck race are obscure. No one is sure whether they were originally humanoids who became feathered, etc., or ducks cursed with flightlessness and intelligence. The editors of *Borderlands* has chosen to accept the second opinion, but I think there are good reasons for accepting the first. For one, while it is true that Orlanth accepts duck worshippers and that many ducks do in fact worship him, his cult does impose a charisma penalty on potential duck initiates. It is only certain Death cults, particularly Humakt, who welcome ducks. If ducks were originally Storm-following birds, this would not be the case.

Furthermore, Wind Children are Storm-following, feather-winged, flying humanoids. If these part-avian Air cultists exist, I cannot see why Yelm would deny the sky to ducks but not to them. I would also draw attention to the Sky Bulls, flying creatures tied to the Air Rune, not the Sky Rune. So then, if ducks were originally Storm followers, they might just as well be able to fly as these.

Finally, it is known that Vivamort preys upon the descendants of Grandfather Mortal, and that these include ducks. But my understanding is that Grandfather Mortal is the Rune-ancestor of all humanoid creatures, not avians.

While I am no sage, I do have some opinions on this issue. The myth which I prefer, and which seems to fit the facts better, is that ducks were originally humanoids who committed some great act of cowardice. In Glorantha, the cowardice of waterfowl is proverbial. Anyone who has seen hundreds of geese take to wing in an absolute panic, all at the sound of a large frog hitting the water, cannot fail but be impressed at the remarkable timidity of these birds. Just as you might say, "Don't be such a chicken," so we would say "Don't be such a nervous goose." Areas with a negligible population of intelligent ducks, such as Balazar, use the older expression, "Don't be such a duck." And what is the word used so often to mean "take-cover-very-quickly," or "hide-immediately-before-the-trolls-see-you," or "cover-behind-this-rock-so-you-won't-be-hit"? The word is "DUCK!"

Even in Godtime, the cowardice of the duck was assumed. Therefore, when the gods decided to punish this tribe of humans who had committed gross acts of cowardice and so betrayed the divine cause, the most appropriate method was chosen. They gave them faces and bodies of ducks to show to all who might meet them that they had the hearts of ducks. It was the divine equivalent of a Scarlet Letter, or a brand, proclaiming to all who see it the crimes of its bearer. While a few Death gods, such as Humakt and the Storm Bull, allow ducks the chance to atone for the cowardice of their ancestors by living lives of danger without hope of resurrection, most of the gods long since turned their backs on the cowardly traitors.

I, for my part, cannot help but believe that the current rise in popularity of the "bird-hypothesis" is due more to the desire of duck-hating humans to disassociate themselves from the objective of their spite. It is easier to hate someone if you can deny that he is kin to you. I am not saying that they might not be right and I wrong, but only that it is hatred of ducks and not love of Truth that moves them. I hope that, whatever you believe, you will not let prejudice lead you to deny comradeship with us who likewise worship your gods, despise the same Chaos that you do, and with you yearn for the freedom and renewed glory of Sartar.

The Grey Mallard
Sword Priest of Humakt

Master Mallard is invited to inspect the duck skull in care of Chaosium's office.
—Editor

Doug Houseman Where Are You?

Back in issues 22 and 23, you ran the first two parts of a *Traveller* article on terraforming. A third episode was to be forthcoming. I've yet to see it, what happened?

Charles M. DeAngelo II
Trenton NJ

Doug Houseman, the article's author, got married, then disappeared. We believe he is still serving the Navy.
—Editor

Dear Mr. DiTillio:

Upon reading your "Sword Of Hollywood" column in *DW 27*, I was struck by your opening paragraph. The point is not whether you have any right to tell us who you are, but *who cares?* We only want "Cinema News & Reviews" that your column head suggests, not any personal ramblings. At least Gigi manages with fewer words.

Thaddeus O'Hara
N Hollywood CA

GIGI

Continued from page 46

adventure *Safari Ship*, book 6 *Scouts*, a yet-untitled adventure, and the second boxed module.

Milestones: DAVE ARNESON announces he is marrying lucky lady FRANKIE MORNEAU. The wedding date is sometime in the future. . . Mayfair's DARWIN "the Hutt" BROMLEY announces he's going to get hitched with ANN ELLIOTT sometime next year. One condition the smart lady gave was "the game collection has to go." . . First he asks, then she thinks about it, then they announce their engagement, then they think about when to get married, and on, and on, it goes. . .

FASA announces they have received the license to produce *Star Trek* adventure gaming products based on the popular TV series and also for the motion picture *The Wrath of Khan* (my personal favorite). Formerly, the license was for the first movie only. FASA now plans to release *Star Trek* gaming products at the rate of two per month. . . J. ANDREW KEITH has resigned as editor for FASA's *Far Traveller* magazine. Citing rising commitments for the decision, the future of the magazine is unclear at this time. . . FOREST BROWN and crew, formerly of Martian Metals, have joined FASA to produce miniatures for that company's line of games including *Star Trek*, *Gravball*, and *Combots*.

OOPS! Dept: Judges Guild's *Jungle of Lost Souls* was marked "Approved for use with *Tunnels & Trolls*," when it fact it was not. They now have to put labels over the offending reference. . . TOME's *Death In Dunwich* scenario book for *Call Of Cthulhu* has an envelope marked "For Keepers Only." What it contains is a page that never got to the printer. Whoever thought of that gimmick should raise his Fast-Thinking skill score. . . Did you see the new boxed set of FGU's

Chivalry & Sorcery? The three books are unnumbered and untitled. "You can't tell a book by its cover." How true. . . And how about those guys at *The Dragon*? Their issue 74 convention listing doesn't include ORIGINS. Is this magazine supposed to be doing a service for the hobby, or what?

Joke in *Netherworld Continuum 6*: How many gamers does it take to screw in a light bulb?
Answer: 1D6.

Love,

Gigi

If you have any juicy gossip about our hobby, please write a "Note To Gigi," c/o *Different Worlds* Magazine, PO Box 6302, Albany CA 94706. I just love gossip—like who's-sleeping-with-whom, etc. You can even make them up! They don't have to be true, I just won't report on the false ones (but I usually do if it's humorous, or if the hypothesis is interesting). You don't even have to sign the notes (but I do believe one of the amendments protect you; we do use code names—Rumour is one, for instance). Just make sure the gossip is juicy. Reread the paragraph for where to send the notes—write it on your shirt cuff, keep a stack of pre-addressed postcards, etc. □

*Gigi reveals all in
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What's New

New products and publications for the adventure role-player. Game companies are encouraged to send samples of their new releases for announcement in this column.

