

ADVENTURE GAMING

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ACADEMY OF ADVENTURE GAMING ARTS & DESIGN

OFFICIAL ORIGINS AWARDS NOMINATION BALLOT

for the year 1982, to be presented at ORIGINS '83, July 14-17, 1983, in Detroit, Michigan
(for information about Origins '83, write P.O. Box 787, Troy, Michigan 48099)

The Origins Awards, presented at Origins each year, are an international, popular series of awards aimed at recognizing outstanding achievements in Adventure Gaming. They comprise the Charles Roberts Awards for Boardgaming, and the H.G. Wells Awards for Miniatures and Role-Playing Games. An international Awards Committee of 25 hobbyists (some professionals, but primarily independents) directs and administers the awards system. The nomination ballot is open to all interested gamers. YOUR VOTE can make a real difference! A final ballot is prepared by the committee and voted on by members of the Academy of Adventure Gaming Arts & Design. Academy membership, \$2/year, is open to active, accomplished hobbyists, both pro and amateur. Membership guidelines are available for a SASE from the addresses given below. Correspondence should be sent to the USA address. Present members may renew by sending their check with this ballot. Canadians may send \$2 Canadian, payable to Mike Girard. UK and European members may send 1 pound sterling payable to Ian Livingstone. US and all others may send US \$2 payable to Bill Somers.

The Academy and the Awards Committee as well as the Origins convention itself, function under the overall direction of GAMA, the Game Manufacturers Association. Direct correspondence to Paul R. Banner, % GDW, Box 1646, Bloomington, IL 61701.

THE H.G. WELLS AWARDS FOR OUTSTANDING ACHIEVEMENT IN MINIATURES AND ROLE-PLAYING GAMES

1. Best Historical Figure Series, 1982: _____

2. Best Fantasy/SF Series, 1982: _____

3. Best Vehicular Series, 1982:
(includes any man-made conveyance,
chariots, wagons, cars, trucks, tanks,
ships, aircraft, spacecraft, etc.) _____

4. Best Miniatures Rules, 1982: _____

5. Best Role-Playing Rules, 1982: _____

6. Best Role-Playing Adventure, 1982:
(dungeons, campaign modules,
scenarios, etc.) _____

7. Best Professional Miniatures
Magazine, 1982: _____

8. Best Professional Role-playing
Magazine, 1982: _____

9. All Time Best Miniatures Rules for
American Civil War Land Battles _____

Instructions. Read Carefully: Print legibly or type your nominations. Ballots that are messy, not filled out correctly, or show attempts at stuffing will not be counted. You may list three nominees per category. It does not matter in what order you list them. To keep the voting as meaningful as possible, do not make selections in unfamiliar categories. **YOU MUST SIGN THE BALLOT!** And include your address. You may vote only once.

Nominations should be for products produced during the calendar year 1982. Exceptions are permitted for older products which gain significant exposure and acclaim during 1982. Miniature figure series nominations should be for product lines which are either new or have been substantially expanded in 1982. All Time Best nominations are not restricted to 1982, of course.

This ballot may be reproduced and circulated by any means available, provided its contents are faithfully copied. Magazine editors and publishers should plan to include the ballot in an issue of their publications due to come out during the interval from late 1982 to mid-March 1983. Clubs and other organizations should circulate copies among their members shortly after the first of the year.

All Adventure Gamers are encouraged to vote!

Deadline--March 31, 1983

THE CHARLES ROBERTS AWARDS FOR OUTSTANDING ACHIEVEMENT IN BOARDGAMING

10. All Time Best Miniatures Rules for
Science Fiction Battles: _____

11. Best Pre-20th Century
Boardgame, 1982: _____

12. Best 20th Century Boardgame 1982: _____

13. Best Science-Fiction
Boardgame, 1982: _____

14. Best Fantasy Boardgame, 1982: _____

15. Best Professional Boardgaming
Magazine, 1982: _____

- The following categories recognize
outstanding achievement in adventure
Gaming in general.
16. Best Adventure Game for Home
Computer, 1982: _____

17. Best Amateur Adventure Gaming
Magazine, 1982: _____

18. Adventure Gaming Hall of Fame:
(Previous winners of the Hall of Fame are
Don Turnbull, James F. Dunnigan, Tom
Shaw, Redmond Simonsen, John Hill,
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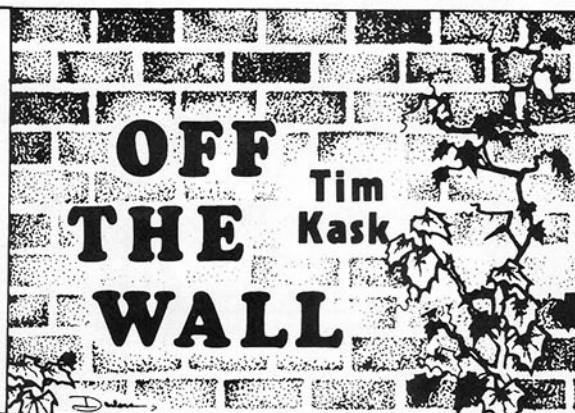
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United Kingdom

JSA and all else
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Wyandotte, MI 48192

Australia & New Zealand
Awards % Adrian Pett
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Australia 3138



After such a long delay between the last two columns, it's hard to believe that I have to write another so soon... I hope we both can get used to it again...

You will have noticed by now that the cover of this issue pertains to a feature we have done on Steve Jackson Games' ILLUMINATI™, a mere card-game. I can hear the howls of indignation already, that we would devote so much time and space to a lowly cardgame. But really, who are we to judge in this instance? Does having cards as the focal playing pieces make a game inherently less of a "game" than it would be if it hinged on bits of printed chipboard?

After dice, cards are probably the oldest gaming device widely known in all cultures. While the legends of wars being settled with games of parcheesi or chess may be true, neither lends itself well to gambling, which has been the primary impetus behind "gaming" (gambling, non-violent competition, etc.)

Gaming with cards is the oldest role-playing occasion there is; who doesn't know what a "poker-face" is? (I guess if you wanted to be very precise, "Charades" is probably older than poker, and involves pantomime, a form of roleplaying.) ILLUMINATI is outstanding roleplaying. Each player is assigned a role to play, given different means with which to play it, and seeks his own personal goals. If not roleplaying; then what? A good four- or five-player game will have more roleplaying than two or three bad adventures.

In our group, we have two or three favorite card games that we use for warming-up, or while we await late arrivals. NUCLEAR WAR® is by far our favorite. It was out before flying Buffalo picked it up and has stood the test of time well, even though what is on the cards is sadly outdated in terms of technology. "Nukewar", as we call it, is also great for sticking it to a buddy, or for nonviolent getting even. Another one of our favorites often ends up being the night's mainstay—NAVAL WAR®, by Avalon Hill now, and in its revised second edition. We recently discovered another, but you'll laugh as soon as I name it. Before I do, let me say that as a card game, it is excellent, easy to play, and great for getting younger players involved and interested, and can sometimes be used to snare an older non-gamer. Ready? Alright, the game is by Hasbro, and stars everyone's favorite wardoll, G.I. JOE™.

Card games are inherently more social than boardgames, in that the structure (repeated hands with breaks in between while shuffling) lends itself more to being sociable, talking, eating, drinking, etc. The intensity level can be very high while the hand is being played, but the tension eases

or abates between hands. ILLUMINATI is not played in hands, but the sequence of player turns is more relaxed, nothing need be held in the hands, and the game studied only before and during your phase. Card games are usually more relaxed.

This cover story marks the first of three we are doing on what we consider to be three of the best games to come out last year. In each issue, we will have features on the title, as well as other articles pertaining to the type of game, or a particular family of games on the same topic, etc. (We've already done NUCLEAR WAR twice; we can't write about NAVAL WAR because I was the developer, and everyone else in my group helped.)

Next issue, our cover feature is on Mayfair's excellent beer & pretzels game EMPIRE BUILDER®. Also in that issue will be articles dealing with other railroading games.

Our third will feature a cover story on MAN, MYTH & MAGIC®, Yaquinto's apparently misunderstood FRPG. M.M&M Sales have been encouraging, and it is building a respectable following. Yet, for all of that, I just read a review of it in another magazine, and I have to wonder if the reviewer and I are thinking of the same game. And other FRP'ers that I have talked to have made comments that made me think that they missed something important when they looked at it. In that issue we hope to study a little of why that is, and whether the fault lies in the presentation or in the perception. Also in that issue, we are going to take an eight year retrospective look at RPG's and RPG'ers, and see where we've been, and try to divine where we are going.

This issue sees us regaining our 56 page size, one month earlier than we had planned. We had so much good stuff we wanted to get into this issue that we couldn't wait until next month. We'll stay at this size until we sell some more advertising.

We have another major improvement in the works, but you probably won't see it until issue 15. We have made arrangements to take over the lease on a hideously expensive computerized typesetter. When we have it up and running, it will increase our typographic flexibility and appearance about six-fold. This gives us graphic coordination possibilities that we never had before, and will allow us to experiment with new styles, new layouts and new ideas. Now, if we can only figure out how it works.

Another first in this issue is the article on FEUDAL®, under the banner "Cupboard Classics". Every gamer has old games

stashed away in a closet or cupboard somewhere that he or she no longer plays because they have become outmoded or out of date, or simply don't offer much stimulation or challenge anymore. FEUDAL is a case in point. It was a simple, abstract game when 3-M brought it out. (It is now published by Avalon Hill.) Its only similarity to what are commonly called "wargames" is that it has soldiers for counters, some squares had terrain in them, and the object was to capture the enemy castle. It shared more similarities with chess than simulation games, particularly in the movement of the pieces. It is, however, very well known among mainstream simulation gamers. Grab any ten at a convention, and at least three will have the game, or have had it in the past, and another four out of that group will know what you are referring to. Mr. Livingston's article challenges you to dig that game out of the cupboard and give it another go with these new rules. As the saying goes, "It's a whole new game..."

We were going to name the series "Closet Classics", but we were afraid of the reaction that might bring. All the weirds would be looking for something else entirely...

Yet another series that we will be starting sometime in the next few issues will be called "Golden Moldies". No, that isn't a new tenth level nasty. As I will be writing at least the first few installments of this series, I am not promising which issue it will debut in. It will consist of fond remembrances of games past, particularly those by small or obscure publishers, many of whom are no longer in business. It will serve as a guide to good games to look for at flea markets, convention auctions, etc. I know my own collection houses enough candidates for at least half a dozen installments. Who remembers WAR OF THE SKY GALLEONS?

You will notice on the page opposite the one this column began on a ballot for The Academy of Adventure Gaming Arts & Design. This is the official ballot for nominations for Charles Roberts and H.G. Wells Awards for 1982. You are encouraged to photocopy it. Anyone that belongs to the Academy is eligible to nominate.

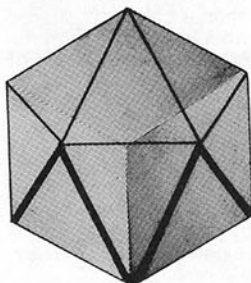
If you are not a member, I encourage you to join. Look at your two dollar membership in one of two ways: First, you get to put in your two cents worth (or \$2 worth) on what you feel were outstanding releases during the year, which encourages those nominated to keep up the good work; Second, look at your two dollars as seed money to keep the incentives out there for publishers to keep improving their products—the awards are purchased with monies raised through memberships. As the Academy continues to find itself and its niche in the hobby, its service to the industry is sure to continue increasing. Before there was an Academy, the Charlies, as well as many other awards, were something of a joke and embarrassment, subject as they were to manipulation, favoritism and charges of fraud and ballot stuffing. Now, under the stewardship of the Academy, the Charlies and Wells Awards are coming to mean something.

Granted, the system hasn't been perfected yet. There are still some points that need revision and clarification. For one thing, (my biggest concern), there is no separate award(s) for playing aids or accessories. For plaster buildings produced for 25mm miniatures to win some recognition, they would have to beat out all of the

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ADVENTURE GAMING

1982 Vol. II No. 3



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This month's cover art is by David Martin, and is the cover of one of the new *ILLUMINATI* expansions. Printed by permission of SJ Games.

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SPELL LAW[®] -A More Ordered Approach to FRP Magic

by Terry K. Amthor

Spell Law is the second of three "Role-master Systems" produced by Iron Crown Enterprises, each of which defines an area of a comprehensive fantasy role-playing system. *ARMS LAW/CLAW LAW[®]* provides guidelines for armed and unarmed combat, the upcoming *CHARACTER LAW[®]* sets out rules for the generation and development of actual characters, and of course, *Spell Law* outlines a complete magic system and the fundamental spells found within it. As an option to using the three as a complete system, any of the packages could be combined with other role-playing systems.

Spell Law is contained within four parchment books and eight loose card-parchment sheets. One book contains the rules of magical combat and how it is integrated with other actions, as well as optional rules, and comprehensive rules on magic items and spell research. *The Spell Law* system of magic item forging is based heavily on time factors, and appropriate resources, rather than available money. Indeed, it may take years and the cooperation of several high-level spell users to create a truly powerful artifact (as we believe it should be). There are rules for the creation, charging (and recharging) of wands, staves, and rods, as well as guides for forging almost any imaginable magic weapon. The remaining three books each hold the spells (and definitions) for each of the three realms of Power: Essence, Channeling, and Mentalism.

Essence involves the tapping of the power that exists in all things, and moulding it to the wishes of the spell user. It is rather like the "Tao" of Eastern philosophy, or "the Force". It is an energy field: the living essence in all matter. The Essence character classes are: the Magician, dealing with elemental forces directly (Fire, Water, Earth, Wind, Light and Ice); the Illusionist; the Alchemist, a forger of magical items; the Monk, a fighter/spell user who concentrates his powers on personal body movement and control, to enhance his unarmed

combat skills.

Channeling is a religiously oriented realm, the spell user acting as a channel between his deity(s) and the physical world. Classes in Channeling are: the Cleric, the most powerful in terms of pure life and death spells; the Animist, a profession concentrating on communication with and control of plants and animals; the Healer, who absorbs the injuries of others onto his own body, and then regenerates himself; and the Ranger, a half warrior, half woodsman.

Mentalists depend solely on the powers of their own minds, and therefore possess less raw power, usually able to affect only one target at any given time. However, their psychic powers of mind and body control, teleportation, and telekinesis are formidable. Mentalists are the basic character class, with spells of mind control, mind destruction, and mental communication. Lay Healers are medics who combine mental healing with surgical skills; Seers specialize in expanding their senses through physical and temporal barriers. Bards combine fighting skills with superior memory and sound manipulation.

In addition, there are "evil" base lists in each realm for those of a cruel persuasion; and three "Hybrid" classes. One is a mentalism/essence spell user: the Mystic, whose specialty is confusion, personal illusion, and disguise. The second is the Sorcerer 1/2 essence and 1/2 channeling, having six base lists devoted to destruction (of the mind, soul, body, gas, solid, and liquid). The third is the Astrologer, who combines mentalism and channeling, and focuses on prediction, past seeing, and powers of voice and mind.

For an example of how spells are learned and used, let's take Theo, a pure Magician (in the realm of Essence). Starting out at first level, Theo may pick one list from the book of Essence. The lists themselves contain spells for levels one through twenty, with very powerful spells at levels 25, 30, and 50. Theo, liking fire, chooses the Fire Law list under base magician, and so learns all the spells to

tenth. Here we must make a distinction: Theo has *conceptually* "learned" all of the spells in the list to tenth, but, being first level right now, only has the power to throw the first level spell on the list.

1. Boil Liquid
2. Warm Solid
3. Woodfires
4. Wall of Fire
5. Heat Solid
6. Firebolt
7. Call Flame
8. Fire Ball
- 9.
10. Circle Aflame

Theo can throw Boil Liquid (at a volume of one cubic foot per level of caster) as many times per day as he has power points to burn, but he cannot throw higher level spells than his own level of experience. The power point system is very simple. Let's say Theo is now fifth level. He has five power points (that may be enhanced by a superior statistic or magical items), and can throw up to fifth level spells. A fifth level spell costs five points. So, without good stats or a magic item, Fred can only cast one fifth level spell, *total*, per day, (or, five first level spells, or one second and one third, etc. . . .). Now, if Theo is allowed to pick one new spell list per level (and he would automatically learn all of the lower level spells on a new list), he probably has between 20 and forty spells to choose from, (the lists are not solid—note the lack of a spell at ninth level of Fire Law) and not much power to burn. This is the basis of *Spell Law*: a lot of flexibility without a lot of raw power. Theo may not be able to throw a lot of spells (power point multipliers of 2X or 3X are actually fairly common, so Theo would probably have 10 or 15 points, but is still limited to throwing spells his level or lower), but his selection is wide, and, if he plays wisely, he can effectively use these points in a number of ways.

The lists in each spell book fall into three basic categories: Open, Closed, and Base. Base lists have already been briefly explained, (they are generally the most powerful lists). Then there are

twenty other lists, ten Open and ten Closed. These terms are simply to define gradations in availability, depending on how deeply one is involved in a specific realm of Power. Open and Closed Lists are, of necessity, more general than Base, and are basically more utilitarian in nature, focusing on concepts such as movement (flying, long door), protection, cloaking, personal sense enhancement, detection, healing (much more so in Channeling), etc. Closed lists tend to be more powerful than Open. For an example, let's go back to Theo, who was a magician. He can pick freely from all of the Essence Open and Closed lists, as well as his own six Base lists, up through twentieth level, beyond which he can only pick spells in a few selected lists. Theo's crony Merlin the Mystic is another case. While Merlin can pick his own six Mystic lists to 50th level (assuming he ever reaches fiftieth level), he is limited to tenth level in all of the other lists he may learn, with the exception of four others, which he chooses as his personal

"base" lists, (from the Open and Closed ranks). To balance this level limitation, Merlin has the awesome flexibility granted only to the Hybrids: he may choose from the Open and Closed lists in both Essence and Mentalism, spanning Realm barriers. So, Merlin has effectively 46 lists to choose from. Pretty mind-boggling, but keep in mind that, even at choosing one list per level, it will be a while before Merlin has more spells than he knows what to do with, although he will have a lot of choices.

At the other end of the scale, Lucas, the Monk, whose focus lies mainly in combat and uses his spells to supplement those skills, can only rise to fiftieth level in his base lists. He can only learn lists Open in nature, in his own realm (Essence), and to fifth level. Fairly limited by comparison, but that still gives Lucas the potential to learn 16 lists.

Spell Law, within its lists, defines demonic contact, control and summoning, curses of various and imaginative types, and a section on many 'fatal

channeling projections': those lethal rays of death channeled by beings clerical in nature. You never knew there were so many ways to die.

In addition, on the parchment charts are four spell critical hit tables of heat, cold, impact and electricity, to be used in conjunction with the spell attack tables also found there. These define the powers of the many Elemental spells such as Fire Bolt, Cold Ball, Lightning Bolt, etc., found on various lists. These tables allow for hundreds of different results, so Theo's Fire Bolt can do anything from blinding his foe with smoke and flames, to incinerating his clothes, to vapourizing him back to the dust from which he came.

With over 2000 spells, carefully defined, and grouped into list-units of logical progressions of power of single concepts, *Spell Law* is a variety-filled, yet surprisingly easy to use, system of magic that can be integrated into any fantastic situation.

OFF THE WALL (cont'd from page 3)

pertinent 25mm figure lines that they were meant to augment. By the same token, printed cardboard figures, for those that don't care to spend more, or paint lead, or whatever, are forced to compete with lead figures.

By and large, though, the Academy has done a yeoman job of reorganizing and restoring lustre to Awards that should mean a great deal.

For those of you that care, or are interested, the following is a category by category study of the ballot and some of my personal opinions, choices and recommendations.

Best Historical Figure Series. To my mind there were three outstanding releases in this category last year, in no particular order: *25mm Aztecs & Conquistadors*, by Naismith Design (dist. in US by Enola Games) is an exquisite line of Aztecs, Mayans and Spaniards; *The Colonials*, by Ral Partha, is a 25mm range of Zulus and British (with other Colonial Period bad guys coming) that proves once again that Tom Meier is the best 25mm sculptor active in the industry today, and Ral Partha still casts the cleanest and sharpest 25mm figures in the industry; the *25mm Seige Equipment* by RAFM of Canada, is the best of its type ever done, exceeding even the old Hinchliffe castings of years past.

Best Fantasy/SF Figure Series. This is a tough category, as you have very dissimilar figures competing for the same award. Whereas most fantasy figures must possess accurate and believable proportions and appearances, S/F has no such strictures. As might be expected, I favor *Finieous & Friends*, by Finieous Phigures, in 25mm. However, the S/F competition is mighty rough: *Starline 2200 Miniatures*, by Task Force Games is a superb set of tiny Star Trek ships, as well as other; Tabletop's 15mm *Laserburn*, by Ral Partha, is a very stylistic and "far-out" series of S/F figures;

Martian Metals' Traveller 15mm was also a very dynamic line.

Best Vehicular Series. Again, we find fantasy competing with S/F, as well as 19th and 20th Century items. While C-in-C and GHQ continue to do amazing things with small bits of lead, to my mind the outstanding releases in this category this year came from Tom Meier of Ral Partha, again. His Elf Chariot and War Machine made their two-item *25mm Fantasy Vehicles* line a smash seller.

Best Miniatures Rules. 1982 was not a great year for publishing miniatures rules. I only know of ten or eleven sets, and one of those was a second edition. 1982 was not a bad year for miniatures rules for one reason—*Striker*®, by GDW. This is definitely the benchmark in S/F rules, and a good example for any period to follow in devising a clean, thorough and complete rules set. It was obviously subjected to a lot of testing and developing, and shows it.

Best Role-Playing rules. RPG's are beginning to suffer from sameness. From the first D&D™ imitator, RPG's have begun to suffer from a distressing tendency to imitate rather than innovate. Two releases were not in the safe, tried and true mold. The first was probably the most radical departure from the formula (Northern and Western European mythology, with a hodgepodge of others sprinkled in) since the brilliant but idiosyncratic *Empire of the Petal Throne—Bushido*®, by Fantasy Games Unlimited. Breaking completely away from the eclectic style of most other RPG's, *Bushido* was placed firmly into Japanese mythology and culture. It may well be that the very "foreign-ness" is the primary reason that it hasn't done as well as others in terms of sales; it requires a knowledge of a very different culture and mythos. It is a beautiful game, nonetheless. The other game in this category that I found worthy of note this year is Yaquinto's seemingly misunderstood *Man, Myth & Magic*®. It is actually a system that can be fit into vir-

tually any period of history and any mythos. That they chose to place the initial series of adventures in 5th or 6th Century Rome may have been unfortunate, as many gamers feel that it is a game limited to that period. Other modules, dealing with Ancient Egypt and Dark Age Scandinavia may alter that perception.

Best Role-Playing Adventure. There were over 120 roleplaying modules released in 1982. To be frank, I doubt that I saw a third of them, and read only a fraction of those. However, one does stick out in my memory as being worthy of note, simply because it was so different from all the rest—*Valley of the Mists*, by FGU, designed for *Bushido*. Richly steeped in Japanese history, culture and lore, it was the class of those that I saw.

All Time Best ACW Miniatures Rules. My favorite, still, and a landmark in ACW miniatures playing—*The Blue Light Manual* (I don't remember either the author's name or who printed it; mine "disappeared").

All Time Best S/F Miniatures Rules. While they are also my pick for best in '82, *Striker* is simply the best set done.

Best Pre-20th Century Boardgame. Another of those categories where widely disparate periods and topics must slug it out, this one is hard to limit. Forced as I am by the ballot, my three favorites would have to be: *Civilization*®, by Avalon Hill (originally a British design); *VI Caesars*, by The Citadel Group, was one of the most fun multi-player games to be released in some time, but got little attention, because of abysmal packaging graphics, and coming from a new company; *Empire Builder*®, from Mayfair, is one of the best beer & pretzel games to come out in the past five years, offering new playings each time.

Best 20th Century Boardgame. Even though it is essentially a new edition of an old favorite of mine, I feel TSR's *Dawn Patrol*® is worthy of recognition. It appears to be a distillation of *Fight In The Skies*, which I still feel is the most fun tactical flying game on the market. Dogfighting Spads

Continued on page 13



ILLUMINATI™ --Paranoia Runs Rampant At The Gaming Table or Yes, Virginia, There Is A Plot To Get You!

by Tim Kask

With the release of *ILLUMINATI* paranoid gamers were finally allowed to bring paranoia out of the closet and parade it for all to see.

Prior to this game's release by Steve Jackson Games, complaining that everyone was out to get you (or ganging up on you) was considered bad form in most gaming environments. True, every group has its whiner or whimperer but now that distasteful behavior is *de rigeur* for *ILLUMINATI*, because *EVERYONE* is out to get you!!

The designer, the infamous Steve Jackson (who, as everybody knows secretly harbors the desire to run the gaming world, *a la* the Illuminati) has certainly succeeded in his avowed goal of producing a back-stabbing extrava-

ganza. The *ILLUMINATI* deal that was not intended to be ratted on has not yet been made, nor is it likely to be. You can have no friends in this game, or you will find yourself under your erstwhile friend's thumb.

The game itself is quiet simple; don't let the rule book scare you off. Each player takes the part of one of the Illuminatus groups, and tries to end up running the world through the special interest/power groups that he controls. As each of the Illuminati has a different Special Victory Condition, as well as the commonly held goal of controlling a certain number of groups, everyone bears watching and plotting against in this game, all the time.

Just when you thought you had identified all of your enemies, SJ Games has

released two expansion sets for the game, introducing two new Illuminatus cabals and forty new interest/power groups, one Illuminatus and 20 groups in each. Additionally, new special action cards have been included with each set, as well as blank cards for adding your own groups or Illuminati.

The expansion kits are each priced at \$6.00, and packaged in the SJG "Pocket Box."

On the surface, it wouldn't seem that you get much for your six bucks, especially when compared to the original game which also retails for the same price. However, the new rules sections, tips on cheating, etc., still make this a reasonable buy. When you consider that you can acquire the entire three part pack-

age for \$18.00, the merits of the game and its reasonable price balance out.

ILLUMINATI has been noted for its irreverence and pessimism since its release at ORIGINS 82. Cynicism also plays a large part in the process of abstracting the groups involved into game terms. The expansions have kept alive these traits. What other game could get away with labeling New York as "Violent", "Criminal" and "Government", while at the same time identifying California as "Liberal", "Gov't" and "Weird"? or Texas as "Violent", "Conservative", "Gov't", or Survivalists as "Conservative", "Violent", "Fanatics"?

The introduction of these expansions sets should not see you calling a half dozen of your friends, willy-nilly, to play a seven-player game. The game seriously bogs down with more than four (or sometimes five, if he's slow). If you do wish to try out the new expansions in a seven or eight player game (marathon), the designer recommends that you increase the income of the Illuminatus groups by three or five, respectively.

Aside from the time factor in the larger games, they do have some interesting aspects. Much more cooperation is called for, as no one, not even the Gnomes of Zurich, has enough money (Mega Bucks or MB's) to wield all the power or influence that they might wish to. (The funny thing about my own group when we play *ILLUMINATI* is that we have yet to sell or trade a card to each other, and seldom make any deals that last longer than one turn. Talk about paranoics....) Also, the competition for the same groups drastically increases, as more Illuminatus groups are likely to need any given group.

I have included a list of the new groups with this article, as they take very little explanation. The new Illuminati, on the other hand, bear some discussion.

