ADVENTURE
GAMING

The Adventurers from Ral Partha.

98-001 **Wizards and Clerics** (8)

98-002 **Adventurers** (8)

98-003 **Monsters** (6)

98-004 **Goblins** (8)

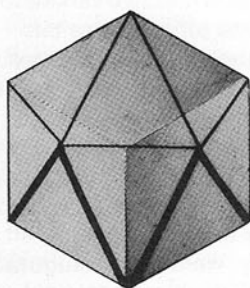98-005 **Fantasy Knights** (4)

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OFF THE WALL

Tim Kask

State of the Magazine Report: #1

The first thing that you may have noticed is the high quality of the printing of this month's cover. We have gone to a different printer. Our original printer had equipment inadequate for our needs. Our new one has a five-color press, the best there is. This should herald a new level of quality and high-resolution color reproduction. Our last issue was a major disappointment to us all, and hardly justified the expense for all of that color.

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We have done something this issue that I personally never cared for as a consumer-we have continued two articles to next issue. It was not a decision that I made lightly. However, I feel that it was justified. We try to reflect the entire adventure gaming hobby. This means that we try to cover as much different ground each month as possible, so as to offer something for nearly everyone each issue. Had we run either piece in its entirety, it would have meant one or more fewer articles would have been printed in this issue. If either piece really turns you off, we would have merely inflicted a larger does of it.

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The interview with Al Leonardi, co-designer of *Ace of Aces,* is the first of, hopefully, many that will be appearing in AG. We plan to seek out the most interesting people we can find in the hobby, and help you get to know what makes them tick. For instance, our next interview, in AG #6, will be with a fascinating young man from France that, at 22, is the founder of the gaming hobby in France. We got some interesting insights into European games and gaming that we think you will also find interesting. In three short years, gaming in France has gone from nonexistent to a big boom, and Francois started it all with *FRANCE '40.*

* * * * *

This issue seems to be mainly composed of firsts: Finieous Fingers, interviews, continuing articles, and now a module. Do not expect one every month-this is *NOT* the Module of the Month Club. However, from time to time, we *will* be publishing game modules, not all of which will be *D&D* oriented. We also have plans to do the occasional game in AG, but *NOT* every month. Look on them as unscheduled treats.

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The magazine seems to be finding good acceptance. We are still slightly ahead of where we had planned to be by now.

We always have need for more articles and artists. If you are interested in either, contact us with your ideas.

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Sorry to report that The Crimson Crusader is on the back-burner for now, until we iron out some kinks that cropped up. We have hopes of seeing him debut within the next couple of issues.

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We have a number of treats in store for you in the next few issues. Next issue, we will have a few articles on *TITAN* by the designers, a massive variant for *War In Europe,* and other choice bits.

IN December, we are printing our SF-intensive issue, with a *TRAVELLER* module/adventure, designed by Marc Miller. If everything works out, we will also be starting a new SF comic strip that month. Even Finieous promises to be a little strange that issue.

In January, we will be inaugurating a new series of articles, containing color plates, on minor powers during the Napoleonic Wars, as well as a couple of other surprises.

* * * * *

We are going to be at Wintercon in Detroit next month, and hope that a lot of you reading this will stop by and see us. The con should not be missed, as MDG has deservedly earned the reputation of organizing the best cons. This is the year that they really went big-time! the con is in massive Cobo Hall. Don't miss it if you can help it.

* * * * *

Last, but certainly not least, I'd like to welcome Finieous, Fred, Charly and all the other crazies to the pages of AG. It is an immense pleasure to be working with JD again, as we go back together quite a way. Some issue soon, we hope to tell "The Story That Couldn't Be Told" about Finieous, *et al.*

IF A ROLLING STONE GATHERS NO MOSS, THEN WHY.....?
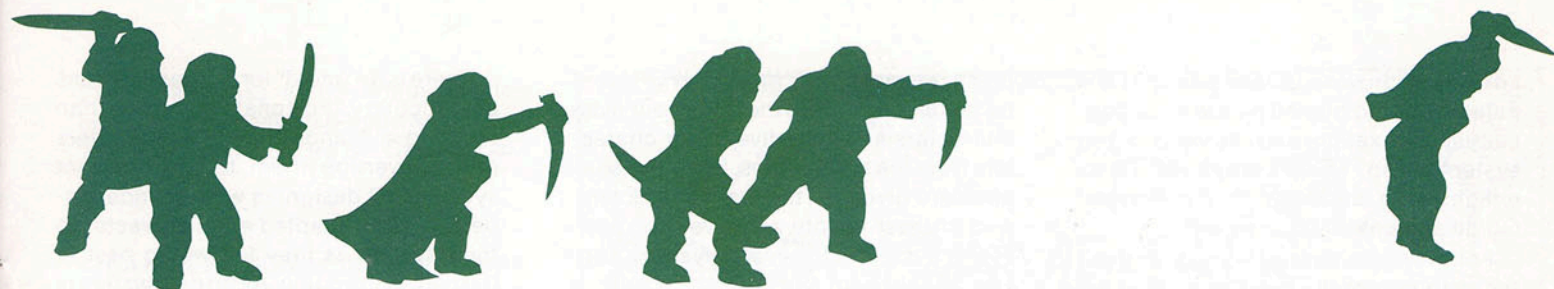
THIEVES' WORLD©

The Generic Module

by Graydon Gorby & Ron Woodrum

What has been needed in the field of fantasy role-playing for a long time is playing aid usable with more than one game system. In the past, all modules, playing aids, and other materials published for FRPG have been designed with a specific role playing system in mind. Generally, a great deal of effort is required to convert one system to another. Now, a major playing aid designed for not one but nine different FRPG systems has been published by Chaosium in the form of THIEVES' WORLD.

THIEVES' WORLD is based on Thieves' World and Tales from the Vulgar Unicorn, two anthologies edited by Robert Asprin and published by Ace Books. The books include such renowned Sword and Sorcery authors as Poul Anderson, Andrew Offutt, John Brunner, and Philip Jose Farmer, to name but a few. Several of these authors contributed original material to the playing aid. In addition to the material supplied by the writers, several of the original designers of FRP games were involved in putting sections of THIEVES' WORLD together and adapting it to the various systems. These designers include Dave Arneson, Marc Miller, and Ken St. Andre, as well as others in the field of FRPG design.

THIEVES' WORLD is designed to be used with Advanced Dungeons & Dragons©, Adventures in Fantasy©, Chivalry & Sorcery©, Dragonquest©, Dungeons & Dragons,© The Fantasy Trip©, Traveller©, and Tunnels & Trolls©. In addition, Greg Stafford of Chaosium has expressed hopes that future editions of THIEVES' WORLD will include more FRPG systems than those currently available.

THIEVES' WORLD comes boxed and includes four eight and one half by eleven inch booklets and three maps. The art on the box is the same as that on the front cover of the paperback version of Thieves' World. The booklets are bound with a heavy gloss paper stock and each is stapled in the center. The interior pages are also good quality stock. The artwork is above average, and the booklets are laid out in a consistent, clear, easy to read format. The printing is excellent and typographical errors are almost nonexistant (those we did find were limited to the contributed material in the Personalities booklet).

The maps include a large 34 by 22 inch map of Sanctuary and two smaller 11 by 17 inch maps of the Maze and the Underground beneath it. The maps are well designed and drawn with streets, dwelling, and geographical features readily distinguishable. The names of areas, streets, and landmarks of Sanctuary are labeled in a clear, easy to read typeface, and the maps are detailed enough to differentiate multi-storied buildings from single-story buildings. They are printed brown on cream paper and make good use of screens for shading.

There are two copies of the Players' Guide to Sanctuary. They include essays which range from the History of Sanctuary to the gods worshipped there, a glossary of street names, character names, and unusual names and phrases used by the inhabitants. Also provided is a two page map of Sanctuary. It is located in the center of the booklet and can be removed if so desired. The back cover of the booklet is a map of The Known World. While these books are meant for players unfamiliar with the anthologies, those who have read them will find information included in the essays quite enlightening. Poul Anderson's essay "Thud and Blunder" is necessary reading for anyone involved in FRPG.

The Game Master's Guide includes essays on how to use the Guide to best

advantage, how to grease palms at the palace, getting busted by the local constabulary, taxation, and the various god systems used. These essays are just as enlightening as those in the Players' Guide and entertaining as well.

Following the essays is a section dealing with one of the most important aspects of FRPG, the Random Encounter. This is where *THIEVES' WORLD* comes to life. There are different encounter tables for each section of the city. The Jeweler's Quarter, Processional, Westside, the Maze, the Bazaar, the Street of Red Lanterns, and Downwind all have their own set of encounter tables (although the first three share the specific encounters table. Each encounter is dependent on whether it happens on a major or a minor street, and each is dependent on the time of day. Entire adventures may be constructed from the tables; they are that complete. As an added bonus, they are fast and easy to use. The following is an example:

A player is walking down a major street in the Processional in mid-afternoon. An encounter is called for and a "48" is rolled on percentile dice, making the encounter with a Beggar/Thief, Specific Encounter Table Five. A d20 is rolled on Table 5 and the result is "16". The beggar is actually a magician. If the player refuse alms, the beggar will curse him with a 20% chance of the curse coming true.

The next section deals with the generation of businesses in Sanctuary and the population who work in them. This is something rarely seen in FRPG supplements. The tables are divided by city section, and provide information on whether the business has any special needs such as a large open area, or large amounts of water, or if it is marked by an especially strong odor.

The last section of the Game Master's Guide contains maps of the various sections of Sanctuary, which are further broken down from block-sized areas to individual buildings and their floor plans. These are a big help when the GM is recreating the setting around, and lifestyles of, the inhabitants found there. The maps are quite detailed and easy to read.

The back cover of the GM's Guide deals with one of the more mysterious sides of Sanctuary. It includes a partial map of the sewer system and other tunnels below the city.

The Personalities of Sanctuary booklet

is the real meat in *THIEVES' WORLD*. It names and describes the thirty-four main characters and sixty-five minor characters from the anthologies. Statistics supplied are given for the main characters, and at least twenty are given for each FRPG system with several systems supplying thirty or more. Each system is divided into sections for easy reference. These sections are: Prince, Retinue and Officials (PRO); Residents; Transients; and Gods and Monsters. They are clear, concise, and include special abilities, magic items and weapons, and spells. The Personalities booklet also contains ideas for ten scenarios from receiving a "traffic citation" to raids on local merchants. There is also an easily reproduced record form, designed to help the GM keep consistent NPC's. This sheet includes appearance, attitudes, interests, and personality factors.

There is no "mold" for the personalities of Sanctuary. Fortunately, rather than creating a standard set of characters and converting them to the different systems, all designers worked independently. They adapted each character to their system as they felt would best fit the play of the game. As no one system is played the same as another, the variety of approaches applied to adapting *THIEVES' WORLD* to nine different systems is amazing and has to be read to be appreciated.

The variety does mean, however, that the same character is not always consistent in terms of abilities and power from system to system. As an example, this is how Prince Kadakithis is presented in several of the systems:

T&T - 1st level Warrior
AD&D - 2nd level Fighter
C&S - 3rd level Non-fighter
TFT - 41 points accumulated abilities
RQ - POW 18, base attack average 60%
D&D - 9th level Fighter

With differences such as these, it makes it difficult to convert from one system to another. The advice from here is don't try to convert. Use the stats given for your system as a comparison for coming up with your own stats. Each system has its own level of play and mixing them may cause an imbalance in your campaign.

Of course, the area where the most problems occured and the most rules were bent and broken by the designers is the magic system used in the anthologies. Problems with adaptation of the magic system is a recurring theme in the introductions from the designers. The magic system(s) used in the anthologies bears little resemblance to any magic system used in today's FRPG systems. As a result, most designers suggest using the magic system designed for your system of play and they have included notes on how to smooth over differences between the two as they occur.

Probably at this point the reader is thinking; "This is all well and good; what does *THIEVES' WORLD* have for *me* and *my* system?". Well, here are the systems and you can see for yourself.

ADVANCED DUNGEONS & DRAGONS — The material supplied for *AD&D* was written by Lawrence Shick who was, at that time, Senior Designer for TSR. In his introduction to the material, Mr. Shick states that his major rules

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obstacle in adapting THIEVES' WORLD to AD&D was with the magic system. He also states that the statistics he has provided are designed to be used with the AD&D magic system. He does suggest that individual DMs can try to invent variants to handle the inconsistencies, but warns against using an untested system with players.

There are thirty-six sets of statistics for the AD&D system. Ten are located in the PRO section, fifteen in Residents, and seven in Transients. Statistics are also provided for three gods, Bengil Crabs, and Sikkintair. The Fighter types which appear generally run between fourth and eight level, the Magic users are generally 10th level and above, and the Thieves, surprisingly enough, are mostly below fifth level. Consistent with AD&D rules, those characters that appeared in the anthologies with no abilities of the usual character classes are depicted as 0 level. This leaves several main characters no match for the average well equipped PC (not to mention group of PC's). Some of these characters may need to be "beefed up" in the average campaign. All in all, AD&D works very well with THIEVES' WORLD to retain the original flavor of the anthologies.

ADVENTURES IN FANTASY — AIF material was supplied by Dave Arneson and Richard Snider, co-authors of AIF. Unfortunately, they were the only ones not to preface their system with an introduction. They did, however, include a commentary on Magical Encounters but it is sketchy. Also included with the statistics are an additional Encounters chart, a Combat Matrix, a Hit Locations chart, and fifteen items entitled "Artifacts, Tricks, Traps, and Gizmos" that should be read no matter what system you are using.

There are twenty-five sets of stats with ten in the PRO section, nine Residents, three Transients and two monsters, the Bengil Crab and the Sikkintair. The stats include skills known by the character and the number of spell points available to magic users. Not being familiar with AIF, we cannot give an estimate on the level of play it is designed for or how well the system works with the anthologies.

CHIVALRY & SORCERY — C&S material was designed by Wes Ives, author of FGU's Saurians supplement to C&S. In his introduction he states that he has set up the statistics to fit the C&S magic system. He also states that he considered all fighters to be chivalric fighters where training and weapon use is concerned even though the concept of "chivalry" is all but non-existant in Sanctuary.

There are thirty sets of stats for C&S. There are ten in the PRO section, twelve in Residents, and six in Transients. There are also two monsters, the Bengil Crab and the Sikkintair. The Fighter types range from 2nd to 22nd level, generally falling between 4th and 10th level. The non-fighters and other types fall within the same range with the exception of the magic users, none of whom appear below 17th level. The statistics include occupation, birthplace, relatives (if any), and weapons and spells preferred by the characters. The main problem with incorporating C&S with THIEVES' WORLD is the aspect of Chivalry, but once that is taken care of the two should work fairly well together.

DRAGONQUEST — The material for Dragonquest was supplied by its designer, Eric Goldberg. Mr. Goldberg begins his section with three and one half pages of introduction and modifications. Unlike most of the other designers, he does not attempt to modify THIEVES' WORLD to fit the Dragonquest universe. The variants he suggests are for modifying the Dragonquest character for the THIEVES' WORLD universe.

In addition to these variants, he provides guidelines for rolling up THIEVES' WORLD natives using Dragonquest's character generation procedure. Also, he provides a set of rule modifications to make the Dragonquest magic system conform more to what was depicted in the anthologies.

There are thirty-seven sets of statistics for Dragonquest. These include eleven in the PRO section and twenty-three in a combined Residents/Transients section. There are also two monsters, the Bengil Crab and the Sikkintair. Unlike the other designers, instead of assigning a specific value to each of the statistics provided, Mr. Goldberg provides a range the individual player can choose from. For example, Prince Kadakithis has a PS range of 7-13 and an AG range of 11-17. The reason for this, according to him, is to "allow players to both second-guess my decisions and still end up with a value that is "official". "He also says an open system like this allows for any new abilities future anthologies may bring out in characters. This is an interesting idea, but probably more trouble for the player in the end. Second guessing the validity of the stats assigned could become the rule rather than the exception in this case. In addition to this potential problem, there are many basic differences between the two universes that preclude a smooth mix between THIEVES' WORLD and Dragonquest. Still, Sanctuary can afford many exciting adventures for Dragonquest adventurers.

DUNGEONS & DRAGONS — Material for the D&D section was contributed by Steve Marsh, a contributor to both TSR and Chaosium. In his introduction, he states that he has assigned statistics to the characters from the anthologies according to what they accomplished in the books and not by what they said they had done (this is one of the reasons for the high level of Prince Kadakithis as a fighter in this section). We feel that this is unfortunate as the characters have

INTERVIEW

Ace of Aces©

Introduction

Al Leonardi is one of the co-designers of the innovative new game Ace of Aces, with Douglas Kaufman. We had an opportunity to shoot the breeze awhile at Gencon East, and while I can't speak for Mr. Leonardi, I certainly enjoyed it.

We discussed their game, how it was developed, and the future of Nova Game Designs, the publishing company. In the second part of the interview we even got into glitches in the game, and he shared some secrets with me that we now share with you concerning better play of the game that is receiving awards right and left. I hope you enjoy this insight. —Editor.

A.G. Why don't we just begin with your background. You teach, correct?

A.L. I'm a teacher at a middle school, junior high school age. I'm teaching seventh and eighth grade Ancient History. I've always *made* games ever since I was a child. I *played* games. One of the things that helped me go through my adolescence was that I was able to fantasize. I did plays. I was very active when I was a little kid, like a six year old playing cops and robbers and westerns and stuff. When I got older, we still wanted adventure so we got adventure through playing *Tactics II* and we played a lot of *Clue* and *Risk*. I started changing rules.

A.G. Were you one of those 'inventors of rules'?

A.L. I can not play games by the rules anyway. I have to change my own rules. In a classroom for instance, I use games. My first four years in a classroom were: I walked in a classroom, and said to the principal, "Listen, I like to play games with kids. I have an idea I'd like to do. I'd like to get two gigantic boards put together and I'd like to make a world on it, a geographic world, and I'd like to put every kid into this world and every class-

room would be a different country and every kid would be a citizen in the classroom. We'd have our little government. We'd publish our own papers. We'd manufacture our own products. They would get *Airfix* people in the world. They would go to a college that I would run. They would earn money for doing school work." So, we wrote up what is called an individualized program. I did it all myself. I spent my first summer doing it. Basically if the kid wanted to be an automobile manufacturer, he could take a course in it. Then he would have seven reports; most of it comprehensive. I did not know that much about education, and I was asking for a lot from the kids, but the price was right. The kids were turning in these incredible reports. For instance, the kid that would do automotive would end up knowing a lot about gasoline engines. He would make diagrams of the engine works and all this stuff. He would hand this is and then I would pay him in money called "gold bars". He would produce cars, but to produce cars he would have to get oil, he would have to get iron and he would have to get rubber. Well, somebody else in the world would be producing oil, iron and rubber. When he got those units, which were handed out in paper, he would then bring it over to me and he'd show me, "Here are two irons, one rubber and one oil and I want to make a car."

So I'd taken plastic toys, painted them with canned rubber and we'd go in the little washroom that was next to my classroom and I'd give him a package of plaster of Paris. He'd just dump it into his little mold and he'd manufacture a car. Then he'd sell it and the person that bought it would register it.

It was a gigantic war again, because kids wanted adventure; so one country would attack another. I'd written up a history for all the countries. This thing just carried on. I could go on for years with this because they published their own papers, made all kinds of things.
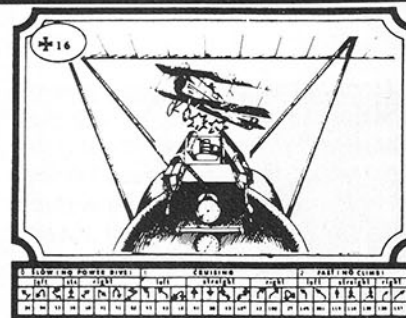
A.G. Maybe we'll do another article on that. Was this an honor school or was it just a normal school?

A.L. No sir, I used kids in seven classes. I had seven-twos, seven-fives, seven-sevens, seven-tens. In other words, I had the "smartest" to the so-called "least smart". I hate to tell you that the "smart" people did not always win. As a matter of fact, I'm totally against homogenous grouping. I like hetergenous groupings and that is what I teach with now. It is much more rounded. You would expect the brighter student to help the slower student. That is how he learns responsibilities for his special gift. In those days, I found that the seven-fives, the average kid, basically, would win the game by the end of the year. This game went on all year long.

Then I switched over and started teaching ancient history.

A.G. I once taught with games in college; I had a professor that was quite mellow-we were really good friends. I once took in the old Chainmail rules. It has a jousting matrix and the whole class squared off, we drew names. We went in the "lists". We spent three days. The girls were just as, pardon me, the ladies, were just as rabid . . . For three days we had a tournament at Camelot, or whatever; it was just amazing, incredible, something so different like that. We had women fascinated with jousting and all those traditionally "male" pursuits. They loved it and they're quite good, incredibly cagey. (Chuckles) Incredibly cagey as jousters; might be why they didn't let them do it.

A.L. The fellow across the hall from me uses games in the classrooms. He has a special jousting rules game that he plays with the kids. Like you were saying, the girls are just as interested as the boys. He plays *Richtofen's War* with them. He also teaches the Second World War. He has a little modified *Richtofen's War*. Well, of course, now that I've got my game, he's apt to use that.

A.G. I took in Third Reich, once, just to show them, in abstract form, just exactly what happened when the world went to war. What happened to resources? What happened to manpower? I found in that case also (he gave me an hour), I had eight or ten people come up afterwards and say, "When can we play?" Half of them were women; this proves what I've always thought; that women will play if you treat them like equals and quit being so condescending. Women are made to feel so uncomfortable because of these things.

A.L. Yes. I make games up on the spot, too. I've always done that and I can make games up that deal with 30-40 people in a classroom all at once. I'd tear up paper and write down units and hand them out to individuals; then we'd play 'Peliponesian War'. I also have the Persian War and for my Roman class, I have the Punic War. We just play; we'd be running the thing using a little combat chart I stick on the side. The whole thing is the humanness.

A.G. Ace of Aces just won the Special Award from the Origins Committee. It can truly be said that this game uses a whole new generation, a whole new medium of game play. What is your background in WWI? What other games of WWI did you used to play that made you decide this is where you wanted to go?

