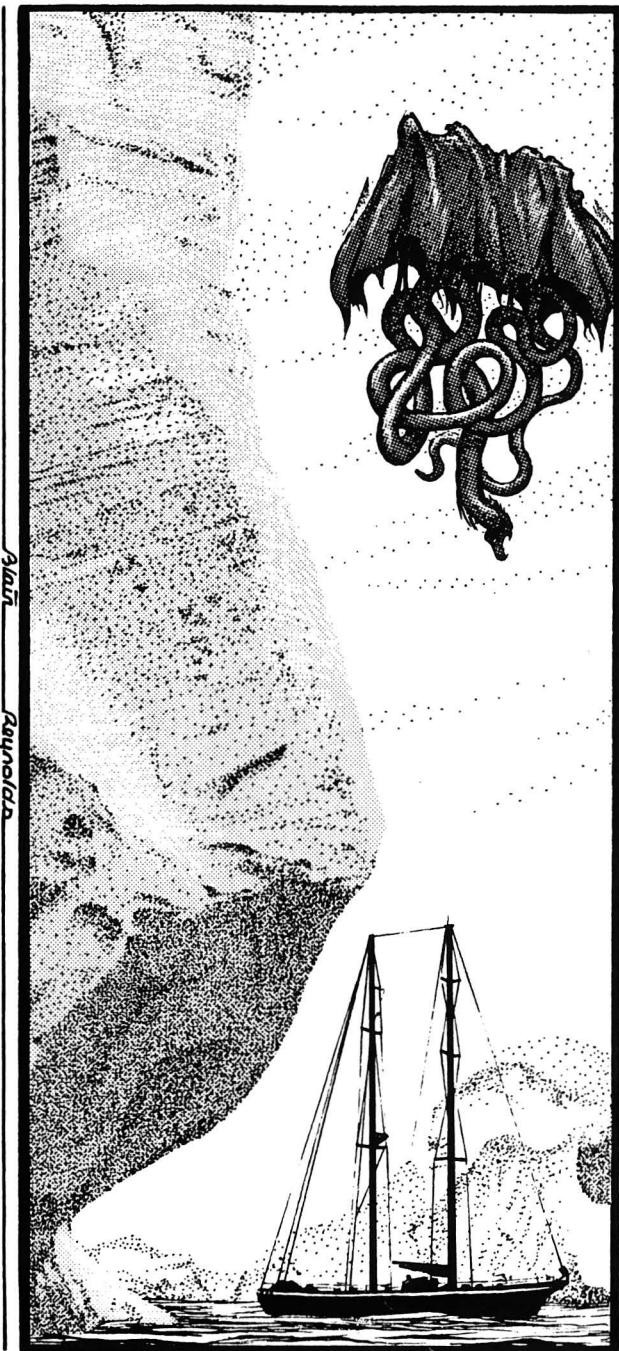


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"...[the cover for] The Great Old Ones was originally done as a political reaction to the Republican National Convention's nomination of Ronald Reagan, i.e. the emergence of a totalitarian state. I was being cynical, but in light of recent events I'm not so sure..."

— artist Tom Sullivan, one of the creators interviewed within.

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1981
To
1991

STARK RAVING *MAD!*

\$3⁵⁰



TEN YEARS OF
CALL OF CTHULHU®

THESE OLD BONES

AN INTRODUCTION; THOUGHTS ON WHAT HAS GONE BEFORE

Well, they dug up old Zachary Taylor not too terribly long ago, on account of aspersions cast by a sage as of old, reading signs not from goat entrails or thrown sticks but from dry tissue and old bones. The outcome of this hue and cry was exactly zero, and thus we can fairly say that the Call of Cthulhu role-playing game is of more importance than the late Zachary Taylor.

Say what? Say nothing. I'm indulging myself. Just be quiet.

For **Stark Raving Mad!** is nothing if not an indulgence. A collection of interviews with a bunch of guys who earn money making games? For nothing more significant than a tenth anniversary? There are marriages that reach this mark with less exultation.

So why the fuss and bother? The game builds upon the sometimes-celebrated, sometimes-denounced writings of H.P. Lovecraft, a contributor to the pulp magazines of the 1920s and '30s. Lovecraft's works have had an amazingly long life, proceeding to inspire many creative individuals. Very few writers can stake that claim, and the high quality of many of these individuals' output makes it all the more remarkable.

What? Oh, the game. Well, I believe that in the space of these past ten years Call of Cthulhu has done more to spread Lovecraft's works than anything since Arkham House began re-issuing his material. That in itself is worthy of praise. To put this in perspective, I was all of ten years old when Call of Cthulhu was introduced. I don't believe I've even seen a first edition rules set. My first exposure to the game came when I read a review of Shadows of Yog-Sothoth in *Dragon* magazine. It was only the first or second issue of *Dragon* I had read, and I began to form an impression of the game as being something very interesting and bizarre.

Within a year or two I found a paperback collection of Lovecraft's stories on my parent's bookshelves, and connected it with the game. I don't recall the title but there was a picture of a skull engulfed in flames on the cover. It looked interesting, and before long I read "The Colour Out of Space" aloud to the guys in my Boy Scout troop, gathered around a crackling fire late at night in the woods. It went over really well, but before long I'd moved onto other things.

Eventually I became friends with a guy who played the game every now and then and who got me to read more of Lovecraft's stuff. I played perhaps five times before going off to college, where within two weeks I found myself in the beginnings of Masks of Nyarlathotep. A little over a year later, *The Unspeakable Oath* first saw print (that was December of 1990, for you archivists). If you know what the *Oath* is, then perhaps you know why I'm writing about all this.

I'm one person. If I hadn't ever run into Call of Cthulhu, and thereby Lovecraft, I certainly wouldn't be typing this now, and Pagan Publishing would not exist. Now multiply my experience by, oh, say a thousand, a thousand people out of the tens of thousands who have either played the game or read Lovecraft or both. Let's assume that a thousand people have been motivated to do risky but enjoyable and creative things, simply because of Lovecraft and Call of Cthulhu.

Now doesn't that beat old Zachary Taylor? Of course it does. Old bones indeed!

— John Tynes

INNER MARROW

AN ELUCIDATION; STATEMENTS OF PURPOSE AND CONTENT

Stark Raving Mad! is a collection of interviews with many (though not all) of the writers, editors, and artists who have contributed and continue to contribute to making Call of Cthulhu what it is. The questions for the interviews were prepared by Scott Aniolowski and Kevin Ross, who sent out the questionnaires and then compiled the responses, forwarding the material on to the vast Pagan Publishing underground complex in Columbia, Missouri. Respondents were asked to answer the questions in their own inimitable style, and provide a list of credits as well as a short biography of themselves. In addition, where imagination and time allowed, they were asked to contribute something *else*. Just what this something would be was left up entirely to the individual, and the responses range from artwork by Tom Sullivan and Earl Geier to new and peculiar books, entities, and articles by a variety of contributors. For those who were able to throw something in above and beyond the call of duty, their bit appears following their interview. Enjoy, and happy birthday Call of Cthulhu!

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Stark Raving Mad! has been published in a one-time-only limited edition of 200 copies, and will not be reprinted. This is copy # 15 of 200.

Scott Aniolowski

I have lived my entire life here in Lockport, New York (it's not the end of the world, but you can see it from here). I spent one year at college as an English major, but something just wasn't right about that, so a year later I entered a culinary school where I found my niche. I've been out of school nearly ten years now, and today I'm a successful chef, writing Call of Cthulhu scenarios and some fiction on the side (an odd combination, indeed — perhaps one day I'll write the Cthulhu Cookbook!). Anyway, it's the best of both worlds — my "real job" earns me a good living, while leaving me plenty of time to write (which *doesn't* earn me a good living: just ask any of the other writers! I do it because I love it). I'm working on a novel between Chaosium projects — it's a modern vampire tale with some neat twists... and maybe one day I'll even finish the thing!

As for other hobbies, well I enjoy travel, the theater, reading, stuff on Jack the Ripper and vampires, gaming, movies (James Bond, good horror, and silents), corresponding with friends, and collecting Arkhams and related books. I'm hopelessly single (now taking applications) and live with my feline muse Autumn. I have been free-lancing with Chaosium since about 1985, and it's been a lot of fun — they're a great bunch of people, and one of the best things about it is that I've made some great friends. So, on this most momentous of occasions, I'd like to say Happy Birthday, Call of Cthulhu — many more! If HPL could see us now. Unpleasant dreams...

scenarios:

- "Temple of the Moon" (Terror From the Stars, 1986; reprinted in Cthulhu Classics, 1989) with Mike Szymanski
- "Trick or Treat" (Blood Brothers, 1990)
- "Where A God Shall Tread" (At Your Door, 1990)
- "Rise of the Sleeper" (Lurking Fears, 1990)
- "The Sundial of Amen-Tet" (Lurking Fears, 1990)
- "Fade to Gray" (Tales of the Miskatonic Valley, 1991)
- "Brood Haven," "Curious Goods," and "The Horseman" (Alone on Grimrock Isle, 1991)
- "Raid on Innsmouth: The Marsh House" (Escape From Innsmouth, 1992)

books:

Alone on Halloween, 1992

Ten Years of Call of Cthulhu

1. What initially got you interested in the "fantastic"?

I'm not really sure what initially got me interested; I remember as a young child being fascinated by dinosaurs and monster movies and while that fascination with dinosaurs has pretty much worn off, the interest in monster movies hasn't. Perhaps it's that element of "magic" in science-fiction/horror — the unknown. I'm fascinated by things which have no solid boundaries of proof, such as religion — things that I might believe to be true but can't ever positively prove.

2. Who has influenced your work the most?

It's hard to say — I have so many authors, musicians, actors, artists, etc. that I really like. Actually, thinking about it, I'd have to say that I've been most influenced by people around me — my friends and family; I tend to take tiny shards of reality or truth, add liberal doses of fiction and stir well — this is my formula for writing. Most of these shards of reality come from personal experiences or from the experiences of friends.

3. When did you first come across Lovecraft's works?

Actually, I'm almost embarrassed to admit that I first came across it *because of* Call of Cthulhu: I was dragged kicking and screaming into playing CoC by friend and fellow-author Mike Szymanski (I wanted nothing to do with the game when first told about it!). Once I'd played a few times I really got into the game and fell in love with the rich mythology created in it, and so I sought out the original fiction in order to deeper explore the whole thing. That was probably in 1984 or '85.

4. What are your favorite Lovecraft tales?

My very favorite Lovecraft tale is "The Whisperer in Darkness." Other favorites are "The Shunned House," "The Horror in the Museum," and "The Lurker at the Threshold."

5. Do you have any other favorite Mythos authors or tales?

Well, I'd say that I don't so much have any favorites, although there are some tales that I'm very fond of: "The Horror From the Hills" by Frank Belknap Long; "The Thing on the Roof" by Robert E. Howard; "Notebook Found in a Deserted House" by Robert Bloch, "Zoth-Ommog" by Lin Carter; "The Inhabitant of the Lake" and "The Moon-Lens" by Ramsey Campbell; "The Caller of the Black," "The Thing from the Blasted Heath," and "The Horror at Oakdeene" by Brian Lumley; "The Chain of Aforgomon" and "Ubbo-Sathla" by Clark Ashton Smith; and a few others.

6. Who are some of your other favorite authors (horror or otherwise)?

Other favorite authors include William Hope Hodgson, Dant , Arthur Machen, and William Shakespeare. I also like some of Clive Barker's work.

7. What are some of your favorite films (horror or otherwise)?

Favorite films: The Prince of Darkness; the original silent Phantom of the Opera with Lon Chaney; Jaws; Silence of the Lambs; the James Bond films; Killer Clowns from Outer Space; the first Nightmare on Elm Street was pretty good — a really neat concept anyway; Vamp was a fun film and other vampire flicks such as The Lost Boys

and Lifeorce were really good, too; for adventure, the Star Wars films and Big Trouble in Little China are really great; The Year of the Dragon, Black Rain, and Dick Tracy are wonderful gangster movies; as for comedy-type films, I liked Clue, Murder by Death and Real Genius; oh - Scrooged and the original A Christmas Carol are real favorites, as well; I used to really be into The Rocky Horror Picture Show — that's a great "be-stupid" film!

8. What drew you to the Mythos enough so that you wanted to write about it, and perhaps add to it yourself?

I think what drew me to the Mythos was the vastness and richness of it all. There is something fascinating about mythology — the attempt the human mind makes to explain forces of nature or the supernatural/unexplained, and here we have an artificial pantheon of entities and races so colorful and diverse that it far exceeds most of the ancient mythologies. There is something exciting about contributing to this artificial mythology — helping to embody the forces of the unknown and perhaps your own, personal fears.

9. What types of work have you done outside the Mythos?

Some years ago I did several pieces of poetry and horror fiction, but looking back at those early works I find them childish and "too deep" for their own good — some are rather pretentious and there is a lot of blatant adolescent violence in some of them. Currently, however, I'm working on a novel — a vampire piece in a modern setting with some decidedly different and (hopefully) fresh twists. I'm a real vampire fan and in this story I've grossly fictionalized some experiences and friends and I've used settings which I'm very familiar with, so it's been like almost living out or creating my own weird, dark fantasy.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

Well, obviously some writers and artists handle the Mythos better than others; I think that those with a good understanding of the Cthulhu Mythos as something beyond a collection of monsters that can be dealt with in conventional means have done a pretty good job. There have been a few, however, who have apparently viewed the Mythos as advanced denizens of some grand, cosmic dungeon to be fought and killed for prizes and experience points, and these people have failed, sadly, to really capture the essence of the Cthulhu Mythos. I think some of the writers and artists who have best captured the "feeling" of the Mythos are Keith Herber, Kevin Ross, and the late Kevin Ramos. I hope that I've been successful in my own work to capture this essence.

11. What are your favorite Mythos scenarios and pieces of art?

Some favorite scenarios include Bill Barton's "The Curse of Chaugnar-Faun," Ed Gore's "The Warren," Keith Herber's "Pickman's Student," "The Condemned," and "Ulthar and Beyond," Kevin Ross' "Tell Me, Have You Seen The Yellow Sign?" and "Nemesis Strikes!" and AJ Bradbury's "Horse of the Invisible" (from an old issue of White Dwarf). As for art, well I thought Kevin Ramos did some of the best interior work — especially in the Dreamlands and Gaslight books; Mark Ferrari's work in the

Scott Aniolowski

Creatures of the Dreamlands book; Tom Sullivan's cover work for Gaslight and Great Old Ones; Lee Gibbons' cover for Cthulhu Classics; Nick Smith's cover for Curse of Cthulhu; and Rodell Sanford's interior work in Lurking Fears, especially his Glaaki picture.

12. Which of your own pieces do you like the most?

As for my own work, well I was very, very pleased with "Where a God Shall Tread" in At Your Door and a piece called "Fade to Gray" — a scenario which will see print this fall in Tales of the Miskatonic Valley and which is probably my favorite work to date.

13. Are there any directions you'd like to see CoC take in the future?

I wouldn't want to see CoC become a full-fledged horror genre game for the simple reason that I think such an event would seriously harm the integrity of the game. Call of Cthulhu is the first horror game which has been able to sustain itself — while others certainly have some wonderful elements, none have found a decent basis for a system and eventually unravel due to lack of "realistic" plot-lines and themes. The very nature of CoC sustains the structure of the game, and while the occasional addition of a vampire, zombie, or werewolf in a scenario is great fun, continual use of such "normal" supernatural creatures would, I believe, seriously distract and cheapen the cosmic threat of the Mythos.

I do think that the system could become more diverse — that is to say, the scenarios could become more gritty, more realistic and perhaps more surrealistic. I see the game heading this way already, and am very proud of what it is becoming — I'm proud to see that Chaosium is dealing with topics in their scenarios which have been off-limits up til now. In my scenario "Where a God Shall Tread," for example, I included two homosexual characters: the characters made no statements but were simply presented as real people and were intended to make the story-line more realistic and human. I was very proud of Chaosium for presenting these characters as I had written them, and I've been overwhelmed by the positive feed-back I've gotten on this from gamers. I think the days of the "kill the monsters and find the tomes" scenarios are gone, to be replaced, perhaps, with scenarios of subtle plot twists, realistic characters and more intimate dangers instead of plots to destroy the world.

14. What advice would you give to aspiring CoC authors or artists?

I'd advise aspiring Cthulhu designers to really know their subjects and to avoid old and cliched topics and styles; this is more than a game of monsters and treasure — it's a game of mystery, intrigue, and mind-numbing horror, but of horror that affects humans — all of us. Atmosphere, style, history, story-line and character are all very, very important elements of a Call of Cthulhu scenario. Carefully layer all the parts of the scenario — understand the villains and know why they are doing what they are doing; delve into the atmosphere of the piece and research as much as possible, bring the piece to life. All-powerful insane, evil cult wizards who want to free the Great Old Ones just because they are mean and nasty people just don't work and become very boring very quickly. The Mythos is a very subtle, personally-corrupting thing: if you look back at most of the finest Mythos tales you'll see that most of them dealt with the

Scott Aniolowski

Mythos' threat to one person, a family or some other small group — few tales dealt with world-wide destruction and terror. Cthulhu is not Godzilla — he doesn't smash through cities, destroying as he goes just because he got up on the wrong side of the tomb!