The new cabal in Set One is The Society of Assassins. Greatly feared, the Assassins are both fairly powerful with an 8/8, and fairly wealthy with an income of 8. Their specialty is the fear in which they are held, which converts into game terms as a +4 on any attempt at neutralization. This power is especially helpful when attacking a rival power-structure at some perceived weak link. They can win it all by gaining control of six violent groups.

The new addition in Set Two is The Network. Postulated as a front for a world-wide computer network of power-

mad programmers, the Network knows everything that is happening, as it happens. This translates into game terms as the ability to draw two cards at the beginning of each turn, instead of the usual one. If they are both Specials,

you can guess at how powerful that ability makes The Network. The Network has one of the more interesting Special Victory Conditions--the amassing of eight points of transferrable power (the hidden persuaders?).

continued

EXPANSION SET 1

Group	Orientation	Power	Resis.	Income
Pentagon	G	6	6	2
Clone Arrangers	V, C, Cs	6/2	6	1
Federal Reserve	G	5/3	7	6
Loan Sharks	Cr, V	5	5	6
Trilateral Commission	L	5	6	3
Fifth International	C, Cs	4	7	2
Fraternal Orders	Cs	3	5	2
Girly Magazines	L	2	2	3
Fast Food Chains	S	2	4	3
Video Games		2	3	7
Flat Earthers	W, Cs	1	2	1
Convenience Stores	S	1	4	3
Comic Books	W, V	1	1	2
American Autoduel Assoc.	W, V	1	5	1
Hairdressers & Int Decor.	W, P	0	7	2
Phone Phreaks	Cr, L	0/1	1	1
Survivalists	Cs, V, F	0	3	2
Goldfish Fanciers	P, F	0	4	1
Intellectuals	W, L	0	3	1
Libertarians	F	1	4	1

ILLUMINATUS:

Society of Assassins	-	8/8	-	8
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EXPANSION SET 2

New York	V, Cr, G	7	8	3
Texas	V, Cs, G	6	6	4
California	L, W, G	5	4	5
Orbital Mind Control Lasers	C	4/2	5	0
Nuclear Power Companies	Cs	4	4	3
Tobacco & Liquor Companies	S	4	3	3
Anti-Nuclear Activists	L	2	5	1
Professional Sports	V, F	2	4	3
Fjord Motor Company	P, Cs	2	4	2
Junk Mail	Cr	1	3	2
Health Food Stores	L, F	1	3	2
Underground Newspapers	C, L	1/1	5	0
L-4 Society	W	1	2	0
Robot Sea Monsters	V, C	0	6	2
Trekkies	W, F	0	4	3
Joggers		0	2	2
Morticians	S, P	0	4	1
Mad Scientists	V, W	0/2	6	3
Preppies	Cs	0/2	8	4
Psychiatrists	W	0	6	2

ILLUMINATUS:

THE NETWORK	-	7/7	-	10
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G= Govt; V= Violent; C= Communist; Cs= Conservative; Cr=Criminal;
L=Liberal; S=Straight; W= Weird; P= Peaceful; F= Fanatic.

ILLUMINATING the Hidden Persuaders

by T. Kask

The four groups that I have chosen to "illuminate" share the common trait of being able to bring influence to bear that is greater than their own direct abilities, i.e., their *transferrable* powers are greater than their direct ones. These groups wield such an insidious, unseen influence over our lives that we take them for granted. But what if they really.. ?

To illuminate any group, you must do the following: 1) Ignore everything but the name and artwork printed on the card-- Illuminati have no orientation, and cannot be controlled. Income is changed to the new level; 2) Assume the standard four outgoing arrows; 3) Pretend that it is a different color.

If you choose to use another card (homemade) or one of the blanks, be sure to remove the (now) illuminated original.

The (Illuminated) CIA

Power : 6/9 Income: 7

Special Power: +3 to neutralize any "Gov't" group; immune everywhere within power structure to any attacks by any "Gov't" group. Immune to IRS.

Paranoia Cont.

ILLUMINATI lends itself well to tinkering, particularly in the area of creating new Illuminati groups. Steve Jackson has already published an article in which he "illuminated" the Mafia, Multinational Oil, the Phone Company, the Post Office, the International Communist Conspiracy and Wargamers (see THE SPACE GAMER, Jan. '83, No. 59) that he entitled *Illuminating the Post Office (and Other Atrocities)*. Accompanying this article set is my contribution to the general silliness. If you're like me in that you can't resist sticking your oar in, this game is great for us both. It will never play the same way twice.

The release of these two Expansion Sets proves the old adage that "You can't get too much of a good thing."

Special Victory Condition: Control, or have personally destroyed, any five "Gov't" groups AND have destroyed (or participated in destruction of) Int'l Communist Conspiracy OR control or have personally destroyed any two of the following groups: UN, Republicans, Democrats, Trilateral Comm., C.F.L.A.I.O., Hollywood, Local Police, Phone Co.

Should NOT be used in same game as Illuminated Int'l Communist Conspiracy.

Notes: No government is likely to mess with the CIA in real life, so why should they in a game? We all know that they're everywhere and into everything.

Madison Avenue (Illuminated)

Power : 5/8 Income: 10

Special Power: +3 to control Big Media; +1 to control the following: Tobacco & Liquor Co.'s Wargamers, Comic Books, Fast Food, Pro Sports, Ford Motors, Convenience Stores, Health Food Stores, SF Fans, Video Games, Hollywood, Republicans, Democrats and Cattle Mutilators; Can shuffle 5MB anywhere within power structure at end of turn.

Special Victory Conditions: Amass 125 MB

Should NOT be used in same game with Illuminated Big Media.

Notes: Madison Avenue has been chasing the Big Buck for so long that they have forgotten that the rest of us exist, except as market demographics. Advertising budgets have long been noted for their flexibility and contingency payments.

Big Media (Illuminated)

Power : 6/11 Income: 6

Special Powers: +3 to control Madison Avenue (if successful, MA's income will increase by 1 MB per turn to a maximum of 7 -- if lost and regained, start over at 2 and work back up); immune to attacks by "Weird" groups; +2 against attacks by "Straight" or "Gov't" groups; +1 to control the following: Hollywood, Democrats, Republicans, Feminists, Gun Lobby, Multinational Oil, SF Fans,

Fast Food, Video Games, Intellectuals, Tobacco & Liquor Co.'s, Convenience Stores, Nuclear Power, Preppies, Pro Sports and Trekkies.

Should NOT be used in same game with Illuminated Madison Avenue.

Special Victory Conditions: Big Media wins if Underground Papers, Madison Avenue, Hollywood, Phone Co., Comic Books and Girlie Magazines are all controlled by him or destroyed (by anyone) OR amassing 150 MB.

Notes: Big Media's influence is enormous and all-pervasive. When weird groups attack, they are discredited. When attacked by government or straight groups, they simply muster public support through editorials and selective news gathering. Big Media can't decide if they want to be rich or the arbiters of culture.

(Illuminated) S.M.O.F.

Power : 4/10 Income: 9

Special Powers: +3 to control any "Weird" group that is not "Fanatic" or "Violent"; +2 to neutralize any weird group; +1 against any "Straight" group.

Special Victory Conditions:* Control any four of the following: Flat Earthers, L-4 Society, Wargamers, Comic Books, Intellectuals, California, Trekkies and SF Fans.

*If the SMOF player achieves this goal, pat him (or her) on the head, tell them that they indeed have won, send them on their way, remove the groups they controlled, and proceed with the game to find out the winner in the real world.

Should NOT be used in same game with Discordian Society.

Notes: This group suffers from extreme myopia and spaciness. Purported to be an actual group, the Secret Masters of Fandom don't always function on all cylinders. The Discordian Society is so similar that many can't tell them apart, hence the prohibition on having them both in the same game. One never knows where the next "superfan" is likely to turn up. Luckily, they are considered to be harmless.

The Truth Behind ILLUMINATI

Designer's Notes

by Steve Jackson

Sometimes, when asked where I got an idea, I can't answer. OGRE®, for instance, must have been in the back of my head for years before I ever seriously thought about designing a game. But I know exactly where the idea for *Illuminati* came from.

One night in September of '81, I was over at Dave Martin's house. Dave is the most "regular" of our free-lance cover artists; we use him a lot because he's talented, cooperative, and lives right here in Austin. He's also a good friend (he's just as crazy as any of us). And on this particular night, we weren't talking business at all. We were drinking wine and discussing science fiction. We had just found out that we were both admirers of the Shea and Wilson *Illuminati* trilogy. . . when Dave said IT.

"Hey, Steve, these books are really crazy. You ought to make a game out of them."

I laughed, and the moment passed. But, over the next few days, the idea kept coming back. It was impossible, of course. Even aside from the question of buying game rights to a novel (always an involved and expensive process) there was the *subject matter*. Giant golden dope-smuggling submarines, talking dolphins, anarchistic midgets, the holy man underneath Dealy Plaza (the Dealy Lama, of course), dozens of secret organizations with obscene acronyms, and a final *deus ex machina* in the form of a real live (and horny) goddess. . . Even if you could figure out who was on whose side, which I didn't think I could, how could you make a game out of it? But it was such a fascinating thought!

And then it hit me. I was driving at the time, and did not (quite) go off the road--but there was a real physical twitch when the thought took hold. It might not be possible to do an *Illuminati* game. . . but it *would* be possible to do a game

about the *secret-conspiracy idea* behind *Illuminati*! Thus was born the game of *Illuminati*. (An "illuminatus" is an enlightened one. If you have an illuminatus and you get another one, you have illuminati. Also a conspiracy. . .)

Having decided to accept the *Illuminati* books as spiritual guides but not as actual source material, I was free to foist my own vision of the Illuminati upon a helpless world. So I started researching.

"You want to read about WHAT? . . ."

Researching something like the Illuminati is not the easiest thing to do. After all, if there is such a thing as a secret conspiracy to overthrow the world, it's not going to advertise itself. On the other hand, hordes of people are going to write *about* it - each one adding more speculations and misconceptions. I soon found that there was no shortage of historical information and conjecture about the dread Illuminati. Most of it was utterly contradictory. Well, so much the better; I could believe whatever I liked. All the other writers certainly had! I've distilled a bit of Illuminated history for the interested reader; you'll find it in the sidebar to this article. If you want more, there's a bibliography in the *Illuminati* rulebook. Suffice it to say that I found plenty of sources, ranging from the *Encyclopedia Britannica* to a collection of underground comics.

Now that I had enough data about the "real" Illuminati, and about the interesting modern paranoia that has grown up around them, what sort of game did I want to put together? I decided that:

(a) It should be a multi-player game. I'm a great admirer of Eon's COSMIC ENCOUNTER®. I decided to go for the same freewheeling, back-stabbing play style. Another similarity to CE was the idea that each player would have his own special power. *Illuminati* takes this even further than CE, though: each player has his own victory condition, too! Thus, each player has slightly different aims in any given transaction.



THE REAL ILLUMINATI

by Steve Jackson

The history of the Illuminati - the "illuminated ones" is as tangled as any in history. The designation has been applied - by themselves or by others - to a wide variety of religious, social, and political reformers and conspirators.

Most accounts of the Illuminati will give prominent mention to Adam Weishaupt, who in 1776, in Ingolstadt, Germany, formed a short-lived but influential group of intellectuals. To the outside world, they presented the face of a rarefied debating society and social club. Their detractors accused them of plotting to take over Freemasonry and/or various governments, and the Society was suppressed in 1786-87. Offshoot groups had certainly spread to France; probably to the Netherlands; possibly to the United States. Many modern "conspiracy theorists" will point to the interesting symbolism on the back of the dollar bill as proof that the Illuminati have controlled the U.S. government from its beginning.

However, Weishaupt's Illuminati were not the first. An Afghanistani group in the sixteenth century used the same name and campaigned for many years - through four generations of leaders - against the Indian and Persian governments. The Afghan Illuminati founded

cities of great beauty and made many great claims, but were eventually driven underground. Interestingly, the German Illuminati appeared less than fifty years after the death of the last known leader of the Afghan group. Though Weishaupt's Illuminati claimed no connection with the earlier society, the coincidence of alleged motive (political power), means (recruitment or seduction of those in power) organization (eight ranks) and "secret knowledge" (improved powers of the mind and of understanding) are too great to dismiss entirely.

The group known today as the Rosicrucians is stated by some authorities to be connected with a Spanish group of Illuminati, and, through them, to Sufiism. The Spanish Illuminati, the "Alumbrados," were broken up in 1623, victims of the Grand Inquisition. Modern Rosicrucianism is divided into a number of groups, ranging from students of medievalism and literature to advertisers in Sunday supplements.

Modern interest in the Illuminati can be divided into three categories. The first is that of the "conspiracy theorists," who take it as a matter of political fact that most of today's important decisions are made entirely behind the scenes, by people other than the "public" leaders of nations. It is a commonly-held tenet of the conspiracy theorists that the Illuminati (specifically, Weishaupt's Bavarian Illuminati) exist today, and were, for their own reasons, responsible for the assassinations of the Kennedys, the oil shortage, the two World Wars, and probably the cancellation of *Star Trek*.

The second category is that of the Illuminati as black humor - a metaphor for conspiracy and collusion. Popularized by the authors of *Principia Discordia* and by Robert Shea and Robert Anton Wilson in their *Illuminatus!* trilogy, members of this category also argue that the Illuminati were responsible for every major decision or disaster of the last few centuries. The difference is, they don't believe it. Writers in this genre have a tendency to combine elements of H. P. Lovecraft's "Cthulhu mythos" with their theorizing.

The third category of course, is that of the *real* Illuminati, who have, through

(b) The tone should be tongue-in-cheek rather than serious. It's possible to get *deadly* serious about the idea of conspiracies and assassinations. I didn't want that. Among all the material I'd read, the articles with the really wacky theories - even if they were presented totally seriously - were the most fun to read. Logically, then, a wacky game should be more fun to play. Which is why there are names like the Semiconscious Liberation Army and the Fiendish Fluoridators disguising genuine groups. That's also why an account of the game will include things like "And then the South American Nazis, acting on orders from the UFO's, took over the Boy Scouts with the help of the Phone Company!"

(c) The game should also be complicated enough to reward skill and deviousness. My one criticism of *Cosmic Encounter* is that it's a little too simple for me. It's a lot of fun, but it's not suitable for a head-to-head confrontation with a really skilled and sneaky opponent. I wanted *Illuminati* to allow for detailed, long-term alliances and double-crosses . . . for sophisticated study of other players' actions in an attempt to find out what they were really trying to do . . . for sudden, telling strokes that could win the game (or at least eliminate another player entirely).

(d) As much as possible, I wanted to retain the "flavor" of the conspiracy material I'd been reading. That's why groups like the South American Nazis, the Cattle Mutilators, the Fluoridators and the Communists and the oil companies and the United Nations are in there. You can't have a good conspiracy theory without stringing together all these elements and a dozen more - so here they are. A few (for instance, the Trilateral Commission) got left out; no matter how dear to the heart of some writers the Trilateralists are, they're just not funny. (They made it into the expansion sets, as the Trilateral Commission.)

(e) I wanted the game system to be *new*. I was tired of hexagons and squares. It would have been entirely too easy to do a *Monopoly* board and let you take over groups as you landed on them, getting more power every time you passed GO. Blech. This was going to be a game about a brand-new subject; it deserved a brand-new system.

The Case of the Demented Playtesters

I sat down and made up a batch of cards with different group names on them (pulling the numerical values from thin air) and typed up some brief rules. A few of us tried to play it, and two things became clear. The game was definitely fun. But it was slo-o-o-ow. A single game could last five or six hours - a lot of that being taken up by a single player trying to decide what to do. All the later development - well, almost all - went into speeding up and streamlining the basic system. This is what happens when you try to design a whole new game system, but it was frustrating all the same.) That's why, even though *Illuminati* got extensive and enthusiastic playtesting, it took from September 1981 to July 1982 to get it on the market.

The game went through so many changes that some of the playtesters became rather frustrated. They'd get a copy of the game, play it, send in some comments - and then, two months later when they dropped in to play again, they'd have to unlearn half of what they knew. They got their revenge, though. Sometimes a playtest group would decide, on its own, to change one (or several) of the rules. Then they'd play all night, report the results, and add, as an afterthought, "By the way, we did thus-and-so instead of what you wrote . . ." But at least one of these random innovations made it into the final rules.

At various times, the *Illuminati* rules allowed:

- Six control arrows per card instead of four.

- Attempts to "influence" a group instead of controlling it outright. An influenced group was added to a player's power structure, but had an "influence" marker on it, and did not contribute its income to his treasury. However, it was harder for other players to take over.

- "Rounds" - when each player had one turn, that was called a "round," and a different player moved first in every round. You had to have your victory conditions at the end of a *round*, not just a turn, in order to win. This meant that, unless you were careful, the other players would have at least one turn to try to topple you. We threw it out, not because it wasn't interesting (it was), but because it made the game too long. The staggered-round system may show up in another game someday.

Ed. Note: Manuscript ends here. Phone calls to Steve's house have gone unanswered, and SJ Games says "he's out..."

● Immortal *Illuminati*. The original draft made it possible to eliminate a player - you could always collect your income and get back in the game. It proved to be more fun to allow players to take each other out permanently.

● Fees for transfer, reorganization, etc. This turned out to be pointless bookkeeping.

● Super-long turns. Originally, *each group* in a player's power structure could take one action per turn; his *Illuminati* could take two. Thus, a player with six groups in his control could take a total of eight actions! Not only did this lengthen the game, it led to a positive-feedback effect; the more you had, the more you could do even against the other players' opposition.

And a host of other things. The game as it stands is similar in flavor to my first draft; but practically every detail is different. Even the number of cards changed; the game was designed with 72, but I soon found out the card manufacturers print in multiples of 52 or 54. Anything else costs huge sums. So, reluctantly, we pared eighteen cards from the game. Naturally, we took out the least interesting 18 - so the net result was a better game. At the time, though, it was agony.

Attack of the Nongamers

As the game continued to develop, we noticed an interesting phenomenon. Our *non-wargaming* staff loved it. Example: Elisabeth Zakes is the head of our typesetting department. She plays *D&D*[™], and not much else. Her husband Chris is in charge of shipping. He plays *NUCLEAR WAR*[®] and *nothing* else. But they got heavily into *Illuminati* - enough so that Elisabeth is in charge of development for the expansion sets. That was typical. This turned out to be a game that *non-wargamers* liked!

OFF THE WALL (cont'd from page 7)

and Fokkers was never as much fun as it is in this game. *Storm Over Arnhem*[®], by AH, was innovative and fun, as well as being reasonably accurate. It pioneered some new design concepts that are sure to pop up elsewhere before long.

Best S/F Boardgame. S/F boardgame publishing would seem to have slackened off some in the last two years. 1982 saw 24 being published, that I know of. The two I liked the most couldn't be more different. The first is *Grav-Ball*[®], by FASA, a simulation of what it might be like to go see a hockey/soccer game 300 years from now where the violence level of sports has remained high. It is simple and fast, and a lot of fun. Unfortunately, sports games, even S/F ones, usually get short shrift. My favorite game of 1982 in this category isn't a

But, as we found out when we released it as *Origins*'82, most mainstream wargamers like *Illuminati* too. The cover of the game (painted, of course, by Dave Martin - he earned the right!) drew a great deal of attention, so we handed out a number of complimentary copies to our friends in the other company booths. Immediately, we began to feel the feedback... positive feedback! Apparently everyone went back to their rooms that night and played *Illuminati*... and liked it!

And, as usual, the approval of the game designers was a very good sign. All the response to *Illuminati* so far has been good - it even got a favorable mention in the December '82 *OMNI*! The game distributors were a little leery at first, just because the subject matter was so unusual... but when they sell out they come back for more. In fact, we just released two expansion sets, enabling *Illuminati* fans to add Texas, California, New York, the Orbital Mind Control Lasers, the Robot Sea Monsters, and a horde of other new groups - as well as a couple of new *Illuminati* groups - to their games. And, by popular demand, we're including some blank cards. Your own favorite paranoia belongs in *Illuminati*; write it up and put it in. By special arrangement with Dave, *ADVENTURE GAMING* got a copy of the Supplement #1 cover... and there it is on the front of the magazine, looking back at you.

I doubt that we'll do any more supplements after the first two; we don't want to run the game into the ground. We may very well sponsor a yearly tournament... give out *Illuminati* membership cards... make up some little eye-in-triangle lapel pin... who knows? This is fun!

TRADEMARK NOTE: "*Illuminati*" and the eye-in-triangle design are SJ Games' trademarks for its conspiracy game. Fnord.

true boardgame at all—*Illuminati*!™! I've said enough about this game already, elsewhere in this issue.

Adventure Gaming Hall of Fame. My nomination for this would be Lou Zocchi. Lou has been in this hobby since Patton was a corporal, working all sides of the fence—designing, publishing, retail sales and wholesaling, not to mention entertaining at convention get-togethers and on the rubber chicken circuit. He has contributed a lot to this hobby over the years, considerably more than some of the previous inductees.

Join the Academy!! Vote!!

Timothy Kunk

RUNNING AN *ILLUMINATI* TOURNAMENT

by SJ Games

Here are two *Illuminati* tournament systems that we've used. We prefer the first, but it takes more time; thus, it's most suitable for a club tournament. The second system is much faster, so it's probably better for a convention tourney - however, it allows a good player to be knocked out by bad luck in his first game, whereas the first system does not.

I. Each player plays the same number of games, preferably with a different set of opponents each time. It's alright if some of the games in each round are (for instance) four-player while others are five-player, but there should be no gross inequities - i.e., don't have one six-player game and two three-player games. The winner of each round gets points equal to the number of players in the game. If two or more players shared a victory, each gets a number of points equal to the number of players divided by the number of winners - i.e., if two players share victory in a 5-player game, they each get 2 ½ points. After the set number of games (either 3 or 4) the player with the most points is the victor. If there is a tie, you can either play another round, or put the high-scoring players (plus enough of the next-highest to bring the number of players to at least 4) in one final tiebreaker game.

II. As above, but all losers in the first-round game are *eliminated* from the tourney and do not play in further rounds. If two or more players share a victory, both advance. Surviving players are grouped randomly by the referee for the next round. Play continues until three (or fewer) players are left since four is the smallest number that can play a good game. At this time, the player(s) with the highest score are the tourney winners. It is possible that the winner will be a person eliminated before the final round, too, since a lone victory is worth more than a shared one and points are not lost when a player is eliminated. Only the final point score matters.

SHORT TAKES & FIRST IMPRESSIONS

© by Tim Kask
INTRODUCTION

Some years ago, at the other magazine I started, I found myself faced with the same problem that I am again faced with concerning new games and reviews. Quite simply, there are too many being published to review each one in detail. With my other responsibilities taking so much of my time, I don't get nearly enough time to tinker with or even read all of the new games.

That is not to say that I don't look at and tinker with quite a few. Friday night at my house means two things: for my children it is the escapism of Hazzard County; for their father it is "twitch night", and another get-together of the Friday Night Irregulars. The F.N.I. (sounds like a terrorist group) devotes Friday night to playing all sorts of games, old and new, with an emphasis on new ones. These sessions have been the genesis of more than one article already appearing in AG, and will continue to be.

This column, hopefully appearing on a regular basis, will be devoted to letting you in on what we discover on those Friday night excursions into the Realm of Twitch. The opinions and impressions in here are my own, and do not necessarily reflect the opinions or policies of AG. They are based on just what the title implies, and are arrived at sometimes without completing a game.

Very seldom can you expect to see a negative review or opinion in here. I don't claim enough prescience to pan a game that I haven't given a thorough exam. What I do wish to do is steer you towards those games that show a lot of promise and promise to be a lot of fun.

Before too long, this column will incorporate figures, complete with photographs, thus absorbing Phigure Photos.

The first game you ought to know about and look into is called **GHOULASH®**. Subtitled "The Last Game On Earth", it is simple, innovative, clever, and exciting fun.

The game arrived in the mail one day last fall, in a rather unprepossessing white envelope with simple graphics done in black of a shaggy "beastie" of some sort. The designer, Michael A. Suchcicki, had enclosed an introductory note declaring it to be "... an adventure-strategy game played entirely on paper, without use of dice, spinners or movable pieces of any kind. It is a race between players to be the first to locate and return with enough food to survive another day in a barren, desolate city. Lots of fun." "Sure..." I said to myself, and forgot about it for a while, which proved to be my mistake.

I ran across it again over a month later while rooting through a pile of "stuff" in the office, and stuck it in my briefcase. Well, it took a couple of weeks more before it worked its way to the top of my "stuff" pile at home. (I would say now that this proved that you can't keep a good game down.)

GHOULASH is deceptively simple and a lot of fun. It should get a "Sleeper of the Year" award from somebody, and deserves serious consideration for a Charlie for best amateur design. Trouble is, not enough people have seen it yet, as it appears to be a strictly amateur, "basement company" operation at this point. Mr. Suchcicki's game deserves better, but might not get it because of the packaging, and poor distribution.

The game itself is great fun and simple to play. Each player is a survivor of some unnamed holocaust of the future. Our urban persona must find food and stash it away in his hidey-hole, while somehow avoiding scavengers and ghouls (now do you get the title?).

Both players start with two copies of the map of the playing area, which is a portion of the city on graph-ruled paper (sound familiar yet?); one of them is "his" map, the other is for the other player's layout. Each player takes the caches of food, ammo, flares and first-aid kits that are in the game and distributes/hides them on the other player's map, in secret. He then sprinkles the map with holes to fall into, and spreads ghouls all over, usually near the food and supply caches. Once this has been done, the real fun begins.

Each player alternates as the exploring player. On his turn, the exploring player calls out his direction of movement, referring to his own (beginning) blank map. The other player, referring to his prepared map, informs the exploring player what he has or hasn't found. The players alternate turns. The first player to return 30 pounds of food to his hidey-hole wins. (Remember that introduction? I wonder what it is like to have to eat thirty pounds of food every day?)

In my games, the discovery of a ghoul was always announced dramatically with something like "Aaaarrrghhhh!" or "Gggggrrrrr", or the like. Then the fight was on. Each ghoul is composed of six areas-- head, torso, two arms and two legs. The non-exploring player secretly designates some area as the vital zone of that particular ghoul prior to combat. In his turn, the exploring player announces a target area that he will shoot (if he has ammo, otherwise its hand to hand with only a knife); if he hits the vital zone, the ghoul croaks, if not, the player takes a wound and selects another target area, and so on, until the ghoul dies. (In hand to hand, the player gets two wounds every time he guesses wrong.)

The element that makes this game so great has not been present in any game I've played in some time--tense excitement (or exciting tension.) Remember those first few times you played TSR's *D&D*? The tension and excitement of discovery? The exhilaration of stumbling around in the dark (literally or figuratively) and somehow still surviving? The

delicious thrill of having beaten both your own ignorance as well as the odds? Well, *GHOULASH* recaptures that wonder and excitement all over again.

Amazingly enough in this age of \$20.00 (and more) games, *GHOULASH* is a real bargain. Each game comes with enough sheets and charts for ten, two player games. It is available from Mr. Suchcicki for \$6.00, plus \$2 for postage and handling, at 900 South "E" St., Apt 225, Pensacola, FL 32501. We can expect to see it in stores sometime because this game is too good to go away, nor should we let it.