NEW SYSTEMS

Chivalry and Sorcery (FGU, Box 182, Roslyn NY 11576, \$20) by Ed Simbalist and Wilf Backhaus. This is a new edition of a system first published in 1977. Now comes boxed with a character sheet and three books: two 56 pages, and one 80 pages.

Melee & Magic (Melee & Magic Game Co., Box 1305, Huntington UT 84528, \$5) by ?. This 16-page book gives rules for live-action role-playing. It includes rules for hand-to-hand combat, magic, experience levels, scenarios, and props.

Mercenaries, Spies & Private Eyes (Blade, Box 1210, Scottsdale AZ 85252, \$9.95) by Michael A. Stackpole. This is a 112-page book describing a contemporary role-playing game spanning the gunpowder era to the near future.

Warhammer (Citadel Miniatures, 10 Victoria St, Newark, Notts, England, 5.95 British pounds) by Brian Ansell, et al. This is a mass combat fantasy role-playing game. Comes boxed with a 48-page book on tabletop battles, a 36-page book on magic, and a 32-page book on characters.

Element Masters (Escape Ventures, Box 4330, Virginia Bch VA 23454, \$14.95) by Kenneth D. Burridge. This is a fantasy role-playing game with rules in a 100-page book. It includes a chapter on elemental magic.

FOR CALL OF CTHULHU

Death In Dunwich (TOME, 2706 Hamilton Dr, Kirkwood NJ 08043, \$8) by Ed Wimble. This is a 36-page scenario book with a 17"x11" keeper's screen and a special envelope "for keepers

only." The investigation begins with the murder of a Parisian art collector in Dunwich.

FOR ADVANCED D&D

Tomb of the Lizard King (TSR, Box 756, Lk Geneva WI 53147, \$?) by Mark Acres. For character levels 5-7, this 32-page book describes an adventure to the southlands to halt ruthless brigands from despoiling the land.

Pharaoh (TSR, \$?) by Tracy and Laura Hickman. For character levels 5-7, this 32-page book describes a tomb-plundering adventure. It includes a 17"x11" play-aid.

FOR D&D BASIC SET

Blizzard Pass (TSR, \$?) by Dave Cook. This is a 32-page solo adventure for thieves, levels 1-3. Comes with a pen that will reveal invisible entries in the book. The adventure involves surviving a raging blizzard and uncovering the secret of the pass.

FOR ELEMENT MASTERS

The First Border Patrol (Escape Ventures, \$?) by Kenneth D. Burridge. This multi-scenario 76-page book comes with a 17"x11" map. It takes 2-10 characters from their first training in the militia to the climatic battle with the forces of evil.

FOR MELEE & MAGIC

Player Armor (Melee & Magic Game Co., \$4) by ?. This 16-page book provides instructions on creating various full-scale helmets, shields, and body armor.

Minotaur! (Melee & Magic Game Co., \$3) by ?. This 8-page book is

a construction guide for making papier-mache minotaur heads.

FOR MS&PE

The Adventure of the Jade Jaguar (Blade, \$4.95) by Michael A. Stackpole. This is a 32-page solo adventure book also usable with Hero Games' *Espionage!* The object is to find and deliver medicine to a disease-ridden exploration party in the heart of a Latin American jungle.

FOR RECON

The Haiphong HALO (RPG, Box 485, Lincoln AR 72744, \$3.50) by ?. This product is newspaper-sized; four 15"x23" pages. It describes SOG operations in North Vietnam with maps, mission descriptions, and charts and tables.

FOR RUNEQUEST

Big Rubble (Chaosium, Box 6302, Albany CA 94706, \$18) edited by the Chaosium staff. This is a companion set to *Pavis* describing the ruins next to that city. Comes boxed with a 16-page common knowledge book, a 32-page game-master's guide, a 96-page scenarios book, and a 17"x22" map.

FOR SPACE OPERA

Operation Peregrine (FGU, \$6) by Stephan Jones. This 36-page book describes an adventure to rescue a kidnapped religious leader, and to break up a criminal syndicate at the same time.

FOR STAR FRONTIERS

Starspawn of Volturus (TSR, \$?) by Mark Acres and Tom Moldvay. This 32-page book concludes *The Volturus Adventure*. It depicts an adventure to defend a world from annihilation.

FOR THIEVES' WORLD

Dark Assassin (FASA, Box 6930, Chicago IL 60680-6930, \$7.50) by Dave Tennes. This 48-page adventure involves a feud between two powerful families. The object is to stop an assassination attempt.

FOR TRAVELLER

The Best of the Journal Volume 3 (GDW, Box 1646, Bloomington IL 61701, \$5) edited by Loren Wiseman. This 48-page booklet contains articles from the *Journal* issues 9-12.

Forms and Charts (GDW, \$5) by Marc W. Miller. This 48-page booklet contains 22 forms for recording characters, equipment, starships, worlds, etc. It also presents 12 various ID cards, and the Imperial calendar.

Nomads of the World-Ocean (GDW, \$5) by J. Andrew Keith and William H. Keith, Jr. This 48-page booklet describes an investigation of a sea-harvesting corporation's environmental impact on an ocean world.

The Undersea Environment (Gamelords, 18616 Grosbeak Ter, Gaithersburg MD 20879, \$?) by J. Andrew Keith. This is a 48-page booklet with new rules, equipment, encounters, and adventures for undersea environments.

FOR YSGARTH

Ravensgate (Ragnarok, 1402 21st NW, Washington DC 20036, \$?) by John Schuller. This 20-page booklet is part 4 of the Johannah campaign description series.

FOR ANY SYSTEM

Adventures from the Abyss Issues 1-22 (Ragnarok, \$3.95) edited by David F. Nalle. This 32-page booklet contains eight scenarios previously published in *Abyss*.

The Mines of Keridan (Gamelords, \$?) by Kerry Lloyd. This 32-page book describes a dungeon adventure that involves a rescue of a captive princess.

The Demon Pits of Caeldo (Gamelords, \$?) by Kerry Lloyd. This 32-page book involves an adventure in a castle ruins; there is a reward for anyone surviving at least a week there of 10,000 gold pieces.

Secrets of the Labyrinth (Gamelords, \$?) by Janet Trautvetter, et al. This 80-page book is volume of the free city of Haven series, describing the southern section of the city. It also comes with ten additional 8 1/2"x11" city map sections.

Tower Of Magicks (Mayfair, Box 5987, Chicago IL 60680, \$?) by Bill Fawcett. This 40-page book describes a dungeon adventure for 4-8 adventurers of experience levels 3-6.