15. What scares you?

I'm far more frightened of the capacity for dark and evil deeds that is within each of us than of any hell-spawned monsters, and this is why I choose to incorporate difficult topics such as child abuse, rape and religious corruption into my scenarios. I'm also afraid of the standard things — heights and snakes! I also have this fear of abandonment and of being forgotten — perhaps that's why I write — to live on and be remembered in some way? I have to admit that the New Kids on the Block are pretty scary, too!

16. What kinds of things inspire your scenarios?

I'm inspired by any number of things — music, books, dreams, feelings, etc. Some specific people, places, and things which have influenced my life and my writing are: the city of Toronto, fall, Gary Numan, the Mission, The Phantom of the Opera (especially Andrew Lloyd Webber's musical production), Egyptian mythology, the Orient, friends, Lovecraft, William Hope Hodgson, Picasso, Danté.

17. What would you really like to do for CoC that hasn't been done yet?

I'd really like to do a book or series of scenarios set in Toronto/Canada, some Dreamlands work based on the writings of Clark Ashton Smith and Lord Dunsany, some Gaslight work based on the fiction of William Hope Hodgson and Arthur Machen, a Victorian 'Phantom of the Opera' piece, a scenario or campaign based on Clive Barker's Hellraiser mythology, and some sort of massive collaborative project with Keith Herber, Kevin Ross, Bill Barton, and Mark Morrison!

Jack the Ripper: A Gaslight Ghoul

In the wee hours of August 31, 1888, carman Charles A. Cross discovered the slashed body of Mary Ann Nichols in Buck's Row, Whitechapel, London. On that night, the mysterious murderer who would baffle generations of detectives claimed his first victim: Jack the Ripper had struck. The Ripper would claim five victims in all: Mary Ann Nichols on August 31, Annie Chapman on September 8, Elizabeth Stride and Catherine Eddowes on September 30, and his final victim, Mary Jane Kelly, on November 9.

London was gripped in the icy terror of a faceless, shadowy murderer who struck silently and left as his calling card the horribly mutilated bodies of prostitutes. The Ripper's work ranged from a "simple" murder (the only wound on Elizabeth Stride's body was a single cut to her throat), to savage mutilation (Mary Jane Kelly's head had been nearly severed from her body, her internal organs were ripped out, her face had been slashed, and portions of her anatomy had been completely removed); in some cases, organs were found to be missing. Throughout all of this, Scotland Yard and London newspaper offices received hundreds of letters claiming to be from the Ripper: some substantial and possibly real, but most fraudulent.

Scott Aniolowski

The number of police in Whitechapel was increased, the Whitechapel Vigilance Committee was formed, psychics were interviewed, rewards were offered, numerous suspects were questioned, and still the murderer known as Jack the Ripper stalked the cobbled, twisting, gas-lit streets of Whitechapel, unnoticed. Then, as mysteriously and suddenly as he appeared, Jack the Ripper was gone, never to strike again, his identity and motivation unknown.

But who — or what — was Jack the Ripper? Was he a murderous madman? Perhaps a fanatical worshipper of some dark and pagan deity of the Cthulhu pantheon? Or was Jack the Ripper not human at all, but some disembodied evil in possession of a human "host"? A spirit, or a member of some distant and alien race?

Keepers hosting Gaslight-era campaigns may wish to utilize this most notorious of criminals in their Call of Cthulhu scenarios. And what of the 1920s or the modern day? Could Jack the Ripper survive still today, waiting to stalk his next victim?

Jack the Ripper, Red Jack, Saucy Jack, or Spring-Heeled Jack

Description: Jack is a figure in a dark cloak and hat, carrying a black medical bag; someone who would appear to his victims to be trustworthy, such as a doctor.

Notes: Jack lures his victims into lonely, dark alleys, passages, and doorways, where he expertly slashes their throats and then mutilates them; sometimes a victim is strangled first. Unless somehow interrupted, the Ripper neatly removes internal organs and places them deliberately next to the body. Sex organs are among those almost always removed. Some organs, like kidneys, are sometimes taken by the Ripper.

Jack likes to taunt the authorities by sending them notes (and occasionally a portion of a pilfered organ) telling them of his exploits, and future crimes. The Ripper signs his notes with phrases such as "catch me when you can" or "from hell."

STR 15 CON 16 SIZ 15 INT 18 POW 21 DEX 16 APP 11 EDU 17 SAN 0 HP 16

Damage Bonus: +1D4

Weapon: knife 85%, 1D6 + damage bonus

strangle 50 %, damage bonus inflicted each round (STR vs. STR to break free)

Skills: Cthulhu Mythos 25%, Dodge 35%, Drive Carriage 30%, Hide 50%, Human Anatomy 75%, Listen 35%, Oratory 50%, Psychology 50%, Sneak 80%, Spot Hidden 35%

Spells: None

SAN: None, although if Jack is actually a spirit or alien there would be a SAN loss for seeing the entity in its true form.

Scott Aniolowski

William A. Barton

First off, let me admit that I'm a native Hoosier, born and having lived most of my 41 years in Indianapolis. I graduated with a B.A. in English Composition/Journalism from Indiana University — Purdue University at Indianapolis in 1980. I had spent four years there from 1969-73, switching majors three times, before taking four years off, then returning and finishing up on my fourth and final major from 1977-80 — a real odyssey! Since 1980, I've been professionally employed as a copy editor, first at *The Saturday Evening Post* (3 and 1/4 years) then at *Endless Vacation*, a travel magazine for timeshare owners. As I write this, I'm planning to move on — 8 years at the same place has begun to wear thin.

My hobbies: rock 'n' roll, particularly from the mid-'60s to the mid-'70s. I played rhythm guitar and bass in a series of rock bands from just before high school to just before my marriage in 1978, and am working with a couple of old ex-musician buddies to form a new band at the moment. I've written a number of original songs we'll be playing, too, if we get it together. I've been a Sherlock Holmes buff since 1977 and been a member of the local scion of the Baker Street Irregulars, "The Illustrious Clients of Indianapolis," since 1979. I've written several Sherlockian plays — parodies all — that I self-published, plus a pastiche and a do-it-yourself, fill-in-the-blank parody ("The Adventure of the [Adjective] [Noun]"), published in separate scion collections.

I like to read mostly SF, Sherlockania, some action-adventure (James Bond, etc.) and a wide range of other things. In gaming, I started out with *Traveller* but gave it up for CoC, plus (of course) my own *So Ya Wanna Be A Rock Star!* I like to write, though most of what I've written has been for publication, so it probably doesn't count as a hobby. There are some original songs, some humor and parody stuff I've done just for fun, and I've got ideas/outlines for SF novels, if I can ever find the time to sit down and write them. Last, but certainly not least, I've been married for the past 13 years (as of this September) to my wife, Vicki. No kids, but three cats, Watson, Sheba, and Hungry J. Kitty. I think that covers the major points.

scenarios:

"The Curse of Chaugnar-Faugh" (*Curse of the Chthonians*, 1984; reprinted in *The Cthulhu Casebook*, 1990)

"The Yorkshire Horror" (*Cthulhu By Gaslight*, 1986, 1989)

"The Killer Out of Space" (*Cthulhu Now*, 1987)

books:

Cthulhu by Gaslight, 1986, 1989

source material:

"Communing With Spirits" *Dragon* magazine, January 1989

"Shadows of Yog-Egnog" (*So Ya Wanna Be A Rock 'N' Roll Star*, 1990)

"The Great Moldy Ones" (*Cool Zulus by Gaslight*, 1991)

Ten Years of *Call of Cthulhu*

1. What initially got you interested in the "fantastic"?

I suppose my first real exposure to the fantastic (other than ordinary children's fairy tales, etc.) was through the "Superman" TV show with George Reeves, back in the early '50s. I loved that show, though I was at that age where it was still difficult to distinguish between fact and fantasy — I used to wonder how Superman could let his secret identity be shown on TV and still keep it secret. My next big influence was seeing ads on TV for *Godzilla: King of the Monsters*. They scared me to death, yet held a great fascination. To this day, I love a good (i.e. bad) Godzilla flick — or any Japanese giant monster movie.

At about the same time, there was a local TV show with a commentator named Frank Edwards. He always featured strange mysteries on the program — UFOs, the Loch Ness Monster, the Abominable Snowman — and those scared and fascinated me. (He later wrote several books on the subject which I devoured.) Then I found separate sets of dinosaur and alien figures — the kind made of that funny, wax-like soft plastic you never see anymore: smelled odd, broke easily, and was hollow inside except for stringy webs of the material. Those were great! Got me reading everything I could find about dinosaurs and other prehistoric animals, astronomy and the space program.

Then one day, in the local library, I found a section of books illustrated by a spaceship poster. I thought they were new books on space travel and checked one out. It turned out to be my first science-fiction book, one of Alan Nourse's early juveniles, I believe. Wow! Here were actual *stories* about space travel! That opened up a whole new world to me, and I've been hooked ever since.

2. Who has influenced your work the most?

Whew! That's hard to say, especially if we're limiting it to CoC. I tend to "mix and match" a lot as far as various influences — something like the way Philip José Farmer does his works (especially his Tarzan/Doc Savage books in which he relates them to Sherlock Holmes and just about every literary character he enjoys). So I guess you could say that makes him an influence, even though I was doing that on my own (unpublished, of course) back before I read my first Farmer books. I do a lot of synthesis in my own mind of various influences — authors, styles, characters, mythoses (mythosi?) — to come up with what I hope is just a bit different or unusual. Lovecraft, of course, has been an influence, along with the Mythos itself. Conan Doyle, certainly, especially in *Gaslight*, along with a touch of H.G. Wells. A little Asimov, a touch of Heinlein, a pinch of Farmer, a dab of any number of other SF authors. And *Mad* magazine — a real influence as far as humorous works. But it warped me permanently, I'm afraid. TV, too. I grew up with it (anybody else out there remember little round black-and-white TV screens and only two networks that weren't even on all day?), so I tend to visualize things I read and write into mental scenes as though I were viewing them on the boob tube. Strange, huh?

3. When did you first come across Lovecraft's works?

My first encounter with Lovecraft was probably in DC Comic's *Justice League of America*. There were some issues involving a magician named Felix Faust, and in his spells he'd call on some of the Great Old Ones. Of course, that was long before I'd read any Lovecraft, so I didn't catch the author's references at the time. It was only years

William A. Barton

later that I read the comic again and realized that I'd undoubtedly been subliminally indoctrinated in the Mythos long before.

Then there was Night Gallery with its adaptations of "Pickman's Model," "Cool Air," and that humorous short with Carl Reiner as a teacher who called on the names of the Great Old Ones and got turned into a shoggoth-like blob. I remember, too, a soft-rock band in the mid- to late-'60s named "H.P. Lovecraft," but I only recall hearing one of their songs, which I didn't care much for.

Finally, the real thing. I was visiting a friend of mine with whom I often exchanged tips on good "new" authors and books. He had some of those remaindered paperbacks — the ones with the front covers torn off and sold for 25¢ or so (at least in those days) — that turned out to be some of the Pyramid (or perhaps Lancer) Lovecraft collections. He recommended them, so I read several. I read "The Colour Out of Space" at his apartment late at night while waiting for him and his girlfriend to get back so we could drive overnight to a rock festival in Evansville, Ind. Well, while driving on a dark, misty country backroad we went up a hill, and the lights from a car coming up the other side hit a patch of mist drifting across the road *just right* and whoo! There it was — the Colour, just as I'd imagined it while reading the story. Hey! What can I say? I was hooked on Lovecraft from then on, just as much as on SF.

4. What are your favorite Lovecraft tales?

Particular favorites include "The Call of Cthulhu" (of course), "The Dunwich Horror" and "Whisperer in Darkness." And I especially like the longer, cosmic works that give the Mythos view of the earth's history — "At The Mountains of Madness" and "The Shadow Out of Time." And, of course, I remain fascinated with "The Colour Out of Space" (a lot because of the above incident), so much so that I felt almost compelled to make it the subject of my Cthulhu Now scenario, "The Killer Out of Space." (or maybe it was those funny apples I ate, the ones that glowed with that odd *color*)

5. Do you have any other favorite Mythos authors or tales?

I like Robert Bloch a lot — especially his Mythos novel Strange Fons, though I was disappointed with the ending. I like his Jack the Ripper works, too. I enjoyed a lot of Derleth's Mythos tales as well. His story that introduced Lloigor and Zhar (something about "Star Spawn" I think) always impressed me. I think he's gotten a bum rap lately on some of his Mythos additions. That's one place where I disagree somewhat with CoC's philosophy. I think it would enhance the game for a lot of players if they at least had a chance to call on the Elder Gods to save their bacon when all else had failed. I've lost too many players because they felt that, in the end, they didn't have a chance against the Mythos. This is true to Lovecraft, but it can be discouraging in a role-playing situation after a while. I don't mind it (going insane can be fun, if you role-play it), but I can see their point. But I digress.

I like British Mythos writers such as Ramsey Campbell and Brian Lumley. Even if they were a bit amateurish, I enjoyed Campbell's "Anglican" Mythos additions in the Inhabitant in the Lake collection. I haven't cared for his stuff as much since; I wish he'd apply his current skills to some Mythos materials. I liked Lumley's Burrowers Beneath and his other Titus Crow stories a lot.

Though they're only marginally Mythos by dint of references to the Necronomicon.

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Yog-Sothoth, and shoggoths, plus an appearance by Lovecraft, I like Robert Anton Wilson's and Robert Shea's collaborations on the Illuminatus trilogy. The Cthulhu Mythos mixed with the Illuminati, with satires of James Bond and other cultural icons thrown in — what's not to like?

6. Who are some of your other favorite authors (horror or otherwise)?

Arthur Conan Doyle, of course — I'm a dyed-in-the-deerstalker Sherlockian — though mainly the Holmes tales and his Professor Challenger stories. H.G. Wells and Jules Verne for their Victorian-era SF. A lot of SF authors: Asimov, Heinlein, Farmer, Larry Niven, Poul Anderson, Robert Silverberg (though not so much any more; I liked his late '60s stuff best), Andre Norton (mainly her early SF), Jack Chalker (Well World was wonderfully bizarre) and a slew of others I can't think of off the top of my head. I tend more toward series and particular works rather than just reading everything a particular author puts out. I've probably read (or own, waiting to get to) everything by Asimov and Heinlein, and I think I'm covered on Niven. With the others, it depends on the subject. If it's straight fantasy, forget it — unless there's a twist to it.

7. What are some of your favorite films (horror or otherwise)?

That's a toughie. I've seen so many movies in the past 40 years that it's hard to single out just a few as "favorites." Godzilla flicks, though — love 'em, no matter how bad they are. That rubs off on some of his co-stars in other Japanese giant monster movies — Rodan and Mothra especially. I always liked Earth vs. the Flying Saucers, probably because I read about it years before I saw it and the anticipation built up. Other SF favorites include Star Trek II (still the best in the series so far, though IV was good too), Predator, Aliens and probably others I can't think of at the moment. A great sleeper that I found on video is Radioactive Dreams, a post-holocaust rock 'n' roll SF fantasy with hard-boiled detectives tossed in — a real gem!

Non-SF favorites: A Christmas Story (it reminds me of my own childhood); several Sherlock Holmes films, including Seven Per Cent Solution, The Private Life of Sherlock Holmes, and Without A Clue (that was hilarious, especially if you knew what they were satirizing from the stories); and the Beatles' movies A Hard Day's Night, Help!, and Yellow Submarine (my pick for best animated movie of all time).

8. What drew you to the Mythos enough so that you wanted to write about it, and perhaps add to it yourself?

The way the Mythos fit together, all its parts making up a much bigger whole — even the works of other authors that Lovecraft later incorporated into the Mythos himself, such as Chaugnar-Faugn, from Long's "Horror from the Hills," which, strictly speaking, wasn't a Mythos tale until Lovecraft later named Chaugnar as one of the Great Old Ones. I liked the thought of being part of that — of "fitting" into something. I even plotted out a couple Mythos tales myself, one with a college setting at Indiana University, in Bloomington, Ind., but never actually sat down and wrote them up.

After I'd played the game for a while, I worked up what would become "The Yorkshire Horror" in Gaslight and ran it for a group of local gamers, then at a convention in Chicago. It was well received, so I queried Chaosium on it. I was pleasantly surprised to learn that Chaosium was open to a scenario set in the 1890s, even though the game

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itself was set in the '20s. Some other companies, I'd discovered, were not so flexible or open to ideas beyond their own. That made me even more eager to contribute to the Mythos, particularly in its RPG incarnation. So, I did.

9. What types of work have you done outside of the Mythos?

I co-wrote GURPS Space and Space Atlas I for SJG — that was a real bear! It started out as a licensed book based on Andre Norton's SF universe, then was switched in mid-project to a generic book covering *all* of SF. Try covering all of SF in one 128-page book! I wrote at least three times the material that was finally used trying to hit on what was desired, and pieces of it have turned up in at least three more SJG GURPS supplements (for which I don't get paid, other than with a comp copy of the book — sigh!). I've learned my lesson on that, but at least it was published. I wrote an entire Star Trek Ground Forces Manual for FASA that never made it to print because Gene Roddenberry finally got around to reading some of the FASA products already published and decided they were too warlike, so anything with a military theme got turned down from then on. (There's another example of limitations of imagination.)