The topic of the next game is equally bizarre, inspired no doubt by some of the old Disney Studio's nature films. Also in a white envelope with black art work, *ANT WARS*® is from Jason McAllister, one half of the old Gorgonstar Productions, who first brought us *TITAN*®, now published by Avalon Hill. *ANT WARS* proves that Dave Trampier (the other half of GP) wasn't the only one

with a strange sense of both humor and the absurd.

I can remember being enthralled by the old Disney nature shorts as a boy, and my favorites all had ants in them. Who can forget the epic struggles of red vs. black, complete with soldiers, kidnapping, enslavements and ferocious intensity? Here it is, translated into a clever, fast and fun game. Its simplicity is deceptive, though.

ANT WARS, subtitled "A Backyard Battlefield", is a clever game depicting three types of ants trying to take over the neighborhood. It is as well balanced a three player game as any I have seen, plays quickly, and provides some diverting fun.

Anyone playing the game for the first time against an experienced player will soon find himself hard-pressed. If this were an Avalon Hill game, we could expect to see at least three different articles on "perfect set-ups and opening moves." Alas, this isn't a serious enough game for AH, so we shan't see those articles.

ANT WARS is in general release, and should be available from a store near you. It sells for \$6.00.

Just as the *THIEVES' WORLD* series of anthologies edited by Robert Asprin has proved a durable and popular one, so too has it proved to be a flexible gaming milieu. First there was Chaosium's superb *THIEVES' WORLD* FRP module; now Mayfair Games Inc., brings us *SANCTUARY--The boardgame of Robert Lynn Asprin's Thieves' World*®.

It is a "beer & pretzel" game of the highest order, and sports a really fine board in full color that is hard, but not hinged in the traditional fashion. Rather, it is cut reminiscent of a jigsaw puzzle, in the style of the Team International Games imported by Polk Hobbies.

The components include the board, 10 plastic pawns, coin counters and numerous cards (that must be punched out/separated), as well as two d6 and one d10. The cards separate quite easily, but the die-cutting was pretty



Copyright, 1982
by Michael A. Suchcicki

*You are one of the last
humans on Earth, living in a
deadly, desolate city . . .*

*Somewhere in the city is the food you
need to survive. Find the food if you can,
but watch your step . . . Ghouls will
attack anything that moves.*

beyond board games . . . beyond role playing . . .

GHOULASH

the last game on Earth

GHOULASH is played entirely on paper, using specially designed charts. No dice, spinners, combat tables or movable pieces of any kind are used.

Chart sets are available, for \$8 postpaid, direct from the designer. Send check or money order to:

Mike Suchcicki
900 S. E St., No. 225
Pensacola, FL 32501

bad on some of ours. Mayfair assures me that they will always replace badly cut components; I know that it happens (only seldom) no matter how carefully you watch the presses, *et al.* (I have learned to live with it in magazine printing, but not to like it.)

The game involves running around Sanctuary pulling jobs, and trying to amass the amount of money you set as a goal to win. The advanced game is very superior to the basic for older gamers; however, the basic game can be fun for the whole family or across a wide spectrum of ages. There is lots of dice rolling, so everyone stays fairly alert and active throughout the game.

While the game is advertised for two to six players, we found the six player version to be unbalanced in favor of the Hell Hound player, whereas the four and five player games have been wide open and balanced. For \$17.50 its a pretty good buy and a lot of fun. It would seem to me that if you supplied your own pawns, and tinkered with the Hell Hound rules, that many more could play, although it would slow down.

QUICKIES

JUDGE DREDD® is from Games Workshop, in England. Based on the comic hero of the same name, *DREDD* shares many physical (hardboard, pawns, cards) similarities with the preceding game. It is based on the strip from the British comic 'zine *2000 A.D.*, but has enough accompanying matter and detail that anyone can quickly get into the feel of it. Dredd makes each player a Judge whose duty it is to apprehend "perps" (perpetrators)--most perps wins the game, sort of. It is a lot of fun, the components were of excellent quality, the graphics outstanding and an excellent value at \$18.00, especially so when you consider that it's an import.

VI CAESARS® is from The Citadel's Game Series, and was released at ORIGINS82. While it suffers from a drab box, don't let the murky colors fool you. It is an excellent game of area movement in the ancient world, played at a strategic level. More on this game next issue.

BROADSIDES & BOARDING PARTIES® is also from the Citadel people.

B&BP's box is almost as bright as VI CEASARS' is muddy. The artwork, though is worse. Once again, don't be put off by the box. Inside you find a very interesting game that can be expanded into fleet actions with multiple games. It has some interesting innovations and simplifications. Look for more on it in AG in the future.

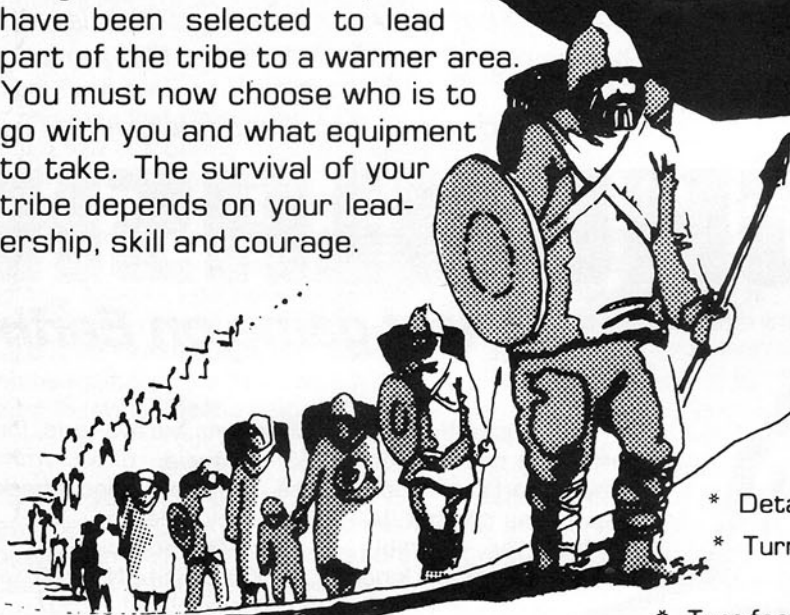
ZULU ATTACK® is from Phoenix Enterprises, Ltd., and recreates the defeat suffered by British arms at Isandlwana at the hands of the Zulu in 1879. One of the designers has frankly admitted that the game was inspired by the film *ZULU DAWN*, and plays about as fast as the film itself--1½ to 2 hours. It is accurate; the Brits don't stand a snowball's chance... Victory is measured in terms of how long the Brit held out, and how many Zulus he took with him. It is fun, though, and some strange events have a way of happening. (I'll never forget the time that my Natal Rifles took out four units of Zulus, nor the Zulu charge that saw British steel take a toll of twelve units, to my losses of only two. Still died, though...) Good game to get into Colonials with.

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FROM THE FANTASY SMITH'S NOTEBOOK



SPEEDY BASES

Here is a way to make better bases in about one quarter of the time previously required. You need to know this! Because even when players go to all the trouble of painting up their gaming figures, these figures are seldom mounted on bases. Figures are much more playable and also better protected when they stand on bases. Therefore you need 'em. Follow Fantasysmith's persuasive program to battlehardy bases. The route is mapped below.

First you have to define the size of base you're interested in. Some folks swear by one inch squares for all figures on foot. This may not be good in all cases, but isn't very far from the mark. Others depend on regulations set up for ancient wargames - Wargames Research Group (WRG) rules being the

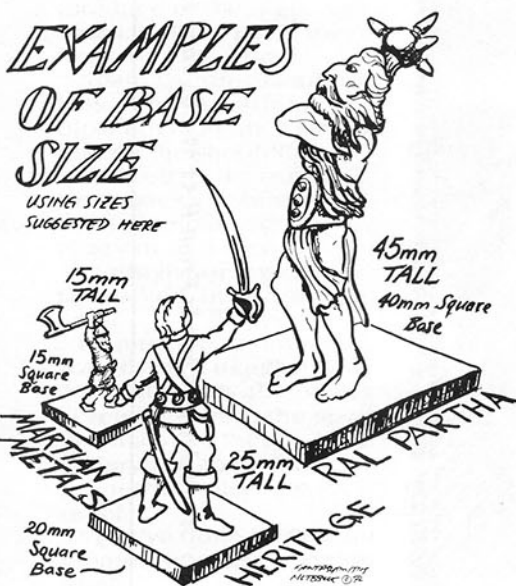
most frequently used. WRG is pretty complex, and doesn't refer to such essentials as giants and dragons.

Some differentiation in base sizes is clearly in order for fantasy miniatures. There's a vacuum here that needs to be filled. You're invited to write in with your opinions. Until some consensus is reached, this suggestion should be a good starting point.

There are four steps in today's easy way to do a quick, good job. Let's dive right in to the first step. Take 1/32" or smaller thickness of plastic card stock, or some shirt or cereal box cardboard. The plastic is a bit more durable, and can be found in all hobby shops that cater to model trains. Cut the stuff to your required size (whatever that is) using a scissors. Be careful not to bend

it in the process of cutting. Cutting using a scissors is probably the greatest time saver in this method. I ruefully remember trying to cut thick plastic with hobby knives, or - even worse - trying to cut thicker basswood with a hand saw. It took frustrating hours. But with this article's method, you're ready to start gluing quickly.

Gluing is best with epoxy: other glues have a chance to giving way during travel or play. The position your figure's glued into is as important as the glue used. Since the base will provide some protection to the figure in case of accidents, try to have as much of the figure as possible inside the vertical area directly above the base. As long as appearance doesn't suffer, a bird's eye view of the figure should not show



SUGGESTED BASE SIZES (25mm Standard)

SIZE	REPRESENTATIVE TYPE	BASE SIZE
SMALL CREATURE :	Dwarf, gnome, hobbit,	15 mm square
(15 mm or less)	goblin, kobold	
MAN SIZED CREATURE :	Elf, man, orc, gnoll	20 mm square
(16 - 35 mm)	hobgoblin, ogre, troll	
LARGE CREATURE :	Giants & other large	40 mm wide, at
(36 mm or more)	monsters	least 40 mm long

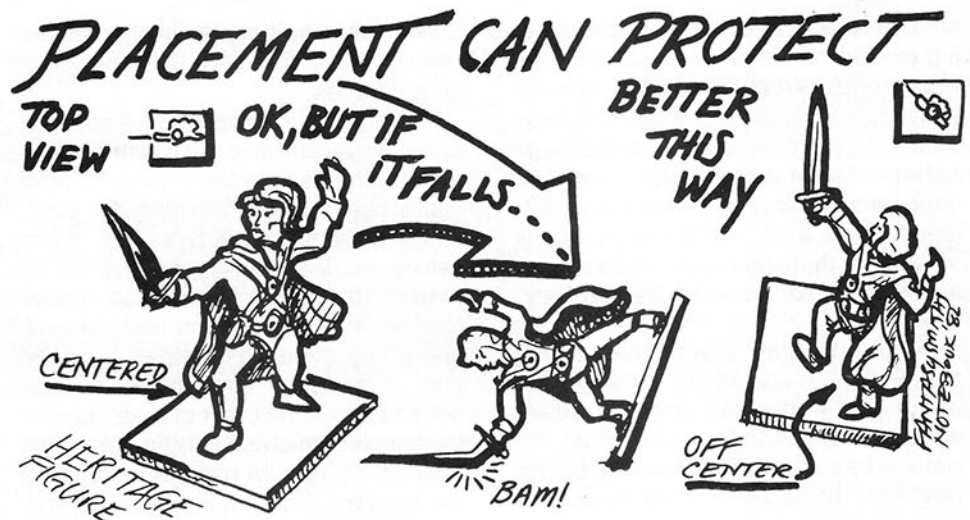
NOTE: Sizes in mm in "size" column are actual heights of figures.

weapons, arms, or tails extending outside the base area. A drawing included shows the reason why. Whenever the figure looks odd mounted at any specific angle, rotate it around before gluing so that it looks all right to you. If it looks fine to you, it probably will look great to others. After a while, you'll be able to mount anything. (Quick, Flashman, how do you mount a dragon?)

After the figure's bonded onto the base, you won't have figures tipping over, but the base itself might bend or break. It's thin and not ready to take the bashing. Further, the figure's own metal base makes a bulge that looks bad and the glued-on base is too thin to pick up. But the base can be strengthened, bulge eliminated, and figure made easier to pick up, all in one operation. This is another timesaving part of today's proposal.

Use epoxy putty to raise the entire base up to the figure's base level. This normally requires about 1/8" of material to be applied all around. Epoxy putty's used for pipe fitting. It's sticky enough to adhere to almost anything, is cheap, and is easily located. I found some in drug stores and super markets as well as hardware stores. Though another material might be just as good, it could be a rarity! When epoxy putty dries, it's hard and tough, and will strengthen the entire base with little or no addition of weight. When it's wet, it's so sticky that you'll have to get a box of flat tooth picks to use as throwaway tools. Use a pick until it begins to get sticky, then throw it away and start with a new one. Be sure to get a bond between putty, figure, and base. It's probably unwise to do more than about half the base at any one time. Otherwise, there's no way to hold the figure without risking a poxy pox on your careful paint job. Get 5 - 10 figures together and do their bases by halves, leaving enough time for the putty to dry between sessions. This will give you enough of a requirement to use up a good sized blob of putty with no waste. If you don't have that many figures, invite friends in and do several at once. They'll love the feel of epoxy between their toes.

The epoxy that's recommended here won't act like a sculpting medium. Specialty bases will be hard to manage. But you can file or cut the putty when it's dry, or can add whatever you want by pressing it into the wet putty or by gluing it on after curing. (A quick "cure light



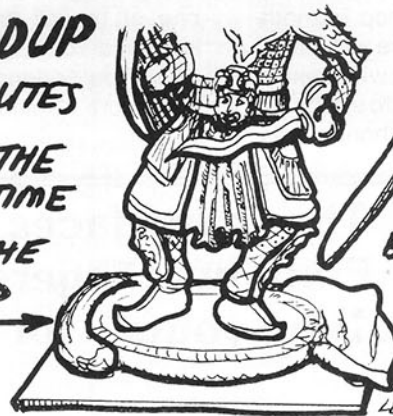
PAINTING BASES: QUICK PAINTING TAKES 3 MINUTES



EXPERIMENT WITH YOUR OWN IDEAS!

BASE BUILDUP TAKES 5 MINUTES

- DO HALF THE BASE AT A TIME
- ROLLING THE PUTTY HELPS



USE TOOTH PICKS FOR DISPOSABLE TOOLS. GET A GOOD BOND BETWEEN FIGURE, BASE, AND PUTTY

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FANTASY ARTIST'S NOTEBOOK
LEFT HANDED EDITION

putty' spell might come in handy.) Should any obvious join lines exist, it won't be hard to put in some filler to do away with them. If you're using cardboard, be sure to seal all around with any useful sealer so that the cardboard won't get wet and erode quickly.

This method is fast and effective because it relies on light material reinforced by epoxy. It won't work for pieces that are thrown around a lot, nor will it work for large, heavy figures such as those put out by DRAGONTOOTH. With these big pieces, traditional 1/4" basswood bases work best. Such pieces often need no base, since they are so heavy that anyone hefting them will be

sure to take extra care. There's a little chance of them falling off the table unless the table itself collapses, (EEEEYAA, there it goes.)

Now you're ready to paint the base. Final painting of bases is the last bit of coloring you'll do on a playing piece. The beautiful flagstones that are now required iconography for most dungeon floors can be painted simply. Touch up the standard epoxy grey that's there already. Just mix up some shades of grey and paint some tones on. A darker grey for separation lines is a nice effect. If you want gravel for an outdoor setting, press some sand into the putty while it's still wet, then paint it later. Weeds and

small bushes can be indicated by adding model train "scenic moss" after the epoxy dries. Irregular painting is easy: just daub various colors on the base randomly as if it were a camouflage pattern. There are enough camouflage patterns around to give you a lot of ideas in this area, and the technique is so inexact that you can even use those small mops that come in "Paint & Play" boxes.

My own favorite is something called the "Pinwheel and Whirl" pattern. This effect was first noted under a wizard seen at Origins '82. Ever since then, the pattern has seemed particularly appropriate for magic users, illusionists, and the wierder sort of clerics. The pattern looks something like an artists's rendition of a whirling propeller, with a contrasting "pinwheel" added. It's easier to draw than to describe, and is shown in the picture.

Those of you that are particularly proud of your figures might want to add a bit of felt to the underside of the base. Two thousand five hundred and ninety two square inches of quarter inch felt (any color you want) cost about \$6. You can probably pick up nylon velvet scraps at an upholstery shop for nothing. In either case, the figure will have a slightly thicker base. This will make it easier to pick up, less likely to slip on the game table, and prevents honest mis-

takes when another player's figures are also in play. Yours will all have color coded bases.

And now for an unrequested opinion- just what you all have been waiting for! It may be impossible for anyone to have figure bases painted exactly for every situation that characters find themselves in. There is no base color or pattern that could fit overland adventures in snowy mountains, leafy forests, and rocky desert as well as dungeon and underwater encounters, to say nothing about the other planes. Now for the opinion, which is really Fantasysmith postulate #102: "A base of beauty is a joy forever." Profound, eh? Does your favorite figure stand on a base that resembles dungeon flagstones? Even in the midst of quicksand? Well, that sure goes down well with me. HOW ARTISTIC! HOW EXQUISITELY WELL CREAT-ED! Dear reader, yo pays yo money an' yo takes yo chances.

That pretty well washes up my discussion on bases. From time to time further Fantasysmith forays into the baser subjects will be made. But don't wait for these. Start basing your figures today. The method explained here is one of the all time greats of the renowned TOME OF FANTASYSMITH. It gives you superior bases in less time than more traditional methods.



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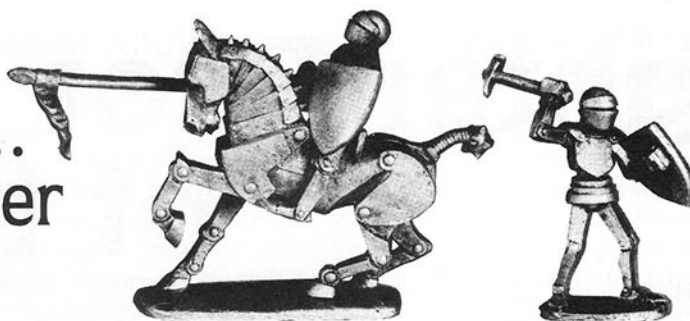
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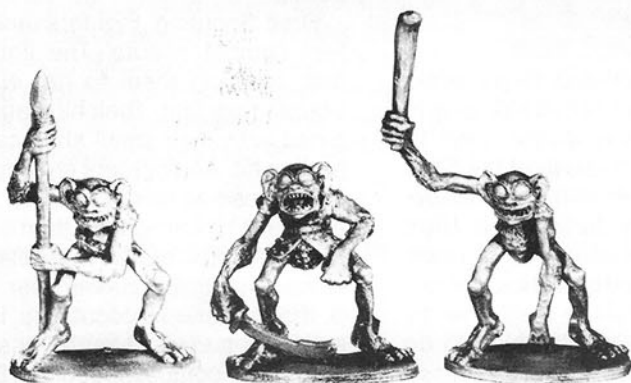
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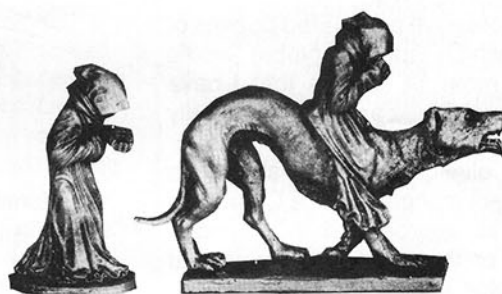
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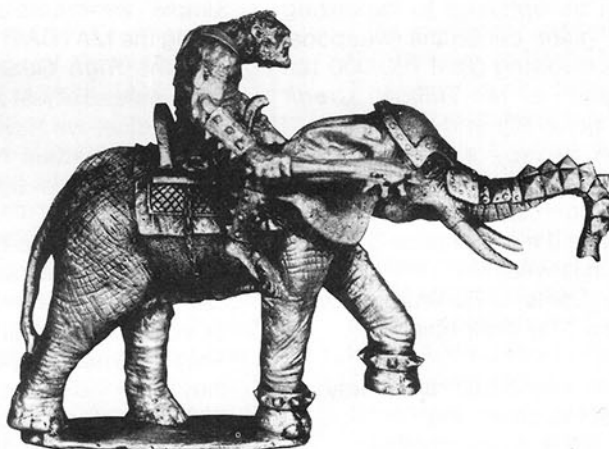
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Armored Giant on War Elephant

Fighter Pilot of the Empire

PART THREE

by J.D. Webster

In PART ONE (AG #5), I listed and presented a compendium of fighters for players to use in their TRAVELLER™ universes. Since then a dozen or so new designs for fighters have appeared in various TRAVELLER related publications. This attests to the high popularity of the starfighter in gaming, which probably stems from its glorification in various movies, SF books, and on TV. Part TWO attempted to describe the hypothetical life style of the futuristic fighter pilots and their tactics as seen through the eyes of a war correspondent on an Imperial carrier involved in the Fifth Frontier War.

SF authors have postulated dozens of ways in which space combat would occur. In most SF stories that I have read, Starships carry very deadly weaponry which either vaporizes or otherwise eliminates enemy ships in a very efficient manner. Space Combat in *Traveller* is approached in a unique manner. For the most part, ships that players come across will not be heavily armed with fantastic disintegrator rays. Ships are generally equipped with missiles, lasers, and particle accelerators. With the HIGH GUARD® combat system, battles between starships resemble WW II destroyer battles where opposing ships whittle each other into submission as opposed to vaporizing them with giant centerline weapons. Even duels involving giant 100,000 ton dreadnoughts *a la Trillion Credit Squadron* generally end up being a "I hope I can destroy all your weapon batteries before you shoot all mine" contest. Of course, all of this is a good thing because it makes space battles a game, which is what Marc Miller wants, I'm sure. Imagine if *Traveller* combat played like a *Star Trek* episode:

Ref: ...you may detect an enemy vessel approaching...

Player: ...I'm firing my phasors...

Ref: ...you vaporized it...

Player: ...(yawn) ...good, can we play PANZER LEADER® now?



Fortunately, small and large scale space battles do not resolve quickly in *Traveller* so there is ample time to explore tactics and the use of the Starfighter in a spaceborne naval engagement. Unfortunately for us, the *High Guard* combat system does not really let us employ any kind of tactics, nor can we show the uses of the starfighter as we have no medium with which to do this. So, how can we explore tactics? Simple, we create a medium by combining the MAYDAY® movement system with the *High Guard* combat system. Now, instead of just pairing off ships and rolling dice, we have a spatial orientation for our battles. Now we will be able to see how the fighter tactics that I spoke of in PART TWO will be used and why they would be necessary. Before I go into the game aspect of this article, I ask the question "would space fighters be viable and useful in a space battle?" They have many serious disadvantages; they are extremely vulnerable to damage as any weapon that hits them will get at least 1 critical hit due to their size factor of zero; and, in general fighters are short ranged as their life support systems last only 24 hours; also

they are very expensive. A 1000 ton cruiser with 10 double laser turrets and a big computer is less prone to damage and more effective in combat and costs less than half of what an unarmed mother ship with 10 fighters carrying two lasers and small inefficient computer costs. Not only that, but fighters require storage and maintenance space, launch facilities, and highly skilled pilots. The former takes up valuable space in a starship and the latter is a limited resource. The answer though, is yes. Fighters are not only viable but necessary because of their versatility, not their combat ability.

I mentioned four general missions that fighters would have in PART TWO and I'd like to go over them now in more detail.

First: Scouting. Fighters make excellent combat scouts. The fighters are fast, allowing them to get out of any trouble they find. Their high agility combined with their small size make them hard to hit. And fighters are expendable in any case as it's much better to lose a couple of 10 ton fighters than it is to lose a slow 100 ton type S with all its expensive scanning and survey gear. The type S, though called a scout ship, is really a scientific survey ship and ill suited for any kind of combat scouting. TEN 10 ton fighters can scout ten times the area that a single 100 ton scout ship could check in a given time. And in an emergency fighters can be packed aboard a ship with enough cargo space to hold them.

The second general mission for fighters is Screening. Let us define what screening would actually mean in space. No matter how large a group of fighters you have, there is no way you could actually physically impose a barrier between enemy and friendly ships. In screening, fighters would either station themselves in and around friendly ships or as a mass they would place themselves between the opposing battlegroups. Their primary mission would not be to engage the enemy but to

intercept and destroy incoming hostile missiles and enemy fighters. Using fighters in this manner frees laser and energy weapon batteries on friendly ships that would normally be defending. As bigger ships generally have large computers and are able to concentrate their fire, bringing these weapons into the offensive as opposed to using the fighters is more effective.

The third mission for fighters is your basic intercept. Fighters are fast and since they are expendable it is best to send them to investigate those strange signals or unknown mysterious contacts. Although a well designed 400 ton pirate ship might fight its way past a couple of Gazzelle escorts, it would certainly have a tough time getting past thirty or forty fighters.

The nice thing about using fighters for intercepting is that you can vary the tonnage that you send out. Woe to the admiral who has to send a 30,000 ton Line Cruiser to investigate a suspicious 200 ton Free Trader because he didn't have any fighters available. The basic fighter intercept technique consists of calculating the number of fighters needed to subdue a hostile ship and then dispatching twice that number for the actual intercept.

The final general mission of fighters is the Assault. In this mission starfighters can be compared to the light calvary of ancient days, in that they can be the turning tide of battle just as easily as they can be the disastrous charge of the Light Brigade. Starfighters definitely have their place in a battle, but they must be used at just the right time. Fighters will generally be used as a screen in the early part of a battle until their side begins to gain an edge. At that point, the fighters will charge the enemy to further push them off balance and to divert some of the enemy fire. This will give the friendly side an increased ratio of fire which should carry the day. However, if fighters are "thrown into the breach" too early they will meet with disaster as they will be shot up in droves. The advantage to having a swarm of fighters plunge into the battle is that they will force the enemy to disperse a large amount of his fire-power. This is especially true if the enemies' screening fighters are greatly outnumbered and can be dispatched quickly. Another good tactic is to combine the fighter assault with a massive missile shoot which will generally overwhelm enemy defenses.



We now have a movement system and a scale defined. Let's talk about a sequence of play. Opposing players should roll for initiative. As each category of ships is moved, the low roller must move his first. The sequence of play is simple:

1. Determine initiative
2. Move ships by Category and launch fighters and missiles during movement.
3. Resolve combat simultaneously.

Ships are placed at various categories based solely on their size, not their G factor or agility. Why? Because it is their size that dictates and limits their actual maneuverability. With the *High Guard* rules a 100,000 ton dreadnought with an agility of 6 and a G factor of 6 is just as capable as a little snubfighter with the same factors. This, of course, is not true as any physics oriented person can tell you. In space, the critical factor for maneuverability is the ability of a starship to rotate about its center of mass. The larger the starship, the larger the momentum and inertia that must be overcome to alter course. So, assuming that the 100,000 ship is cylindrical, we can envision that it will be several hundred meters long depending on its thickness, whereas a little fighter might only be 10 meters long. A little fighter could spin about its axis very quickly, whereas the dreadnought must overcome immense inertia to swing its nose around in an arc with a radius of hundreds of meters. Given even the most efficient maneuvering systems, the colossal ship would still require several minutes to complete a 180 degree maneuver that the tiny snub fighter did in a matter of seconds. Therefore we account for this by making the larger

classes of ships move first, which gives the smaller more maneuverable ships their deserved advantage. The ship classes and order of movement is as follows: A) missile volleys B) Ships OVER 75,000 tons C) Ships OVER 20,000 tons D) Ships OVER 2,000 tons E) Ships OVER 100 tons F) small craft 99 to 50 tons G) small craft under 50 tons.

