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ISSUE 92 AUGUST 1987

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The light shining under the cell door grows fainter. Good. *They* have gone away. The multitudinous, squittering *things* that are my only companions draw back into the shadows...

Now, by the guttering light of a burning rat, I can tell you how it will be. I can tell you of how this *White Dwarf* that has been foretold will stalk the land. What awaits the unwary who disturb these pages?

This *White Dwarf* is packed with chainsaws, paladins, elves, dwarves, halflings, Judges, mistakes, corrections, jobs, facts, half-truths, paints, brushes, a few *RuneQuest* demons and... all the things you would expect to find.

Of course, the last time *Dwarf* ran a feature on *RQ* demons, this was treated as 'proof' of the corrupting nature of roleplaying. Hmmm. Gamers know that nothing is further from the truth but, unfortunately, reasoned arguments do not always work against such 'proof', especially when the 'proof' is used by some of roleplaying's more narrow-minded critics.

So, let's make it quite clear: *RuneQuest* is a game; *demon* is a specific game term for a type of creature which have no actual existence and are purely imaginary.

Right, having said all that, something a little lighter. Over the next few issues of *White Dwarf* we'll be including -

Damn. The rat's gone out.

Mike Brunton

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OPEN BOX

STORMBRINGER

Role Playing Game Chaosium Inc/Games Workshop £14.95

Way back in 1981 Chaosium released **Stormbringer** the roleplaying game, satisfying all those fantasy roleplayers who wished to adventure in the world of Michael Moorcock's Young Kingdoms. Players could travel the Young Kingdoms in search of adventure and even interact with Elric, the doom-laden hero of Moorcock's books. In 1983 the *Stormbringer Companion* became available, adding more background to the game and providing GMs and players with six ready-to-play adventures.

Now you can get both packs, in one hardback book, for less than the price of the original game. Following the successful collaboration between Games Workshop and Chaosium on the hardbacked version of *Call of Cthulhu* and the *Cthulhu Companion*, this latest venture combines the original game and the *Stormbringer Companion* with lashings of new artwork. Not only is *Stormbringer* now cheaper then ever before, it is also visually stunning.

In *Stormbringer*, players can have any type of character described in the Elric books: Melnibonean Noble, Pan Tangian sorceror, sailor from the Isle of the Purple Towns, Young Kingdoms merchant - or even one of the hordes of beggars that live in the stinking city of Nadsokor. And that's not all. Soldier, hunter and assassin are all covered along with background details for race and culture. Character generation is fairly quick and produces relatively experienced characters, so there's no need to spend your early adventure sessions sneaking around and hiding from any thing that looks remotely threatening.

A percentile-based skill system with over 40 different skills makes *Stormbringer* quick and simple to play. Extensive, yet elegant rules allow sorcerors to summon and control elementals and demons. At higher levels of power, even the mighty Beast, Chaos, Law and Elemental Lords can be summoned and bargained with.

By using magic, sorcerors can create a wide range of effects including imbuing armour and weapons with demon abilities. All the magical effects found in the Elric novels can be easily recreated using the magic rules.

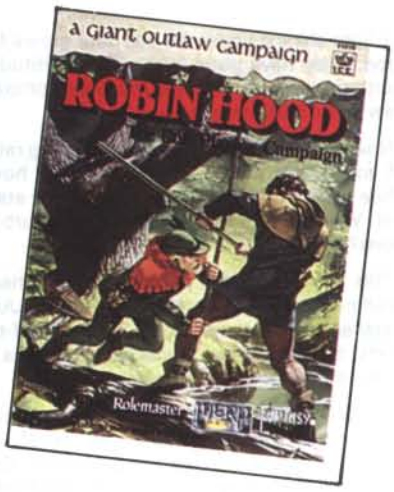
The experience system is also simple and easy to use with no unwieldly book-keeping required between game sessions. Players are free to get on with adventuring. And *Stormbringer* comes with a total of seven ready-to-play adventures. Two of these are for solo play and serve as ideal introductions to the game's rules, the other five are for group play and cover a wide range of topics, ensuring that there is something here for everyone.

Once these adventures are over, the background information provided on Elric, Moonglum and the other major characters from the novels, makes it easy for GMs to design their own. In fact, a simple way of doing so is to take one of the Elric stories and convert it into a roleplaying session for a group of PCs. And if you have only a few players available, why not try letting them play one of the heroes from the stories?

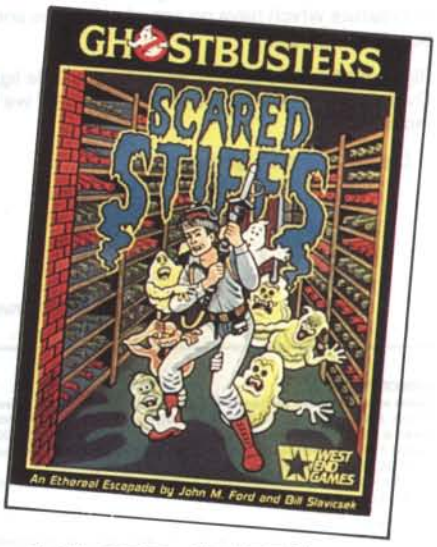
The end of the world is fast approaching. The Lords of Chaos walk the Earth and their worshippers rampage across the land. It is time to wake the dragons from their deep slumber and ride forth to do battle with the Forces of Entropy. Come and enter the world of Elric, you won't be disappointed.

Jim Bambra

ADVANCED RUNEQUEST Roleplaying Game Games Workshop/ Chaosium/Avalon Hill £12.95



ROBIN HOOD Roleplaying Campaign Iron Crown Enterprises £9.95



SCARED STIFFS Ghostbusters Adventure West End Games £5.95

The return of *RuneQuest* to full popularity after a long period of some neglect continues. The original, slim, value-for-money volume that sparked off the revival at the beginning of the year has been joined by a 160pp Companion Volume - a kind of Gamemaster's guide after the players' handbook, if you like.

Now, there are bound to be some people who would question the logic of all this. To them I say: 'RRAAASSSSSPPP!', and point out that there is a certain lack of logic in a publishing system where one of the two core books is supposedly verboten to three, four or five in six of the players. Who 'obeys' such a rule anyway - most people find themselves playing and GM'ing at different times, and pick up all the forbidden knowledge. It's a waste of time pretending that all the sneaky parts of the system are going to be as much a mystery to the players as they are supposed to be to their characters.

But what you do want is a handy, quick reference Players' volume, that just deals with characters and their stuff, so that you can crack on with playing the game, and this is the purpose of the basic *RuneQuest Fantasy Roleplaying Adventure* book. Then you want all the twiddly bits for when you actually GMing. And now you've got 'em.

More stuff on backgrounds, if you want to be very detailed with your characters; special combat situations; special rules for using skills in off-beat environments; lots more spells, and a special form of magic - the ritual; extra ideas for running your campaign; scenario aids; and a ready-to-run adventure. In other words, plenty of useful stuff.

Advanced RuneQuest was taken from the old Deluxe edition of *RuneQuest III*, with most of the bits already published in the *RQ Adventure Book* taken out. Also gone are some Glorantha bits (coming soon!) and some extra creatures (coming very, very soon!!). Some errata were corrected (those are the bits in the different typeface...) and some appropriate artwork added. It's a very good package.

Add it to the first volume, and you have a powerful roleplaying game, in a very accessible form. If you're a convert to the 'realism' school of roleplaying, you've probably already decided *RuneQuest* is *the* game. If not, then maybe this is the chance you have been waiting for...

Paul Cockburn

Well, there goes another of the great free licenses. You know, instant title recognition, wealth of background information easy to lift from printed sources, rich archetypal settings, personalities, and narratives for hot adventure writers to tap into...

Ironically, *Robin Hood* ranges from indifferent to blandly professional in exploiting these free license resources.

You get stats for Robin and his Merry Men, and that's about it. The Sheriff is the impersonal mechanism behind the Sherwood forest conflicts; only Sir Guy of Gisburne gets much on-stage time. Oh, you're invited to trot Robin and his men in now and then, but not with much flair or conviction.

The first third of the book is the historical and social background for running a roleplaying campaign in Norman England. This reads like a dull gradeschool text book - that is, much better than most gaming material, but weaker than good history. Worse yet, the history isn't notably adapted to the special needs of roleplaying. The obvious comparison is with *Pendragon*, which chews up the historical and literary sources and re-orders them into an non-historical but eminently gameable and spirited roleplaying campaign setting.

Fortunately, *Robin Hood* ranges from solid to exceptional in its story values. The Robin Hood legends get short shrift, but the other encounters and adventures offered have a nice flavor, particularly when supernatural elements are present, and the action and roleplaying elements are well-developed, with ample GM tips and what-ifs and suggestions for further adventures.

The adventure stuff comprises the last two-thirds of the books, and is divided into three sections. The first campaign section has a lovely set of encounters, each with variations and follow-up notes. The second section is a series of linked adventures set along the modern border between southern Wales and England, with a featured appearance of the magical spear of the Roman soldier who stabbed Jesus on the cross. The third section is another series of adventures set in Sherwood Forest and environs. Again, wherever magic threads are woven into the narrative, the stories are most appealing.

In general, the graphic presentation - the clumsy treatment of castles, with sparse, improperly keyed diagrams, for example - is a disappointment, given ICE's track record. I'm not just complaining about a lack of pretty pictures; I want diagrams used instead of text when the subject warrants it, and *Robin Hood* is unimpressive on that account.

On the other hand, I applaud the bibliography/suggested reading at the beginning of the book. I note, however, no references to the feature films. Too bad. I suspect the spirit of Robin Hood is better represented in those popular sources than in the history texts cited.

In terms of state-of-the-art, *Robin Hood* doesn't do much new and exciting for roleplaying or campaign adventuring, particularly when compared with *Pendragon*. Neither does it do much of a job of glorifying its subject and associated legendary elements - Robin Hood, his Merry Men, the evil Sheriff of Nottingham, and stealing from the rich to give to the poor. However, it does have some excellent, well-developed campaign ideas and adventures. It's greatest value would be as a sourcebook for *Pendragon* campaigns.

Ken Rolston

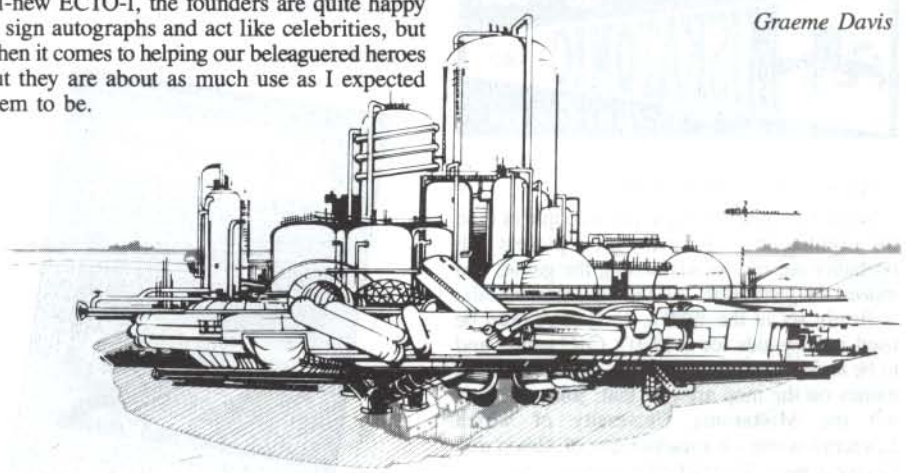
Scared Stiffs is the third adventure for *Ghostbusters*, or the second if you don't count *Ghost Toasties* in with the GM screen. It is a 32-page booklet, with 4 pages of play-aids in the middle.

The adventure takes place in Wrath, New England, where the Quasi-Unearthly Association of Clairvoyants, Kismetologists and Spiritologists (QUACKS for short) is holding its first annual convention. Our heroes get to attend the convention, drink far too much, make mostly unsuccessful passes at other attendees, discover that Ghostbusters Inc has serious competition in the form of the neat, shiny, hi-tech and (shudder) *efficient* EcTerminations Inc, and stumble across a plot to steal our ghosts!

I really can't say much more than that without giving the whole game away, but the whole thing is vastly entertaining and a joy to read, let alone play. There are some superb running gags (I will never accept a merchandising gift again - *ever*). The plot builds nicely to a series of funny-but-deadly situations which will stretch the Ghostbusters to their limits. There is also the spectacle of the player characters meeting the film characters (who must be NPCs in this adventure); pulling up in the shiny, redesigned, all-new ECTO-1, the founders are quite happy to sign autographs and act like celebrities, but when it comes to helping our beleaguered heroes out they are about as much use as I expected them to be.

A nice adventure, exactly in the spirit of both film and game, *Scared Stiffs* is well worth a look from all Ghostmasters. But then you didn't need me to tell you that.

Graeme Davis



MISKATONIC U. GRADUATE KIT
Call of Cthulhu Accessory
Chaosium Inc. £8.95

'Accessory' may be too strong a word to describe this, the first of Chaosium's *Cthulhu Kits*. As a matter of fact, nothing in the kit is the slightest use in the game, but it is tied into the Cthulhu Mythos and is obviously intended to appeal to *Call of Cthulhu* players.

What you get for your money is this: a folder incorporating a badge blank and two membership cards; a few sheets of Miskatonic University headed notepaper (Richard Upton Pickman Hall - *groan...*); a map of the Miskatonic campus showing the location of such buildings as the Zann Fine Arts Building, the Lovecraft Library, the Jermyn Hall of Anthropological Studies, the Tillinghast Science Centre and so on ad nauseam; a fake degree certificate in Mediaeval Metphysics; a cardboard frame for same; a syllabus booklet; a couple of car stickers; a library card; a cafeteria card; a student ID card; and a form to send off for Master's Degree and PhD certificates.

All very nice, but so what?

Some *CoC* players might pay a couple of quid for a set like this - but many more players will probably see this as trivialising the game, and indeed the institution. All the fake memorabilia is firmly set in the 1980's, so it can't even be used as play-aids for a 1920's *CoC* game, and to be honest the jokey building and department names on the map are just that: jokey. This is not the Miskatonic University of which Lovecraft wrote - it smacks more of *Abbott and Costello meet Nyarlathotep* to me.

Graeme Davis

DA3 - CITY OF THE GODS
D&D Expert Adventure
TSR Inc £5.50

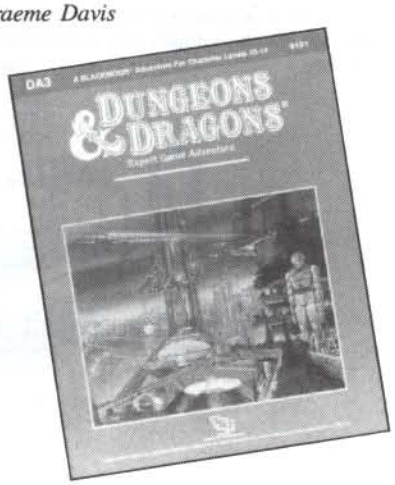
DA3 is the latest adventure in the *Blackmoor* campaign, and is for character levels 10-14. Those of you who remember *Original D&D* will know all about *Blackmoor*. I covered the salient historical points in my review of DA1 in *WD86*, and for now I'll just say that it goes back a very, very long way in the history of the game.

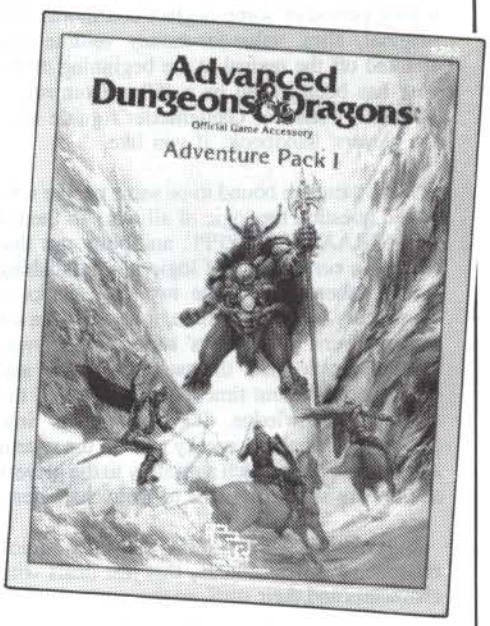
Physically, DA3 is a 48-page adventure booklet in a three-section card cover with an A2 map sheet. The map sheet is printed in colour, but the use of colour detracts from rather than enhancing its usefulness. The adventure content is just 14 pages long, the rest of the booklet being given over to background information and data on the various creatures, NPCs and devices used in the adventure, plus ways of getting your PCs to Blackmoor if you haven't been following the campaign.

The adventure itself falls into three parts, and is a mixture of fantasy and science fiction, featuring a crashed spaceship and a number of technological devices. If you like mixing fantasy and SF, fine; if not, this is probably not for you. The adventure material consists of two out-in-the-open fights and a dungeon bash round the spaceship, and that's your lot. Some of the supplement material, like the geographical notes and encounter tables, are useful to the campaign, but the rest, I must say, leaves me doubtful. Personally, I've never been keen on letting level 10-14 D&D characters stock up with grenades, blasters and lightsabres, but no doubt this will appeal to some. The new monsters may appeal to hardware buffs, and the six pages of NPCs are interesting and useful, although there is some repetition from DA2. Finally, there are no less than 12 pregenerated PCs. Statistics, personality and magic are detailed for each, but there is no mention of conventional equipment, so the characters will have to be equipped - which, to my mind, defeats the object of pregenerated PCs...

If you are following the Blackmoor campaign, or if you want to play a 10th-14th level one-off mixing fantasy and SF, then you will probably like DA3... Otherwise, you may well find it disappointing.

Graeme Davis





I13 - ADVENTURE PACK I
AD&D Supplement
TSR Inc £6.95

To tell you the truth, I'm confused over why this product is called I13 rather than REF5; it certainly has more in common with the two *Books of Lairs* than with any of the *Desert of Desolation* adventures. Be that as it may, this is a 96-page softback, the same size as the *Books of Lairs*, and contains 11 assorted AD&D adventures.

The adventures are longer than those in the *Books of Lairs*, averaging 8-10 pages, the size of a largish magazine adventure. They are intended for roughly the same spread of levels, going down to 4th level and up to 10th; and many of the authors are familiar: Steve Perrin, Anne Gray McCready (apologies to her for misspelling the name last time!) and Paul Jaquays all appear on the credits.

As to the adventures themselves: some are thinly-disguised monster bashes, whilst others rely on thought and subtlety. Some look like *Book of Lairs* ideas which grew in the writing, and some are not so easily classified.

There really isn't space here to go into much more detail than that. The adventures are designed, according to the introduction, to be used anywhere and anytime, and most of them look like an evening's play. Because they are so varied in writing style, you may find that not all of them suit your style of play, but even so I13 is worth a look if you play a lot of AD&D and like to have fill-in adventures handy.

Graeme Davis

MAIL ORDER

TOURNAMENT OF DREAMS £5.95

King Belinans, the proud ruler of Sugales, has proclaimed a tournament! The knights of Sugales stand ready to prove their courage, and await challengers on the field of honour! Elidia the Fair, the Queen of Sugales, encourages all who are valourous to show their strength and virtue before the royal court. But what mysteries await? The King of the Circle of Gold hold a great prize, but the risks are great - and not everyone who attempts to gain it will succeed! **TOURNAMENT OF DREAMS** is the brand new scenario for the **PENDRAGON** roleplaying game, and promises excitment and adventure for all those brave enough to tale up the challenge!
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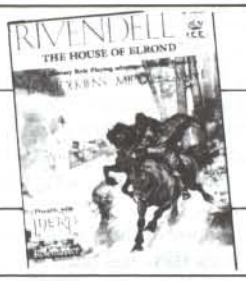
TULAN OF THE ISLES £4.95

TULAN OF THE ISLES is a generic, universal supplement for use with any roleplaying game system, and provides you with complete information on a wealthy town and a farming village, details of these two settlements and the villages around them. It also describes the politics and economics of the area, and includes encounters, adventures and a full length scenario, as well as a large pull out player map and all the gamemaster information needed to run this highly detailed town and its environs using your own favourite fantasy roleplaying system. **TULAN OF THE ISLES** is indespensible as a sourcepack and campaign background, and costs just £4.95!



RIVENDELL £4.95

RIVENDELL is the long awaited adventure pack for **MERP** and Rolemaster describing the Elven lands aroun the Last Homely House in the otherwise inhospitable lands of Rhudaur. It is here that weary travellers can find rest and peace from harrasment by the minions of the Witch-King, but close are the Misty Mountains, where evil surrounds and lurks constantly - it is only the power of Elrond which keeps this valley free. **RIVENDELL** includes full colour maps, character descriptions and cultural information on the this peaceful valley, and also includes three adventures for you to play, all for only £4.95!

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AWESOME

L · I · E · S

Day of the (Golden) Demon

From our Home Affairs correspondent...

The morning of Saturday June 27th was just like any other for most of the inhabitants of Nottingham. For some, however, it was to be a day of reckoning. It was the day of the Golden Demon Awards, the Grand Final of the First National Figure Painting Championships organised by John Blanche and Andy Jones.

All over the country, regional heats had been held to find the best entries. The winners of those came to compete for prizes in each of the 9 different categories at Nottingham's Victoria Leisure Centre

In addition to this, there were to be seminars, games displays, trade stands and celebrities, an *'Eavy Metal Live* exhibition of painted figures by the Citadel artists, and an *Illuminations Live* display of artwork by people like Brett Ewins, Carl Critchlow, Ian Miller, Angus Fieldhouse, Tony Ackland and John Blanche....*Pheeww!*

When the doors opened at 10am, none of the Games Workshop or Citadel staff really knew what to expect from the entries to the competitions. It was soon obvious that the process of judging them was going to be far from easy. The standards were excellent. It bodes well for the hobby in general if such incredible levels of skill can be achieved by so many people.

The next issue of *White Dwarf* will have an extensively illustrated feature article, showing the quality of the entries, and the incredible details of the display games. None of it shows how much I had to suffer in my designer chainmail...

See what Famous Game Designer Ken Rolston looked like stuck at the top of a ladder trying to tie up a banner across the entrance, and Bob Avery, Paranoia GM extraordinaire, slap a member of the public about the face with a wet fish...! Stay tuned to this magazine for more details!