I wrote a lot of reviews and articles that have appeared in *Space Gamer*, *Fantasy Gamer*, *Different Worlds*, *Stardate*, *Game News*, *Dragon*, and other magazines. And of course, I designed and published my own game, So Ya Wanna Be A Rock 'N' Roll Star! (A Rock 'N' Role-Playing game), which is a humorous RPG that allows players to create and play their own rock musician characters and bands in a variety of settings, from horror to mystery to SF to just plain craziness (and there are numerous Cthulhuan references throughout, including a mini-scenario, "Shadows of Yog-Eggog"). I personally consider it my best work so far, and it's available for only \$14.95 postpaid from me at P.O. Box 26290, Indianapolis, Ind. 46226-0290 — plug, plug!

As far as work outside gaming, I wrote a couple book reviews for *The Saturday Evening Post* when I worked there and a few articles for the travel magazine that now employs me, *Endless Vacation*. One of those, called "Mysterious Places," covered Loch Ness, the plains of Nazca, and other "Cthulhuan" sites. I've written a few Sherlockian plays — all parodies — that we've performed locally and that were published in very limited editions. And that's it. So far.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

Pretty well, I'd say. At least the game still seems to be doing well, which puts it in a league with such perennial sellers as Dungeons & Dragons. I think there was a tendency for a while to rely too much on the same creatures and Mythos gods such as Nyarlathotep, Deep Ones, Mi-Go, Chthonians, etc., but things seem to have branched out more recently (though I've been too busy to really read most of the recent books, I'm afraid). I'd like to see more on the Gaslight period (obviously!) and modern-day scenarios, but things seem okay so far.

11. What are your favorite Mythos scenarios and pieces of art?

I liked Shadows of Yog-Sothoth a lot (even though it had nothing to do with Yog-Sothoth really). I liked the interconnected nature of the campaign, with plenty of variety yet a central theme. Not all the scenarios in that worked as well as others, but as a whole

they were great. I had a lot of fun running it. (At Your Door, a similar approach, didn't work nearly as well.) I enjoyed the scenario "The Asylum" in The Asylum and Other Tales, the second scenario book (now reprinted in Cthulhu Casebook). I got to playtest that scenario, run by the author, at a convention in Detroit before it was published. I died horribly when I tried to hold off the nasty proto-shoggoth with a railway torch so the other investigators could get away — it was great! I like just about anything Keith Herber writes for the Mythos — some great ideas there. And I enjoyed two Gaslight scenarios by Kevin Ross that I read in manuscript and that I hope will soon see publication. As far as art, I'll have to pass. Having no artistic ability whatsoever, I just am no judge of what's good when it comes to drawing, painting and so on. I like most of it (Mythos art, that is) if it's effective and shows me what the thingies look like enough to allow me to describe them to my players.

12. Which of your own pieces do you like the most?

Well, having only written a few so far, I guess I like them all. If I had to pick one, it would be Gaslight, of course. That has to be my Mythos magnum opus. It's got the most of my own interests and specialized knowledge in it — one of those cases of what I'd most like to see in the Mythos and doing it myself because no one else had. "Curse of Chaugnar-Faun" came from wanting to see Chaugnar-Faun incorporated into the game (plus the mind-exchange ploy from "The Thing on the Doorstep," which had been left out of the CoC spell list, too). And "The Killer Out of Space" in Cthulhu Now grew from a wish to see the Colour Out of Space handled in the game. But Gaslight remains my favorite CoC contribution — and probably will unless, perhaps, Chaosium ever decides to go with a Cthulhu Tomorrow book I proposed several years ago. But even then I'd probably go with Gaslight.

13. Are there any directions you'd like to see CoC take in the future?

I think I've already answered that: science fiction, obviously, putting the horrors of the Mythos into a future milieu. I've already got lists of futuristic skills, weapons, equipment, a simple world-generation system and even a scenario set on Mars. Most of it's just in notes or in my head — I don't have time to do a lot of work on something like that without a go-ahead from Chaosium, though I've considered writing it up for one of the magazines, should any of them be interested.

That and humor. I was very happy to learn about Blood Brothers (and highly depressed when my regular job-duties prevented me from finishing my own scenario for the book. I just hope there's a BB2. I've already satirized the Great Old Ones, Yog-Sothoth, the Necronomicon and other Mythos trappings in my Rock Star game and in the upcoming supplements for it, Cool Zulus By Gaslight and The Rock 'N' Horror Role-Playing Supplement. I figure, if you can't get a good laugh off at yourself and at the things you enjoy, what's the point?

14. What advice would you give to aspiring CoC authors?

First, make sure that you can write. I'm not being facetious. You'd be surprised at how many wannabe-writers out there have never bothered to take the time to learn how to write — you should see some of what I've read in the slush piles of magazines I've worked for. That old axiom that writing is mostly perspiration is true — like

anything else, you have to work at it. If you're still in school, pay attention in English class. Sure, it gets boring at times (mainly because too many teachers don't know how to make it interesting), but some of that information — how to construct a sentence, basic grammar rules, even spelling — is important. If you submit a scenario (or anything else) and the first page is full of misspellings, poor grammar, and sentence fragments, whoever's reading it probably is not going to go any farther — no matter how clever your ideas and frightening your plot.

Second, look for new ideas — something that's not been done before. If I was an editor at Chaosium, and I had a choice of two equally well-written and plotted scenarios — one featuring Nyarlathotep and one featuring, say, Zhar the Twin Obscenity — I'd go with the one about Zhar, as so much has already been done with the Crawling Chaos.

Third, never give up. No matter how many times your material is rejected, keep on trying. Unless, of course, your submissions consist of 20 or 30 disjointed, rambling dissertations on Cthulhu trying to conquer the world again, in which case you *should* hang it up and just enjoy playing the game. Oh, and keep reading — you never know where an idea is going to come from. The more input you get, the more your imagination is going to have to work with. But that shouldn't be a problem with most aspiring authors.

15. What scares you?

Tax-and-spend Liberal Democrats (T-&S Liberal Republicans, too, but thankfully there are far fewer of those). Brrrrr! And the thought that these guys control the purse strings of the country! It's enough to send one into cardiac arrest. And then there's the bite Uncle Sam takes out of our paychecks! (Adrenaline rushing, heart threatening to burst from the chest as a cold sweat breaks out...) But seriously, on a primal level — spiders and unsupported heights. I had a severe case of arachnophobia when I was a child — couldn't even look at pictures of spiders in nature books. It's not so bad now, but the little monsters still give me the creeps. I can really relate to the lead character in Arachnophobia. 'Course the nasty beasties also evoke a perverse fascination — I love a good (i.e. schlocky) giant mutant spider movie, and Atlach-Nacha holds a special place in my heart (a webbed section in the right ventricle). And even though I absolutely *hate* to fly, whenever I must get on a plane, I always go for the window seat. I just pretend that all those little buildings down there are simply images on a TV screen with great resolution.

16. What kinds of things inspire your scenarios/art?

Things that haven't been done before, or at least not translated into the game. The Challenger tragedy was a partial inspiration for the Space Shuttle wreck that begins "Killer Out of Space." "The Yorkshire Horror" was inspired by a line in the late William S. Baring-Gould's biography Sherlock Holmes of Baker Street. Baring-Gould suggested that the reason none of the Holmes stories took place in 1896 was that Holmes was involved in a case to clear his brother Sherrinford of a murder charge — a case in which he uncovered evidence of black magic. That was all Baring-Gould made of it, but it occurred to me that the case could very well have involved the Mythos — and thus, "Yorkshire" was born.

17. What would you really like to do for CoC that hasn't been done yet?

Cthulhu Tomorrow, as noted above. And Cthulhuian satire — it could be called Collect Call From Cthulhu if the Ghostbusters cartoon show hadn't already used that title. Or maybe a cross-time/dimensional linkup to the various CoC eras and lands. I had an idea for such a campaign in which players could be investigators from the '20s, the Gaslight era, or modern times — or even a Dreamlands fantasy-based character with spells that worked even outside the Dreamlands. These investigators would be brought together by the Elder Gods to fight various Cthulhuian menaces throughout time and space, allowing Keepers to use any and all of the various scenarios without starting a new campaign or requiring new investigators. I think it'd be fun. But as the Elder Gods are not currently allowed in the game as such benign governing influences, and Dreamlands spells won't work in the waking world, I doubt we'll ever see such a linkup — any more than a CoC satire. Ah well, maybe the SF supplement... someday. In the meantime, I'd like to do a few more Gaslight adventures, if the powers that be at Chaosium decide to go that way.

The Curs of Chigger-Fang

(A Mutant Hybrid CoC/So Ya Wanna Be A Rock 'N' Roll Star! Mini-Scenario)

The adventure begins when a group of investigators who also happen to be wacked-out rock 'n' roll musicians get a gig playing a wake at the old Wanton Mansion at the edge of town (FX: lightning flashes, thunder crashes, and sinister music wells up in the background). The investigators (henceforth "the rockers") are hired by young Miss Violence Wanton, who knew one of them back in their old heavy metal days at Headbanger U., and who deems them perfect to play for her suddenly-late father's wake. (FX: multitudinous groans as everyone thinks of and makes the "You want us to play loud enough to wake the dead, eh?" connection.) The rockers readily agree to take the job — after all, it's either that or audition to be the band on "The New Archies" syndicated cartoon show.

Unknown to the rockers, however, Violence is not really Violence — she's Old Man Wanton, stark raving mad servant of the dreaded cosmic creature known as Chigger-Fang. One of the Great Moldy Ones (ancient, evil beings who were left in a basement too long), Chigger-Fang resembles a cross between a huge corpulent chigger and a slightly putrid basset hound with a single, huge hollow fang in the center of its pulsating, pallid puss. Normally, ol' Chigger-face resides on a glass pedestal (in the shape of an onion) in an Army Recruiting Station somewhere in Hoboken. But Old Man Wanton hijacked/monster-jacked/god-jacked the Great Moldy One and brought him to the West Coast, figuring nobody would ever notice. Unfortunately, contact with the Fanged One proved too much for Wanton's frail, old, wrinkled body, so the crazed codger stole a spell from the forbidden book Cults With Tools (by Kant the Derelict) and switched bodies with his daughter, Violence, just before he kicked off. That way, he'd have a young, fresh body with which to serve the nasty Chigger-Fang (also, he'd always really *liked* the feel of lace...). Chigger and his pedestal, meanwhile, are hidden away in the "Insects" section of the local Rock 'N' Roll Museum, with wax dummies of the Beatles, Buddy Holly and the Crickets, the Cockroaches (the vermin, not the band) and other rock legends with names guaranteed to bug your parents.

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Wanton, in Violence's nubile body, hopes to seduce the rockers into helping her revive Chigger to its full power once again. The sonic tones of their music, he/she believes, will open dimensional gateways in all time and space to unleash the demented, dogged Hounds of Tenderloins (these, of course, are the Curs of Chigger-Fang!). With the Tenderloin Hounds at his heel — and the rocker's music to soothe these savage beasts — Wanton feels certain s/he can power up Chigger and, at its side — dare I say it? — rule the world! Or at least get a guest spot on the Carson show.

But Violence's plans nearly turn to ca-ca when the wake gets crashed by a rival Chigger groupie — a Tdo-Tdo Priest of Tang (land of orange crystalline foodstuffs), riding a massive Jampak bird, sort of a cross between a pterodactyl, a giant jelly-fish and a Christmas gift pack of Smuckers you-know-what. Yes, things get really sticky really quickly. Fortunately, Wanton's powers, enhanced by the spells of Cults With Tools and umpteen megawatts of pure rock 'n' roll, prove more than a match for the Tdo-Tdo (who isn't the brightest cultist ever to wield a sacred sacrificial dagger, for that matter). But the wake is ruined, the gig is a bust — and the mansion a dead-ringer for a giant sandwich just waiting for someone to drop on a dollop of peanut butter about the size of Roseanne Barr.

Violence is not through with the rockers, however, nor is s/he ready to give up on his insane plans to take Chigger-Fang — and himself — to the top of the cosmic charts. She joins the rockers as their number-one groupie, subtly persuading ("Do it, or I'll bite off your nose!") the band to add to its repertoire an unusual number of songs with canine themes — "Hound Dog," "I'll Be Doggone," "Ten-Dollar Dog," etc. Soon, the entire Haight-Ashbury is crawling with the spectral curs of Chigger-Fang! And Chigger itself begins to stir. But even more evil is afoot, as Chigger's bad vibes have drawn the attention of several other naughty thingies, including the Haight's out Cullor Out of the Spaced (the Psychedelic Soul Sucker) and Chigger's ancient enemy from Beyond the Mersey, the horrid Yorkshire Terrier!

Bummer!

Will the rockers survive this battle of the banned? Will they find their salvation at the Haight's Club Stoned-Henge? Will Violence blow all their royalties on silk teddies? Will anyone ever take the scenario this bowser is based on seriously again? And just where is Professor Shrewsbury when you *really* need him? Rock on!

[editor's note: and I thought the *Oath* was unspeakable...]

Earl Geier

Currently I'm managing to live off my artwork. Previously I've worked as a security guard, a video store clerk, a library page, and for twelve years I worked on the Chicago Board of Trade trading floor in various capacities. Best job I ever had was setting pins in a bowling alley, though drawing is a close second (pays better, too).

In addition to Chaosium, I've done game work for FASA, West End, and GDW. I've also done some comic work for Now, Innovation, Dark Horse, and Blind Bat Publications.

Hobbies include collecting comics, books, videos, dogs, and cats. Often tempted to seal the latter two in plastic bags as well.

Upcoming projects: I'm doing a comic book adaptation of Bram Stoker's "Burial of the Rats" for Conquest Comics, have a story in *Wavemaker's* #2 (both due out this summer) as I did in #1 (still available). Looks like I'll be illustrating comic stories for Gladstone's new horror titles. Plus game work for FASA, West End and of course Chaosium.

artwork appears in:

Blood Brothers, 1990

Fatal Experiments, 1990

At Your Door, 1990

Curse of Cthulhu, 1990

Challenge magazine #49 (swimsuit issue — Cthulhu as a lifeguard)

Dark Designs, 1991

Horror on the Orient Express, 1991

1. What initially got you interested in the "fantastic"?
Comics, Ray Bradbury's The Martian Chronicles, and (in illustration) Reed Crandall among *many*.
2. Who has influenced your work the most?
As above, Crandall, whose Edgar Rice Burroughs illos in the 1960s started me fooling with pen and ink.
3. When did you first come across Lovecraft's works?
The old Ballantine paperbacks in the '60s did it for me.
4. What are your favorite Lovecraft tales?
"Shadow Over Innsmouth," which I'd love to illustrate either as book or comic.
5. Do you have any other favorite Mythos authors or tales?
Colin Wilson's "Philosopher's Stone," though more for content than Mythos. He sneaks in one of my favorite moments at the end.

6. Who are some of your other favorite authors (horror or otherwise)?

Ray Bradbury, Stephen King, Colin Wilson, Fred Pohl, Harlan Ellison, Kurt Vonnegut, Jean Shepherd, J.G. Ballard, Kate Wilhelm and on and on.

7. What are some of your favorite films (horror or otherwise)?

2001: A Space Odyssey, Don't Look Now, Day For Night, Fahrenheit 451, many others (I'm a film buff).

8. What drew you to the Mythos enough so that you wanted to work with it, and perhaps add to it yourself?

The metaphysical end of the Mythos, as opposed to the monsters.

9. What types of work have you done outside of the Mythos?

Comic work for several companies, game work for FASA's Battletech and Shadowrun.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

[no comment]

11. What are your favorite Mythos scenarios and pieces of art?

For a scenario, the Night of the Living Dead take-off in Blood Brothers. My own favorite piece of art was the King in Yellow illo in Fatal Experiments (at right).

12. Which of your own pieces do you like the most?

ah, already answered that.

13. Are there any directions you'd like to see CoC take in the future?

I suppose commercially it's better to tie it all together [combining the Mythos with more standard supernatural horrors]. Personally I'd keep the Mythos separate.

14. What advice would you give to aspiring CoC or artists?

Artists, don't study just one artist, look at many. Pay particular attention to those other intelligent folk that you *don't* like. Figure out why. It'll make your art better even if you reject that artist's point of view.

15. What scares you?

[no comment]

16. What kinds of things inspire your scenarios/art?

I'm usually given specific scenes to illo, with some freedom. I try to find elements of unease or disquiet to emphasize when I can.

17. What would you really like to do for CoC that hasn't been done yet?

Draw naked or near-naked women. Every illo that even slightly approached that has been cut in the planning stages.