Fighters have an advantage now in that they get to see where everybody else went prior to moving. Small craft and fighters do not have the same large scanners that the bigger ships would have so they should be limited to the same less capable scanners as used on civilian ships. In Book 2 of *Traveller*, military small craft and all civilian ships will have an active detection range of only 6 hexes. Therefore fighters that are on intercept missions will require vectoring until they are within 6 hexes of the target.

Though I won't go into the details here, long range gunnery in space is very dependent on having a very stable firing platform. In this respect, the highly agile fighter is inherently unstable and inaccurate, whereas that ponderous dreadnought is as steady as a rock and therefore an accurate firing platform. To simulate this, small craft fixed weapons should be limited to an effective range of 3 hexes. Unfair you say? Not really, as this forces the fighters to close with the enemy which is what they should do, anyway. Another interesting advantage of a fighter/small craft is that they can get extremely close to their victims; in effect they can strafe bigger ships. Also, at these very short ranges, they can precision shoot vital and/or vulnerable areas of their victims. To simulate this,

let fighters that are in the same hex as, and firing at ships in the 2000 ton and bigger class, designate the area that they want to hit (drives, particular weapon batteries, the bridge, etc.). Also when firing at any size target within the same hex they should be given a +2 to hit.

During combat, damage against starships should be recorded as per normal *High Guard* rules. This isn't too tedious; however players might balk at the idea of recording the damage on and against several hundred individual fighters. I don't blame them. However, the problem of scoring hits against fighters is greatly simplified if we make the following rationale. Fighter pilots are not suicidal so if they are hit or damaged in the slightest, they are going to withdraw from the action. By the combat tables fighters will either be destroyed or disabled by a hit. A large percentage of the disabling hits will be against the weapon battery of the fighter or other non fatal areas. This survival instinct of the pilot simplifies things. A counter representing 50 fighters should be treated like this; as a single vessel with the USP of the type of fighter it represents but having a number of weapon batteries equal to the number of fighters in the group. The characteristics of this imaginary vessel never change except for the number of batteries it has. Since we figure that each hit scored against the group will destroy or force the withdrawal of a fighter we don't have to roll for the hit location or the type of damage. All we need do is record the number of hits scored against the group and subtract that number of effective batteries (fighters). Note that fighter groups can be reinforced or split up during the course of play. To rendezvous, a reinforcing group of fighters need only match course with the original group. Then just total the number of fighters and that is the new amount of batteries available for action. At the end of the game a fair amount of damaged or otherwise straggling fighters will be recovered. For the winner, roll 8 six sided dice, the number represents the percentage of lost fighters that are recovered, (max = 48%). For the loser, only two dice are rolled. With this system, you can handle groups of fighters numbering in the hundreds. The true value of the fighter can be explored as players can bring out those big Carriers (Galactica?) now that we don't have to

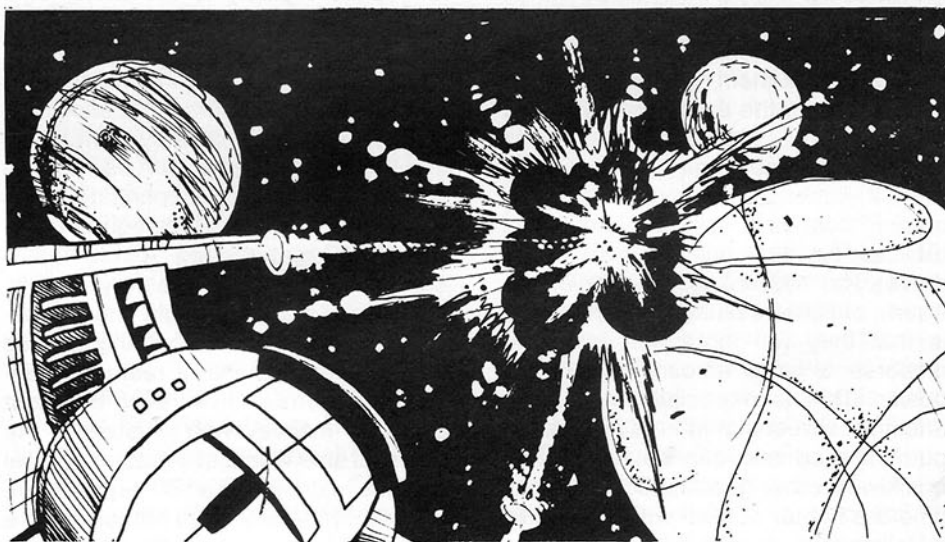
worry about the thousands of die rolls such a game would have incurred. Of course, when the fighters attack, the group average hit system given in *Trillion Credit Squadron* will have to be used.

Because the *High Guard* combat system is time consuming I recommend that actions involving more than 20 ships or thousands of fighters be resolved by the ref. Smaller actions involving a dozen or so ships and at most a few hundred fighters are gamable and interesting. For an even better feeling for space combat, I recommend that three sets of *Mayday* be used. One for each player and one for the ref. Only the ref would have both the players' ships visible on his board. In this way, the ref can reveal only those ships that a player could see with his scanners. Now, in this "fog of war" situation, try and tell me that you won't have fighter groups out there scouting. Oh yes, one final note; Missile volleys are considered intercepted when they end up in the same hex as a fighter group. If the fighters elect to engage the missiles, one shot recorded in that volley can be reduced by 2 factors for every 10 fighters intercepting. Example; 50 fighters intercept a missile volley that consists of three shots of factor 9, 5, and 5 respectively. 30 fighters could be used to reduce the factor 9 shot to a factor 3, and 10 fighters could be used against the other two shots to also bring their factors down to 3. What about when the missiles are fired at the fighter group itself? (A nasty thing to do!) The procedure for this is simple. Let the fighters reduce the factors as per above. Then, the number of factors left over will be the

number of fighters that are hit. In the above example the fighter group would lose 9 fighters leaving 41 survivors. Fighter groups that defend against missiles may not fire at other targets in that turn.

Other tactics include launching drone missiles which simulate fighters. Imagine being a naval commander faced with an incoming barrage of about a thousand space craft of which a third are deadly fighters, a third are deadly missiles, and a third are decoy drones. How do you know what to shoot? As you can see, fighters are very useful. I've described only four general uses for the fighter, but there are thousands. In general, starfighters are streamlined so they can enter planetary atmospheres and gas giants clouds. They can operate under water or in deep space and they're so small they are easy to hide. Only the lack of imagination of their commanders could limit the employment of starfighters.

Now, I'd like to return to the game aspect of this article. I mentioned earlier that we need a gaming medium to bring the uses of the starfighter into play. Otherwise, with the *High Guard* system, where you just match off starship profiles and roll dice, you don't get a feel for tactics. I suggest combining *High Guard* combat with the vector movement system found in *Mayday*. Let each ship counter represent 2 to 5 large ships in formation or several (6 to 12) smaller ships. Let the small craft counters represent groups of 20 to 50 fighters. The scale that we use is this: each hex will be 25,00 kilometers across, not 300,000 as stated in *Mayday*. According to BOOK 2 of *Traveller*, ships can



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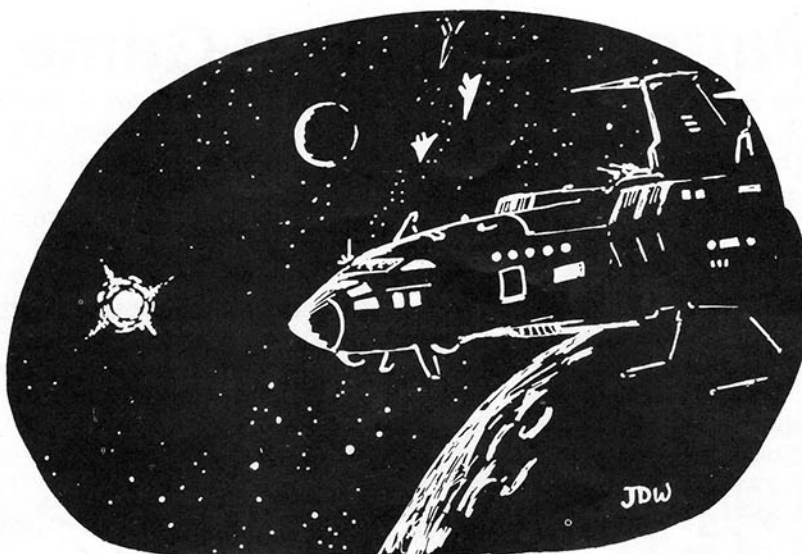
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detect other ships out to 2 light seconds away, or 24 hexes by our scale. I have calculated that by reasonable approximation of futuristic capability, the maximum effective range of space ship weapons would be 1 light second, or 12 hexes. Why? I assumed that a targeting scanner was active and that the scanner energy travelled at the speed of light. Thus, for a target 300,000 km away it would take 1 second to "ping" the target, 1 second to return the data, a half a second to accumulate enough pings to determine the target's course and speed, a second to train the weapons properly, a half a second for the gunner to react the shoot signal, one second for the particle beam to reach out and hit the target, and one second for the returning scanner info to reach the computer to evaluate the hit. The process I have just described takes 6 seconds which is just about the same amount of time it takes a large starship to significantly alter its course. So at any range longer than that, the time delay required to track and fire is greater than the time it takes the target to change course so a miss will result. I've also assumed that the only massive center-line P.A. and meson weapons would be able to reach that far. Due to the diffusion characteristics of lasers and the disipation caused by dust, gas clouds, and ionization, even a very powerful future laser would have very little damaging power left past 200,000 km. I think their maximum effective range should be about 6 hexes. With these in mind I drew up the following table:

Weapon	Short Range	Long Range
Centerline P.A. / Meson	0 to 6 hexes	7 to 12 hexes
Bay mounted " / "	0 to 5 hexes	6 to 8 hexes
P. A. Barbette	0 to 4 hexes	5 to 8 hexes
Beam weapons	0 to 4 hexes	5 to 6 hexes
Energy weapons	0 to 4 hexes	cannot fire
Missiles*		

**Missiles are a special case in they do not suffer a loss of combat potential with range. When fired, missiles will move as described in the ordnance rules of Mayday. That is, they move just like ships. A volley of missiles should have a marker on the board to indicate their present positions. Recorded on a sheet of paper should be the volley's target counter and the number of shots in the volley and their respective combat factors. During the combat phase of the turn the missile counter intercepts the target counter, the missile shots will be resolved via the High Guard combat system. You can see that as missiles now must move up on the map, they can be intercepted and shot by screening fighters. Missiles have the following performance ability: 4 turns of fuel with a 6 G capability.*



As players get experienced, they will start using fighters as I have postulated and they will find that those fighters are their most versatile weapons. They will also discover that the guided missile will be one of the most important weapons as it can be fired at ships that are out of range of other weapons. One more final note, when large ships fire their center-line spinal weapons; they are, in essence, firing a fixed weapon. I feel that when these giant dreadnoughts fire them, that they should not get a defensive agility modifier. Small craft, due to their natural maneuverability, suffer no such penalty.

Well, believe it or not, I'm finished. Have fun and launch those fighters into the fray! and remember:

"FIGHTER PILOT OF THE EMPIRE,
THAT'S WHO THE HELL I AM"
"NO BRAVER, MEANER, SPECIALIST
DOES MORE THAN WHAT I CAN..."

NOTICE

Painted Miniatures STOLEN

On January 25, 1983, a number of gaming miniatures were removed from the premises of Ral Partha's factory at 5938 Carthage Court, Cincinnati, OH 45212.

Over 450 professionally painted figures from Ral Partha's Renaissance Line were unlawfully removed from the premises. Approximately 60% of the figures were infantry, the rest being cavalry. Over 70% of the total were mounted on bases. The figures are instantly recognizable by the owners, and valued in excess of \$ 1200.00.

In addition, ten 1:72 / 1:76 scale WWI aircraft models were taken. These were also professionally painted, and many are no longer available on the market.

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Anyone found in possession of these items is liable for prosecution for receiving stolen goods.

"MISSION IMPOSSIBLE"© Scott Adam's Adventureland #3

by Robert Beatty

Mission Impossible, #3 of the Scott Adams' Graphic Adventure Series, is a maze of passages to traverse, doors to pass through, buttons to push, and badges to show. But, which, and when, and in what sequence? With a live time bomb inside a nuclear reactor set to explode if you make a wrong move, your mission, "If you choose to accept it," is to disarm the bomb before the nuclear reactor and yourself are blown to bits.

As you receive your initial instructions, you are told most information is readily available. Just pick it up. Unfortunately, the saboteur has already been there, and taken all your clues. He is now evading you, possibly carrying some items you need. First you must find him, which you can do eventually, although he is randomly moving from room to room.

You should find a room with a chair, a box, and 4 buttons - red, white, blue, and yellow. These buttons are a major link to entering to other rooms, but they must be pushed in the right sequence. Otherwise either nothing happens, or they trigger the bomb to explode. And, some of the buttons are initially locked. Not only do you have to use the buttons correctly, you have to find the means to unlock the buttons.

Once you find the saboteur, you find numerous items on him, some useful, some not. Take what you need, and don't overlook the most obvious one. Without finding the right items, the bomb may explode.

Using the first badge to pass a security check, you have your first glimpse of

the nuclear reactor. You can also see a yellow key, but how to get it - safely? Safely is the key word, for it is not difficult to get to, but then!!! You can also watch a movie here, except there is no film. If you can find the film, the movie is well worth watching, but again, you don't do it easily.

If you succeed in getting the key, and then another badge, you can find another room. Here you find what you need to get to the third room. Very logical, and somewhat elusive.

Once again, you need to push buttons, again in a new and dangerous sequence. If you're still alive, you may now have a chance to save the reactor but only if every move is done right. Entering through the correct passage now leads you to more rooms. Search each, and use what you need. With a little fore thought, these should be obvious. The next steps are not.

There is a door here that apparently won't open. It does, but it can be a frustrating time till you determine how. Once inside, you find the control panel you saw from upstairs. There are a myriad of dials, buttons, and so forth, and stairs down to the core.

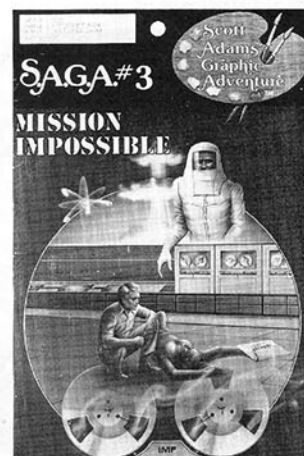
You've finally found the bomb. Now can you de-fuse it? And more important, survive? This close to a live bomb, in a radiating reactor core, there are several ways to die, but only one way to live. It takes some forethought, some risks, and proper placement of items. It can all be done, but it is a challenge.

Once again, Scott Adams has tantalized the adventurer with mystifying mazes and obscure clues. And the graphics by Mark Pelczarski are out-

standing. If there are any weaknesses in the game, it could be the ease through which you move through several rooms in the central part of the adventure before encountering a major obstacle. There are 19 rooms or passageways. Of these, the first 9 you can move through freely, but you must find the necessary items to safely move into the other rooms. Once you are safely out of the white room, you should be able to move relatively rapidly through the yellow door, the blue door, and several rooms beyond, before some major obstacles are encountered. However, the end of the adventure requires some careful planning and makes up for any prior time gained.

Unlike some other Scott Adam's adventures, in *Mission Impossible*, once you're dead, you're dead! There is no means to return to life with inventory intact. In fact, you are wearing an implanted bomb detector, and once it passes through the first stage of alarm, it is just a matter of time till the bomb explodes. You may be able to survive a few moves depending upon a random counter in the bomb mechanism, but if you trigger the bomb past the green "safe" condition, you must find a way to de-fuse it immediately, or plan on starting over.

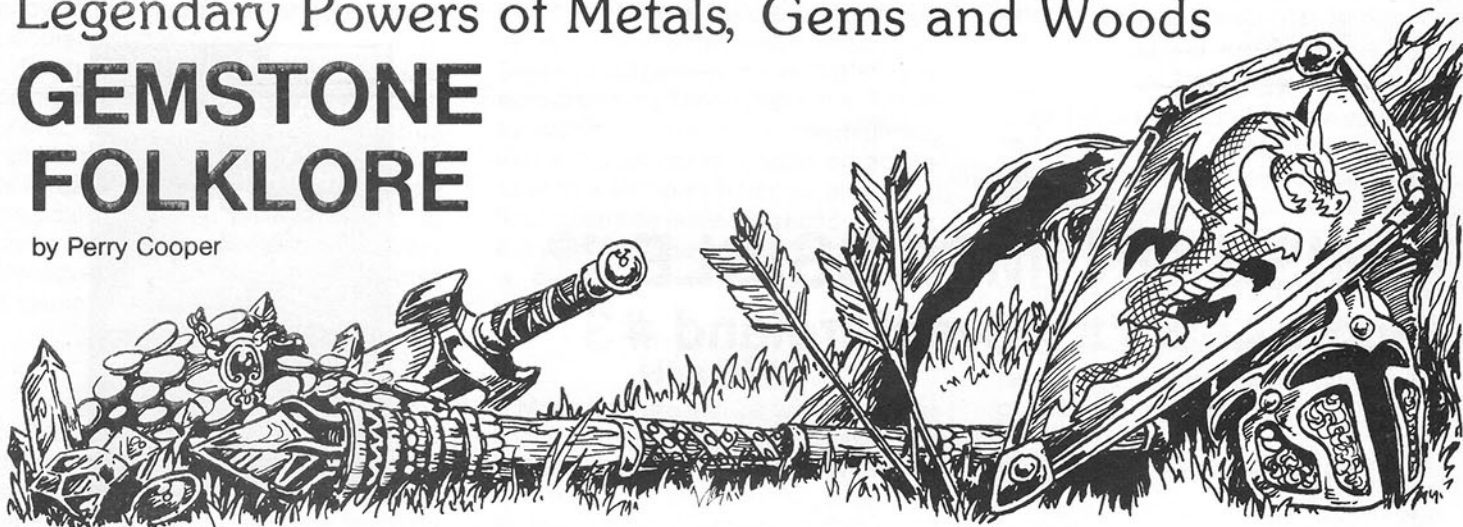
An interesting, challenging, and puzzling adventure, *Mission Impossible* is worth your time and money. Unless you are very adept, or fortunate, plan on at least a month's worth of perplexing puzzlement, tension, and excitement, as you attempt to de-fuse the bomb and rescue the nuclear reactor from destruction.



Legendary Powers of Metals, Gems and Woods

GEMSTONE FOLKLORE

by Perry Cooper



(This article is the second in a three part series concerning the mythical powers ascribed to common materials which might be employed for the construction of magic items in a fantasy campaign. In the last issue of ADVENTURE GAMING we discussed the powers ascribed to metals, and next month we shall look at woods. This month, we turn our attention to gems.)

Long prized for their exquisite beauty, gems have been used by men and women for decorative purposes and for money since ancient times. Many ancient people thought that gemstones possessed great power, especially power to heal wounds and diseases or to prevent the same. In order to avoid redundancy, in this article at times the legendary healing powers of certain gems may be glossed over in order to emphasize those powers which were unique and thus more useful for a fantasy campaign. (After all, what use would it be to a Gamemaster to read that virtually every gem known to the ancients supposedly had healing and protective powers?)

Integrating the concept of a gem's having magic powers should prove no problem, no matter what sort of fantasy campaign is being run. Every fantasy campaign has magic items of some sort; thus, it makes sense that the materials of which those items are constructed must have some sort of magic power. Employing the information contained in this article, GM's can now broaden their campaigns; instead of merely telling players that they have found a sword with a gem set in its hilt (at which point

they are overcome by a sudden urge to adjourn to a magic shop to discover what magic powers, if any, the sword has), the Gamemaster can tell players what sort of gem it is--or at least he can give them a description of the gem. After that, it's up to the players. They can put what meager knowledge they have about gems to work, and perhaps they can figure out what the sword can do without paying exorbitant fees to a cantankerous old wizard. Of course, mistakes can be made, so there are dangers involved. But certainly the process makes for more enjoyable role-playing than just another boring trip to the magic shop.

The following list of gems is not complete, in the sense that there are gems known today that are not listed; but all gems known to the ancients, and all gems about which there are well-documented legends, can be found in this article. The gems are presented in alphabetical order. Readers should also note that some gems are known by many names, but these are impossible to list entirely, and therefore the gems are grouped according to their most accepted names.

Agate

This is a variegated quartz or chalcedony, usually banded with two or more colors. The agate symbolizes health and longevity, is said to prevent thirst and supposedly would cause the possessor's enemy to turn his sword upon himself. Jewish lore stated that agate amulets would prevent the wearer from stumbling or falling. In medieval

times, physicians believed that powdered agate placed upon a poisoned patient's tongue would cure him. All of these uses may be applied to a fantasy campaign, but of course for the sake of campaign balance it is best that agates should only give their owners a good chance of avoiding these fates (stumbling, being poisoned, etc.), not absolute immunity.

Alexandrite

Alexandrite is a little-known stone which is green in daylight but red under artificial light; it was discovered in Russia in 1830. Because of the stone's "changeling" nature, it might be used in a fantasy campaign to change a person from a human into, say, a werewolf. Although the alexandrite was considered a lucky gem in Russia, most ancient peoples found its color-changing to be a sign of evil power. Some are even thought to have thrown these gems away into lakes and rivers.

Amber

Amber is fossilized resin of prehistoric coniferous trees, usually cloudy yellow or brown in color. Various ancient cures were ascribed to amber, but in China the souls of tigers were said to be transformed into amber stones upon the tigers' deaths, and thus amber was the Chinese symbol of courage. Greek legends said amber was the crystallized tears of the slain Meleager's sisters; similarly, the Norse myths stated that amber was the result of tears shed by the goddess Freya.

In fantasy, an amber amulet might give a person courage, and certain religious sects might use amber as a symbol of grief.

Amethyst

Like most gems, this purple or violet member of the quartz family has been given a great many healing powers by the ancients, but amethyst has some unique properties as well. Its name comes from the Greek word *amethystos*, which means "non-intoxicating." A person wearing an amethyst supposedly will not become drunk, no matter how much wine he or she drinks. This gem is also a symbol of love, as Saint Valentine is said to have worn an amethyst ring on which Cupid was engraved. The adventuring uses for such a ring may be few, but perhaps an adventurer who likes to spend his time searching for interesting information in taverns would have a special cup in which an amethyst is set, in order to prevent its owner from becoming too drunk to recall any of the information he may have obtained.

Aquamarine

The name of this blue or green-blue stone means "sea water," and therefore this gemstone has long been associated with the oceans of the world. The Sumerians, Hebrews and Egyptians considered the aquamarine a lucky stone, especially for those taking a voyage over water. Putting this power into play in a fantasy campaign may be difficult, especially if too many aquamarines are available to local sailors; some ships must fall prey to sea serpents, pirates and storms, for reasons of percentages and game balances.

GM's might well be advised to make the aquamarine a rare gem in their campaigns, and to give ships an extra saving throw (or at least some sort of bonus) against severe weather and the like if a crew member or passenger possesses a fine aquamarine.

Bloodstone

Bloodstone is a variety of "greenish" chalcedony with red spots. Because of its name it has often been used to cure bleeding, but many other interesting powers have been ascribed to it. Bloodstone is supposed to be useful in detecting lies, for calming enemies, breaking all bonds (including doors and walls)

and even in summoning rain, thunder, lightning and earthquakes.

Obviously this long list of powers makes bloodstone one of the most powerful of gems. In order to keep this stone from unbalancing a fantasy campaign, GM's will be wise to make these gems rare and to allow only the most flawless of the stones to possess the more potent powers described here.



Carnelian

Carnelians are transparent red gems often confused with rubies. Mohammed wore a carnelian ring, and the gem is credited with keeping one tranquil in the midst of turmoil. Carnelians have a variety of curative powers; in Australia this stone was supposed to cure all diseases, in fact. Because no powers other than protective or curative ones are ascribed to carnelians, Gamemasters will rarely find use for this gem, as many other gems are said to have similar powers. But since carnelians can be easily mistaken for rubies, a mischievous GM can always trick his players into thinking they've found a ruby when they have not.

Cat's-eye

This quartz or chrysoberyl gem is noted for having the power to cure blindness or other eye problems, including the warding off of the "evil eye." In addition, the ancient Assyrians claimed that a cat's-eye gem could also make its owner invisible. In Ceylon it was thought that genii resided within cat's-eye gems. A variety of direct applications to fantasy gaming can easily be found for this stone.

Chalcedony

The chalcedony is a translucent, waxy gem of the quartz family which is never found in crystalline form; it is usually a smoky blue in color, but may be cloudy white or yellowish. There are few useful legends concerning chalcedony, but if your fantasy campaign makes use of the Roman goddess Diana it should be noted here that chalcedony was sacred to her. The gem may also be useful against undead, as medieval legends state that chalcedony can drive away phantoms.

Coral

Coral is a calcereous material formed by colonies of marine skeletons; coral may be red, white, pink, yellow, blue, brown or black. Historically it has been so fervently desired that in Africa human sacrifices were offered to ensure that coral would continue to remain and reproduce. Red coral is considered effective against all forms of bewitchment, including the "evil eye", but brown coral does not affect evil creatures and is in fact liked by them. A variety of cures were said to be possible with coral, though interestingly enough this product of the sea was given few marine powers. That ancient oversight can easily be taken care of by any creative Gamemaster, however.

Diamond

Though to many people the diamond is the King of the Gems, it was also one of the few precious stones to which malevolent powers were ascribed by the ancients. Even as diamonds were fetching great prices for their beauty, they were being stigmatized by the ancients. Persians considered the diamond a source of sin and sorrow; the Hindus considered poor-quality diamonds to be worse than none at all, as these stones were thought to cause all sorts of diseases and misfortunes. A general folk belief was that diamonds were poisonous if swallowed. In more recent times, the diamond's reputation was hardly enhanced among the superstitious by the casualty list which was attributed to the Hope Diamond.

But the diamond remained precious, and some beneficial powers were eventually attributed to the stone. Some persons said that diamonds were crystallized thunderbolts, while others

said that diamonds gave one proficiency in the magic arts or could make people invisible.

For gaming purposes, diamonds can be highly entertaining. How can a player character tell whether he has gotten hold of a diamond with a "good" power or a "bad" power? Either he can have it magically analyzed (expensive) or he can try it out himself (dangerous). Very few adventurers are simply going to toss a diamond away; would you?

Emerald

The emerald is a bright green variety of beryl which has long rivaled the diamond for prominence in the gemstone ranks. In classic legends, emeralds were said to come from the nests of griffons, therefore a person who displays one conspicuously will always risk being attacked by griffons who happen to see him. (And since griffons have the heads, and of course the eyes of eagles, they will be able to spot a prominently displayed emerald from quite a distance.)

It might well be worth the risk to display such a stone, though, considering the many powers ascribed to emeralds. They have been given in legend a variety of healing powers, including the healing of poisoned persons, and emeralds were also said to liquify the eyes of serpents who viewed them, detect the truth, foretell the future and give their owners greater strength and intelligence.