The Fantasy Gamer's Compendium (Gamescience, 01956 Pass Rd, Gulfport MS 39501, \$10). This 56-page collection mostly contains previously published



material by Little Soldier Games; includes monsters, demons, sorcery, shamans, and treasures.

The Piracy of Su Fang Choi (Gargoyles & Gorgons, 650 College Ave, Boulder CO 80302, \$7) by Bruce Bender and Martin Mehalchin. This 32-page book describes a medieval pirate raid adventure for character levels 6-10.

The Court of Ardor (ICE, Box 1605, Charlottesville VA 22902, \$7) by Terry K. Amthor. This 52-page campaign module comes with a 17"x22" double-sided map insert. It describes a southern land in Tolkien's Middle Earth.

Heart of the Sunken Lands (Midkemia, 2691 Murray Rd, San Diego CA 92123, \$11.95) by Rudy Kraft. This 80-page book comes with a 22"x17" map. It describes a wilderness campaign with an underground adventure.

Starstone (Northern Sages, Glen Top, Stocksteads, Bacup OL13 0NW, England, price ?) by Paul Vernon. This 56-page book has three medieval fantasy scenarios for 5-8 beginning adventurers. It also comes with eight pages of map inserts.

MAGAZINES

Autoduel Quarterly 1 (Steve Jackson Games, Box 18957, Austin TX 78760-8957, \$2.50) edited by David Ladyman. This 32-page digest-sized premier issue features articles on the *Car Wars* game.

PLAY-BY-MAIL

The Rise of the Chosen (Monolith Games, Box 38, Greenbelt MD 20770) by Alex Likowski, et al. In a fantasy setting, the object is to be the king and own all seven stones of power.

BOARDGAMES

Freedom in the Galaxy (Avalon Hill, 4517 Harford Rd, Baltimore MD 21214, \$20) by Howard Barasch and John H. Butterfield. This is a two-player strategic science

fiction boardgame depicting a rebel struggle versus imperial oppression. Comes boxed with 31½"x21½" mounted map, 32-page rulebook, 12-page galactic guide, 140 cards, 400 counters, play-aids, and two dice.

Gunslinger (Avalon Hill, \$20) by Richard Hamblen. This is a tactical western gunfight boardgame. For 2-7 players, the game comes boxed with 36-page rulebook, eight 8"x11" double-sided mounted geomorphic maps, 277 counters, 240 cards, a pad of character sheets, and play-aids.

The Legend of Robin Hood (Avalon Hill, \$7) by Joe Bisio. This is a two-player operational-level boardgame; one player plays Robin and the other plays the Sheriff of Nottingham. Comes in a mini-box with eight pages of rules, a 22"x16½" mounted map, and 177 counters.

Titan (Avalon Hill, \$7) by Jason B. McAllister and David A. Trampier. This is a fantasy boardgame for 2-6 players. The object of the game is to be the last to survive. Comes boxed with a 12-page rulebook, a 22"x16" strategic map, six double-sided tactical battle boards, 621 counters, and four dice.

MINIATURES RULES

Heart Of Oak (FGU, \$7) by Jon Williams. This 40-page book simulates naval warfare during the age of sail. An eight-page insert provides ship counters and play-aids.

Star Fleet Battle Manual (Gamescience, \$25) by Lou Zocchi and Kurtick. This deluxe edition comes boxed with the original book, seven miniature starships, 34"x22" double-sided hex sheet, and a 20-sided die.

ACCESSORIES

True 20 (Gamescience, \$.75) by Lou Zocchi. This is a gem-quality high-impact 20-sided die numbered from one to twenty with the addition of a small "G" molded after the number 1.

SOURCEBOOKS

Wargame Design (Hippocrene Books, 171 Madison Ave, New York NY 10016, \$9.95) by the staff of *Strategy & Tactics* magazine. This 216-page book (7½"x9½", softcover) includes sections on history, game design, production, and game directory.

The King Arthur Companion (Reston, 11480 Sunset Hls Rd, Reston VA 22090, \$18.95) by Phyllis Ann Karr. This 174-page hardcover book is a dictionary of people, places, and things from the Malory and Vulgate sources. □

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Game Cons

Game conventions are the best place to meet new gamers. For announcement in this column, organizers should send notice of their cons at least six months prior to the event.

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Union Basement, Melbourne Univ
Parkville, Victoria 3052
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GATEWAY September 3-5, 1983
Sheraton-Anaheim Hotel, Anaheim CA
STRATEGICON
PO Box 2577
Anaheim CA 92804

Wrath Of Con 1983 September 16-17, 1983
Univ of N Carolina, Chapel Hill NC
UNC-CH Dungeons & Dragons Club
403 Northhampton Plz
Chapel Hill NC 27514

LINCON V September 30
October 1-2, 1983
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Hobby Town
134 N 13th
Lincoln NE 68508

U-CON October 1-2, 1983
Univ of Minnesota, Minneapolis MN
David Thornley
262 Sherburne Ave
St Paul MN 55103

TOL-CON II October 1-2, 1983
Univ of Toledo, Scott Park Campus
Mind Games
3001 N Reynolds
Toledo OH 43615

Suncoast Skirmishes '83' October 14-16, 1983
Holiday Inn, Tampa Central
Convention Ctr, Tampa FL
Suncoast Skirmishes
4006 Wallace Ave
Tampa FL 33611

Crusader Con III January 13-15, 1983
Metropolitan State College, Denver CO
Auraria Gamer's Club
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PLOTTING

Continued from page 27

mine on an urgent mission once came upon a Children's Crusade wandering in the wilderness. He labored manfully to feed and provide them with shelter, and to comfort the wretched orphans, all the while distressed that he was being delayed on his critical quest. Confronting players with such moral conflicts engage their participation on a deeper level than does the blithe butchering of orcs commonplace in adventure literature and gaming. For example, suggest that even the wounded antagonists should be cared for after a battle, even if it means depleting scarce healing resources. These are the kinds of challenges that are most difficult, and will always be remembered by the players and their characters.

Good sources of inspirations for dramatic problems are your reading and television viewing. Good adventure fiction and script writers are experts at coming up with new variations on old conflicts, and occasionally a really novel problem will show up. Look for the structure of the stories and programs you watch; identify the hook and climax and the series of challenges that the adventurers must work their way

through. Another good reference source for improving your scenario design is those how-to-write books you can find in your library. Grab a couple and look through their suggestions for plotting and writing adventure fiction. The cheap tricks they suggest to would-be-writers can easily be applied to writing good role-playing scenarios.