Earl Geier



Earl Geier

Keith Herber

Hmm. This subject seems a little blurry. Born in Detroit, 1949. Grew up there. Barely finished high school and used to flunk English a lot. Got a job in an auto plant, got married, had a son, Erik (recently graduated from high school, without flunking English even once). Got bored with factory work and bought a Fender bass and taught myself how to play. After a few years I was making enough money to quit the factory, so I did, quickly. I spent the next few years on the regional blues circuit just gigging around, eventually moving my family to Ann Arbor, Michigan, drawn there by the good music scene and lax laws regarding personal choices and life-styles.

It was while in Ann Arbor that I decided to indulge myself in some writing. "Wail of the Witch" was my first submission to Chaosium. I followed it up with Fungi From Yuggoth, Trail of Tsathogghua, and Spawn of Azathoth. Arkham Unveiled was written a couple years later. Before Arkham came to print I was lucky enough to be offered a job at Chaosium and with very little hesitation Sharon and I packed our things and moved to California. We now live in San Francisco and are enjoying every minute of it.

scenarios:

"Wail of the Witch" (*Different Worlds*, summer 1983; reprinted in Curse of Cthulhu, 1990)

"Pickman's Student" (H.P. Lovecraft's Dreamlands, 1986, 1988)

"The Evil Stars" (Cthulhu Now, 1987)

"The Sanatorium" (Mansions of Madness, 1990)

"Uncle Timothy's Will" (Blood Brothers, 1990)

"The Curse" (Curse of Cthulhu, 1990)

books:

The Fungi From Yuggoth, 1984 (reprinted in Curse of Cthulhu, 1990)

Trail of Tsathogghua, 1984

Spawn of Azathoth, 1986

Arkham Unveiled, 1990

Curse of Cthulhu, 1990

Return to Dunwich, 1991

editorial:

Mansions of Madness, 1990

Kingsport. City in the Mists, 1991

Tales of the Miskatonic Valley, 1991

Escape From Innsmouth, 1992

1. What initially got you interested in the "fantastic"?

I'll bet one of the earliest influences (oddly enough) would have been Walt Disney. I grew up about the time Disneyland was invented, the Disney TV program hit the air, Peter Pan, 20,000 Leagues Under the Sea, the whole scene. As far as horror goes, I remember my dad taking my mother and I to see the original Invasion of the Body Snatchers. I was probably about seven then. It scared the shit out of me and I had nightmares for days afterward, but I wanted to see more. In fact I remember him taking us to see Forbidden Planet, which I think is even earlier. There are even some Lovecraftian overtones in that movie with the ancient Krell civilization.

2. Who has influenced your work the most?

As far as games are concerned it would have to be HPL. However, I think my scenarios are more often film-inspired than story-inspired.

3. When did you first come across Lovecraft's works?

The Cry Horror paperback, what else? I found it on the rack in Cook's Drugstore and bought it immediately. I had been keeping an eye open for Lovecraft ever since I had seen his name mentioned in a story in the same sentence as Poe, another early favorite of mine. The mention was in Ray Bradbury's story "Pillar of Fire." I don't remember what year it was or how old I was. I do remember devouring the book [Cry Horror]. Shortly afterward I discovered more HPL in the local public library. I read most of the rest of his stories about this time.

Early on I remember liking the horror stories best. "Pickman's Model" and "Cool Air" were a couple of early favorites. "The Colour Out of Space" is surely my all-time favorite followed by "At the Mountains of Madness," "The Case of Charles Dexter Ward," and "Dreams in the Witch-House."

5. Do you have any other favorite Mythos authors or tales?

As far as Mythos tales by other authors go, it's hard to say. I'm basically an HPL fan and of all the Mythos stories I've read it seems Robert Bloch is the closest to what Lovecraft was trying to do. "Notebook Found in a Deserted House" is one of the few Mythos stories I've ever read that seemed anywhere near as haunting as Lovecraft's.

6. Who are some of your other favorite authors?

Reading for pleasure, I like Camus, Dostoevsky, Colin Wilson, and all sorts of histories.

7. What are some of your favorite films?

Favorite films would be the ones that left the biggest impression at the time I saw them, and keep in mind that I saw some of these when I was very young. Invasion of the Body Snatchers (the original), Forbidden Planet, Angry Red Planet, House on Haunted Hill, 20 Million Miles to Earth, 7th Voyage of Sinbad, The Fly (original), The Omega Man (based on a really great story by Richard Matheson), The Exorcist, The Alien, The Thing (new version), Evil Dead.

8. What drew you to the Mythos enough so that you wanted to write about it, and perhaps add to it yourself?

I like horror movies and horror stories. I think Lovecraft is far and away the best writer of horror stories there has ever been. When I was young I really emulated him and wrote several Mythos-styled tales. As an adult, I still had an itch to write some Mythos stuff but having read so many "questionable" Mythos tales by other authors, I was put off. I think you can admire what Lovecraft did, and you can write stories in tribute to him, but it doesn't seem like anybody's ever going to quite capture what he had. Writing adventure scenarios for the game gave me a chance to exercise that urge, yet still not be disappointed by the fact that they weren't as good as Lovecraft's (they're not the same thing, right?), and stand a better chance of actually seeing them published.

9. What types of work have you done outside the Mythos?

Former blues musician, 15 years on the circuit working mostly Detroit, Chicago, and the surrounding region. Played bass, often doubled as road manager. Three and a half years driving a cab in Ann Arbor. Wrote an unpublished novel. Produced a couple small-time records, produced a series of radio spots for a chain of specialty stores in Atlanta, Georgia, I forget a lot of the other things. Oh yeah, did a short-lived rock-comedy series for Detroit radio station WRIF.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

It's had its ups and downs. CoC seems particularly difficult to write for when compared with some other games I've done. You've got to put together a good storyline that's exciting to play through but flexible enough to give players room to do things that will affect the course of the plot. Some early scenarios read too much like AD&D adventures. I think CoC offers a better chance to create a story within the adventure, to create realistic characters with goals and motives. I think the use of atmosphere to create good scenes is more important than simply clashing the adventurers against a series of violent encounters.

11. What are your favorite Mythos scenarios and pieces of art?

I enjoyed Shadows of Yog-Sothoth as well as anything, because it was new, fresh, and offered numerous examples of what could be done with the game. I think Great Old Ones is the best collection of CoC scenarios published yet. Each of the adventures rate very good to excellent; my favorite is probably Marcus Rowland's "Bad Moon Rising." I really enjoyed the art in the two Petersen's Field Guides, particularly Ferrari's work.

12. Which of your own pieces do you like the most?

I like best "The Thing in the Well" because it's short and simple and had a good monster. "The Haunted House" I liked because it came close to being exactly what I wanted the scenario to be. "Pickman's Student" is my third favorite, simply because it has some good scenes.

13. Are there any directions you'd like to see CoC take in the future?

One of the things Lovecraft did was to try and draw a lot of standard occult and horror occurrences into the Mythos' web. Voodoo was found in "The Call of Cthulhu," European and New England witchcraft practices are explored in "Dreams in the Witch House," science fiction elements are found in "The Colour Out of Space" and "Fungi From Yuggoth." Druids, cannibals, psychopathic killers, ancient sorcery, ghouls, life after death; all these forms and more are covered in some manner or another by a Lovecraft story or by another author writing close behind him. Some of the scenarios we've published have done similar things with other topics.

There will probably be a second Blood Brothers book but these publications are a little bit tongue-in-cheek and don't approach the subject in a completely serious manner. However, the Call of Cthulhu rules are flexible enough to allow designs to go in almost any direction. I think we're ready to publish almost any sort of horror/mystery-based adventure whether it has a Mythos background or not. It is difficult to see how you could use the game to play a scenario with, for instance, Dracula as he is described by Hollywood. But you could do a CoC scenario that discovers the even more horrible truths behind the Dracula legend. Whatever Dracula might truly be would have to be far more fearsome than Bela Lugosi ever was.

14. What advice would you give to aspiring CoC authors or artists?

The things I try to do are: devise lots of opportunities for skill rolls, make good use of written player aids, and envision good startling scenes for the investigators to witness.

15. What scares you?

Bad dreams, an exceptionally good movie every ten years or so, and real life.

16. What kinds of things inspire your scenarios?

I draw inspiration from films, from reading (mostly non-fiction — history, psychology, comparative religions, etc.) and a lot of good, active day-dreaming.

17. What would you really like to do for CoC that hasn't been done yet?

Figure out a way to get our publications out on schedule.

Mark Morrison

Mark (1965 -?) is Australian, and has been all his life. He lives in Melbourne, with fellow-author Penelope Love and a black dog. He is currently working as a free-lance editor for Chaosium, Inc. He does not crave for victuals he cannot raise nor buy, has no rats in his walls, and has never dug up any of his relatives.

scenarios:

"Land of Lost Dreams" (H.P. Lovecraft's Dreamlands, 1986, 1988)

"The Hills Rise Wild" (Arkham Unveiled, 1990)

"Landscapes" (At Your Door, 1990)

"The Crack'd and Crook'd Manse" (Mansions of Madness, 1990)

"The Dead-Man Stomp" (Keeper's Kit, 1991) with Lynn Willis

"In a City of Bells and Towers" (Horror on the Orient Express, 1991)

"Raid on Innsmouth: The Submarine" (Escape From Innsmouth, 1992)

books:

Terror Australis, 1987 with Penelope Love

editorial:

Horror on the Orient Express, 1991 with Lynn Willis

1. What initially got you interested in the "fantastic"?

Childhood introduced me to the fantastic; I simply never lost interest in it.

2. Who has influenced your work the most?

My scenario work is probably most influenced by Keith Herber, who showed in Fungi From Yuggoth that scenarios are best when they are scary, fast-moving, ingenious, and lurid.

3. When did you first come across Lovecraft's works?

I read my first HPL story at fifteen; it was "Herbert West — Reanimator," in Michael Parry's anthology The Rivals of Frankenstein. It had a grey, grainy tone of decay that I could almost smell. Horrifying. I had no tolerance for horror at all until I became involved with the game; as a child the mere strains of a ghost movie's soundtrack would send me into tears.

4. What are your favorite Lovecraft tales?

The best Lovecraft story is "The Colour Out of Space." I like the New England stuff a lot, such as "The Dunwich Horror" and "The Shadow Over Innsmouth," and have a particular fondness for the real lowbrow stuff, such as "The Hound" and "The Lurking Fear."

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5. Do you have any other favorite Mythos authors or tales?

I admire Mythos stories by T.E.D. Klein, Ramsey Campbell, A.A. Attanasio, Gary Myers, and Fred Chapell. The best weird writer at work is Thomas Ligotti who, while not using the formal structure of the Mythos, is in many ways in the Lovecraft tradition. My favourite Lovecraftian story outside of Lovecraft is Ligotti's "The Last Feast of Harlequin."

6. Who are some of your other favorite authors (horror or otherwise)?

In addition to those mentioned above, Iain Banks, Marc Behm, James Crumley, Mary Gentle, William Gibson, Thomas Harris, Jaime Hernandez, Russell Hoban, Arthur Machen, Mervyn Peake, Karl Edward Wagner, and Patricia Wrightson. These days I'm reading Michael Moorcock solid, and enjoying him a lot more than I thought I would.

7. What are some of your favorite films (horror or otherwise)?

I have a poor memory for films. Right now I recall my favourites as Angel Heart, The Hidden, Alien, Blade Runner, The Thing (1982), Eight Men Out, Matewan, River's Edge, Cyrano de Bergerac and Heathers, but if you ask me in ten minutes time I'm bound to answer differently.

8. What drew you to the Mythos enough so that you wanted to write about it, and perhaps add to it yourself?

The game brought me in. I work with the Mythos because it's the medium the game uses, and because it's intriguing; but if it doesn't suit my current plot, I ignore it, or just skate around the fringes.

9. What types of work have you done outside of the Mythos?

In the real world, I've inconclusively attended University, brooded for a while in the Tax Office, and worked in game and book shops. Creatively, I've written tournaments for AD&D, RuneQuest, and Paranoia. I'm now up to my eyeballs editing and writing Stormbringer. I also play guitar and write letters like a fiend.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

The use or disuse of the Mythos is less important to me than the work itself; any work of art must fail or succeed on its own merits. I would rather have an intriguing non-Mythos scenario than a boring Mythos one.

11. What are your favorite Mythos scenarios and pieces of art?

My favorite scenario is Keith Herber's "Pickman's Student," and my favourite book is also one of his, Fungi From Yuggoth. Plus, I have to mention "The Haunted House" by Sandy Petersen (I think) in the CoC rulebook, which was the first I ever ran; it scared the crap out of all of us, and showed that this game was something special.

I'll list three favorite Mythos illustrations. The first is by Chris Gross; it appears in Crypt of Cthulhu #37 and it shows the Colour erupting out of a barn; for some reason it conveys this sense of stark power, and has stuck with me. The second is the Man From

Mark Morrison

Leng by Tom Sullivan in S. Petersen's Guide to Cthulhu Monsters — that grin, that infernal grin. The third is "The Hound" by Dave Carson in his Haunters of the Dark portfolio; you can just about fall into the coffin.

12. Which of your own pieces do you like the most?

I'll stick with the rule of three: "Land of Lost Dreams," because it was the first published by Chaosium, and because I think I hit a weird note appropriate to the Dreamlands; an unpublished tournament I did entitled Persons Unknown, in which the players begin at the end (in an asylum with no recollection of how they got there), because it intrigued people and it had a nice build-up and mystery to it; and the most recent thing I've written, "The Deadman Stomp," which appeared in the Keeper's Kit because I feel I succeeded in my ambition to write an authentic 1920s scenario. There are lots more I could mention; I still feel good about most of my work.

13. Are there any directions you'd like to see CoC take in the future?

I enjoy Blood Brothers as a sideline, but not for its Mythos-lessness; I like the idea of giving the players expendable characters for one night only, characters who are unimportant and therefore completely at the mercy of the plot. They can be horribly killed, one of them can turn out to be the maniac, they can all turn out to be zombies, it doesn't matter, because you're not messing with your players' favorite investigators. I think that's liberating as a writer, and an interesting exercise; you have absolute control over which characters are used, and what will happen to them. You can also employ any screenwriter tricks: flashbacks, moving the action forward ten years, rapid change of scenes, any setting or historical period you like, all the things you can't manage in a regular piece.

14. What advice would you give to aspiring CoC authors or artists?

To the writers I say, write visually and viscerally. Play the scenario through your mind's eye, and write it as you see it. Think cinematically. If you do this, your work will come to life in the mind of your reader, and as a consequence they will probably use it. To the artists, I haven't a clue, keep the pencils sharpened I guess.

15. What scares you?

My inability to have any effect on the course of the world in which I live. This is my personal slice of Lovecraft's cosmic insignificance, except I don't need to step off the planet to experience it.

16. What kinds of things inspire your scenarios?

All of the things referred to above, the inspiration and input of those around me, plus music and reference relevant to the theme or setting of the scenario. Each scenario needs something different. I like to immerse myself in the appropriate form before I write. For "The Deadman Stomp," I listened to Jelly Roll Morton and Lonnie Johnson; for "Malformed Creations" I read Meyrink's The Golem and listened to Dead Can Dance.

17. What would you really like to do for CoC that hasn't been done yet?

I'd like to see some recognition for our work from the Lovecraft scholars. There is some excellent work being done in this field, and it has been of inestimable value in promoting HPL. Endless dry essays do less for Lovecraft than a rousing face-to-snout encounter with the Ghoul that was Pickman.

Those Brave Women & Men

Any written scenario is only half the story. The missing half is, of course, the investigators. So, I'd like to take this opportunity to introduce some of the investigators from my campaign, those brave men and women who, against reason and spiraling medical bills, battle to make the earth safe and their analysts wealthy.

It gives me great pleasure to present to you:

Harry Spasm (Brad Ellis): Harry is a journalist, recently back on the beat; after Egypt, he spent three quiet years in a monastery by the Red Sea. Harry is most famous for taking on missing persons cases; when he finds the corpse, he takes some detailed photographs, and presents these to the worried friend or loved one. What a guy.

Francesca Le Monte (Penelope Love): I can't recall what Francesca did before meeting Baron Hauptmann. I know what her profession was after meeting him: hating Baron Hauptmann. After all, the man kicked her teeth in. To her distress, Fran will probably be most remembered for beating a man to death on a staircase, using an Elder Sign. She is unique in having survived the 1920s campaign to make an appearance in the 1990s as a nervous octogenarian. In all that time, she has never gone back to Egypt.

Arthur Stokebridge (Leigh Southall): We don't know whatever happened to Arthur after Egypt. He was last seen fondling a gun and muttering that he was going to "get" Francesca.

Norman Bateman (Sean O Seaghdha): Norman was a young man with a passion for knives. He never mentioned his mother. Vowing never to return to Egypt, Norman made his exit in Kenya, clutching Thoth's dagger and chasing Nyarlathotep into the Void Between The Stars. We assume he's still out there. Somewhere.