A Schism in Middenheim

Carl Sargent's **The Power Behind the Throne**, originally scheduled as the fourth part of the *Enemy Within* WFRP campaign, is a tale that has grown in the telling. According to latest reports, it's going to become not one, but two hardback books, both for under a tenner. The first, **City of the White Wolf**, will be a complete guide to the city of Middenheim, with maps, locations, encounters and adventure ideas, while *The Power Behind the Throne* becomes a separate 96-page hardback book - usable with or without *City of the White Wolf* - covering the famous Middenheim Carnival in glowing detail during the course of the fiendishly complex adventure.

Meanwhile, Ken Rolston's adventure, previewed at Golden Demon Day, is looking good and is still *full* of dead guys. If the crowd around Ken's demo stand was anything to go by, it certainly lives up to its promise of 'way too much fun'. A working title is *Dead Guys on Parade*; another working title is *Something Rotten in Kislev*; *Harvest of Death* has also been put forward as a working title. So far, there are no bets on what the final title will be.

Hold it, creep!

Ex-GW staffer Marc Gascoigne is now working on the **Judge Dredd Companion** along with our own Paul Cockburn. Information is scarce at this stage, but apparently it will include **Fear and Loathing in Mega-City One**, a new adventure by **Slaughter Margin** author Richard Halliwell.

Dakkadakkadakka

Warhammer 40,000, the SF skirmish rules system, is now going through typesetting, and is scheduled for release in September as a 200-plus page hardback book. You too can join the Space Marines and stomp all over them aliens...

See, Igor, it moves...

Frankenstein is still under development, but since last month ace comic artist John Bolton has been signed up to do the box art. Those of you who've seen his work on the *X-Men* comic will know to expect something special; he's also worked on the old *Hammer House of Horror* comics, making him the ideal man for the job.

Scurrilous Rumours

According to an unconfirmed rumour, the first adventure released by **New Infinities Inc** (formed by Gary Gygax after he left TSR) has a disclaimer explaining that it is not an 'official' product approved by TSR ...alongside a statement to the effect that it was first used as a tournament adventure at GenCon, which is run by TSR.

My unofficial, unconfirmed source tells me that this has led to TSR slapping an injunction on it, preventing publication while the lawyers sort out who owns it. After all, if it was used at a TSR convention, it must belong to TSR... mustn't it?

Last Month

I told you that **Forrest Baker** was the new head of GW US. That was then. This is now. The new head Troubleshooter for our Stateside Computer has not yet been named, but watch this space.

Knightmare

Is the title of a TV game show now in production at **Anglia TV**, and due to hit the screen in September. It seems from the press pack we were sent that teams put forward one adventurer who goes through a dungeon-maze set, meeting all sorts of things, while the rest of the team gives advice and encouragement from the sidelines. The trick is, the adventurer's helmet is constructed so you can't see out, making you completely dependent upon your team-mates. In charge of the proceedings is a character known as the 'Dungeon Master'. I wonder if TSR know about this - they trademarked the term as used to describe the referee of a fantasy game, didn't they?

Claws Let Rip

Latest addition to the *Citadel* fold is Bob Olley, whose *Iron Claw* miniatures were featured in the last issue. Iron Claw miniatures will be produced and distributed by *Citadel*, but under their own name, as Nick Lund's *Chronicle* figures were a few years ago. According to our sources, *Citadel* are still looking for talented figure designers to build up their sculpting force.

And there is a new figure painter joining the team, in the form of sixteen year-old **Peter Prow**, spending nine weeks with GW before going to college. No doubt you'll get the chance to see his work in future *'Eavy Metals*.

New Stuff

ICE should be releasing the next in the *Lords of Middle-Earth* series for MERP shortly; entitled **The Mannish Races**, it includes stats and descriptions of famous human characters from Tolkien. Soon to follow will be **Ents of Fangorn** and **Brigands of Mirkwood**, a campaign module and adventure pack respectively.

An advance copy of the manuscript for **West End's** *Star Wars* RPG has been sighted by one of our spies - you can assume that it's going ahead on schedule. It's a fast-moving game, with an action system which allows PCs to do all sorts of things and dodge the shots from the Imperial Stormtroopers at the same time. You too can use the Force, blow away baddies by the dozen, singing, 'Dah DAH, Dah Dah Dah DAH Dah,' - apparently they did in playtesting. As well as the rules, there is a complete adventure, a campaign outline and lots of short adventure outlines, as well as a unique set of character templates - pregenerated characters which can be used as they stand, or customised to make your very own character. More news as we get it.

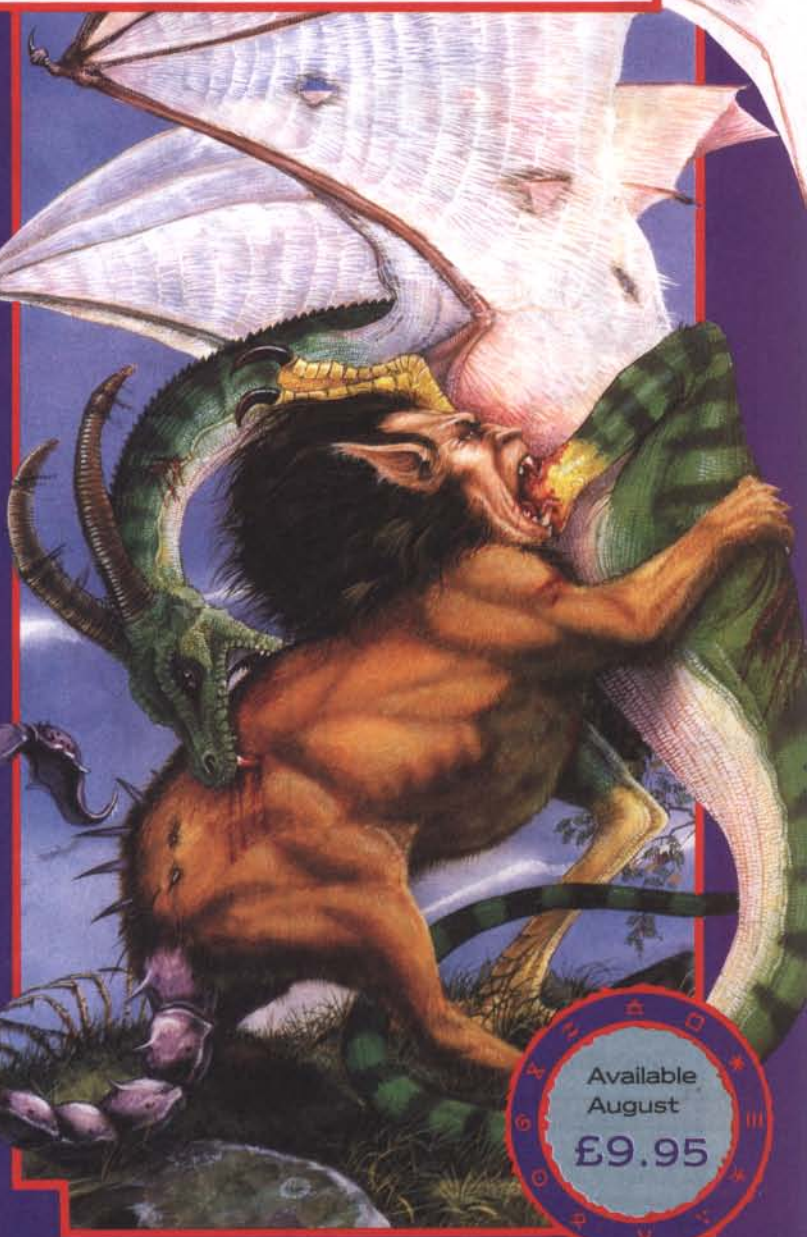
TSR have the following goodies scheduled for release in the next couple of months: **CM4 Legacy of Blood**, a D&D adventure; **AC10 Bestiary of Giants and Dragons**, a D&D reference book with short adventures; **N5 Under Illefarn**, level 1-3 AD&D adventure; **FR1 Waterdeep and the North**, an AD&D city and area pack for the new *Forgotten Realms* setting; **Dragonlance Adventures**, yet another AD&D hardback, covering the world of *Dragonlance*; **MX3 Reap the Whirlwind**, the third in a four-part MSH campaign and **Gammarauders**, a *Gamma World* tie-in boardgame.

Possession of Runequest Fantasy Roleplaying Adventure is necessary to use the contents of this volume.

RuneQuest

MONSTERS

Cormac shuddered in disbelief. On the rocks above him, Manticore and Wyvern coiled about each other in frenzied combat, spilling gore onto the stone. The very noise of their battle seemed to make the earth rumble. The wounded warrior watched the struggle with a keen interest, though he couldn't bring himself to decide who the victor should be. For not only were the creatures evenly matched, but that which stood triumphant upon those blood-stained rocks would claim him as a prize!



Not only these creatures, but almost 100 others lie in wait in *RuneQuest Monsters*, the third volume in the series of Games Workshop's enormously popular edition of Runequest Fantasy Roleplaying Adventure game. You will find friends and foes; humans, non-humans and not-even-close-to-humans; creatures of lore and myth, and horrific creatures that could only exist in the world of Runequest.

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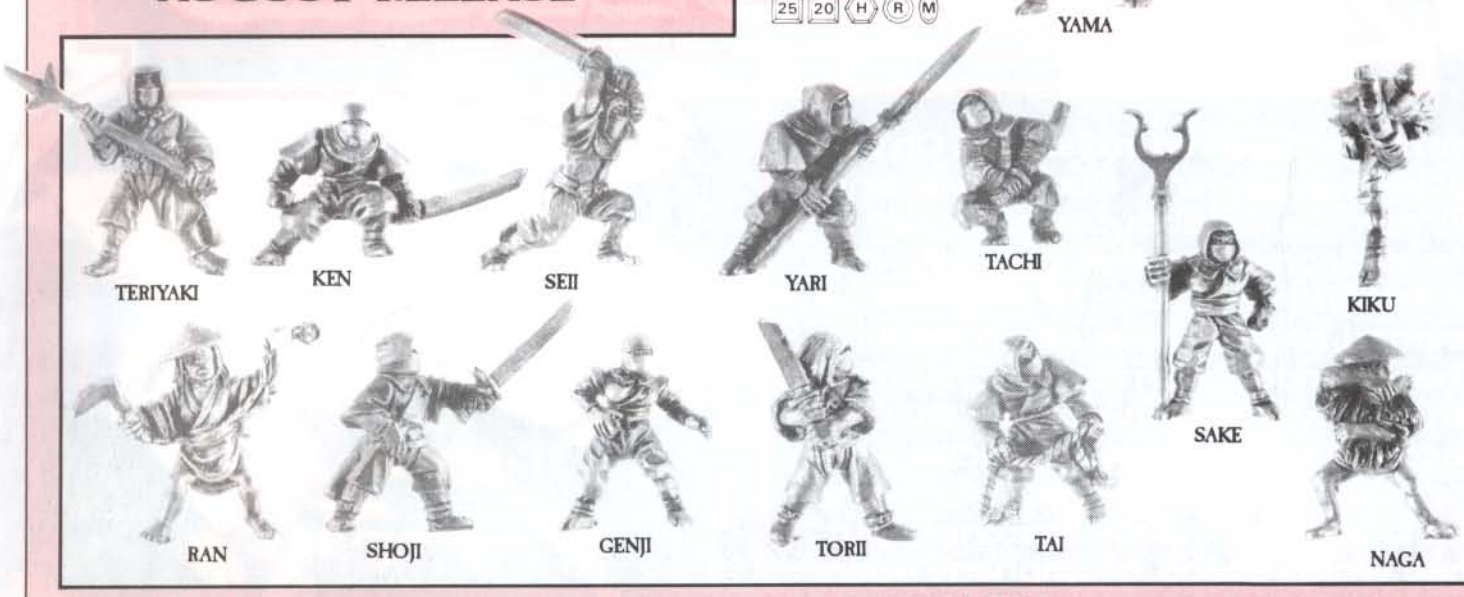

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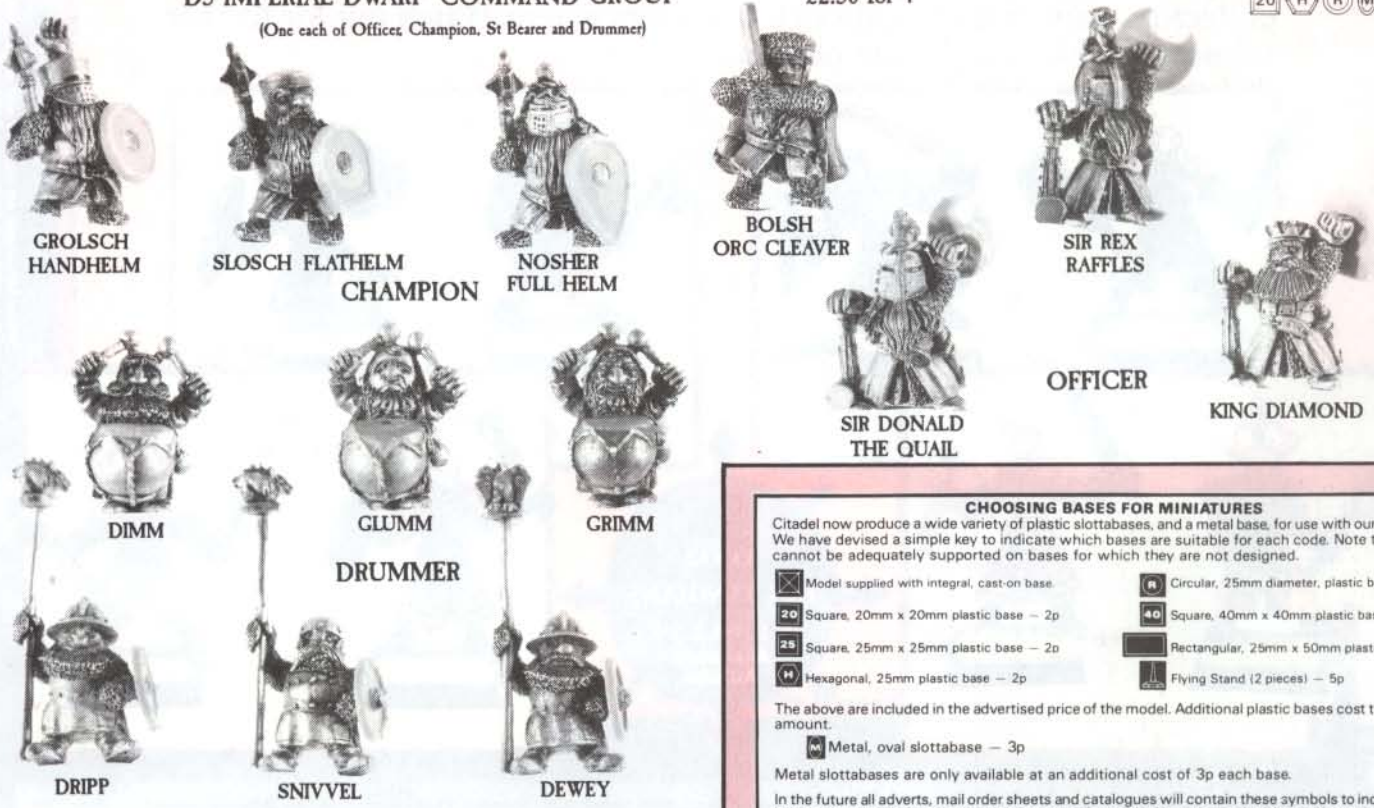

CHOOSING BASES FOR MINIATURES

Citadel now produce a wide variety of plastic slottabases, and a metal base, for use with our miniatures. We have devised a simple key to indicate which bases are suitable for each code. Note that models cannot be adequately supported on bases for which they are not designed.

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- Rectangular, 25mm x 50mm plastic base – 5p
- Flying Stand (2 pieces) – 5p

The above are included in the advertised price of the model. Additional plastic bases cost the indicated amount.

- M Metal, oval slottabase – 3p

Metal slottabases are only available at an additional cost of 3p each base.

In the future all adverts, mail order sheets and catalogues will contain these symbols to indicate which bases are suitable for each model or group of models. Note that only 1 base (if plastic) is actually supplied with any single model. Additional bases can be supplied at an additional cost as indicated above. Some models are designed to share a common base (eg. C14 SNOTLINGS), in these cases the number of bases supplied depends on the multiple ordered.

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Following the success of the *Eternal Champion* boxed set, Citadel Miniatures are proud to announce the launch of the new Eternal Champion range, with Melnibonean and Pan Tangian infantry.
Designed by Jes Goodwin and Aly Morrison, these finely crafted figures bring two races from the world of Elric vividly alive, and are ideal for collectors, gamers and Moorcock fans everywhere. Watch out for further releases in this spectacular new range.

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CRITICAL MASS

A regular book review column, written by Dave Langford

Nasty Futures

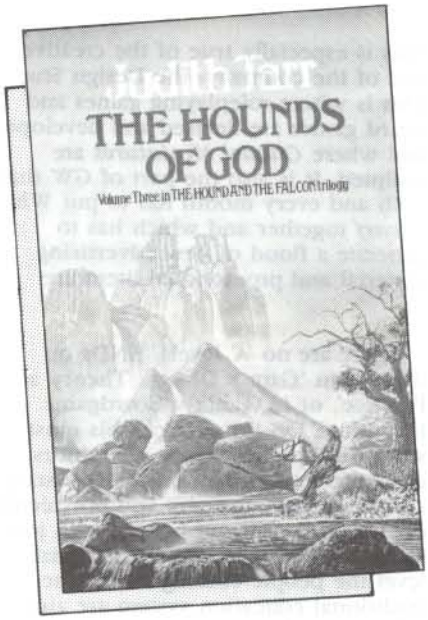
So you're an SF author writing about 2087 where genetically engineered flying pigs are replacing older forms of public transport. How do you force this bitter pill of implausibility down the readers' throats? One trick is to coat it in soporific layers of pseudo-scientific justification; another is simply to describe the flight of the pig with such passion and flair that the unlikelihood is washed down by sheer force of storytelling. The first method is more traditional in SF. The second can work better...

Is piquant charm gives flavour to David R Martin's **Emergence** (NEL 291pp £2.95). Teenage supergirl survives Armageddon, wanders emptied USA, diarizes in clipped prose. Style owes little to telegraphese, much to Heinlein's **Moon Is Harsh Mistress**: English teacher might say, 'No Justice,' or, 'There's no justice.' Heinlein and Palmer prefer cutesy, 'Is no justice'... Master's voice also detectable in references to extended marriages, *tanstaafl*, housetraining people, need for sudden death killer reflexes, valuing of pet's life above human, etc.

Influence no bad thing. Heroine Candy likeable, convincingly competent (hair-raising emergency surgery sequences), young enough to skirt embarrassing Heinlein version of female sexuality, wrong often enough to win sympathy. Plausibility wanes as moving tale of plain survival corkscrews into struggle to defuse evil Russki orbital bomb designed to splatter capitalist remnants. Guess who's only person able to save world? Finale close-run victory of narrative thrust over blatant plot devices (doomsday weapon access hatch big enough for space-suited eleven year old only, carrier vehicle handily reprogrammable to enable safe landing...). Is good fun.

K W Jeter's gimmicks are much more bizarre in **Death Arms** (Morrigan 168pp £10.95). The Jeter method of sneaking unlikelihoods past your guard is to drown them in a naturalistic wash of blood and violence; a bizarre scheme to assassinate humanity's collective unconscious emerges only gradually from the mass of gory killings, vile re-animations and terror weapons. *Paranoia* fans will love the inescapable CIA 'slow bullet' which covers a few feet per minute, can drill through any barrier, and as it nears you starts reciting, 'This is not a violation of your rights. This device legally operates under the provisions of the Expanded National Security Act of 1995...' Stripped of savage imagery, this would be a thin story; Jeter drives it at stomach jolting pace to the hero's final realization that he can save the world despite being horribly dead.

Graham Dunstan Martin's **The Dream Wall** (Unwin 231pp £2.95) has a dystopian future which goes over the top in quite a different direction, though coincidentally also featuring a dodgily plausible psychoelectronic plot to turn off the human consciousness. 22nd Century Soviet Britain parodies all the worst Evil Empire fears: renamed towns (Leninpool, Engelsburgh, Marxeter), labour and death camps, secret police ('Peoples' Friends') forever bursting through the doors at 3am to meet their growing arrest quota, etc. Over Paranoid in the hopeful era of *Glasnost*? Ah, but the menacing red future is punctuated with dreams of 2007, where



extremists look ready to touch off the initial British Revolution, and the 2007 hero and heroine are trouble with dreams of their 22nd century counterparts. Who's dreaming whom? This witty nightmare has interesting ideas to offer (including a philosophical assault on doctrinaire materialism): I only wish I hadn't read it during a depressing General Election whose result was all too consistent with Martin's nastier alternative future.

More future gloom, again with a spark of hope, comes from the late Philip K Dick in **Radio Free Albemuth** (Grafton 286pp £2.95): not communist Britain but fascist America. Dick weaves uneasy threads of autobiography into the novel, and makes it doubly disturbing (considering his own off-sane experiences) by introducing alien mentors who speak electro-magnetically into good folks' brains, as in classic paranoid schizophrenic delusions. The female government agent who entraps 'Phil' and others (seduction, blackmail, concealing drugs in victims' houses etc) is six times as horrifying as any thuggish secret police: Dick understood fear and corruption too well. I was less convinced by the visionary passages, though there's a great line when nervy politicians destroy the alien satellite: 'They shot down God.'

Dinner at Deviant's Palace by Tim Powers (Grafton 300pp £2.95) offers yet another horrid post holocaust America, slightly resembling Jeter's wrecked, perverted world. The hero, Rivas, is a 'redeemer' rescuing brain burned converts from a particularly unpleasant cult, looking like a revivalist fundamentalist Scientology but concealing something worse. Powers's technique for putting across his unlikelihoods (alien psychic vampires, bloodsucking 'hemogoblins', robots built from prams and cocktail shakers) involves a lot of closely described pain. Rivas is no Indiana Jones who breezes in and out of peril: he keeps suffering more and more, even losing bits of himself, while improving in character from the purely mercenary bastard met in chapter one. Sizzling entertainment: but the sudden triumph over alien omnipotence doesn't quite convince.