The adventurers must finally come to the climax. Traditionally, the resolution in the adventure genre will come in physical action—usually in a climactic battle or confrontation with the antagonists. I believe it is good to follow tradition in this matter; I have experimented with ending adventures with complex intellectual and moral problems, but I find they often leave the players frustrated, while a good battle releases all the tensions and neatly wraps up the narrative. After struggling through all those problems, the players will be disappointed if they do not get what they were after. No matter that in life such frustrations are more believable; that is why most adventure gamers play role-playing games—to get away from real life. You are the one who hooked them and dragged them all the way through the adventure; make sure they get satisfaction at the end of their toils. □

BOOKS

Continued from page 25

finds sanctuary among the Wyrds, a forest folk that correspond to Wood Elves but have interesting differences from the more traditional variety. They are one of four races unified under a single crown by tradition but now thought to be only legends. She is taken to meet still another legendary race, the Shee, who correspond to the High Elves, of whom her mother proves to be an exile who chose to marry Alethia's father and give up her people and the practice of magic. She also meets representatives of the sea-folk, but they play only minor roles in the novel.

The plot turnings switch back and forth between Alethia's training in magic and her family's attempts to shield her against enemy attack, and political and military developments back at her father's city-state. She becomes separated from her friends, uses her new abilities to discover the first of the lost artifacts, and returns to be the decisive factor in the major battle of the campaign. She is then accepted as mistress of the artifacts and rightful Queen. All of which develops with a strong weight of fate at work, but the major characters are interesting and the story is a good retell-

ing of familiar plot elements.

The interest of the novel for gamers lies in the author's approach to magic, and in details of the plot. I was reminded several times through the novel how good an example it was to a game-master in search of motivation for a campaign. The missing-widget element is pretty trite, but it always works, too. The different competing elements in the feudal society are well shown at work, and I found the discussion of what it was like to be a traveling merchant, and the operation of the merchants' guild, of particular interest. The novel is a good lesson in ways to keep a campaign active, and worth reading for that by itself.

In addition, although the real nature of the ancient enemy is never discussed in much detail, the nature of evil is here. The enemy possesses people, and I am sure the methods used in the novel could be used on non-player characters to convey evil for the players as well.

Finally, the author has an interesting insight into the nature of magic, which she defines as "the art of changing the relationships between things." Her handling of magic should give any thoughtful gamemaster useful ideas to work with in devising magic for gaming. □

The logo for 'Pentantastar' is a large, stylized, gothic-style wordmark. The letters are thick and interconnected, with a banner-like texture. The 'P' and 'R' are particularly large and ornate. The background of the logo is a dark, textured, wood-grain-like pattern.

Pentantastar

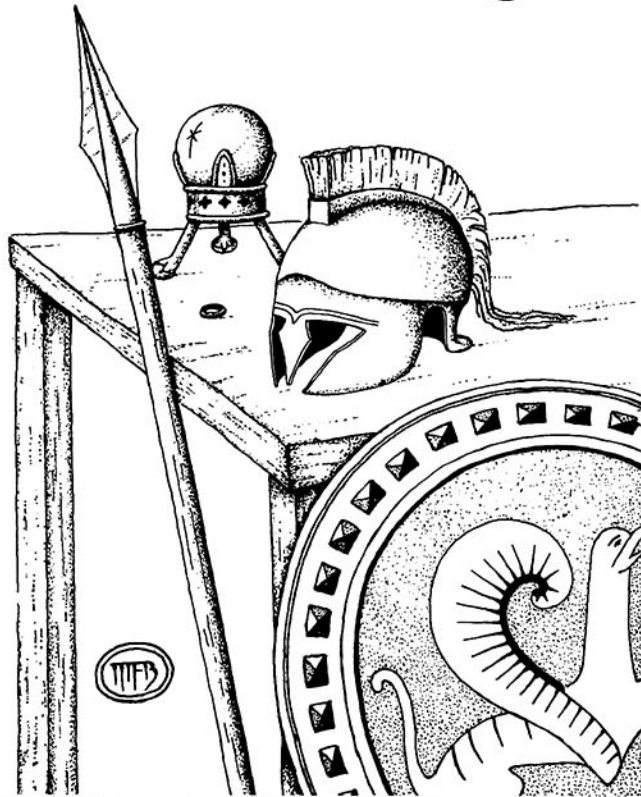
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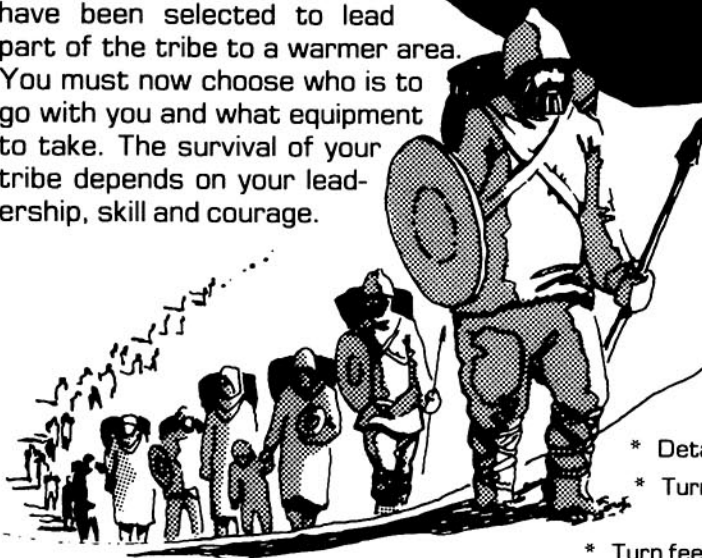
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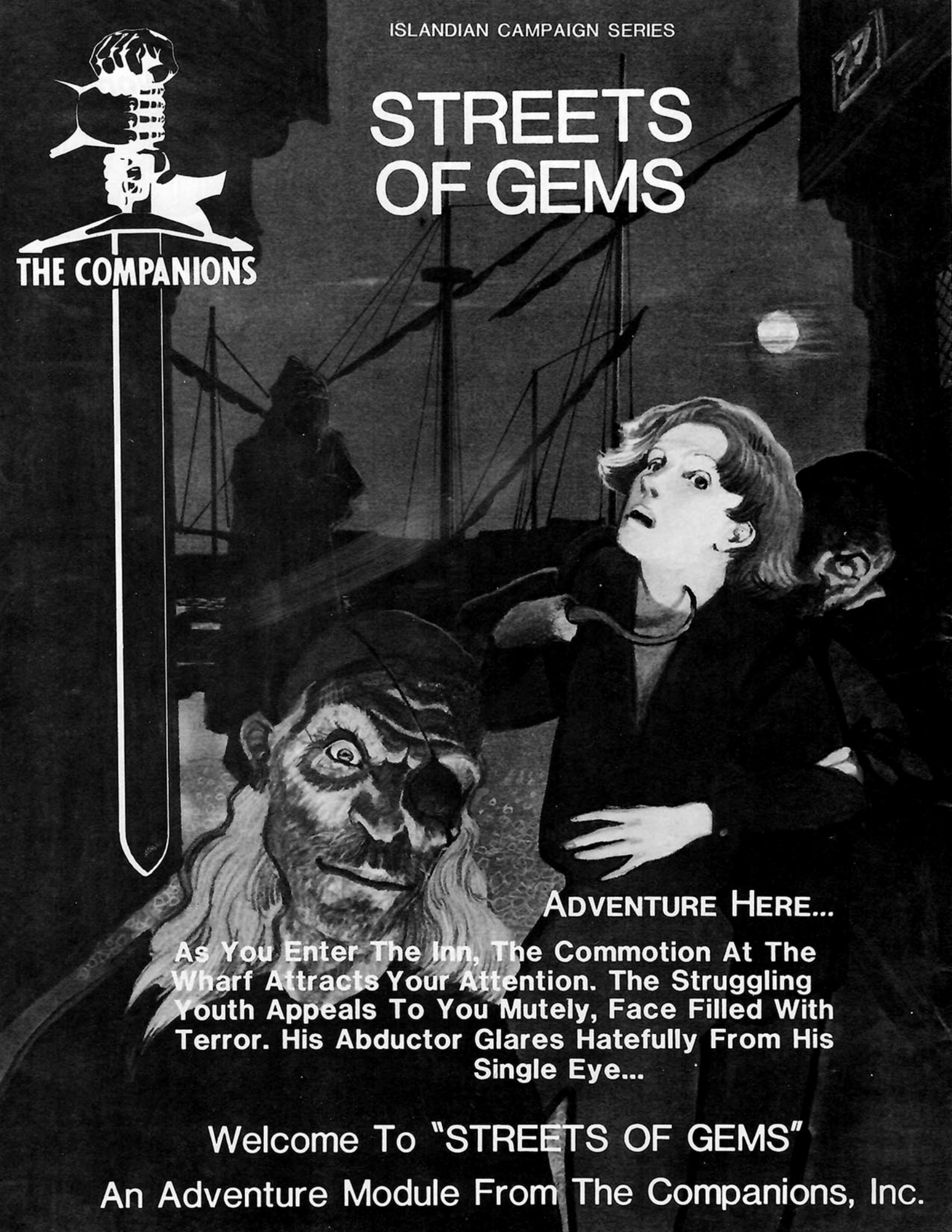
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A GAME FOR EVER