Like many gems, the emerald has such an abundance of power in folklore that it is best for the Gamemaster to assign only one or two powers to each individual gem, with the more potent powers residing only in the largest and most flawless stones.

Garnet

We commonly think of garnets as red gems, but in fact they may also be orange, violet, brown or even green. The majority are red, though, and they are so vividly red in many cases that garnets, like rubies, have long been associated with blood. Hanza troops fighting the British on the Kashmir border in 1892 are said to have fired garnet bullets because they believed these would inflict bloodier and more damaging wounds than the ordinary lead bullets.

In addition to its association with blood, the garnet was in Spanish astrology a symbol of the sun; therefore

magic spells dealing with fire or heat might be enhanced or created by magic items studded with garnets. The ancient Greeks said garnets protected children from drowning; taking that a step further for fantasy campaign use, one might say that a garnet could enable an adventurer to walk upon water, or at least to float, even if he is wearing armor. Finally, it is said that a garnet upon which a lion is carved is an all-around effective charm.

Hyacinth

Most of us are familiar with the flower known as a hyacinth, but there is a gem of that name also; the gem is a variety of zircon and can be red, brown or orange. Its main magical function is that it can instantly extinguish fires (including the magical kind, if the Gamemaster wills it). In addition, hyacinths are said to aid women in childbirth and to drive away phantoms.

Jacinth

The jacinth is a transparent red gem of the zircon family. As such it may be confused by some with a ruby. In the Middle Ages the jacinth was recommended for every pharmacy, as a host of cures were attributed to the gem. It is said to be good for one's heart, sleep, wounds and general health problems. The stone is also supposed to bring wealth and to keep away lightning. As with other gems, these powers should not be absolute.

Jade

Most people think of this tough siliceous material as always being green, but in fact jade can be virtually any color. In China and a variety of other places jade is highly prized for amulets of protection, but this beautiful mineral has its dark side as well. In Mexico a jade knife was often used for human sacrifices, while in New Caledonia a jade cleaver was once employed to prepare meat for cannibal feasts. Natives of the Loyalty Islands were so eager for jade that they would often trade their daughters for it.

When struck gently, jade objects produce a rich lingering musical tone. Thus many musical instruments, especially gongs, have been constructed of jade. A commonly held Chinese belief was that a cup made of jade would crack if poisoned drink was placed within it.

In fantasy gaming, magic objects

made of jade can have a variety of both good and evil powers.

Jasper

Jasper is an impure opaque variety of red, green, black or mottled quartz. Its powers are varying depending upon the color of the gem. Red jasper is said to stop hemorrhages and to make the wearer invisible. Green jasper kept serpents at bay and had various medicinal uses. Black jasper protects its owner from lightning, while mottled jasper prevents drowning or other forms of death on the water.

Lapis Lazuli

This is a rich blue stone flecked with bits of golden pyrite; it is sometimes confused with sapphire. Lapis lazuli has long served as an emblem of chastity, but more interestingly for fantasy gamers, a legendary figure named Tammuz was said to have owned a magic flute constructed of lapis lazuli. This flute had the power to raise the dead. Thus magic items which perform resurrections, or possibly any musical item, may well be made of this blue gem or have at least one lapis lazuli set in them.



Moonstone

This member of the feldspar family has a cloudy white look. The Hindus believed that this stone was formed by the congealing of the moon's rays, and a moonstone owned by Pope Leo X was said to wax and wane in brilliance along with the moon. This gem is said to enable one to predict the future at each full moon, but it is also supposed to be unlucky for anyone to wear or use a moonstone unless it is that person's birthstone.

Onyx

This is a black-and-white banded form of chalcedony. In Roman legend, Cupid pared Venus' fingernails and threw them into the Indus River, where they became onyx stones. Onyx is said to promote courage and to reflect the "evil eye" back to its source, but this gem has some malevolent properties as well. Some say it is a gem of discord between lovers, and there is an enduring legend which states that demons are often imprisoned inside onyx stones; these demons supposedly awake at night and cause nightmares or worse. These properties lend themselves fairly well to adventure games, though of course in fantasy the demons contained within the onyx gems might well do more than just cause nightmares. If a campaign has the goddess Venus in its pantheon, onyx might well be a sacred stone to her priests.

Opal

Opals may be opaque white with many-colored specks of "fire," or they can be black or red with similar specks. The opal is the patron gem of thieves as it purportedly improves eyesight and allows the wearer to become invisible. But many also consider the opal a bad-luck or unholy gem, a tradition which stems from Sir Walter Scott's novel, *Anne of Geirstein*, in which the Lady Hermoine wore an opal in her hair. When holy water was splashed on the stone, she became ill and went to bed; next morning, all that was found of her was a pile of ashes.

In fantasy, thieves might choose to steal opals above all other stones. And it could be said that, because of this gem's association with thieves, the opal has become unholy, and thus it is unsuited for clerical or generally pious persons. Holy water splashed upon an

opal might justifiably kill the stone's owner.

Pearl

Everyone is familiar with the pearl. This lustrous creation of oysters has long been prized by mankind, though strangely enough its legends do not concern the place of its origin, the sea. In Hindu astrology the pearl represents the moon, and in fantasy could join the moonstone in having lunar magic powers. The Chinese regarded the pearl as a creation of dragons, and as a charm against fire; perhaps in gaming a perfect pearl could be employed as a charm against dragons. But there is also a common Oriental belief that pearls are crystallized tears, and will bring tears to their owners. In the Middle Ages in Europe, pearls were used by pharmacists both in powdered form and whole.

Peridot

The peridot is a transparent gem of light green or yellow-green color. Is is the only gem known to come at times from outer space, encased within meteorites; it might then be useful in fantasy for spells involving meteors or fireballs. In Arizona and New Mexico there is a legend that ants mine peridots and crown their anthills with them. A creative Gamemaster might make use of this legend to conclude that peridots are enchanting to insects, and that a magic item set with a peridot might have the power to control large swarms of bugs.

Quartz

Varieties of quartz include the agate, amethyst, chalcedony, jasper and onyx, all of which have their own powers; but common clear quartz can be found in old legends, too. Natives of Queensland, Australia regarded them as rain-stones and employed them in rain dances. Early British legends associated quartz gems with stars.

Ruby

The bright red ruby is a symbol of blood and the sun, and may be employed to create appropriate magic spells. It is said to make a man invincible, though in Burma the ruby had to be inserted into the skin to enact this power. In the Orient the star ruby was considered good luck, while in India



rubies were supposed to dispel fear. All of these legends have more or less direct gaming applications, but in order to avoid unbalancing a campaign it is probably best that no single ruby should possess more than one or two of the above powers.

Sapphire

Choice sapphires are deep blue forms of corundum, but there are sapphires of other colors as well. The sapphire was a symbol of Saint Paul and was long favored for ecclesiastical rings, thus it might have various holy powers in a fantasy campaign. It was believed that the sapphire protected its owner from enchantments and various other forms of magic, yet witches used sapphires to cast spells and necromancers are said to have valued sapphire highly because it enabled them to hear and understand predictions of the future. Like most gems, the sapphire also had a long list of ailments which it was thought to cure.

Topaz

The topaz can be many colors, but it is generally either crystal-clear, yellow-orange or honey brown. There are few legends about this gem which would be useful in fantasy gaming; most of the old tales speak only of "banishing melancholy, warding off evil, brightening the wit," and so forth. Since these powers are attributed to just about every gem, there is little to set topaz apart from the rest. But jewelers say that topaz has an unusually slippery feel to it, a fact which might be employed by a Gamemaster in

some manner (such as by making the wearer of a topaz slipper in the grasp, which would give topaz some value among thieves). The ancient Greeks called the topaz by a name derived from a Sanskrit word for "fire," thus this gem might have some magical fire powers. Finally, there is an old legend that a topaz engraved with a falcon will put the wearer in good standing among persons of authority.

Turquoise

This greenish-blue opaque gem is known around the world and is universally venerated as a good-luck charm. It was said to prevent falls, ward off snakes, deflect the "evil eye" and bring wealth. Interestingly, both in Europe and in what is now the American Southwest the turquoise was associated mainly with men, and worn mostly by them.

Zircon

Zircons can be clear, yellow, orange, red, blue, green brown or violet. Clear zircons are easily confused with diamonds. The different colors denotes different powers. Blue zircons are sup-

posed to improve the wisdom of their owners; yellow zircons are associated with lions, courage and the sun (white zircons were also associated with the sun). A red zircon is said to completely cure insomnia.

There is a Sanskrit legend in which a zircon is employed to chase away a dragon, and the stone is also supposed to keep the wearer safe from lightning, though this is a power claimed by many other gems as well. These properties are not assigned to any specific color of zircon, therefore the Gamemaster can say that these last two powers are possible in all zircons, or the GM can assign these powers to zircon colors about which there are no definite legends.

Postscript

Caution and logic should be the GM's watchwords when seeking to incorporate this information into a campaign of FRP.

In regards to MU's and the making of potions, devices and charms, only "perfect" stones should be subjected to multiple potent powers.

Hidden flaws can cause complex in-

cantations to go awry, and imperfect stones will be ruined when the application of the magic is attempted. The very high costs involved in magical research and manufacture can be more easily understood in this light.

The respective values of the gemstones in your campaign's economic structure will depend largely upon the powers you choose to imbue them with, as well as supply and demand. For instance, there is nothing inherently wrong with agate being the most valuable stone in a campaign heavy in poisons and poisonings if it is the only poison antidote.

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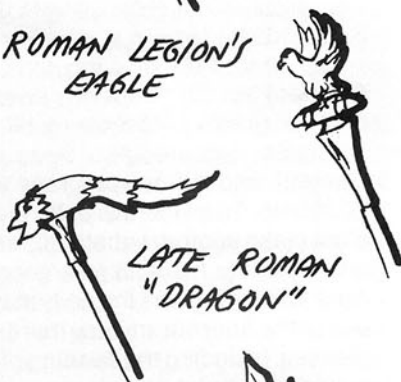
MINIATURE SPOTLIGHT STANDARDS

EGYPTIAN
CLAN
SYMBOL



ROMAN UNIT
STANDARD

ROMAN LEGION'S
EAGLE



LATE ROMAN
"DRAGON"

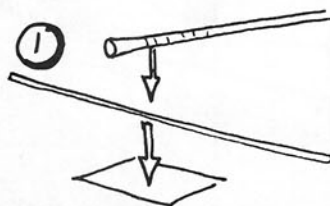


MONGOL
YAK TAIL
STANDARD



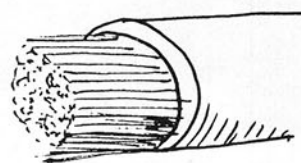
SASHIMOND:
INDIVIDUAL
JAPANESE
RECOGNITION
BANNER

STANDARDS ARE HARD TO CAST & THEREFORE THE BEST ONES ARE SCRATCHBUILT, USING HISTORICAL MODELS FOR INSPIRATION. HERE'S AN EASY ONE TO START ON:



1 TAKE A SMALL RECTANGLE OF CARDBOARD, SOME WIRE & A SMALL NAIL - EPOXY THEM ALL TOGETHER.

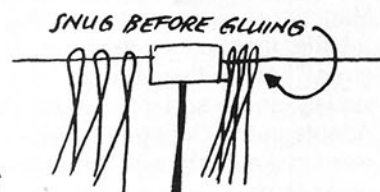
2 GET SOME COLOR CODED ELECTRICAL WIRE - TV REPAIR SHOPS THROW A LOT OUT.



3 BEND SIX DIFFERENT COLORS OF WIRE INTO LOOPS. IF YOU DON'T HAVE THAT MANY COLORS, REPEAT 'EM.



4 NOW SLIP THE COLORED WIRES ONTO THE CROSSPIECE, & GLUE THEM UP SNUG WITH EPOXY.



5 AFTER THE GLUE SETS, BEND THE CROSSPIECE OVER ON THE COLORED WIRE & CRIMP IT DOWN WITH A PLIERS.

6 BEFORE MOUNTING ON A FIGURE, REARRANGE THE COLORED WIRES SO THEY "WAVE IN THE BREEZE" YOU DON'T HAVE TO PAINT THE WIRES.



FANTASYSMITH WELCOMES SUGGESTIONS: MAKE ONE!

EACH MINIATURE SPOTLIGHT FOCUSES ON A SPECIFIC ASPECT OF MINIATURE MODELLING



by Perry Cooper

In 1981, SPI released its second edition of its popular fantasy role-playing game, *DRAGONQUEST*® (now owned by TSR). In it are sixteen different colleges of magic, which ordinarily would seem like plenty. But I'd like to add one more, for the sake of balance; while there is a College of Black Magic in the game, there is no College of White Magics.

Little mention is made in *Dragonquest*™ of deities, but there are obviously some sort of Greater Powers. Adepts in the College of Black Magics must make pacts with these powers in order to be able to employ many of the spells. It seems logical that if there are evil beings among these Greater Powers, there must be good beings as well. It also seems logical that the good deities would be a bit alarmed by the presence of a College of Black Magics. Once that state of alarm has been transformed into action, the College of White Magics will appear. Individual GM's may choose to have that occur in the future, during a period of strife, or he could decide that the College of White Magics has been around for centuries, like the College of Black Magics. In any event, this 17th college should not be too difficult to integrate into an ongoing campaign.

As might be expected, the College of White Magics is virtually a complete opposite of the College of Black Magics. The two colleges are constantly at odds, and rarely will a kingdom possess large contingents of both colleges. In some

cases these two colleges may peacefully coexist, but if so the peace will be as fragile as a cease-fire in Lebanon.

The College of White Magics is structured much like its rival. Upon entering the college, a White Magic Adept must swear an oath of allegiance to the Powers of Light (or goodness). This is the First Pact. Like the Black Magic Adepts, the newcomer is given all of the General Knowledge of the college in return, starting at Rank 0 with a maximum Rank of 15.

In order to learn Special Knowledge, the Adept must swear to the Lesser Pact. This involves reaffirming his loyalty and making a sacrifice. Unlike Adepts of Black Magic, the White Magic Adept need not sacrifice physical beauty. Common sacrifices would involve large amounts of treasure (usually half of all that the Adept possesses), but any sort of sacrifice of similar magnitude may be acceptable at the GM's discretion. Unlike Black Magic Adepts, White Magic Adepts receive no familiar for swearing to this pact. Instead they are given a penny-sized pale mark upon the lower half of their right palms. There is power in this mark. Once per day the Adept may activate this power to send forth blinding light for ten seconds. The light is equal to sunlight but has a limited area of effect, like a laser beam. The light will blind opponents, vanquish undead creatures which cannot stand sunlight and turn away attempts made to employ an *evil eye* spell.

Like Black Magic Adepts, White

Magic Adepts who swear the Lesser Pact will receive the ability to learn most Special Knowledge of the college at Rank 0 (maximum Rank 15), while he may progress to Rank 20 with General Knowledge.

The final oath of allegiance is the Greater Pact. An Adept who swears this pact is granted access to all of the college's knowledge, Special and General, and he may progress to Rank 20 in both. To swear this oath, the Adept must make another substantial sacrifice and dedicate his soul to a good deity. Note that this means the deity may make use of the Adept in any way that the deity pleases, including the sending of him on a suicide mission in order to further his religion. Such things rarely occur, but if they do, the Adept has no choice but to submit.

The First Pact may be broken by any Adept with no fear of antagonism, though the Adept will be kicked out of the College of White Magic. Breaking the Lesser Pact will likewise force the Adept out of the college, but it will involve a good deal of pain. The mark of power will fester and grow powerless, causing torment as it does so. There will be a 20 percent chance that the hand will rot away, plus a 10 percent chance that the Adept will die from this agony. No healing spells will cure this affliction.

Breaking the Greater Pact is a serious matter. The adept who does so is considered the vilest sort of outlaw by others in the college, who will then usually pursue the oath-breaker with the

intention of killing him. The mark of power on the oath-breaker's right hand will fester and rot, just as for one who breaks the Lesser Pact.

White Magic Adepts gain 10 percent to their base chances for performing any talent, spell or ritual when it is daytime, but lose 10 percent at night. They gain 5 percent if they have sworn the Lesser Pact, 10 percent if they have sworn the Greater Pact. They gain 20 percent during a High Holiday of the Powers of Light but lose 10 percent during a High Holiday of the Powers of Darkness.

The Talents of a White Magic Adept are Special Alchemy (exactly similar to that of the Black Magic Adepts), infra-vision (as Fire Magic Adepts) and Sensitivity to Danger (as Adepts of the College of Sorceries of the Mind).

Spells

Before listing spells of the College of White Magics, I'd like to suggest a few changes in the spell list for the College of Black Magics. The Special Knowledge Spells of that college include spells both to blight and to bless crops, both to blight and to bless livestock, and both to bless or curse unborn children. It seems more reasonable to me that Adepts of Black Magic should only be able to perform the blighting or cursing specified in the above spells, while White Magic Adepts may only perform the blessings.

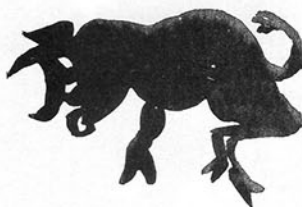
General Knowledge Spells

Spell of Protection
Against Were-Creatures:
as *College of Black Magics*
Spell of Summoning
Enchanted Creature:
as *College of Black Magics*
Spell of Invisibility:
as *College of Ensorcelments and Enchantments*
Spell of Enchanted Sleep:
as *College of Ensorcelments and Enchantments*
Spell of Empathy:
as *College of the Sorceries of the Mind*
Spell of Light:
as *College of Fire Magics*
Spell of Healing:
as *College of Earth Magics*
Spell of Detecting Poisons:
as *College of Earth Magics*

General Knowledge Rituals

The Reflecting Pool

This ritual is quite similar to the ritual of the Black Magic adept, except that the White Magic Adept uses a calm pool of water in which to divine what the Black Magic Adept would divine with tarot cards. Like the tarot ritual, the ritual of the College of the White Magics may be performed in three ways: Ask the Powers of Light, Limited Precognition and Divining Enchantment.



Special Knowledge Spells

Spell of Converse with Animals:
as *College of Earth Magics*
Spell of Controlling Animals:
as *College of Earth Magics*
Spell of Blessing on Crops:
as *College of Black Magics*
Spell of Blessing on Livestock:
as *College of Black Magics*
Spell of Blessing on Unborn Child:
as *College of Black Magics*
Spell of Curing Disease:
opposite of a spell which causes disease (*College of Black Magics*)
Earth Tremor Spell:
as *College of Black Magics*
Spell of Virility:
as *College of Black Magics*
Spell of Diamond Javelins:
as *College of Earth Magics*
Spell of Gem Creation:
as *College of Earth Magics*
Ball of Light Spell:
similar to *Ball of Fire Spell* from the *College of Fire Magics* except that the *Ball of Light* only does damage through blasting; it does not burn
Storm of Light Spell
as *Storm of Fire Spell* from the *College of Fire Magics* except that the *Storm of Light* does not burn, it merely damages through the power of the blast
Spell of Mage Wind:
as *College of Air Magics*
Spell of Telepathy:
as *College of the Sorceries of the Mind*

Special Knowledge Rituals

Ritual of Controlling Weather:

as *College of Air Magics*

Ritual of Summoning Animals:

as *College of Earth Magics*

Ritual of Magic Divination:

as *College of Naming Incantations*

Ritual of Creating Symbol:

This is the White Magic Adept's equivalent of the Black Magic Adept's Hand of Glory. The White Magic Adept may choose any object as his personal symbol; usually it will be sort of trophy which can be worn about his neck as a figurine acquired in some risky adventure. A two-hour ritual held under a bright sun allows this symbol to be magicked in such a way that it will add 15 percent to the Adept's base chance for success in casting any spell involving a blessing, as well as any spell performed against an undead creature. During these times the symbol will glow, but not in such a way as to blind anything or anyone. A symbol which is magicked cannot be demagicked unless the Adept wearing it dies or renounces the Greater Pact (which must be sworn before this ritual can be performed. These symbols cannot be forcefully removed from a living Adept's person without his permission.



Final Notes

As the reader can tell from the above, the College of White Magics is sort of hodgepodge of many other colleges. That is because it is a latecomer to the *DragonQuest* world, and also because it is directly related to the College of Black Magic (which likewise "borrows" many powers from other colleges).

Newly-formed or not, the College of White Magics is a fairly powerful college and its members form a strong brotherhood. Adding this college to a *DragonQuest* campaign should add one more dimension to a game which, though noted for its wide range of magic orders, surely has room for one more.

Grimm of the Gameboard World

The Return of Dargoll: part two

Gardner F. Fox



Two days later, he walked through the gates of Marralene City with Sedron, his son and grandsons. Beside the roan, other horses bore the furs which were for sale. All his senses were alive to the sights and sounds and smells about him. Here, a man was opening the shutters of his store, a little beyond him a woman was hurrying along, holding a water jar on her head, even as two carts laden with vegetables freshly off a farm, came trundling. It was as if more little gates were opening in his head.

Faintly, he remembered scenes like this. From some other life? Grimm did not know, nor did he care; enough for him to be here catching a scent of newly baking bread, hearing a carpet-seller crying the excellence of his wares. He also saw men in black robes, here and there, with large earthenware pots standing before them into which passersby tossed coins.

"Temple beggars," Nes-tran informed him in a whisper. "Yukaghir informs the people that they are like prayers offered up to Minoton."

Grimm found himself walking with a faint swagger. This was his world, this Marralene City, in this land of Mirakol. It was here he had walked and ridden, long and long ago; here, he had led out his armies to their victories, here he had

sat a golden throne to rule. Yukaghir was usurping what rightfully belonged to him — or to Dargoll.

Anger grew in him. What right had the high priest to claim dominion over what was his? His were the banners that had lead the armies to their victories, his the voice caroling out over the clash and clang of

swordblades! His was the golden throne, and all it stood for!

Almost of itself, his right hand went to his sword-hilt, half drew the steel from out of the scabbard.

But — no! This was not the time, nor yet the place!

His hand fell away. He walked on, but always his eyes roved, feeding his memory, strengthening his resolve. Somewhere, Yukaghir waited, like a spider in its lair. It was up to him, to Dargoll the Mighty. There were things which had to be done before he could claim all Mirakol as his own.

As they came into the great marketplace, he said, "I leave you here to sell your furs. I am off to the temple, where Yukaghir worships Minoton."

Old Sedron eyes him worriedly. "So soon? And — alone?"

Grimm smiled. "I have a plan. A plan which may enable one man — and only one man! — to do what must be done."

They would have argued, having grown to like him, but he put them off gently, yet resolutely. "This is Dargoll's task. Mine alone. If I have a need for you, I will summon you. Until then, sell your hides as you have always done."

He walked away. Confidence was in his stride, for



he knew this city, now. Beyond the market square was the palace with its ornate gardens — or had been, long ago — and on the other side of the palace was the Temple, a Temple which once had resounded to the paeans in praise of Serena, but which now knew only the prayers to Minoton.

He growled low in his throat. One man, alone! One man with a sword, one man with a purpose — against an entire army led by a great magician! The odds were too great. Yet as he walked, he told himself he would have it no other way. Dargoll was used to challenges. This was only one more challenge.

His feet carried him past the palace, where Yukaghir now lived. His eyes recognized those bastions, the wallwalks, the windows out of which Dargoll had peered, those many centuries ago. Someday, he promised himself, he would stare out of them once more.

Now he was before the Temple, was mounting its many steps. Just so had he ascended these same steps in that past lifetime. He wandered into the cool, dimly lit interior, continued along the nave. Now he could see the altar that once had been golden for Serena, but which now was black for Minoton.

"Desecration! Evil where once was goodness!"

That was Serena. Grimm smiled wryly. Well, this was her chance to talk to him. He was alone in the Temple, there were no priests, no worshipers, anywhere in sight.

"I have brought you here from that other world, Dargoll! Aye! It was I — with my godly powers! For a purpose! Destroy Yukaghir! Destroy Minoton's power in Marra-lene City!"

"Easy to say! I'm one man."

Soft laughter was his answer. Then: *"There is the Sigil! Take it, for it is yours! Lift it in battle! For my power is in it! Use my power, Dargoll!"*

She was gone, then. He stood alone once more in the Temple. Yet her presence

may have touched more tiny windows in his mind, for he was remembering...

Remembering! Aye, it was there, in his head: the way to come to the Sigil. Yukaghir would have put it away in the safest place he knew, the royal chamber of the Temple. And Dargoll knew how to reach that chamber.

He turned and made his way along the far wall. His fingers reached out to touch cold stone. Here? No, further on. Yes! His fingertips touched a carved decoration, pressed it. A section of the wall rumbled back; he stepped into that opening, and the wall closed behind him.

Grimm went swiftly now, for he was recalling this long-hidden passageway from his other lifetime. It led upward along narrow stone stairs — covered over with the dust of many years — with his death, it had been forgotten by this world — and along an equally narrow corridor. He came at last to a dead end, where there was a knob, set into the wall.

He turned that knob, the wall opened, and he stepped into a room where armor hung on the walls, with swords and maces and long spears. Shields there were, that bore the royal arms of Mirakol. Encased in glass, he saw a silvery thing that could be nothing else but the Sigil.

He also saw two warriors. They were big men, heavily muscled and tall, clad all in black armor, with black metal helmets on their heads. At sight of him they sprang to their feet from the chairs where they had been relaxing, and drew their swords.

"Where did you come from?" one of them asked in amazement.

Grimm chuckled. "I am a ghost. I materialized out of thin air."

They had not seen him enter, their backs had been turned, for their chairs faced the wooden door which was seemingly the only way into this royal chamber.

"Ghost or not, you die!"

They came at him with

bared swords, but Grimm only laughed and drew Klarvan. His steel met theirs, in swift parries, and then he was attacking, moving his steel in and out like a shuttlecock, forcing them back, back. Twice his blade rang on their armor, before he realized that these men were protected so heavily that even Klarvan's edge could not penetrate that black steel.

Grimm laughed. It was not a nice laugh, it sent chills up and down the spines of the men with whom he fought. "So then!" he cried. "I'll have to slice your throats!"

He drove them before him until, close to that oak door, he saw his opening. His blade darted out and through the neck of one of the warriors. Even as his steel bit into that flesh and was met with gouting blood, he whirled away, yanking free his weapon. In almost that same motion, he was parrying the overhead blow the remaining warrior was driving at him.

"Who are you?" that man whispered, drawing back for a moment. "No man has ever stood so long against Gulgor and me with swords. No five men, for that matter!"

"I am Dargoll, come back to slay Yukaghir and raise up my golden dragon banner once again!"

"You are mad," the other whispered, and sprang to the attack.

No lone man could stand against Dargoll. That was the way it had been, long centuries before, that was the way it was now. He drove that warrior back and back, offering him a chance for life all the while, but he refused it.

"My duty is to defend the Sigil," he panted.

"Defend it, then — for Dargoll! As my friend!"

The other man licked his lips. He was a brave man, a great swordsman. It would be a shame to slay him. Slowly, he shook his head, saying, "I am no traitor."

"You would not be," Grimm argued. "All I fight is Yukaghir. I shall lift up the Sigil and carry it as I lead the people against the high priest."

"No man can touch the Sigil! Always it kills. Even Yukaghir wraps it in cloth before he grasps it."