A.L. My father was in the Army Air Corps when I was about six and I've always been fascinated with aircraft. So I remember the planes, a little bit, and I
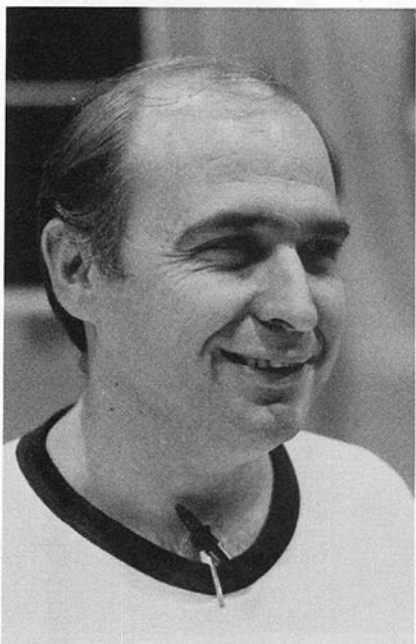
wanted to fly them. I had a friend that took me flying ten years ago; I findly got the thrill of being able to fly. We flew quite a few hours together. I got to sit in the passenger seat and hang on to the stick.

I'd been playing Richtofen's War with the kids at school and I really liked it. I would never have bought a war game at that point, because I always made my own games and played them with my own friends. But, they mismarked it at Barker's to three dollars, instead of nine. I bought it and that got me involved in war games, as you know it. I mean, I had been in it as a teenager, then gone out and gotten serious, lets say, and gotten my education and went to work and I made games of my own. I played with miniatures for a long time but I never knew anybody else who did this. I was a cloistered miniature player, as it was. I fought the Second World War. I didn't know there was much to the science.

A.G. Were you a case of arrested sand-box development when you were younger? When you were thirteen were you still out there playing with a Blue and Gray Civil War set from Sears? When my Mom and Dad were gone, it was out with the lady-fingers and shoot them out of the cannons and really blow those little boogers up.

A.L. I did that, right. Even when I was engaged and dating, I remember we used to buy rubber or plastic soldiers and paint them. It kept me out of trouble. I didn't know there were any rules. I started buying tanks again after putting them away for five years. Then I got all excited; I started studying Roman history on my own. I was going to night school. I made a game called Roman Game.

A.G. Catchy title, that.

A.L. It got me back to playing games. Now it's called All the Worlds Needs a Roman. I don't like the title; it is on the back burner. I made this game 20 years ago.

A.G. Then you've had ample time for development.

Continuing development. I'll give you a clue about this game. This game utilizes the real powers of the world. In Kingmaker, you've got all the titles and the powers but you don't use them; this

game you've got the titles and the powers and you do use them. So, it's a whole other bag of beans we'll be playing with.

A.G. What you're saying is, that you screwed us up in World War I flying with a whole new system and now you're going to do it to us in Ancient History.

A.L. We'll put it off for a while.

A.G. Let us all learn how to fly first.

What else do you have scheduled for the picture book series? What other topics or areas do you feel this is applicable to, without giving away any of your future projects.

A.L. I don't mind giving away some of these things; in the first place, we have a patent on it and we are not afraid to make sure that people license it from us. We have capital and we are very well fixed as a company. We are also very willing to cooperate with other business-es. We want to be the only developers right at the present; until we are 100% full time working, we will license "foreigners" and that is about as far we are going to do with these things. What makes this game so unique is pictures, so you are dealing with visuals which is something that you haven't been able to go before and it is subjective; you are there. We're building a terrain book, so as you and I have a dog fight, one of us may have a mission to go in and attack a building, or if you are playing multiple players while you have two guys up here fighting off their two guys and your third guy tries to run down and tries to do artillery spotting or what have you; that is one of the games that we are making. It is called a Terrain Book. Another one is an attack on a balloon.

A.G. Like the scenario in Fight In the Skies; balloon missions are never dull.

A.L. It's tough getting them started. Now my WWII planes don't fly like this. They have another innovation added to it. You notice that when we make one of these moves they are kind of gross movement-big moves. We have broken it down so that we can do three segment moves in a turn. You do them according to the ability for your plane to bank.

So we have a little sophistication. But again it is fairly simple. Some planes will take a long time to get over, where another plane might go over nice and

"I hand calculated all the numbers; all one hundred and thirty-eight thousand of them."

easy. So the ability to bank allows you do your turns, and your turns are broken into segments. Your flight doesn't look like *Ace of Aces*. You get the best that I can think of right now to give you almost a motion picture. You will find yourself getting a shot. But you will also get into what happened in the real WW2; a lot of times you would end up with planes in which you can't jack around like in the WWI plane where you can literally dogfight. If you read some of the pilots' stories you will notice one of the standing commands is the wing leader yell out "bank right", everybody starts to banking right, and when you see somebody banking left, you shoot him. You don't even to look for his markings. Well, you'll be able to do that in than game too, when you play the multi-player version.

A.G. You did then play Richtofen's War *and* Fight In the Skies?

A.L. *Fight In the Skies* kind of whetted my appetite for manuevers. I mean they really laid them all out there for you.

A.G. I was a Richtofen's War *fanatic until the first time I played* Fight In the Skies; *all of a sudden- "I got shot" or "I'm getting shot"; you know, that was really exciting. A lot of moment to moment tension. A board game, moving counters, especially in* Richtofen's War, *where you have four planes on a side and there's only two playes: it's really unrealistic. I like "being in the cockpit" and that's why I thought* Fight In the Skies *really was the first game that made you feel like you were really "in the cockpit."*

A.L. They gave you all the maneuvers. They whetted my appetite. They did a good job. Right away, I say changed it, I thought: "It was good and how do I get so I can do those maneuvers and they don't have to be cards?" I started thinking that way and went back to when I was a kid; I used to put airplanes in a shoe box and tie strings and a little stick on it and pull the stick this way and that and the airplane would turn. I just kept playing with toys and so took one of the toy

ideas and I invented a game that was the forerunner to this. That was a board game but it was played from a subjective point of view. It was very difficult to play because you had to keep making certain kinds of computations to make it work out. It was very hard. And then not very long ago I came across up with the idea that these could be put into pictures. When I put them in to pictures, at first, I used Second World War pictures because that's all I can draw. Really ratty looking pictures.

A.G. If most people saw the original production or original prototype of games they'd have a lot less respect for the game than after they saw it all polished up in a nice box.

A.L. Well, I took the game and I put it together as one whole game. I manufactured the game myself. I hand calculated all the numbers; all one hundred and thirty-eight thousand of them. I made errors all over the place because its

Dear Editor:

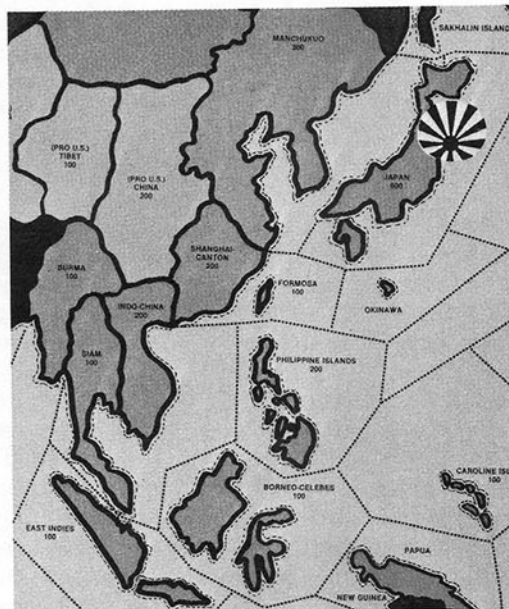In the last issue of this magazine you had an amusing discourse entitled 'Spectacle on the Green.' In this sermon, you condemn *SCA* (The Society for Creative Anachronism); moreover, you went to even greater lengths to scold the crowd that witnessed this "spectacle."

Your main complaint with *SCA* seems to have been that some of its members were over-enthusiastic in this mock combat. You claim that some of the Orc's (*SCA* members pretending to be Pros) had demonstrated excessive zeal and fervor in the mock combat by beating some of their fellow *SCA* members (pretending to be people) to pulp. Poor people! The Orcs were getting the best of them and you were upset. I guess you just couldn't see any humor in the situation. After all, it's part of the game. Should we condemn a football game just because a few players get carried away and commit a few penalties? Your statement that safety was ignored is true, but to condemn *SCA* outright seems unfair.

I've always loved slap-stick and my perception of *SCA* is that it's a fellowship resembling most of the great teams of old. They appear to be a cross between the 'Keystone Kops' and Monty Python; 'In Search of the Holy Grail.' *SCA's* brand of entertainment is just as hilarious as the best skits of the great masters. Larry, Curly, and Moe would feel right at home at any of their events. Or could you imagine the Marx Brothers at court?

Your condemnation of the crowd that witnessed the spectacle appears too aloof. You see this crowd as abominal and disgusting just because they were laughing at *SCA* and its antics. It was rationalized that laughing at the event was similar to snickering at the slaughter of some innocent Christians. You were even more irate at the crowd's goading of the blindfolded dupes who were supposed to be rescuing a damsel in distress. (These were the same *SCA* members I mentioned before who were the target of a few zealous opponents). You were disgusted that the crowd could actually take delight in the demise of the rescue team. Maybe you couldn't see any humor in the situation. Most of us can separate reality from fantasy and surely *SCA* pretended to be no more than fantasy. I can laugh along at someone play-acting and still not be amused

at a ritualized bloodletting; yet, if we are to listen to you, we should stick our noses up in the air and walk away. Or at the least not clap and giggle at these pseudo-knights at play.

I've been present at other *SCA* capers and have always been amused. For the connoisseur of slap-stick *SCA* can be as side-splitting as the 'Keystone Kops'. And if it seems disgusting to a few, I will not apologize. Come on Tim, come off your mountain or crawl down from your ivory tower. If you could just rub elbows with us misled folks, who knows, maybe you might get your elbows dirty or even laugh at one of our minor mishaps. 'BRING ME A SHRUBBERY.'

Liam O'Reilly
'REFLECTIONS'

Dear Editor:

I received issue #2 yesterday, the first in my subcription to *AG*. I hope that this will happen often over the years for I truly enjoy *AG*. I was a little late to become your first subscriber (seeing as I subscribed after buying issue #1) but maybe I will become the subscriber that stays with you the longest. I pledge to continue to subscribe to *AG* as long as the quality and quantity remain at it's present high level (hopefully the quantity will increase over the years).

Now for my comments on AG #2. First, as a subscriber I expect to get a magazine that is up to date. While flipping through AG I came across AdVenture Venue where everything but the last 4 cons listed had already become past history. This annoys me a little and to remedy this I suggest that you delete the items that happen before the magazine gets distributed.

Secondly, you are going to have to watch your typesetter. There were a few problems but the worst was in Kathleen's article on the Origins Awards. While I am in the neighborhood, I enjoyed both articles on the Origins Awards.

One of the things that I really like about *AG* is your editorials; I think every editor should have something to say and use at least a page to say it in (one of my gripes with *Different Worlds* and *White Dwarf*). I enjoy *Boardgame Talk* and I also found *Going Down* quite pleasant; Mr. Prados has become one of my idols in this hobby and it is my hope to one day meet him.

The two *TITAN* articles were fantastic!

They made me want to rush out and buy the game. I can not wait until the November issue for more on this game. The two historical articles I found interesting and I also enjoyed the *Divine Right* variant (which I plan to use) and hope that you will have more of both.

The last thing that I would like to mention are *Reflections* and the APBA articles. First, I thought Reflections lost it's end, I was expecting to read Mr. O'Reilly's suggestions outlined in game terms but didn't find any. In the APBA article I found a "dog". All I learned about was the issue on the reissuance of old sets (sheer boredom to a non APBA player) and hardly learned anything about the game. I might have been tempted to investigate further if the description of the game had attracted my fancy as *TITAN* did but this was so dry that I almost fell asleep.

Keep up the good work.

David Wilkin
Beverly Hills, CA

P.S. Love that Trader Vic
P.P.S. Where was Campanile?
P.P.P.S. Can you stop jumping articles around so much, please?

We'll see your pledge and raise you a vow that we intend to make AG the best-quality magazine around.

Quantity increased this month because of the module, but will remain at this level until we can afford to increase it again.

I can appreciate your comments regarding the Adventure Venue. We strive to have each issue out in circulation by a certain time each month. The summer con season made a shambles out of our best intentions. AG #3 was very late, one reason being that we rejected the color pages that were done the first time, and they had to be reprinted. We felt that the delay in getting the magazine into circulation was justified, rather than release a poorly done issue.

Being optimists, we are still striving for that "ideal" release date. Because we are optimists, and because we have to typset our material well in advance, we predicate our decisions on that.

(Incidentally, we have now gone to a new printer.)

I'm glad you like the editorials. I'm never at a loss for something to say, or an opinion on something that deals with our hobby.

Feudal DIPLOMACY©
Variation on the Theme
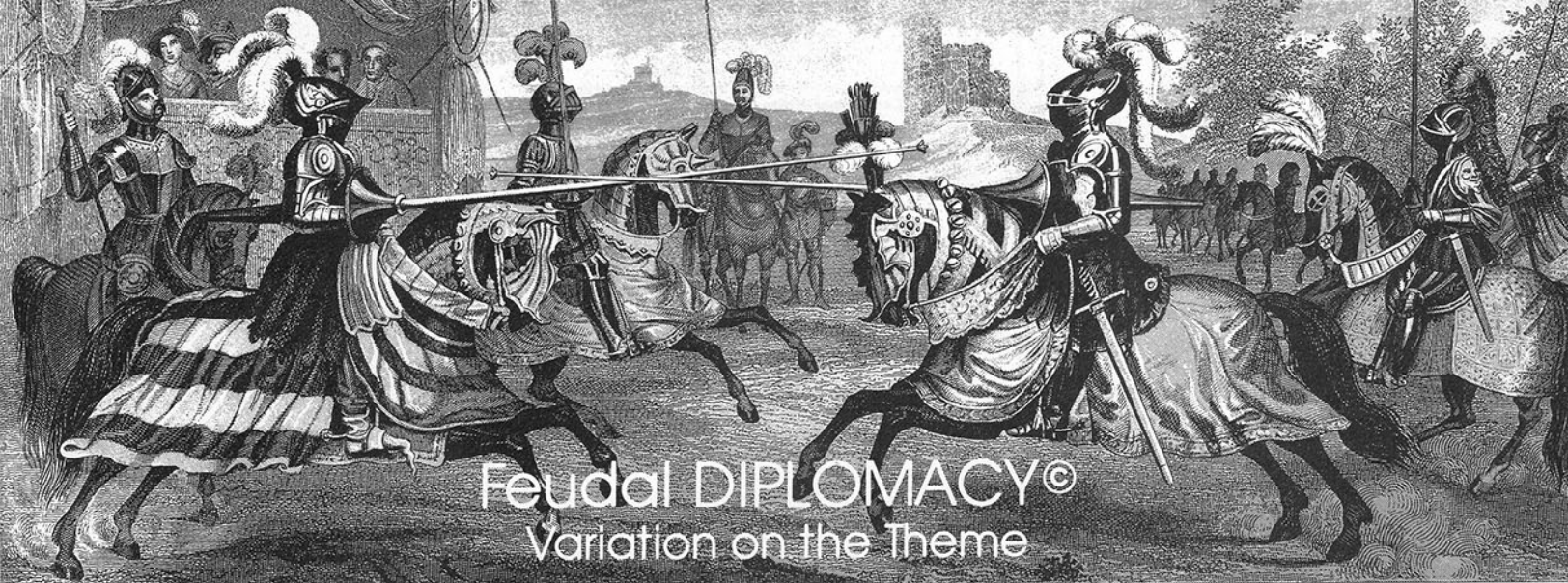
by Lewis Pulsipher

There are two versions of this variant, one a game vaguely representing the feudal chaos of ninth century Europe under siege, the other adding magic to the medieval setting. Most epic fantasy, after all, is set in a medieval world; not a great stretching of the imagination is needed to imagine epic fantasy in Europe in the tradition of *Morte d'Arthur, Chanson de Roland, Orlando Furioso*, etc.

After Charlemagne's death (814 AD) the political unity of western and central Europe slowly crumbled under the pressure of internal disagreements and external attack. The Vikings of Scandinavia, Magyars of Asia (and later, Hungary), and Saracens of Africa and Spain raided incessantly. Feudalism was, in part, a response to the raids, as these raids caused the disintegration, while pointing out the impotence, of larger political entities such as countries. While in this game the raiders are less threatening than in our actual history, the barbarians and momad units are meant to represent the Viking, Saracen, and Magyar raids. They tend to be nuisances rather than threats to survival, but nobody can ignore them. Fleets are not used because the raiders controlled the seas. Unfortunately there is no simple way to order non-player fleets, so the sea is ignored altogether.

The Board: The standard *Diplomacy* board is used. However, sea spaces are not used in this game, and there are no fleets. Movements are allowed between the following pairs of spaces: Belgium and London; Tunis and Naples; Tunis and Syria; Edinburgh and Norway, Spain and North Africa.

2. Seasons: There are *three* movement seasons in each game year, Spring, Summer, and Fall, followed by Fall adjustments. All units are removed from the board at the end of the Fall movement season, going into winter quarters. In each Fall adjustments season every player builds a new set of units in the centers he owns!

3. Starting the Game: Players choose the supply centers in which they will begin the game. The number of centers each player begins with depends on the total number of players in the game, as shown in the Table following.

Negotiations may take place before, but not during, center selection. Centers are selected one at a time. Each player writes a priority list of unowned centers, listing as many as the number shown in column four of the Table. The lists are revealed simultaneously. If two or more players have the same first choice, their second choices are used after all other first choices have been allocated, and so on down the priority list until there is no conflict or the lists are exhausted. In the latter case, every player who desires to may make a new list instead of taking what he had—those who exhausted their lists *must* make new ones, of course—and the procedure is repeated.

When selecting his second or third center, a player cannot include any center in his priority list which is closer than the minimum allowable distance to a center he already possesses. This minimum is shown in column three of the Table and depends on the number of players and the number of centers each player begins with. For example, when six play, each player receives three centers and none of the three may be within less than three moves of each other. Berlin and Paris, for instance, are three moves distant, as are Smyrna and Greece (no sea movement, remember).

No player may begin in a barbarian supply center (See rule 12).

After all centers are selected, each player chooses one center to be his castle; this is where his knight unit begins the game. Normal armies begin in his other centers.

4. Center Ownership: A center is captured by occupation in any season, not just Fall.

5. Building: When a player builds a unit he may do so in any unoccupied center he owns.

6. Retreats: An army is automatically disbanded when dislodged. Knights may retreat as per standard rules. (The rationale for this: in ancient and medieval battles casualties were usually light until one side broke and ran (if one did). That side suffered heavy losses during the pursuit. The more heavily armed, better trained, and *mounted* knights could retreat more safely.)

7. Castles: (A) A castle automatically gives one support to any unit in it, or if unoccupied gives one support to one unit of the owning player which is moving into the castle.

(B) A castle alone has the strength of one army, so a supported attack, or attack by a knight, is necessary to capture a lone castle. A castle cannot receive support, though a unit in or moving into the castle may be supported.

(C) When a player's unit occupies a castle in any season he becomes the new owner. Castles may not be built, and are destroyed only by nomads and barbarians.

8. Knights: A knight unit (N) is equal to two normal armies acting together. An attack on it cuts an amount of

support equal to the attacker's strength, so a normal army supported by another cuts all the knight's support, but an army without support cuts only half the knight's support. A knight unit requires only one supply center for supply.

9. Number of Knights: The number of knights a player may have depends on the number of centers he owns.

Knight Quota

No. of Centers	No. of Knights
1-5	1
6-8	2
9-11	3
12-14	4
15-17	5

10. Role-playing: A player's first knight unit represents himself, and is specially abbreviated K (for King). If this unit is disbanded the player is out of the game (since "he" is dead) and his units stand in civil disorder (*Diplomacy* rule XIV.4).

11. Nomads: Three nomad armies roam the eastern plains and steppes. They appear randomly each move season according to dice rolls: roll after all orders for the season have been revealed, but nomads are considered to move at the same time as other armies. If a nomad army fails to enter the specified space owning to a conflict, it doesn't retreat or return to anywhere—it simply isn't represented on the board. If the same number is rolled more than once, then the nomads are in the same space. Treat this as though one moved there with the uncuttable support of the other(s). Nomads destroy any castle they capture. Nomads may be supported (if the player is lucky enough to guess where the nomads will be going). Nomad armies need no supplies.

Nomad Appearance

Die Roll	Location
1	Livonia
2	Moscow
3	St. Petersburg
4	Sevastopol
5	Ukraine
6	Warsaw

12. Barbarians: (A) Ankara, Edinburgh, Norway, Portugal, Sweden, and Tunis are "barbarian" supply centers. A barbarian army begins the game in each one. If the army has no supplies during a Fall adjustment it is disbanded; however, whenever a barbarian center is vacant at the end of a game-year a new barbarian army is built there, even though a player

START TABLE

Number of Players	Number of Starting Centers per Player	Minimum Distance Between Centers	Length of Each List
2	7	2	3
3	5	3	3
3	5	2	3
4	4	3	3
5	3	3	3
6	3	3	4
7	3	2	5
7	2	2	4
8	2	2	5
9	2	2	6

Note that there are different choices for three and seven playes.

nominally owns the center. The new barbarian recaptures the center, of course.

(B) Barbarians move randomly each move season, not moving more than one space from the home center. For example, a barbarian army from Sweden, when in Sweden, has equal chances of moving to Norway, Finland, or Denmark, or of holding. Number these options and roll a die; reroll if 5 or 6 results. The same barbarian, in Norway, has the choice of Sweden or Finland (or hold).

(C) If a barbarian can move so as to *certainly* capture a neutral or player-owned supply center, whether it is adjacent to the barbarian's home center or not, it will do so.

(D) Barbarians are disbanded when dislodged; but this does not prevent a later build in a vacant barbarian center.

(E) Barbarians may be given support, even though they are unpredictable. Support is not counted when determining whether a barbarian can certainly capture a center (as in *(C)*, above), though of course the support is counted in actual adjudications.