Avalon Hill to publish
new edition of Chaosium's *RuneQuest*

By Tadashi Ehara

In a deal that took a year of negotiations to conclude, Chaosium Inc. has granted distribution rights of their *RuneQuest* game line to Avalon Hill.

At first, Chaosium was reluctant to part with the product that represented their best-selling line but when Avalon Hill agreed to pay the highest royalty rate in their history, commit themselves to an advertising budget (which they have never done before), and allow the design house to retain all editorial and artistic control, Chaosium could not refuse.

One of the conditions Avalon Hill gave, however, was that Chaosium come up with a new edition of the game. The designers of Chaosium are happy to comply. It gives them the opportunity to update a game which has had five years of intensive play-testing.

Work on *RuneQuest 3* began in May 1983. The entire design staff of Chaosium Inc. is involved in this project. Weekly meetings were held to determine what improvements needed to be made. Chapter assignments and deadlines were made to the principal writer/designers.

One of the main focus of the rewrite is to make the system more generic, removing the Glorantha material, and making it a universal role-playing system. Glorantha and the new Alternate Earth world-settings will provide the campaign background material for the scenarios.

Most of the *RQ3*'s first draft is in, see the accompanying box for details of major changes.

RQ3 is scheduled for release by Avalon Hill in early 1984. Thereafter, there will be a minimum of four boxed supplements per year on a quarterly basis. The supplements will include both new material and new editions of previously published material. Plans for the first four are (subject to radical change):

Introduction To Glorantha (mostly new material)
Introduction To Alternate Earth (mostly new material)
Prax Pak (much of *Cults Of Prax*, plus new material)
Borderlands (new edition)

Chaosium intends *RuneQuest* to be the game of the future, one that can be played forever. Avalon Hill and Chaosium have both committed themselves to a long-term contract; the adventure gaming hobby should benefit greatly from this co-operation. 1984 promises to be an exciting year for all of us gamers. □

RuneQuest 3: HIGHLIGHTS

Organization and highlights of the changes in *RuneQuest 3* are as follows, subject to later change:

BASIC RULEBOOK

1. Introduction. Introduction for the newcomer. Explains what role-playing is, what a Rune is, what a quest is, how to read dice, etc.

2. Character Generation. CHA has been replaced by APP (appearance). Initial human INT and SIZ are now 2D6+6. There is a simpler method for calculating skill bonuses. Characters begin at age 11, with an option to add 3D6 years and gain previous experience.

3. The Game System. This chapter explains the basic mechanics: special dice rolls (fumbles, critical rolls, etc.), the resistance table, movement, encumbrance, etc. It also introduces a new fatigue system.

4. Combat. There are now ten strike ranks per melee round instead of twelve. There is a special section on mounted combat as well as other special conditions.

5. Skills. Two new skill categories are introduced: Agility and Communication. There are new skills, old skills, and some that have been dropped.

6. The World. This chapter describes the various natural events such as thunderstorms, earthquakes, forest fires, diseases, poisons, etc.

MAGIC BOOK

7. Introduction To Magic. Temporary POW points are now called magic points. A character may no longer know more spells than his INT. However, there is an increase in magical items.

8. Ritual Magic. This is a new magic system. It is divided into three skills: Enchant allows the creation of permanent magical items; Summon allows the incorporation of creatures from other worlds; and Ceremony allows the magician to exchange time for accuracy in any non-ritual magic.

9. Primitive Magic. This is revised battle magic. All spells now have a basic chance of success equal to the caster's POWx5%. There is a new spell list. Spells are now learned through spirits. Shaman rules have been revised.