Back in Britain, Geoffrey Household's **Arrows of Desire** (Penguin 136pp £1.95) presents a primitive and pastoral future Britain, administered by the benevolent Euro-African Federation: it falls rather awkwardly between two stools. There are traces of satire about black High Commissioners administering the Brits, fondly believing that these simple, happy-go-lucky natives regard them as all-benevolent fathers... the Black man's burden y'know. There's a hymn to Britain itself as a unique land, the love of which transcends one's birthplace or ignorance of the mostly lost English culture, even though *other* countries somehow don't attract such love from anyone. Neither of them is developed enough to save this book from looking unfinished. Even a throwaway joke about the lost lore of silicon chips is contradicted by the presence of sophisticated electronics, lasers, tracker-robots resembling Jeter's slow bullet, etc. Editors are supposed to spot these things.

Here are three concluding volumes. **The Hounds of God** (Bantam 334pp £9.95) ends Judith Tarr's *Hounds of Falcon* trilogy with rousing religious persecution of her elven elite in a well researched alternative 13th century - all a bit reminiscent of Kurtz's *Deryni* books, but Tarr is the better writer. **The Fall of Families** by Phillip Mann (Gollancz 298pp £11.95) is the second half of a thoughtful, colourful space-opera in which devious but oppressed aliens throw off the imperialist human yoke, yay, yay. The conclusion is oddly satisfying, but I was dubious about some the psychological manipulations en route. **Master of His Fate** by J Maclaren Cobben (Greenhill 247pp £8.95) apparently ends Greenhill's 'classic' reprint series: 1890 psychic vampirism with a scientific ('Nervous Ether') rather than supernatural rationale. It's historical interest isn't sustained by the feeble and florid writing.

Don't miss Christopher Priest's hyperbolically strange **Inverted World** or Daniel Keye's sadly moving **Flowers for Algernon** (Gollancz clasics at £3.50), or Lucius Shepherd's terrific **Green Eyes** (Grafton 332pp £3.50), to be reviewed at length next month. You have my permission to miss Andre Norton's **Witch World** and **Web of the Witch World** (both VGSF £2.50), turgidly-written 'science fantasies' which must have looked fresher in the mid-sixties, before the glut of such material. Already reviewed here: **Summer Tree** and **The Wandering Fire** by Guy Gavriel Kay (both Unwin £2.95) and **The Swords of Corum** by Michael Moorcock (Grafton 509pp £3.95).

As for the grim future... the election was bad enough, but even I find it hard to credit a nightmare world where the Hugo nominations include **Black Genesis** by L Ron Hubbard. Other shortlisted novels: Card's **Speaker for the Dead**, Gibson's **Count Zero**, Shaw's **The Ragged Astronauts** and Vinge's **Marooned in Realtime**. Mind how you go.

Dave Langford

GIZZA JOB... ...I COULD DO THAT

Working for Games Workshop

Have you ever thought about working for a games company - to be specific, *the* games company, Games Workshop? Are you one of the hundreds of people who have written to us asking just how you qualify to work for Games Workshop? Do you have a secret desire to work somewhere that produces wonderful games and incredible numbers of metal miniatures, somewhere that would be interesting and different?

If all - or any - of these are true, then you should read this article carefully. It explains some of the ways in which people can find themselves offered a job with the world's most exciting games company. It also explains exactly what sorts of things we are looking for in terms of staff and of the areas of the business where people are needed. And maybe all this information adds up to an interesting, demanding and worthwhile career for you, if you want to try, that is...

One of the first things to realise is that (for certain positions at Games Workshop) there aren't any appropriate academic or vocational qualifications. This is especially true of the creative end of the company: the Design Studio. This is where roleplaying games and board games are devised and developed and where *Citadel Miniatures* are sculpted. It is also the part of GW that each and every month has to put *White Dwarf* together and which has to generate a flood of new advertising material and promotional literature.

There are no 'A' levels, HNDs or degrees in 'Games Design: Theory and Practice', or in 'Fantasy Boardgame Inventing'. On the surface, this must seem odd, because there are editors, designers and writers on the GW staff and there are university and polytechnic courses that turn out people with just such qualifications. On a superficial level the people coming out of the traditional education system are almost what is needed, but courses in these subjects don't quite match with what Games Workshop expects of its game design staff, ie that they be capable of writing and designing the very best of games and support products.

Writers and editors must have successful track records. Proof that you are good at writing fantasy adventures and rules, and designing boardgames is the only qualification to become a writer. The current creative staff didn't ask 'How do I become a designer or games writer?' They turned up with their previous work. *Graeme Davis*, for example, is now a member of the *Warhammer* development team. He had dozens of articles and features published in the pages of *White Dwarf* and other publications before he came to work full-time for Games Workshop. *Jim Bambra, Phil Gallagher* (currently on the same Warhammer Fantasy Roleplay team) and *Paul Cockburn* (once editor of White Dwarf) all previously worked for TSR UK. All had solid, successful track records. The experienced people are those who get the jobs; they get their names on the new boxed games and adventures. There's a lot of hard work in proving that you can work creatively in the games industry. On the other hand, there's enormous satisfaction in landing a job in the industry of your choice, doing something that is enjoyable and satisfying and, to be honest, ego-massaging in having your name known throughout the hobby.

The same is true for those aspiring to be miniatures designers. There is no

formal training program one can undergo to 'make it' in this field. The only possible qualification you can have is that of having already worked, and worked well, as a figure designer for somebody else. That's right - we will seriously consider potential new recruits to our model-making staff only if they have worked for other figure companies.

Obviously the companies that potential new Citadel designers may work for are quite different from the real thing. It is often the case that talented people who work in the model soldier 'industry' are treated badly by these other companies. They are ripped-off or not paid their full dues. Working for GW may involve a period of readjustment as these individuals take time to come to grips with steady pay and regular hours!

Apart from model designers, other games and miniatures companies employ people to do other things we regard as vital. Of course, we are delighted when such people come to Games Workshop looking for work. They have the experience and reputations that make them worthwhile additions to the team. Games Workshop can offer the kind of salaries and security that other, smaller companies simply cannot match. For anyone coming from another games company this is one of the great advantages of working for the biggest manufacturer of miniatures in the world and the UK's largest fantasy games company. One of the culture shocks to people from some other companies is the experience of working regular hours and getting a regular pay cheque at the end of the month...

Don't sit on your hands if you have a track record of good work. Let us know. Insist that we look at your work and review it. Tell us why you are the best. If you're already working in the industry don't wait to be invited to join Games Workshop, because that may never happen. Come looking for us: we have a permanent and everlasting need for new creative talent - writers, designers and sculptors. We are always interested in hearing from people who have the experience and have worked in a professional capacity within the gaming and model soldier industries.

But that's not the whole story!

The opportunities with Games Workshop don't end with the creative jobs, even at the Design Studio. Although the outwardly glamorous parts of the company are to do with designing games and miniatures there is other important work to be done.

Games Workshop is a medium-sized business that is growing all the time. It needs the right people for the jobs that all companies need doing. We are always looking for staff in general management, buying and retail management, graphics, paste-up, editorial, administration, mould-making, casting, convention organisation, warehousing, accounting, sales and marketing - every area that Games Workshop is involved in! In each of these fields we are looking for people with proven abilities. The very best people will even create their own jobs.

In an industry as, erm, strange as games, those who have a taste for roleplaying or wargaming are more likely to be successful in their work. Not only do we prefer people with a hobby background, but they find it easier to understand the atmosphere within the company. After all, most of us spend our time talking about games and miniatures when we're not working hard to produce them for the general public!

To give you an idea of the range and breadth of the Games Workshop of today here's a brief run-down of what the company is doing.

The headquarters and central offices are are in a large modern building at the familiar Eastwood address. This is the administrative heart of the company. The offices are home to our Accounts, Sales, Buying, Retail and General Administration departments. Next door is a warehousing and manufacturing complex which houses a multitude of activities including Despatch, Order Collation, Packing, Packaging, Miniatures Production, Mould-Making, and Mail Order Administration and Despatch. We run a variety of specialised machines in the factory area including casting machines, mould presses, blister-packing machines and a vacuum-forming machine for fabricating the blisters themselves!

Just down the road we rent a second large warehouse where we store bulk materials, including brand new games, and run an extensive collation operation.

In the centre of Nottingham is the Design Studio where all the games and miniatures designers are based and where the whole development and design process is administered. It is also home to the Art Department and the Pre-Press Production Department. The latter is a sophisticated studio comprising typesetting (using state-of-the-art photo-typesetting equipment), graphic designers, finished (paste-up) artists, and copywriters.

And then there are the GW shops in; Manchester, Birmingham, Sheffield, Nottingham, York, Newcastle, Hammersmith, Liverpool, Leeds and coming soon, Derby and then probably one in Leicester ! But there's also our shop in Baltimore Maryland (USA) - and the US warehouse and offices in Baltimore, which are expanding rather quickly. Phew!

As you can see Games Workshop is a massive organisation involved at every level with the games hobby; retailing, importing, exporting, publishing, manufacturing, distributing, and, we hope, innovating and communicating. The only restraint on our continued growth appears to be limited staff resources. As this piece is being written there are dozens of exciting new projects which we just don't have the time to turn our attention to and every month brings us more opportunities we have to turn down or file for future attention.

For example, we have begun experimenting with plastic injection-moulded models and kits. We'd very much like to expand this into a full-scale operation but simply don't have enough staff! We are on the verge of massive expansive in the USA. Again the only limit will be the human resources we can put to it. We have plans to incept an exciting series of outdoor adventure parks in the vein of the highly successful 'Survival' game. There are simply too many interesting projects to mention here.

Couple this with our need to continually update our existing departments as the business grows and one can imagine how critical our need is for talented new people. We need people who can apply their professional expertise to their hobby and, in doing so, benefit themselves and their fellow hobbyists.

If you're now working somewhere where you feel that you are succeeding but you want to do something more you should talk to us. We are always willing to consider anybody with intelligence and drive. There's also got to be a willingness to take responsibility and thrive, even enjoy, the kind of pressure that Games Workshop generates. As far as the money goes, if you are the right person for the job, the money is there... None of the positions that Games Workshop has to offer is a 'cushy number', but the rewards for hard work are there. All it needs is determination.

All this might sound like nothing more than pie in the sky. Games Workshop can't be much of a company, after all. They haven't got all that many games out, have they? Wrong. Games Workshop are currently the biggest games company in our field in the UK and we believe that we are probably the second biggest fantasy-based games company in the world. Some US analysts have predicted that GW will occupy the number one position before too long - and we believe them.

You know the potential of the games hobby, or you wouldn't be reading this copy of *White Dwarf*. The changes in the magazine over the years are matched by the changes in Games Workshop. The company has no intention of remaining as it is now: a medium-sized company that dominates the UK games industry. We have every intention of becoming a large and dynamic company that is the world leader in sales and design. Anyone who joins the company now and is willing to move quickly as the company changes and grows is bound to end up with a position of seniority and authority. Once you know the level of growth that is possible - and that we intend to reach - you realise just how many positions need to be filled with dynamic, enthusiastic people.

People like you. You, perhaps.

And now, it's up to you...

If you think that you have skills and/or experience which could qualify you for a career with Games Workshop, write to:

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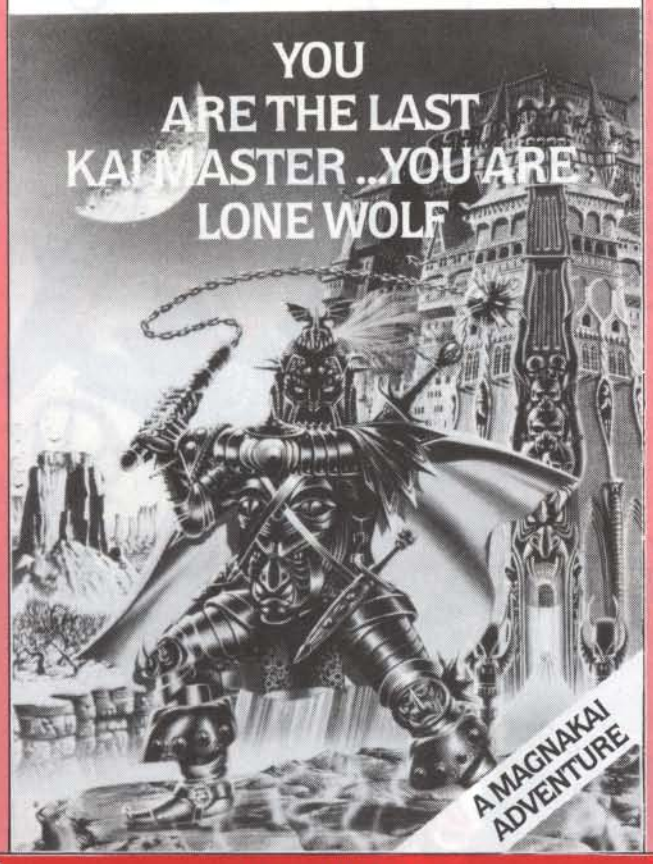

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SEND FOR GOOK!
by Brian 'Mil' Turner
OURGOH... ITS OR'RIBLE!... ONLY GOOK KAN DO IT!
...YURS.. GOOK 'N DOOIT! SNOTLING..... FETCH GOOK!
YO!
THE SNOTLING SEARCHES FAR...
GOOOOOOK!
SPROT!
ENY OV YOOZ LOT SEEN GOOK!?
NO!
...AND WIDE..... ERM?
GOOK!
...DA KEROS KHAZ! 'TZ BOGGIN BLOKT!
GAZOOK
NEANWHILE... GOOK RELAXES...
OBITZ BY: DEAD OBITZ
RANCID OBITZ IN DA POND
FIVE MONTHS OLD
GOOOK!
SPRRRK!
ZOG OFF SNOTT, WOTCHOO WONT?
GOOK! YA GOTTA KUM!
'TZ ORRIBLE ONLY YOO KAN DO IT!... YOOGODDA SAVE UZ GOOK
GERROFF AMKUMIN!
BONK
GOOK TO THE RESCUE!!
ZOGGIN-A... 'TZ GOOK! WUR SAVED!
WUR'ZIT LEMEADIT 'TZ DEAD!
LEMME IN! AM GUNNA KILL IT
'IT'S...
YUK, EH!.. ANYWAYS... EREZ A COUPLE A NEERLY-WINNURZ... ZOGGIN 'ECK... DA TINGZ YOO LOT 'AVE MI GETTIN UP TOO!!
YA GOOK! OWZIT GOIN DEN!
HELLO THERE CHAPPIE! HOW ARE YOU TODAY?
UR... DUNNO... WOTZA MADDER WIV YOO.. YAV GON 'N CHANGED... M SMOR YOO AV!
WELL, CHAPPIE, SINCE YOU PUT IT THAT WAY.... I HAVE CHANGED! GOOD-EGG, GOOD-EGG!
GUD WOT?
HERE, I READ THIS BOOK.. THAT'S WHAT DID IT!!
BUD! FORT YOO KUDNT REED!
I CANT.... A LOOK'IT DA ZOGGIN PITCHAS DUMM!
BOO!
OOF!
UH-OH! GOOK'S IN NICK!
BOOT!
SLAM
BANG GRINZ
BAHH!... AHM GUNNA GEDOWT OVERE!... KWIK!
AHL YEWZ DESE TO GEDOUP DERE!!
HELP!
GOOK 'N NIBBL SEE OFF A MOGGAV!
...'N 'ERES TWO GOOKISH GRINZ DAT GIV UZ A GURGLE! ZOGGIN ZOG, ZOG, ZOG.. DATZ WOT I SEZ!
ZEM GEM
UH?!
CRASH
DERE YA GO!... ...EAZY!?...!?
AARGH
ROLL
MOR NEXT TIME... TILDEN ZOG OFF!
ROLLING ON THE DAMAGE-TABLE
GRIN?!

NO PSYCHOS NEEDED

Everyone knows how members of the various races act in Warhammer Fantasy RolePlay. After all, we've all read Tolkien, so we know that Elves don't chop trees down, Dwarves are typically gold-hungry and lack a sense of humour, and Halflings sit around eating all day. Fine. We know how to behave. *Now let's go out and kill something!*

Racial Psychology in Warhammer Fantasy RolePlay by Chris Felton

Warhammer is a roleplaying game, and players should put more effort into their characters than that. Often, the only way you can tell that people are playing Elves is by looking at the space marked 'race' on their character sheet: their character's race means nothing more to them than the chance to roll 2d10 + 50 for *Initiative* and so on. If you wish to be a good roleplayer, you should consider your character's social background as well as the obviously geographical one. This article is going to eliminate the misleading line of instruction: 'No special psychology rules'.

Illustrated by Jamie Sims

ELVES

'Elves are a rare, wonderous people, living deep within the forests and only rarely making an appearance in Human society.' So, what is an Elven adventurer? An exile, to start with, lost to his people. His exile may be self-inflicted. He may be welcome back in the green deeps (assuming he has left his coarse new non-elven friends behind), but all the time he is in human society he has no family, no friends from his childhood (unless one is sharing the exile with him) and no contact with the society he grew up in. To a human, this may not seem a great loss, but few can imagine what it really means to an Elf.

The most important factor in Elven psychology is the longevity of their race. With a life-expectancy of over 200 years they will experience much in their lifetimes. This leads to an inherently different outlook on life to any other race. A 'young' Elf, starting out to see the world in the Elven equivalent of his teens, averages 65 years of age.

They are not an unintelligent race. Indeed, by most accounts, they are the most intelligent race in the world. Surely they must use that ability to learn something? But what?

The important thing to note about Elven education is that the emphasis is not on the mere soaking up of facts, but rather, how they use their minds to best effect. This careful training gives them the outstanding Intelligence and Cool which 'lesser' races often misinterpret as a lack of emotion.

After their minds are properly trained, they can learn to speak their own language properly. The Elven language is a highly complex, tonal affair. Few humans speak it fluently, those who do are scholars who have devoted their lives to the task. The language most races think of as Elvish is in fact a pidgin-tongue; baby-talk used by the shorter-lived and Elven young.

The Elven arts are likewise acquired tastes: few non-Elves can understand them, and none can fully appreciate them. Imagine the effect of a 200-year lifespan on the artforms developed. They would be similar to the highly stylised, intricate work of the traditional Chinese and Japanese societies, with layers of hidden meanings to be uncovered in the contemplation of the artwork and its performance. Coming out into Human society would be like giving up your box at Covent Garden and migrating to a land where the only entertainment is a mind-numbingly cheap TV quiz show.

An essential part of their training consists of learning to control their dreams. Elves, after they have learned this discipline, never really sleep, but must of course rest their bodies the same as anyone else. Since this only requires that they sit comfortably, they make very good sentries.

However, one night in three (if not more frequently), they must 'dream' for eight hours. This is a subconscious re-examination of the time since they last 'dreamed'. It is such a deep trance-like state that they cannot be aroused from it even if the camp is attacked or they are physically attacked.

In this state they examine their short-term memory, much as humans do unconsciously in their sleep, and reject anything they don't wish to remember. Rejected memories are then totally forgotten. An Elf literally cannot remember what he had for tea last Wednesday, nor whether it was raining.

They also use this opportunity to review their long-term memories and can clear the clutter out of this part of their minds in the same way. Elves forget what seemed important at the time, but has now proven of little use. A date for a meeting may be stored until after the event has occured, knowledge of an acquaintance retained only so long as it seems likely that the Elf will meet that person again, and so on. Only truly important items will be retained permanently. The sort of events the Elf left home for - great adventures against

the Forces of Chaos - are ranked neatly beside a great recitation of a classic poem and the name of his mother.

This 'dumping' of memory, called *Bran Wa Shin*, is necessary because of the Elven eidetic memory structure (acquired as a result of their training). There is insufficient 'space' in the Elven brain to store eidetic memories of more than a few decades, so unnecessary clutter must be avoided.

A side product of developing *Bran Wa Shin* is the characteristically 'flighty' attitude of the Elf. Because they know that the events of the day will be forgotten soon afterwards, they have no fear of embarrassment or bad memories, and they live life to the full, taking every opportunity to enjoy themselves. If the result isn't as much fun as they hoped, it can be forgotten. If it is they can do it again the next day! Away from their own kind, Elves tend to go mildly berserk in their fun-seeking, since the traditional (and more restrained) pleasures of the arts are no longer available to them.

Another apparent element of *Bran Wa Shin* is less desirable: it reinforces Elven phobias. Important memories of home are constantly reviewed and reinforced. Elves (other than Sea Elves) have grown up in forests, living in beautifully grown, airy homes in the trees.

This means that, despite their finely trained minds, they are often subject to both mild claustrophobia, having never experienced small and dark places *and* mild agoraphobia, having never seen open spaces larger than a big clearing. By constantly mulling over memories of their pasts - and treasuring them - Elves simply reinforce their own behaviour patterns. When a situation might reveal such weaknesses, Elves are mildly uneasy.

do they edit their memories - a procedure they hold in great scorn. In their view, a man (of any race or sex: the word they use really means 'sentient individual') is the sum of his experiences and reputation. To lose any of those experiences is to change yourself, and no-one can really tell which experiences are important. This fundemental difference was a contributory factor in the bad feeling between Dwarves and Elves which erupted into the Dwarf/Elf War 4500 years ago.

A Dwarf views the world as a changeable place. In two hundred years of life a lot can happen, and a lot of changes occur. A rich, well-populated mine can be exhausted and the miners forced to move on to other settlements. The mine master is left with a worthless hole in the ground which has to be destroyed (by caving-in at strategic points) to prevent the Goblins using it as a home.

A rich and prosperous mineowner can become a homeless engineer. All that remains to help him find another place is his reputation. Only reputation can outlast the effects of a disaster. Only reputation is totally portable. A Dwarf may lose his money, his home, even his axe, but his reputation goes ahead of him and can be the coin that regains all other things.

This is the main reason why Dwarves are viewed by other races as a grim race who lack humour. A Dwarf who acts foolishly may gain a reputation as a fool. In the presence of anybody other than close friends a Dwarf is very conscious of his dignity and honour. Hence the 'stuffy' reputation which contrasts oddly with the violent and drunken reputation they also have.

Dwarves only get really mind-slammingly drunk once, when they are young. After that, they learn their limits. They frequently get drunk but never so much that they lose their self-control - that loss would lead to a loss of dignity and reputation. Even the hardened alcoholics amongst them manage to keep their self-control. It is almost unheard of for a Dwarf to wake up in the morning and regret the actions of the night before, however the situation may have appeared to others.

A Dwarf's dignity is an odd thing to human eyes. It is not hurt by being thrown out into the street after a brawl while semi-conscious and/or covered in ale and the contents of the tavern's stewpot. It can, however, be dreadfully damaged by their being the victim of theft, especially if it is unavenged.