He grinned at him. "I can." Scornful disbelief was in his eyes. "Try it!" he challenged.

Grimm turned his back and moved to the glass case. With the hilt of Klarvan he shattered the glass and reached in through the opening he had made, his fingers spread wide to grasp the silvery bar that held the glittering emblem in the shape of interlocked dragons.

For an instant, he asked himself if he were a fool. Would the Sigil slay him as it had slain all others save Yukaghir? Then his fingers closed on it.

Grimm held it, lifted it out. As he turned to the warrior, he saw him gaping in utter awe.

"Dargoll," he whispered. "Are you in truth — that Dargoll?"

"Come back to free my people from the tyrant."

The warrior drew a deep breath. "I serve you, then. My sword is yours." He turned it, held it out to Grimm, hilt first. Grimm touched the hilt with his fingers, indicating that he accepted his service.

His name was Varran, he informed Grimm. He was the greatest swordsman of all Mirakol. Gulgor had been second only to him. "But what good I can do you, I do not know. Of course, I can die with you in your mad attempt to wrest power from Yukaghir..."

"I do not intend to die. Yukaghir is the one who shall die. Come, help me."

He opened the wall of the royal chamber even as Varran gaped, and then they carried the body of dead Gurgol into the passageway and closed the wall behind them, leaving them in darkness.

"It will be quite a puzzle to Yukaghir when he finds the Sigil gone, together with you and Gurgol's body. It will seem that the gods have come to take the Sigil."

Grimm smiled. "Word will get around among the warriors. They will begin

to look askance at Yukaghir."

But would they break from him and come over to his dragon banner?

4.

Three days later, Grimm sat in a big farmhouse at a table on which lay the Sigil. Sedron sat at his right, Varran at his left. Nestrans were there, and behind him were half a dozen youths his age, all with longbows in their hands and swords at their sides.

Varran said, "The news is good. The soldiers are of half a mind to defect, now that Yukaghir no longer has the Sigil. I've talked to a number of them, telling them that the gods came and spirited Gurgol and me away, together with the Sigil."

He chuckled. "Gurgol they slew, I said, and sent me back to pass the word. The gods have summoned up Dargoll, bringing him back to life. And Dargoll is sending out his war summons. Yukaghir is like a madman, raving and frothing at the mouth, calling all of this lies and more lies."

Sedron nodded. "I have been among the people. They call out for you, Dargoll. They will take up arms against Yukaghir, if you will lead them."

Grimm scowled. "I'll lead them, but it's hazardous. If the army will not come over to us, my people will be slaughtered."

"We'll give a good account of ourselves," Nestrans growled. The archers behind him snarled their agreement.

Grimm held up his hand. "It comes to me that one more thing remains to be done. Minoton's power must be weakened."

They all stared at him. "How can we do that?" Sedron asked dryly. "Yukaghir is Minoton's high priest."

"But it needs the high priest and the high priestess working as one to give Minoton power in this world," Grimm pointed out. "At least, that is how I remember it to be, in the old days. High priest and high priestess together. Man and

woman. Nothing else will do."

It was Ander who replied. "All you say is true, but Florella is high priestess, and she obeys Yukaghir."

"That is what I mean to test," he said softly.

Varran scowled. "By going again into the Temple after her? Alone?"

Grimm nodded. A howl of protest rose and these men surged about him, crying out against his plan. It was Sedron who quieted them by saying, "True, Florella has no love nor liking for Yukaghir — but she does what he says. It is whispered that Yukaghir holds her under an incantation, that this spell compels her to obey him."

"Then we'll dispell this cantrap — with this!"

He put out his hand, laid it on the Sigil!

They shook their heads and muttered, and he saw well enough that he would never change their minds. And so Grimm fell into agreement with them, saying that he was content to listen to their counsel and obey it.

That night he stole away from the farmhouse, with the Sigil wrapped in an extra cloak. He was mounted on the big roan stallion that was thoroughly rested and in a mood to run. It was early in the night yet, not quite the middle hours, and he was not so far from Marralene City. He would be there while darkness lay upon its walls and towers.

Grimm came in through the open gates and trotted the roan through empty streets. There was no one about, this was the sleeping time for Marralene City, and though the taverns were still open, there were few walkers in the night.

Past the Temple, shrouded in darkness, he walked his mount. The priestesses would be housed beyond the Temple, in the walled area of the lake and park, if he remembered correctly. There was a pavilion in the park, and beyond that, a series of low villas where the priestesses resided.

He swung from the saddle and tied the roan to a tree. It was a dark night, he could see only a few yards

in any direction. Wrapped in his cloak, he would be close to invisible. Carrying the Sigil, also shrouded in the spare cloak, he began his walk.

There would be no guards, anywhere. The priestesses were inviolate. Anyone who harmed the priestesses, anyone who came here to carry on a love affair with one of them, if caught, would be burned alive. An uneasy feeling ran in Grimm as he advanced. Were he to be found here and captured —

No! He must not think of that!

Toward the pavilion where the high priestess resided, he aimed his steps. He was a mere shadow on the lawns; he stepped, when he could, between thick bushes and little clumps of trees. To a portico he came, and then went between tall pillars. In his other lifetime, as Dargoll the Mighty, he had come here often enough to consult with the then-reigning high priestess.

Pray Serena that nothing had changed!

He made his way past statues, past tiny altars. To a staircase he moved, then up that and onto an inner veranda. Not far away now, was Florella's sleeping chamber. A moment he hesitated before the thick

draperies that served as a door, then he lifted his arm to brush them aside and stepped within the room.

Florella lay sleeping on a vast bed hung about with draperies, the coverlets half off her sprawled body. The light from a tiny lamp showed him her thick yellow hair spread upon two pillows, her slightly parted mouth.

Grimm lifted the Sigil from its wrapping. As he did so, her eyelids rose and he saw her staring upward at him. Her lips opened to scream.

Instantly, he brought the Sigil down upon her body.

The Sigil glowed brightly, like a sun. Its touch froze Florella. She lay there unmoving, though her mouth was open and her every muscle was struted. Only her eyes showed any sort of life.

"Can you hear me?" he asked softly.

He saw assent in those green eyes, saw also that within her body a war was being waged. Terror lay in those eyes, and for a brief moment, agony. Then her body slumped as if boneless, and her eyes slowly closed.

Grimm withdrew the Sigil. After a time, Florella stirred, again her eyes opened, and now her lips curved into a smile.

"You are my only hope,"



he said softly, "If I am to defeat Yukaghir, I have to have you on my side."

"You are a fool," she said softly. "Nothing can beat Yukaghir. Nothing! And yet —" She shrugged, lifting off the covers and seating herself at the edge of the bed.

She wore only a thin bit of tissue as a sleeping garment. Through it, Grimm could see the tints of her body. She was very beautiful, he told himself, tearing his eyes from her body to concentrate on her face.

"I serve Serena," he told her. "It was Serena who brought me to your world, Serena who has encouraged me to do what I have done. Now will come the final test. Serena — against Minoton. Myself — and you, I hope — against Yukaghir."

He hesitated, then added, "One thing I do not understand. Why did you want the sword? Of what use would it have been to you?"

"Not to me — to Yukaghir! Long has he searched old scrolls and parchments to discover its whereabouts. When he finally succeeded, he sent me to fetch it. Dorgons attacked my little caravan, killed all the men and most of the animals. I alone escaped, on a fast horse. I rode him to death, then ran on myself — until you appeared and saved me from the drod."

Grimm pondered. "But why would Yukaghir want the sword? He's no warrior!"

Florella shrugged. "Perhaps he feared what actually happened. Maybe Minoton looked into the future — or felt that Serena would strike against him, through that sword. Who knows the ways of the gods?"

She came to her feet and reached for a robe that lay across the foot of the bed. "You have driven Minoton from my body. I am a free person, now. Yet if I remain here, Yukaghir will know soon enough that his god no longer has any power over me."

Her eyes widened and he could see the terror in them. "Were that to happen, Yukaghir would kill me and appoint another high priestess."

"Dress yourself. Ride with me. You'll be safe, then."

She shook her head. "Minoton will know."

"Serena herself will protect you."

"I hope so, man who is Dargoll."

She turned away and went to a big chest, bringing out garments. Lifting the nightgown over her head, she stood naked a moment before slipping into other garments. Grimm stared at her nudity a moment, and sighed. Then he turned his back to her and walked to the drape-hung doorway.

In moments, they were running from the pavilion, side by side.

5.

Dawn was a redness over Marralene City. It shone on rooftops and cupolas, on pavingstones and windowpanes. It shone also on men who crouched in the shadows it made along the streets and alleyways, on their weapons, and here and there on bits of mail which some of them wore.

Those men moved swiftly, steadily, passing through empty city squares and malls. They did not speak, they had their instructions, they knew where they were to go. There was a grimness in their faces, a purposefulness in their every stride.

Grimm walked at their head, and with him was Florella.

To the market square they came, moving through it and the Temple plaza, until they were before the Palace. Yet now the city was stirring to life around them, men were emerging from shop doors, moving down the streets. One glance these men cast at that small army and shrank back, retreating into their stores or homes.

On the Palace walls, too, there was awareness of this advancing ragtrail army. Men in mail shirts moved here and there, spears were raised, bows were lifted and arrows set to their strings. Occasionally, those who stepped so swiftly along the streets could see the glint of early morning sunlight on bright helmets.

Grimm halted, lifting high the Sigil.

"In the name of Serena, the great goddess! In the name of all those who love liberty and independence! I call upon you to lay down your arms, to join your brothers in their revolt against the cruel tyranny of Yukaghir the Usurper!"

His answer was a shower of arrows. Here and there, a man fell behind him, and a howl of sheer fury rose from the throats of the attackers. As one man, they surged forward.

"Wait!" Grimm bellowed. "Wait! You will only be cut down! Slaughtered!"

"No, Dargoll. Let them go. Raise high the Sigil! Raise it!"

His hand swung the Sigil upward, held it tall.

From that golden sign, a stream of brilliance poured forth. That brightness seemed to sing, to carol! Sweet arpeggios it flung forth upon the air, vibrant pizzicatos that swelled upward, as though joyful to be liberated.

As though in answer, a blackness gathered in the Palace, above its roofs and spires — ran to meet the golden light! No man moved beneath those warring colors, every man stared upward as if entranced.

Brightness met blackness! Warred with it!

For long moments, the very ground stirred underfoot! Lightnings flashed downward out of the clear blue sky! Black fought with gold, stabbed at it, wrestled with it, sought vainly to rip it to shreds. Yet always, the golden brightness sheared off portions of the darkness — ate them!

Slowly, the ebon cloud which was Minoton commenced to yield. Backward it went, toward the palace. Faster now it moved. Faster! And the tumult of the aureate glow waxed even brighter as it sang.

The blackness screamed —

And was gone!

Grimm shouted, ran forward. With him ran the others, the young men and the middle-aged men, the farmers, the blacksmiths, the hunters, the furriers, the carpenters, the shopkeepers, even the old men! All raced forward in his wake, brandishing their

weapons, shouting their defiance.

"Lay down your arms," Grimm thundered. "Minoton has deserted Yukaghir! Join us! Join your brothers against the tyrant!"

They hesitated, did those warriors, for just an instant. But that was all the time their attackers needed. They were in among them, holding swordpoints and daggers to throats.

"No more slaying," Grimm called. "Take them prisoner!"

Dazed, the palace soldiery handed over their weapons, or dropped them at their feet. They stared with wide eyes at Grimm as he walked with the Sigil held above his head. For the Sigil itself was singing softly, a paean of triumph, of success.

Onward went Grimm, to the palace gates and through them, across the courtyard to the open bronze doors of the Palace itself. After him streamed the riffraff who were his followers. Into the Palace they swarmed, across the gleaming floors and then the throne room was before them.

Yukaghir stood before that throne, raging mad with fury, his face diffused with angry blood. Yet his eyes gleamed hatefully down at Grimm as he came across the floor toward him.

"I yield," the archpriest cried out.

"Trust him not! He means to fight even yet!"

Yukaghir moved suddenly, lifting his right hand from where it had been hidden among his robes and aiming it at Grimm. From the black rod, a stream of jet swept swiftly forward. Toward Grimm that darkness raced — touching him, enveloping him!

Grimm felt numbness touch him. For the life of him, he could not move a single muscle. His brain was inert. Yet he was aware of a monstrous evil encompassing him, seeking to reach inward to every muscle, to each vein of blood, to every last particle of his flesh.

He strained, fought.

Yukaghir cackled laughter. "Come to me, you sav-

lor of the people! Come — and die!"

Grimm saw that the high priest held a long dagger in his hand. That dagger would kill him, slay him.

Where were the others? Where — his friends and followers.

He took a step forward, and then another. He realized that some power held those with him in some sort of evil spell. They could not move, they were like statues.

Upward onto the dais he climbed. Before the throne he took himself, to stand helpless before Yukaghir.

Where was Serena? Where — her power?

The dagger lifted. Yukaghir cried out hoarsely as he drove its sharp point downward at Grimm's chest. It touched his leather jacket —

— and broke apart!
"Now, Dargoll! Strike!"

Yet even as he shook himself free of the inertia that held him, he saw blackness shape itself behind Yukaghir, reach out ebon tentacles to wrap about his body.

Too late now to draw his sword! Too late to grasp his dagger! Yet he still held the Sigil.

Grimm lashed out with the golden sign, using it as he might a swordblade. It slid past Yukaghir — struck that blackness that was forming itself about him.

A thin, high wail shook the Palace. Aie! That was Minoton, seared and scorched by the golden radiance of the Sigil. Agonized, it drew back, away from the high priest.

Again, Grimm hit out, but this time he aimed his blow at Yukaghir. It struck him on the shoulder —

Yukaghir screamed. Head back, his body arched in utter pain, he stood a moment, and then —

The high priest was gone. Dissolved into nothingness!

Grimm shook himself. It was over. Yukaghir was gone, and now the others — released from the spell that had held them — surged forward about him, crying out their pleasure, their relief.

"You've done it," Sedron gloated. "You've beaten him!"

"Not even the army could have helped us — if the warriors had joined us — against the powers of Yukaghir possessed, with Minoton's help!"

And Florella herself, pressing close, was whispering, "You are Dargoll in all truth. This land is yours, now. You shall be our king, our ruler!"

Grimm said not a word. The palace room was swirling about his eyes, its colors running together. He felt light, unsubstantial. It was as if he were no more

than colored air, and there was a high wind blowing ...

Grimm stood in his den, panting. His sword hung by his side, he still wore the coat of chain mail he had worn during the battle, the leather jerkin that had covered it. Yet the Sigil was gone — had Serena taken it back? — and his hands were empty.

He stared down at the game board, saw pictured there the Palace throne-room with all the tiny figures of Florella, of Sedron,

of Nestran and the others who had fought with him. Yet where he had stood was — nothing.

Grimm sobbed.

"Send me back, Serena," he whispered. "As I helped you, help me! Give me of your powers. Return me!"

Yet still he stood, staring down at the game board.

Was his life as Dargoll at an end? Was he finished with the game board world forever?

Or would he — some day — ever return?

— the end —





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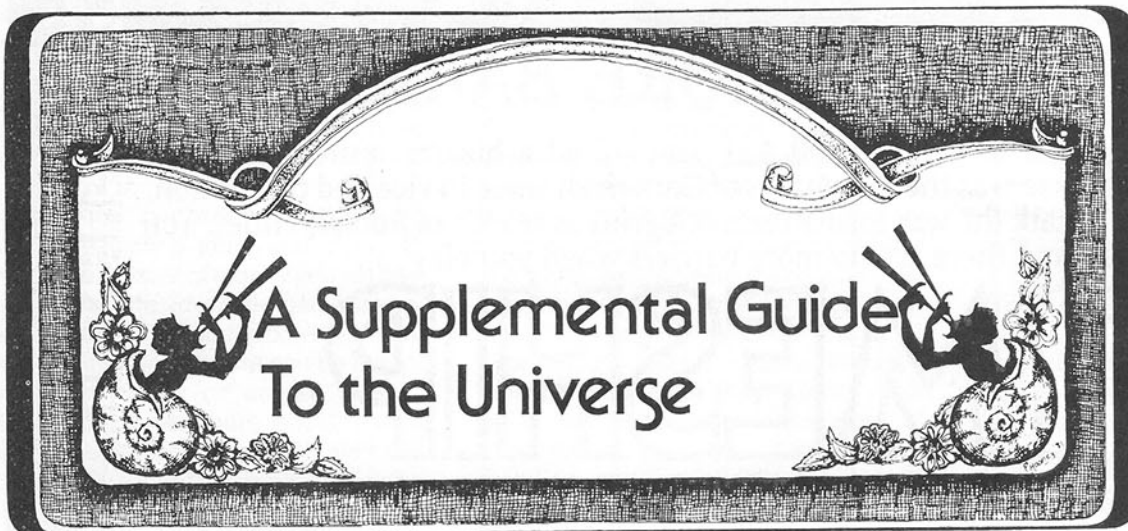
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When Campaigns Run Amok

by Hal McKinney

Hal
"Dear Great Wisdom-Filled Editor,

I have a problem. I have been running a campaign for three months and my best friend Jack is wrecking it with his 23rd-level half-elf archmage named Herman Hobbitslayer. What can I do? Whenever I have the players encounter a band of orcs or kobolds, old Jack has Herman throw a 'Waste Small Community or Municipality' spell from his Helm of God Control.

Once I thought I had him when the party was attacked by Orcus and 4,000 demons disguised as Sisters of Mercy. I figured that since Orcus was a demon, Herman's Helm of God Control wouldn't have any effect. I had reduced Herman to 347 hit points when he said, "Oh, I forgot, I use my Ring of Unlimited Wishes and wish that Orcus was my slave." Well, I had completely forgotten about that ring. Herman had found it in the first adventure when the party killed 11 dragons. Of course, Orcus is now Herman's slave, and the other players are complaining. Unless I do something soon, the 21st-level paladin and the 25th-level cleric have threatened to quit and go to another game where they can advance faster in levels. Please help me.

Your friend,
Robbie

P.S. Are you guys gonna publish any new spells for 35th level magic users sometime in the future? Herman's bored with the low level spells. Also, at what level do clerics perform major miracles? Thanks for the info. I usually read the other magazine for the 3/4 elf point of view."

"Help, Mr. Wizard!"

"What do you mean, I'm on my own?"

There is no way I'm going to answer this letter. I mean, for heaven's sake, it's written in crayon, and you're not fooling me, the letter was addressed to the Editor, and you wrote my name in. I can tell because the colors don't match."

"Besides, no one would run any campaign like that, would they? What? No fooling?"

"Help! Help! Help! Mr. Wizard."

"I don't wish to continue writing this column, I'd rather do something safe, like kiss rattlesnakes."

"What commitment to my reading public? You know very well I only had one reader, and we lost that one when my mother moved to Florida."

"Of course I remember Origins '82. You'll print the pictures and give the negatives to whom?"

"Dearest and Best Friend Robbie,

Yes, you do have some unusual problems. Why don't you try re-reading the rules, you little... Oh, yes, the pictures, now, where was I? Yes, Robbie, your campaign has gotten out of hand. The best way to recover anything is to cast a "Who's at Fault" spell. The components you will need are a mirror and a well lit room where you can be alone. Now, gaze into the mirror and repeat the magic words, "Who caused all my problems?" With a little practice and a sharp observant eye, you should be able to discern the image of the culprit in the mirror. After that, it's simply a matter of getting rid of the troublemaker. By no means allow your paladin and cleric to join another game. Once they spread the stories it could ruin all of your creative ideas. Trust me, Robbie, a great campaign like yours should be kept as secret as possible."

Your pal,
Hal

Seriously, many campaigns are plagued by high level characters using spells and magic items given to them by kind-hearted Gamemasters. All GM's want the players to enjoy their games. The dispensing of magic items and artifacts by the bagful will ultimately ruin the best of games.

Awesome magic items that can destroy worlds have a place - in literature, not in a role-playing campaign. Any Gamemaster who dispenses such articles has stacked the deck against himself. The usual solution for the dilemma is for the GM to resort to insidious traps and bizarre monsters that eat magic and spit mushroom clouds. These GM's handicap their players, since they come to depend upon the magic items rather than their own creativity and imaginations.

Campaigns that advance slowly allow the players a chance to fully develop their characters, and the GM can develop his campaign along with the player's characters.

There's nothing more pathetic than six 15th-level characters decimating a first level dungeon unless it's six first level characters running up against 4,000 demons. A proper game balance is necessary. A good Gamemaster will never hopelessly overmatch his players with horrendous monsters and gruesome traps.

If the level of the campaign keeps pace with the characters, they will find each new situation a challenge. Test your players' creativity, not their capacity for boredom. Keeping the level of the game even doesn't mean just doubling the number of monsters encountered; give the players challenges, but remember, your players are going to talk

about your campaign to others. What they say is up to you.

(We do have a new list of 35th level spells. Look for them soon in a column by the Editor as his is the only character class capable of using them.)

When we last left you, our courageous fighter, you had slain the evil magic user and triumphed over numerous small and insignificant life forms to win your way to the dragon hoard, only to discover why it's called a "Dragon's Hoard".

While you had planned on burning up some of the gold with a statuesque redhead, the situation is turning out somewhat differently from what you had envisioned.

The dragon looms above you. You're armed only with your battered sword, a quick wit and a couple of hit points. What will you do?

First, glance about you for some item that looks to be extremely valuable and (this is important) exceptionally flammable. Attempt to get close to it or at the very least include it in the line of fire. If such an object is unavailable, ask the Gamemaster if there is any large shield or cloth lying about dedicated to the ancient god "Asbestos". Another useful artifact is the red cylindrical urn of fire extinguishing. If these talismans of power aren't near, I do have one other suggestion:

Throw down your worthless sword and drop to all fours (This way you make a smaller target), and begin woefully moaning and complaining in a clear, audible voice.

"It's not fair, it's just not fair! Why should I be the one stuck with this horrible curse? I don't have to put up with this! I know, I'll suicide, then the dragon will get the curse." Then stand up proudly and shout in a fearless voice, "Hey, Ugly, c'mon, burn me, I'm tired of being poor. Come on, get it over with! Say, just one question first."

"How long did it take to gather all this treasure? Hmm... that long, huh? What a shame, it'll probably be gone in less than a week. Yeah, just one week, and there'll probably be 10,000 enraged dwarves bashing at the door, in the company of 2,000 white knights with holy swords all named Dragon's Bane." Yeah, that's how it usually takes effect."

At the very least, I can promise you the total attention of the dragon. Remember, no matter how badly the dragon would love to torch you, it loves gold more - especially its own gold. I can guarantee that a curse of poverty is something no dragon wants to mess with. In fact, if the curse is described properly, the dragon

would probably like nothing better than to see you *safely* on your way as quickly as possible. Do not let this occur.

Elaborate on the poverty-stricken condition the carrier was in at the time of death; then pull your trump card. Threaten to fall on your sword right here and now as you tell the dragon, "Life without the gleam of gold is worthless." Trust me, the dragon will understand the feeling.

At this time one of three things will occur:

1. The dragon will burn you, leaving you no worse off than you were.
2. The dragon will attempt to remove himself from the vicinity of the alleged curse, leaving you a chance to pick up a few baubles.
3. The dragon will want to talk. After all, he's a reasonable creature. He may even suggest you pick out a new sword and traveling expenses from the hoard. If this occurs, don't stint yourself. Decide on an exotic place far away. The dragon will probably be happy to finance such a trip with all possible expediency.

These have been some of my solutions to puzzles. Now, I want to hear yours. In fact, I'm even going to shamelessly bribe you into sending me your answers by having a contest.

I'll give you a seemingly inescapable situation and you, my faithful readers, can send in your solutions. We'll print the best ones and choose a winner to receive a free Finieous T. Fingers T-shirt for each puzzle. The runners-up will get their names in print (Oh joy!) and receive an autographed Certificate of Creative Role Playing signed by Tim "Mr. Wizard" Kask and myself on real parchment, suitable for framing or lining a bird cage. Sound good?

Here's your situation:

You have been robbed by bandits. They left you a loin cloth and a large stick you picked up on the roadside. Ahead of you is a beautiful bridge. While walking across, you hear a loud booming voice from below say, "Who's walking on my bridge?" Looking up you notice the carefully lettered sign:

Troll Bridge

Fee: I eat every third traveler.

The second one just crossed.

Blog the Troll

What do you do? Send in your solution (no crayon, please).

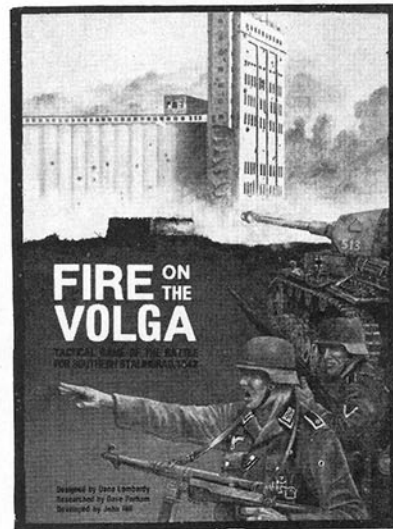
Until next month, help, Mr. Wizard!

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FEUDAL™ - Revamping A Family Game Into the Wargame It Should Be

by Noyes Livingston

Introduction

This variant was designed to introduce the beginning gamer to the tactics, mechanics and language of conflict simulations. It is also intended to be a fast, fun and friendly family game set in an era of personal courage, chicanery and combat. It is based on the colorful *FEUDAL*® game components and Mike Chiappinelli's supplementary rules published in the Volume 15, Number 5 issue of Avalon Hill's *GENERAL* magazine:

Game Equipment

- 2 secret setup divider screens
 - 4 divider screen holders
 - 1 rules folder
 - 2 combat results tables
 - 4 playing board sections
 - 1 six sided die
 - 4 board clips
 - 6 blue or brown forces consisting of:
 - 1 Lord
 - 1 Castle
 - 1 Army composed of the following men-at-arms:
 - 4 mounted Knight units
 - 4 Infantry spear units
 - 2 Infantry axe units
 - 1 Archery unit
 - 1 Peasant militia unit
- Each figure represents a military unit

of many warriors. The Lord stands for the force's leader, his retinue and bodyguard. The Lord also symbolizes the role of the game player in the contest. A Knight represents an element of well armored mounted men-at-arms, the Archer is a group of bowmen, and the axe and spearmen are typical of the various Infantry units employed in the age of chivalry. The Peasant militia stands for an armed mob of farmers and rabble. The Castle is built in two main sections — the strongly fortified Keep and its courtyard or Green. The playing board represents heavily forested, lightly wooded and relatively clear terrain.

To win the game, a player must invade the other player's territory and capture his Castle or kill his Lord.

Preparation for Play Two Player Game

1. The four board sections are turned face down, mixed up, clipped together to form a square and turned playing side up. The half facing each player, as they sit opposite each other, is his side of the game board.

2. Each player may have only one Lord and Castle, but if the players agree, he may use more than one Army to lengthen or balance the game.

3. The dividing screen is set up across the middle of the board and each player secretly deploys his forces as he wishes.

4. The Castle must be set up in clear terrain. Units may not be placed next to the screen or in terrain that they may not enter during play.

5. The screen is removed and a die is rolled. The player rolling the highest number moves first.

Three or Four Player Diplomatic Game

1. The board is assembled and set up as in the two player game except that each player uses only one quarter of it for his fief. The screens must be assembled like a cross to hide each force.