10. Divine Magic. This is the old Rune magic improved, and with an expanded spell list. Temples are defined, as are generic cults.

11. Sorcery. This is a new skill-based magic system. It features all-new spells.

CREATURES BOOK

12. Creatures. This section will have an entirely new set of creatures from the previous editions.

GAMEMASTERING BOOK

13. How to Run a Scenario. Clear, step-by-step explanation of this basic skill for gamemasters. Includes encounter tables, magical treasures, etc.

14. Civilization. This chapter defines standard population centers (village, town, city, etc.), the monetary system, price lists, ship types, travel times and costs, etc.

15. Scenarios. This includes the "Monster Colosseum," plus the classic "Apple Lane" and "Rainbow Mounds."

16. Index. There will be an alphabetical index.

INTRODUCTION TO GLORANTHA

An introduction to *RuneQuest*'s most famous world (so far), with instructions for setting up campaigns.

CONVERTING CHARACTERS TO RQ3

Instructions for updating favorite established characters.

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Maps, dice, character sheets, play-aids, etc.

Film Review

Reviews of outstanding feature films of interest to adventure role-players. Good movies are indispensable sources of good ideas for gaming.

BLUE THUNDER

Director John Badham
Producer Gordon Carroll
Screenplay Dan O'Bannon
Don Jakoby
Music Arthur B. Rubinstein
Photography John A. Alonzo, A.S.C.

CAST

Murphy Roy Scheider
Braddock Warren Oates
Kate Candy Clark
Cochrane Malcolm McDowell
Lymangood Daniel Stern

Reviewed by John Nubbin

What will *Return of the Jedi*'s main competition be this summer? So far, most of the votes are for Columbia Picture's newest action-adventure film, *Blue Thunder*. Those casting such votes have good reason to feel as they do for, despite its not being a science-fiction or fantasy film, *Blue Thunder* is the most exciting crowd pleaser to come out of Hollywood in years. Tough, idealistic and willing to ask touchy questions, it is the one film of '83 guaranteed to generate controversy.

The picture is about Frank Murphy, an ex-combat chopper pilot from Vietnam, now flying police copters for the L.A.P.D.'s Astro Division. After we are introduced to Murphy, his new, younger partner, Lymangood, and their boss, Braddock, we are introduced to *Blue Thunder*. The Thunder is an experimental attack helicopter lent to the Astro Division to research its capabilities by the military. Murphy is picked by Braddock to be the test pilot, a fact which displeases the military officer in charge of the project, Cochrane.

Cochrane tries both political maneuvers and sabotage to remove Murphy from the detail, but does not succeed. Finally, despite Cochrane's best efforts, Murphy and Lymangood take the Thunder up for its tests. The problem the military faces is that Murphy does not trust them, especially Cochrane; as it turns out, he has good reason.

Not wanting to reveal the plot, suffice it to say that Murphy discovers something about the Thunder and the people behind it which leaves him only one choice, steal *Blue Thunder* and expose the secrets behind it to the public at large. The military, desperate to stop him, of course, tries everything to recover the Thunder,

sending in helicopter S.W.A.T. teams, fighter jets armed with heat-seeking missiles, and an army fighter chopper to stop Murphy.

Needless to say, *Blue Thunder* is an exciting picture. What makes it exciting, however, is more than just a number of action scenes strung together. It is more also than John Alonzo's breathtakingly stunning photography, most of which shows off the panoramic vistas of Los Angeles far more clearly than the naked eye can (a remarkable feat considering the shape of L.A. skies these days). It is more than the Rubinstein soundtrack, and the top-notch crop of performances given by the film's star-studded cast.

The thing that makes *Blue Thunder* a movie which has pulled people from their seats, cheering and screaming through its last twenty minutes is its attitude. The film opens with a little note, letting people know that everything they see is real. The Thunder's capabilities and weapons (see opposite page) are not the product of Columbia's special effects department—they are for real. Everything the audience sees the Thunder do in the film, it can really do.

The thought that something which can spy on people silently, from a distance, in the air, through walls, recording them on film and tape, etc., is a disturbing one for most people. The thrust of the movie, that if such a thing did fall into the hands of men bent on terrorizing American citizens in the name of law and order, someone would try to stop it, is an appealing one. Most filmmakers want to believe that such things cannot happen here, and that if they did, some courageous reporter, military insider, police helicopter pilot, etc., would expose those violating the Ameri-

can way of life, and keep us all safe.

The reverse side of the same coin is, of course, that for some upstanding American to stop such a thing from happening, there has to be a possibility of it happening in the first place. Brilliantly, the picture shows us a government agency gone wild with power, killing citizens to get its own end, and then shows us a hero trying to stop it. Keeping the story totally within the framework of what is possible now, the audience is pulled into the story with little trouble.

Unlike the audiences of only two decades ago, now most Americans are willing to admit that although our government as a whole is still one of the best in the world, it is still capable of blunders and atrocities. Few people are left who think America can do absolutely no wrong, and it is this factor *Blue Thunder* plays off of.

The film's political views aside, it is also worth seeing for all the normal reasons as well. *Blue Thunder* is a quality product, no matter from what angle one chooses to view it. Dan O'Bannon and Don Jakoby have produced an excellent screenplay; taut and fast-moving, there does not seem to be a wasted second anywhere. As for Badham's direction, it is every bit as compelling and in focus as it was when he worked with Richard Dreyfuss on *Whose Life is it Anyway?* Given more exciting material to work with, Badham sets a pace in *Blue Thunder* which most audiences have found exhausting.

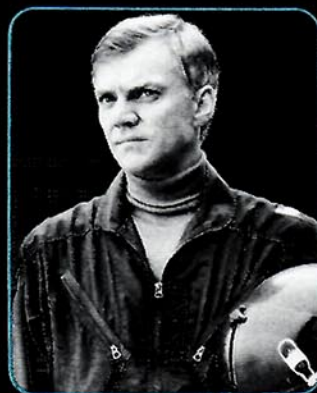
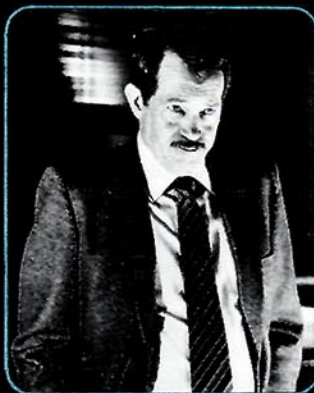
There is little to fault in the picture. The special effects and general camera work throughout are flawless. The acting is spectacular. Candy Clark, as Murphy's off-again, on-again girl friend

Kate, is tough, sincere, and perfectly believable. Relative newcomer Dan Stern is perfect as Lymangood; he gives the pilot a cheerfulness which likably sets off the *naivete* of the character perfectly. McDowell is his usual villainous self, neither a sympathetic victim of circumstance, nor a caricature of evil, he walks the line between the two well, giving us a clear picture of someone who is just basically nasty and ruthless.