Above any other aspects of their dignity and reputation, two Dwarven values are always above question: their courage and their word. Dwarves fear nothing. That's the theory. A Dwarf may refuse to take on an opponent because he has calmly and clearly judged the situation. He will back down when he feels himself to be so outclassed that no-one will think any the worse of him. Even a Dwarf will steer clear of fighting Dragons.

Because of this view of the world, Dwarves are very touchy about their courage, and no-one should ever question it. They will fight at the drop of a halfling, and it's no good smiling as you make the joke... unless you're a very good friend and the Dwarf in question is a Hero whose courage is legendary. On the other hand, Dwarves are disparaging about their own bravery in front of others. No Dwarf will ever boast of his courage, but he will take care that the tone of the description leaves no room for doubt about the speaker's bravery. 'He whistled, so I went through the Trolls to find out what he wanted...' is a typical Dwarven understatement.

Even if there were no witnesses to tell the story, a Dwarf would contrive some way to drop the tale into a conversation: 'By-the-by, has anyone a cart that I might borrow? I need to collect a little treasure from beneath the Troll-bridge...' Of course, Dwarves prefer others to spread the tales for them...

The problem some Dwarves face is that, although they are courageous, there are some situations in which even they will run away: if they're overwhelmingly outnumbered, or face *fear*-causing Undead (although against these Dwarves have a bonus to their *Cool*). A Dwarf who has disgraced himself (in his own eyes) by running in such a situation, tends to become slightly unbalanced. He will do something foolish to prove his courage. This usually involves shaving most of his hair, dyeing what's left bright orange, and becoming a Troll-Slayer.

A Dwarf's word is easier for him to manage. There are few magics which can force a Dwarf into breaking his word, and so a Dwarf's word remains his final, unassailable redoubt. Once a Dwarf's word is given, he will fulfill his promise or die in the attempt.

For this reason, it is very difficult to get a Dwarf to commit himself to anything. Invite one to join you at a cocktail party and you'll probably get the same reply as if you asked him to assist you in storming the gates of Nurgle's Palace. 'I'll try to get there, if nothing else comes up, but I wouldn't rely on it if I were you.' Despite the vagueness of this reply, it's a fair bet that he'll arrive on time, smiling at the prospect of free drinks or a good fight.

Dwarves give few promises, and their King does not even demand oaths of fealty from his Dwarven subjects (although he does require them of any humans who wish to enter his service). Dwarves know the honourable way to behave, and demanding an oath from them may inhibit the decisions thay have to make in extreme conditions. Dwarven sagas are full of situations where heroes found themselves trapped by thoughtless oaths into performing some unimportant task, thus abandoning a comrade-in-arms to some dreadful fate. The concept of not giving one's word is difficult to explain to humans, but understood by all Dwarves.

Another strange aspect of Dwarven honour (in human eyes) is that theft is not dishonourable, and yet in Dwarven society it is so rare as to be almost unknown. The reason is simple. It is not dishonourable to have something stolen unless it is through your own foolishness. It is dishonourable to let such an insult pass unavenged. A Dwarf who has had something stolen will spare no expense or effort to track down the thief, and it is rare for a detected thief to escape with his life. Dwarven communities are thus peaceful places where doors are rarely locked. Those Dwarves who choose to enter the thieving profession almost always practice their arts amongst the humans around them rather than their fellow Dwarves.

The famed Dwarven gold-hunger is another myth, kept alive by the fact that Dwarves do prefer gold to any other metal except mithril. The typical picture of a Dwarf sitting (probably uncomfortably) on piles of gold in his cave is very much in error. Dwarves like gold, not only for its characteristic texture but for the wealth that it represents.

In itself, wealth is meaningless. No Dwarf would invest his money in a moneylender's business (the fantasy equivalent of a building society) to amass paper wealth, likewise he would not hoard bars and coins of gold. Wealth is merely a means to an end, in this case that is the purchase of beautiful items: finely-crafted toys, jewellery, statuettes, carpets from Araby, and so on... the beautiful things which epitomise wealth.

Dwarves like to surround themselves with beautiful things. Their reputation for 'hoarding' is true only in the eyes of Elves who believe in everyone sharing enjoyment by keeping material wealth transient. Dwarves are proud of their belongings and are happy to invite anyone to see them.

Their notable preference for gold is thanks to its texture and quality. These make it by far the best medium for creating beautiful items, but it is usually in short supply. The goldsmiths in the Dwarven communities give preference to customers who pay in gold.

Dwarven greed is also a misinterpretation of another aspect of Dwarven honour. To be cheated by a merchant would make a Dwarf look foolish. It's therefore very

WARHAMMER FANTASY ROLE PLAY

The Margrave Hermann von Pfeifraucher, Knight Commander of the Imperial Guard, heir to the County of Wissenland, and Hinternloch of Durchwall, raised one finger to test the wind, and then carefully inserted it into his left nostril. Somewhere in the distance a cracked bell summoned the faithful to evening prayer - but the Margrave remained motionless, at least he would have been motionless had it not been for the continued rummaging of his questing digit. From his post on the topmost battlements of Castle Reikguard, he stared mournfully across the swirling waters of the River Reik towards the distant Hagercryb uplands.

Away to the west, the Chaos Moon known as Mörrslieb was steadily rising to its zenith. Tonight it was full, as it had been for the past week, and the mountains and craters of its green-glowing surface seemed unusually face-like. As the Margrave stared, he was abruptly shocked out of his melancholy reverie - he blinked, rubbed his eyes and looked again. There was no doubt about it - the face of the moon was spitting great globules of something green and unwholesome, and shooting stars like harbingers of doom were arcing across the night sky toward The Empire itself ...

By Phil Gallagher, Jim Bambra and Graeme Davis.

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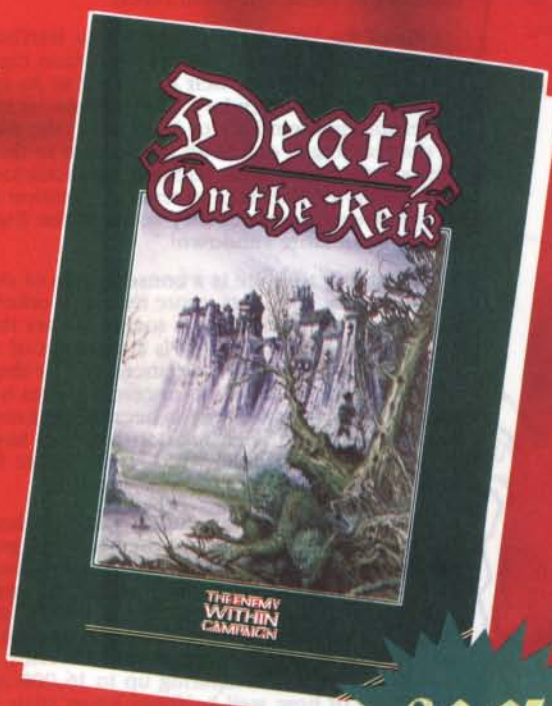

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important for them to gain the best price whenever they are buying or selling. Few Dwarves lack the *Haggle* skill, and they use it whenever they're spending (or receiving) a significant sum of money.

Finally, there is one other great myth about Dwarves which refuses to lie down even after centuries of human/Dwarf interactions: the question of Dwarven women's chin adornments. Dwarven women do not have beards, as anyone who has spent any time in a Dwarven community knows. However, Dwarven women are rare. It is thought that only one birth in every four is female, although Dwarves are reticent to discuss the subject.

This explains the rarity of Dwarven females in human society. Although they are prominent in their own society - where they are competent leaders, organisers and administrators - their reluctance to travel to the outside world is due to their value as 'brood mares'. Suggesting any such thing is, of course, a great insult. They must replenish the dwindling numbers of Dwarven folk, so inevitably the loss of a single fertile female is far more significant than the loss of a dozen males.

The source of the beard rumour is the result of the dress of several Dwarven clans (notably the MacAronis, the MacAroons, and the very rich MacArt-Knees) who originally came from the areas beyond the World's Edge Mountains. They favour a loose garment known as a 'kilt'. This 'kilt', resembling the skirts of human women rather than the leggings normally favoured by the Dwarves, often leads to the wearers being thought of (by ignorant humans) as bearded women.

Dwarves, then, are fine, upstanding, proud folk whose care for their own dignity and reputation is often so extreme as to be painful. This separates them from the humans to whom honour is a less substantial thing. They view Elves with extreme dislike, as they would regard anyone with the ability to wipe out their own memories at a stroke. Anyone who lacks respect for honour as a fixed constant is inherently unreliable and therefore contemptible.

They may spend much of their time drinking and brawling, but these activities are merely time-fillers between great quests for heroic reputation.

HALFLINGS

Halflings are possibly the most easy-going race in the world, but their love of the good life should fool no-one into thinking of them as a small threat.

One of the little-known facts about Halflings is that they were probably 'created' by the Old Slann especially to resist the effects of Chaos. Their resistance to its effects have already become legendary. Since Chaos seems to work by undermining the minds of its victims, the strength of mind of the Halfling is out of all proportion to the comfortable lifestyle they lead. This strength has occasionally united a community of Halflings to resist oppression by Big Folk - and, however powerful they seemed, the Big Folk have been out of town afore sundown!

This ability to unite is a consequence of their closeness as a community. Halflings, more than any other race, see themselves as members of a society rather than as individuals. It is this which is at the root of the famous Halfling concern with their ancestry. For the atavistic Halfling, knowledge of his ancestry places him firmly in society. He knows who he is because he knows who his ancestors are, and what relationship they have to other people (in this case, the word Halflings use for 'people' refers only to Halflings) around him.

It is a common jest around the Empire that if you put two Halflings in a room together they can talk genealogy until they starve to death - which is about four hours, given their love of little bites to eat! They will never need to go back more than eight generations to discover a common relative (such as a cousin or aunt etc). It can take up to thirteen generations to establish a common ancestor. As establishing such a link means comparing up to 16,000 ancestors, it gives some idea of how well halflings know their family history. Even eight generations, which is all most of them can

manage without consulting the written family histories, involves over 500 ancestors, plus many of their descendants.

Their preoccupation with ancestry has led Halflings to become a sexually puritan race. To a Halfling, promiscuous behaviour is abhorrent: imagine the shame of a child who didn't know his own father!

The other major concern of Halflings is food. Another common Empire jest is to refer to the time of day in Halfling terms. Starting soon after dawn, the hours go: first breakfast, work breakfast, first break, brunch, elevenses, ploughman's (noon), middling lunch, scones, afternoon tea, late tea, high tea, snack, early dinner, puddings, seconds, supper, late snack, midnight raid (midnight), munchies... and so on, with an appropriate meal-name for each hour. 'See you at about half past late tea tomorrow,' is a frequent parting comment at chucking-out time in the taverns. Halflings, of course, don't use such terms. They eat whenever they feel like it.

The origin of the Halfling fondness for food is unknown. They do have a high metabolic rate, which shows in their fast reflexes and excellent co-ordination (high **I** and **Dex**), and allows them to eat heartily without getting fat. No Halfling, however, is ever really slim - they need reserves to fall back on in times of hunger.

Despite this, their fondness for food is misunderstood by most members of other races. They do not eat for the bulk of their food, but for the taste. If a halfling is travelling through the wilderness with only tasteless, bulk trail rations to eat, he is no more likely to stop for 'a little bite' than anyone else (although at regular mealtimes the amount he puts away will amaze his travelling companions). But that same Halfling is quite capable of spending all day pottering in a kitchen, making himself delicious little cakes, sweets and meringues and eating them straight from the oven.

Feeding visitors is an essential part of Halfling hospitality. As mentioned above, every Halfling thinks of himself as a member of a society, and therefore any visitor is either another member of that society (if he's local) or a member of another society, temporarily separated from all his friends (if he's not). Either way, he is part of the family of Halflings, and you wouldn't expect anyone to refuse to feed a member of their own family, would you? This urge to feed visitors is extended beyond the Halfling race, and they will welcome and feed any visitor - partly in the hope, of course, that they will have good stories to tell. Often a visitor in the area is a great excuse for party, because Halflings love parties!

The great outdoor parties for which Halflings are famous take place in a central area similar to the English village green. It commonly has a stream running through it for children to throw each other in. There are trees around it to shade the older folk while more children scramble in the branches above them, and firepits to cook over and tell stories around. There is also plenty of room for trestle tables, which strain under the weight of food and kegs of ginger-beer.

Parties in the Party Field (it's never called anything else) always start at noon and finish at dawn. Parties for the whole community are held on both Equinoxes, the Summer Solstice, the last day of the harvest, the Elder's birthday (if it's not in winter), the anniversary of the founding of the village, and so on. As well as the Party Field parties, Halflings have plenty of other parties in their own homes, with lots of games, stories, and, naturally, food and drink.

The Winter Solstice parties take place in Halflings' homes after the winter sports day. Halflings love skiing, ice-skating, sledging and any other means of moving at speed with minimal effort. They develop great skill at these pastimes.

Their summer pastimes are surprisingly violent for such a

To enter a spacious underground complex such as a Dwarven city, for example, takes a *Coolx2* test. Entering a smaller hole in the ground (a mineshaft or main sewer) requires a sucessful *Cool* test. If you can ever persuade an Elf to enter a really tiny hole, a roll under half the character's *Cool* is needed to overcome the Elf's worries. And remember, from an Elf's point of view anything smaller than five feet across its narrowest dimension is tiny!

The famous High Elven attitude to the sea is also a result of these phobias. The sight of the water stretching all the way to the horizon has sent many a High Elf into a coma, and they never emerge from the experience unchanged. It's probably the closest thing to an unforgettable experience an Elf ever has. Sea Elves, of course, do not suffer in quite the same way when at sea...

Elves have other phobias too, just like humans, thanks to the introspective nature of their memory reviews and tendency to forget any unpleasant experiences. I suggest that every Elf character starts the game with mild claustrophobia and agoraphobia plus d6 other appropriate insanities from the table on pages 83/84 (If claustrophobia or agoraphobia is rolled - or if any phobia is rolled twice - treat it as an exceptionally strong case).

Normally, people can overcome phobias by repeatedly facing up to them in small doses, but Elves rarely use this option. Each small exposure to their phobias is an unpleasant experience and is usually removed from memory. The next time an Elf confronts the source of his phobia he is, once again, starting from scratch.

It has been commented that phobias are generally based on some bad childhood experience, and that Elves should be able to use *Bran Wa Shin* on the memory of that experience. This is a sore point with Elves, for they know that it's true, but their childhood memories are not necessarily arranged in such a manner that they can be examined and, where necessary, edited. They were often acquired before the Elf's mind was properly trained.

The combination of pleasure-seeking binges and phobias gives Elves the reputation of being unreliable. Too often, an Elf agrees to perform some task and fails to do so. He may have encountered a situation which scared him away (not so common, because Elves can usually overcome their phobias when they make a serious effort). He may have been distracted because he was too busy dancing, watching a sunset, going back into the Forest because they heard rumours of a new play by a master playwright, or attending a wine-tasting - activities which seem trivial, but 200 years of life grant a different perspective. The memory of the task to be done may have even been edited, discarded as unimportant or uninteresting...

Elven adventurers can have a credibility problem. People wanting to hire adventurers for an important task may well refuse to hire groups involving Elves, preferring to wait for another group to come forward, risking delay rather than wasting their money sponsoring an unreliable group.

Elves do not generally value wealth. The Elvenfolk do not use money in their own society, nor do they hoard goods.

If an Elf has an object of beauty, anyone is free to look at it. Elves have little use for privacy: another Elf who discovers something about one of his fellows will probably soon forget it. Besides, there are few things which are taboo amongst Elves and thus need to be hidden anyway.

Elves do enjoy giving presents. If one Elf visits another to admire a beautiful object, it is not very surprising for the host to give it away. He may have had it for some months and all his friends have seen it several times - often enough to appreciate its subtleties. If they wish to see it again they can call it up in their memories. If they don't choose to remember it, then it wasn't very good in their eyes anyway and they probably wouldn't waste time looking at it again.

Really beautiful gifts won't be given to adventurer-Elves. The item might be at risk from non-Elves. Furthermore, adventurers are often considered to be going through their 'vulgar stage', and consequently they lack the refinement to truly appreciate the gift.

Often, weeks or months of work may go into a present which lasts only a few hours or minutes. A specially grown fruit, carefully shaped (by binding it as it grows) and coloured (by intricate variations of light stencils as it ripens), into a resemblance of the recipient may take weeks of work. It could then be the centrepiece of a surprise party at which the fruit is promptly eaten. The long weeks of work are rewarded, in the eyes of the Elven giver, by the reaction of the recipient as the surprise is revealed.

Incidentally, this is the only reason for an Elf wanting to have some privacy. Other Elves, for example, may be asked to avoid a certain corner of the fruit orchard while the surprise is being prepared. They will respect such requests for the greater impact when the surprise is revealed.

Because they do not value wealth for its own sake, there are few Elven thieves. Most of the Elves who do enter the profession usually do so because it's fun. They are doing it for the adrenalin 'buzz', rather than the profits they can make.

No Elf is ever really happy in human society, where they feel themselves to be misunderstood. They are also outcast from Elven society, for while they are associating with the 'vulgar' races they tend to acquire their hasty attitude to life. Although many Elves go through a short phase (a few years) as adventurers, seeing the rest of the world, they soon grow out of it and return to the cultured environment of the forest. Other Elves tend to recognise the signs of Elves in their 'vulgar stage' and avoid associating with them any more than necessary, which makes the pain of their self-imposed exile sharper.

Elves, then, are generous, frivolous, often unreliable characters with a tendency to suffer mild(ish) phobias which often reveal themselves at the most inconvenient times. They also have a certain degree of manic depression, a result of their exile from their own kind.

DWARVES

Dwarves are a far easier race for humans to understand, because the two are closer together in outlook. Comment was once made that while Elves resemble the most high-brow, intellectual humans, (only more so), Dwarves are the archetypal drunken, violent scum who can be found in the gutters of any city. In traditional Dwarven debating style, the speaker's face was promptly broken by a beermug in the face, hastily supplied by a nearby Dwarf.

This view of Dwarves is as over-simplified as the typical view of Elves. It cannot be denied, of course, that what Dwarves really enjoy is a night of heavy drinking in good company. If a fight breaks out, it's just an extension of the entertainment - nothing gets the adrenalin flowing as fast as a good fight.

There is, however, more to the Dwarven psychology... After all, the Dwarf's life-expectancy is only 20 years less than that of Elves, and a life that long cannot be no more than an endless succession of tavern brawls.

Elven memory training is not used by the Dwarves, nor

Continued on page 27

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peaceable folk. They enjoy wrestling (well, it builds up a thirst) and slinging contests. A Halfling is rarely without his sling. It is the most reliable bird-control device they have come across, and one sling-carrying Halfling dozing in the sun can keep a whole fruit-garden free of birds. As a sideline, of course, they make lethal weapons for when the Halflings need to use them against Big Folk.

And despite their distaste for heights in later life (which is why they prefer to dig their homes into hillsides), every Halfling child is at his happiest clambering around in trees, a skill which never quite leaves them, however old they may grow.

Stories (after food, a nice place to sleep, and genealogy, but before pipeweed) are another fundamental love of the Halfling. They can swap stories and sagas for even longer than they can compare family trees. Their favourite subjects are great quests, and heroism - as long as the heroes are of other races.

Stories featuring other Halflings make them nervous, and give them the idea that undesirable things like danger and excitement can actually affect their own lives. If a Halfling is the hero of a tale, it's likely to involve very little hardship or danger, but plenty of wit, used to achieve some great end, like increasing the harvest or finding food when there had been a bad harvest.

There are exceptions, when Halflings actually take part in great events. But they are always helping some member of another race because... 'After all, humans and Dwarves are the sort who go looking for excitement, not like we sensible folk!' The tales are only repeated by the direct descendants of the Halfling concerned, as a matter of family pride that their ancestor was a Hero even to the Big Folk.

A living Hero however, is another matter. An adventurer, breezing into town with tales of his exploits, might encourage impressionable young folk into following his example. The locals will do their best to play the down his adventures by asking questions about the problems the Hero had getting regular meals, how he coped with the discomfort of squelching through the nasty cold marshes, how he kept his biscuits dry...

Usually, the Hero co-operates. Upsetting your hosts is bad manners and you really don't want to be blamed by some mother for encouraging her children to run off. In fact, some of the closest friends of the greatest Halfling Heroes never realised what they did for a living, because the Hero never boasted of his adventures when he returned home, for just this reason.

'When I come home,' said 'Peeler' Flatfoot (who won fame at the Siege of Praag), 'I don't want to talk about Trolls and such, I want to know who's married who, and why the pipeweed crop was so good this year.'

Although Halfling adventurers may moan about how dull their homelands are when they rejoin their comrades for new adventures each spring, by the time autumn comes around they are looking forward to spending the winter curled up in front of the fire, munching cakes and swapping tales of safely long-dead heroes and villains.

Halflings have a reputation for being light-fingered, which isn't quite true. They are filled with an intense curiosity. Their penchant for gossip comes from their earliest days when they may be found 'taking the sun' just around the corner from someone else's private conversation.

Their well-coordinated little fingers sometimes get into each other's locked drawers purely for the pleasure of knowing what's behind the lock. As one halfling once put it: 'There are no secrets in the Moot - we just like to try to keep things secret to keep our friends on their toes!'

When they become adventurers, of course, such abilities are intensely useful for scouting out defences, finding things which are supposed to be hidden, and (regretfully) slipping a knife in a sentry's back. It would be unthinkable to steal from your hosts ('borrowing' excepted). The villains you may come up against are not your hosts, and covering your expenses is an entirely reasonable thing to do. And surely no-one could object to a reasonable, business-like mark-up on your expenses claims?

Halflings also have a justified reputation as good cooks. However, one certain way to annoy a Halfling adventurer is to ask him to do more than his share of the cooking. If he wanted to work as a cook, runs the typical reply, he could get a place in any Lord's kitchens, and wouldn't have to gallivant (a favourite Halfling word!) around with some bunch of psychopaths, risking life and limb in pursuit of Chaos!

They are very reasonable on the subject, however, and while they will ensure that they don't do more than their share of the cooking, for the sake of their own taste buds they will help the less experienced cooks by instructing them as they do the work. Eventually the entire group will be competent and the Halfling can relax in the knowledge that at least the food will be wholesome on the adventure!