(F) If a barbarian captures a center, at the end of a game year a new barbarian army is built in the original center and the captured center becomes the home of the original barbarian. There is a difference, however, such that if the new center is captured by a player and then left vacant at the end of a Fall move the barbarian is not rebuilt. The center is still civilized even though temporarily occupied by barbarians. For example, if a barbarian army from Sweden captures Denmark the latter becomes its home center. Another barbarian is built in Sweden during Fall adjustments. If Denmark is later captured by a player and then vacated, a barbarian is *not* built there.

13. A player wins when he owns seventeen supply centers.

Optional Rule: For a different game, allow playes to choose their starting centers as close together as they like.

Fantasy Version: Players may build armies which are accompanied by wizards and powerful priests. These armies, abbreviated "W", are like normal armies but for certain magic powers. These powers are distant support and immobilization.

When a wizard army uses a magic power it may not do anything else except hold. Only one power can be used in a move season. A wizard cannot use distant support in consecutive move seasons. It cannot use the immobilization power against the same enemy unit in consecutive move seasons. (Two wizards may alternately immobilize the same enemy, however.)

Distant Support: The wizard supports an attack on, or defense of, a space two spaces away (example: wizard in Paris supports action in Munich). This support may be cut in the usual way.

Immobilization: All units except knights may be immobilized. The victim unit may be no more than two spaces from the wizard army. Treat the victim as though it had been ordered to hold. If the wizard is attacked or immobilized then the immobilization order fails.

This can lead to a circular paradox. For example:

Alpha: W Bulgaria (I) W Serbia
Beta: W Servia (I) A Rumania
Gamma: A Rumania-Bulgaria

If Rumania-Bulgaria succeeds, W Bulgaria cannot immobilize W Serbia—but then Rumania should be immobilized! In such cases the situation is arbitrarily adjudicated—all units merely hold.

The maximum number of wizard armies a player may possess after a Fall adjustment depends on the number of centers he owns.

Wizard Quota

No. of Centers	No. of Wizards
1-21	0
13-61	1
17-10	2
11-14	3

by Richard Williams

Traveller was the first role-playing game I ever tried, and I'm pleased to report that my original character survived pirates, aliens, and mutinous crewmen to retire with no money but some honor. It is the only game I have ever refereed (though both *Met. Alpha* and *Gamma World* lurk ever in the shadows), and after two years, I think that it is now time to add a few lines to somebody else's personal rulebook. I hope that you find it as interesting as I have.

Integrating Science Fiction and *Traveller*

Since *Traveller* is a science fiction game, it becomes both natural and proper to inject a little "real" science fiction into the environment. Who could pass up a chance to lead a squad of MI into mortal combat with a bunch of Imperial stormtroopers? The real question then, is not "do you?" but "how do you?".

The problem lies in the fact that you have a background (GDW's Imperium, for example) which is necessary if your players are going to have a consistent reference to play in. So does the author of the story that you're borrowing an idea from, and only a miracle would make it the same background.

My own setup is a prime example of this. Since I do not use any of *Traveller's* Imperium save the name, I am free to populate it with whatever mental masochisms I choose. Accordingly, a character in my game is free to visit any of the following worlds: Norstrilia, Trenco, Terminus, Gateway Two (Gateway One was razed in a private raid), Camelot-Fregis, Nevia, or Libuar. Add to that the fact that my Imperium has just recently ended a war with the Empire, and was halted in its counterattack (and allowed survival) by the arrival of Arachnids, whom everybody is now fighting. This same character could run into any of the following notable personages: Conan, John Carter, Earl Dumerest, Tarl Cabot, and a cast of thousands. Plus the opportunities for salvage: Anything from Voyager II to a Constitution Class starship from the United Federation of Planets could float by at any time.

It is easy to see the possibilities for weaving many a tangled web here.

The solution, as it turns out, is fairly simple. Take only as much of an idea as will fit comfortably into your universe-background. Do not, in a burst of enthusiasm, shove the whole idea forcibly in. And don't be afraid to change the con-

cept as necessary to fit. In general, it will only require the change of a name or a little twist of the idea's background to avoid having wasted a lot of work.

Blood and Guts *Traveller*— Enhancing Player Survivability

I run what could be called a non-standard *Traveller,* meaning that I took the basic framework given by Books 1-5 and modified it. One of the things that I changed repeatedly was the combat system, specifically the section concerning hit points. I did this because otherwise characters die *fast,* and I like to run stuff like commando raids, boarding actions, and house-to-house fighting. I don't want my players to be deathly afraid of personal combat.

In changing the system, I tried several different ideas. Perhaps you will find one of them worth trying. They are:

1) Giving hit points equal to Constitution, which is bad unless you roll more than two dice for it.

2) Assigning hit points equal to Strength+Dexterity+Constitution. Works much better.

3) Roll Constitution x d6 for hit points. Depending on what you roll for Constitution, you can get characters who with-

stand direct hits from ship's lasers.

4) Hit points as in 2 or 3, along with allocation to body parts. This also requires a hit location table. I based mine on the one in D & D's Greyhawk supplement, and it works fine. Suggested allocation is 20% to head and arms, 50% to body, and 30% to legs. This seems to work best. Also note that certain weapons still effect the entire body—grenades, for instance.

5) Assign a protective value to armor. This works on the theory that even if armor is penetrated it will still absorb some of the shock. Simply subtract the value from damage sustained. Note, however, that as the armor is hit repeatedly it will loose its ability to protect the wearer.

Cockpit Design: Forgotten Possibilities

One of the things that I note about most of the published starship designs is that they provide no cockpit layout. Now, how can you run a takeover without knowing where everything is that you're taking over? Since starship design is one of my simple joys, I always do a cockpit layout, and include here a couple of tips for all you neophyte architects:

1) Place doors to allow easy entry and a clear path to action stations.

2) Don't wall in chairs with control panels. If you do, designate one that swings away to allow access to the chair.

3) On small ships, keep in mind which control boards are redundant (could someone inthe navigator position, for instance, fly the ship). In general, designate which station is which.

4) On ships with a separate captain's station, mount it so that the captain has an overview of major instruments.

5) Dont' feel bound to go into exquisite detail unless the scenario calls for it. Mark chair and panel locations, note who sits where, and relax.

Other Interesting (Hopefully) Oddities

Being too lazy to roll for adjacent hits for autoweapons fire, I have evolved the following system. If the first roll to hit is good, all of the slugs hit the designated target. If the second roll is a hit, one-half the burst impacts, roll for group hits. For those weapons that get a third roll, only one-third of the burst will impact the primary target. It is important to know the number in the burst, because I multiply damage by the number of rounds that impact.

There is also some problem when autofire is combined with hit location—

where do all the bullets go? Using statistics from the Vietnam War, I have evolved the following table which is used only for automatic fire or flechette-type rounds:

1-20	Head
21-40	Body
41-45	Arm
46-85	Leg
86-99	Multisite-subtract from total.
00	Instant kill

If you've always wanted to use tractor beams but couldn't decide how to break one, there is hope. Try this formula: Find the drive number for both ships. This forms the basis for a ratio. Put the target ship's number over that of the firing ship. Add the number count of the drive (A-1, B-2, etc.). Then, add to the lower number the difference in tonnage in hundreds of tons between the ships—this could be either positive or negative. Now divide to get a percentage chance of breaking a tractor.

Example: A 1,000 ton ship hits a 200 ton ship with a tractor. Target has B drive, jump number 2. Firer has J drive, jump number 1. Initial ratio is 2/1. Add 2 to target and 10 to firer for drives, and difference in tonnage, +8, to lower number. Ratio is now 4/19. Divide and round, target must roll this or less on 100d to break the tractor.

Here is a new item for starship manuver drives—afterburners. Mounted on the drive, it allows from 1 to 6 extra G's of acceleration at the cost of horrendous fuel consumption. To calculate consumption, use the following formula:

Fuel Consumption FC=1 ton fuel/g acceleration/100t mass Thus, an 800 ton ship with a 3G afterburner will burn 1/3/8=24 tons of fuel per turn.

For those who want a little more punch for the money, try MIMVing your missiles. MIMV stands for Multiple Independent Manuvering Vehicles. Each missile carries 2-10 independently homing warheads which separate at a present distance. Each warhead must then be handled separately by the target defenses. A single warhead will not be very powerful, of course, but it could really take the heat off of you. Also available in the nuclear variety, of course. Both types are fairly expensive.

Moving back to the personal level— the boys in battle armor wouldn't be so hard on barbarians if they knew what I was arming them with. It is called a Doomcircle, and it consists of a ring about ten inches in diameter and one inch wide with a handgrip running across the center. The entire outer edge is sharpened. It is thrown by several methods, spinning, and has great penetration because of its fine edge and heavy

weight—½ to 1 kilogram each. A player with skill in the weapon can curve it, and it will sometimes return to the thrower if a hit is not made. A character without skill will not beaware of this, making for some interesting moments. It can be taken as a Blade Combat skill, allowing pluses to hit and to catch. It can also be held in the hand and used close in, normally in pairs. .5-1kg, 15-50cr (depending on workmanship). Ranges— Short +3, Medium +1. If Close, allow Brawling pluses. Armor—Northing +6, Jack +6, Mesh +5, Ablat +6, Reflec +6, Cloth +4, Battle +3.

Even a well made weapon can sometimes malfunction. The future will not guarantee otherwise. If you allow 'fumbles', you might want to consider some of the following:

For Blade Weapons: Roll on 1 *d4*

1	Breaks
2	Bends
3	Drops the weapon
4	Flow develops—the weapon shatters next time it hits something

For Energy Weapons: Roll on 1 *d10*

1	Power Surge—Overloads insulation, firer takes 1 *d6* damage to each arm and drops the weapon.
2	Faulty Trigger—Several options. Can simply not fire, or fire late, or fall off . . .
3	Lens out of line—For Plasma or Fusion guns, a misaligned magnetic field. -3 to hit until corrected, roll 1 in 6 discern malfunction.
4	Lens Cracks—Or disruption of magnetic field. -2 to hit, target taks only ½ damage.
5	Light source blows out—Or magnetic field generator quits. No fixing this one in the field.
6	Overheats
7	Short circuit—Several things could happen. I leave this one to the imagination.
8	Wire breaks somewhere—but where?
9	Flashback—Pulse chamber develops crack, part of pulse goes into user's face. 1 *d6* turns of blindness, 1 in 10 chance it required medical help.
10	Power pack detonates—I figure there's 500 *d6* damage in a laser rifle pack . . .

For Slug Throwers: Roll 1 *d10*

1	Minor jam—easily cleared, takes at least one turn.
2	Dud shell—only for HE rounds.
3	Mistakenly hit safety—don't be so fast to tell him, either. A trained man could go thru several immediate-action drills before looking.
4	Kicks out of grip

Winter Storm©: First Round For Vanguard Games

by John Prados

DESIGN/DEVELOPMENT: John Schettler/John Schettler and Brady Dalton

COMPONENTS: Two Map Panels (1 - 22x34", 1 - 12x34") with three colors of ink (not color process); c. 810 back-printed counters, 28-page rules booklet, zip-lock bag.

PUBLISHER: Vanguard Games (P. O. Box 6801, Oxnard, California 93031), $20.00.

Every year it seems, some gamers get into their heads the notion of going out and putting their design ideas into print. This is often the way new game companies get started. Games from such sources are frequently interesting because the fledgling designer tends to work very conscientiously. These first efforts alert the gamer to new publishers and designers to look out for. In 1980 Vanguard Games became the latest California company, evidently started by Michael Carter, who is also given playtest credit on the company's first game. The game is called Winter Storm. It is an operational level WW II Russian Front historical boardgame. Winter Storm deals with a classic Russian Front situation; the encirclement, attempted relief, and final defeat of the Germans at Stalingrad in 1942.

With a classic battle situation designer John Schettler pulled out all the stops in terms of game system. The game map features five-mile hexes and the system two-day turns. Units are represented at the division/regiment level with Panzer and other mobile units having regiments and even organic battalions. These units are capable of a variety of activities during an operations phase, which is the heart of the game system in Winter Storm. Basically, during an "operations phase" units may Assault, Support, Maneuver (move), Hold, or Regroup. In this fashion movement and combat are integrated into a single turn segment. Moreover, in Winter Storm operations take place by stack in a way remniscent of SPI's Next War NATO game. Each stack

moves and attacks, and resolves all combat, before the next group of pieces advances. Only units in the moving stack, or other units already in assault position can utilize their full combat capabilities. Otherwise units adjacent to a battle can contribute only a small "support" factor.

Prior to combat all participating units on both sides undergo a morale check which determines whether they may use the full-strength "primary" or the lesser "secondary" combat capability. The outcome of combat may require further morale checks, losses and retreats, disruption, or "counterattack," a special effect which allows the opponent to conduct immediate operations with mechanized units of the corps (or Soviet army) involved. There are die roll modifiers for armor, artillery, elite status, unit

integrity for the Germans, "concentration" for the Soviets, air support, improved positions, German Leaders and engineers.

Two additional aspects of the Winter Storm game system deserve to be mentioned. One is the strong representation of command and control. Fighting units are subordinated to the "Operational Headquarters" and these in turn are under "Higher Headquarters". Pieces can be transferred from one command to another but the networks have fixed handling capacities and also are determinants of supply consumption. Supply is the second notable aspect of Winter Storm. Designer Schettler has included a system whereby units can be in differ-

ent modes (Assault, Defensive, Depleted) for different supply expenditures. Supply trains controlled by higher headquarters shuttle supply points to the forward operational HQs. There are provisions for emergency supply, supply depots, partisan attacks on strategic supply, and every third turn there is a "strategic supply phase" that determines the rate of supply arrival during the following three-turn interval.

All this seems very impressive. Unfortunately Winter Storm is a first effort and shows it, in both the physical representation and the game system. The two-map board is competently done but evidently limited by Vanguard Games' resources. Graphics are about 1974-vintage, with no illustration for the rules booklet or even on a game cover sheet. Counter notations are not identified until page nine of very densely detailed rules. Even then the symbology on the counters is reserved for one of four errata sheets that come with the game. Unit movement factors are not on the counters or with the game charts and tables, but are given only on page seven of the rules. In general the rules are nicely typeset but badly organized. The very first item after the rules outline is a list of the reinforcements in the campaign game. Other information is complete but scattered throughout the rules as with the movement factors and counter descriptions. Rules for the "heart of the turn" Operations Phase (including combat resolution) begin on page 11, after pages of detailed specifications regarding such combat effects as reaction movement, exploitation and advance movement, "desperation breakout," etc.

There is a game in Winter Storm although some patience is required to find out what it is. The game is most suitable for the experienced gamer who wants something at about the complexity level of GDW's White Death system. For the casual gamer John Schettler may have gone too far. There is a great deal of dice rolling due to the constant use of morale checks, with morale values ranging from 2 to 6 and as many as 6-8 pieces in a hex

for separate moral checks. In combat, although the game system generates reasonable combat results, there are so many modifiers applicable that die results are often pushed off the top end of the chart. Other peculiarities of expression and method abound.

The thrust of *Winter Storm* is the evident desire to present very detailed subsystems for combat, supply, and command control. The strength of the game is its suggestion of the potential of integrating movement with combat in the game turn. Problems of presentation detract from the message, however much thought the designers seem to have devoted to the combat exchange process. *Winter Storm* goes beyond the general market in its level of detail. But it offers five scenarios and a campaign game to those gamers who remember *Turning Point* (SPI, 1972) and who want to *really* fight the battle of Stalingrad. *Winter Storm* is available for $20.00 from Vanguard Games directly.

THE ADVENTURES OF SPACE TRADER VIC

STORY BY BRUCE WHITEFIELD & RON TALBOT.

ART. BY BRUCE WHITEFIELD.

#14

A CLEVER PIRATE BOARDING PARTY HAS TEMPORARILY TRICKED CAPTAIN VIC INTO BELIEVING THAT THEY ARE AN INNOCENT SWARM OF SPACE GOING INSECTS. FORTUNATELY, THE WOODEN NICKEL'S PEST CONTROL DEVICES ARE SUFFICIENT TO REPEL PIRATES ....

UNFORTUNATELY, THE PIRATE CAPTAIN HAS ESCAPED EXTERMINATION, TREACHEROUSLY, HE SNEAKS UP BEHIND THE WOODEN NICKEL AND PREPARES TO THROW A MAGNETIC TIME BOMB UP THE #3 DRIVE UNIT!

GOLLY, CAPTAIN VIC. THERE SURE ARE A BUNCH OF BUGS OUT THERE!

THE CORRECT TERM FOR BUGS IS SWARM. GRAPES COME IN BUNCHES, BUGS COME IN SWARMS.

TOYS

PSSS PSSS, SWAT

YEP! WHEN WE GET TO PORT WE'LL BE SCRAP'N 'EM OFF THE WINDSHIELD...

SPLAT!

CAPTAIN VIC! THAT'S NOT A BUNCH OF BUGS OUT THERE, IT'S A SWARM OF PIRATES!

VERY GOOD, SHERLOCK, BUT THE CORRECT TERM FOR PIRATES IS "BOARDING PARTY."

OOPS!

WE BETTER START UP THE EMERGENCY WARP DRIVE PRONTO! DID YOU COLOR CODE THE CONTROLS AS I INSTRUCTED?

VERY GOOD. WHERE IS THE KEY?

YES SIR!

WHAT KEY?

THE KEY TO THE CODE.

JEEEZ, I DIDN'T EVEN KNOW THAT CODES HAD LOCKS!

HAMPERED BY TECHNICAL DIFICULTIES, TRADER VIC WORKS FRANTICALLY TO BRING THE WARP DRIVE INTO ACTION!

POP

NOPE... GREEN IS THE SPACE ANCHOR... RED'S THE LANDING GEAR... BLUE IS THE METEOR SHIELD...

POP

POP

KIC

MEANWHILE, BACK AT THE PIRATE SHIP...

THERE'S THE CAPTAIN, PICK HIM UP!

DO NOT APPROACH THE TRADER'S SHIP TOO CLOSELY, I PLANTED A MAGNETIC TIME...

CLANG!

BOMB?

PURPLE TURNS ON THE BATHROOM SHOWER.

FORGET THE WARPDRIVE AND LET'S CONCENTRATE ON FINDING THE KITCHEN CONTROLS.

BOOM

AFTER GIVING THEM A TASTE OF THEIR OWN MEDICINE, THE WHILEY TRADER VIC SHOWS THE PIRATES A CLEAN PAIR OF HEELS AS HE CONTINUES HIS VOYAGE TOWARDS A BACKWATER PLANET CALLED EARTH, WHERE HE INTENDS TO INTRODUCE GALACTIC CAPITALISM TO THE IGNORANT NATIVES.

BY J.D. WEBSTER

MIG KILLERS©
A Second Glance

Mig Killers is an air warfare game published in late 1977 by Gamescience and designed by that indominatable third world trio of Kurtic, Russo, and Zocchi. This game appeared shortly after the publication of SPI's *Air War* and has probably suffered unjustly because of that. In 1977 I was still in college and an avid player of air warfare games such as *Richtofen's War, Fight in the Skies,* and others. The only game I had seen on modern jet warfare was SPI's *Foxbat and Phantom* which was fun but suffered due to it's primitive game mechanics. Hoping to find better, I was thrilled one day to discover the little Zip-locked *Mig Killers* sitting in the local hobby shop and bought it. Unfortunately, before I had a chance to more than just glance at the rules, I discovered that SPI's new *AIR WAR* had arrived at the hobby shop the next day . . . I bought it, too. That weekend I sat down with both of my new games and compared the components. The *Mig Killers* map was flimsy and looked horrible, *Air War* had six crisp geomorphic card stock maps; the *Mig Killers* counters were printed in pale yellow and the paper was falling off the cardboard backing; the Air War counters

were professionally die-cut and came in "commie red" and "American true-blue" colors. *Mig Killers* had only nine pages of rules and a couple of combat charts and set of horrible looking performance charts for the jets, Air War had an ex-forest supplied in two very thick booklets which included untold multiples of charts for each aircraft presented. Needless to say, after a few seconds of thought, I calmly tossed *Mig Killers* over my left shoulder (it landed in the closet and stayed there for two years).

I love complex games so I happily played *Air War* for quite a while until one day I found *Mig Killers* still sitting in my closet and decided that since it had included several air craft not presented in *Air War* that I would try and transpose some of those into the *Air War* system. But before I did that, I figured that I might as well play the game and see if I had missed anything. That's when it happened, I made the discovery that *Mig Killers* was FUN! Hard to believe, considering my initial impression of this third world, poorly printed product. But to give credit where credits due, the designers of *Mig Killers* tackled a tough game subject and truly came up with a good game. Unfortunately, the quality of the game components has cost the game a lot of potential players who see its poor printing and go elsewhere. But *Mig Killers* is a decent game for several reasons.

By comparison, *Air-War* is a very complex game, and a very good game once you learn the multiple intricacies of playing it. However, its complexity is one of it's major problems. *Air War* takes time and study to learn and it is difficult to teach new players the unique game system. It is also tough to play as the action develops very slowly and one must always be thinking about 6 to 8 turns in advance to get anything accomplished (somewhat like in chess). *Mig Killers,* on the other hand, is a simple game and is easy to teach to new players. More importantly, the action develops quickly and the game's combat system can be quite deadly, so new players don't get bored waiting for their turn as can often happen in *Air War.* The average game only lasts about an hour; there is time to play several scenarios in a single evening. While all this is good, a word of warning, *Mig Killers* is *not* a sophisticated game and it has some problems which I will address shortly. It is, as I have stated earlier, *A FUN* game and should be approached with a "beer and pretzels" gaming attitude. It is a good

game though it abstracts several important facets of modern aerial combat. And since it is simple to play, it is a good change of pace for veteran *Air War* players who are tired of wading through the vast strata of *Air War* charts, (one must cross reference four different charts just to determine the odds for achieving a single radar lock-on!). At the other extreme, in *Mig Killers,* radar lock-ons automatically succeed and missiles have an unlimited range! (gee whiz!). This is due to a lot of abstraction on the designers' part and it seems that the missile combat system in the game was simplified and glossed over to a large extent. This abstraction will ruffle the feathers of air warfare puriests like myself but it keeps the game simple.