The show stealers are Scheider and Oates, however. Scheider more than makes up for his less than enthusiastic performance in *Still of the Night* by pulling out all the stops this time. Murphy, although still suffering from nervous anxiety left over from the war, is a hard, self-assured in-control man who risks the pieces of his life he has pulled together since his discharge to do what he thinks is right. Scheider obtains our complete sympathy by the end of the first scene; by the end of the film, everyone in the theater would willingly follow him on any crusade he might suggest.

Oates, though, captures everyone's instant loyalty. In his last movie role (he died shortly after filming was completed), he is tougher, and seemingly more honest and in charge than we have ever seen him before. His Braddock is an awesome character, always smiling, always capable of pleasantries, and yet always supremely in command. As a final performance by an actor, it ranks as one of the best ever given.

And that is basically a good way to describe *Blue Thunder* in general. A tough and honest film, it is one of the best political thrillers, and one of the best action adventure films ever made. See *Jedi* first, if you have to, but make sure you see *Blue Thunder*. □



Photos and diagram courtesy Columbia Pictures Industries, Inc.

The technology for Blue Thunder exists now!

The Blue Thunder helicopter is the state-of-the-art in avionics, weaponry and surveillance systems. Its avowed purpose is to enable metropolitan police to anticipate and challenge terrorism. Its specifications are based on current technology:

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- The instrumentation includes an on-board Satellite Navigation Positioning System (dubbed SNAPS), Continuous Computerized Flight Monitoring Assistance, Thermal Image Amplification, Image Enhancing Periscopic Devices, Dedicated Directional Amplifiers, and Terrain-Aware Auto-Pilot capability. It can be flown under all weather conditions, including those which would ground ordinary aircraft.
- Both its flight and police functions are supported by a Full-Spectrum Computer Terminal located in an observer's console aboard the aircraft. The computer provides constant access to the information banks of all national crime and intelligence agencies, as well as those of other police forces. Communications utilize VHF, UHF and Radio-Wire Integration, as well as Aero-Mobile telephone.
- Blue Thunder features a Graphite Laminate Zero-G Rigid Rotor System giving it unsurpassed maneuverability.
- Firepower is provided by a chin-mounted 20mm, 6-barrel Electronic Cannon capable of firing 4,000 rounds per minute. Targeting can be performed manually or by means of the pilot's Fiber Optic/Constant Register Helmet. Once pinpointed, the target is verified by outboard and rotor-mounted laser range finders.

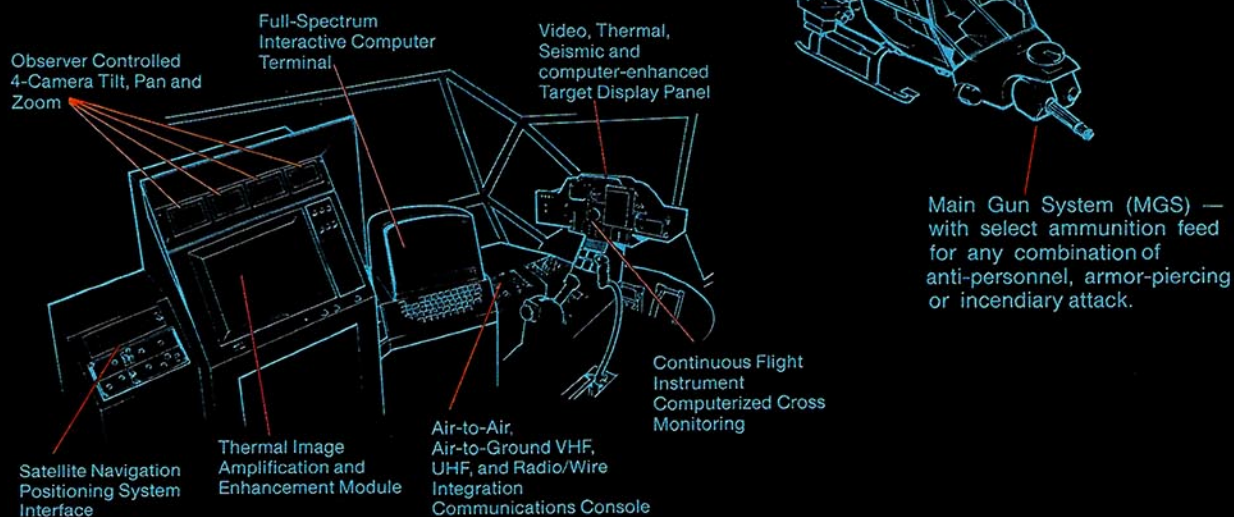
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A Letter from Gigi

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

Dear Tadashi,

I think I finally found my dream condo. It's a new "Clothing Optional" condo over in . . . oops! I almost gave away my new hideout! I wouldn't want to be caught with my pants down, especially in front of your readers.

TSR-does-it-again time. They recently reorganized into four companies, firing 40 employees in the process—including DUKE SEIFRIED (what now with TSR's plans for miniatures?) and ERNIE GYGAX. The good news is that TROY DENNING and his design staff will remain intact—this time around anyway. The reorganization sends E. GARY GYGAX to Beverly Hills to oversee their Hollywood interests—effectively removing himself from gaming. This probably means we've seen as much of Greyhawk as we ever will. . . Also, Rumour tells a tale of TSR buying into the Lake Geneva & Southeastern, a historic railroad run for recreational purposes. . . Is TSR's next role-playing game *Heart Quest*? It's supposed to simulate heart-throbbing romance novels. . . Also, do TSR execs really wear pink suits?

Adventure Gaming Newsreel: FGU will be publishing a new edition of DENNIS SUSTARE's *Swordbearer*, formerly of now-defunct Heritage USA. . . It seems Parker Bros will be doing the DC Comics superhero role-playing game. I don't know who the designers are, but Rumour tells me they are definitely role-playing gamers. . . Ral Partha reports that 450 professionally painted figures from their Renaissance line were stolen from their factory recently. A reward of \$150 has been offered for their safe return. . . The bookstores should have M.A.R. BARKER's *Tekumel* novel, titled *Man Of Gold*, around the end of this year. DAW Books knew a best-seller when they saw one. The professor is hard at work on book two. . . The auction at EASTCON had a copy of the premier issue of *Different Worlds* go for only 75 cents! This should be a lesson to collectors who've been looking for that issue: go to the auctions, you never know what might turn up.