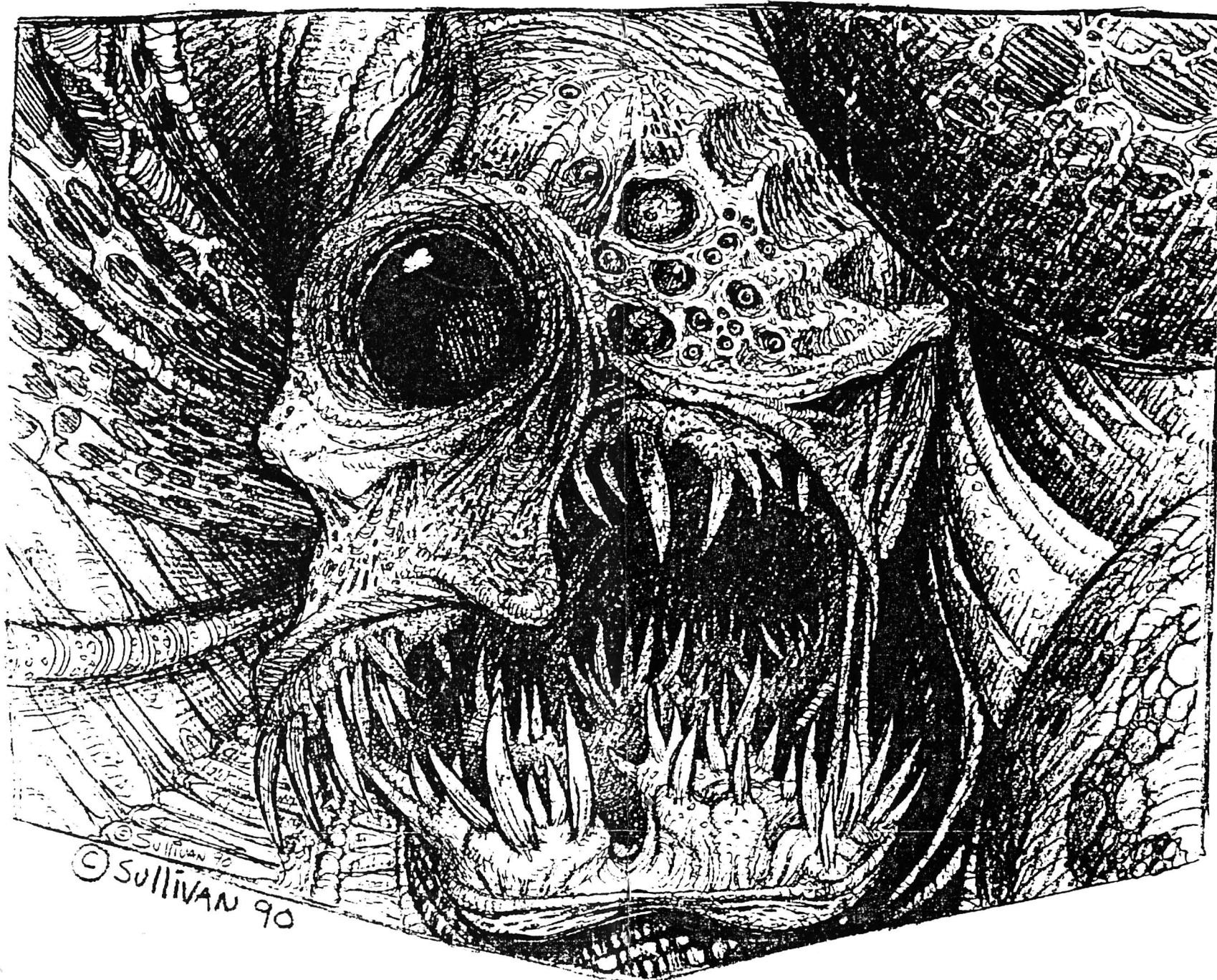
Mortimer Fflange (Jane Routley): Morty was a frightfully proper lad, a cheerful soul and a blessing to all. Egypt left him a little less cheery, but still eager to carry on, pip pip. Morty made it back to America, but met a ghastly end after setting some books on fire at the Rosethorn Mansion.

Donald James (Terry Cooper): Another Englishman, Donald is an affable parapsychologist who is ever on the trail of the Surrey Puma (or was it the Sussex Puma?). He has never been to Egypt, and doesn't know what all the fuss is about, although he was nearly drowned in the Yarra River in Melbourne while mud wrestling with a madman. Donald is currently standing outside the Van Laaden place in Grand Rapids, Michigan, with a trunk full of equipment and the nagging feeling that the case of his career is about to begin.

Professor Simon Davreau (Richard Watts): Simon was never the same after South America. God knows what he would have made of Egypt.

There were others, hundreds of them, who pass dimly before my eyes. They were brave and true, their failings human. Their deeds, and in some cases their deaths, were spectacular. I salute them all. Thank you, and good night.

Mark Morrison



Sandy Petersen

Born Sept. 16, 1955, in St. Louis, Missouri. Attended college at Brigham Young University, then at the University of California at Davis and started (but never completed) graduate work at UC-Berkeley. Majored in Zoology. Around 1974 I was introduced to the original Dungeons & Dragons game, and started playing role-playing games. RuneQuest really impressed me, and I approached Chaosium about designing a supplement for RuneQuest that would make use of Lovecraft's Dreamlands stories. At the time they already had someone doing a present-day Lovecraft RPG, but they weren't happy with the way it was going and ended up having me do it instead. So I went to work for them.

Call of Cthulhu was released on Friday, November 13, 1981, in the midst of the worst thunderstorm California had experienced in fifteen years. The whole project was like that — we had occasional power outages that only affected the room where CoC work was being done. Later, when we sent out review copies of various Chaosium products, quite often the magazines would call to say that the CoC item wasn't in the envelope — stuff for RuneQuest or whatever would arrive fine, but the CoC item just wouldn't be in there. This only seemed to happen with CoC stuff.

scenarios:

"The Haunted House," "The Brockford House" and "The Madmad" (Call of Cthulhu, four editions, 1981-1989)

"Look To The Future" (Shadows of Yog-Sothoth, 1982; reprinted in Cthulhu Classics, 1990)

"The Worm That Walks" (Shadows of Yog-Sothoth, 1982; reprinted in Cthulhu Classics, 1990)

"The Rise of R'lyeh" (Shadows of Yog-Sothoth, 1982; reprinted in Cthulhu Classics, 1990)

"The Underground Menace" (Cthulhu Companion, 1983; reprinted in Call of Cthulhu, third and fourth editions, 1986 & 1989)

"The Secret of Castronegro" (Cthulhu Companion, 1983; reprinted in Call of Cthulhu, 3rd edition, 1986; and in Cthulhu Classics, 1990) with Mark Pettigrew

"Captives of Two Worlds" (H.P. Lovecraft's Dreamlands, 1986, 1988)

books:

Call of Cthulhu, four editions, 1981-1989

H.P. Lovecraft's Dreamlands, 1986, 1988

Cthulhu Now, 1987

S. Petersen's Guide to Cthulhu Monsters, 1988

S. Petersen's Guide to Creatures of the Dreamlands, 1989

editorial:

Worked on material for pretty much everything prior to Blood Brothers.

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1. What initially got you interested in the "fantastic"?

My father. He was a science-fiction fan, and so our house always had lots of science-fiction books and pulp magazines (from the 40s and 50s). I used to go through the magazines and look at the pictures. When I got old enough, I began reading them. The first "real" books I can remember reading were all fantastic in nature — books like A Princess of Mars, The Wizard of Oz, etc.

2. Who has influenced your work the most?

This is such a difficult question for me to answer that I'm going to wimp out and not answer it.

3. When did you first come across Lovecraft's works?

When I was about ten years old I came across an old book of my father's, a Lovecraft collection printed on cheap stock during WWII. I read and re-read the book, fascinated. I'd never read such tales before. They got me hooked on horror fiction. Mysteriously, when I turned eleven, the book disappeared. I searched diligently for more of Lovecraft's stories. At the age of twelve I finally found the book. At fourteen, I found a volume of his tales at the university library. At fifteen, I found a lone paperback version of his tales, with yet more stories I hadn't read yet.

When I was growing up, Lovecraft was an extraordinarily difficult author to come across. The Ballantine paperback editions of his tales were not released until I was seventeen years old (of course, I immediately bought the entire set). I have no doubt that part of my attachment to Lovecraft is based on the enormous amount of effort I spent to seek out his works in my early years.

4. What are your favorite Lovecraft tales?

"The Outsider," "Pickman's Model," and "The Dream-Quest of Unknown Kadath."

5. Do you have any other favorite Mythos authors or tales?

I would single out J. Ramsey Campbell above the rest. He has matured as a writer to the point that he can write tales straight out of the Cthulhu Mythos and yet not compromise his own fine writing style.

Most Mythos authors, even the worst, boast one or two stories that I feel are excellent. Brian Lumley, for instance, though he is widely scorned, wrote the excellent psychological tale "Something About Cats."

6. Who are some of your other favorite authors (horror or otherwise)?

My favorite non-HPL horror/fantasy authors are Robert Aickman, Gene Wolfe and M.R. James. My favorite authors include William Shakespeare, J.L. Fabré, Edgar Allen Poe, and William Blake.

7. What are some of your favorite films (horror or otherwise)?

Ten of my favorite horror films (in alphabetical order) include Alien, The Conqueror Worm, Demons (by Dario Argento), Frankenstein (James Whale version), The Haunting, Night of the Living Dead, The Phantom of the Opera, Psycho, Re-Animator, and White Zombie.

Ten of my favorite films (not counting horror) include Alexander Nevsky, Algiers,

Casablanca, Friendly Persuasion, Kagemusha, Key Largo, Potemkin, The Wind and the Lion, Yojimbo.

8. What drew you to the Mythos enough so that you wanted to write about it, and perhaps add to it yourself?

[The stories'] *outré* nature. HPL's tales were infested with creatures that were unknown in any other writings. The entire construction of the Mythos, with its complex assembly of deities and colossal space entities, was something new to me, and I wanted to emulate it.

9. What types of work have you done outside of the Mythos?

I worked for many years for Chaosium, Inc. and contributed to most of the game systems they produced, including RuneQuest, Stormbringer, Hawkmoon, and Elfquest. I also co-authored the Ghostbusters game published by West End. Most recently, I was the designer behind Lightspeed, a computer game released by MicroProse Inc.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

With variable quality. Sometimes well, sometimes not so well.

11. What are your favorite Mythos scenarios and pieces of art?

Masks of Nyarlathotep and The Asylum have always had a place in my heart. My favorite Mythos artist is Tom Sullivan, whose covers for Great Old Ones and Masks of Nyarlathotep are, I feel, among the best Mythos art available. Not to mention the fine art he produced for Petersen's Field Guide to Cthulhu Monsters. Mike Ferrari, artist for Petersen's Field Guide to Creatures of the Dreamlands, is also very talented, but his work is not particularly Mythos-oriented.

12. Which of your own pieces do you like the most?

Call of Cthulhu itself. If I must make a choice of scenarios rather than the game, I will choose (not necessarily in this order) Petersen's Field Guides, Shadows of Yog-Sothoth, Dreamlands, and Cthulhu Now.

13. Are there any directions you'd like to see CoC take in the future?

I believe that there are three avenues of horror, and CoC to date has properly exploited only one.

The first avenue is the Traditional, in which the hero is confronted with some sort of terrible, usually supernatural, intrusion into the normal world. At the end of the story, the intrusion departs (perhaps after destroying the hero) and the real world returns. The reader experiences catharsis and is brought back to Earth. This Traditional mode is the most common type of horror story, and has a clear beginning, middle, and end. Almost all horror movies are Traditional horror. Examples include HPL's "The Dunwich Horror" (the monster comes, wreaks havoc, then is destroyed), and the movies Alien and Jaws (same basic plot). Authors who commonly exploit the Traditional theme include Stephen King and M.R. James. Typical Traditional stories have strong authority figures (sometimes the hero is the expert) who confront and know about the

Sandy Petersen

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horror. The story also has a strong moral sense — often the individuals destroyed by the horror implicitly deserve it.

The second avenue is the Revolutionary, which starts out similarly to the Traditional. The hero is seemingly confronted with some sort of terrible intrusion to the normal world. But as the story progresses, the hero learns that this is not an intrusion at all — in fact, the structure that he thought of as the "real world" is a sham, and the true reality is represented by what he had perceived of as the intrusion. At the end of the tale, the hero *cannot* go back to the real world, and neither can the reader! There is no real world to go back to — the story has replaced the former structure with a new one. Examples of Revolutionary horror include HPL's "The Outsider" (the protagonist finds he never had a "real world" to return to) and the movies The Conqueror Worm and The Re-Animator. Authors who often exploit the Revolutionary theme include Clive Barker and H.P. Lovecraft. Typical Revolutionary horror is extremely bloody or violent, has no authority figures worth mentioning, and is very anarchistic, with no moral overtones or themes whatsoever.

The third type of horror I term the Symbolic. In these tales, the horror is an inherent part of reality. The world actually responds to the hero's mental state, emotions or actions and this response is taken in supernatural form. Examples include HPL's "The Rats in the Walls" and the movies Eraserhead and Videodrome. In the Traditional and Revolutionary tales, reality is objective. In Symbolic horror, reality is *subjective*, and there is no implication that another person would experience the same results as the hapless protagonist of the Symbolic tale.

I would like to see more CoC stories of the Revolutionary and Symbolic styles. Revolutionary tales have not been often used for CoC tales because, by their nature, they tend to end game campaigns, or at least transform them into something different. I believe that there is a place for short-term published campaigns that actually have an end — after which you no longer play the investigators from that campaign. Symbolic tales are even rarer in CoC, because most of them have only a single main character. I think that one-player/one-Keeper games are viable in CoC, and that scenarios should be written for these games.

14. What advice would you give to aspiring CoC authors or artists?

Don't quit your job.

15. What scares you?

Death. Pain. Death or pain inflicted on my loved ones. Monsters fascinate rather than repel me.

16. What kinds of things inspire your scenarios/art?

Images from stories and movies that impressed me are likely to show up in my scenarios.

17. What would you really like to do for CoC that hasn't been done yet?

A good computer horror game. No computer game yet done has done horror well. Obviously, the computer media has a number of drawbacks, but I feel that these drawbacks can be overcome by intelligent planning.

Sandy Petersen

Kevin A. Ross

Born 1-19-62 (the same birthdate as Poe), resides in the otherwise peaceful town of Boone, Iowa. Has been reading horror, science fiction, and fantasy since grade school. Lives and breathes films in the above genres, and is a fan of horror in all mediums: fiction, comics, art, music, etc. A Mythos archivist, with a Cthulhu Mythos skill rumored to be in the 90s — and a SAN in the single digits at best. Presently trying to decide which is the more sinister music: that of Franz Liszt or Blue Oyster Cult.

scenarios:

- "Tell Me, Have You Seen The Yellow Sign?" (Great Old Ones, 1989)
- "Pale God" (Great Old Ones, 1989)
- "Nemesis Strikes!" (Blood Brothers, 1990)
- "The House on the Edge" (Kingsport, City in the Mists, 1991)
- "Dreams & Fancies" (Kingsport, City in the Mists, 1991)
- "Dead in the Water" (Kingsport, City in the Mists, 1991)
- "Watcher in the Valley" (Tales of the Miskatonic Valley, 1991)
- "Raid on Innsmouth: Patrolling the Reef" (Escape From Innsmouth, 1992)

books:

- Kingsport, City in the Mists, 1991
- Escape From Innsmouth, 1992

source material:

- "Hammer & Stake: Rules for Vampires in Call of Cthulhu," (*Dragon* magazine, October 1990)

1. What initially got you interested in the "fantastic"?

I can remember seeing sci-fi and horror movies from the '50s and '60s on TV when I was a kid — stuff like The Blob, I Married a Monster From Outer Space, Mutiny in Outer Space, and later Five Million Years to Earth, Trog, and Valley of Gwangi. Then I discovered *Famous Monsters of Filmland*, *Castle of Frankenstein*, *Creepy*, *Eerie*, and other horror magazines — and I was hooked.

2. Who has influenced your work the most?

I'd like to think that some of the subtler horror stories of Arthur Machen and T.E.D. Klein comes through in my stuff. I'm also very much influenced by films, especially old Hammer horror films.

3. When did you first come across Lovecraft's works?

I first read a Scholastic Books paperback called The Shadow Over Innsmouth and Other Stories of Horror when I was in 5th or 6th grade or thereabouts. I probably didn't understand all of it then. (I recently picked up a copy of this book for nostalgia's sake.)
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4. What are your favorite Lovecraft tales?

"The Call of Cthulhu," "The Whisperer in Darkness," "Pickman's Model," "The Case of Charles Dexter Ward," "The Dream-Quest of Unknown Kadath," "The Shadow Over Innsmouth."

5. Do you have any other favorite Mythos authors or tales?

Ramsey Campbell's "The Tugging" and T.E.D. Klein's "Black Man With a Horn" are the two that immediately spring to mind. Robert Bloch and Robert E. Howard are other Mythos favorites of mine.

6. Who are some of your other favorite authors (horror or otherwise)?

In no particular order: Arthur Machen, Dan Simmons, Nigel Kneale, T.E.D. Klein, Karl Edward Wagner, Michael Shea, Tim Powers, Clark Ashton Smith, and Thomas Ligotti. Note the absences of Stephen King, Clive Barker, and Dean R. Koontz.