Missile combat is dependent on a single roll of percentile dice with the odds to hit being dependent on the type of missile, the range, and the angle off at time of impact. The intention to shoot is announced one turn in advance and the target is announced on the turn of impact. The parameters that must be met for shooting are, generally, that you have a missile and that you have a target. Lock-ons are automatic and not even considered in the rules. Infrared missiles have to be fired at the rear of a target (except for late model, all-angle heat seekers) but radar missiles only require a target in the firing aircraft's radar arc and since this is, for the most part, anyone in front of you, games involving modern jets with radar missiles and all angle heat seekers generally degenerate into a dice rolling contest as the missiles all have unlimited range. (On the light side, it's kind of neat to fire an old Soviet beamriding AA-1 Alkali missile at a range of 80 hexes and hit a Phantom on the next turn. This corresponds to thirteen miles at Mach six. The Alkali is barely a Mach 1.6 missile and has a range of about three miles in real life.). One such high noon shootout that three other players and I participated in involved our Mig-23's against four F-15's. We started at opposite ends of the boards with the best possible missiles for each side. The game lasted for only five turns with the last survivor being a Mig. This occurred because the U.S. player had two bad dice rolls. In this kind of situation *Mig Killers* becomes a droll game totally dependant on die rolls with no chance for manuever. Of course, if you limit the players to scenarios that involve only guns or the older tail-chasing IR missiles, then *Mig Killers* begins to shine. It's fast,

fun and you get to see a lot of manuevering. (Mainly because if anyone is pointed at your tail, he fires an IR missile regardless of the range).

This brings about another abstraction that I don't like. When someone does fire a missile, there is no provision for attempting to outmanuever it, you just have to wait until the end of the next turn when your opponent rolls the die to see if you got hosed. This brings up something else; if I fire that same Alkali missile at a target 5 hexes away instead of 80, I still have to wait 10 seconds (2 turns) for it to hit. But don't forget, *Mig Killers* is a simple game.

I do happen to like *Mig Killers'* damage resolution system. Jets in the game are assigned a number of points: their "average damage rating". Each time a jet is hit by gunfire it takes damage pts. and must roll on the critical hit table. In most other games, when a jet loses all its damage pts. it is not shot down, but rolls on the critical hit table once for each point, beyond its average damage rating, that it has received, whereas up until its average damage is surpassed it only rolls on the critical hit table once for each time it is hit regardless of the number of damage pts. it sustains. Missile hits do not inflict damage pts. against the aircraft's rating, they do roll on a critical damage table once for each hit and in the case of the AIM-54 Phoenix or AA-6 Acrid, twice for each hit. Also, the Missile Critical Damage Table is much more lethal than the Gun Critical Hit Table.

In summary, it is *Mig Killers'* combat system which can make or break the game. In some scenarios its simplicity hurts the game, yet in others the same simplicity makes for a fast, tense, yet fun, game. Note also, that, even though the missiles can fly at unrealistic speeds and no provisions are included for dodging them or dropping flares or use of ECM the average probability of a missile hit is between 30% and 60% and even if you are hit there is a 59% chance that you will survive the hit. For guns there is a 60% chance that the critical will have no affect and a 30% chance that if you *do* have an adverse effect it won't be fatal. So one can see the even with the large number of hits that will occur in a game there is a good possibility you'll still be in the fight. Of course, surviving is more a matter of die rolling luck than strategy.

Mig Killers restricts itself to strictly the air to air arena and for that reason does not include any rules for air to ground attacks or ground defenses. There is a solitaire SAM suppression scenario which introduces some simplistic ECM/ECCM considerations, but this scenario is boring and depends on some rather random SAM site appearances to bring in the action. It is my opinion that the designers may have copped out in this ares since it would have been rather easy to abstract an air to ground game system.

There are two movement systems presented in the game, the basic system which was seen in SPI's *Spitfire* game and is similar to that used in Battleline's *Air Force/Dauntless* game system, and the advanced system which is, in my opinion, the best approach for air warfare games, and entails of the use of "G" forces.

The basic turn system is defined by a pair of numbers which indicate the number of hexes an aircraft must move through before making a 60 degree turn. For example, a 3/4 would indicate that a jet must move 3 hexes before making a turn and then it must move four more hexes before making the second turn, and so on. The advance game turn system is much more viable and is the first time that "G" forces have been used in a game (though Zocchi now uses a refined system in his *Basic* and *Advanced Fighter Combat* games). The system presented is based on the assumption that all aircraft can pull from 2 to 9 "G"s when turning. With this in mind a chart is given cross-referencing the speed of the aircraft with the "G"s pulled, resulting in a number which is the number of hexes now required before making a turn. When aircraft turn using "G" forces they lose energy due to drag and other factors. *Mig Killers* takes this into account by listing the speed lost by each aircraft when it pulls "G"s. Some aircraft lose more speed than others when pulling "G"s and this is also noted. Aircraft regain energy by diving or by using their engines to accelerate, or both. Aircraft with greater thrust to weight ratios have better acceleration and thus replace energy better, and, consequently, are able to turn better. Also taken into account by the game system is the fact that as more "G"s are pulled an aircraft's stalling speed increases as a result of it's apparent increase in weight. Thus, in *Mig Killers* a new stall speed is listed for each set of "G"s pulled from 2 to 9. If, after making a high "G" turn you subtract your speed loss from your starting speed and the result is less than the stall speed for that number of "G"s, you will stall and depart from controlled flight. That all of this pretty will approximates reality is the best aspect of the *Mig Killers* system.

Speed lost or gained when climbing or diving and distance moved across the board when climbing or diving is easily computed from a chart provided in the game. It is also well done and does not require comment here.

The one troublesome aspect of the entire movement system is the fact that on the aircraft log sheets, one can list fractional speeds but when actually mov-
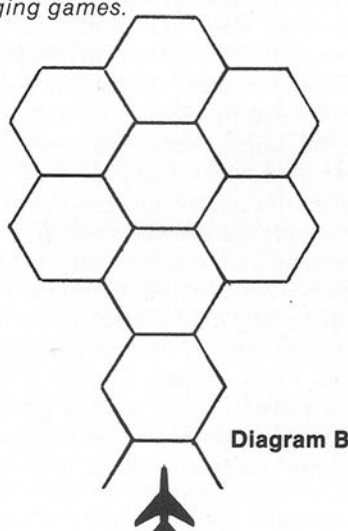
GUN FAN IN MIG KILLERS

This gun fan is too wide. It is unrealistically large.

Diagram A
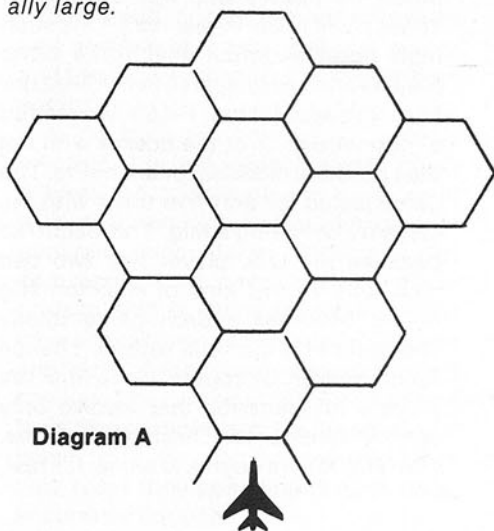
SUGGESTED GUN FAN

Using this gun fan produces more challenging games.

Diagram B

ing on the map fractional movement points are ignored. Thus, an aircraft moving at speed 4.0 will travel four hexes just like an aircraft moving at speed 4.9. In reality a 90 mph speed advantage would be decisive, allowing a pursuer to gain almost a hex worth of movement each turn. My suggestion for taking this into account in the game is for players to record the fractions of hexes travelled each turn and when appropriate, let an airplane move a bonus hex while carrying any leftover fractions onward. Did that sound confusing? Let me clear it up with some examples: We have two aircraft, one in pursuit of the other which are 5 hexes apart. The pursuee is at speed 4.0 while the pursuer is at speed 4.6. On the first turn both will move 4 hexes but the pursuer will log a .6 on his chart. On the second turn the pursuee will still move 4 but the pursuer will move 4, plus one bonus hex (total of 5) and then log a .2. This occurs because a gain of .6 hexes/turn will result in an aircraft actually gaining 1.2 hexes in two turns. On the third turn the pursuer will again only move 4 hexes but will log a .8 gain and so on. By doing this players can easily bring the importance of excess speed back into play.

I throw in a few more suggestions that will help clean up *Mig Killers* and make it more playable.

1. Since aircraft can climb or dive fractional amounts and since the climb/dive vs. speed gained or lost only considers full altitude levels I suggest that fractional climbs or dives be rounded to the nearest whole number. ex: a climb of 1.6 should be treated as 2 on the chart. a 1.5 as 1.0 etc.

2. The gun fan is much too big as it allows a play of about 80° degrees which is absurd for a point weapon such as an air to air cannon. The gun fan should be modified to look like diagram B, which is still about a 50 degree play of gunfire which is more reasonable but still on the verge of absurd. This will make it a little harder for players to get gun shots and will make the game one of more manuever.

3. Use the following maximum range limits for IR missiles: class 1, 2= 10 hexes; class 3, 4= 12 hexes; class 5= 15 hexes; and class 6= 20 hexes.

Finally, though *Mig Killers* is crude in many respects, it is a playable game that is fun and it is a good design that has the potential to be a great game with a little more design work. I have given a few suggestions that I feel improve the play of the game and that I hope players will try. If the designers out there read this, I feel that *Mig Killers* deserves a second edition. It needs some cleaning up and some revisions and a more professional package. *Mig Killers* could rival the other games if this were done. I have pointed out some of the major problems of the game and I invite the designers to respond to this article and the suggestions therein and to present any unpublished errata they may have that may help the game.

Phigure Photos

Each month *Adventure Gaming* will be featuring photographs of miniature figures and accessories in our Phigure Photos column. We look forward to keeping you well informed about the newest miniatures on the market. This column will not be a review column. *Adventure Gaming* photographs each figure under identical, controlled conditions. We thereby allow the figures to speak for themselves — *you* be the judge.

Grenadier Models Inc.
P.O. Box 305
Springfield, PA 19064

25mm
2010 Denizens of the Swamp
Set includes 9 figures
shown: Gnoll, Sahuaqin

1

25mm
Giant Snake

Grenadier Models Inc.
P.O. Box 305
Springfield, PA 19064

25mm
8002 Monsters
Set includes 11 figures,
paint & brush shown:
Drow Captain, Lawful Evil Cleric

2

25mm
Drider

GHQ
2634 Bryant Ave. So.
Minneapolis, MN 55408

1:285
A-10 Fairchild
N-37

3

GHQ
2634 Bryant Ave. So.
Minneapolis, MN 55408

1:285
F04E Phantom
N-36

4

Broadsword Miniatures
2442 "C" Stone Mt. - Lithonia Rd.
Lithonia, GA 30058

25mm
BP8 Giant Cyclops

5

Broadsword Miniatures
2442 "C" Stone Mt. - Lithonia Rd.
Lithonia, GA 30058

25mm
BM Armored Troll

6

Broadsword Miniatures
2442 "C" Stone Mt. - Lithonia Rd.
Lithonia, GA 30058

25mm
BP20 Hero & Defeated Hero

7

TA-HR Company Inc.
P.O. Box 1854
Bloomington, IN 47402

25mm
JW-5 Elf Mage

8

TA-HR Company Inc.
P.O. Box 1854
Bloomington, IN 47402

25mm
HFDD1 & HFDD3
High Fantasy Death Dealers

9

TA-HR Company Inc.
P.O. Box 1854
Bloomington, IN 47402

25mm
SA-03 Samuri

10

MINIATURE CONVERSIONS

by James Zylka

Many years ago, before the floods of superbly sculpted and individualistic miniature figures existed, a modeller would be stuck without a certain figure or troop type to complete a collection or army. In order to fill the gaps it became necessary to do some field modifications to the existing figures. Most work was executed against plastic figures that were numerous and inexpensive. Very quickly I discovered almost any unproduced figure could be assembled from various parts of others. I soon became very caught up in this "Dr. Frankenstein" role as more and more of my figures were "created" from the box of arms, legs and heads.

As time went by and masses of exquisite figures became available, it seemed as though the transplants were no longer necessary as manufacturers completed their miniature lines and filled the voids. The desire to carry on the "operations" did not fade and it wasn't long before my new lead patients went under the conversion knife. A figure line comprising three archer figures suddenly could yield possibly eight to ten very individualistic poses. This not only expanded an already superb line of figures but also brought about a "one of a kind" collection not to be seen anywhere else! The task of painting many similar figures in the same pose changed into an enjoyable adventure as the figures each became a separate personality. That single reason is why I think I became the conversion fanatic that I am.

I know first-hand that the thought of cutting, filing and bending a lead figure creates a "fingernails on the blackboard" reaction in many collectors and gamers but the fact that it is so easy will be quite surprising. For the most difficult conversions a very few and inexpensive tools are needed: one rat-tailed file, one flat file, a hobby knife with a pointed blade, a pair of flat needle nose pliers and white glue or super glue. A few guidelines will guarantee professional results every time.

The most simple way of changing a pose is by bending the figure. This ranges from turning a head to repositioning arms, twisting a torso or bending legs. However, care must be taken during this procedure as figures cast in white metal or those containing a high percentage of tin are prone to crack or snap when appendages are bent. Any bending must be done slowly and once the bend is made no repositioning should be attempted as this will result in metal failure and a broken casting. Place a small piece of cloth or felt on the part to be bent to prevent the pliers from adding any unwanted nicks or scratches on the figure's surface. To twist a torso hold the base in the pliers and with your finger slowly twist the body to the right or left. This creates a turning or learning posture. Be sure not to over-twist figures out of the range of human anatomical structure. Note that these methods can be applied to animinal castings such as horse's heads, tails and legs thus achieving a degree of individualism for the horse as well as the rider.

Another simple method of conversion is to exchange riders for horses. Some riders of one manufacturer will fit and look quite well on horses of another manufacturer. Experimentation is the key word here.

Exchanging heads or headgear is an excellent way to achieve diversity in a unit of figures. For conversion work in this area I suggest you stick with just one manufacturer. A head slightly out of scale will either look shrunken or bloated. Using pieces from the same manufacturer will remedy this and heads with hats or helmets (or bareheaded) can all be exchanged with no pieces going to waste.

The removal system can be followed in one of two ways. One is to place the figure down on a solid surface and using a hobby knife, score a line around the neck of the figure where the cut is to be made. Then place the knife in the line, press down and tip the knife forward and backward. Continue in that manner moving around the neck until the head becomes loose. It can then be pulled free. The head can be sawed off with a small saw blade or clipped off with wire cutters but the first procedure works the best for me. Once the head is detached, both cut surfaces should be filed flat and the new head checked to see if it lines up with the body. Care must be taken not to file off too much as the figure may take on a "no-neck" appearance. When the filing is complete, score the sections to be joined in a light criss-cross pattern to provide a more porous surface that the glue will adhere to better. (See Figure 1.)

CUT CRISS-CROSS SECTIONS
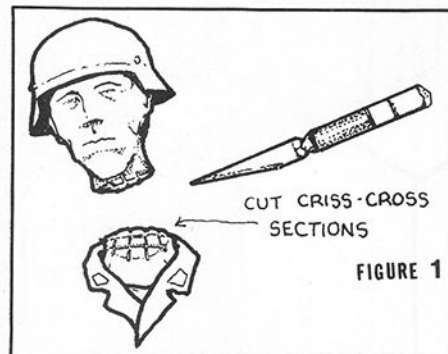
FIGURE 1

A superglue or white glue is ideal for this; however, the white glue will dry slower and may require some holding time. Remember, the head can be turned to a side as well as a forward position.

Weapon changing is just as easy. Sword bearing figures can be converted to javelin or spear armed types by carefully cutting off the sword and pommel as close to the hand as possible (See Figure 2.) Then, with the hand against a

CUT

DROP OF GLUE

GROOVE

CLOSE FINGERS OVER ROD

FIGURE 2
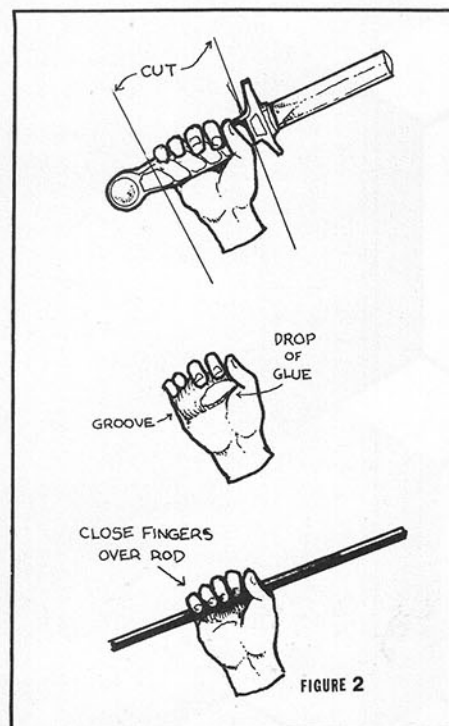
solid surface cut out the sword grip that is still in the palm of the hand. Cut out a groove deep enough so that when the spear is placed in the hand the fingers can be pressed around the spear. Put a drop of glue in the groove before closing the hand to provide a very tight bond. This procedure can be followed to exchange weapons between any figures. Spears can be made from appropriate size brass wire with the tip flattened out and filed to a point. Many manufacturers produce weapon packs that are invaluable for this type of conversion work. This method is especially attractive when barbarian or irregular units are needed.

One step even further is a little more difficult but can be mastered with practice. Cutting hands free from weapons and repositioning them requires a little sculpting work of your own. For example, a medieval handgunner holding the weapon can be converted by carefully cutting the hand away from the casting. (See Figure 3) This will require a little reshaping and clean-up of the weapon and the now unattached hand. The arm

← CUT HAND FREE.

BEND UP

BEND BACK

FIGURE 3
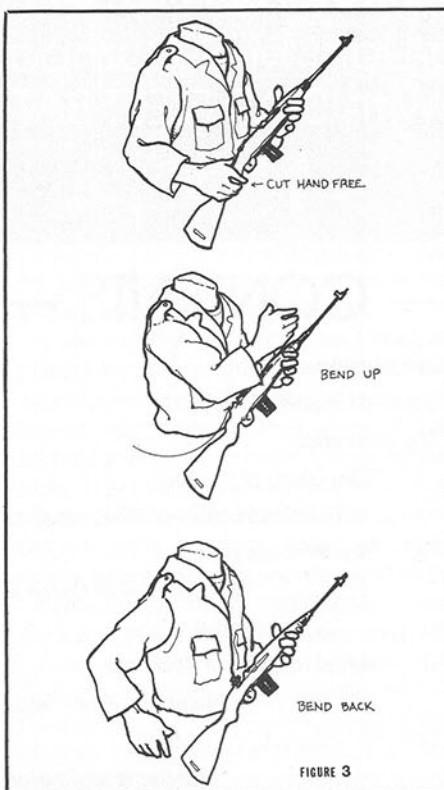
can now be bent to hold a small ramrod or bent back to the bullet pouch. If desired, the weapon can be completely removed and the handgunner can become a prospective pikeman, halbeirdier or whatever you please. Once this technique is mastered the list of conversions becomes endless and you virtually become your own figure designer.

A barbarian figure I recently converted, which is one of my favorites, was a spearman made from a swordsman. With the spear held upright a head was removed from another figure, a small hole was cut into the bottom of the head and the head was glued onto the spear point! With an appropriate paint job complete with dripping blood the figure is quite an individual.

Let your imagination run wild. I guarantee a little work goes a long way and the results will be very satisfying. It will give your figures a "one of a kind" appearance, a vast amount of individuality and maybe even . . . a compliment.

The First Romulan War
A Sub-Light Mini-Campaign for Use With STAR FLEET BATTLES©
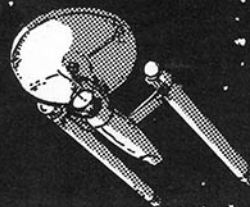
By: Rick D. Stuart

INTRODUCTION

The following are a series of gaming situations designed and developed for use with Task Force Games' popular *Star Fleet Battles* conflict simulation. The scenarios presented here, unless otherwise noted or amended, are given in accordance with the rules set forth in *SFB's Designer's Edition* & *Expansion Kit #1*. Players will need both of these rule sets in order to properly utilize the following material.

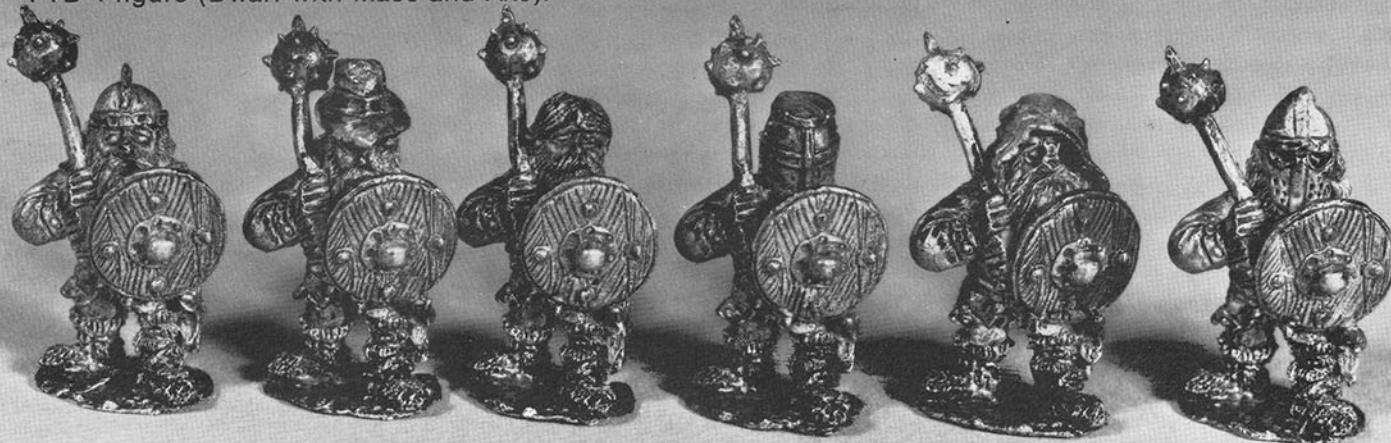The subject in question here is a treatment of the First Earth-Romulan conflict fought roughly one hundred years prior to the main time frame of *SFB*. As a whole the ideas and innovations expressed here form an entirely new and distinct mini-campaign with the scenarios given herein following chronologically the actual "historical" highlights of the war from start to finish.