A Halfling adventurer is often thought of as a contradiction in terms. Any character who turns up for a perilous wilderness journey with one pony to ride, one to carry his camping gear, and a third to carry his food can't really be taken seriously. But, far too often, the less well-equipped humans, Dwarves, and Elves find themselves diving into the Halfling's equipment packs for unseasonably weatherproof tents to cope with unseasonal weather, entrenching tools to dig emergency defences, herbal insect repellent to rid themselves of the army ants which are troubling everyone except the Halfling, who is relaxing in his hammock, and so on.

And Halflings rarely run out of food: the bulk of that third pony's burden is fairly dull trail rations, packed to supplement the fresh food the Halfling will find for along the way, to be improved with the spices in his riding-pony's saddlebags.

A Halfling adventurer knows that the world is a hard, cruel place, and is prepared for that. He tries to keep life as comfortable as possible. He is a member of a tough-minded, determined race, despite being (compared to the other races) physically cowardly, and prefers to deal with threats through stealth, which is understandable considering his physical disadvantages.

But he is a jolly companion to have, even on the most hazardous and evil journeys, because he prefers to look on the bright side of life. Even in the most extreme situations a Halfling is ready to sing a song or tell a joke, and this bright attitude to life is infectious. Nobody can dislike a Halfling - not for long, anyway.

GNOMES

Phil Gallagher's article *Out of the Garden* in *White Dwarf 86* covers Gnomes in the same sort of way as above. These relatives of the Dwarves show many traits in common with Halflings. Their love of jokes goes far beyond the most extreme Halfling, but the closeness of community is there, and the faster reflexes.

Scholars have theorised that the Gnomes were a half-way stage in the Old Slann's development of Halflings, a line abandoned because they were developing a sensitivity to magic which was undesirable. After they were dropped from the experiments they went on to become master Illusionists.

However, this sensitivity to magic made them more prone to fall under the influence of Chaos, and there are dark rumours amongst the clans of Dwarves and Gnomes who live in the World's Edge Mountains of the Dark Gnomes who occasionally come into their realms...

A LAST NOTE OR TWO...

And finally, a note on musical tastes. Elves prefer listening to complex musics which are reminiscent of Elizabethan madrigals, Halflings and Gnomes enjoy good folk music, and Dwarves enjoy hard rock and heavy metal!

Hopefully, you will consider the personalities of your characters more carefully now that you know the truth behind the rumours of the races' typical characteristics. May your honour always be as bright as your axe!

Chris Felton

Clarifications and Additions for Chainsaw Warrior

by Stephen Hand

The tension in the operations room was so thick that you could almost cut it with a ... knife. 'Stow it Miller!' snarled the fighter, as he clipped on the last ammo pouch. 'I've been in the field too long not ot know when something's wrong.'

'I don't know what you mean soldier,' replied the ASFU colonel. 'Nerves?'

The warrior smashed the desk top with his steel gloved fist, sending a cup of Synthi-Caff flying to the floor. 'You know I don't have a 'nerve' left in my body. You're holding back! I know it and you better get it into that thick head of yours that I won't go in until I know ***everything****.'*

'Hey, now come on - '

'No way, Miller. I owe this city nothing. Now spill it!'

Visibly shaken, Miller moved to open the confidential file lying beneath a crumpled map of the zombie infested building...

In time-honoured military fashion, it seems that the Chainsaw Warrior has been sent on his mission with only the barest amount of information necessary to ensure his survival. This article should set the record straight by providing a few optional rules for the game and dealing with any problems which players may have encountered.

▷ OVERKILL

Players of *Chainsaw Warrior* might like to try the following optional rules, some of which appeared in the original prototype, but didn't appear in the final version of the game...

ESCAPING

As an alternative to the instructions given in the rulebook you may like to try the following:

The rules state that after failing an Escape attempt, you should go to *Step 6* of combat and continue fighting. However, instead of going to Step 6, merely add 30 seconds and begin another round of combat either by going to Step 6 *or* by attempting to Escape once more. This was the original mode of play and whilst more time consuming can be less harmful to your character.

FRENZY

Enraged by wounds already sustained, the warrior may go berserk in HTH combat throwing all caution into the wind.

If you lose a round of combat and are wounded, you may choose to go berserk. Furthermore, if you roll an 11 or 12 on the Extra Wound Chart, you go berserk automatically.

A berserk warrior adds a +3 bonus to his HTH rating for the next round of combat *only*. If you still lose the following round, you may go berserk again. You may go berserk for any number of rounds. However, fighting is such a crazed manner has its risks and costs:

Illustrated by Pete Knifton

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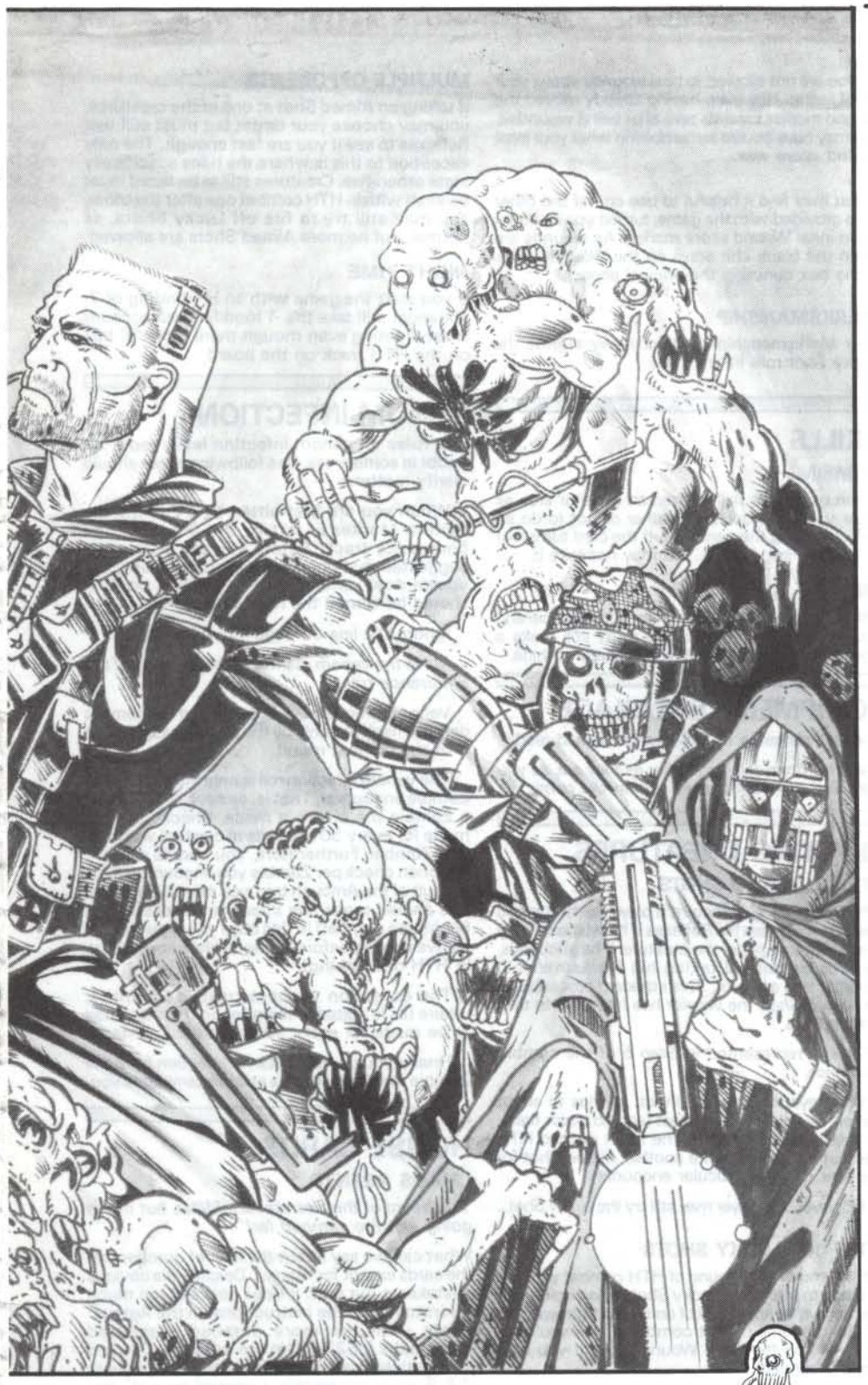


A berserk warrior who loses a round of combat takes *double* the normal amount of damage.

Finally, frenzied fighting is very tiring. For each round of berserk combat you must *permanently* reduce your Endurance rating by one (move the Endurance Marker one box down the track towards zero), which brings you that much closer to death by venom or radiation...

KITTING OUT I

When kitting out at the beginning of the game, you may spend two points of your Equipment Allowance on a Spare Clip for a piece of equipment which you have already drawn, including the Laser Lance.

KITTING OUT II

At the start of the game, you may spend two points of your Equipment Allowance so that you can *choose* which equipment cards to take with you into the building instead of drawing them at random.

KITTING OUT III

'You expect me to go in with just this? No way, Miller! No way!'

'If you want more, you'll have to wait. Stuff like this doesn't grow on trees, boy...'

After rolling for Equipment Allowance points, you may wait for more equipment if you want it. If so, you kit out in the usual manner and then *immediately* move the Time Marker onto the ten minute box of the Digital Timer. Then roll a die and divide the number rolled by two (rounding fractions up). The final result (from 1 to 3) is the number of extra Equipment Allowance gained. You may then spend these on more equipment.

RAPID FIRE

If you have one of the four Guns (Automatic Rifle, Blaster, Sub-Machine Gun or the Combat Shotgun from *White Dwarf 88*) and you are facing a particularly mean mutha of a creature, then you may try and blast it to bits with a spray of automatic fire!

After passing your Reflex test you decide whether you want to fire the usual single shot or a burst of rapid fire. If you want to fire a burst, you must decide how many shots you want to fire *before* firing. You may fire a maximum of six shots.

Having decided on a number, you immediately deduct the amount from your weapon's supply of uses, then make a number of rolls equal to the number of shots used. No matter how many shots actually hit the creature, or in what order they hit, *all* the shots are used.

***Example**: You have the Sub-Machine Gun with 7 uses left when you're suddenly faced with the Meat Machine. You pass your Reflex test and decide to use rapid-fire as there's no way that you want to go even near the thing! As you're only half way down Deck One, you don't want to use nearly all my ammunition up. On the other hand, you do want to live to see the rest of the deck.*

You decide to fire off five shots. With the Sub-Machine Gun you need to roll an 11 to kill the Meat Machine but as your Marksmanship is +1 you only need a 10. Your first roll is a 6 (miss) but my second roll is a 12. Although you destroyed the creature with your second shot, the other three are still used up (wasted in this case). You carry on rolling anyway and get stunning results: 11, 10 and 12... The shots may be wasted but you really enjoyed blowing the thing apart - well, into very small pieces!

SPRINTING

If time is running out, you may attempt to run like crazy through the building in a frantic bid to find Darkness. Unfortunately, such all-out racing leaves no time for those peripheral activities like watching out for Traps or readying firepower.

On coming to either a Corridor or Stairs card, you may decide to sprint *before* turning the card face-up. If the card is Clear or Empty, you may rush

CHAINSAW WARRIOR

through unhindered. You do **not** check for Wandering Zombies, as you're moving too quickly for them to reach you, and you do *not* move the Timer on 30 seconds for that card. You may sprint through any Corridor or Stairs area you come across.

However, should the area actually be occupied, you are in trouble! You may not fire an Aimed Shot at such a creature. This is irrespective of Devices, Reflexes etc. You go straight into HTH combat and must fight the *first* round with a -1 modifier to your HTH rating.

If the card is a Secret Passage, you run right past it and it is dicarded without being used.

If the card is a trap, you automatically fail your Reflex test (if one is required) and suffer the worst possible results. To help you, here are some brief notes on the relevant traps:

Ambush	Treat as normal, bearing in mind effects on combat.
Cave-in	Lose 6 minutes, take 1 wound and check for breakage. The Sonic Amp-lifier will *not* protect you from this trap.
Lunatic	Treat as normal. The Heat Detector provides no prot-ection against this trap.
Mines	Take 6 wounds and check for breakage.
Net	If you have the Wirecutter, Acid, Knife etc, this card does not affect you. If, however, you are caught in the Net, lose 6 minutes.
Wire	If you have Wirecutters this card has no effect, but if you are caught in the wire, lose 3 minutes.

WANDERING ZOMBIES

For those of you out there who want a *real* challenge, try using this rule which also featured in the original version of the game.

Initially, the idea was that *after* the warrior had spent his 30 seconds exploring the Clear/Empty area, he was then surprised by the unexpected and sudden appearance of the Wandering Zombie. Whenever you encounter one of these creatures, immediately add 30 seconds to the time for each Wandering Zombie or *group* of Wandering Zombies encountered. This time loss should be made before considering any other action (ie combat with the creature).

Finally, the time loss should also take place if Wandering Zombies appear whilst you are caught in a Trap (such as the Net).

'So you see, just keep a cool head and you should manage to get deep into the heart of enemy territory.'

'Cool head?' The warrior allowed himself a smirk. 'The kind of 'training' I've had, I'm lucky to have a head at all. You guys sure stitched me up...'

Miller re-lit his fat cigar. 'That's history !'

'Time's running out!' snapped the warrior. 'Let's get on with the background info.'

After failing in his cheap attempt to change the conversation, Miller opened the Security File once more...

▷MISSION BRIEFING II

Even if you feel familiar with *Chainsaw Warrior*, you may find it useful to read the following comments on the original rulebook.

▷ATTRIBUTES

WOUNDS

When you use either the Medi-Kit or the First Aid Kit you are not allowed to heal wounds above your initial rating. However, having already moved the Wound marker towards zero after being wounded, you may have trouble remembering what your inital wound score was.

You may find it helpful to use one of the other chits provided with the game, turned upside down as an inital Wound score marker. As wounds are taken the blank chit stays on the Wounds track in the box denoting the original score.

MARKSMANSHIP

Your Marksmanship modifier *never* affects the Lucky Shot rolls in any way.

▷SKILLS

CLIMBING

When using this skill to treat an Elevator area as Clear you must decide whether or not to do so *before* turning the card over. If the card turns out to be the First Aid Kit, you may not take it.

HIDING

If the creature you are hiding from is a Zombie and you are venom infected, you must still make a Corruption check even if you manage to hide.

▷EQUIPMENT BREAKAGE

The last sentence of this section should read:

All this done, leave the piles as they are, as you may find more equipment later in the game.

FIGHTING CREATURES

STEP 5 - AIMED SHOTS

When first facing a creature, a player with a ranged weapon must test his Reflexes if he wishes to use that weapon against the creature. If he succeeds, he fires as normal taking his Marksmanship modifier into account. This standard procedure is an *Aimed Shot*; the warrior has had time to take aim and fire.

This is represented in *Step 5* of the combat sequence.

If a player declines to shoot, or tries to shoot but either fails his Reflex test (and so never fires), or fires and misses, then he must go into HTH combat and may not fire another Aimed Shot for the rest of that particular encounter.

However, the player may still try the Lucky Shot...

STEP 10 - LUCKY SHOTS

At the end of each round of HTH combat you may choose to attempt a Lucky Shot. This choice may be made after *any* round of combat and irrespective of the outcome of that combat *unless* you roll 8 or above on the Extra Wound table (if you have been wounded).

You may only attempt a Lucky Shot with a weapon that is normally capable of killing that particular creature - ie the creature is listed on the weapon card. For example, with the Knife you could only attempt a Lucky Shot on either a Zombie or a Chaos Agent.

To take a Lucky Shot roll a die (a Reflex test is *not* required) and follow the results, losing one from the weapon's supply on the roll of a 1 *as well as* a 4, 5, or 6 as listed in the rulebook. If the knife is used and a 1 is rolled, you still drop it and must leave it behind unless you go on to defeat the creature.

ESCAPING

You may attempt to Escape from any one combat encounter any number of times (one attempt per round).

MULTIPLE OPPONENTS

If taking an Aimed Shot at one of the creatures, you may choose your target but must still test Reflexes to see if you are fast enough. The only exception to this is where the rules specifically state otherwise. Creatures still to be faced must be dealt with in HTH combat one after the other. You may still try to fire off Lucky Shots, as normal, but no more Aimed Shots are allowed.

NIGHT TIME

If you start the game with an HTH rating of 7, you must still take the -1 modifier into account when fighting even though there is no '6' box on the HTH track on the board.

▷VENOM INFECTION

The rules on venom infection leave room for doubt in some areas. The following notes should clarify matters:

When you are first bitten by a Zombie the Venom Marker is left in the 0 box of the Endurance track. Before you are bitten it is suggested that the marker be in the 0 box, but upside down and when you *are* first bitten it should be turned the right way up.

Ignore the line on page 12 which states:

Move the venom marker to the first box of the Endurance track.

Venom infection is never spread by combat damage itself but only by the die roll made in *Step 2* of the combat round.

The venom infection roll is only made once per Zombie encounter. That is, as soon as you meet a Zombie the check is made. Checks are not made for every 30 seconds in contact with any one Zombie. Furthermore, you should make 1 infection check per Zombie you encounter. If, as a result of the Ambush trap, you meet 5 Zombies, you should make five infection checks before beginning combat! In this case you would make all five checks before trying to shoot or engage in HTH or anything!

The exception to these rules is Darkness, where (as is stated in the rulebook) a check has to be made for every 30 seconds of contact.

Finally, you do not check for infection from the Zombie that first wounds and contaminates you.

▷HOUSE CARDS

CHAOS AGENTS

'I've heard of the Secrets Act, Miller, but this is going just too damned far!'

What can we say about the lack of numbers on the cards except for 'Sorry...' Despite this obvious mistake on our part, it does not take too much effort to match the instructions on the Agents' cards with the more detailed numbered paragraphs (pp22-23) in the rulebook. Oh, and who noticed that the card illustrations for Agents 7 & 8 were accidentally swapped around? You did? Well done!

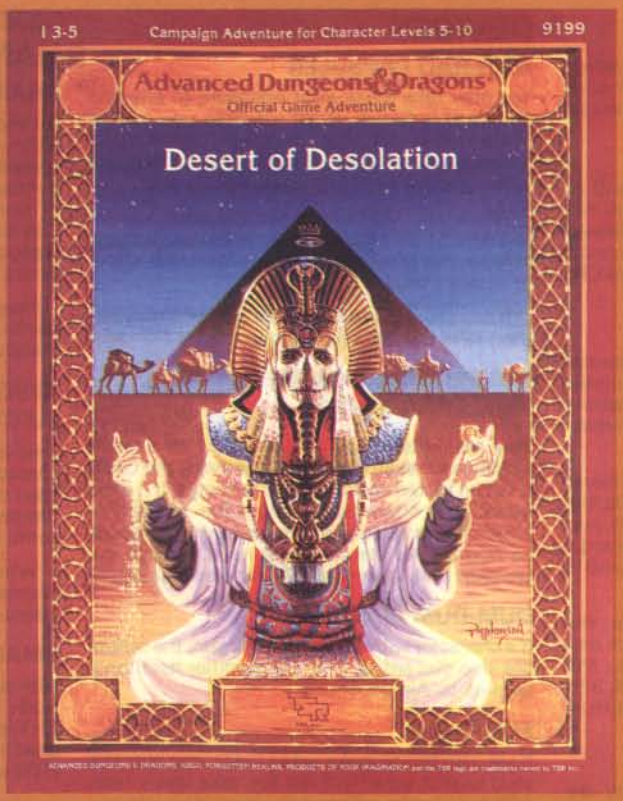
Agents 1-3	These are so fast that you may not attempt an Aimed Shot.
Agent 6	The -3 Marksmanship modifier only affects Aimed Shots.
Agent 7	You must kill him with an Aimed Shot.
Agent 9	You may attempt an Aimed Shot at one of the two Wandering Zombies.

DARKNESS

You can kill Darkness with either a Lucky or an Aimed Shot. It does not matter which as long as the Laser Lance is used.

Continued on page 32

From the tomb of Amun-Re to the lost tomb of Martek...



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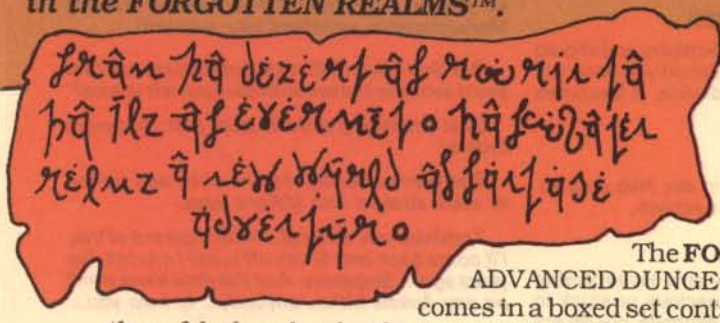

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FIRST AID KIT

You may pause and use this item in *any* free area as determined on page 14 of the rules and not only in an Empty/Clear area as such - ie you may use the kit in the same room you have just killed the Mutant in, and not only in an area that was Clear or Empty to begin with.

TRAP - AMBUSH

The shot at one of the Zombies is a normal Aimed Shot. You are not allowed more than one such shot - as soon as you have fired once, the rest of the Zombies grab hold of you.

TRAP - CHASM

When you escape the building as a result of coming across the Chasm card, you need not spend an Equipment Allowance point (indeed, you should not) if you *still* have a Laser Lance. However, 2 points *may* be spent on a Spare Clip for it.

TRAP - LOCKED DOOR

If you smash down a Locked Door, or attempt to do so, you then check for a Wandering Zombie because of the noise you've made. This explains why a check is *not* made if you use Acid, which is silent.

If you retrace your steps and there are fewer than five cards currently on the Discard pile, the few cards that are there are shuffled back into the current House Deck. If there are no discards, then the Locked Door card has no effect and is merely discarded.

Whether there are enough cards or not, the Locked Door card itself is **not** shuffled back into the House Deck. Instead it is placed on the Discard pile (to be possibly shuffled back into the House Deck should you retrace steps from a second Locked Door later on).

TRAP - MAGNETIC FIELD

Rather than wait in an 'Empty Room' as suggested on page 26 of the rule book, you may wait in *any* free area as defined on page 14 (ie an area where a card has just been encountered and dealt with but *not* including the room holding the Field).

TRAP - NET

Again, no prizes for all you eagle-eyed warriors who have spotted the deliberate mistake! You are told not to use a Knife when shooting from the net. But if you have a Knife, then the net doesn't hold you in the first place!