2. Each player gets one Lord, Castle and Army.

3. The player with the highest die roll moves first with play rotating clockwise.

4. Players may talk freely among themselves, or plot in private, before and during the game. Players may form alliances, deceive each other, or play alone. Allies may share a win or turn on each other when their common enemy is defeated.

5. To more accurately simulate command, control and communication difficulties in politics and combat, the players

may choose, as an optional rule, to prohibit conversations between players after the game begins unless their Lords are positioned next to each other. If they are apart, correspondence must be accomplished by exchanging short notes, one time only, at the beginning of each game turn. A player would receive a note at the start of one game turn and would not be able to answer it until the next.

Multi-Player Team Game

1. One person may play a team of two or more, or two teams of several players may compete.

2. After sides are chosen, one player is elected captain of the blue forces and one as captain of the brown. A team gets one Castle and each player gets one Lord and Army.

3. The board is assembled, positioned and set up as in the two player game. Team members sit and set up on the same side of the board. The team captain positions his Castle and Army, gives his lieutenants battle instructions and rolls for first move.

4. Team members may talk throughout the game. The optional command and control rule from the Diplomatic Game may be used instead of free conversation. Unless he was next to a team player, the captain would have to pass him an order at the beginning of a game turn and would not be able to receive a question or information in reply until the beginning of the next game turn.

5. A team player is out of the game when his Lord is killed. The captain may move that player's Army for the remainder of the game or transfer it to another lieutenant at anytime. A chain of command should be established so the team players know who will take charge if the captain is eliminated.

Victory Conditions

1. A player or team is defeated when that side's Lords are slain or the Castle Keep is occupied by an enemy unit. The last player or team with a Lord and Castle on the board wins the game.

2. In the Diplomatic game, an eliminated player's Army comes under the command of the player who killed his Lord or captured his Castle, at the beginning of the victorious player's next turn. The defeated Army may still be attacked by other players.

3. When a force's Castle is captured in the Diplomatic game, that force's Lord is

removed from the board at once and is eliminated from play. The Castle remains in its position and any future capture by another player does not defeat the new owner or cause the recently acquired Army to change sides.

4. During the Diplomatic game, a defending player may be offered a chance to surrender by the attacker before his Lord is engaged in combat and the die is rolled. If he accepts, all combat is still resolved, but his Lord is not affected by the results of the battle it took part in. The attacker must abide by all his combat results. The player who accepted quarter may remain a loyal vassal and assist his benefactor, or he may betray his liege and play as he wishes. The Lord that was spared may be compelled to move to an area free of enemy zones of control and he may be assassinated through combat at any time. All rules concerning combat and zones of control remain in effect when one player has surrendered to another. The only outcome of the arrangement is that the accepting player continues to control his own Lord, Castle and Army. An attacker is never obligated to extend a surrender offer.

Sequence of Play

1. *Feudal* is played in alternate game turns until one player or team is victorious.

2. Each game turn is divided into team or player turns. Each player plans and executes his operations in two phases:

A. In the movement phase he may move all, some, or none of his units up to the full extent of their movement factors.

B. During the combat phase he resolves all combat resulting from his movement.

3. A team's players accomplish the movement phase, one player at a time, in a clockwise direction. The team's combat phase does not begin until all the team's movement has been completed.

4. A team's or player's combat may be resolved in any order desired as long as each adjacent defending enemy unit is attacked. A team's or player's units may combine to participate in the same attack.

5. In the Two Player and Diplomatic game, each player completes his two phases in his turn before the action goes on to the next player. A new game turn begins when the first player starts his movement phase.

Terrain

1. The Castle consists of the Keep and the Green. Only the Lord or Archery and Infantry units may occupy the Keep. The Keep may only be entered and exited by moving through the Green, but it may be attacked from all adjacent non-forest spaces. A unit defending in the Keep has its combat factor doubled. Knight and Peasant units may enter the Green and attack the Keep, but they may not occupy it to capture the Castle.

2. Dark green areas represent impassable forests and may not be entered by any units.

3. The striped green areas are light woods which may be entered by the Lord and Infantry, Archery and Peasant units. These units' combat factors are doubled when they are defending in a woods space. Knight units may attack other units in woods, but they may not enter them.

4. All units may move diagonally between prohibited terrain spaces from one permissible location to another.

5. The Castle may only be built in clear terrain and it must have its Green accessible to at least one clear terrain space. It may not be placed in any space next to the outside edge of the playing board.

6. A unit entering the Castle Green or woods must stop immediately and may move no further in that turn. A unit leaving the Keep does not have to stop on the Green.

Movement

1. Units have different movement points or capabilities. They move up to the following number of spaces, subject to terrain restrictions, in any direction in each turn:

Lords	4 spaces or Movement Points
Knights	4 MP
Archers	2 MP
Infantry	2 MP
Peasants	2 MP

A hole in the game board occupies the center of a terrain space. Movement from one hole to another is a movement of one space and costs one MP.

3. A player may move as many of his units as he wishes during his turn in any order he wishes.

4. Units may move through friendly units belonging to the same player or team, but they may not move through enemy units.

5. When a player removes his hand from a unit, that unit has completed its move.

6. When a player rolls the die for his first combat resolution, his movement phase is over.

Zones of Control

1. A Zone of Control of a unit consists of the eight adjacent spaces around that unit. A unit must stop immediately when it moves into another player's or team's unit's Zone of Control.

2. The Castle Keep has only the Green in its Zone of Control, but the Green has eight spaces in its ZOC, including the Keep. No space except the Green may include the Keep in its Zone of Control. A unit in the Keep is not forced to attack a unit in the Green and it may not attack any other adjacent units. Except for a unit in the Green, no unit next to the Keep is required to attack it.

3. A unit may leave an enemy ZOC during its next turn and attack another enemy unit. It may also move to attack the same unit from another space, move to a space that is not in an enemy ZOC, or remain where it is and counter attack the same unit without moving. If a unit moves from one space to another in the same enemy's ZOC, it must stop at once.

4. In the Diplomatic game, all other player's units are treated as enemy units. A unit's ZOC affects other player's movement, combat and retreats as in the Two Player game. If two or more players wish to work towards the same goal, they may only cooperate by moving out of each other's way or blocking or attacking the enemy. They may not move next to each other or combine combat factors in an attack. A player's unit that is forced to retreat, as a result of combat, into an ally's ZOC is eliminated instead.

Combat

1. Units have different fighting abilities as a result of their varied weapons, training and moral. These relative values are expressed as the following combat factors:

Lords	4 Combat Factors
Knights	4 CF
Archers	4 CF
Infantry	2 CF
Peasants	2 CF

2. In any player or team turn, the player moving next to an enemy unit is the attacker. The player who is not moving is the defender. An occurrence of combat is also called a battle.

3. Combat occurs when a unit enters an enemy ZOC. Combat is resolved after the attacking player or team has complet-

ed all movement and in any order the attacker chooses.

4. An attacking unit must attack all adjacent defending units. A unit may attack or be attacked only once in each turn. With the exception of the Lord or a unit in a Keep, a unit may not move next to or remain adjacent to an enemy unit without attacking it each turn.

5. Combat is voluntary for a Lord. It may move or stay next to an enemy unit without engaging in mandatory combat. If it does attack, the Lord must attack all adjacent enemy units. Lords must stop in an enemy ZOC and they suffer normal combat results if attacking or defending. Except for another Lord, any enemy unit entering or remaining in a Lord's ZOC must engage it in combat. No enemy unit may retreat into a Lord's ZOC.

6. Combat is resolved by first totalling the attacker's combat factors in a battle and comparing them with the defender's total combat factors. For example, an Archery unit (4CF) attacking a Peasant unit (2CF) would result in odds of 4 to 2, which reduce to 2 to 1, in favor of the attacker.

7. Odds are always rounded down in favor of the defender. As an example, a Knight unit (4CF) and an Infantry unit (2CF) attacking a Lord (4CF) results in odds of 6 to 4 in favor of the attacker, which are rounded down to 1 to 1.

8. After the odds have been determined, the results of the battle are obtained by the attacker rolling the die once and having both players cross index the die roll and odds on the Combat Results Table (CRT). The results of that combat are applied to the affected units at once before going on to any other battles.

9. The attacker may divide combat in any way he wishes as long as he attacks all units in his ZOC. For example, combat for the forces below could be divided in two ways. In situation (A) the Knight unit could attack the Infantry unit at 2 to 1 odds in one battle while the Archery unit attacks both the other Infantry unit and Peasant militia at 1 to 1 in the other. In situation (B) the Knight unit could attack

both Infantry units at 1 to 1 while the Archery unit attacked the Peasant unit at 2 to 1.

10. Terrain does not effect or modify the attacker's combat factors. Only the defender benefits from a strong position.

Combat Results Table Explanation

1. DE The defender is eliminated from the board. The attacker may advance a victorious unit into the defender's vacated space even if it is in another enemy unit's ZOC. A Knight or Peasant unit may not advance into the Keep after defeating the occupant. A unit advancing after combat may not participate in further combat in that player turn, but it may block the retreat of other enemy units with its ZOC in further combat. The defender may move away from these advanced units in his movement turn.

2. AE The attacker is eliminated. The defender may not advance after combat.

3. EX Combat factors from both forces in the battle are exchanged and eliminated. The weaker of the two must remove *all* of his units from the board. The stronger force's player must remove at least enough of his units involved in that battle to equal the combat factors lost by the weaker. He may eliminate any units of his choosing as long as they participated in the battle. It may be necessary for the stronger force to lose more combat factors than the weaker to equal his loss. The defender's combat factors are not doubled by terrain to determine a unit's value for exchange purposes. The attacker may advance any surviving units into the defender's vacated space exactly as allowed when the defender is eliminated. The defender may not advance after an exchange.

4. DR The defender retreats one space in any direction he chooses. Retreat units may not engage in further combat during that player's turn, but they may block the retreat of other units. Units whose only retreat is off the board, into terrain they are prohibited from entering, into an enemy ZOC, through a team's or player's own friendly units and over the Keep walls are eliminated instead. Units in the Keep may retreat only into the Green. Lord, Archery and Infantry units may retreat from the Green into the Keep if it is unoccupied. The attacker may advance after combat into the defender's vacated space.



COMBAT RESULTS TABLE

In Favor of Defender - ODDS - In Favor of Attacker

Die										Die
Roll	1-4	1-3	1-2	1-1	2-1	3-1	4-1	5-1	6-1	Roll
1	AR	AR	DR	DE	DE	DE	DE	DE	DE	1
2	AR	AR	EX	EX	EX	DE	DE	DE	DE	2
3	AE	AR	AR	DR	DR	EX	DE	DE	DE	3
4	AE	AE	AR	AR	DR	DR	EX	DE	DE	4
5	AE	AE	AE	AR	AR	DR	DR	DR	DE	5
6	AE	AE	AE	AE	AE	DR	DR	DR	DR	6

5. AR The attacker must retreat one space in any direction he chooses. He is subject to elimination under the same conditions stated for a retreating defender. The defender may not advance into the vacated space.

6. Attacks made at odds better than 6 to 1 are resolved on the 6 to 1 column of the CRT. Attacks at odds worse than 1 to 4 are resolved with the 1 to 4 column. The attacker may not voluntarily lower the odds in an attack.

Game Notes

The Feudal Era in Western Europe covered approximately the 11th, 12th and 13th centuries A.D. It was an age of religious zeal, poverty and ignorance. The Feudal System was based on obligations of service that extended both upwards and downwards through the social hierarchy and was characterized by generally ineffective central authorities.

A landed noble would grant a fief and rewards to lesser warriors in exchange for their loyalty and service as men-at-arms. The peasants relied on their nearby landlord for their farm plots and protection and they provided food and labor in return. These bonds held society together in meager times, but they also helped produce regional paranoia and a tendency for one noble to try to prosper at his neighbor's expense. As a result, fragile coalitions were often formed for a faction's defense from outside nobles and each other. Power and politics were the preoccupations of the period; a poor diplomat needed to wield a sharp sword.

The Diplomatic game attempts to simulate the personal dynamics of the Feudal period. Players are encouraged to form pacts, make compromises, beg for

mercy, or stubbornly stand by an ally in order to win or be on the winning side. The optional note passing rule in the Diplomatic game makes face to face conversation very hazardous. The Multi-Player Team game represents a struggle between two more established factions that have consolidated their holdings and developed binding loyalties.

A player should plan for both offensive and defensive operations when setting up his forces. Because of their lower movement points and combat factors, Peasant and Infantry units are best suited for guarding the approaches to the Castle. They are most effective in this role when defending in a woods space with a forest protecting a flank or placed behind a gap between two forests. It is wise to have a unit within one space of another unit so that their zones of control overlap to mutually support each other. The Castle should be set up near the rear of the fief and surrounded by as many forest spaces as possible.

The mobile and powerful Knight units should be initially concentrated in a central position so they may either attack the enemy or provide a reserve for the defense. They may also be used in pairs to protect the flanks of a general advance or encircle the enemy force to prevent its retreat.

A good strategy would be to economically screen the Castle and Lord with a few Infantry units while the remainder of the Army maneuvers to engage the enemy in a coordinated attack. The movement of the Knight, Infantry and Archery units must be executed so that they support each other and are able to mass at the critical battle at the same time.

The primary objective of the offensive should be the destruction of the enemy's Lord or the capture of his Castle. Battles that do not work towards those goals are wasteful. The plan selected must be simple enough so that it can still succeed when things go wrong and it should deceive the enemy so that he cannot employ his forces effectively to counter it. A player will be more successful if he acts instead of reacts.

In the Diplomatic game a player should appear to be doing one thing while he prepares for another. If he is going to betray an ally he should try to commit that player to combat while he only feints or demonstrates in front of their common enemy. When loyalties are in question, a player should set up a few Infantry units well forward in his fief so he can determine the intentions of the other players early in the game.

The Combat Results Tables is very "bloody" at equal odds to reflect the tendency for units to melee when the forces were fairly evenly matched. Attacks executed at 1 to 1 or 2 to 1 will be costly as the enemy will stand and fight. As the odds increase, there is a greater chance that the defender will be overwhelmed with fewer losses to the attacker or that he will cut and run before a melee results. High odds and flank attacks by several units are needed for sure kills as even a frontal attack at 3 to 1 odds has a 50% chance of allowing the defender to retreat. A defeated unit is eliminated when it cannot retreat because it is trapped and has to fight to the finish. The exchange result represents the attrition that occurs for both forces during a battle.

Attacks deliberately executed at poor odds like 1 to 2 are "soak offs" made so that other units can attack elsewhere in the same battle at better odds. These secondary attacks are like a diversion or covering action for the primary battle and usually do not result in severe losses to either side because they are seldom pressed home with enthusiasm.

A Castle represents the feudal warlord's landholdings and base of operations for his Army. Its capture causes the Lord to lose his wealth, military supplies and the support of his subjects and results in his elimination from the game.

The rule prohibiting Knights in the Castle Keep was intended to encourage the players to use Infantry and Archery units in the attack. Peasants were not allowed to participate in the occupation of the Keep as it seemed unchivalrous.



Modules: Are They Hurting Your Game?

by Jack Simon

Module use in role-playing fantasy games can be fun, exciting, and educational but too much reliance upon them can cause serious injury to the game. Strong use of modules stifles the creativity, unnecessarily lengthens the game play and creates undue problems for the Dungeon Master. The fun of the adventure can be impaired by the overall design of the module while their high costs must also be absorbed.

Modules, by concept, are designed for ready use. But it is in the best interests of the DM and the campaign that the DM takes the time to familiarize himself with the module's contents. A DM may find that certain items need be deleted or altered to fit into a particular fantasy world. A module's general concepts just might not sit well with the DM's idea of his fantasy world. The module may then require drastic alterations.

Modules, by design, are generally one of two types. Those modules that are complex and intricate in detail tend to be small intrinsic dungeons with little, if any, surrounding area defined in which the Player Characters can wander. This job of constructing the surrounding lands is left to the DM's ambition and initiative.

The modules that are large in scope, covering much territorial area, tend to lose something in the finer details. The existing dungeons are generally small, the NPCs ill defined, and the general concepts nebulous in definition. This forces the DM to be spontaneously creative and yet remain faithful to the module's concepts and design, a difficult position to be forced into.

Only by having the facts in the DM's head or before him on paper can a DM

surmount this difficulty. If the module cannot furnish all that is needed it is up to the DM to take the time to note those details or take up precious game time in search of particular answers. The latter, though practical for "ready module" play, creates unnecessary time lags that detract from the enjoyment of the adventure; enjoyment in game play is what it is all about.

With modules selling for six to sixteen dollars each, a heavy burden arises when they are played continuously one after the other. When a group of adventurers has taken an expedition through a particular module, no matter how successfully it goes, the module is no longer practical. The module has been played. Once played through a module is memory to the DM and especially the PC's. It has to wait until another adventure-hearty band comes on the scene that has as yet to discover its secrets. Only then can it be pulled from the shelf for reuse.

Modules, when collected over time, usually sit idle. Certain events may occur when a particular module can re-enter a game. A city or town may find itself brought back into play several different times, for they fit into the structure of the developing fantasy world. In use, these types that re-emerge are rare. Most modules when thoroughly played end up shelved to collect dust. A used module is just a piece of paper, memories. But a module designed and played is a worthy experience to DM and PC's.

A DM that can create his own modules gains the experience in developing strange encounters. By using the vast amount of materials available a DM can design adventurous modules unique to his conceptualized universe. PC's dis-

cover added thrill in experiencing unique encounters designed solely for them. The flavor of the game heightens as the DM becomes much more than a moderator. He becomes more knowledgeable, more confident in his role and the game flows so much smoother.

Only with experience will a DM find it easier to develop more intricate, more unusual scenarios. By design, the concepts of the game will always be at his fingertips; who would know them better than the designer? The money saved by creating rather than by purchasing modules can always be used in more worthwhile ways. Miniatures and paints can be added, reference books on mythology, fantasy, weaponry, religion, and art are all fine sources of ideas and there are always refreshments to be considered.

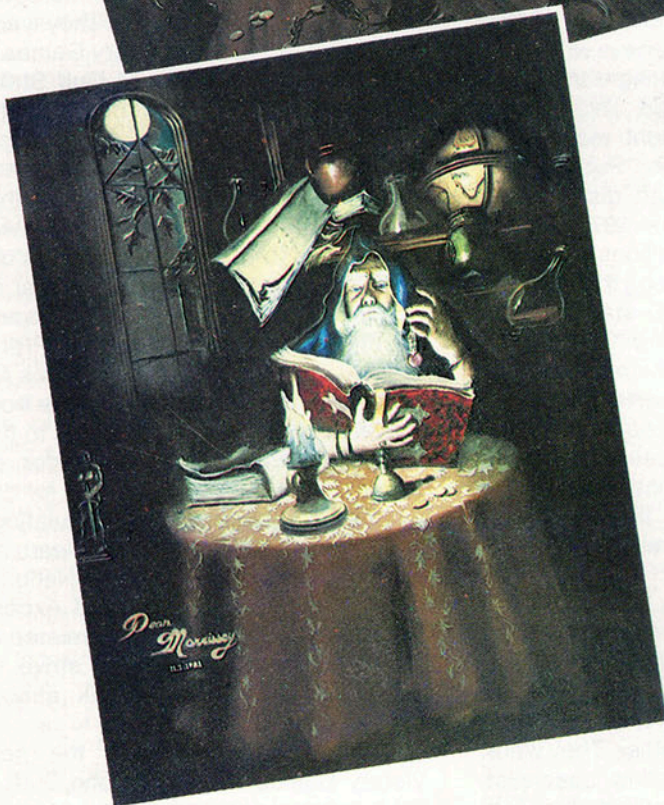
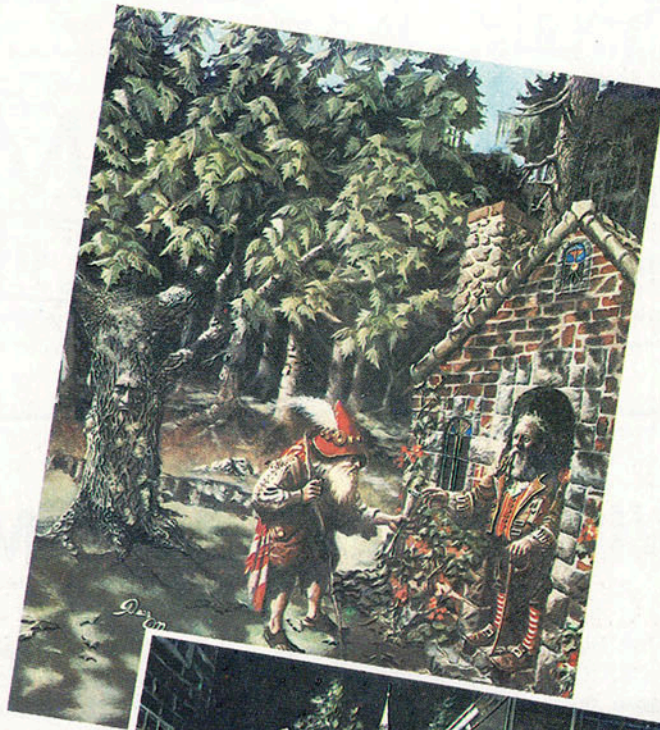
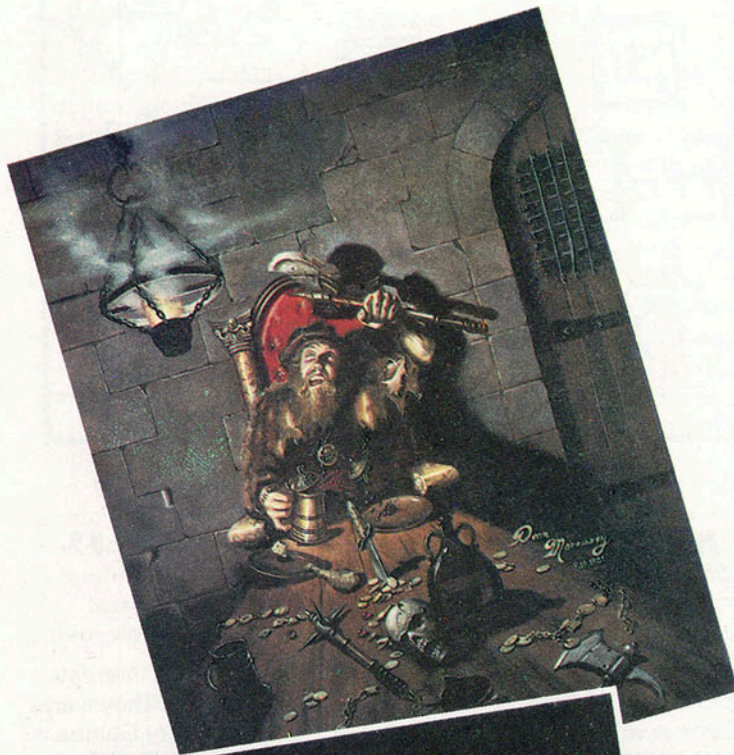
A module properly selected and thoroughly understood by the DM is a welcome treat to any campaign. With groundwork set, the PC's prepared in advance, a module can lend hours of pleasurable adventuring. Much can be learned in their usage. Ideas drawn from modules can be welcomed into the overall framework of the world. Religious concepts, unusual tricks and traps, NPC types and characters can all be used later in various encounters. Modules have much to offer.

When used properly, sparingly, and incorporated into a well developed fantasy land they shine to their fullest.

Avoid the problems and the headaches of relying too strongly upon modules. Create a world. Then incorporate the modules that are just right for the atmosphere you envision. The adventuring will be much more fun and the DM will find his role much easier to handle.

MORRISSEY MAGIC!

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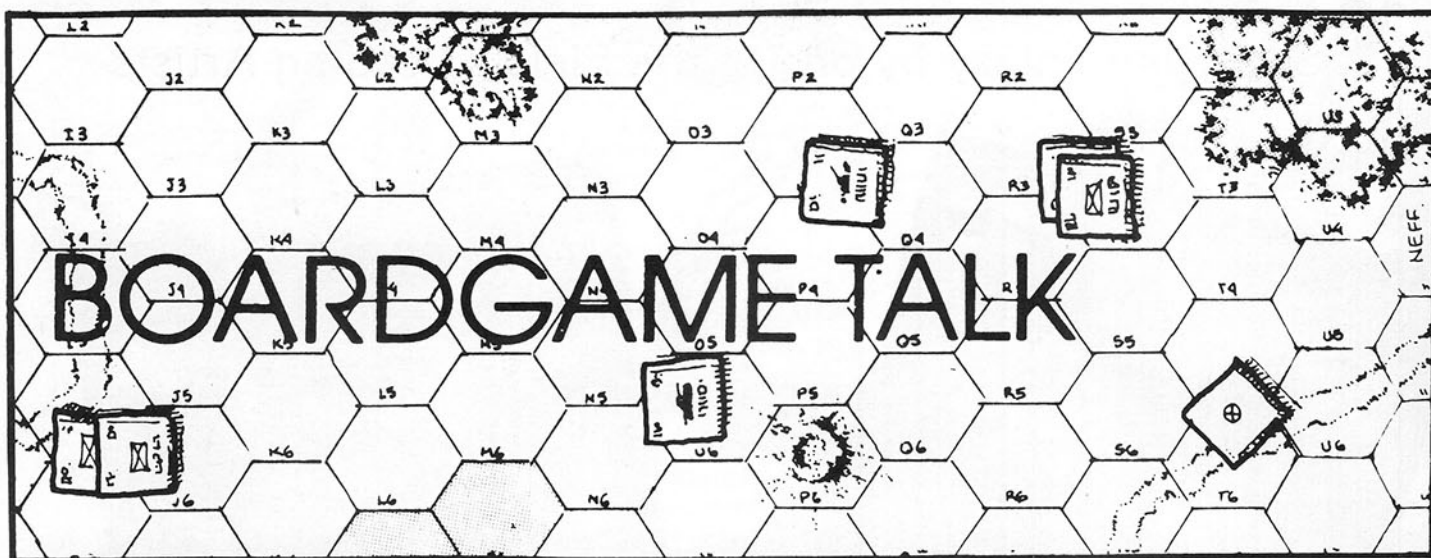


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“VICTORY GAMES MAKES IT HAPPEN”

© by John Prados

The last BOARDGAME TALK spoke of the plans TSR Hobbies has for many of the game products and periodicals it acquired from Simulations Publications of New York. But this is only half the story surrounding the demise of SPI. The other half is symbolized by the title of this column, which is the headline Victory Games gave to its handout distributed during the *Origins* '82 Convention. Victory Games, you see, constitutes an effort organized by a number of former staff members from SPI. The company will operate as an independent subsidiary of Monarch-Avalon Industries Inc., which also owns Avalon Hill. At *Origins* '82, Victory Games exhibited the playtest prototype of GULF STRIKE®, a combined arms simulation of the Persian Gulf and Indian Ocean area at present and projected into the future.

It seemed a hopeful start for a new company. It is also a new beginning for some of the best people from Simulations Publications. The Victory Games release dates its inception as April 1982. In fact, it was at that time at SPI that employees could see something was going to happen to the company. They were told of negotiations to sell the company to Monarch-Avalon. At the last moment this deal fell through and there were rumors of a sale to TSR Hobbies. Many feared that such an arrangement would require them to move to Wis-

consin, much as had Mike Moore, who had already and independently of this agreed to go to Lake Geneva with TSR.