7. What are some of your favorite films (horror or otherwise)?

Five Million Years to Earth (a.k.a. Quatermass and the Pit), The Thing (1982) and most of John Carpenter's other films, Horror of Dracula (and practically anything else made by Hammer Films), Curse of the Demon, the Dr. Phibes films, most Ray Harryhausen films, Val Lewton's subtle horror/thrillers from the '40s, A Fish Called Wanda, spaghetti westerns.

8. What drew you to the Mythos enough so that you wanted to write about it, and perhaps add to it yourself?

I'm not sure. Being a "tinkerer" and a monster-fan, I guess I wasn't satisfied with the Call of Cthulhu scenarios first published, so I started doing my own.

9. What types of work have you done outside the Mythos?

Not much. I did a few teeny game reviews a long time ago, and even fewer articles on things like Car Wars and Illuminati. Since then, it's all been Cthulhu-related. Outside of gaming I work part-time in a men's clothing store and I manage a couple of rental properties.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

Well, at first there was an understandable tendency to do straightforward "monster-hunts" or "dungeon crawls," *a la* Dungeons & Dragons. But I think in the last couple of years things have gotten much more open and — dare I say it — almost literary in feel. CoC isn't just the usual Mythos pastiche any more, it's getting much more sophisticated.

11. What are your favorite Mythos scenarios and pieces of art?

Well, Fungi From Yuggoth (now in Curse of Cthulhu) is my favorite campaign, Dreamlands is the best "world-book" or whatever, and Arkham Unveiled is probably the best book overall. As for art, I think Tom Sullivan is unquestionably the best when it comes to depicting horrible, ravaging monsters; on the other hand, Lee Gibbons' Arkham Unveiled cover is also quite good.

12. Which of your own pieces do you like the most?

Of the stuff that's been published, "Tell Me, Have You Seen The Yellow Sign?" and maybe "Nemesis Strikes!" Forthcoming, "The Watcher in the Valley" is my personal favorite, and much of the Kingsport book is right up there too.

13. Are there any directions you'd like to see CoC take in the future?

I would like to see Call of Cthulhu do more non-Mythos horror. CoC is easily the best horror RPG on the market, but thus far it's focused primarily on the Mythos. I think the more territory it covers the larger it can grow, perhaps pulling in people who want "garden-variety" (i.e. non-Lovecraftian) horror. I'm not advocating books with mixtures of Mythos and non-Mythos contents, but instead a separate line or series of books.

14. What advice would you give to aspiring CoC authors?

Start small, with a single limited-scope scenario instead of a campaign. Make the characters multi-dimensional, the scenes realistic, playable and interesting, and the background and plot rich with detail. Play it, show it to friends, get feedback from as many people as possible. And if it seems successful, polish it up and submit it. Having a heap of patience helps too.

15. What scares you?

Boring things like heights and suffocation (especially drowning). Bats used to, because we used to have them in the house many years ago. And I must be thalassaphobic, because I used to get really spooked just looking at old whaling or shipping paintings and photos, where you see all these tiny boats and a helluva lot of ocean and *no* land and — shudder! Weird, eh?

16. What kinds of things inspire your scenarios?

Mostly things I read in books or stories, or see in films. As I said earlier, I'm a tinkerer, so I'm always seeing things I would have done differently and saying "Not like that — like *this*." Maybe a magpie is a better analogy; I'm like that bird in that I take (steal?) all these neat shiny bits from various sources and try to build something original or enjoyable for myself. Anyway, very rarely do ideas come to me from the news or my own personal experiences.

17. What would you really like to do for CoC that hasn't been done yet?

I'd like to see a Blood Brothers-style book of Cthulhu scenarios set in other times or genres (the American West, science-fiction, espionage, Roman times, World War II, etc.). Maybe a book of scenarios or a campaign set on various other planets mentioned by Lovecraft and other Mythos authors (Yuggoth, Yaddith, Shaggai, and so on). I'd also like to do some more Gaslight-era stuff.

The Queen in Red

a new tome for Call of Cthulhu

"Books by the blameless and by the dead, The King in Yellow, The Queen in Red." (Blue Oyster Cult, "E.T.I.: Extraterrestrial Intelligence")

"...the Totentanz for Piano and Orchestra (1859, rev. 1865), one of the first works in Western music to sustain a mood of horror. [Franz] Liszt's biographer James Huneker wrote that the composer was inspired in this work by a Florentine fresco [Orcagna's "The Triumph of Death"] depicting death as 'a fearsome woman, with hair streaming wildly, with clawed hands. She is bat-winged, and her clothing is stiff with mire. She swings a scythe, eager to end the joy and delight of the world.' Liszt's music . . . is every bit as vivid as this description."

(Jack Sullivan, from the entry on Franz Liszt in the Penguin Encyclopedia of Horror and the Supernatural)

"I saw pale kings and princes too / Pale warriors, death-pale were they all:
They cried, 'La Belle Dame sans Merci / Hath thee in thrall!'"
(John Keats, from "La Belle Dame sans Merci")

The Queen in Red is a very rare late 19th-century book. It purports to be the true story of a deathless female entity which the author has tracked down through various historical periods ranging from the sixth dynasty of ancient Egypt through the mid-1800s. The author, Martin Davies, has collected reproductions of dozens of paintings, carvings, frescoes, and other works of art from various times and places — all of which he claims depict the same women (and some, such as that described above, depict her in an inhuman light). Davies' text details this woman's incarnations, from Egypt's evil Queen Nitocris, through numerous doom-bringing acquaintances with artists, kings, poets, sorcerers, alchemists, and political figures of seemingly every historical period. Davies chronicles her purported exploits throughout Europe, Asia, and the Orient. Murders, accidents, mystery, bloodshed, and mayhem seem to accompany "the Queen in Red" wherever and whenever she appears.

Davies' findings do seem to have some air of authenticity, if the reader is susceptible to such wild claims; the artworks do show some similarities, as do the descriptions quoted from poems, diaries, newspapers, and so forth. The book's title derives from the fact that in many of the cases cited, the woman is garbed in bright blood-red attire. In conclusion, the book warns that this entity has been bringing doom and despair to the world for millennia — and that she is likely still out there somewhere.

Readers curious for data on Davies will find that he lived from 1813-1870, and was a British aristocrat residing in India. Davies, a known paranoid misogynist, died raving with fever in Sri Lanka. His book is +1D6-1% History, +1D6-1% Occult, +1D3-1% Cthulhu Mythos, -1D4 SAN, with no spells.

For the Keeper: Who — or what — is "The Queen in Red?" Goddess? Witch? Ghost? Vampire? Demon? A previously unknown Mythos horror? Perhaps a female counterpart to Nyarlathotep? Or is the book simply the ravings and coincidence-gatherings of a paranoid woman-hater?

Tom Sullivan

Born 3/10/54 in Marshall, Michigan. Genetic structure altered at age 5 upon viewing of the original King Kong, a love of drawing & sculpting monsters and dreams of doing special effects in film followed. Took art and filmmaking seriously at age 12. In 1979 did special effects for horror film Evil Dead. Moved to San Francisco, met Lynn Willis there in 1982. Began working for Chaosium doing illustrations. Did stop motion work on Evil Dead II in 1986. Sculpture for The Fly II in 1987-88. Moved back to Marshall, currently working on "Innsmouth Horrors," a gigantic project that should have been done a year and a half ago. But it's my best work to date. More to come.

artwork appears in:

Shadows of Yog-Sothoth, 1982 (reprinted in Cthulhu Classics, 1990)
The Asylum and Other Tales, 1983 (reprinted in Cthulhu Casebook, 1990)
H.P. Lovecraft's Dreamlands, 1986, 1988
S. Petersen's Guide to Cthulhu Monsters, 1988
Great Old Ones, 1989

covers:

Shadows of Yog-Sothoth, 1982
The Asylum and Other Tales, 1983
Cthulhu Companion, 1983
Curse of the Chthonians, 1984
Fragments of Fear, 1985
Keeper's Screen, 1985, 1988, 1991
Terror From the Stars, 1986
Call of Cthulhu, 3rd Edition Hardcover, 1986
Terror Australis, 1987
Arkham Horror, 1987
Cthulhu By Gaslight, 1986, 1988
Cthulhu Now, 1987
'Great Old Ones, 1989
Call of Cthulhu, 4th Edition, 1989

[†] reprinted as a poster, 1990

Tom's artwork for *Stark Raving Mad!* appears in the center of the book, on pages 28 and 29. It is *most* heinous.

Tom Sullivan

Ten Years of Call of Cthulhu

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1. What initially got you interested in the "fantastic"?

When I was 5 or 6 years old I saw the 1933 version of King Kong. It permanently altered my genetic structure to that of a mutant artist.

2. Who has influenced your work the most?

In art: Frazetta, Monét, Dr. Ivan Mustoll, E.C. Comics.

In movies: Willis O'Brien, Ray Harryhausen, Karel Zeman, Alfred Hitchcock.

3. When did you first come across Lovecraft's works?

Back in 1977 some people in Jackson, Michigan tried to get a production called Cry of Cthulhu started. It was an original screenplay allegedly based on Lovecraft. However, despite some publicity in *Starlog* and *Cinefantastique* showing some of the posters, production paintings, and a sculpture I did, it mercifully went nowhere. I read some Lovecraft to research for that project.

4. What are your favorite Lovecraft tales?

"The Rats in the Walls," "The Shadow Over Innsmouth."

5. Do you have any other favorite Mythos authors or tales?

I've read some Derleth and some Bloch but I prefer old H.P.

6. Who are some of your other favorite authors (horror or otherwise)?

I currently prefer non-fiction — Joseph Campbell, Alan Watts, dinosaur books.

7. What are some of your favorite films (horror or otherwise)?

Original King Kong (seen well over 100 times), Beauty and the Beast (Cocteau), Kurasawa films, David Lynch and James Cameron, most Kubrick films, Evil Dead, Evil Dead II.

8. What drew you to the Mythos enough so that you wanted to work with it, and perhaps add to it yourself?

Chaosium and Lynn Willis giving me the opportunity and the freedom to use my imagination. Lovecraft's Mythos has sought me out rather than me being drawn to it.

9. What types of work have you done outside of the Mythos?

Not much in art. Back in '76-'77 I did some painting and one story for a Michigan comic book company called Power Comics. In '79-'80 I did the special effects for a low budget horror film called Evil Dead. I made special props (book, dagger) and the SPFX make-up, also the stop-motion meltdown finale with cameraman/ animator Bart Pierce. I did stop-motion and some special props for Evil Dead II in 1986 and sculpted (as part of a crew) on the monster, cocoon and dog for The Fly II with Chris Walas Industries.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

It may be blasphemy to say this but I don't play the games. I treat the assignments like I'm illustrating a book. I'm well aware that my artwork must (when successful) fire

Tom Sullivan

imaginations and enthusiasms for the text. I'm given excerpts from the scenarios or Lovecraft stories and I proceed from there. I enjoy the assignments I've been given with the exception that at one point the majority of assignments had tentacles always reaching out around something after investigators. I was running out of variations of tentacles.

11. What are your favorite Mythos and pieces of art?

Pieces of art: The Field Guide to Cthulhu Monsters is my current source of pride. The Great Old Ones, Cthulhu Now, and The Asylum are amongst my top favorites. The Great Old Ones was originally done in 1980 as a political reaction to the Republican National Convention's nomination of Ronald Reagan (i.e. the emergence of a totalitarian state). I was being cynical but in light of recent events I'm not so sure. The folks at Chaosium saw it and wanted to use it so I made some improvements.

12. Which of your own pieces do you like the most?

Nobody's really seen the "Book of the Dead" I made for Evil Dead. It's fully illustrated (very Lovecraftian). It's also icky to hold and smells bad. Maybe I can get it published someday since Evil Dead III is now in production.

13. Are there any directions you'd like to see CoC take in the future?

I want to do DINOSAURS!!! (and time travel has already been introduced to CoC)

14. What advice would you give to aspiring CoC authors or artists?

The role-playing game field is so wide-open. Learn your basics in art or writing and explore your imagination. For that to really work, expose yourself to far flung artwork and ideas and synthesize them into your own vision. Also, don't do drugs except Lithium or Ritalin. And don't get married 'til you're at least 35.

15. What scares you?

Authoritarian hierarchies, fascism, totalitarianism and the Dallas and Los Angeles Police Departments.

16. What kinds of things inspire your art?

The challenge of telling a story in a painting. What happened before/after the moment pictured, who's it happening to, their reactions, the setting. I'm a story-teller at heart.

17. What would you really like to do for CoC that hasn't been done yet?

I think I'm doing it. "The Innsmouth Horror," 26 paintings, 50 pen and ink drawings. It's my most elaborate work for Chaosium to date. It's what I call a "CoC accessory." It's not a scenario. It stands on its own as a book. It's taking forever (to the chagrin of the patient and understanding folks at Chaosium). But between some personal problems and my desire that this project be the best I can produce, I think the wait will be worthwhile.

Mike Szymanski

Mike Szymanski lives a spectral and no doubt unwholesome life in Gasport, New York. He felt that the world was not ready for biographical information on his past. What little is known is safely in the hands of various government law enforcement agencies, and cannot be released until the year 2007. In addition to writing material for Call of Cthulhu and Stormbringer for Chaosium, Mike operates Triad Entertainments, a publisher of Cthulhu supplements. He is not a good man to startle.

scenarios:

"Temple of the Moon" (Terror From the Stars, 1986; reprinted in Cthulhu Classics, 1990) with Scott Aniolowski

"Dreams Dark and Dangerous" (Cthulhu Now, 1989)

"The Caller in the Desert" (Lurking Fears, 1990)

"Sorrow's Glen" (Lurking Fears, 1990)

"The Starshrine" (Lurking Fears, 1990)

"The Devourer" (Lurking Fears, 1990)

"Spawn of the Deep" (Blood Brothers, 1990)

books:

Alone on Grimrock Isle, 1991

1. What initially got you interested in the "fantastic"?

An extremely overactive imagination.

2. Who has influenced your work the most?

Clive Barker, Brian Lumley, Clark Ashton Smith

3. When did you first come across Lovecraft's works?

In high school. Ballantine Books published a series of books containing just about everything Lovecraft wrote, and the covers were so disgusting I had to buy them!

4. What are some of your favorite Lovecraft tales?

"Lurker at the Threshold" and "The Dunwich Horror"

5. Do you have any other favorite Mythos authors or tales?

Lovecraft got me interested with "The Call of Cthulhu"

6. Who are some of your other favorite authors (horror or otherwise)?

Dean R. Koontz, Robert McCammon, Jack L. Chalker, Clive Cussler, James Michener

7. What are some of your favorite films (horror or otherwise)?

Beetlejuice, Die Hard, Raiders of the Lost Ark, Poltergeist

8. What drew you to the Mythos enough so that you wanted to write about it, and perhaps add to it yourself?

I enjoyed horror and fantasy, and was writing some of it at the time, and then I discovered the game. It just seemed natural to write my own scenarios.

9. What types of work have you done outside the Mythos?

I am writing scenarios for the Stormbringer game by Chaosium, and I wrote several articles for the late and lamented *Different Worlds* magazine. I also have my own company, Triad Entertainments, which has produced Lurking Fears, a supplement for Call of Cthulhu.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

I don't feel the artwork is frightening or disturbing enough to create the proper mood for the game.

11. What are your favorite Mythos scenarios and pieces of art?

The cover of Mansions of Madness and the Arkham Unveiled supplement. I like the fact that this and other Mythos cities are being detailed for those who want to travel there.

12. Which of your own pieces do you like the most?

"Temple of the Moon;" it was the first and the most fun to run.

13. Are there any directions you'd like to see CoC take in the future?

I don't think straight horror scenarios have a place in Call of Cthulhu. There are enough games out there that deal with the mundane supernatural.

14. What advice would you give to aspiring CoC authors or artists?

Be diabolical, innovative — and as gross as you possibly can. And be prepared to rewrite!

15. What scares you?

What human beings are capable of doing to one another.

16. What kinds of things inspire your scenarios/art?

Honestly, nothing. They simply pop into my mind, either fully formed, or as a grotesque idea I can build on.

17. What would you really like to do for CoC that hasn't been done yet?

I'm fortunate in that I am being allowed to write some of the stuff I'd like to see, such as darker, more personal and grotesque encounters. I must admit I'm a little tired of the grand save-the-world campaigns. I'd rather do something less grand and more terrifying.

Cthulhu in the 1990s: What's a monster to do?

So, here we are in the 1990s — and fast approaching a new century. The world doesn't seem to be that much of a mystery any longer, and you would have a tough time finding a place that doesn't have a human footprint in it somewhere. This, coupled with the many advances of human technology, can make it difficult for the horrors of the Cthulhu Mythos to conceal their eldritch secrets.

But there are still lonely places in the world, and these would certainly be sought out. The Polar regions, the Amazonian jungles, and the Australian outback come to mind. These would certainly serve as safe havens and bases of operations, but they will be of no use to those creatures who seek to prey on humankind.

The greatest weapons of the Mythos and its minions will be subtlety and adaptation. These foul creatures will learn to mimic the human form, whether by genetic engineering or a fleshy disguise.