TRAP - WEAK FLOORBOARDS

You do not need to test Reflexes if taking an Aimed Shot.

TRAP - WIRE

You receive the +1 Marksmanship bonus if taking an Aimed Shot.

▷CLOTHING

Taking into consideration the free cards given away in *White Dwarf 88*, you may wear any amount of clothing (such as the Body Armour) *and* the X-oskeleton. Whilst this might feel uncomfortable, such a combination could be a life saver.

CHAMELEON SUIT

This item of clothing is powered by electricity and should bear an electricity symbol, which it doesn't do at the moment. Should you encounter the Magnetic Field, you lose all the benefits that this suit normally offers.

STEEL GLOVES

If you wear these, you receive the +1 bonus in addition to any other bonuses gained as a result of using HTH weaponry, devices (such as the Torch against the Zombie during Night Time), or clothing (such as the X-oskeleton).

X-OSKELETON

When wearing this you receive the HTH bonus in addition to any other bonuses gained as as a result of using HTH weaponry, devices, or clothing.

▷DEVICES

ANTI-RAD CAPSULES

You may take these after exposure to any one source of radiation. If, for example, you meet a Mutant and roll a low number for radiation damage, you may save the capsules for later use when greater damage may be sustained.

When you want to use the capsules, you do so immediately after rolling for radiation damage, irrespective of whether or not a Mutant is about to attack you.

If exposure to radiation kills you, you may not then take the capsules to negate the damage!

COMPUTER AUTOMATED TARGETING SYSTEM

Your equipment may be damaged - as a result of Mines for example. In such an event the CATS must be tested separately for breakage. If it does break, it is disconnected from the weapon to which it was fixed and removed from the game as normal. As stated in the rules, should the *weapon* break then the CATS is also discarded!

DUM-DUM BULLETS

If a character with these loses his gun, the bullets are also discarded. The +2 modifier itself only applies to Aimed Shots.

FLARE GUN

If you use this to make areas Clear, you may still stop to pick up a First Aid Kit, take items from a Dump or enter a Secret Passage. If you do any of these things, the flare goes out and you continue as normal after dealing with the Passage or whatever.

GEIGER COUNTER

If, when avoiding a radioactive source, there are less than five Discards available, shuffle them into the current House Deck.

If there are no Discards, the radioactive source is simply discarded with no penalty for the player. Whether or not there are Discards available, the radioactive card is *not* shuffled back into the House Deck; it is discarded. It might possibly be shuffled back into the House Deck should you use the Geiger Counter to avoid a second source later in the game.

HOLOGRAPHIC IMAGIZER

This device is powered by electricity and should bear an electricity symbol. Should you enter the Magnetic Field with this device, it becomes useless for a while.

MEDI-KIT

You may use the Medi-Kit in any free area as defined on page 14 of the rulebook.

REMOTE CAMERA

This card may be used at any time *except* during combat, or if you are unconscious or stuck in a trap of any nature. Add 30 seconds, but do *not* check for a Wandering Zombie, roll both dice and look ahead at the rolled number of cards. This, of course, means that if you find a Secret Passage, you may use the Remote Camera before entering the passage or at any point along it.

However, should you find a Secret Passage card while *using* the Camera, you can not then use it to look down the first few passage cards, even if the die roll entitles you to do so. This is because the Passage doors are presumed closed until you open them, and the Camera can not pass through such obstacles. The camera can only be used in a Passage if you find and decide to enter one before using the Camera.

TORCH

This device and its +1 combat bonus against Rats and Zombies can only be used during Night Time.

▷HAND-TO-HAND WEAPONS

CHAINSAW, KNIFE, STUN-NUX

An important omission from the rulebook is that although you may carry any number of HTH weapons you may only use *one* in combat. HTH bonuses are not cumulative with the exception of bonuses gained from Clothing, Smash, Devices and any *one* of these three HTH weapons. So, you may use either the Chainsaw *or* the Knife but not both...

Finally, when using the Chainsaw to demolish Locked Doors, you should make the usual Wandering Zombies test.

CYBER NEURAL ELECTRON SCRAMBLER

This weapon (which draws its energy from the character's nervous system!) may be used at the start of any one round of combat, even if you had previously used another HTH weapon in the same encounter.

When it comes to *Step 6* you may simply choose to use this weapon and follow the normal instructions.

SMASH

Although classed as an HTH weapon, Smash is really a device (though treat it as an HTH card for Kitting Out) and its combat benefits may be used in addition to those provided Clothing, other HTH weaponry or Devices.

THROW NETS, TIME GRENADES, POISON-COATED METAL NEEDLE

If you want to use any of these weapons, you must do so in Step 6 of the *first* round of combat with the creature.

▷HEAVY WEAPONS

MAN-TO-MAN ROCKETS

On the card itself it says: *All opponents (except Darkness) 4.*

This instruction, although it may not seem clear, is equally applicable to destroying Locked Doors. You may use a Man-To-Man Rocket to demolish a Locked Door and succeed in doing so if you can roll a 4 or above (taking Marksmanship modifiers into account).

'My God Miller! What kind of man are you that you'd send me in there with so much left unsaid?'

'Just following orders, son, just following orders.'

The warrior headed for the door, and turned to stare straight into Miller's eyes.

'I promise you, Colonel... When I get out of this, I'll come back and finish off what I started five years ago in Singapore. And this time there won't be any Aussie MPs... anybody... to help you...'

'I'll be waiting soldier, but I'm not going to hold my breath. I've seen what you're up against.'

'I'll be back. You've got an an hour to find somewhere to hide.'

Then the Chainsaw Warrior was gone, heading towards the derelict building with just one thought left in his mind:

'Only 60 minutes to save New York!'

Stephen Hand

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Dealing with the Otherworld by Jon Quaife

INTRODUCTION

This article is about demonology in *RuneQuest III*. It has nothing to with Satanism or 'real' supernatural forces. Anything detailed here is not real, and exists only in the imagination of those playing the game. I have written about Mavmaramis below, but I feel no compulsion to go out and summon her, nor do I believe she exists. She doesn't. I just made her up! But to my character in my game she is real, and she is indeed a force to be feared and to be reckoned with. So if this is the case, how can this document drive you to corruption or suicide? I know it's fantasy. You all know it's fantasy, it's just ignorant critics who don't!

A 'demon' is an entity of the mundane, spirit, or hero planes who can be summoned, but who is generally too powerful to be controlled with *Control* spells and the like, but who can be appeased or bargained with instead. A Jrusteli philosopher once said that, 'A sorceror may make a spirit do as he wishes using a *Dominate* spell, but for a demon to do as he desires, he must sell it his soul.'

It should be noted that the inhabitants of fantasy worlds like Glorantha or Tekumel would not interpret the word 'demon' in the same way as us gamers. To them 'demons' are always malevolent and evil. Benevolent demons would be called by different names, 'Shanasse' or 'Angel', for example.

Demonology has much in common with the Spirit Cults detailed in *Gods Of Glorantha*. In both cases the entity is summoned to meet its worshippers in person, and like some spirits, some demons can give Divine Magic. The link between the entity and its worshippers must similarly be maintained too.

The essential feature of demonology is that that the summoner is dealing with things beyond his ken, and certainly beyond his control. Sometimes a demon will attack its summoner and condemn him to a horrible fate. Often they will deceive, avenge, or punish. Demons are not necessarily evil, there are demons allied to all pantheons of gods, although they are not necessarily approached as such.

Some demons can be located through other means in addition to those quoted here. Such means may be accidentally summoning a hugely powerful member of a given species, as detailed in *RuneQuest*, or may be by going to the area on the spirit or hero planes where that particular demon may be found, or something even more unusual still. No two demons are the same, and thus any attempt to standardise the way they are contacted is at best very difficult. Thus this article provides a hitherto undisclosed approach towards dealing with the Otherworld.

AN EXCERPT FROM THE DOCUMENT OF SENDING

Note that the bulk of this document is written in Theyalan. Other languages have been indicated by the translator.

Of all the spawn of Androgeus, Mavmaramis is the most ancient. Not vainly is she named Joykiller, The Ever Presence, or in the East, She Who Hungers For The Torments Of Men. Of all the summonings I have performed and of all the devils I have seen, memories of Mavmaramis stay with me the most vividly.

History speaks little of this demoness, save for the alleged encounter with Yelorna, her alignment with chaos when it challenged Yelm's right to be Emperor, and the famous tale of a Jann of Pamaltela, which I will now relate.

The tale goes that a Jann of Afadjann (a land of that fiery continent) learned of a plot upon his life, originated by a powerful courtier who was very popular with the people. The Jann summoned Mavmaramis The Spawned, and bargained with her that he might become two people, both himself, but one strong and one weak. As the Jann had planned, his weaker portion was murdered and the treacherous courtier took power, until the Jann's stronger portion marched through the city gates with an army of undead at his back. There was no battle however, since the people were so impressed by the Jann's tale of how he had fought his way back from Hell, that they immediately became once more his loyal servants and tore the courtier into small pieces.

The summoner of Mavmaramis is best a eunuch, for she finds this most pleasing, though from personal experience I can say that this is not an essential requirement. The demoness should be summoned in an open place, where her many parts can see the summoner, on a place of bare rock - marble is best if such can be found (a good place is The Rock Of Eternal Sorrows in The Valley Of The Weeping Wind, by the bend in the Kath road near Batharch). ***This last is a note in the margin added by a Carmanian scholar. Miraculously the valley and rock referred to still have the same name, and lie a good deal westward of the city mentioned (now modern day Dorkath), towards the foothills of the Yolp Mountains.*** *Let the summoner clear this area free of debris, and let no living thing walk on it or soil it for three days and three nights.*

Then let the undertaking begin, on a dark night in the week of Harmony. The summoner shall then take the blood of ten cats which have no gender, and shall fragrance it with the juice of the carasaba fruit (?) ***This Carmanian character is very obscure. The question-mark is a character insert by the scrolls Theyalan translator.*** *which grows only in the mountains of Khagar (?)* ***Again a Carmanian character - this could be a reference to the Snow Lily of the Jord Mountains, the so-called Chaos Cucumber of Dorastor, or perhaps even the Wind Apples of the Storm Mountains in Dragon Pass.***

With this he shall then draw ten circles, each one touching every other at one point, so as to form a circle of circles. This circle of circles should be twenty-eight hands (five Lunar metres) in diameter, with this shall the world be warded against Mavmaramis. Where each circle crosses another should the summoner place the tooth of a man that has fallen in battle. Then should the summoner take a a new stick of charcoal made from the wood of elm, and with it draw the Rune of Disorder in the centre of the circle of circles. Now should the summoner stand away from this creation and cast his spell of warding.

Now let the summoner say these words, and spare all the soulforce he can while he does so, yea, let him spare enough for ten men, and he shall make the sign of calling forth ***The following invocation is written in Tarshite:***

Great Demoness of ten souls and ten bodies,
I call thee together,
Come forth Mavmaramis Mistress Of Torment.

And let this be said ten times, each time standing by a lesser circle. And each time having said this phrase, the summoner should sound a cymbal made of bronze or gold. And when this he has done the ten times, then should he sound the cymbal ten times ten times. And once this he has undertaken, let the summoner stand back and see what he has done.

Then will she crawl forth from darkness, like a huge bloated maggot, but with the face like that of a woman old and wrinkled with age. Now should the summoner voice his request and offer his gift, and it will be done; else he quickly should say the ritual of dismissal - lest she is angered.

For two gifts of this demoness is the cost equal to the prize; the removal of that part of a man's soul (but not his body) that makes him a man and not a eunuch, until the summoner wills it not so (for he derives less satisfaction from his victim's suffering, than he gains in torment from his own deprivation), or until the summoner dies; or the taking of artifacts from another, equal to the artifacts the summoner offers. Mavmaramis offers one other gift also: that the summoner's body and soul be divided into parts that he might be many people at once, while all the same person also. In return for this, Mavmaramis would keep (and destroy) one portion of the summoner, but such is a terrible thing.

And when Mavmaramis has her service performed, or when he is at great risk, the summoner should say the words below, no matter what the demoness does or says, for she would dearly love his soul to feast upon. Let him say:

Go, Mavmaramis, go!
We are done,
Ten and One!
Return to thy domain!

Then let the summoner remove all trace of his ritual and go quietly away, lest his fate finds him out.

THE SUMMONING OF DEMONS

This section deals with the process of summoning a demon, from preparations for the ritual through to the invocation of dismissal. This whole process involves using two spells. The first is any summon spell appropriate to the demon; thus Fanjang Reedeater of the Sozganjio swamp would respond to an appropriately cast *Summon Turtle* spell, or Rajerode, a demonic sylph, would respond to a similarly cast *Summon Sylph* spell, but the demoness Megaera would answer only the Divine Spell of *Call Megaera*. The second spell which might be used in this ritual is the spell of *Create Ward*, and is not always necessary. We can analyze the summoning procedure in a number of stages.

The Manual

The manual is the guide which the summoner will always work to. It sets out in great detail all steps to be taken throughout the ritual. The form that the manual takes could be an old tome from a dusty laboratory, a cryptic clue that also explains why the old sorceror died, a hieroglyph, or even the spoken word. The excerpt given above from the Document Of Sendings is a typical manual. Note well the ambiguities. There are always many of these, not to mention fraudulencies, unecessarily complicated measures of precaution, and omissions.

Preparations For Summoning

These are always detailed in the manual, and instruct the user how to prepare the summoning area. Such preparations determine whether the demon can appear or not, and also contribute towards its appeasement. Some considerations might be whether or not the summoning area will be big enough for the demon, or what features in the area the demon might prefer - a fire associated demon would not like to be summoned in the middle of a lake for example, or a sluglike demon may hate sharp edges.

Malicious demons tend to be more fussy about their summoning areas, and one is always anxious to make an important guest as comfortable as possible. Many demons can only be summoned in certain places, when certain planets are in conjunction, or just at certain times according to how the seasons or magical limitations of the world affect it. Some demons might need sacrifices to draw their attention, or some may respond to particular sights, sounds or smells.

Another important consideration here is the summoner himself. Perhaps a demon will require its summoner to worship certain gods, or be of a given rank, nationality or sex. Or perhaps the summoner should fulfil spiritual or physical requirements appropriate to the demon, so the summoner must be dying, should have fasted for three weeks, should have shaved his head, should be a virgin or whatever.

The Creation Of A Warded Zone

The function of the ward is either to keep the demon from getting at the summoner, or to prevent it from getting out into the world. Wards vary in form. Sometimes they are not needed, sometimes they are simply a physical barrier (such as with the celebrated case in which a dark troll named Cragspider summoned a Lava Demon on an island, and then taunted him from the lake's shore), but most commonly the ward is a magical barrier created using the spell *Create Ward*, which is detailed below. The ward in this last case is often appropriate to the demon too - either in the sense that it is made of something the demon approves of, or something particularly repellant to the demon.

Wards do not always take the form of a diagram on the floor, walls, or ceiling For example, Fissdix (sometimes called The Great Fly) will not attack his summoner who has cast Create Ward on himself while covered with the pollen of a certain type of ivy which the Yellow Elves have grown specifically to repel him and his kind.

Finally then, the special demonology spell *Create Ward* is detailed below. The Divine spell is taught only by major gods that approve of demonology, or (more honestly) are civilised enough for it. Thus demonology is found in many civilised cultures.

CREATE WARD

Sorcery - Touch, Passive, Temporal

Divine - Touch, Temporal, Stackable, 1 Point

This spell is cast upon a specially prepared ward specific to the entity to be summoned. It creates a magical zone which prevents the specified entity and its demonic minions (if they appear in the same ritual) from crossing its boundaries. *Create Ward* is cast at the beginning of the summoning ritual, and terminates after the invocation of dismissal has been spoken correctly, or when destroyed by some other means.

Create Ward cannot be Dispelled, Dismissed or Neutralised, and provides a boundary that completely counteracts incoming or outgoing spells. A spirit wishing to cross the warded zone must overcome the ward points with his POW. If he is successful in doing so, the ward is destroyed. The ward is immediately destroyed if the caster (or one of the casters) crosses it. Furthermore, divine intervention cannot be called upon by anybody standing inside a ward.

When casting the spell the caster fuels it with as much POW as he desires. Each point of POW sacrificed in this way gives the ward 1D10 ward points. When a demon attempts to break through the ward it matches its POW against the ward points of the spell. If the demon's attack is successful the ward is destroyed (there is always a 5% chance of success or failure).

It is possible for each summoner (if there is more than one) to add his spell to the ward to strengthen it, or for one summoner to cast the spell over and over again if he is a sorceror or if he has more than one

Illustrated by Paul Bonner

use of the Divine Magic spell. An unsuccessful casting may be re-attempted with no penalty, unless the physical aspects of the ward (detailed correctly or incorrectly in the manual) are faulty, in which case the spell is cast, but the ward will have no effect.

The spell works against any number of demons inside it if more than one appear with one summoning (although if they try to break the ward, each gets to match its POW against the ward points). There is no Spirit Magic equivalent for this spell.

The Invocation of Summoning

This is the casting of the summon spell to summon the demon, and always involves a spoken component. If the spell is a normal one (such as *Summon Sylph*) then this part of the ritual includes the True Name of the demon in the invocation. Casting the spell is identical to any other summoning except that it is not necessary to overcome the summoned entity's Magic Points. There are two other differences.

The first is that the summoner still expends Magic Points in the ritual of summoning, but these need only be equal to 1/10 of those of the entity. The second is that the summoner's preparations must be correct to certain requirements secretly known to the referee, which may or may not have been in the manual. If these criteria are not met, then the summoning will be unsuccessful. In addition to the normal Summon skill roll, it would not be unreasonable to ask for a successful roll in the language of the summoning incantation.

It should be noted that the summoner can state the invocation of dismissal at any time to dismiss the demon - simply because he summoned it. The invocation of dismissal is dealt with later in this essay.

If more than one entity appears in sequence (as often happens with extremely powerful demons) then the summoner will have to dismiss each one as they appear, assuming that he knows all the incantations, until the entity required appears itself.

(Note that a summoner is herein defined as any person who cast the *Create Ward* spell, who sacrificed Magic Points to summon the demon, and who said the invocation of summoning. If there are multiple summoners, then all should cast the appropriate spells. When comparing sacrificed Magic Points with the fraction of the summoned entity's own, all the summoners get to add their sacrificed Magic Points together. The time taken for the ritual (in hours), is still equal to the total number of Magic Points sacrificed in this way. Combining summoners in this way cannot be undertaken under normal *RuneQuest* summoning rules.)

Appeasing The Demon

This is the part where the demon appears to the summoner, and you (the referee) determine its response. This can depend on all kinds of things, the qualities of the summoner, his sex, race, religion, nationality, the suitability of the summoning zone, whether there are any sacrifices present (if the demon likes sacrifices), and most importantly, the personality of the demon.

Some demons are honest, but some are down-right nasty; they may appear helpful, but in actual fact could have taken a strong dislike to the individual. Take for example the case of Idson the Brithini who lived in the city of Refuge during the Lunar invasion of Heortland. The event that initially turned the war in favour of the Lunar Empire was the treacherous behaviour of the Holy Country fleet, which betrayed the Pharaoh's House, and sided with the Lunar invaders. Idson decided to exact his revenge on the traitors in particularly ironic fashion, and summoned Adfaz The Eye Eater, a tax demon of the Red Emporer.

In return for gouging out the physical and spiritual eyes of the commanders of the ex-Pharonic fleet, Adfaz demanded the lives of Idson's wife and children (all of whom were already well over two-hundred years old). Having endured his wife's nagging for nearly six-hundred years, Idson weighed out the alternatives and readily agreed.

Once he had completed his grisly task, Adfaz immediately told Tatius The Bright (at that time Lunar Governor General Of Dragon Pass) of the deal. Tatius saw to it that Idson's family were assassinated, and so Idson could not pay the agreed price. Now he sits in Gorgorma's den, eyeless and tongueless, writing out the confessions of every Danfive Xaron cut-throat that there ever was, and cursing his immortality. Thus a great enemy of the Empire was disposed of by His Graciousness Tatius The Bright, thanks to the whims of the demon Adfaz.

Worship and Bargaining

It is possible to worship some demons in return for Divine Magic, but it is far more common to bargain for a favour.

If the demon is powerful enough and agreeable enough to be worshipped, then the summoner may sacrifice 2 POW to it. As a result the worshipper now knows the Divine Magic spell *Worship 'Specific Demon'* and has established a link with the demon. The summoner may now learn any Divine Magic that the demon teaches in exchange for the appropriate POW. This is on on a reusable basis (unless the spell is one-use anyway) provided that the link is maintained. Any non-summoners present may learn Divine Magic as if they are initiates, provided that they first lose 1 POW to establish a link with the demon.

The summoner may regain the use of reusable magic by spending a day worshipping the demon in an area holy to the demon, per point that he wishes to regain.

If a 'priest' and a number of initiates can establish themselves, then a temple can be built up at a holy place to the demon, new initiates can be introduced, and priests to account for the swollen congregation; but without the need for the summoning ritual. However, the disadvantage is that regaining Divine spells is now restricted according to the size of the congregation. In this way demon worship has gradually evolved into full scale religion, as demonstrated by the demons Wachaza and Megaera.

Once established, the link is maintained in ways appropriate to the demon. For example, Fanjang Reedeater (a giant turtle of the Sozganjio swamp) demands that his worshippers present an offering of five crocodiles in a complex ritual which involves (among other things) cutting the palm and washing the wound in the swamp, and the consumption of a detrimental herb known as wiregrass. In contrast, Pathrac, a Lunar demon who was once a city god, simply demands that his worshippers sacrifice all their Magic Points but one to him on every Full Moon. If the requirements are not met, then the link is broken, and all Divine Magic becomes single-use only.

Few demons will allow just anybody to worship them, and most demons powerful enough to be worshipped also are powerful enough to know when they're being lied to.

Bargaining with a demon can be a perilous undertaking indeed. What a demon asks for might be a standard request (as with Mavmaramis) or something completely extraordinary and different on each occasion; this depends on the demon. Sometimes it depends on what the demon thinks of the summoner, and can often be a trap.