HOWARD THOMPSON announces he is retiring from the game business. He is presently selling Metagaming game rights to various other game companies, reportedly asking \$500,000 for

the rights to *The Fantasy Trip* (he's yet to find a sucker). . . Rumour thinks Howard is going to convert many of his designs into computer software games. . . Metagaming's *Interplay* magazine has been sold to a group of Dallas area gamers. They're supposed to have the next issue out shortly.

I feel sorry for *Mercenaries, Spies & Private Eyes*, a game like that deserves to be in a box. . . Castle Creations will be producing the official miniatures for that game.

Reports from ORIGINS are slowly arriving. The annual national gaming con was held this year at Cobo Hall in Detroit.

At the Game Designers Guild annual banquet (held every Saturday night at ORIGINS—this year featured Mexican cuisine) CHARLES ROBERTS, the father of wargaming, received a standing ovation from every guild member and their guests—among those cheering were former guild president MARC MILLER, new president GREG STAFFORD, new vice president STEVE JACKSON, LOU ZOCCHI, DAVE ARNESEN, JOHN T. SAPIENZA, Jr., LARRY DITILLIO, RICK LOOMIS, PAUL JAQUAYS, LAWRENCE SCHICK, STEVE PERRIN, MIKE STACKPOLE, BOB CHARRETTE, SCOTT BIZAR, KEN ROLSTON, ERIC GOLDBERG, GREG COSTIKYAN, BILL WORZEL, LOREN WISEMAN, STEVE PETERSON, BRUCE HARLICK, GERRY KLUG, MARK HARMON, JOHN HARSHMAN, AARON ALLSTON, and JAKE JAQUET. And, of course you were there, you set up the whole affair. Don't forget the promised photos of the shindig next issue.

Note to game designers: Your dues are now due (it ran out with the banquet). To stay a member in good standing, send \$20 to GDG, 3972 Gardenia Pl, Oakland CA 94605. Do it now or you'll forget. All published game designers are eligible to join. Guild members get timely newsletters and get to go to the annual banquet.

Voted the four best games of the year by the members of the Game Designers Guild, and announced at the annual banquet, are: *Illuminati* (STEVE JACKSON, Steve Jackson Games), *Shadows of Yog-Sothoth* (SANDY PETERSEN, et al, Chaosium), *Trollpak* (GREG STAFFORD and

SANDY PETERSEN, Chaosium), and some wargame (and wargame designer). Congratulations to the winners.

STEVE JACKSON captured the most H.G. Wells Awards at ORIGINS. He won best game for *Illuminati*, best magazine for *The Space Gamer*, as well as induction into the Gaming Hall of Fame (and a non-adventure gaming award or two). . . Best role-playing game was *Behind Enemy Lines* (FASA), and best adventure was LARRY DITILLIO's *Citybook* (Blade). . . Bad news for fans of "the man with the hat." *Adventure Gaming* magazine had a booth at ORIGINS but no one was there. Where now, TIM KASK? And FINEOUS FINIGERS? . . . I heard that at ORIGINS when you asked why I did not ever have much gossip on GDW, MARC MILLER answered, "It's probably because we're a boring company."

See what happens when you have a game about Chtulhu? Chaosium's shipment to ORIGINS never arrived. They did have unboxed copies of STEVE PERRIN's *Superworld* that they brought on the plane with them. . . If I remember correctly, weren't the boxes for *Trollpak* also late for last year's ORIGINS? And *Stormbringer*'s the year before that? This is one tradition Chaosium should break, I feel sorry for the disappointed gamers. . . Chaosium announces that they are hard at work on *RuneQuest 3*, a new edition of the system to be published by Avalon Hill next year. I believe there is mention of it somewhere this issue (check "Contents," p. 3). . . Rumour heard that Avalon Hill is going to send GREG STAFFORD to France and you to Japan to get *RQ3* published in those countries. . . And the rumor that Chaosium bought Avalon Hill is false.

TOME's next *Call Of Chtulhu* scenario will be titled *Pursuit To Kadath*. Chaosium's next *COC* publication will be the *Chtulhu Companion*, featuring Chtulhu songs, new scenarios, more phobias, etc. You can bet both publications will be good, whatever they are. . . Isn't it interesting that *Warhammer*, a role-playing game published by Citadel, a miniatures company, would have rules on mass combat in the first book, and rules on individual characters in the third (and last)

book? . . . The premier issue of Steve Jackson Game's *The Fantasy Gamer* edited by AARON ALLSTON is out. It is a spin-off of *The Space Gamer*, with TFG concentrating on fantasy and TSG sticking to science fiction.

They should be out by now: Mayfair was supposed to have SAM LEWIS's *Dragonriders Of Pern* boardgame at ORIGINS. I can't wait to see it. . . Also for ORIGINS was slated KEVIN SIEMBIEDA's *The Palladium Role-Playing Game*, a 248-page fantasy role-playing game. Slated for release at GENCON is Palladium's first boxed game, MATTHEW BALENT's *The Valley of the Pharaohs*, a fantasy role-playing game set in Egypt.

The first two characters in ALFRED LEONARDI's *Last World* game system for hand-to-hand combat are "Man in Chain-mail with Sword and Shield" and "Skeleton with Scimitar and Shield." The next two will be "Dwarf with Two-Handed Axe" and "Goblin with Mace and Shield." After that, look for Nova Game Design to publish a new character book per month. Each character the system can be played against any of the other characters including another just like itself.

Schubel & Son announces two new play-by-mail games. First is *Global Supremacy*, a grand-strategy game in a contemporary setting with each player controlling countries and vying for world domination. The other is *Horizon's End*, a game of post-holocaust survival in a colony world. Also under development is *Intrigue*, a game of international espionage. . . The company also boasts that their *StarMaster* has grossed over \$250,000 since the game's inception in 1980, "making it the largest and most successful game in PBM history." Anyone want to argue?

GDW announces MARC MILLER's *Tarsus*, the first boxed module for *Traveller*. It will contain a world description and several adventures set in it. GDW also announces *Veterans*, a booklet designed by TIM BROWN containing pre-generated *Traveller* characters. Both is scheduled to appear, along with *The Traveller Adventure* hardcover book, in the third quarter of this year. For the fourth quarter, GDW has scheduled four *Traveller* releases:

Continued page 35

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