The Deep Ones, for example, should prove a driving force in the campaign against humanity. While still in human form, these creatures can use their strange gold to amass great fortunes, which in turn can be translated into power and influence that can be passed from generation to generation as "the change" makes public appearances and impossibility. In this manner wars can be instigated, and all the ailments of society exaggerated horribly.

It seems likely, considering the present state of world affairs, that the Mythos minions will expend more of their energies on getting humanity to destroy itself. Who can say that the Serpent People were not responsible for the series of events which culminated in Operation: Desert Storm? Who is to say that the Lloigor are not influencing urban youths to street violence against each other? And who is to say that the Men from Leng are not in some way responsible for the world's drug abuse epidemic?

It is doubtful that many of the major creatures of the Mythos will manifest themselves in the modern day environment unless it is a matter of extreme urgency, and the blatant appearances that typified the 1920s will be, as is that era, a thing of the past.

Only where people are isolated, whether by geography or circumstance, will the Mythos minions feel safe enough to reveal themselves — but it will only be to act with a ruthless swiftness that will leave no witnesses (or manuscripts!) behind to tell of what was seen.

Conspiracy is the watchword for this century and the next. The plots of the Mythos will be more difficult to ferret out and, unless the investigators are very careful, they might end up in prison for their efforts, considering the strictness of modern law and the reasonable thoroughness of its enforcement.

Indeed, the Mythos minions will most certainly use our laws against the investigators: laws against harassment, slander, libel, assault, trespassing and best of all, murder. And if the investigators attempt to reveal what they have learned, they might be advised to offer a plea of guilty by reason of insanity.

In the end, it may be the investigators themselves who will be forced underground, to carry out a secret war against an alien enemy whose greatest weapon is still humanity's unwillingness to believe such an enemy exists!

Richard Watts

Richard Watts, 24, has been playing and writing role-playing adventures for the last nine years. An inhabitant of Melbourne, Australia, he has recently been seduced away from Call of Cthulhu and is writing supplements for Chaosium's Stormbringer game. The horror genre still remains his first love, and Richard hopes to see more scenarios, including several for Cthulhu Now, published over the next year. A familiar face on Melbourne's alternative scene, Richard wears black from head to toe and has a mohawk. An anarchist, he is also actively involved with Queer Nation, a radical gay-rights group. Richard likes slamdancing, experimenting with psychoactive substances, and punk, gothic, and industrial music.

scenarios:

"A Little Knowledge" (Arkham Unveiled, 1990)

"Tatterdemalion" (Fatal Experiments, 1990) with Penelope Love

"Repossession" (Horror on the Orient Express, 1991)

"A Painted Smile" (Tales of the Miskatonic Valley, 1991)

1. What initially got you interested in the "fantastic"?

I've always, as far back as I can remember, had an interest (perhaps obsession would be a better word) for things fantastic and macabre, aided and abetted by my parents and assorted tolerant teachers.

2. Who has influenced your work the most?

Probably Ramsey Campbell, in that I've attempted to capture his brooding atmosphere and sense of impending doom in several of my scenarios, particularly the latest piece, "A Painted Smile," inspired by "Macintosh Willy."

3. When did you first come across Lovecraft's works?

My first experience with HPL was by proxy; I read Derleth's "The Shattered Room & Others" at about fourteen years of age. Even then, HPL's icy brilliance shone through.

4. What are your favorite Lovecraft tales?

Hmm... probably "The Hunter of the Dark," if we're talking strictly "Mythos," but I'll never forget the chill that ran down my spine when I first read "The Statement of Randolph Carter."

Richard Watts

5. Do you have any other favorite Mythos authors or tales?

Despite the "Mythos" being an invention of Augie Derleth's, it's a useful term. So, other fave Mythos tales include Ramsey Campbell's "Cold Print," T.E.D. Klein's "Black Man With A Horn" and Robert Bloch's "Tale Found in a Deserted House."

6. Who are some of your other favorite authors (horror or otherwise)?

Oh god, there are heaps! This is almost as hard as being asked to name my favorite albums. Well, I'll give it a shot. JRR Tolkien; Ursula Le Guin; Anne Rice; Anthony Burgess; William Gibson; Clive Barker; Mary Stewart; Edmund White; David Rees; Susan Cooper; Grant Morrison.

7. What are some of your favorite films (horror or otherwise)?

I could fill a book with 'em! I discover new ones to add to my list every week, but here's a few for you to go on. S.F.: It, A Clockwork Orange, Blade Runner, Alien. Horror: Texas Chainsaw Massacre, Near Dark, The Fly (remake), King Kong (original), the old Universal Dracula, Frankenstein, The Mummy, Nosferatu (both versions). Drama: Ghosts... of the Civil Dead, Taxi Driver, Dead Ringers, Birdy.

8. What drew you to the Mythos enough so that you wanted to write about it, and perhaps add to it yourself?

Mark Morrison. If it weren't for his friendship and encouragement, I would never have kept going.

9. What types of work have you done outside of the Mythos?

If we're talking RPG, I've done Eternal Champion stuff and had an AD&D campaign which I designed for two years and then GM'ed for another two and a half. In the "real world," I've been a gay rights activist, a receptionist, a peace activist, sung in a band, run a printer, managed an office in the public service, and been a riotous band-and-party-goer. Oh yeah, I've done some cyberpunk stuff too.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

Amazingly varied. Artwork ranges from total crap (the infamous Leming art in Terror Australis) to quite breathtaking (the B&W interior art of Mansions of Madness). The same goes for the scenarios, but generally I tend to enjoy the way authors expand Mythos boundaries, and incorporate the original tales as a basis for the game. I'm thinking of Keith Herber here particularly; from such small references as "Baron H." in "The Case of Charles Dexter Ward," he created the magnificently evil Baron Hauptmann.

11. What are your favorite Mythos scenarios and pieces of art?

Pieces of art, pieces of art! Squark!! Sorry. Overcome by temporary foolishness. Won't happen again. Hmm.. probably Keith Herber's Fungi From Yuggoth, the best example of a campaign to date for the first part of the question. Artwise? Dave Carson without a doubt.

Richard Watts

12. Which of your own pieces do you like the most?

Of the pieces published to date, "Tatterdemalion." The number one fave would be "Gothic," which I hope will appear some time this year (please Lynn?).

13. Are there any directions you'd like to see CoC take in the future?

More Cthulhu Now scenarios tied more firmly to the modern day. By that I don't mean hi-tech, but taking advantage of the sheer range of possibilities open to modern horror.

14. What advice would you give to aspiring CoC authors or artists?

Don't hold back. Go wild, go crazy, do whatever you want and throw tradition to the wind.

15. What scares you?

Large hairy spiders, bigots, policemen and politicians.

16. What kinds of things inspire your scenarios/art?

Drugs!!

17. What would you really like to do for CoC that hasn't been done yet?

Y'know, I've always had the ambition to drive a *player* mad, not just their investigator. I'd like that.

Urban Decay Modern Horror and Cthulhu Now

"Searchers after horror haunt strange, far places. For them are the catacombs of Ptolemais, and the carved mausolea of the nightmare countries. They climb to the moonlit towers of ruined Rhine castles, and falter down black cobwebbed steps beneath the scattered stones of forgotten cities in Asia. The haunted wood and the desolate mountain are their shrines, and they linger around the sinister monoliths on uninhabited islands." So Lovecraft wrote in "The Picture in the House."

Such scenes as he describes have long been staples of the weird tale, and as such, have become somewhat clichéd. While the 1920s and 1890s editions of Call of Cthulhu thrive in such environments, Cthulhu Now works best when it directly involves the modern world. Horror is at its most effective when contrasted against everyday and believable situations. People can believe in vampires living in crumbling castles in the 1920s because the world seemed somehow larger then. Modern horror must be believable to be frightening. These days, a vampire so obvious would not last a year without being discovered.

What could be more modern, and more believable (and so a perfect setting in which to place Cthulhu scenarios) than the Big City?

Even for those of us that live isolated in the country, or in small rural towns, the power of the mass media has exposed us all to images of the metropolis. Huge, sprawling cities such as London, New York, Melbourne, or Paris are paraded endlessly

Richard Watts

Ten Years of Call of Cthulhu

on television and the silver screen. It is such familiarity that makes the city believable as a background for a Cthulhu Now campaign. After all, there is as much horror hinted at every day in the pages of a city newspaper as in the Necronomicon.

Not all such horror need be supernatural. Any city-dweller can testify to the constant wearying hustle and grind, with the constant promise of violence waiting in the wings. As expressed so well by Mark Morrison in his scenario "Landscapes" (At Your Door, 1990) the city can be a dangerous and frightening place. Not only physically; there is a certain paranoia associated with urban life. So many people in such an overcrowded place; to some the mere idea of such crowds can be disturbing, pale flabby bodies squeezed together on trains and crowded street corners. Worse still the thought of what goes on behind their eyes.

Evil can hide behind an innocent facade; as proof, serial killers rarely look deranged. How do you know that person sitting next to you on the bus is not an insane killer, or worse? What regulates business people in their conservative uniforms of suit and tie? What compels punks to conform to the aesthetics of ugliness — shaving, spiking, and piercing themselves in such unnatural ways? To whom do tramps and drunks mutter and mumble as they stagger down the streets wrapped in rags and grime, frenziedly arguing with themselves?

The physical environment of a major city contains much to unsettle and disturb. The main lesson to remember here is to accentuate and exaggerate the everyday: the gaping maws of garbage cans vomiting trash upon the streets; discarded newspapers flapping and crawling along the pavement; oil's toxic rainbow gleam.

As one begins to consider the possibilities for horror in an urban landscape, potential becomes apparent almost everywhere. Cities are innately unnatural, so where better for the supernatural to hide?

Take parks for instance. By day they are verdant gardens in a desert of concrete and steel. After dark they transform into places of danger and desire, places where humanity's baser needs come out to play. Do the trees perhaps build a deep hatred for humanity in their lignified hearts?

References for additional ideas on this theme include the chilling novel The Nameless by Ramsey Campbell; T.E.D. Klein's "Nadleman's God"; "Blood and Water" by Patrick McGrath; and the novella "The Hellbound Heart" by Clive Barker. The author hopes that this short piece will perhaps inspire others to try their hand at city-based Cthulhu Now campaigns, and that their efforts prove as chilling as they do revealing.

Richard Watts

Lynn Willis

Lynn Willis started in gaming as a boardgame designer, of which he has had six or seven published, nearly all between the late '70s and early '80s. He has a master's degree in English, and appreciates painters, print-makers, and typographers, as well as anybody who prizes achievement over self-aggrandizement. He enjoys details, is bored by people who prefer speaking to writing, is absorbed by characterizations and the interweaving of fact and fiction, and despises people who jar his elbows. He is the oldest gamer he knows, perhaps the crankiest, and certainly the quirkiest. He will slow down any day now.

scenarios:

"The Rescue" (Cthulhu Companion, 1983; reprinted in Call of Cthulhu, 3rd and 4th editions, 1986 & 1989)

"Full Wilderness" (At Your Door, 1990)

"After the Big One" (At Your Door, 1990)

books:

Masks of Nyarlathotep, 1984

editorial:

Call of Cthulhu, four editions 1981-1989

Shadows of Yog-Sothoth, 1981

The Asylum and Other Tales, 1983

Fragments of Fear, 1985

Alone Against the Wendigo, 1985

Alone Against the Dark, 1985

H.P. Lovecraft's Dreamlands, 1986

Cthulhu by Gaslight, 1986

Miskatonic University Graduate Kit, 1987

Terror Australis, 1987

S. Petersen's Field Guide to Cthulhu Monsters, 1988

S. Petersen's Field Guide to Creatures of the Dreamlands, 1989

Great Old Ones, 1989

At Your Door, 1990

Arkham Unveiled, 1990

Fatal Experiments, 1990

Dark Designs, 1991

Keeper's Kit, 1991

Horror on the Orient Express, 1991

games:

Arkham Horror, 1987

Lynn Willis

Ten Years of Call of Cthulhu

1. What initially got you interested in the "fantastic" ?

I do not remember ever not being interested or thrilled by the fantastic, though the sort of fantastic I enjoy changes over time. What might be termed a love of obliqueness, if not downright perversity of form, is formed very early, it seems to me. Love of the fantastic is at heart a preference for knowing one thing in terms of another: thus the religious homilies of The Little Flowers of St. Francis, the moral punishments of Charlie in the Chocolate Factory, the erotic confessions of The Story of O, and the ghastly rationalism of "The Call of Cthulhu" all are communications which displace or rename the object of discussion. This is a literary strategy. It reaps energy and pace from the reader's participation, and so there are strong partisans for each of the genre fictions, but this strategy does not promote cohesive or convincing argument. It is hit-and-run fiction — guerilla writing.

Genre distinctions like "horror" or "science-fiction" are artifacts promoted by librarians, critics, and mass-marketing publishers who were able to thematically define sub-markets and thereby gain sales efficiency.

2. Who has influenced your work the most?

I have no idea which writers have influenced me. None, certainly, except Olaf Stapledon are as murky as I am in first draft. Of writers that I have loved, Christopher Marlowe, Laurence Sterne, Henry Fielding, Mark Twain, Ambrose Bierce, Stephen Crane, Joseph Conrad, Olaf Stapledon, W.B. Yeats, A.E. Coppard, Franz Kafka, and Shirley Jackson come quickly to mind. James H. Schmitz has written some stories of Mozartian deftness. The earlier Robert Sheckley. The decision of argument in Robert Heinlein. Poe for originality and economy, but the appreciation comes late.

I have not been able to lose myself in fiction for ten years and more. I see too many devices and too much ambition in what I read now, and too little generosity of spirit. That is a sign that I am growing old, not an indictment of younger writers or readers; I only observe that the critical voice is no more valid or meaningful than the voice of praise.

3. When did you first come across Lovecraft's works?

"The Rats in the Walls" was the first HPL story I remember reading, at about age nine, I think, part of the collection now published by Arkham House as The Dunwich Horror and Other Tales. The descent to revelation and self-knowledge in "Rats" still manages to leave me uncomfortable and disoriented. I associate the story with the tiny house where I grew up. It was a five-room house, host to scrabbling invisible mice, and enormous wood spiders casting gigantic evening shadows on the walls.

4. What are your favorite Lovecraft tales?

"The Rats in the Walls," as I've noted. Certainly "The Call of Cthulhu," which directs the narrative intent of many scenarios. "At the Mountains of Madness" is a brilliant re-working of penny-press adventure-tale material; it reminds me of how Wells' The War of the Worlds undercut the European invasion tales so popular in England in the 1870s and 1880s. "Cool Air" has nice construction. "The Whisperer in Darkness" is excellent, maybe the essential Lovecraft tale, worth getting excited by — an elaborate rationalistic frame, a succession of intellectual investigations (the kindly reader will be next, by implication) successively penetrating too far into horrible truth,

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written obliquely and with respect for the rhythm and pacing necessary for thoroughgoing horror — almost a scheduling problem, so that all the elements for the final perception arrive invisibly, so that an unlocking sentence can reveal the whole design at once. The idea of the sound recording is an elegant displacement device.

5. Do you have any other favorite Mythos authors or tales?

Well, I quibble about the term Mythos. The game Call of Cthulhu is indebted to Derleth's perception that a fraction of the work of Lovecraft and of his corresponding circle could in a sense be systematized; and by definition the components of a game system must harmonize.

But fiction writers should not be much concerned with system; Lovecraft himself changes his mind or contradicts himself about geographical details, or ignores earlier writings, particularly as set or referring to the Dreamlands. We should be very careful in accepting the idea of the Cthulhu Mythos as an actual expression of anyone but August Derleth. The Mythos is a tricky yardstick; it changes its length every time we go to use it.

Neither volume of Arkham House's Mythos tales have very good material, compared to Lovecraft, though I remember a couple of good stories. I have not enjoyed Colin Wilson's or Brian Lumley's efforts. I have not read the Ramsey Campbell material. I drew an idea from Michael Shea's "Fat-Face" in At Your Door. The Shea story is one whose diction probably would have intrigued Lovecraft, even while other elements in it would have appalled him. (That's necessary — none of us can be HPL after all, and if a writer can not be himself, what resources are left to him or her?) I think Lovecraft would have been interested in the proposal of scenarios as a literary form, but he would have been disappointed by the scant effort many scenarists spend on character and tone. Are there no characters who ever learn anything, and change thereby? Too often, I think, action-film structure or television episode formulas are taken up uncritically by scenarists, so that the object of an adventure is always to restore the conditions that obtained at its beginning. Far from conservative, these formulas are wars against time itself, and are unlikely to grant very much food for thought.

Mythos? In the end I think there is only Lovecraft — only he could have created *that* universe, and without his writings there is little left to the idea. This ability to create universes is one to which many writers pretend and almost none achieve, except in the marketplace sense of grinding out one meaningless sequel after another.

6. Who are some of your other favorite authors?

For favorite writers, see #2 above, with the observation that the authors I like tend to see truth as always incomplete — more like Chaucer, less like Bunyan.