Another important background issue influenced what followed. This was an historical pattern of tight managerial control at Simulations Publications which left the R&D staff dissatisfied. During the course of the 1970's there were several near rebellions (and perhaps one open one) among the SPI R&D staff. Although the R&D staff in 1982 differed in composition from that in previous years, some of the most experienced designers there certainly remembered the previous instances. Perhaps, when one deal evaporated and rumor turned toward a negotiation with TSR Hobbies, members of the R&D staff began to feel SPI was railroading them around.

Whatever the reason, the fact is that almost unanimously the members of the R&D staff at Simulations Publications took the unprecedented step of deciding to resign. What's more, they did it *en masse* and left SPI together. They were joined by SPI's marketing specialist Jerry Glichenhouse, by artman Ted Koller, by office manager Trish Butterfield, and by editor Bob Ryer. This group not only left SPI but determined to pool their talents to create a successor organization. The group adopted Victory Games as their name and subsequently approached Monarch-Avalon

Industries to see if they were interested in financing such a venture. They were.

Director of the new Victory Games is Mark Herman, designer of **Gulf Strike** and formerly vice-president for Strategic Studies at SPI. Mark once speculated that he would run a game company out of a barn and produce games that had no counters or maps. Actually Victory Games' 33rd Street offices look out on the Empire State Building. So far all its games are planned to have maps and counters too! Herman worked at SPI and at BDM Corporation on simulations for over seven years. His credits range from the *Mech War II* tactical system to the science fiction title *John Carter of Mars*. Herman was responsible for design of a "Strategic Analysis Simulation" at SPI that is being used as a learning module currently at the National Defense University. The BDM experience and consulting work are related to Victory Games' decision to strive to create a "unique think tank atmosphere."

Also remarkable among the new Victory Games people is John Butterfield. John was the senior designer on the Simulations Publications staff before Mr. Herman's return from a stint with a Washington "beltway bandit." Butterfield's game *Universe*, released by SPI in 1981, was an excellent base unit on which to build an extensive science-fiction FRP game. His historical game

A RETAILER REPLYS TO JOHN PRADOS

Time has clarified, to some degree, the circumstances regarding the attempted purchases of Simulations Publications, Inc. (SPI) first by Avalon Hill, then TSR Hobbies, Inc., and the ultimate bankruptcy and foreclosure by creditors. These inconsistencies in Mr. Prados' article (written in July but not published until January following) which appeared in *Adventure Gaming* No. 12, pages 20 and 21, in his copywrited column entitled BOARDGAME TALK, therefore need no futher clarification. We know "what" happened to SPI. The one benefit from a tragic failure such as this however, is the exposure of the "why" of the failure, so that others in the industry will not fall heir to the same problems, with the same end results. It is to this aspect that I address this response to Mr. Prados' article.

The failure of a major manufacturer such as SPI (and Braniff, Woolco *et. al.*) is the result of many complex problems which, if they occur individually, can be dealt with; but if a number occur simultaneously, can easily force a company out of business. Expansion during a recessionary economy, causing severe cash-flow problems, seems to be the primary problem (at least the most apparent) at this time. A lot of us are feeling that pinch. But, there were other problems with SPI, such as shipping inconsistencies, receivables delayed, and many more. It may take several years before the "why" of SPI's failure becomes apparent, if anyone even bothers to attempt to find out. But Mr. Prados, in his "all-knowing" business acumen, sums up the SPI failure in ONE PARAGRAPH (page 21, column 3), as:

"The distributors and retailers lose one of their best sources of high quality products, in part because of the VERY DEEP DISCOUNT RATES FROM WHICH THEY BENEFIT" (capitals are the authors).

The average gamer who reads this must instantly think that the distributors and retailers are making a killing at the expense of the poor manufacturer, who barely survives (or doesn't, as in this case). Come on Mr. Prados, be reasonable. The mark-up (or discount off retail) that the retailer receives did not

cause the downfall of SPI! You should know better than this.

A manufacturer normally figures the actual cost to produce an item, then multiplies that actual cost of production by a factor of 4 or 5 (*i.e.*, an item that actually costs \$2.00 to produce, using the factor of 5, should retail for \$10.00). It is from this figure of \$10.00 that the distributor or retailer is given a discount (ranging from 40% to 50% plus a smaller additional amount for pre-payment or prompt payment). One can readily see that the manufacturer, at the greatest discount, still has a margin that allows the manufacturer to realize a reasonable profit.

The name of the game is a *reasonable* profit. The manufacturer needs it, the distributor needs it, and the retailer needs it. Further, the discount rate is fairly standardized (as described above) among the industry. I purchased from SPI directly for a number of years, within the discount rate described above. There were no unusually large discounts, available from SPI during that period of time, that caused SPI's downfall.

Even further, the average distributor and retailer must carry not only those "hot" items that sell regularly (giving a good "stock-turn"), but must also carry those items that may only turn once or twice a year. This money is "tied-up"; this is, not making money for anyone, regardless of how great a discount one received when purchasing it. All of these factors figure in, when figuring whether or not a business is profitable.

I cannot buy your premise, Mr. Prados, that the "very deep discount rates" offered by SPI to distributors and retailers caused their downfall. Your one-paragraph analysis as to the cause of SPI's downfall just doesn't wash. You (and we, as manufacturers, distributors and retailers) are going to have to look a lot deeper than that. Let there be no fingers pointed in any direction, based upon such a limited understanding of the "why" of SPI's downfall.

Thanks,

Frank A. Joines, Jr.

Battle for Britian was breathlessly awaited by game fans at the time of the demise of Simulations. Butterfield also does very good artwork; several of his illustrations became covers of SPI games or magazines. A graduate of Parsons School of Design, John Butterfield will be doing some of the graphic design work for Victory Games.

Another advantage Victory Games will have in developing a line of board games is the editing talent of Bob Ryer. Bob served as full-time editor of article, game rule, and ad copy manuscripts for several years at Simulations Publications. With a fresh eye and no commitment to game rules jargon, Bob managed to save many SPI games from needless rules contradictions and mistakes.

Overall, the Victory Games staff brings a very great deal of experience to its new task. The company notes that its four designers possess a collective total of twenty-five years experience in the design and development of games. Among them they have credit for the

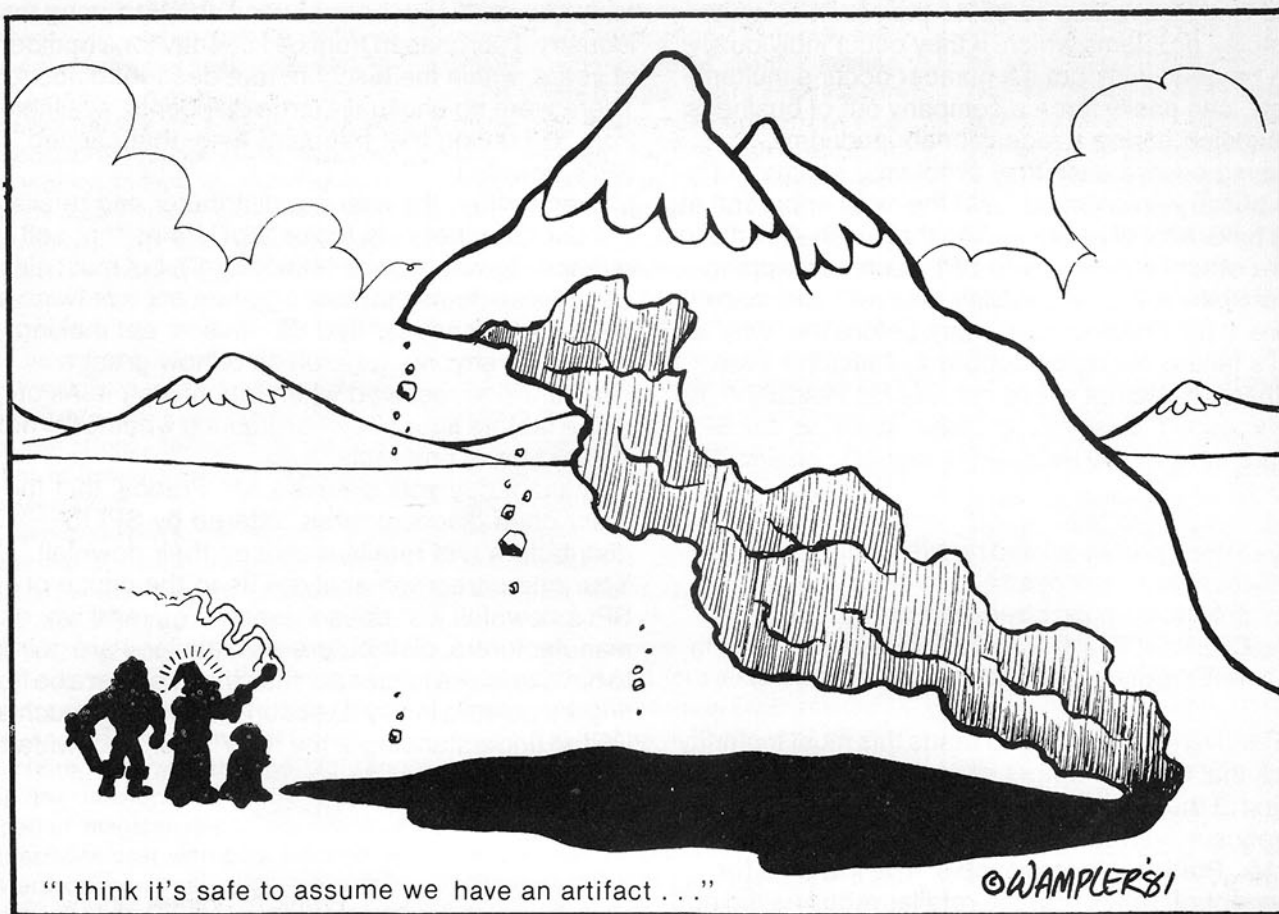
design or primary development of over sixty games including fantasy, science-fiction, FRP, and historical game titles. Designer Eric Smith was responsible for SPI's *Great Battles of the Civil War*® series using the venerated TSS-game system. Also at SPI, designer Gerry Klug worked primarily on second-editions and follow-up game system work on fantasy and FRP games.

Victory Games did not hustle to throw together a game release for Origins'82. Rather, the company will work a little more slowly and prepare a full line of titles for next year. At present it appears Victory Games plans to unveil four to six games over the course of the first year, beginning with the Hobby Industry of America show early in 1983. Given the time and care needed to produce a new game, this is probably the most that would be possible for the new company, even using Avalon Hill's standard printing system.

What about Victory Games' specific plans? One of the games, of course, will be the **Gulf Strike** design. Another idea

that seems to have considerable support is a strategic game of the American Civil War by Eric Smith. (*The Civil War*® - see ad this issue - Ed.) John Butterfield is preparing a one-map study of the World War II battle of Arnhem using newly accessible information. (*Hell's Highway*®) Also mentioned as possibilities are a World War II tactical game, a Viet Nam game, a science-fiction planetary game, and a game of intergalactic empire. A role-playing system is under consideration but no further details were available at the time of writing.

Victory Games subtitled its **Origins** release "the initial installment" of the company's story. Judging from the caliber of personnel alone this may prove an accurate prediction. The games planned sound interesting and *Gulf Strike!* looks fairly sophisticated. Here is a new company that shows some promise. Fans are hoping for new "installments" of the Victory Games story. Good luck Victory Games!



The Adventures of Finieous Fingers

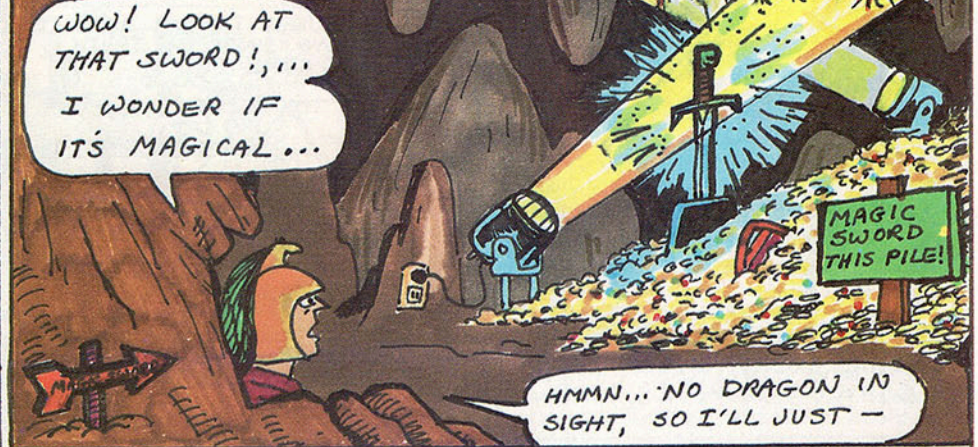
Curse of the Liche

WELL, I HOPE THIS TUNNEL
LEADS ME OUT OF THIS PLACE,
I'VE BEEN LOST 3 DAYS NOW!
... STUPID ORCS!



... WHAT THE...
... A DRAGON'S LAIR!!

WOW! LOOK AT
THAT SWORD!,...
I WONDER IF
IT'S MAGICAL...



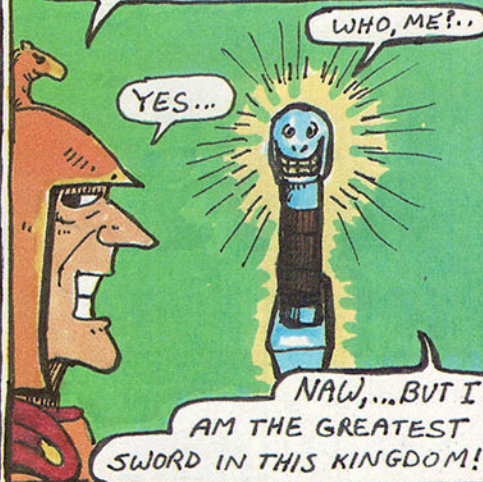
HMMN... NO DRAGON IN
SIGHT, SO I'LL JUST -

RUN OVER AND GRAB...!?!



HEY! KEEP THAT
DIRTY GLOVE OFF
OF ME YOU CREEP!

WHAT? IT SPEAKS!... GEE,
YOU WOULDN'T BE EGOTIST-
ICAL TOO, WOULD YOU?!



WHO, ME?...

YES...

NAW,...BUT I
AM THE GREATEST
SWORD IN THIS KINGDOM!

IN THAT CASE, YOU'RE GOOD
ENOUGH FOR ME! I'M
RITHGAR THE GREATEST
MERCA...

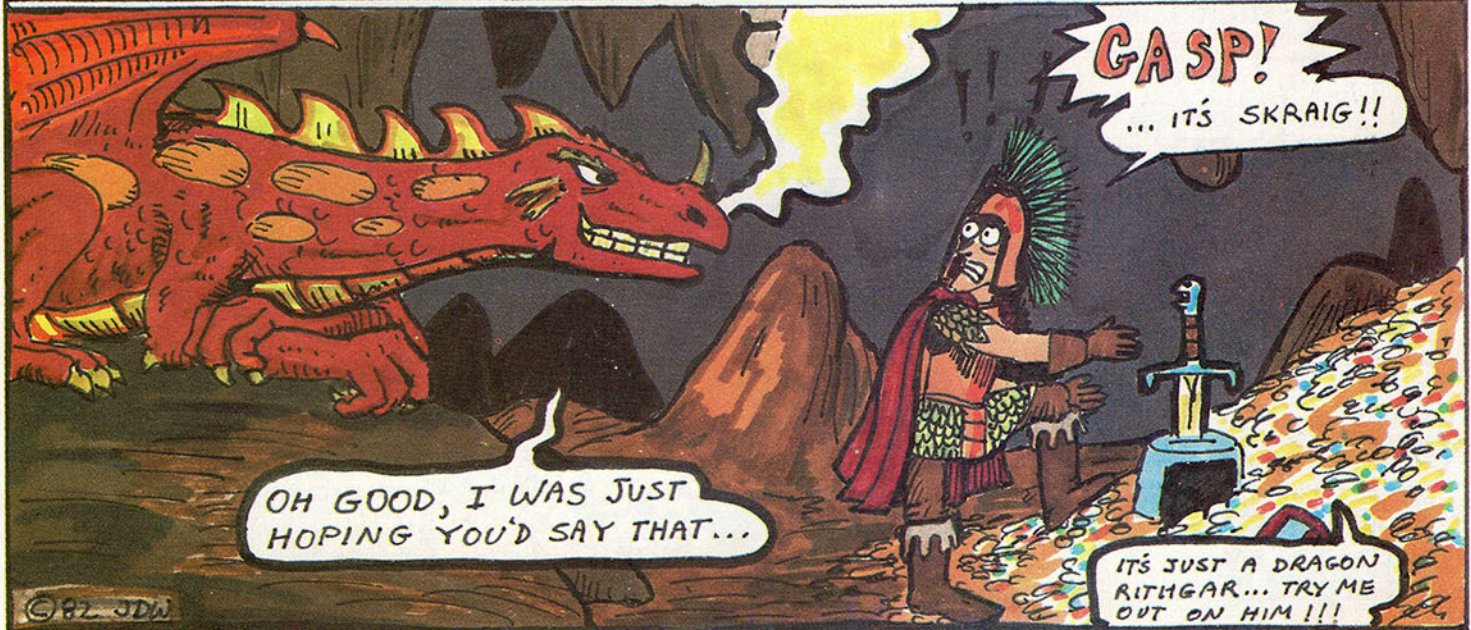


OH BULL!...

BUT I AM!

OH SURE,
ALL YOU
HEROS SAY
THAT...

BUT I CAN
PROVE IT!!!



GASP!

... IT'S SKRAIG!!

OH GOOD, I WAS JUST
HOPING YOU'D SAY THAT...

IT'S JUST A DRAGON
RITHGAR... TRY ME
OUT ON HIM!!!

to be continued.

THE ADVENTURES OF SPACE TRADER VIC

STORY BY BRUCE WHITEFIELD & RON TALBOT.

ART. BY BRUCE WHITEFIELD.

IN THE PROCESS OF CONFISCATING THE WOODEN NICKLE, THE IRS AGENT, RONNY RAYGUNS, BOOTS BILL OUT THE AIRLOCK WITH THE BASKET OF NUTS AND BERRIES PROCURED ON EARTH. BILL'S SUBSEQUENT CRASH LANDING IN THE MIDST OF THE RODENTINES GUARDING VIC SENDS NUTS SCATTERING ACROSS THE ASTEROID WITH GREEDY RODENTINES IN HOT PURSUIT. THE FAINT GLIMMERING OF AN IDEA BEGINS TO FORM IN THE BACK OF TRADER VIC'S MIND...

RIGHT HERE

GUESS I MIGHT AS WELL CONFESS, BOYS, SINCE THE TRUTH IS BOUND TO COME OUT.

THE ENTIRE HOLD OF MY SHIP IS CRAMMED WITH THESE NUTS AND...



MEANWHILE

STRANGE CONTROLS. COMPUTER, HOW DOES THIS SHIP FLY?

POORLY.

TROMP!
TROMP!
TROMP!

HEY!
WHAT'S THAT NOISE?

SQUIRREL STAMPEDE!
RUN FOR YOUR LIVES!

THAT CAPTAIN MUST HAVE TALKED THE RODENTINES OVER TO HIS SIDE

MAYBE IT'S THE YOSEMITIE MARATHON OR THE YELLOWSTONE INVITATIONAL...

NO PROBLEM
THOUGH, I'LL
JUST CLOSE
THE AIRLOCK.

LUCAS
ELECTRIC
DOOR

IF YOU WISH TO
CLOSE THE AIR-
LOCK YOU MUST
USE THE GATLING
LASER CONTROL.

WHY?

THE WIRES
ARE CROSSED.

ZAP
ZAP

ZOW

THAT'S RIDICULOUS!
HOW DO YOU CLOSE
THE AIRLOCK IN
AN EMERGENCY?

THAT'S A
TRIVIAL
PROBLEM

COMPARED TO AIMING
THE GATLING LASER.

ZOT!
ZAP!
ZOW!

HE'S TRYING
TO HOG IT ALL
FOR HIMSELF!

RUSH
HIM!

© 1982
BRUCE WHITEFIELD

WHILE THE RODENTINES ARE
OCCUPIED WITH RONNY RAYGUNS
ABOARD THE WOODEN NICKLE, TRADER
VIC HAS THE RUN OF THE DESERTED
FUEL STATION

Announcing
Western Desert
The Campaign in Egypt and Libya, 1940-43

Europa



The largest war in history is the subject of the largest wargame project ever undertaken: all of World War II in Europe and North Africa at battalion/regiment/division scale, 16 miles to the hex, bi-weekly turns. With mateable game systems and interlocking maps, each game in the series is playable separately or as an integral part of *Europa*.

In September 1940, Marshal Graziani's Italian 10th Army crossed the frontier from Libya into Egypt with the strategic Nile delta and the Suez canal as its objective. The offensive soon faltered and in December, General O'Connor led the outnumbered Allies in a counter-attack that crushed the 10th Army and threw the remnants out of Cyrenaica. So began two years of fluid, seesaw operations waged by Axis and Allies at the edge of the desert on the rim of Africa.

Western Desert, *Europa VI*, simulates the campaigns in Egypt and Libya from December 1940 until January 1943, as well as the peripheral operations on Malta, and in Syria and Lebanon.

Two 22" x 28" maps display the battlegrounds from Tripoli to the Levant, along with the islands of Cyprus, Crete, Malta, and part of Sicily. In addition to terrain more common to Europe, **Western Desert** introduces sebkha, salt marsh, sand, wadi, and escarpment. The standard *Europa* system is utilized with some modifications for the unique nature of war in the desert.

Over 400 counters represent the Italian 10th and 5th Armies, Rommel's *Afrika Korps*, and the British 8th Army and 9th Army. Specialized units include light tanks, US Army Air Force units, Free French and Vichy forces, the Polish Carpathian brigade, and the sunken cruiser *San Giorgio* serving anti-aircraft duty. Aircraft units are groups of approximately 40-50 planes organized by type (such as fighter or dive-bomber) and model (from obsolete CR.42 biplanes to Me109's and Spitfires).

Western Desert is designed to be played as a discrete game and also to mate readily with other *Europa* games to recreate World War II in Europe and North Africa. Recommended for experienced gamers. Boxed. \$15.00.

Five other games are currently available in the *Europa* series.

Case White: The Invasion of Poland, 1939. \$18.00.

Narvik: The Campaign in Norway, 1940. \$18.00.

The Fall of France: Blitzkrieg in France and the Low Countries, 1940. \$30.00.

Their Finest Hour: The Battle of Britain and Operation Sea Lion, 1940. \$25.00.

Marita-Merkur: The Campaign in the Balkans, 1940-41. \$15.00

Out of print and undergoing substantial revision work for re-release at a later date are **Fire in the East** (originally titled **Drang Nach Osten**) and **Scorched Earth** (originally titled **Unentschieden**). Future *Europa* games will include **Torch**, **Second Front**, and others.

From ski-machinegun battalions to mechanized corps; from riverine gunboats to battleships; from obsolete biplanes to jet fighter-bombers; from snow-crested mountains to the rubble of Berlin; *Europa* is the ultimate simulation of the entire panorama of World War II.

*Available at better game and hobby stores around the world.
Free catalog on request.*

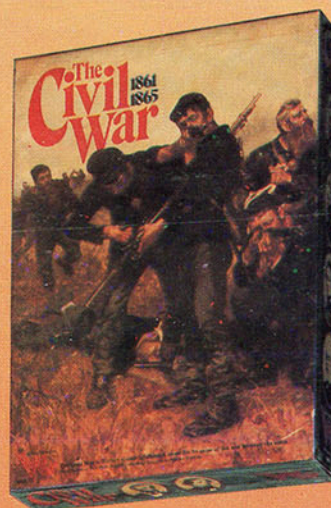
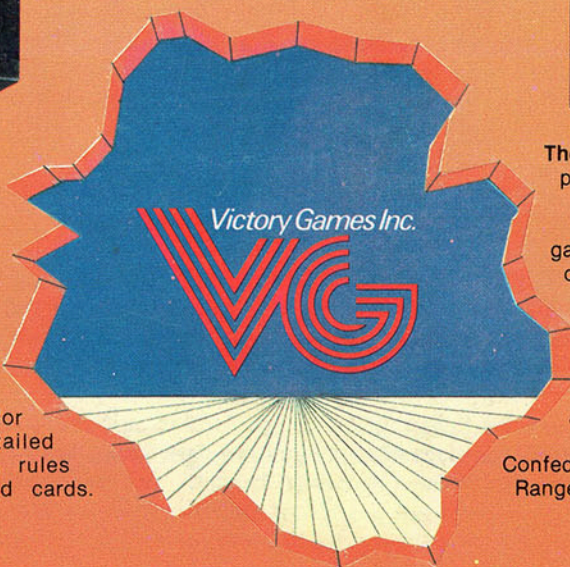
Game Designers' Workshop

PO Box 1646, Bloomington, IL 61701

COMING SOON TO A STORE NEAR YOU!

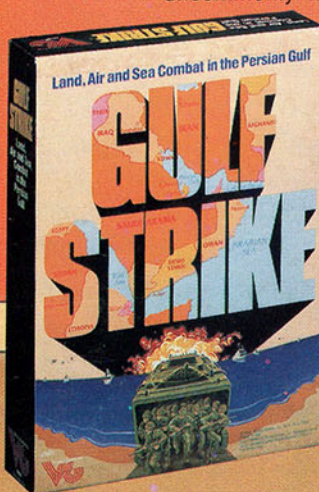


An exciting operational level simulation of Operation Market-Garden, **Hell's Highway** allows players to re-enact scenarios or the entire campaign in elegant detail. Embodying a game system that emphasizes playability, **Hell's Highway** features over 250 German, British, American, and Polish combat units among its 520 playing pieces, two full-color mapsheets replete with detailed terrain and game displays, rules booklet, and two player aid cards.

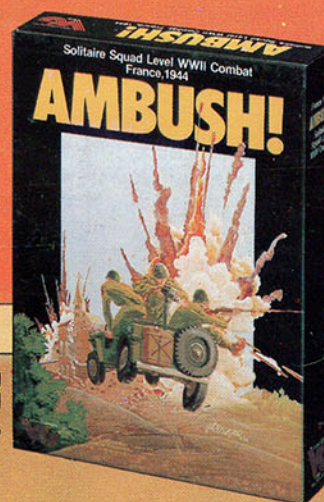


The Civil War provides a matchless panorama of the war between the states, stretching from the east coast to New Mexico. A game that stresses leadership and command strategy, **The Civil War** includes virtually every major commander of the war, rating him for initiative and combat capabilities. These leaders maneuver 520 playing pieces across two full-color mapsheets. Also includes Federal and Confederate navies, Indians, and Texas Rangers in a simulation *tour de force*.

Gulf Strike is intense. Maneuvering on both strategic and operational levels, players must make best use of the uncommonly fluid Game-Turn to optimize their own air, land, and sea assets in the bitter struggle for control of the Persian Gulf area. Soviet, US, Iranian, Iraqi, and many other units, depicted in detail among the more than 1000 playing pieces, surge across three mapsheets in this dramatic, multi-scenario encounter.



Solitaire! **Ambush** brings new meaning to the word, as the player commands his squad of GI's through the WWII French countryside, daring the hidden enemy to do his worst.



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