Although fought, by "modern" standards, with primitive weapons and primitive ships, the *Romulan War* nevertheless offers a host of novel challenges to the experienced and novice gamer alike. Players will quickly find that being a commander of a warp-driven starship does not necessarily qualify one for commendation in this environment. In some ways the engagements fought in this earlier conflict were actually harder to win than modern day counterparts, and the need for development of entirely new and different approaches to tactics and strategy will become quickly apparent.

Aside from the "historical" aspects involved, the following material offers players the opportunity to experiment with new and different ship types not generally encountered. Without undue complexity, and occasional modifications to Ship Systems Displays (SSD's) where necessary, a simplistic yet realistic appraisal of the forerunners to present day fleet units are possible. Each is fitted to its own particular role in the game and when used in conjunction with other ship types they compliment each other accurately enough.

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Each scenario included here contains enough material and information to be played individually to a satisfactory conclusion. Players will note that with the exception of the final assault on the Romulan home system *(Scenario V)* the average number of ships involved per side will be between six and dozen[1]. This is not simply a case of conforming to counter-mix restrictions (this includes, of course, Exp. Kit counters). *It can be argued that the individual fleets involved in the conflict a century ago simply were not that large when compared with modern requirements!* The Orion fleet for example, second only to the Earth-Federation's, probably never had more than thirty to thirty six warships total at any given time (although estimates do vary). Thus, mustering a half dozen fighting ships or so for a given engagement realistically represents a rather substantial committment of resources. The following scenarios are best appreciated in this light.

The First Romulan War is designed to be ideal for club or inter-club competitions but not at the expense of the individual gamer! With patience and prior preparation the numbers required for opposing teams rapidly diminishes. In either case it is recommended that players go back and reread those rules sections specifically referred to in each scenario. Make sure everyone is aware of what special rules are in force and what optional rules, if any, are likewise in play. Careful planning and organization will better allow you to concentrate on strategy and tactics, permitting you maximum enjoyment.

It is hoped that players will derive as much pleasure from utilizing these situations as the designer had in dreaming them up . . . .

GENERAL COURSE OF PLAY

This is a sub-light game campaign. All rules in section (55.0 - 57.6) are in effect throughout. Unless specifically noted otherwise, ships enter the map from off the board with speed and facings optional at the owning player's discretion. Federation and Romulan ships have Turn Modes as per (55.2), again, unless otherwise noted. Klingon drone counters represent Romulan missiles and Kzinti, Federation missiles.

Players may utilize free or pre-plotted movement depending upon personal preference; both sides must agree to the system used prior to the start of the scenario played. Players will need to keep records of individual missile targets to avoid confusion and should have copies of individual SSD's made up for each vessel employed on the board. Disengagement is accomplished by exiting off of the map-edge after which they may not return. In some cases armed shuttles[2] or Romulan "Pilum" class fighters will be used, launched from planetary installations. In such cases, should said counters return to their origin point — generally to avoid losses — they may not leave the planet a second time.

[1] This estimate includes such armed shuttles as may also be involved in a given scenario.

[2] There are armed, administrative shuttles (of an early design) and should not be confused with Kzinti advanced attack shuttles.

Shuttles will have the highest attrition rate of any craft in the scenario played. As such it is necessary that records of separate ship shuttle losses should be maintained. Given the high loss rate referred to, unless specified otherwise in a given scenario, the available number of shuttles available to one side will be restricted to counter-mix restrictions and/or player mutual consent, although shuttles may be divided up between ship(s) as the owning player desires, so long as given ship SSD shuttle allotments are not exceeded.
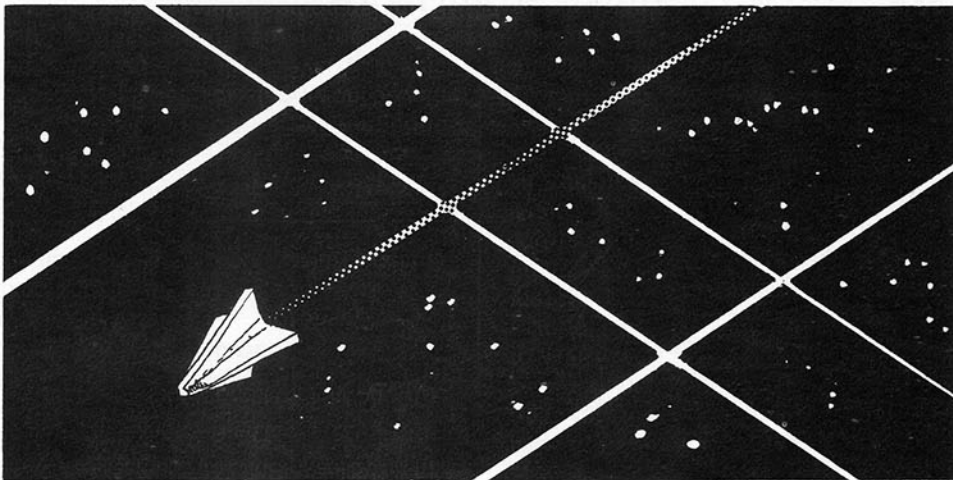
"The Glory of the Kill . . ."
The Destruction of Starbase One

Chronology: 2163 (40)

Background: Prior to the war's beginning the Earth Federation had not been clearly aware of the Romulan presence at the edge of the known galaxy. Over the years ship losses in the vicinity of Starbase One were heretofore blamed on known pirate groups. . . .

Having secretly prepared for their attack long in advance the Romulans caught the Earth Space Command completely by surprise. Drawing away the starfleet with a series of false convoy distress signals their "Birds of Prey" appeared out of uncharted space suddenly and without warning.

Caught without the fleet to assist them, the defenders quickly discovered the outcome was an all too apparent conclusion. At best they might manage to take some of the enemy with them.

The first Earth-Romulan War had begun, *tragedy* . . .

Order of Battle:

Earth Federation: 1 Base Station, 12 space mine counters
Romulan Star Empire: 3 Warbirds, 2 Warhawks, 1 Minesweeper

Deployment: The Federation Starbase is deployed in hex 2216. The 12 space mine counters (use blank markers) are placed in a concentric ring around the starbase as the owning player desires.

Romulan forces enter from off the map along the edges of Map Area A.

Special Rules: *Starbase One:* The first of its kind, Starbase One is not a star-*base* in the modern sense but actually a modified and enlarged *base-station*. To reflect this, use the SSD for the base-station, not the starbase, modified as follows: Add (4) APR, (2) BTTY boxes. No APR may be used for "warp-power". Eliminate TORP and replace with (2) Missile Racks as per (56.2). Phaser boxes are treated as lasers except that damage is *two* points per hit. No shields are available although the station adds (8) Armor boxes to its display.

Space mines act in accordance with rules (42.5 - 42.6).

Romulan Warhawks: Use standard Warhawk SSD modified as follows: Eliminate (1) Impulse Engine, (2) Hull boxes. Add (3) missile racks with three missiles each. Phasers are treated as lasers doing one point

damage each per hit. All other modifications as per standard sub-light game restrictions.

Minesweepers: Romulan minesweepers (use MS counter) use an early forerunner of the tractor beam that Federation scientists would later borrow and improve upon. At this time MS clear mines by first moving adjacent to the intended mined hex.

Given the unpredictability of this early tractor beam system (Romulan devices actually relied on magnetic beams to keep the mines at bay!) roll one die: On a roll of 1-4 the mine is held in place and can be detonated by two laser hits. On a roll of 5-6 the mine immediately detonates doing standard damage and is removed from play.

This is the only instance in which mines can normally be detonated in the game.

MS use Warhawk SSDs modified as follows: Eliminate (2) Boxes Armor, (2) Lasers, (4) Shuttles, (3) Impulse, (2) Hull Boxes.[3]

Victory Conditions: The Romulan player receives one point for every hit, exclusive of armor, inflicted on the base station up to a total of 100 points.

The Federation player receives points for damaging or destroying the enemy ships. All destroyed vessels (all excess damage exceeded) yield the following in victory points: Warbird=20 pts., Warhawk=15 pts., Ms=10. These values will remain standard throughout the campaign.

(50% of the above values are awarded if the enemy ship is "crippled" i.e. at least 50% all interior systems boxes excluding armor destroyed and all power systems destroyed as well. 25% of the above values are awarded if a given vessel receives at least (4) interior hits, exclusive of armor. All fractions rounded up. This rule of thumb will apply to all vessels in all scenarios.)

Scenario Length: The scenario runs for (20) game turns whereupon the point values for each side are awarded and the victor is determined. If the starbase is not destroyed by turn twenty the scenario ends given the Romulan player's need to break-off the engagement with the return of the Federation fleet imminent.

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[3]Players will note that the MS is not a typical "Combat" ship. Given it maintains only three impulse power boxes and two battery boxes, mandatory energy allocations will severely restrict its mobile operation. Normal practice is to see the MS move up on a mined hex, cease all forward movement, and channel all power to the tractor-repulsars and weapons. These restrictions are *intentional:* the MS is designed to fulfill one given purpose only, not to stand up against other fleet units in a slug-fest. While in theory they must be supported and protected by other fleet units, in actuality MSs often lent their firepower in actual fleet actions . . . though not for long.

"Not Without Honor . . ."
The Defense of Daren V

Chronology: 2164 (41)

Background: Following the destruction of Starbase One, the Earth Federation Fleet is forced to fall back to a hastily developed second line of defense. Within the year it becomes apparent that the Romulan advance will come by way of the Daren system, in which Daren V serves as a primary industrial center in a sector generally unpopulated and underdeveloped. The strategic loss of Daren V would be both militarily and politically unforgiveable.

As the first warbirds enter Daren space an undersized and unprepared battle fleet moves in, ready to sacrifice itself if need be to blunt the Romulan advance.

Order of Battle:

Earth Federation: 3 Light Cruisers, 1 Missile Frigate (see below) 1 Telerite Merchantman (see below)

Romulan Star Empire: 2 Warbirds, 2 Warhawks, 2 Monitor-Assault Ships (see below), 1 Minesweeper

Deployment: Deploy one Class M Planet marker in hex 0429. Place space mine counters (use blank markers) in hexes: 0630, 0629, 0628, 0528, 0427, 0327.

Place asteroid markers in the following hexes: 1831, 1730, 1628, 1527, 1425, 1324, 1123, 0922, 0721, 0520, 0319, 0118.

Federation forces deploy on any hex in Map Areas A,D,E. Daren Defense Force (see below) deploys under planet marker.

Romulan Fleet enters from off the board along map edges in Map Areas B,C,or F, all within (4) hexes of each other, one ship per hex.

Special Rules: Missile Frigates: Use the standard Auxilary Police Cruiser SSD (this ship pre-dates the early Orion ships also used in this game and is representative of early starfleet experiments with medium-sized warships). Modify the SSD as follows: Add (1) APR, (3) Missile Racks with four missiles each. All Phaser boxes replaced with lasers doing one point damage each. All other sub-light game restrictions apply.

Telerite Merchantman: During this period a unified Starfleet has not as yet completely superseded "national" navies. Telar, one of the first members of the Federation contacted by the first Earth explorers, was the first to respond to calls for assistance following the initial Romulan attack. Trade-oriented, Telar ships are essentially merchants easily converted into warships in time of need. Telar maintains a sizeable naval contigent but trade requirements often see them spread out rather than concentrated in one locale. Nevertheless one merchantman/warship was available to assist the Earth fleet in the defense of Daren V.

To represent the Telar warship use the small merchantman SSD modified as follows: Eliminate (5) cargo boxes, replacing them with (3) armor boxes. Add (4) APR and (1) 360° Laser box. All Phasers are treated as lasers doing one point damage each. All other sub-light game restrictions apply.

Daren Defense Force: Six armed shuttles are initially placed under the planet marker on hex 0429. These may be released only after a Romulan vessel penetrates the Daren asteroid belt, or, on Turn 8, whichever is first. These shuttles may freely enter/exit mined hexes (they are the only ones that can do so!). (They operate as standard armed shuttles as per rule (57.6).

Daren Planetary Defenses: Represented here by (4) laser boxes, each with a range of ten hexes. Each do two points in damage per hit but due to atmospheric interference similar to rule (72.0) Federation player must add +1DM on all planetary laser rolls when checking to see if a "Hit" has been achieved. Each Daren laser will take two hits before being destroyed and the first eight hits scored against Daren must be recorded against her laser batteries.

Romulan Monitor-Assault Ships: These ships are especially constructed and outfitted vessels that act as offensive/defensive firepower support ships in the assault and/or defense of a given planetary system. Although slower than other fleet units (speed here being limited for four) they pack a bigger "punch" than their compatriots; Monitor-Assault ships use the Warhawk SSD modified as follows: Eliminate Lab & Trac. Beam boxes, (4) Shuttles, (2) Hull Boxes as well as other systems not normally available in the sub-light game. ADD to the SSD the following: (3) Boxes of Armor, (1) Bridge Box, (1) APR and double the number of lasers currently available. Turn Mode is 3.

Daren Asteroid Belt: Standard Rules apply (73.0 -73.42).

Victory Conditions: Federation player receives point values as per scenario I for destruction/damage of enemy vessels. MAs in this scenario are worth BPV 20.

The Romulan player receives one point for each "hit" registered on Daren V. If 100 points are recorded the Romulan wins an automatic victory (and 200 Campaign Points). Otherwise the Romulan additionally receives point values for destruction of enemy ships only! The following Federation ships have the following BPV's = Missile Frigate 20 pts., Telar Merchantman 15 pts., Shuttles 5 pts. each.

Scenario Length: The scenario runs for (15) game turns or until one of the following conditions take effect:

(A) All Federation forces exit the map, disengaging along the edges of Map Areas A, D
— or —
(B) Daren V receives 100 pts. in damage.

Player strategy note:

The destruction of Daren V is the primary aim of the Romulan High Command this early in the war. The damage that can be sustained to the Earth Federation fleet at this point is actually secondary in nature. Thus, in this scenario only no points are awarded for damage to Federation vessels, only their complete destruction. (Only by completely destroying all Federation fleet units can the planet be easily attacked) although major damage to the planet itself will render the industrial centers useless to the over-all war effort and will force the withdrawal of the enemy fleet in turn. Either course of action can achieve the same grand strategic end.

END PART ONE

OVER THE RAINBOW

DARKSTORM

Yes, Virginia, this column is *named after the song from the Wizard of Oz.*

This column is derived from companies' press releases and announcements. All information has been supplied by the various manufacturers, and we are merely passing it along to you. This lets us off of the hook if the product in question fails to come out "on time". Having been on both sides of this fence-consumer and producer-I know how frustrating it can be for all parties involved when a product is delayed.

If that happens, don't hold us liable; it's still somewhere over the rainbow.

. . . *Rings of Saturn*™ is the newest computer game from Level-10. The arcade adventure has 4 skill levels, 3-D animation, Hi-Res color graphics and sound effects. Written for any Apple Computer with 48K and one 16 sector disk drive.

. . . Informants in Cincinnati tell AG that Ral Partha will be adding a new designer to their staff after the first of the year. After she gets settled in, their customers can expect Partha's fantasy lines to be greatly expanded.

. . . Also from Ohio comes word that Citadel USA will soon be manufacturing their *Fantasy Adventurers* and *Space Farers* lines in the States. Both lines will be available in blister-packs.

. . . From Dallas comes word that Heritage, USA has obtained the rights to produce the *Conan* figures. They will also be releasing a new role playing system - the first adventure for it will be based on the world of *Conan.*

. . . From across the sea AG hears that Tabletop Games, a small but growing company in England, will soon have their figures and games produced in the US.

. . . On the convention scene, Metro Detroit Gamers' Wintercon is being staged this November in Detroit's Cobo Hall. This marks the first time that an adventure gaming convention will be held in a major convention complex. Our hobby is growing up it seems.

. . . A sad note from Ohio. Citadel's general manager, Gerry Ball (the Limey), will be returning to England in December. His replacement has not yet been named.

. . . Eon Products, Inc. has announced the release of two new games — *Hoax* and *Runes. Hoax* is a game where players adopt secret identities and bluff the other players. In *Runes* players use Runesticks to decipher their opponent's word.

. . . Soon to go to print from Gameforms of Pennsylvania is *Combat,* a man-to-man infantry game of the Western Front 1944.

. . . Extra, Extra, Touch Football Extravaganza . . . A highlight of Wintercon will be a touch football game between the boardgame manufacturers and the miniatures manufacturers. Be ready for anything and everything with this one!

!!! Fantasy Battle "Bash" Update!!! Howie Barasch, leader of the defeated Heritage contingent, had this reply to Glenn Kidd, the Ral Partha force's leader, "I'd pick up the gauntlet, but I don't want to have to scrub my hands."

Awarding Tony Elam of Rhinebeck, New York, a free game is Mike Shore, owner of Boardwalk Hobby Store, Cincinnati, Ohio. This will make Tony's collection reach a grand total of 900 games (By the time this is seen in the magazine, his collection will undoubtedly exceed this number.)

Tony, a former resident of Lexington, Kentucky, regularly made trips to Boardwalk to purchase the latest releases in adventure gaming. Mike had said that if he reached 900 games, he would give him a free one of his choice. He was nearing the 900th game when he moved to New York. Last month Tony returned to the area to visit friends and to claim his free game. Tony's collection includes historical, science fiction, fantasy, pure strategy, adult and family games . . . a well-rounded gamer. Just recently, the purchase of a home computer has permitted Tony to play many other newly released games.

How Much Is That Bearskin In The Window?
Rational Economics in FRP

by Glenn Rahman

Very often a Game Master must price items which his players need to carry on their adventure, but which are not covered in any cost list provided with the game being played. When this happens the GM is forced into guesswork, based on the prices of similar objects on sale today. This method leaves much to be desired, since most sword and sorcery adventures take place in a world with an ancient or medieval-type economy. Under such a system, the production and distribution of goods were not even vaguely like they are in a modern industrial state. For example, up until the late centuries of our era, machines were few; costly human and animal labor had to do the world's work. Foreign goods were not imported by giant cargo-haulers, but by small galleys or horse-drawn wagons. On the other hand, the ancients had no high labor costs, since slaves were available for almost any task. All these factors and more account for discrepancies in the comparison of ancient and modern prices.

The monetary unit used in ancient Rome was the *denarius*. The modern value of the denarius can be determined through the equation: 50,000 denarri = 16 oz. of gold. If we fix the volatile price of modern gold at a modest $400+ per oz., it can be seen tht one denarius is worth about 13¢. If a Roman spent 100 denarii on an item, he was actually spending money worth $13 today.

Admittedly, few role-playing games utilize the Roman denarius. For this reason the Roman price is given with the modern American equivalent. This should allow a Game Master to adapt the Roman pricing system to any rate of currency exchange of his choosing.

The given prices are common normal marketplace prices for ordinary goods of their type. Artistry and extravagance can inflate these prices incredibly, as when Cicero spent 125,000 denarii for a specially-designed table, or when Nero paid twice that sum for a single porcelain cup.

When asking the question "What should be the price of merchandise in a pre-industrial economy?" we are fortunate to be able to look to the example of ancient Rome. Rome shared so many features with the typical sword and sorcery world that a look at Roman prices is bound to be instructive for the Game Master.

When studying Roman prices we are surprised by the wide variety of items available. Some things are surprisingly cheap, such as the wages of a common laborer (who had to keep his price low in order to complete with cheap slave labor); other things are appalingly over-priced, such as a pound of purple silk, worth three times the value of a pound of solid gold; at other times it is refreshing to see the price of an object remain stable over the millenia. In 300 AD, a Roman could purchase a quart of vinegar for a mere $1.29—if we convert his money into the value of our own.