7. What are some of your favorite films (horror or otherwise)?

I am more enthusiastic about film than about written fiction. I admire a lot of it. Cops, 42nd Street, most of William Powell's work, The Third Man, Haunting of Hill House, Duck Soup, Golden Coach, Major Barbara, Roshoman, Sanjuro, Chushingura (maybe wrong spelling there), Tremors, It Came From Outer Space, The Thing (the original, not the special effects rehash — if you want nihilism, go watch Xtro), Dracula, Freaks, 2001, Repo Man, Solaris, The Maltese Falcon, The Lady Eve, Palm Beach Story, Unfaithfully Yours, Raiders of the Lost Ark, I Walked With a Zombie, M. King Kong.
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The Oxbow Incident, etc. etc. — a hundred titles more.

In the last decade, U.S. film has become corporate in a bad sense of divided responsibility and withdrawn love. Personal attention on an executive level rarely exists, and the scripts are consequently bad or hopelessly at cross-purposes with the marketed intent of the film. Dependence on updated or this-nation versions made in other times or places cannot make for great new work, nor can sequels be a sign of health.

Television occasionally offers something in spite of itself: there is the new Star Trek, with its respect for learning, for the intimacies of communication, and for the diversity of life, offering a believable vision of an honorable civilization. Twin Peaks accepts the same virtues of pride, honest effort, and of the interconnection of individual and social reward, even while it satirizes the substitution of sentimentality for feeling, bland ignorance substituted for religious perception, and the episodic formulas promoted as "not dull" or "understandable."

8. What drew you to the Mythos enough so that you wanted to write about it, and perhaps add to it yourself?

With the exception of Lovecraft, I am not much of a fan of the Mythos. The game Call of Cthulhu partakes of the Cthulhu Mythos, however, and some thoughts do occur about *it*. Among role-playing games, CoC uniquely insists on attempting to present human capabilities as we presently understand them — investigators do not have intrinsically better stats than NPC's, nor are they endowed with magical swords, RCA jacks, psionic powers, or invulnerability to death. They are responsible for their actions within a historically genuine and functioning society which grants benefits (such as railroads and libraries) and which condemns and attempts to prevent criminal behavior, such as murder. And they are responsible for defending that society, not feeding from it like parasites. They therefore have genuine ethical problems, and occasionally are even punished for good deeds. And they are connected to their own emotions: I do not pretend that CoC is any more than a game, or that the Sanity rules are a profound analysis of human behavior, but those rules are nonetheless important game factors with which every player and Keeper must reckon. To successfully play CoC, a sense of the real world must enter into the game, and that is an honorable effect.

9. What types of work have you done outside the Mythos?

Most of my writing experience has been with newspapers or in gaming: my first board game, Godsfire, was published about 1975, and may still be in print, I think through Task Force Games. Metagaming published three of my games altogether, and GDW another. Before Cthulhu I edited or re-wrote a lot of 2nd edition RuneQuest as well as other sorts of projects.

10. How do you think the Mythos has been handled by CoC scenarists and artists up to this point?

Here I can speak only concerning Chaosium. We have a decent reputation, and occasionally publish some outstanding material. I like to think that our average scenario is better than average. I have often felt constrained by the conventions of the Mythos, as they have evolved. That's much of the reason behind the non-Mythos experiment with Blood Brothers: many sub-markets may exist for the game system, which derives

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from 2nd edition RuneQuest. The premise of Brothers is that the conventions of horror films can translate into scenario form; the book has been received reasonably well and, with the exception of a couple of excesses, is a satisfying-enough piece.

Art work is always a source of despair. We cannot afford to pay artists what they deserve, and yet the books consume great chunks of art. We constantly experiment with new artists, since the old ones burn out. Currently I'm trying to see if more can be less again; once upon a time we assigned one illustration every 12-15 pages — a few years ago that began to seem like not nearly enough. At present we have a lot of illustrations, but complaints about the aptness and execution have risen with the quantity. Dark Designs I hope will satisfy some voices. As making assignments and then paying for them, the scheduling and quality of art work is very difficult.

11. What are your favorite Mythos scenarios and pieces of art?

My favorite book-length remains Masks of Nyarlathotep, with At Your Door being a close second, primarily because I did not have the time available on At Your Door that I had for Masks. At Your Door is outselling Masks handily, and seems to be getting good word of mouth, judging from the response cards.

The most Lovecraft-like scenario in breadth that I am familiar with is Marcus Rowland's end piece in Great Old Ones ["Bad Moon Rising"] — door after door of revelation. My favorite cover is that for Arkham Unveiled; Gibbons did everything exactly right. My favorite single b/w illustration is Tom Sullivan's werewolf in front of the moon, in the 4th edition rules currently, I think. The single best color illustration is Mark Ferrari's map of the Dreamlands in his Creatures book.

There is a lot of good stuff; I could easily name five or six nominees for each class.

12. Which of your own pieces do you like the most?

E.C. Fallworth is sometimes fun to write. I turn out to be ghost-writer or the "with" a lot, and now habitually use pseudonyms ["L.N. Isinwyll"] as well as making the innocuous disclaimer of "additional material." That phrase alone indicates 10%-30% of the text as printed. I hope the addition of Mark Morrison [to the Chaosium editorial staff] will free up a little time for me. Currently I am enjoying most the symmetrical sets of villains in "Still Waters" [from Great Old Ones] and the layering of the opening chapter in At Your Door. The incidental character of Ma' muhd in Masks "Cairo" has long been a favorite.

13. Are there any directions you'd like to see CoC take in the future?

Well, Blood Brothers is an obvious example. "Tatterdemalion" is a scenario I thought straight-forwardly Lovecraftian, unusual in the effort it made toward tone and evocation. The closest thing to it before was Mark Morrison's "Land of Lost Dreams." Both ran the risk originally of being more tone poem than scenario; I think they are both difficult to present.

There is no reason that the CoC game cannot handle all sorts of genres; there is a real problem in the expectations of readers, Keepers, and players as to what does and what does not constitute a genuine CoC adventure, however, and it's sometimes difficult to anticipate reactions. It's a matter of taste. Tentatively, we think we have evolved enough format clues to handle all the foreseeable marketing problems.

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In Dark Designs, an 1890s collection, I've tried to ease the language toward that era's more formal diction, as well as add some depth of description and rationale. Yes, an increased interest in language, and the problems and riches of languages — that's most of what I would like to see.

14. What advice would you give to aspiring CoC authors or artists?

Read good writers, and study good artists. Don't stay within genres. There is an incredible wealth of idea and image waiting just in the Western tradition; there is incalculably more in the Arabic, Hindu, and Chinese/Japanese traditions and those cultures associated. Life holds more than the X-Men, more even than amplified music.

15. What scares you?

Willful ignorance. Lovecraft makes clear that knowing is not always pleasant. The marvelous contradiction is that it is nonetheless every adult's responsibility to eat the apple of knowledge and to be consumed; but in doing so the adult for a moment makes the world safer and more decent. Lovecraft prophesies that in the end all measures are useless against endless night, but he never defines the end of man. If ten years are too few, perhaps ten thousand or ten million may be enough — if not to save man, then to save something yet to come. The Great Old Ones' ruling stars are irregular; though the Earth may fall, man may yet dodge the blow.

16. What kinds of things inspire your scenarios?

This is not a very good question for me; I am mostly driven by necessity and by questions of what will suffice. My creative time is chewed up in operations, questions, scenario evaluations, and correspondence — currently I estimate those non-editorial, non-writing chores as taking up about 40% of my week. Put another way, suppose I had done six books you really like — without those distractions, I could have done ten. But there are very good reasons for doing those other chores.

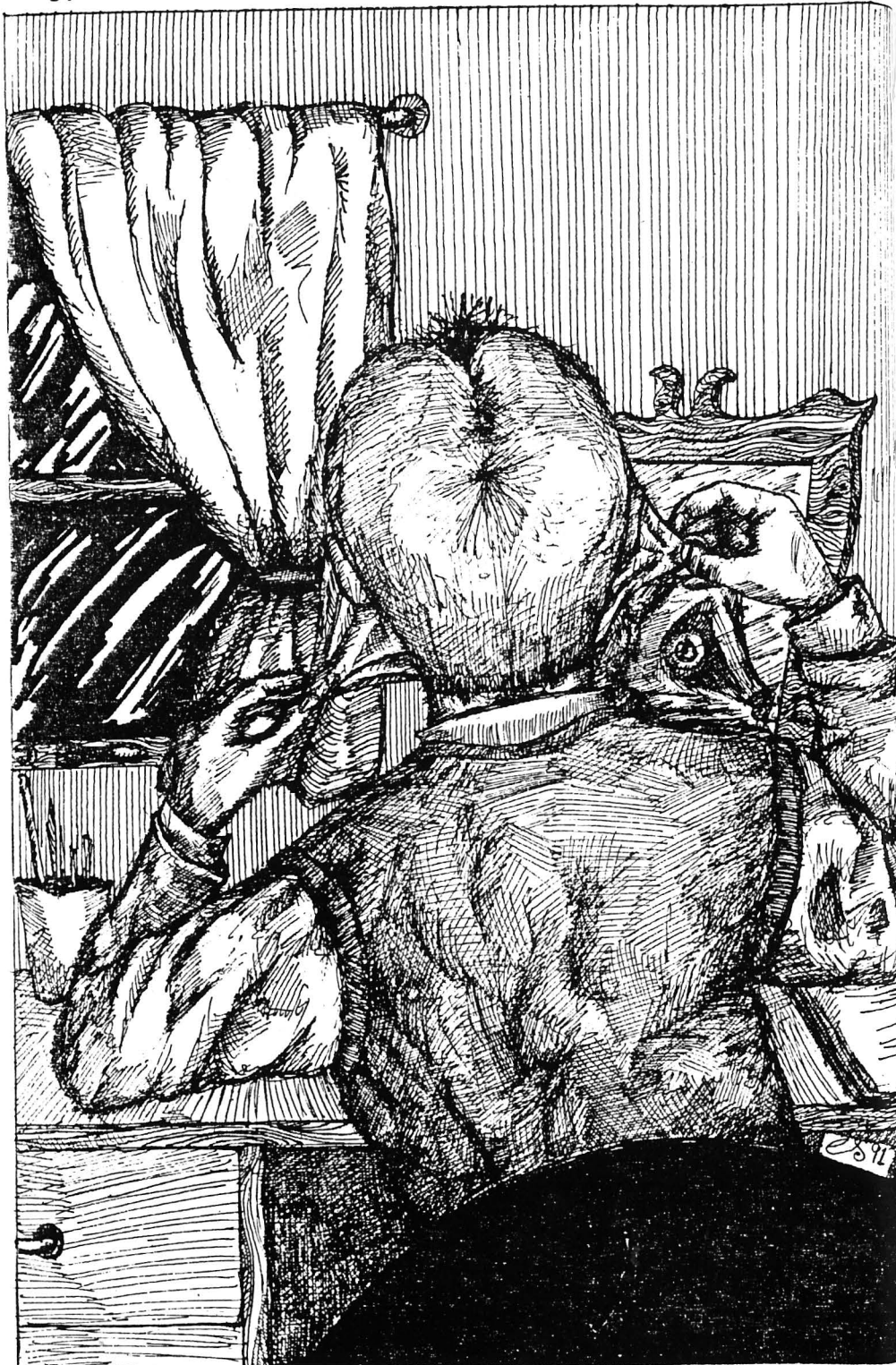
At Your Door is the most extended opportunity I've had in a while — there my part of the theme was trust and betrayal, since that's always the question posed when different levels or quantities of knowledge exist among people. Some time I would like to take up the positive elements inherent in At Your Door's conclusion.

You know, it is only possible for gaming publishers to be without a new item for a limited amount of time, since the new item is the best opportunity to garner re-orders of previous publications. You would think it in distributors' interests to stay abreast of what sells and what does not sell, but they seem mostly to track the best and worst sellers — mid-range sellers are pulled along by the wake of new items. Gaming turns out a lot of titles, therefore. If Chaosium did not field a new title for six months, say, we would effectively be out of business. I argue that the loss of Chaosium would be a bad thing, all in all, since if someone else could do it better, cheaper, or quicker, then by now they would have.

17. What would you really like to do for CoC that hasn't been done yet?

For myself, this year, successfully merging the kit form with the extended scenario of Horror on the Orient Express. For others, seeing a group of genuinely creative writers working with and competing with each other in the form; seeing a new scenarist of major stature arise; seeing the scenario itself become a respected literary form.

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Dagon

a postscript
by Mark Morrison

"For readers of the Cthulhu Mythos and players of Call of Cthulhu" is the byline for *Dagon*, an outré British journal which spawned 27 issues between 1983 and 1990. At its height, *Dagon's* print-run was a thousand copies. The man who edits it is Carl Ford, a man with a passion for H.P. Lovecraft, schlock cinema, and tasteless shirts.

Dagon started life as an A4 publication. Its first issue consisted solely of scenario material, being the first installment of Ford's aquatic campaign "No Room at Innsmouth," which was to run for the next three issues. The second issue added a review and a comic strip (an adaptation of "The Cats of Ulthar"), and the third issue added articles. The format changed to an A5 digest with the seventh issue, by which time it was a fully-fledged zine covering all aspects of Call of Cthulhu.

With issue 13 the zine acquired a glossy cover, with a bilious and blasphemous image staring bleakly out at the viewer: a photograph of Brian Lumley! This was a special Brian Lumley issue, and the first of many theme issues (there were other author specials to follow, as well as two Humour specials, a Weird Fiction special, and a Cthulhu Mythos & the Occult number). Later covers featured superb black and white art by Dave Carson and others.

As the publication moved into its teens, the emphasis gradually shifted away from the game, and more onto Lovecraftian scholarship and fiction. Issue 17 was the first time that *Dagon* did not include a scenario. By the late 20s, there was generally only one piece on the game in each issue — a scenario, article, or review.

Dagon has published excellent work from leading talents in the field; I shall present a breathless sample. There was fiction from T.E.D. Klein, Thomas Ligotti, Ramsey Campbell, Brian Lumley, Edward Berglund, D.F. Lewis, and Neil Gaiman. There were scenarios by Carl Ford, Penelope Love, Mark Morrison, Andy Bennison, and Steve Hatherley. There were game articles by Marcus Rowland, Richard Watts, Lloyd Brady, Steve Hatherley, and Mark Morrison. There were scholarly articles from Robert M. Price, Carl Ford, Mark Valentine, Peter Jeffrey, Leigh Blackmore, Will Murray, S.T. Joshi, and Peter Cannon. There were interviews with Karl Edward Wagner, Thomas Ligotti, T.E.D. Klein, Ramsey Campbell, Brian Lumley, and S.T. Joshi. There was artwork by Dave Carson, Martin McKenna, Jeffrey Salmon, Allen Koszowski, Harry O. Morris, and Gahan Wilson. Sandy Petersen penned a Chaosium column entitled "The Acolyte," and Peter F. Jeffrey headed his eldritch Lovecraftian question column "The Red Brain's Trust." Behind all of this lurked the sly grin and unreliable racing tips of the editor, Carl T. Ford.

In issue 27 (June 1990), Ford announced that *Dagon* would fold with issue 32. As of this writing (July 1991) no further issues have ensued. We can hope that, like *Nyctalops*, it is hibernating, but not dead. After all, that is not dead which can eternally win British Fantasy Awards.

Back-issues of *Dagon* are available from:

Carl Ford, 11 Warwick Road, Twickenham, Middlesex TW2 6SW, England

To my knowledge, there have been two other specialty Call of Cthulhu zines, besides *The Unspeakable Oath* and *Dagon*.

Polaris was an English publication, edited by Simon Prest; the first issue came out in 1987, and it was never seen again! It was similar in format and content to the early *Dagon* — articles and scenarios for the game.

Strange Eons was the journal of the H.P. Lovecraft Historical Society, edited by Andrew Leman, Philip Bell, and Sean Branney, from Boulder, Colorado. Two volumes of 12 issues each came out from 1987 - 1989, and 2 issues of volume three were released in 1989 and 1990. It included articles on the game, with a particular emphasis on Cthulhu Lives!, a live-action variant developed by the Society.

Alone At Night

I sit here alone
in the middle of the night
millions of stars above me
flickering
small white eyes,
shining,
in the vastness of space.

I listen to the cicada's hum
from somewhere within
the dark gloom of the trees
their black shape
silhouetted
looming before the stars,
dancing,
swaying in the breeze.

I see slow movement of other things
as they crawl through shadows
dark, deep.
A dog
in the distance
barks and howls,
at something unknown,
unseen.

The houses around me
tall
frightening and dark
their dominant features
sat silent and calm
shedding no light
on the darkness about.

Their fronts like faces
withered, full of mold,
the walls keeping in secrets
malign and old.
God knew what was kept
behind those locked doors
or what things crept
within those walls.

It all seems unreal,
so gothic,
grim.
Yet things lay hidden around me
camouflaged,
unheard,
unseen.

Charles Spiteri

THE VERTEBRAE

AN ARCH OF SUPPORT; THE GLUE THAT BINDS THE CONCEPT

A Brief English Language Call of Cthulhu Bibliography, 1981-1991

Chaosium Inc., California, USA

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Fungi From Yuggoth, 1984
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Fragments of Fear, 1985
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