A relevant example is the case of a Chief Priest named Cavrus, who lived in The City Of 10,000 Magicians in Aggar. He summoned a local chaos demon that lived on the nearby slopes of Mount Ius. In return for destroying the chief of a clan of hill barbarians that raided the priest's lands every Fall, the demon merely asked that the priest light fourteen candles in the inner sanctum of the Seven Mothers Temple at Moonwall. Unable to believe his good fortune Cavrus readily agreed. Alas, there is no Seven Mothers temple in Moonwall, rather are there seven temples (one to each glorious deity)! Cavrus' body was severed by the demon's claws, and his soul was destroyed by its howl of oblivion.

Referees should run demons carefully in bargaining sessions. In my games I follow the hard and fast principle of never giving anything for nothing. Once a bargain is struck, each party is committed to keeping it, and either can exact revenge on the other (within his physical or magical limitations) whenever is most appropriate or convenient.

Making the bargain incorporates both the summoner and the demon. The summoner must swear by his ward to maintain his side of the bargain. If he fails to maintain the agreement, then no ward or plane will stand between him and the demon, in most cases (see page 12). If the demon agrees he must swear by his True Name to undertake the task assigned.

The demon will always do its best to fulfill the bargain. Note that failing genuinely is still compliance with the pact. However, a malicious demon might be as destructive as possible within the boundaries set by the pact (take, for example, the case of the demon Carabas below). If a demon cannot communicate because it is not sentient, or for some other reason, conditions for the bargain and the services performed will be pre-defined.

The Invocation Of Dismissal

Only the summoner can say this with any effect. When spoken properly the invocation returns the demon to wherever it came from, and it is either the invocator's safety device, or a means of temporary respite. When stated (like the invocation of summoning) the incantation must be accompanied by successful rolls in the user's Summon skill, and the appropriate language. Often the invocator is distracted, so INTx3 rolls could also be necessary criteria for dismissal.

When spoken, the invocation terminates the summoning ceremony, and thus destroys the ward. If spoken before the entity to be summoned appears, the ritual is still terminated and so the demon cannot respond to the summons.

The time taken to speak the incantation varies from one to another. The demon Hojomoaro of Vormain can be dismissed using a book called 'Inspirations From Vithela', which is 144,000 words long. But since Hojomoaro's greatest asset is to teach the ritual of the Twelve Planes Of Divine Meditation, this is no great problem!

If there are multiple summoners, then all must faultlessly speak the incantation together for the demon or demons to be repelled. This is a big disadvantage when you're dealing with a particularly aggressive

demon, but the ward will generally be stronger when more summoners are present.

If a number of demons appear in sequence in a given ritual, the summoner must know an invocation of dismissal for each demon or group of demons, unless the demon goes of its own accord. These initial invocations will not destroy the ward. If the summoner speaks the invocation of dismissal for the demon he actually wishes to summon (which will appear last, since all the other demons will be its minions and subservients) before that demon appears, then the ritual is destroyed although any demons which are not banished by that particular invocation, and which are still on the mundane plane, will not be dismissed. Of course, the summoner's ward is still destroyed by speaking this invocation!

Aside from this invocation, there are four other ways by which a demon can be dismissed. First, you could destroy all its Hit Points and/or Magic Points (this might totally annihilate some demons). The second way occurs automatically 1D20+15 minutes after the summoning, if the demon is not being worshipped or undertaking an agreed task. The third happens automatically once the agreed task has been completed, and the fourth occurs automatically at the death of one of the summoners. We must now discuss the essential workings of this summoning ritual and the entities called thereby, from the point of view of the referee.

Game Considerations

We must now put demons in perspective from the point of view of the game system. In order to make it possible for demons and their associated rituals to appear in your game, we must analyse the summoning process in three stages. The first part deals with the essential features of the ritual which allow it to work - the summoning, the warding, the appeasement, and the dismissal.

Secondly, we must analyse demons statistically, and discuss their basic natures and how they relate to the mundane world. Finally, we must discuss how to roleplay demons, keeping their interests, attitudes, and cravings at the fore.

The Referee's Checklist

The first thing a referee should do when he designs a demon for his game, is to decide exactly how that demon can be summoned. As we have already discussed, the summoning ritual involves four main features: the actual summoning and the necessary preparations, the creation of the ward using the necessary paraphernalia, the appeasement of the demon, and the dismissal of the demon.

The referee should make check lists for each of these four stages. If each item on his checklist for a particular stage is correctly carried out, in addition to the appropriate spells being cast and words being said, then that part of the ritual should be completely successful. Just how helpful the manual is in this respect (ie, how closely it relates to the referee's checklists) is totally up to the referee.

I feel that it should be within the summoner's means to be successful, even if he has to undertake years of further research in order to achieve this aim. If he doesn't bother, then he deserves whatever's coming to him. Having said that, you might give the characters a manual in order to provide a clue or hook in your adventure, and leave it deliberately vague because you have no wish to see them summon the demon, or because there is no need for them to do so. Of course you could then put the necessary information where they might find it in the future, when it has become appropriate to your game.

Demonic Statistics

There are many advantages in presenting demons statistically. First and foremost, it allows you to use them in play. More usefully however, it gives the referee an idea of the demon's limitations, so PC's can't summon demons and tell them to do impossible tasks, and the demon may even fail while fulfilling a bargain.

There are many tales in which a demon has failed in its task against an individual of great power, only to be mastered and then ordered to find and destroy its original summoner. A classic example of this is the summoning of Kevin Landwaster in Stephen Donaldson's book *The Illearth War*.

Demons are completely varied entities, as can be seen from our very loose definition at the start of this article. Demons which reside on the mundane plane (like good old Fanjang Reedeater) are often restricted geographically as to where they can appear (so Fanjang could only be summoned in the Sozganjio Swamp). This restriction quite often applies to demonic entities which inhabit the spirit plane also, but is unlikely to affect those mighty enough to roam the hero planes. Many demons inhabiting the spirit plane can only manifest on the mundane plane at certain times or at certain places, and weaker entities could only manifest on this plane by responding to summon spells, no matter if their homes are on the spirit or the hero planes. Only very powerful entities could manifest on the mundane plane at will.

To summarise then, it would be reasonable to say that demons can only manifest on this plane in response to a summon spell, if carrying out a task, collecting a reward, making up for a broken bargain, or if the manifestation is part of the demon's nature (it might haunt a ruin for example). The exceptions to this case are those demons which make their homes on the mundane plane, demons which are so powerful as to be able to manifest at will, or demons which are too weak to manifest at all unless summoned (this group will always take payment for a deal before carrying it out, and only the foolish among them would think of cheating their summoner).

Many have puzzled over why demons are able to bridge the laws of the world's fabric in order to exact revenge or collect reward. Research is always inconclusive, and most scholars simply point out that it is yet another sign of the coming of the end of the Third Age.

When it comes to actually generating the demon as an NPC, there can be no hard and fast rules. Demons can be anything from a boring old ghost with a very high POW, to a god or goddess. If a demon is tough enough to provide Divine Magic, then its own powers will incorporate something similar to each of its Divine Magic spells.

While determining what the demon offers, be careful not to allow a demon to give too powerful a gift for too small a price, and also be careful not to do the opposite. It is also important to use demons sparingly; you wouldn't want a PC to wipe out the NPC central to your campaign plot with a single summoning ritual, would you? No, so watch it. The use of demons is easy to restrict, and should be rare at best.

Note also, that if it's hard for the PC's to do, then it's hard for the NPC's to do too. If the PC's make an enemy of a demonologist, then they are more likely to find themselves fighting the same demon over and over again, than fighting a different demon each time. To have more than one accurate manual is vary rare indeed, and to risk summoning an unfamiliar demon (using an unfamiliar manual), when you already know how to deal with another, can often be unnecessarily dangerous. Even then, it won't be all that often - remember that it costs the summoner POW to fuel the ward spells each time around.

Roleplaying Demons

The personality of the demon is often the tell-tale factor in a summoning ritual. The personalities of demons vary as do those of most sentient races, although the way demons behave is often more extreme. A demon might be totally evil, uncomprehensively benevolent, sickeningly animalistic, unimaginably selfish, or something equally extraordinary.

Evil demons might be totally moronic or very cunning. Cunning demons have been known to lure their summoners into some very subtle traps (as we have seen). There is a tale told in Nochet City of a western sorceror who was thought to have come from Brithos, once the home of Arkat, but which long since slid beneath the waves.

The sorceror (of course a Brithini) summoned the demon Carabas, a long time side-kick of the god Than. Carabas is noted for two powers, Dismentalisation (the giving of insanity), and Transportation (the ability to take his summoner anywhere, even on the hero planes), and is said to appear as a huge sea eagle, with the heads of a fish, a weasel, a red elf, and the tail of a sea spike.

When the sorceror summoned the demon, he asked to be returned to Brithos. The demon obliged, and drove the Brithini insane (thus in his mind he was ever in Brithos, but in reality he hadn't got a clue). Utilising more than one power to the disadvantage of the summoner is a typical type of trap, or setting subtly unachievable payments is another.

Benevolent demons don't give summoners an easy time, either. Often they are very strict with the conditions of their gift, such as with Yorocius...

Summary

This article should now give you a complete picture of how demons can be used in *RuneQuest*. Finally, here are a selection of demons you can use in your own games or take as examples of how to create original demons. May you give your players many hours of despair with these guidelines.

AGGARK, THE GREAT CROW, HE OF TWO SOULS

Devourer Of Crops, Possessor Of Two Souls, The Two-headed Crow

Aggark is a demon who lives on the mundane plane. He can be summoned anywhere in Ralios or Seshnela, and is hated by all the farmers who live in those lands. He features in many local legends which vary from place to place. The most common tale is of how he fooled the local earth goddess and has ever since preyed on her bounty.

Summoning

The summoner must know the Divine or Spirit Magic spell *Call Crow*, and he must know the three names of Aggark. These are; Aggark, Lord Twobeak, and Graineater. It is feasable that he could be summoned by sheer fluke as a result of a bungled summoning attempt using the spell *Call Crow*.

The Ward

There is no magical ward to protect against this entirely physical demon. There is, however, a tale told in Tanisor of a magician who sat inside an iron barrel for protection during his summoning of Aggark.

Appeasement

Aggark delights in food which has been freshly harvested, with which he will cause absolute mess - throwing around grain, overturning tables of apples, gorging himself with wine. He also likes valuable shiny objects for gifts. Provisions for appeasement should be in large quantities, and other than that there is no hard and fast rule. If there is not enough, Aggark will still indulge himself to the full on what has been presented, but will then simply fly away. The referee should judge whether the lengths to which the summoner has gone in order to appease are satisfactory or not.

Dismissal

There is no way of dismissing this demon, since he is a physical entity and can come and go as he pleases.

Bargaining

Aggark can perform one of two favours. He can try to kill and capture the soul of a specified victim. This is only if he can find the victim, and an item by which the crow can recognise the individual is generally handed over. Alternatively, he can return to a plot of land at harvest time in order to ruin any crops. For these favours he often asks that a plot of land be sown every year and not harvested, for him and his kind to feast in. This is usually for a specific number of years, or until his yearly crop-despoiling visits are broken off. Aggark cannot always be trusted to keep his promises, nor does he respond to summonings if he doesn't feel like it. Often he espies the summoner from a distance before revealing himself.

Description

Aggark is a huge, black, two-headed crow with four wings. He can speak normally, but he sounds he makes are like a jackdaw's voice. If encountered in the wilderness or farmlands, he is always accompanied by a flock of his kind, although all are much bigger than is usual, with a SIZ of 1D6+4 (an average of 7-8). There will be 2D4+4 such crows.

Characteristics

STR **35** CON **50** SIZ **25** INT **15/15** POW **34/36**
DEX **20** APP **14**

Attributes

Move **4/12** (flying) Hit Points **36** Fatigue **85**
Magic Points **34/36+8D10** (Avg 44) DEX SR **1**

AP/HP

Location	*Melee*	*Missile*	*AP/HP*
Right Claw	01-03	01	5/9
Left Claw	04-06	02	5/9
Body	05-08	03-06	5/15
Lower R Wing	09-10	07-09	5/12
Lower L Wing	11-12	10-12	5/12
Upper R Wing	13-14	13-15	5/12
Upper L Wing	15-16	16-18	5/12
R Head	17-18	19	5/12
L Head	19-20	20	5/12

Weaponry

R Claw SR **4**	Attack **100**	Damage **1D8+3D6**
L Claw SR **4**	Attack **100**	Damage **1D8+3D6**
R Peck SR **4**	Attack **100**	Damage **1D6+3D6**
L Peck SR **4**	Attack **100**	Damage **1D6+3D6**

Spells

Spirit Magic 100/100; Protection 10, Clawsharp 10, Heal 10

Skills

Fly 100, Evaluate 100, Conceal 100, Listen 75, Scan 180, Search 150

Notes

Aggark has two souls instead of one, both being in dominant posession of his body at the same time. This gives him some very unusual abilities. To a shaman, Aggark looks distinctly like a he has a soul in each head, but from neck downwards his soul-patterns merge to give a double outline of his body aura.

Aggark cannot be possessed in any way. He is not affected by an offensive spell unless the Magic Points of both his souls are overcome by those of the caster (determined on two separate rolls).

Aggark's two heads can act completely indepandantly of each other, and they can combine INTs to memorise spells. Aggark usually keeps one of his heads ready to cast spells all the time, while the other commands the physical body, thus he can cast *Heal* spells while he is still fighting.

Some philosophers theorise that Aggark's second soul is his fetch, somehow magically bound into his body. This is a step towards explaining his other unusual ability, the ability to trap the souls of people whom he has slain, and release them at his whim. This happens automatically, no roll whatsoever is required to do this. Furthermore, he can use the Magic Points of captured spirits to fuel spells and the like.

If Aggark is killed, his body comes back to life at sunrise, no matter what has been done to it. While he is dead, any traces of his souls vanish, although all his captive spirits are released.

Note that both of Aggark's claws attack simultaneously on SR 4. His peck attack is additional to this, and may be done by both heads if he wishes - in this case, both peck attacks take place on SR 7.

MEGAERA, SHE OF THE VENOMOUS TONGUE

Although the demoness Megaera is mentioned in *Griffin Island*, she is detailed here as a deity of the Lunar Empire. This is quite acceptable, since the Lunar Empire is full of heroes, demons, and demigods of this kind.

It is interesting to note, but not entirely surprising, that all of the Lunar gods were once mortals - even the Red Goddess herself. The demoness Megaera is no different, and appeared in Gloranthan history in the second wane of the Lunar Empire as a concubine of the demented Lunar general Parg Ilsi. She revelled in his base abandon of the land then known as Twice Blessed (around the year 1342). Ironically, she did not suffer his fate, and now she scorns him as he is tormented in the pits of perdition.

The next occasion in history which features Megaera as a mortal fifty years later, a tribute to a cunning and ambitious progression - attained no doubt due to the sharp tongued and amoral undertakings that her followers so revel in. She is mentioned in passing as the chief handmaiden of the unholy daughter of the Red Emperor, Yara Aranis, and an influential initiate of the Red Moon also. Megaera was swift to capitalise on this position, and having disposed of all competition, constantly accompanied her mistress, until (in only thirteen years) she earned immortality, and established a small institution of worship for herself.

Since then she has always enjoyed worship among those depraved enough to sacrifice morality for power, or in lands which are wartorn and stained with blood and fire.

Summoning

Summoning Megaera is a grim undertaking indeed. The ritual can be performed in any square or rectangular room large enough to house her and her minions. The walls, ceiling, and floor must be daubed with human or animal blood, and burning bowls of incense should be seated on pedestals in each corner of the room. The one exit should be flanked with by burning torches in a brass holders. A copper or jade statue of Megaera should also be present somewhere in the room.

Because Megaera is such a mighty demoness, her minions respond to her summons before she appears. The first of these are The Captured Souls, victims of times past. The second is Celebros, sometimes called The Extracator. The third is Mavrlam, The Bloody Warrior, an embodiment

of the battlefield which this demoness so revels. The fourth is Tagrikas, The Devourer, who delights in the aftermath of battle. The last, and most powerful, is Elbetha, The Seductress. Megaera herself is accompanied by her four Battle Hounds.

Anybody may summon Megaera, but she will set her hounds on any who are not affiliated with the Red Moon or an associate deity. The summoner must know the spell *Call Megaera*, which is available from some temples to Yara Aranis, and all temples to Megaera (when they can be found). Usually summoners of Megaera need expend 300 Magic Points to call her to this plane. Her worshippers, however, may avoid this necessity by calling for Megaera's divine intervention instead. In this case the ritual is the same as always, except that the summoning procedure takes only an hour (as opposed to 300 hours).

The Ward

The ward is intended to trap the summoned entities rather than protect the summoner (although it does both). The border of the ward is circular and consists of the runes of Mastery, Man, Magic, Fertility, and Chaos. These runes should be drawn in consistent cycles in the order given above - there should be thirty such cycles in the circumference, in addition to four extra Chaos runes, and six extra Mastery runes. Each extra Chaos rune should be placed between the runes of Man and Magic anywhere on the circle, provided that one is always opposite another. The extra Mastery runes can be placed anywhere in the circle, provided that two Mastery runes are never next to each other.

Throughout the circle the runes should be drawn with four substances in a consistent cycle. These substances are different mixtures of blood, water and powdered bone, powdered bone and blood, and water and blood. The blood must be from a woman who died in childbirth, or a man who died a criminal or was assassinated. Standing outside the circle should be twelve cups of poisoned wine. Feel free to add any further essential touches.

Appeasement

The first thing that the summoner should do when Megaera appears is to kill a live sacrifice (usually an animal) before her, and throw the entrails, heart, kidneys, liver, and lungs to her hounds. This will keep them happy for 2D10 minutes, after which they will attempt to break the ward and kill the summoner. If they are successful in this, Megaera will return to the hero planes and leave them to it.

Once the hounds are happy, the summoner should drink all twelve cups of poisoned wine. If there is more than one summoner, then each summoner should drink an equal share from each cup. If Megaeara is satisfied with this they will live, otherwise they will die from the poison.

Dismissal

It should be noted that where no incantation of dismissal is given, the entity or group of entities concerned will automatically leave the summoning area when it has become clear that the summoner refuses to be deceived by their various wiles.

The Captured Souls

These appear as a pitiful collection of souls who have been subjected to unimaginably horrific experiences at the hands of Celebros, Megaera's torturer. They will plead with the summoner for help of one kind or another - food, drink, money, healing, permission to rest, or anything else that stirs pity in the summoner. If you use personality traits in your game, then the summoner might have to make a roll on his Cruel trait. Failure would is to succumb to their pleas.

If a summoner fulfils a request of one of the wretches (which will involve crossing the ward), then the ward is violated, and the spirits will attack.

These are the souls of those gained by Megaera and her minions, and condemned to the whims of Celebros. 2D20 of them will appear at any summoning, and they act exactly as wraiths detailed in *RuneQuest*, except that all have 2D20 Magic Points instead of 3D10. Remember that it is possible for more than one such entity to attack a given individual.

Celebros The Torturer

Celebros appears as a small (3½ foot tall) man dressed in a blood-smeared leather apron and with a big wide grin on his face. Sometimes he has no eyes, ears, or nose. He will happily relate to the summoner how he tortures the souls and bodies of mortals to whom Megaera grants him access. He will then tell the character that all he needs to do to stop the ceremony is state the invocation for Megaera's dismissal now. To succumb to this temptation will destroy the ward, and condemn the character to a horrible fate.

No statistics are detailed for this demon, who appears as described earlier. He is one of the many demons who reside in the pits of perdition, where, among others, the hero Sheng Seleris is constantly tortured.

Should Celebros manage to convince a summoner to destroy the warding, he will launch his assualt. His weapon is his *Whip Of Eternal Torment* with which he always hits, unless the victim manages a Dodge roll. When hit by the whip, the target should match his CON against Celebros' POW of 50. If he fails, then he is paralysed. Celebros then takes him back to pits of perdition, where he will be tortured for eternity, or until Megaera permits him to join the Captured Souls.

Celebros will always dodge absolutely any physical attack, and any magic bounces off of him harmlessly. The only way to survive his assault is either to kill a summoner, wait for him to take a summoner, or wait until he must return to his home after 1D20+15 minutes. His movement class is 4, and he will unerringly persue until he can no longer continue.

Mavrlam

Mavrlam is the embodiment of the horror of battle. He appears as a bloody warrior dressed in archaic plate armour and swinging a gladius. The warrior is in a frenzy, and will strive to attack the summoner by breaking the ward. To dismiss him the summoner must say the following incantation while making appropriate INT rolls for concentration:

'I know your name Mavrlam,
Cursed warrior of one hundred battles,
Return to your realm of war,
For I will grant you no victory here!'

Mavrlam will disappear 2D4 rounds after the incantation has been spoken.

Nobody is certain what Mavrlam actually is, some say he is made of all the bodies that were ever slain by Megaera in battle, others say that he is the body of a dead hero reanimated by Megaera's powers. He stands four meters high, and wears archaic plate and ringmail armour which looks Darra Happan (similar to very early Greek or Trojan plate). He bellows loudly and constantly.

Characteristics
STR **158** SIZ **54** INT **14** DEX **20**

Attributes
Move **8** Hit Points **54** DEX SR **1**

AP/HP
R Leg **17/18** L Leg **17/18** Abdomen **17/18** Chest **17/22**
R Arm **17/14** L Arm **17/14**
Head **17/18**

Weaponry
Gladius SR **3** Attack **250** Damage **1D6+1+12D6**
Parry **100** Points **35**
Spear SR **3** Attack **250** Damage **1D8+1+12D6**
Parry **100** Points **30**
Huge Shield SR **4(6)** Attack **100** Damage **1D6+12D6**
Parry **250** Points **45**

Notes
Mavrlam is completely immune to magic unless the spell has a physical effect without the need to overcome the target's Magic Points. He cannot bleed or be incapacitated in any way. Since he has no POW or Magic Points, Mavrlam matches his SIZ against the ward points of the ward instead. Once returned to the hero planes by whatever means, he and all of his accoutrements will vanish in 1D6 rounds.