CLOTHING

Item	Denarii	Dollars
Bed blanket, white, best quality, 12 lb. wt.:	1600	$208.80
Cloak, African soldier's:	500	$651.00
Cloak, Gallic soldier's:	10,000	$1,313.40
Cover, ordinary, 10 lb. wt.:	500	$65.40
Mantle, African, with cowl:	1500	$195.00
Mantle, British, with cowl:	6000	$782.40
Mantle, military, best quality:	4000	$522.00
Mantle, Numidian, with cowl:	3000	$39.12
Storm coat, best quality:	5000	$652.80
Tunic, with sleeves:	2000	$261.00
Undergarment, best quality:	2000	$261.00
Undergarment, ordinary:	1250	$163.20

GRAIN

Item (price per pound)	Denarii	Dollars
Barley:	170	$22.35
Millet, ground:	170	$22.35
Millet, whole:	85	$11.10
Rye:	100	$13.00
Wheat:	170	$22.35

TRANSPORTATION COSTS

Item	Denarii	Dollars
Animal fodder, 3 lbs.:	2	$0.26
Ass, rent for ladened, per mile:	4	$0.52
Freight charges for camel load of 600 lbs.. per mile:	20	$1.50
Freight charges for wagon containing up to 1,200 lbs., per mile:	20	$2.60
Transportation, one person, per mile:	20	$2.60
Wagon, rent for, per mile:	12	$1.56

FOOTGEAR

Item (price per pair)	Denarii	Dollars
Boots, best quality, peasant style, without nails:	120	$15.60
Boots, soldier's; without nails:	100	$13.00
Boots, women's:	60	$7.80
Shoes, gentleman's:	70	$9.15
Shoes, patrician's:	150	$19.50
Shoes, soldier's:	75	$9.78
Shoes, senatorial	100	$13.00
Shoes, women's double soles:	50	$6.48
Slippers, men's:	60	$7.00
Slippers, women's:	50	$6.48

LEATHERS AND FURS

Item	Denarii	Dollars
Bearskin, large, unworked:	100	$12.90
Cowhide, prepared for shoe soles:	750	$97.80
Cowhide, unworked, best quality:	500	$65.10
Goatskin, large, unworked:	40	$5.10
Goatskin, large, worked:	50	$6.48
Hide, best quality, worked:	500	$65.10
Hide, best quality, unworked:	400	$52.20
Hide, second quality, unworked:	300	$39.30
Hide, second quality, worked:	400	$52.20
Kidskin, unworked:	10	$1.29
Kidskin, worked:	16	$2.10
Leopardskin, unworked:	1000	$130.00
Lionskin, worked:	1000	$130.00
Wolfskin, unworked:	25	$3.24
Wolfskin, worked:	400	$52.20

LIQUOR

Item (price per quart)	Denarii	Dollars
Beer	4.5	$0.60
Wine, fine:	52	$6.75
Wine, common:	14	$1.80

MEAT AND DAIRY PRODUCTS

Item (price per lb.)	Denarii	Dollars
Beef	11	$1.47
Cheese, dry:	17	$2.19
Cheese, fresh, per qt.:	14	$1.80
Eggs, per doz.:	12	$1.53
Fowl, live pair:	60	$7.80
Goose, artificially fed:	200	$26.00
Goose, not artificially fed:	100	$13.00
Ham, best quality:	28	$3.60
Kid:	17	$2.19
Lamb:	17	$2.19
Milk, sheep's, per qt.:	14	$1.80
Mutton, goat:	11	$1.47
Pigeons, live pair:	24	$3.15
Pork:	17	$2.19

FISH AND SEA FOOD

Item (price per lb.)	Denarii	Dollars
Fish, river, best quality	17	$2.19
Fish, river, second quality	11	$1.44
Fish, sea, best quality:	34	$4.48
Fish, sea, second quality:	22	$2.91
Fish, salted:	19	$2.49
Oysters, per 100:	100	$13.00
Sardines:	22	$2.91
Snails, large, per 20:	4	$0.52

FRUITS AND VEGETABLES

Item	Denarii	Dollars
Apples, best quality, per 10:	4	$0.52
Apples, small, per 40:	4	$0.52
Artichokes, large, per lb.:	10	$1.30
Asparagus, garden, per 25:	6	$0.78
Asparagus, wild, per 50:	4	$0.52
Beans, ground, per lb.:	170	$22.35
Beans, not ground, per lb.:	100	$13.00
Beans, shelled green, per qt.:	7	$0.90
Cabbage, best quality, per 5:	4	$0.52
Cabbage, small, per 10:	4	$0.52
Cucumbers, best quality, per 10:	4	$0.52
Cucumbers, small, per 20:	4	$0.52
Figs, best quality, per 25:	4	$0.52
Grapes, table, per 2.8 lbs.:	4	$0.52
Lentils, per lb.:	170	$22.35
Mustard seeds, per lb.:	275	$33.60
Mustard, prepared, per qt.:	14	$1.40
Oats, per lb.	52	$18.00
Peas, per lb.:	140	$18.00
Poppy seeds, per lb.:	260	$33.60
Turnips, large, per 10:	4	$0.52

REAL ESTATE RENT

Item	Denarii	Dollars
House, country, purchase price:	500	$65.00
Rent, luxury apartment in Rome, per year:	2,500	$325.00
Rent, cheap apartment in the country; per year:	125	$16.25
Rent, cheap aprtment in Rome:	500	$65.00

SLAVES

Item	Denarii	Dollars
Barbarian slave	1000	$130.00
Common slave	2000	$260.00
Pretty boy or girl:	4000	$520.00
Girl, musically trained:	8000	$1,040.00

VALUE OF ROMAN COINS

Item	Denarii	Dollars
Aureus (gold piece):	25	$3.25
Denarius:	1	$0.31
Sestertius:	0.25	$0.03

MISCELLANEOUS OBJECTS

Item	Denarii	Dollars
Goose-quills, per lb.:	100	$13.00
Ink, per lb.:	12	$1.50
Needle, best quality:	4	$0.52
Needle, second quality:	2	$0.26
Pen, reed, best quality, per 10:	4	$0.52
Pen, reed, second quality, per 20:	4	$0.52

WAGES

NOTE: This symbol (k) means that the worker is provided with room and board in addition to his wage. Unless otherwise stated, the wage is a daily rate.

Job	Denarii	Dollars
Artificer, working in metal, per oz.:	50	$6.48
Babysitter, per child, per month:	50	$6.48
Baker (k):	50	$6.48
Barber, per man:	2	$0.26
Bricklayer (k):	50	$6.48
Carpenter (k):	50	$6.48
Coppersmith, for finishing figures and statues, per lb.:	4	$0.51
Coppersmith, for finishing vessels, per lb.:	6	$0.78
Coppersmith, for work in brass, per lb.:	8	$1.05
Coppersmith, for work in copper, per lb.:	25	$3.24
Driver (camel, ass, mule) (k):	25	$3.24
Figure-painter (k):	150	$19.54
Joiner (interior work) (k):	8	$1.05
Knife-grinder, for double axe:	8	$1.05
Knife-grinder, for old sabre:	25	$3.27
Lawyer, for presenting a case:	250	$32.70
Lawyer, for finishing a case:	1000	$130.50
Lime-burner (k):	50	$6.48
Manual laborer (k):	25	$3.24
Marble-worker (k):	60	$7.80
Mosaic-worker, fine work, (k):	60	$7.80
Sewer-cleaner (k):	25	$3.27
Sheep-shearer, per sheep, (k):	2	$0.26
Shepherd (k):	20	$2.61
Ship-builder, for river boats, (k):	50	$6.48
Ship-builder, for sea-going ships, (k):	60	$7.80
Smith (k):	50	$6.48
Statue-carver (k):	75	$9.75
Stone-mason (k):	50	$6.48
Teacher, of architecture, per pupil, per month:	100	$13.00
Teacher, of arithmetic, per pupil, per month:	75	$9.75
Teacher, elementary, per pupil, per month:	50	$6.48
Teacher, of geometry, per pupil, per month:	200	$26.00
Teacher, gymnastic, per pupil, per month:	50	$6.48
Teacher, of language, per pupil, per month:	200	$26.00
Teacher, of rhetoric, per pupil, per month:	250	$32.70
Teacher, of stenography, per pupil, per month:	75	$9.75
Teacher, of writing, per pupil, per month:	50	$6.48
Veterinarian, for cutting and straightening hooves, per animal:	60	$7.80
Wagon-maker (k):	50	$6.48
Wall-painter (k):	74	$9.72
Washer of clothes, in public bath, per each patron:	2	$0.26
Water-carrier (k):	25	$3.27
Writer, of documents, for record of 100 lines:	10	$1.30
Writer, fine writing, 100 lines:	25	$3.27
Writer, ordinary writing, 100 lnes:	20	$2.60

TEXTILES

Item (price per pound)	Denarii	Dollars
Silk, purple:	150,000	$19,566
Silk, white:	12,000	$1,566.60
Thread, coarse linen, best quality:	700	$94.00
Thread, coarse linen, second quality:	600	$78.30
Thread, coarse linen, third quality:	450	$58.00
Wool, genuine purple:	50,000	$6,552.00
Wool, light purple:	32,000	$4,177.80
Wool, scarlet:	1,500	$195.90
Wool, washed, imported	150	$19.95
Wool, washed, best medium quality:	50	$6.48
Wool, washed, common grade:	25	$3.30

WAGES—Garment Trade

NOTE: Where the symbol (k) appears, keep is provided in addition to fees and wages.

Job	Denarii	Dollars
Embroiderer, for embroidering a half-silk under-garment, per oz.:	200	$26.00
Embroider, for the best quality work in gold, per oz.:	1000	$130.00
Fuller, for a new cloak or mantle:	30	$3.90
Fuller, for a new foreign imported mantle:	175	$22.80
Fuller, for a new half-silk undergarment:	175	$22.80
Fuller, for a coarse woman's tunic with sleeves:	50	$6.48
Linen weaver, best quality work (k):	40	$5.40
Silk weaver, of half-silk material (k):	25	$3.30
Tailor, for cutting out and finishing an embroidered cover, best quality:	250	$33.00
Tailor, for a felt horse blanket, 23 lb. wt.:	100	$13.00
Tailor, for a large cowl:	25	$3.27
Tailor, for a small cowl:	20	$2.60
Tailor, for an overgarment of the best quality:	60	$7.83
Tailor, for an overgarment of second quality:	40	$5.22
Tailor, for a pair of trousers:	20	$2.60
Worker of foreign imported wool, per lb. (k):	30	$3.90

MISCELLANEOUS FOOD PRODUCTS

Item (price per qt.)	Denarii	Dollars
Honey, best quality:	70	$9.99
Honey, second quality:	35	$4.50
Olive oil, best quality:	70	$9.09
Olive oil, second quality:	40	$5.20
Salt, per bushel:	170	$22.35

TRAVELLER

5   Blowback—powder escapes into the eyes. -3 to hit next round.
6   Sights go out of line 11+ on 2d6 to correct, DM+expertise. -2 to hit until corrected.
7   Barrel stoppage
8   Extractor breaks
9   Barrell overheats—only for LMG, HMG, Autocannon.
10   Major jam—minimum of three rounds plus 1 *d6* to clear, DM-expertise from required time.

Those are just a few ideas you might want to try, gleaned from two years of experience and two rewrites of a personal rulebook—and a lot of confussion, frustration, and laughter. Make of them what you will.

Happy hunting.

MDG WINTER GAMEFEST 10

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COFFEY

A Game Convention for All Tastes
NOVEMBER 20-22, 1981
COBO HALL – DETROIT

WRITE: MDG-W10
P.O. BOX 787
TROY, MI 48099

BROM & ARYLLA

STORY BY
BRIAN CRIST
© 1981

ART BY
STEVE SWENSTON
© 1981
LETTERING BY
DAVE SMEDS

FOR TWO HOURS THE TROLL PACK HAS BEEN CLOSING IN ON ARYLLA OF BALLYMOTE, THEIR VENOM-TIPPED ARROWS FALLING EVER CLOSER TO THEIR PREY. HER ONLY HOPE OF ESCAPE LIES IN THE RUINS AHEAD, A SACRED GROUND FEARED BY TROLLS.

THIRTY FEET SHORT OF SANCTUARY, A BARB FINDS ITS MARK...

...AND OTHERS SWIFTLY FOLLOW.

SHE HAS A CHOICE—STAY AND FIGHT AND DIE—OR WORSE! OR FLEE AND LIVE A BIT LONGER...

IT'S NO CHOICE, REALLY...

THE TROLL PACK DOES NOT FOLLOW.

IT IS DARK AND MUSTY. ARYLLA'S BLOOD BEADS IN THE THICK DUST, AND IT STRIKES HER THAT THIS IS NOT A GOOD PLACE TO DIE.

THOUGH HER SENSES ARE DULLED BY AGONY, ARYLLA FEELS AS IF SHE IS BEING WATCHED. SHE STRUGGLES PAINFULLY TO HER FEET.

THIS PLACE IS...A TEMPLE!

BROM, EH? THE GREAT GOD BROM! I'VE NEVER HEARD OF YOU.

"BUT THEN, FROM THE LOOKS OF THIS TEMPLE YOU HAVEN'T BEEN WORSHIPPED FOR A THOUSAND YEARS!"

IT'S TOO BAD YOU'RE NOT A REAL GOD...

"I COULD USE SOME HELP."

I HAVEN'T >UHH< ASKED A GOD FOR ANYTHING SINCE I WAS A CHILD....

"EVEN THEN THERE WAS NO ANSWER."

YOU GODS ALWAYS WANT TO BE WORSHIPPED...

"...BUT YOU NEVER GIVE ANYTHING BACK!"

WELL, I'VE NOTHING TO LOSE! THIS ARROW HAS PIERCED MY LUNG...

I'M DYING, BROM! HELP ME! I'LL PRAY TO YOU, SACRIFICE TO YOU — I BELIEVE IN YOU, BROM!

BROM

A FLASH OF BRIMSTONE, THE STENCH OF SULFUR...

...AND THE GREAT GOD BROM LIVES!

I'M BACK!

UUHHH...

ARYLLA FEELS HERSELF CAUGHT UP IN STRONG ARMS. THERE IS A GLOWING OF HEAT NEAR HER FACE AND A WARMTH GROWS SLOWLY IN HER WOUNDED BREAST. SHE WILL LIVE!

FOR HOURS ARYLLA SLEEPS. SHE AWAKENS TO FIND ALL TRACES OF HER WOUND GONE, AND IS ASTONISHED TO FIND HER SLAIN STEED MIRACULOUSLY RESURRECTED!

I WAS TAUGHT THAT THE GODS OF OLD EARTH WERE LONG DEAD—YET I PRAYED TO YOU AND YOU APPEARED! ARE YOU REALLY A GOD?

DO YOU DOUBT?

FROM THE WAY VINCINDUM FELL, I KNEW HE WAS DEAD. YET HE'S HERE AND NONE THE WORSE! I...GUESS I DON'T DOUBT...

DON'T! I AM A GOD—OR DEMI-GOD, TO BE EXACT. MY FATHER WAS HUMAN, AND MY MOTHER WAS A LESSER GODDESS. I FAVOR HER SIDE OF THE FAMILY—BUT I MUST THANK YOU FOR BRINGING ME BACK! I'D NEARLY FORGOTTEN WHAT IT FELT LIKE TO HAVE FLESH—TO BREATHE—TO FEEL WARMTH—THE VITALITY OF THIS WORLD!

WHY, I'M EVEN LOOKING FORWARD TO THE ATTACK OF THOSE THREE TROLLS LURKING BEHIND YON ROCKS!

WHAT?!

SLAY THE HUMANS! BREAK THEIR BONES!

TO SWORD!

INCIDENTALLY, I DON'T PARTICIPATE IN PHYSICAL VIOLENCE.

The Adventures of Finieous Fingers

Revenge of the Liche: Prologue

WHATS'NEW?
BY
Mark P. Simmons

DARKSTORM

WELCOME to the second installment of WHAT'SNEW?? I expect that the first one was helpful to you!! Now, it seemed to me that this one would not have very much in it, because of the short period between issues #2 and #3 (just the normal adjustment period for a new magazine and a new columnist . . .) But you will be pleased (as I was) to find many new games have appeared in the three weeks past.

To brief those of you who have just opened this illustrious publication for the first time, BUY IT!!! Don't just read it in the store!! It's only a measly three bucks, and you're not only supporting the magazine, but your store as well. And if it weren't for the stores you would never get your mitts on some of the fine games you already own. 'Nuff said . . . Oh . . . um . . . before my tirade . . .

Oh, yes-I was going to tell you exactly what this column hopes to do. I will attempt to achieve the high goal of letting my readers know what has become available since the last issue, in the way of games, supplements and computer gaming. I admittedly am a little weak on the latter, and so don't purport that this listing will be complete. However, the other two *will* be quite up-to-date, as this is basically the last article that gets typeset each month, and I am in an excellent position to know what *is* new. And I will, of course, strive to know as much about the software as I do all of the other game lines. The call is out to the manufacturers . . .

Now, for the meat of this column . . . WHAT'SNEW??

* * * * *

Yaquinto Publications has come across with some promised releases: *RAIDER,* in their album format, involves the waylaying (and preventing of such) of commercial ships in the Atlantic Ocean circa 1940-1945. The game costs $9.00, and has all of the standard components- color board, a sheet of ½"

counters, dice and rules booklet. *COMMANDO ACTIONS* is also an album game, and involves just that in a number of historical and fictional scenarios during W.W. II (both Pacific and European The aters; it's $11.00. *BATTLES AND LEADERS* is a boxed boardgame which contains three geomorphic mapboards for the creation of various American Civil War scenarios at brigade level. It retails for $20.00. The above three games are rated as relatively complex. Last from Yaquinto comes *WINGS,* which is a massive simulation-game of W.W. I aerial combat. The rules allow for four different complexities of play-from beginner to expert, fifty vintage planes (including some I've never heard of!!), multitudes of scenarios (including some solitaire) which handle zeppelins, balloons, destroyers, and strafing, along with aerial combat itself. They seem to have thought of everything, and included it. *WINGS* retails for $29.00. All four are from Yaquinto Publications, P.O. Box 24767, Dallas, Tx., 75224.

* * * * *

Judges Guild has released a few as well: *MASTERS OF MIND* is a 78-page work, being a complete psionics (mental aptitude affecting physical objects, roughly) rules system for any role-playing game, and is $7.98. J.G.'s Halloween offering is *HOUSE OF HANGMAN'S HILL,* and is an adventure for use with AD&D©; it is $3.95. Next is another AD&D© adventure, entitled *TRIAL BY FIRE.* This one is designed for low-level characters, and is billed as "An introductory adventure". Characters are provided in case you don't wish to risk your own . . .' the booklet is $4.00. *MAROONED ON GHOSTRING* is an adventure for *Traveller©,* and is $5.98. And last, *TOWER OF INDOMITABLE CIRCUMSTANCE* is a generic adventure, meaning it's useable in a variety of FRP worlds/systems; it is $4.98. Judges

Guild's address is R.R. 8, Box 9, 1221 N. Sunnyside Rd., Decatur, Ill. 62522.

* * * * *

Module I-1: *DWELLERS OF THE FORBIDDEN CITY* is the new AD&D© adventure for levels 4-7, from T.S.R. Hobbies itself; it retails for $5.50 T.S.R. is at P.O.B. 756, Lake Geneva, Wis. 53147. (P.S.-this one was to be S-4 Module!)

Also just released from T.S.R. is Module L-1: *THE RESTENFORD MYSTERY,* which is for medium-level adventurers; it is $5.50 as well.

* * * * *

Flying Buffalo, Inc. has released solo dungeon #15 for *Tunnels & Trolls©,* which is entitled *BULLFROG TAVERN.* I can't tell you more about the adventure behind this kinky name . . . F.B.I. resides at P.O. Box 1467, Scottsdale, Az., 85252. The booklet retails for $4.95.

* * * * *

F.G.U. offers us WILD WEST, a role-playing game set in the mid-to late 1800's, and highlights a detailed map of old Dodge City. It is boxed; $11.00. Also available is the first adventure for the game, called *TROUBLE ON WIDOW'S PEAK.* The module is in 8½" x 11" booklet format and includes four separate area maps; it is $4.00. Both of the above are available from Fantasy Games Unltd. (F.G.U.) at P.O. Box 182, Roslyn, N.Y. 11576.

* * * * *

THIEVES GUILD SPECIAL #1: PRINCE OF THIEVES '81 is now available, for the Thieves Guild system, which fits into most F.R.P. game systems. It is $4.95, from Gamelords, Ltd., 18616 Grosbeak Terrace, Gaithersburg, Md., 20760. It is in 8½" x 11" booklet format, all black & white, and is ziplock-bagged.

* * * * *

DOUBLE ADVENTURE #4: MAROONED and MAROONED ALONE is the newest *Traveller©* booklet from Game Designers' Workshop, at 203 North St., Normal, Ill. 61761. Price is $4.98.

* * * * *

Avalon Hill Game Co. has released redesigned editions of their classic THIRD REICH (third edition, no less . . .) and BATTLE OF THE BULGE, at $16.00 each. Both are wargames, with mounted gameboards. Avalon Hill is located at 4517 Harford Rd., Baltimore, Md. 21214.

* * * * *

Next, well, I suppose it's a game, Tomy Corp. has released the *PYRAMINX,* which is a pyramidal version of the *Rubik's Cube©.* The puzzler retails for

$12.00, and has ball-bearings inside, making for no easy take-apart solutions. TOMY is at 901 E. 233rd St., Carson, Cal. 90745.

* * * * *

BATTLEWAGON is the new release from Task Force Games, in their packet-game format. It retails for $3.95, and is about W.W. II naval action. They are located at 405 S. Crockett, Amarillo, Tx., 79106.

* * * * *

After some inexplicable delay, Meta-gaming has released *TREASURE OF THE UNICORN GOLD,* a *Microquest©* for their *In The Labyrinth* game system (the M.Q. requires *MELEE* and *WIZARD* microgames to play). Not only may one play the adventure, but in the rule booklet are a myriad of clues leading to the *actual* whereabouts of a *real* golden unicorn statue. The unicorn is hidden within five feet of the earth's surface, somewhere in the U.S., on public property (with no dangerous situation a-round). The finder (and this contest doesn't require the playing of the game to figure) gets to keep the $2,000-plus unicorn, and also gets a $10,000 prize from Metagaming. Not a bad little game . . . Metagaming is at Box 15346, Austin, Tx., 78761. The 'game' is $3.95.

* * * * *

As I don't really have any FAIRLY RELIABLE SOURCES . . . information (lots of rumours, just nothing reliable!!), that's all for this month. I will ask once again that companies with new products let me know (and show proof) that they are available (a real sample is the best proof), and if you, the reader, find something I've missed, please let me know. I'm only superhuman . . .

WHAT'S NEW??
c/o Mark P. Simmons
4367 W. Ponds Cr.
Littleton, Co. 80123

Have a good month of indulgence in our sport!!
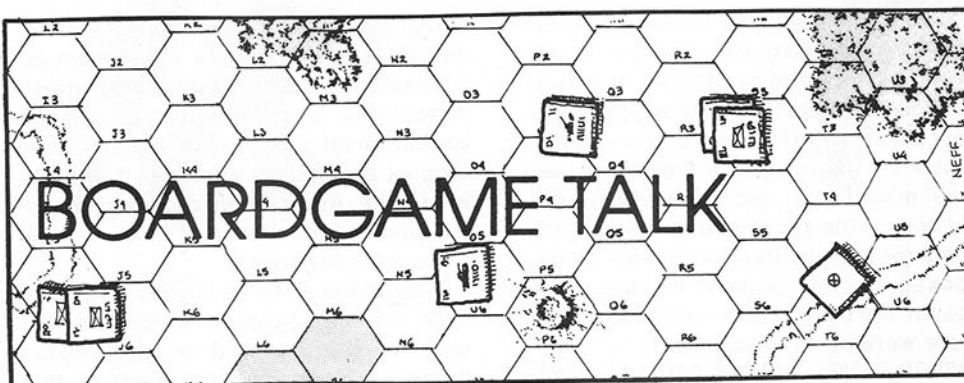
Conventions

by John Prados

The annual summer fever has passed for another year and it is time for the convention reports to begin filtering through. This summer has featured a particularly crowded convention schedule with five major events occuring from coast to coast. During June there was *MICHICON X,* a three-day event run by the well-organized Metro Detroit War-gamers. The Chicago Wargamers Association held its annual convention, usually attended by about 1000 people, in mid-July. On the July 4th weekend, mean-while, was this year's *Origins* convention in San Mateo, California. Outside Philadelphia was *GENCON East* which took place at the usual Origins time of late July. Finally in mid-August was *GEN-CON XIV,* held at the University of Wisconsin campus at Kenosha, a very nice site.

These conventions have become an important part of the gaming hobby, representing, as they do, central gatherings of the hobby. For gamers who live in isolation and play most of their games solitaire the conventions are an unparalleled opportunity to meet others who are willing to play any game you might care to name. The conventions are also a place to come and see the latest the hobby has to offer, from hi-tech computer simulations to demonstrations of the massive *War In Europe* (SPI, 1976). The conventions have become a benchmark against which the hobby measures itself periodically and this year was no different. So now, as the convention reports begin flowing in, BOARDGAME TALK will comment on a few aspects of the convention phenomenon.

National gaming conventions have been around for the better part of a decade. *Origins* was first held in 1975 in Baltimore, a city to which it will return next year. This will be the third Baltimore Origins. *Origins* has also been to New York, to Ann Arbor, Michigan, and was twice held outside of Philadelphia before going to California this year. Most *aficionados* still agree that the 1978 *Origins* at Ann Arbor was the best of the lot. There was some hope that this year's *Pacific Origins* would better that record.

Now that Origins has come and gone it is clear that all such hopes proved without foundation. The best anyone will say is that they were satisfied with *Origins;* this writer has yet to find a gamer who will admit to have actively enjoyed the convention. The convention organizing committee was wildly disorganized, often spoke with different voices, and effectively prevented non-West Coast free-lancers from presenting seminars at the con. For gamers there was a complete breakdown of the pre-registration system, massive delays in getting to pick up registration materials, and a playing environment that must have helped stifle open gaming at the convention. Given the problems cited, the claimed attendance figure of 4,000 will give hobbyists an idea of the dimensions of the difficulties at *Origins.*

The *Origins* convention is not new and it has always been big. All the problems cited have occured previously at other cons. Nor is *Origins* the only large convention. Wisconsin's *GENCONs* are traditionally very large affairs and similar problems have occured at these events. Solutions of varying degrees of effectiveness have been discovered painfully by trail and error methods over a period of years. There has been a conscious effort on the part of SPI's *Moves* magazine to provide articles explicitly directed at aspects of organizing a game convention.

A good contrast is that between *Origins* and *GENCON East,* which was the held from 23-26 July at the Cherry Hill Inn, outside Philadelphia. Not that *GENCON East* did not have its share of convention problems—there were problems with the hotel mangement, problems with housing for all the gamers who came, and some rooms housing events were overbooked by the convention staff. But despite the claimed attendance of 4,600 there were *no* four-hour waits for convention passes and few cases of clear midjudgment on the part of the sponsors.

Of course, as the Philadelphia site suggests, *GENCON East* was put on by individuals with some experience sponsoring large conventions. The same Eastern Gaming Association team in fact put on the last two Origins. And they learned! Most attendees of the Origins '79 and '80 conventions at Widener College have a ready stock of horror stories of how bad things can get at a game convention. But the Eastern Gaming Association people have made a strong effort to learn from their mistakes and GENCON East turned out to be about as flawless as possible with such a huge undertaking.

At the same time one must grant that the group which hosted *Origins '81* did not have such a wealth of experience. The Origins group was not without experience, however, since they have for some years run *PACIFICON* conventions, usually around San Francisco during the fall. Industry people say that there is a difference, that *PACIFICON* just was not of the same order of magnitude as an event as *Origins.* Though there is some truth to this point, one is also affected by a sense of *deja vu:* it seems that every time we move *Origins* to a new location we must learn the same lessons over again. Though *GENCON East* convention manager Sean Carroll was often sought urgently by attendees with particular problems, there is no doubt that *Pacific Origins* manager Lawrence Duffield was the subject of considerably more ire from confused and angry attendees. The only ones who seem to have had it together to do Origins right the first time out were the Metro Detroit Gamers with their Ann Arbor effort in 1978.

Why must we subject ourselves to the same headaches year after year? Are we condemned to repeat hobby history? Can we not transcend the endemic problems of conventions? Unfortunately the problem with Origins flows from the very nature of the beast. There is no profes-

sional organization that puts on the convention. Rather, the convention is controlled by a Game Manufacturers' Association which receives bids from local interest groups who want to have *Origins* themselves and host it in their area. The Association determines the winning bid but after that *Origins* is all up to the local group.

This is fine as far as it goes. Presumably the local groups which bid for *Origins* are composed of enthusiastic gamers far more willing to put in the hours and cope with the problems of a large convention than would be industry people preoccupied with the day-to-day operations of their publishing houses. But on the other hand, local groups are totally dependent on the voluntarism of members. This has several effects. For one thing, members of the local group may not have all the combination of skills required for the task. Moreover, there may not be enough volunteers to handle all of the tasks, all of the time. When there are enough volunteers there still is the question of whether the alternates on each task all know what they are doing and whether they keep each other informed on an ongoing basis. Problems of coordination are numerous. There is only the dream of the convention as an incentive for each individual to choose *Origins* work over other interests. And the work only gets harder as the convention comes closer.

Clearly each large convention is a major organizing job. Both private interest groups and game companies have sponsored Origins-type conventions in the past and both will continue to do so. There is no easy solution to the problem of "acclimatizing" the large convention in the given locale. But it would be nice if we could avoid repeating history. In our games at least, players know much better to avoid the mistakes of history.

LETTERS Cont. from pg. 12

The November issue is shaping up well, and the TITAN *articles are quite good. We hope to expose a lot of people to this wonderful game.*

Sorry that you didn't care for the APBA *game article-sports games aren't everyone's cup of tea.*

Campanile will not be a monthly column, more's the pity. Kathy is very busy as the person primarily responsible for you getting your AG, as well as a host of

other duties, and simply doesn't have the time to do a column every issue at this stage of the game. You can be assured, though, that when she has something to say that she feels strongly about that she will.

As for jumping articles: believe it or not, but we do it as little as possible. Unfortunately, not every piece is of the same size, or even some multiple of a standard size. This gives the graphics people fits; jumps are hard for us, too.
—Editor.

Dear Editor:

In response to a report by John Hill, *Adventure Gaming* Vol. 1, #1, that Cangames is organized by 'the only club inCanada that has the creativity and discipline' to organize a major con:

On behalf of the over 60 members of the Military Interest and Games Soc. (M.I.G.S.) of Hamilton, I would like to set the record straight.

The M.I.G.S. of Hamilton does not dispute that Cangames has become, by virtue of solid committed effort, the Annual National Convention in Canada. We do dispute the quoted statement by Mr. Hill. M.I.G.S. has held a regional convention at the Kitchener-Waterloo Police Assn. facilities in Kitchner, for the past two years. This year's attendance was in excess of five hundred, with both manufacturing and retailers represented.

In addition, we have in Hamilton a full time club-house (with over 150 sq. ft. of fully terrained gaming tables, that are far from 'amateurish'!)

Perhaps if Mr. Hill were more familiar with Canada, or even if he read the published Con lists (we advertised in 9 magazines), he would be less prone to making such sweeping and inaccurate statements.

Should Mr. Hill be in the Hamilton Ont. area at some future date, he is welcome to visit us, and perhaps broaden his obviously limited knowledge of Canadian wargaming.

Congratulations on a fine new hobby magazine, we look forward to many future issues.

Sincerely,
Les Scanlan.
(Pres.) MILITARY INTEREST
AND GAMES SOC. of HAMILTON.

more to their lives than just a story or two. Mr. Marsh does states that not everyone may see things the way he does and that they are at liberty to make any adjustment as they see fit. He does see Sanctuary as being located in a magic-poor world with few magic users and few magic items. This is certainly not what we gathered from the anthologies.

In the individual character statistics, Mr. Marsh provides a list of applicable spells for clerics and magic users, and offers suggestions on the fees player characters might be charged for spells cast by NPCs. Where the anthologies were unclear on alignments of characters, he provides a short paragraph on how the character might be played by the DM.

Statistics are provided for thirty-two characters; ten in the PRO section, sixteen in the Residents section, and seven in the Transients section. Also included is a short description of each of the gods of Sanctuary and three monsters: the Bengil Crab, the Sikkintair, and the Sherranpip Spider. Most of the characters depicted range from 2nd to 14th level, with the great majority falling in the 5th to 9th level range. The Blue Star, as depicted in this system, turns men into elves, allowing them to use weapons and magic, and giving them unlimited life spans. This adaption was done entirely within the guidelines set by the two *D&D* books, both Basic and Expert. Most of the atmosphere of the anthologies has been kept, but not as much as we feel could have been.

THE FANTASY TRIP — Material for *TFT* was designed by Rudy Kraft, who has designed such playing aids as *SNAKE PIPE HOLLOW, DUCK TOWER,* and *GRYPHON MOUNTAIN*. In his introduction, Mr. Kraft states two major problems with adapting *THIEVES' WORLD* to *TFT*. One is magic, and the other is the number of talents demonstrated by the characters in the anthologies as compared to their intelligence. On the first

difficulty he suggests using the *TFT* magic system while allowing the more powerful magicians to know whatever spells they may need, and for several to have alternate sources of strength that do not depend upon apprentices. As for the second problem, Mr. Kraft has decided to give characters higher than appropriate IQs in order to encompass their talents rather than ignore that rule completely. He also includes in the introduction several ideas for fitting Sanctuary into Cidri and leaves the question of using gods up to the individual GM.

Statistics are provided for thirty-one characters and three monsters. The characters include ten in the PRO section, fifteen in the Residents section, and six in the Transients section. The monsters are the Bengil Crab, the Sikkintair, and the Temple Ape from the temple of Ils. Notes on special abilities are included in the stats where necessary, and spell lists are included for magicians. Most of the characters presented have accumulated abilities that range from thirty-six to forty-five with a few exceptions, mostly among the magicians. Of course, coming up with maps of the town based on a hexagonal grid is left up to the individual GM. The *TFT* system really isn't in-depth enough to handle the opportunities offered by a playing aid of this nature, but anyone willing to try will probably find it worth his while.

RUNEQUEST — *RQ* material was supplied by one of the game's co-authors, Steve Perrin. In his introduction, he explains *THIEVES' WORLD* religions in *Runequest* terms and is the only designer to draw a direct correlation between the *THIEVES' WORLD* pantheon and that of his own system. Some of the analogies he uses, however, are from material that has not yet been published. He also has used the *RQ* magic system with no modifications, going so far as to give the inhabitants of Sanctuary *RQ* battle magic.

There are thirty-three sets of stats provided for *RQ*. These include eight from the PRO section, sixteen from the

Residents section, and seven from Transients. The gods Ils, Azyuna and Vashanka are presented as well as the Sikkintair. Spell lists are provided for all the characters presented. Magic items are also detailed as needed. Most of the characters depicted are moderately experienced, with several highly experienced characters included. The *THIEVES' WORLD* and *RQ* universes are too different to be used together and remain faithful to the anthologies, but as they are presented here should work together well.

TRAVELLER — Information on introducing *THIEVES' WORLD* into *Traveller* is presented in an article written by Marc Miller, designer of Traveller, and Mary Beth Miller. They give suggestions for

rationalizing the existence of THIEVES' WORLD, a planetary profile, and several new skills dealing with medieval living and magic. They feel that if a magic system is to be used with Traveller, the individual referee must decide which magic system would work best for him. The rationalizations for fitting THIEVES' WORLD into Traveller are plausible enough to fit into any campaign, but since Traveller has no dieties, the rationale that Sanctuary is a high tech computer simulation, as per Dream Park, is our favorite. Statistics are given for thirty characters, eleven from the PRO section, twelve given for any monsters or gods. Any use of THIEVES' WORLD within a Traveller campaign is going to be wildly different from anything the anthologies will ever include. I can hear the gauss guns going off along the Street of Red Lanterns on Saturday night already.

TUNNELS & TROLLS — Material for T&T was designed by Ken St. Andre, the game's designer. In his introduction, he warns the game master to be aware of the differences between the T&T uni-verse and other worlds of fantasy. T&T is extremely heavy on monsters, money and magic and short on almost everything else. Mr. St. Andre also suggests that if anyone plays a really terrific "story" in a game session that they write it up and send it to Robert Asprin. If I were Mr. Asprin, this guy would be on the top of my Hate List. The last thing any writer needs is to be deluged with unsolicited stories written by hyperactive amatures.

Statistics are provided for twenty-one characters. There are twelve from the PRO section, nine from Residents, and five from Transients. Stats are given for three monsters, the Sikkintair, Combat Bears, and Purple Spiders. Warriors range from 1st to 10th level, though most fall between 5th and 10th level. Rogues presented range from 3rd to 15th level. Wizards and Warrior-Wizards are mostly 10th level and above. Characters which did not classify under T&T terms were given a new class called Normal, and ranged from 3rd and 15th level. We do not feel that T&T is a good system to use with THIEVES' WORLD. It lacks the depth necessary to portray the characters and situations involved.

We have found that generally, those systems designed to be used universally in the fantasy milieu retain a more faithful semblance of the anthologies than do those systems designed to be used in a specific fantasy world. This is done without major rules modification which sacrifices playability.

THIEVES' WORLD retails for sixteen dollars, making it one of the more expensive playing aids on the market today. The price tag is worth it, especially to those gamers who prefer town and city encounters. It is extremely well conceived and executed, and catches the best and worst of one of the most despicable towns in the fantasy multiverse. Here's hoping THIEVES' WORLD will be expanded in the future as promised, and that more playing aids will be based on the multi-system concept. Congratulations to all involved in the project. Standing in muck up to your knees unloading a smuggler's ship in the Swamp of Night Secrets can get exciting when a brick of Krrf is discovered to be part of the cargo.

difficult. I probably had a hundred errors in the orignal game. But one of a hundred and thirty-eight thousand — that ain't bad.

A.G. That would seem to be well within tolerance.

A.L. It took months, literally months. I printed them all on ditto paper. I didn't use arrows, I used letters and it was confusing and then I switched over to arrows so part of the book-the first part of the book-is letters and the second part is arrows. But anyway, when I started playing it and using the arrows it became very easy to play and I couldn't believe it. It was one hundred percent visual and I said "This is something new". But I'd never been in business or anything like that. So I held it and I brought it to a military unit that I'd been with. It was combat intelligence; that was another reason I wanted a subjective point of view. In combat, intelligence is: you have a map and you have your side and it looks just beautiful, and you've got hardly anthing on the enemy. You don't know what's over there, and you have no business knowing what's over there. So I'd gotten into the fact that all the war games that I loved and at that time had started to play, had a basic problem....

"Combat really is a matter of ignorance, and overcoming it."

A.G. You knew too much of what the enemy was doing?

A.L. Right. Combat really is a matter of ignorance, and overcoming it.

A.G. Well, I can guarantee that the first time you sit down and play this game you sure feel the ignorance because; "okay, I'll select this manuever, I think it means such and such and I'll do it . . . What happened? Where'd he go?"

A.L. That has to do with your visual. The first time I was in an aircraft Billy said "I'm gonna put her into a stall." Well, a stall is simply a straight maneuver. The plane just dips a little bit, picks up a little air speed, then he holds the nose a little too high (motions down) then automatically, without me doing a damn thing to the plane, she goes like that. There's no turning wings. You're perfectly level all the time your doing it. The whole ground comes rushing up, you can't figure what the devil's going on. That's what happens; a pilot'll play this game and it all works.

A.G. Because he knows.

A.L. He knows. Even though the move-ments are gross you wonder," well we are here and we end up like that" and you wonder how in the hell that happened. A pilot understands that. A fellow who hasn't flown before or isn't visual—his mind isn't set up in a visual way—will have more trouble.

A.G. That brings us to one of the points that I think is causing people problems with picking up the game. This is a radical departure from conventional designs; there's no visual reference point.

It doesn't matter; this is the first time people really realize it doesn't matter. Fight In the Skies and Richtofen's War are the same way. Particularly the Fight In the Skies; the original map was simply a long sheet of squares and nothing on it; just squares. Now, we know that it doesn't make any difference what's down there. What's going on is these planes. Having it out. And people say "Oh what a crummy map. Gee, this guy's really cheated us. I ain't spending any money on that . . .".

A.L. I know that feeling.

A.G. I know, but it really didn't matter.

A.L. It doesn't matter, no.

End Pt. I

PYRAMID OF LIGHT

by
Kathleen Pettigrew

Players' Introduction

Your homeland, the small, but happy and prosperous country of Bel-Vedere, has been attacked by insidious black sorcery. All of the country's wise men and mages have failed to block the attack which has taken the form of mass confusion, fear and frightening illusions.

After studying ancient manuscripts, the mages determined that Bel-Vedere's only salvation lay in their obtaining an artifact called the "Pyramid of Light". A plea for adventurers to undertake the quest to locate this artifact was issued and you ten were chosen from those responding.

A torn parchment, found with the manuscript which told of the Pyramid, bears a map to the temple which is the legendary home of the artifact, the parchment also contained the enigmatic phrase "Three keys only will open the door to enlightenment".

Equipped by the mages your party has followed the ancient map for 20 days, through the southern wastelands stopping at the oases marked. Midmorning of the 21st day you come upon a huge, pyramid-shaped structure nestled between sand dunes. Approaching it slowly, your adventure begins . . .

Background and Information for the GM

This adventure was originally designed for and run as an AD&D™ tournament scenario at GenCon XIV® Convention. TSR Hobbies, Inc. has informed us however, that to publish it in its original form would violate their copyright. Therefore, with the assistance of Graydon Gorby, I have re-designed the adventure to be generic, *i.e.*, it can be used with just about any fantasy role-playing system you desire.

As it is capable of being incoporated into several different systems, the monsters, spells and magic items are described only in broad terms. It is therefore up to the gamemaster to assign specific attributes and properties to them which will fit into the game system being used. At the end of this introduction is a section defining the terms used in the statistics given for the monsters and characters. This will also help the gamemaster decide which stats fit best into the system he uses.

As this was designed for tournament play, there is very little treasure throughout. For campaign use, it is suggested that the GM place treasure in appropriate locations. Also, room descriptions can be elaborated upon at the GM's discretion. It is further suggested that, if characters other than the ones designed for the adventurer are used, the party be of comparable size, strength and similarly equipped. Equipment and spells are important in the adventure as certain things were given to the party to enable them to handle certain situations. The GM should give the party some items or spells which will aid them in their dealing with the stone statues and the earth elemental.

All staircases have 30 steps.

All doors in the temple are plain and of the push (or swinging) variety.

All rooms in the temple are 30'X30'X30'. The walls, ceilings and floors are all plain except where noted in the room description.

*While inside the structure, the party must obtain three (3) keys. There are actually five (5) keys hidden throughout the temples, but two pairs of these keys are identical; the keys in rooms 2 & 4 are identical to each other, as are the keys in rooms 19 and 23. To open the door leading to room 21 (where the Pyramid is located) the players **must** have three different keys, i.e., a key from either room 2 or 4; a key from either room 19 or 23; and the key from room 7. Three is no way the party can get into room 21 without the keys.*

All the rooms in the temple are lit. There is no specific source of this light — it is gently disfussed from the walls, ceilings and floors. It is a soft, gentle, clear light.

There are two maps; one a cutaway view and one a floor plan. There are also six room drawings which are to be shown to the players when appropriate.

The only entrance is located on the top (the roof) of the pyramid. Obtaining entrance is explained in the Top and Room 1 description. How the party decides to reach the top is entirely up to them. The easiest method is to have the thieves go up one level at a time and secure ropes for the rest of the party to climb up on. There are NO secret doors at the base of the pyramid or on any of the ledges.

All rooms on a given level, *e.g.*, Rooms 5-9, are of the same basic color.

Statistic Term Explanations

DAMAGE POINTS - How many pips of damage the creature or character can withstand before dying. This number is to be used with those systems which roll a die every time a character gains enough experience to advance.

CON POINTS - Same as Damage Points. This number should be used with those systems which depend on a character's constitution to determine the amount of damage he can withstand.

ARMOR TYPE - This is to be used with those combat systems which cross-reference an attack roll with an armor type to determine hits.

ARMOR ABSORPTION - This is to be used with those systems where armor reduces the amount of damage a creature or character receives upon being hit. The number given is the number of damage points negated from damage received from a successful hit.

ATTACK % - This is also for those systems that use Armor Type. The percentage given is the minimum needed to make a successful hit upon an unarmored human. This number is modified, depending on the system, to get the percentage needed to hit other armor types.

ABILITY TO HIT - This is for those systems that base their combat system solely upon a character's percentage chance to make a successful hit.

ATTACK/DAMAGE - This tells what kind of attack a creature makes and gives an indication as to the amount of damage done.

OFFENSIVE & DEFENSIVE SPECIALS - Those abilities above and beyond what a character's or monster's statistics indicate would be "normal".

Remember that no system will use all the stats given. Use only those stats that best fit your system of play.

Spells

The characters should have spells which allow them to accomplish the following actions or produce the following results in addition to any others required by the particular game system being utilized:

discover or locate magic; put opponents to sleep; read or understand magic writing; hover, levitate or fly; move at increased speed; throw fire; block entrances; open blocked entrances; heal small amounts of damage; discover traps, pits, etc.; create a large magic net; slow the effects of poison; nullify magic; create bright light; transform rock or stone into mud; turn someone or something invisible; and create an area of silence around someone or something.

CHARACTERS' ATTRIBUTES

So that the referee and players may know the attributes or abilities required by the characters playing this adventure, a 1-12 Attributes Scale has been provided. Merely convert the scale to correspond to whatever role-playing system you are using.

ATTRIBUTES SCALE

12- Exceptional	9- Good	6- Average	3- Poor
11- Very Good	8- Good	5- Fair	2- Poor
10- Very Good	7- Average	4- Fair	1- Rotten

THE TOURNAMENT PARTY CHARACTERS   CHARACTERISTICS (SCALE FROM 1 TO 12)

#	Name	Race	Profession	Tendency	Damage Points	Con Points	Strength	Intelligence	Wisdom	Coordination	Durability	Charisma	Beauty
# 1	Conchis	Human	Mage	Moderate	24	12	8	12	8	10	8	10	8
# 2	Andiron	Elf	Mage/Ftr	Moderate	20	16	9	10	6	10	8	12	12
# 3	Urfe	Human	Cleric	Mod/Good	40	16	9	7	11	10	10	5	5
# 4	Pitious	Human	Cleric	Mod/Good	30	13	8	7	12	9	8	10	4
# 5	Crete	Human	Fighter	Mod/Rckls	60	15	11	8	9	10	9	6	3
# 6	Zinx	Dwarf	Fighter	Moderate	48	15	10	9	6	10	10	6	1
# 7	Ormond	Elf	Fighter	Mod/Good	36	15	10	8	6	10	9	9	11
# 8	Neffed	Human	Ranger	Mod/Good	60	17	11	10	10	10	10	9	10
# 9	Hordan	Human	Thief/Ftr	Mod/Rckls	35	16	8	8	8	11	10	10	9
#10	Urchan	Dwarf		Moderate	27	15	8	7	6	10	11	5	7

ARMOR & ARMAMENT

#	Armor Type	Armor Absorption	Attack %	Ability To Hit	Weapons
# 1	none	0	45%	55%	2 daggers
# 7	+10% leather	3	35%	65%/40%	4 daggers (+5%)/shortbow
# 3	splint mail	5	40%	60%	mace (+10%)
# 4	+5% splint	6	40%	60%	hammer (+5%)
# 5	+5% splint	6	20%	80%	longsword (+5%)
# 6	chain mail	5	25%	75%	shortsword (+10%)
# 7	+5% chain	6	35%	65%/45%	shortsword (+10%)/shortbow, 2 arrows (+10%)
# 8	splint mail	5	25%	70%	longsword (+10%)
# 9	+5% leather	2	45%	55%/35%	4 daggers (+10%)/longbow (+5%)
#10	+5% leater	2	35%	65%	hammer (+10%)

*For every five percent bonus to hit, add 1 pip extra damage.

Equipment

In addition to their weapons, armour, spells, and special equipment, the group was given the following equipment which they could divide amongst themselves anyway they wanted:

3 - 50' ropes; 2 mallets and 12 spikes; 2 - 10' poles; 1 backpack each; 10 water skins; 5 wine skins; 3 small sacks; 3 large sacks; 10 torches; 2 lanterns; 1 tinderbox and flint; 5 flasks of oil; 1 weeks' food each (this is left after the 3 week trip to the temple site); and 100 gp. each.

SPECIAL EQUIPMENT

Some of the spells can be given to the party as magic scrolls. In addition to the spells, the following equipment is suggested:

several potions, cremes or implements for healing small amounts of damage; an item allowing the party to "see" secret or hidden things; magic defense or protection items for the mages & thieves; magical containers to carry items in.

Room Descriptions

Pyramid Top and Room 1 (show drawing 1 to party)

The top (or roof) of the pyramid is flat and looks like the drawing. The black colored sections are approximately 6' wide through the center and 4½' wide around the edges. The white triangular areas are about large enough for 2 persons to stand upon. The pupil of the eye in the triangles is of a slightly different color.

GM NOTES: The white triangular areas are elevator platforms. Standing on or pushing the pupil of the eye symbol will activate the elevator. The black areas are walkways and do not move. Once in motion, the elevator can not be stopped until it reaches either the bottom of room 1, or, (going up) the roof. The floor in room 1 is identical to the roof pattern except that there is a circular stairway leading down in the center of the room. The walls in this room are a plain off-white color. It's dimensions (as are all the rooms) are 30'X30'X30'.

Room 3

This room is pale gold in color with a 10'X10' cubicle in each corner. The front of the cubicle is covered by a gold-colored curtain upon which is embroidered the triangle/eye symbol. In the center of the room is the circular staircase the party just descended.

GM NOTES: There is nothing but an empty cubicle behind any of the curtains in this room.

Rooms 2 & 4

These rooms are identical to the previous room except that there is a circular stairway in the center of the room leading down.

GM NOTES: Behind each of the curtins, in the cubicles, is a bird beast. They will attack only if disturbed.

BIRD BEAST

DAMAGE POINTS - A) 42, B) 35, C) 31, D) 28
CON POINTS - 15-16
ARMOR TYPE - equal to chain mail
ARMOR ABSORPTION - 3 points
ATTACK % - 25%
ABILITY TO HIT - 35%
ATTACKS/DAMAGE - claw/d6, claw/d6, bite/2d6

DESCRIPTION — A bird beast is a weird cross between a bird and a ground creature. They generally have a large shaggy body with a head that resembles that of a predatary bird. They stand approximately 8' tall and weigh about 700 lbs. Their fur is usually brown or gray with darker markings. They are well know for their vicious tempers.

In each of the cubicles there are 3 white robes of a light, soft material. In the pocket of one of the robes (one in the northern, outside cubicle) will be the first key. (Remember, the keys in rooms 2 & 4 are identical and count as one key, not two. If both are obtained, the party will be able to see that they are identidical. When (or if) they obtain the other keys, they will be able to tell that there are differences between them.

Rooms 6 & 8

These rooms are all light green in color. In the center of the room is the stairway you just descended. There are two doors, one on the east wall and one on the west wall.
GM NOTES: There is nothing in either of these rooms. The doors are (as are all the doors inthis structure except for the one to room 21) smooth and of the push (or swinging) variety. They are somewhat heavy though, and therefore require more than just a finger or light touch to push open.

Room 7 *(show drawing of room)*

This room appears to be some sort of meditation chapel. There are three 21' long benches made of marble situated in front of a 3-tiered altar which also appears to be made of marble. On either side of the altar are two large stone statues. There is a small flame burning on the top of the altar and on the wall behind it is the triangle/eye symbol.

GM NOTES: Should the party search the altar, they will find, on the top front of the third tier, a secret compartment. When the party tries to open this compartment, the two stone statues will attack the party.

LIVING STATUES

DAMAGE POINTS - 60 each
CON POINTS - 20 each
ARMOR TYPE - equal to chain mail
ARMOR ABSORPTION - 5 points (or all if hit with less than a =10% weapon)
ATTACK % - -5%
ABILITY TO HIT - 85%
ATTACKS/DAMAGE - fist/d8

OFFENSIVE SPECIAL - The statues breathe out a 9" x 9" cloud of greenish gas which, if inhaled by any living creature, affects the creatures' dexterity, causing them to miss on every other attack they make.

DEFENSIVE SPECIAL - The statues are invulnerable to all magics except for those that affect stone. Also, they take no damage unless struck by a +10% or better weapon.

DESCRIPTION - The statues are of men. They are a light gray in color and stand about 11' tall.

Inside the secret compartment on the altar, the party will find the second key.

Rooms 5 & 9

These rooms are pale yellow in color with the circular stairway the party just descended in the center of the downward.

Rooms 11 & 15

These rooms are pale yellow in color with the circular stairway the party just descended in the center of the room. There are doors on the east and west walls.

Rooms 12 & 14

These rooms are also pale yellow in color. The northern section of the room is divided into three 10' cubicles, the front of each covered by pale yellow curtains bearing the triangle/eye symbol. There are two marble benches in the room - one against the east wall and one against the west wall.

GM NOTES: There are five Over There's hidden behind the curtains. (See map for exact location.) As soon as 5 party members enter the room, the Over There's will spring out and attack with full surprise.

OVER THERE

DAMAGE POINTS - A) 48, B) 45, C) 41, D) 36, E) 32
CON POINTS - 14-15
ARMOR TYPE - equal to splint mail
ARMOR ABSORPTION - 2 point
ATTACK % - 15%
ABILITY TO HIT - 40%
ATTACKS/DAMAGE - bite/2d4

DEFENSIVE SPECIAL - An over there has the ability to seem as if it is about 3' from where it actually is. All attacks against it are at a -10%.

DESCRIPTION - An Over There has about the same shape as a bulldog and stands about 3' tall at the shoulder. It is a pale yellow in color and has one eye, in the middle of its forehead.

Room 13 *(show drawing of the room)*

This room is also pale yellow in color and appears to be a meditation garden. There is a large fountain/pool in the center of the room. There are also three marble benches - one against each wall except the south one. The fountain is flowing with sparkling, clear water. The floor of the room is covered with fine white sand.
GM NOTES: The water's temperature is quite cold - like a mountain spring. Any person drinking it will heal 5 points. This effect is only good once per day per person. Buried just underneath the sand, beneath the northern bench, is a triangular shaped medallion of platinum (worth 500 GP). The eye symbol is engraved upon both sides. If any of the clerics or the ranger wears the medallion, they will be able to "see" the secret door and hidden keyholes leading to room 21 when they come upon it. The medallion has no other special effects.

Rooms 10 & 16

These rooms are the same color as 11 and 15. In the center of the room is a circular stairway leading down. All around the stairway (approx. 5' diameter) is a yellow weed.

GM NOTES: The weeds are actually Mutated Goldenrod.

MUTATED GOLDENROD

DAMAGE POINTS - 1 point per square foot
CON POINTS - 1 point per square foot
ARMOR TYPE - none
ARMOR ABSORPTION - none
ATTACK % - none
ABILITY TO HIT - none
ATTACKS/DAMAGE - pollen/death in three rounds
    OFFENSIVE SPECIAL - release 10'x10'x10' cloud of pollen when disturbed
    DEFENSIVE SPECIAL - extreme heat, cold or light will cause it to become dormant.
    DESCRIPTION - A yellowish weed which grows on floors in subterranean areas. If disturbed, it will release a cloud of pollen that will take root in the sinuses of whatever breathes them in. If dormant, it will not release pollen

Rooms 18 & 24

These rooms are pale blue in color. There is a door on the east wall and one on the west wall. The circular stairway is in the center of the room.

Rooms 19 & 23

These rooms are the same color as the last one. There are two 10'X10' cubicles in opposite corners, each with curtained fronts. The curtains are pale blue and have the triangle/eye symbol on them. Directly in front of the door on the opposite wall from the one you entered is an 8'X8' block of rough, unpolished stone.

GM NOTES: There is nothing in either of the cubicles. The stone block is actually an earth elemental. The first person who touches the door it is standing in front of will cause it to come to life. It will then attack the party.

EARTH ELEMENTAL

DAMAGE POINTS - 86
CON POINTS - 24
ARMOR TYPE - equal to +5% plate mail
ARMOR ABSORPTION - 7 points (or all if weapon is less than =10%)
ATTACK % - -5%
ABILITY TO HIT - 85%
ATTACKS/DAMAGE - fist/4d8
    OFFENSIVE SPECIAL - It is at -20% to hit a non-earthened opponent, and has a -2 on each die of damage done.
    DEFENSIVE SPECIAL - It takes a 10% or better weapon to hit.
    DESCRIPTION - In its humanoid form it stands 8' tall and weighs 1 ton. After is has been destroyed, the party will find the third key amongst its fragments.

Rooms 20 & 22

These rooms are also pale in color. Against the north wall is a plain marble bench. There is nothing else in the room.

GM NOTES: Unless one of the clerics or the ranger is wearing the triangular medallion (from room 13) the secret door on the opposite wall will only be located by careful searching or spell. The medallion and/or the spell will also reveal the three keyholes. If the door is located by searching, another search will be necessary to locate the keyholes. This door will not open without the three different keys. They must have the three keys to get into room 21.

When the three keys have been placed in the keyholes, the door will swing open.

Room 21 (show the drawing to the party)

This room is also pale blue in color. Against the center of the north wall is a three-tiered altar upon which rests a glowing, blue-white, crystalline pyramid. Curled up in front of the altar is a gyno-sphinx who sits up and looks quizzically at the party as they enter. On the wall behind the altar is the triangle/eye symbol.

GM NOTES: If the party does not immediately attack her, the gyno-sphinx will speak softly to them saying, "Peace and Welcome. What is your purpose here?" If the party talks (as opposed to attacking) and tells her of its mission (even if they beat around the bush doing it) she will then say to them, "Your mission is a worthy one. However, to prove you are truly worthy of possessing the Pyramid of Light, you must answer me three questions or riddles".

If the party agrees, she will then pose the following questions:
    A) "What walks on four legs in the morning, two legs in the afternoon and three legs at night?"
    Answer: Man.

If they answer the question correctly, she will say "That is correct, now for your second question".

If the party doesn't answer it correctly, she will say, "I am very sorry, but you have not proved yourselves worthy to claim the Pyramid. Please leave the temple immediately". If the party leaves peacefully, she will not bother them. If the party attacks, or tries to take the Pyramid without answering all three questions, she will fight intelligently in the following manner:

    1) If any spells are throw at her, she will use her Nullify Magic Spell.
    2) She will attack the nearest party members, keeping herself between the party and the pyramid.

She is guarding the Pyramid and will do so until her death or correct answers to all three questions are given.

(The second question)
    B) "To some but an illusion, while to others more real; Some seek me in solitude, others seeks me through war. Some already possess me, others enter through the door."
    Answer: Peace.

For whatever the party's answer (correct or incorrect) follow the procedure stated above.
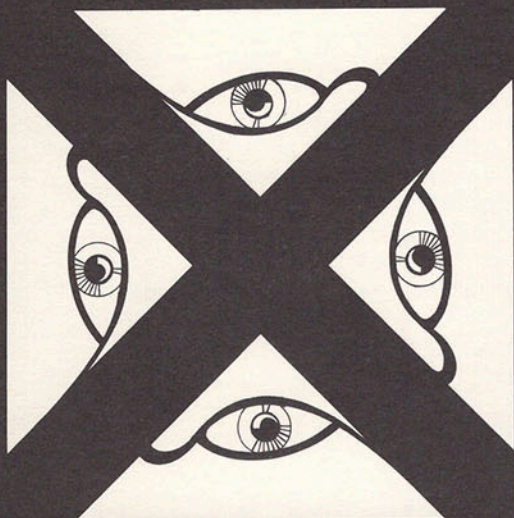
(The third question)
    C) "What is the perfect number?"
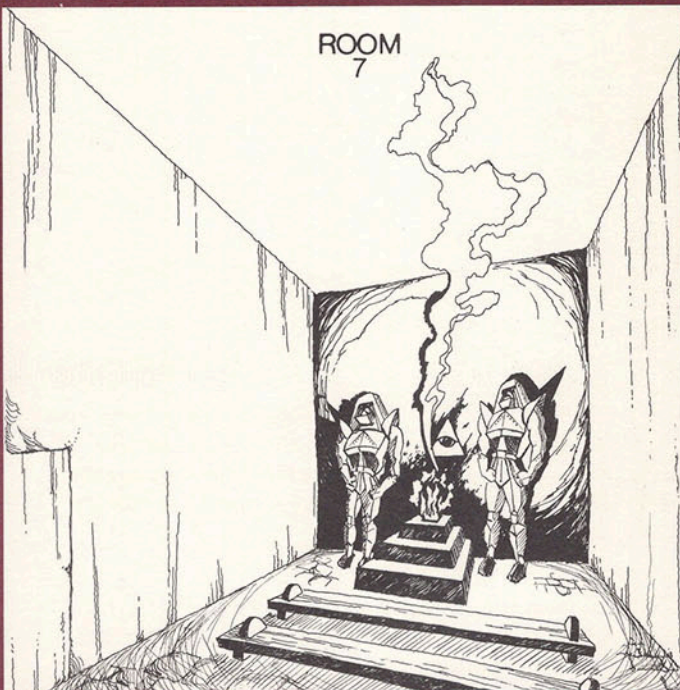   Answer: Nine (9).

Follow the above procedure for a correct or incorrect answer by the party.

If the party answers all three questions correctly, she will say to them "Rightly spoken. You have proven
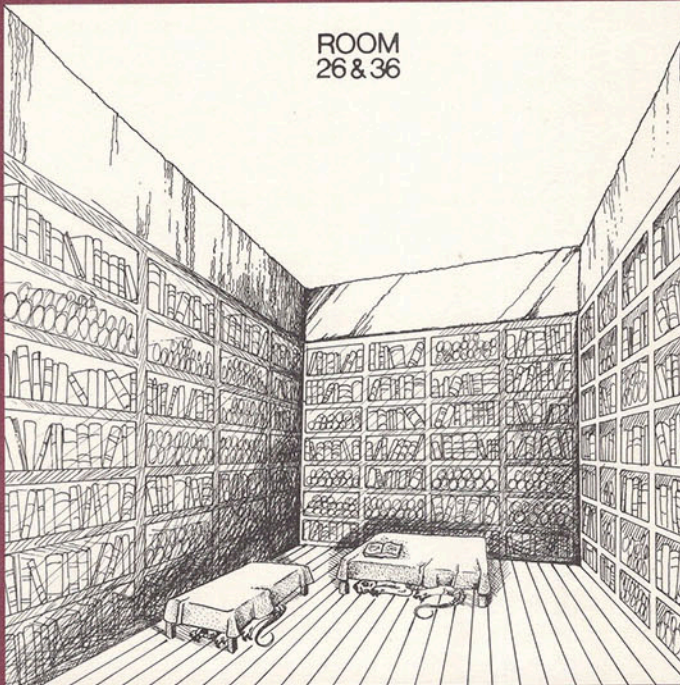
ROOF

ROOM
7

ROOM
13

ROOM
26 & 36

ROOM
21

ROOM
31

yourself worthy of the Pyramid. Take it and go in peace and may you be successful in your mission". She will then move aside and allow the party to take it. When they touch it (this is only if they answer all the questions correctly or kill the gyno-sphinx) the entire party is teleported to the outside of the temple at its ground level.

GYNO-SPHINX
DAMAGE POINTS - 60
CON POINTS - 20
ARMOR TYPE - equal to +15% plate mail
ARMOR ABSORPTION - 9 points
ATTACK % - 10%
ABILITY TO HIT - 70%
ATTACKS/DAMAGE - claw/2d4, claw/2d4
  OFFENSIVE SPECIAL - Spell use (see below)
  DEFENSIVE SPECIAL - Magic sign or diagram (see below)
  DESCRIPTION - This particular Gyno-sphinx can cast up to 9 spells per day (depending on the system). The spells she uses should try to include spells with the following abilities: nullify magic; read or understand magic writing; understand spoken or written languages; and reveal invisible objects.

  She also has a magic sign or diagram imprinted on the bottom of her right paw which produces a sleep trance in the creatures viewing it. If she reaches 50% damage, she will use it to its greatest effect.

Rooms 17 & 25
  These rooms are identical to the last room except that the circular stairway in the center of the room is leading down.

Rooms 27 & 35
  These rooms are off-white in color. There are doors in the northern corners of the room-one in the east wall and one in the west wall. The stairway you just descended is in the center of the room.

Rooms 26 & 36 *(show the drawing to the party)*
  These rooms appear to be a library. There are bookcases covering all four walls. The bookcases are 9' high and have 9 shelves which are further divided into 3' cubby-holes. Each cubbyhole has one scroll or book in it. There are two cloth covered tables in the rooms - one of which has an open book on it. The table cloths are off-white and each has the triangle/eye symbol on it. The floor is wooden.

GM NOTES: There is a crystalizer sleeping under each of the tables. As soon as someone with metal on them enters the center of the room, they will both attack with full surprise.

  A discover or locate magic spell cast in this room will reveal that two of the scrolls are magical (pick any two). One is a scroll for clerics with two spells for healing small amounts of damage; the other is for a mage with a transform stone into mud and an open locked doors spell.

CRYSTALIZER
DAMAGE POINTS - A) 36, B) 31
CON POINTS - 11
ARMOR TYPE - equal to +5% plate mail

ARMOR ABSORPTION - 7 points
ATTACK % - 25%
ABILITY TO HIT - 35%
ATTACKS/DAMAGE - tail/none, bite/d4
  OFFENSIVE SPECIAL - touch causes metal to crystal-lize instantly
  DEFENSIVE SPECIAL - a hit with a metal weapon will cause the metal to crystalize instantly
  DESCRIPTION - A crystalizer is the size of a terrier with a long, whiplike tail. Its touch causes metal to crystalize instantly, and it uses its tail to crystalize any metal within reach.

Rooms 28, 29, 33 & 34
  These rooms are also off-white in color. There are two 10'x10' cubicles in opposite corners of the room. The fronts of the cubicles are covered with off-white colored curtains, each of which has the triangle/eye symbol on it. There are two desks and two chairs in the room. One desk and chair are against the north wall and one desk and chair are against the south wall. There is a door on the opposite wall.
GM NOTES: Behind each of the curtains in the cubicles there is a cot. There is nothing else in the room.

Rooms 30 & 32
  These rooms are identical to the last one.

GM NOTES: In this room are 10 blood bats hidden behind each of the curtains (20 total). If the curtains are touched or disturbed, they will attack.

BLOOD BATS
DAMAGE POINTS - 9 each
CON POINTS - 8
ARMOR TYPE - equal to leather armor
ARMOR ABSORPTION - none
ATTACK % - 25%
ABILITY TO HIT - 35%
ATTACKS/DAMAGE - fangs/d3
  OFFENSIVE SPECIAL - blood drain/d4 per round, maximum of 9 points
  DEFENSIVE SPECIAL - when attached and feeding, characters get a +20% when attacking them
  DESCRIPTION - These bats look like ordinary bats, but have long fangs which are hollow. When attacking, they will attach themselves to a victim and suck blood from them until they are sated. When full, they will drop to the ground and stagger off.

Room 31 *(show the drawing to the players)*
  This room appears to be a meditation garden. It has a beautiful, bonsai-type tree growing in the center of the room. The tree has gold-colored leaves and white berries. There are four marble benches, one in each corner of the room. The center area around the tree, and along the walkways between the benches, is covered with white sand. Both sides of the walkway are bordered by a half-foot tall wall of stone. There is a door on the opposite wall.
GM NOTES: The berries (there are 30 of them total) are very rare and are worth 100 gp each. They will also heal 5 points of damage (once per day only - no matter how many a person eats) to anyone who eats one. The ranger, if he/she examines them, will recognize their healing properties.

DEAN
MORRISSEY
7-17-1977