Continued on page 42

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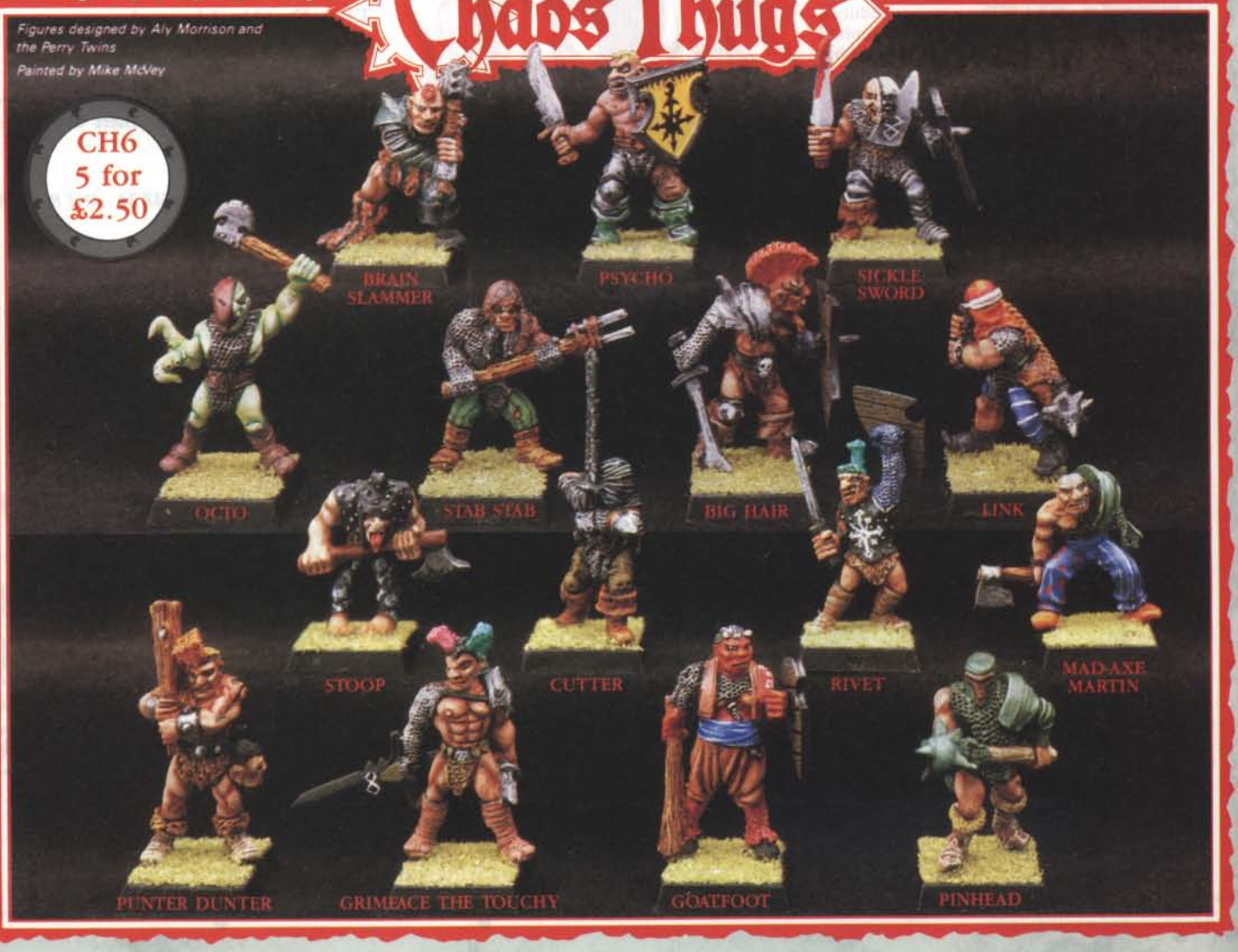

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Tagrikas The Devourer

Tagrikas manifests as a hyaena, as a crow or rook, or as a vulture. As all three he has glowing red eyes. Tagrikas will speak to the summoner and relate tales of needless slaughter carried out at Megaera's whim in the lands of Twice Blessed and in Peloria. He will try to lure the summoner into refusing to take the ritual any further in order to summon such an evil being. Tagrikas knows that the ward is no longer effective when the invocation for Megaera's dismissal has been said.

Tagrikas has only one power. Upon the absence of the ward, all must defend against his *Aura of Death*. This affects a radius of 30m around him, and acts as if it were a 50 point spell. Anybody in the area must defend against his POW of 50 with their own POW. If successful then there is no adverse effect, otherwise the defendant's body is reduced to a pile of rotting flesh that looks ten weeks gone, and his soul is entrapped with those others known as The Captured.

Tagrikas will settle down to feast on the corpses. He can be driven back to the hero planes with weapons or magic, although these will not seem to harm him. Resurrection is impossible, since those destroyed are immediately turned into wraith-like spirits.

Elbetha The Seductress

Elbetha appears as a beautiful woman with an inviting body and six arms. If the summoner is female she will taunt her in order to tempt her to cross the ward. Then she will disappear and leave the victim for Megaera's hounds who will follow without their mistress. If the summoner is male, then she will try to seduce him (if you use personality traits the summoner must make a Chaste roll at -20%). If the victim is seduced he will rush forward into her multi-limbed embrace. To do so brings a certain and horrible end to the summoner.

Once the ward is violated by a summoner attempting to strike or embrace Elbetha, she does one of two things. If the summoner is male her form immediately changes to that of an eyeless old hag, utterly horrible to look upon. Should an onlooker fail a POWx0.5% roll, he will immediately go irrevocably and completely insane. If the summoner is female she will vanish, leaving her victim to Megaera's hounds that will follow after the seductress without their mistress.

If there are both male and female summoners, she will use her sexual allure to make a male summoner violate the ward, and then vanish as she would with a female summoner.

Megaera, The Lady Of Crimson Death, The Hag In Crimson

Megaera appears as an old woman wearing makeup in an old-fashioned style, and with a long silk robe of crimson. Her hair is dark and has a gold circlet in it styled as a serpent about to strike. Her four hounds tremble at her feet. She and they will be dismissed if the summoner states the words below while prostrate on the ground. If only the hounds manifest, the incantation will still affect them.

Queen of beauty and mistress of cunning,
I humbly beg thee to go hence,
Taking with you your beasts of ferocity,
For I your humble servant can endure your presence no longer.
I fall and quaver at your feet,
And beg that you will accept my subservience as humble
Payment for your most holy generosity.

Megaera and/or her hounds will be gone 2D6 rounds after the invocation of dismissal is complete.

When, however, the demoness finally appears, the danger is not so much from her as from her hounds, who will continually attempt to overcome the ward in order to devour those beyond it.

Megaera has many powers - Lethalisation (the ability to turn any liquid into poison, or the reverse); Reanimation (the ability to raise zombies), Termination (the ability to kill with a glance); Demoralisation (the ability to make opponents fall or flee simply through fear); she can heal with a glance (Revitalisation), with other abilities besides. Megaera can manifest on the mundane plane at will, and always with her four Battle Hounds. She is not immune to the effects of magic or physical damage, but her POW is probably in excess of 3000 and so too her Hit Points (summoners of this demoness need sacrifice 300 Magic Points!) In addition, she can effectively critical any roll at will. Her statistics will be more easily created and understood when *HeroQuest* sees print in 1987/88.

The Battle Hounds, Dogs Of War

These demonic beings are fiercely loyal to Megaera, and she obtained them before she achieved her immortality. There are four of them.

Characteristics

STR **50** CON **50** SIZ **25** INT **8** POW **45** DEX **30**

Attributes

Move **12** Hit Points **33** Fatigue **100**
Magic Points **45** DEX SR **1**

AP/HP

Location	*Melee*	*Missile*	*AP/HP*
R Hind Leg	01-02	01-02	8/9
L Hind Leg	03-04	03-04	8/9
H'quarters	05-07	05-09	8/14
F'quarters	08-10	10-14	8/14
R Fore Leg	11-13	15-16	8/9
L Fore Leg	14-16	17-18	8/9
Head	17-20	19-20	8/11

Weaponry

Bite SR **4** Attack **500** Damage **1D8+5D6**

Skills

Dodge 500, Track 700

Notes

If a hound is injured then Megaera will heal it on SR 10 of every round, provided that she can see the hound. If a hound loses all its Hit Points, then it returns to the hero planes.

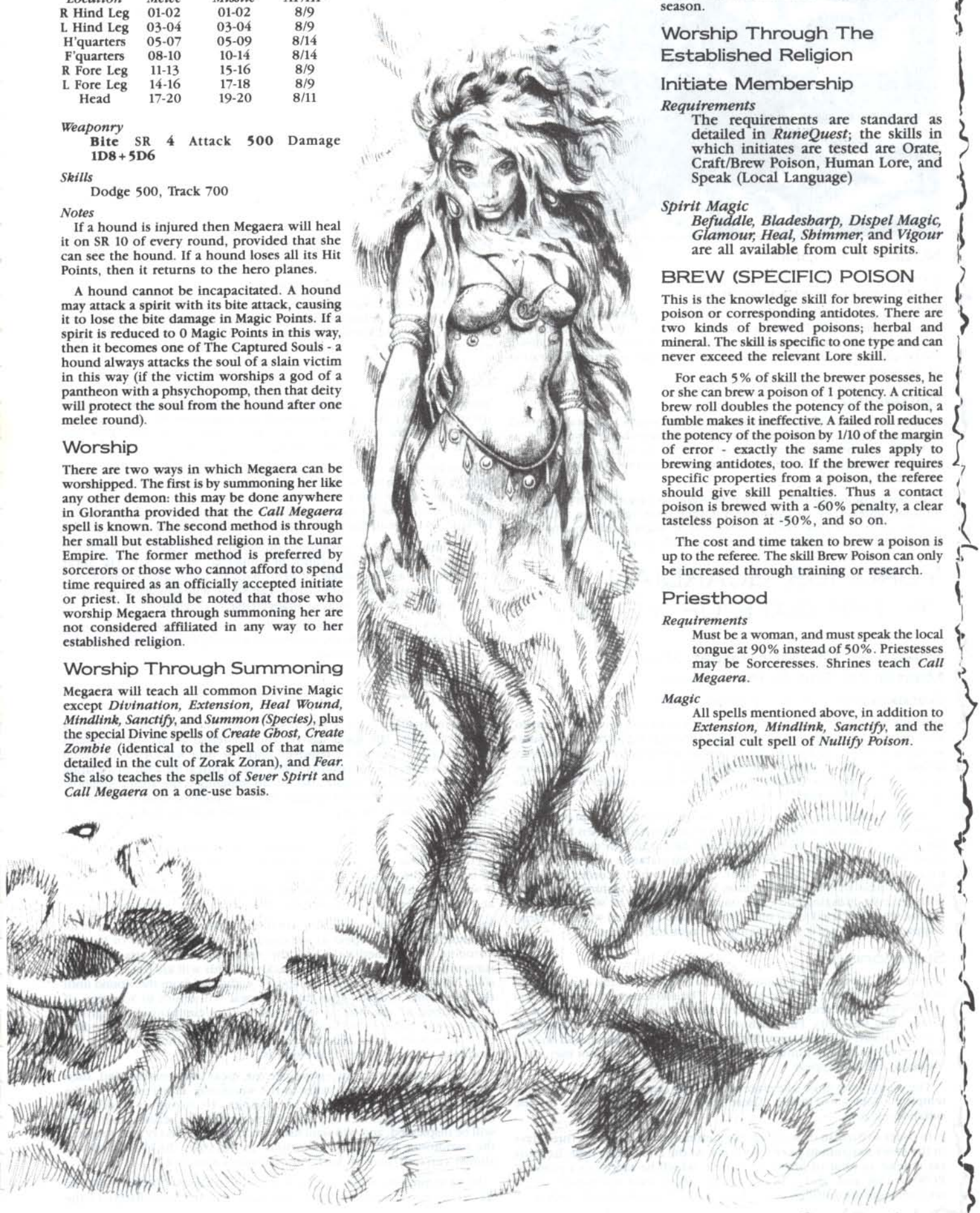
A hound cannot be incapacitated. A hound may attack a spirit with its bite attack, causing it to lose the bite damage in Magic Points. If a spirit is reduced to 0 Magic Points in this way, then it becomes one of The Captured Souls - a hound always attacks the soul of a slain victim in this way (if the victim worships a god of a pantheon with a phsychopomp, then that deity will protect the soul from the hound after one melee round).

Worship

There are two ways in which Megaera can be worshipped. The first is by summoning her like any other demon: this may be done anywhere in Glorantha provided that the *Call Megaera* spell is known. The second method is through her small but established religion in the Lunar Empire. The former method is preferred by sorcerors or those who cannot afford to spend time required as an officially accepted initiate or priest. It should be noted that those who worship Megaera through summoning her are not considered affiliated in any way to her established religion.

Worship Through Summoning

Megaera will teach all common Divine Magic except *Divination, Extension, Heal Wound, Mindlink, Sanctify*, and *Summon (Species)*, plus the special Divine spells of *Create Ghost, Create Zombie* (identical to the spell of that name detailed in the cult of Zorak Zoran), and *Fear*. She also teaches the spells of *Sever Spirit* and *Call Megaera* on a one-use basis.



To maintain the link the summoner must make a human sacrifice to Megaera once every season.

Worship Through The Established Religion

Initiate Membership

Requirements

The requirements are standard as detailed in *RuneQuest*; the skills in which initiates are tested are Orate, Craft/Brew Poison, Human Lore, and Speak (Local Language)

Spirit Magic

Befuddle, Bladesharp, Dispel Magic, Glamour, Heal, Shimmer, and *Vigour* are all available from cult spirits.

BREW (SPECIFIC) POISON

This is the knowledge skill for brewing either poison or corresponding antidotes. There are two kinds of brewed poisons; herbal and mineral. The skill is specific to one type and can never exceed the relevant Lore skill.

For each 5% of skill the brewer posesses, he or she can brew a poison of 1 potency. A critical brew roll doubles the potency of the poison, a fumble makes it ineffective. A failed roll reduces the potency of the poison by 1/10 of the margin of error - exactly the same rules apply to brewing antidotes, too. If the brewer requires specific properties from a poison, the referee should give skill penalties. Thus a contact poison is brewed with a -60% penalty, a clear tasteless poison at -50%, and so on.

The cost and time taken to brew a poison is up to the referee. The skill Brew Poison can only be increased through training or research.

Priesthood

Requirements

Must be a woman, and must speak the local tongue at 90% instead of 50%. Priestesses may be Sorceresses. Shrines teach *Call Megaera*.

Magic

All spells mentioned above, in addition to *Extension, Mindlink, Sanctify*, and the special cult spell of *Nullify Poison*.

NULLIFY POISON

2 Points
Touch, Temporal, Non-stackable, Reusable

For the duration of this spell, the recipient is completely immune to all poisons. Poisons which take a long time to take effect may affect the recipient once the spell has expired, thus *Nullify Poison* would slow down the progress of ghoul venom, for example, although only for the duration of the spell.

Bargaining

Bargaining with a being as awesome as the demoness Megaera is beyond the scope of play. Who knows what she might demand in payment? Seas of blood, ten thousand deaths, the souls of all the stillborn babes in the Empire? As a demon, Megaera has marched on our plane before, but only at the behest of heroes.

It should be noted that it is not possible to bargain with Megaera's minions, unless they are summoned in their own right using a different ceremony. In this case, their powers will be slightly different to those detailed here, since they would be more fully presented.

YOROCIUS, GUARDIAN OF THE GATE OF YELM

Spearman Of Light, Great Shanasse, Master Of The Golden Javelin, Gatekeeper Of Emperor Yelm

Yorocius is a demon popular among the Light Sons and Priests of Yelmalio, and among the Sunlords and the like. Although he technically counts as a demon by our definition, his followers would be insulted if he were called such, since that term is often associated with malevolence, chaos, or evil. Rather he is a Shanassee, one of the many entities which make up the divine entourage of Yelm.

He features in many tales and legends. He is noted for obtaining the trinket of a thousand whispers in payment from Orlanth when he entered the palace of Emporer Yelm to riddle and dance, and for aiding Yelorna drive away Androgeus and her daughter Mavmaramis when they tried to trick that diety of virginity. When he went to hell in order to follow Yelm, Yorocius slew the chaos demon Vafrakalva who tortured Flesh Man with her ever-changing body, and on that same quest he wounded Xiola Umbar when she tried to eat him. Yorocius also marched with the Darra-Happans in their great wars against the nomads of Pent.

Summoning

To summon Yorocius, the summoner must be of Priest rank or equivalent in the cults of either Yelm or Yelmalio. The summoner must have been completely chaste and may not have lied for two seasons previous to summoning this deity. Furthermore, the summoner must not have had a horse nomad as father, grandfather, or great grandfather, and should not be a horse nomad himself. If any of these criteria are not met, then Yorocius will not appear.

The summoning must take place in the inner sanctum of at least a Major temple to Yelm or Yelmalio. There are no other prerequisites for the summoning zone.

In order to bargain or worship, the summoner must fast for three days in the inner sanctum to purify his body. At the end of this time, he must say at least an hour of prayer to Yelm in which he sacrifices a point of POW to that god, and appeals that he might send his minion. If all requirements are fulfilled, then Yorocius will automatically appear.

The Ward

No ward is required to protect the summoner, who should have nothing to fear, but a Truth rune is often drawn on the floor for good fortune.

Appeasement

Yorocius requires no appeasement from an individual worthy enough to summon him.

Dismissal

There is no way to dismiss Yorocius, he will gladly return to his watchpost at Yelm's gate once business has been completed.

Worship

Yorocius grants his worshippers the spells of *Truespear, Shield*, and *Know Lie*. The link remains until the worshipper violates his honesty or his chastity.

KNOW LIE

2 Points
Self, Temporal, Non-stackable, Reusable

This spell lets the caster know if a lie has been told within 10m of him. If more than one person is talking, he will not know which told a lie, although he would know if they both did. The spell does not reveal the nature of the lie, or the speaker, just that it has been spoken.

Bargaining

Yorocius is willing to lend his *Golden Javelin* to his summoner. If his spear is on loan, he will not respond to a summons. He will only lend his spear until the next Fireday comes round, and only in aid of a mission which he thinks will benefit the minions of Yelm or his kind.

Yorocius' spear is an ornate golden javelin, and gives off a soft golden light from the point, which, even though it is made of gold, seems to dance and flicker like a flame. It has 50 armour points, and cannot be marred in any way. It has an ENC of 5, and requires a STR of 15 and a DEX of 18 to weild fully. The spear has a thrown range of 30 meters.

The tip of the spear is warm to the touch, and strikes with a magical heat-type damage which cannot be enhanced in any way. The spear therefore, has a base damage of 8D6, with an additional bonus of +12 damage against darkness or chaos. The spear will also affect normally invulnerable creatures such as shapechangers or gorp.

The spear can be thrown or used as a melee weapon, and can be commanded to return to the summoner's hand provided that he speaks the words below (in Pelorian):

Golden Javelin Of Yorocius,
Return Now To My Hand.

This incantation takes 4 SRs to speak, and the spear will return at a rate of 20m/SR. The spear has yet another lethal ability - if it impales (or criticals), it cannot be removed until the user wills it so, in which case it is removed automatically. (Note that a critical hit with an impaling weapon is always an impale also - so an impaling score with a longbow does a maximum roll of 9 damage (1D8+1) ignoring armour (from the critical), x2 (from the impale), = 18 damage with no reductions from armour.)

The cost for such a gift is high indeed. First the summoner must sacrifice 1 POW to Yorocius so that he knows where the summoner is and what he is doing (this may also count towards establishing a link with Yorocius if worship is intended). And second, the summoner must remain chaste and utter no untruths for a year after the summoning ceremony. If this agreement is broken while the summoner posesses the spear, or if he voluntarily gives the spear to somebody who intends to use or have it, Yorocius will immediately call the spear back, after attacking the summoner with it at his 2000% attack skill - this will kill the summoner, since Yorocius will not allow the spear's withdrawl from the wound until the summoner is dead. After this, the spear will return to Yorocius - if it restrained in any way, it will resist with a cumulative strength of 1D10/round. Yorocius will also call back the spear if the summoner dies, or if somebody other than the summoner holds the spear with the intention of using it, or of keeping it.

If the summoner transgresses once the spear has been recalled, then Yorocius will appear personally to the summoner in his temple on the high holy day of the god who he worships. He manifests in order to challenge the summoner to a duel. If the summoner refuses, then Yelm will be displeased, and will send his feared Blind Fury every year to attack the summoner, until she is victorious. In this case, the individual will almost certainly lose all social and religious status.

If the summoner accepts, then Yorocius will almost certainly kill him (he hasn't lost a duel yet!), and will take his soul immediately to the

underworld for it to be purified until rebirth, so as to once again to strive to attain perfection and posess the Pure Light of immortality. Thus, no resurrection is possible.

There is one other alternative, however, which Yorocius will find acceptable. If the character agrees to spend the rest of his life in complete seclusion as a monk of Dayzatar, then neither he nor his Emporer will trouble the character further.

Description

Yorocius appears as a tall, handsome warrior, wearing golden armour, and carrying his magic spear. His helm has a long yellow plume, and has two yellow feathers affixed either side of the plume at its front. He wears his helm and tabard in the manner of a spearman of Yelmalio.

Characteristics
STR **85** CON **85** SIZ **55** INT **55** POW **80** DEX **55** APP **55**

Attributes
Move **12** Hit Points **70** Fatigue **160-145=15XX**
Magic Points **80** DEX SR **1**

AP/HP
R Leg **30*/24** L Leg **30*/24** Abdomen **30*/248**
Chest **30*/29** R Arm **30*/18** L Arm **30*/18**
Head **30*/18**

Weaponry
Magic Spear SR **3** Attack **2000** Damage **8D6+6D6**
Parry **500** AP **50**
(Thrown) SR **1/5/9** Attack **2000** Damage **8D6+6D6**

Skills
Dodge 500

Notes
Yorocius' spear instantly returns to his hand when he wills it. He automatically knows when he is hearing a lie, and he can automatically heal 1D6 damage points per SR, provided that he does nothing else.

Yorocius' POW acts exactly like Damage Resistance and Spell Resistance spells - any incoming damage or spells are matched vs. his POW before they go on to affect or overcome his Magic Points or armour.

The armour points listed in his statistics come from the magical gold plate he wears.

FEARFISHES, CREATURES FROM THE REALM OF ZARAMAKA

Beasts Of Zaramaka

These monsters roam the depths of the ocean where mermen dare not go. They are but examples of the many minions of the awesome god of the depths, Zaramaka.

Summoning

The summoning must be performed in a totally dark undersea cave, in which nothing lives except the summoner. Furthermore, the cave should have only one exit. There is no one invocation of summoning, the summoner must simply know the Divine Spell, *Call Fearfish*. The water in the cave should be laced with the blood of a sentient being, and the ink of a squid. Three runes should be drawn on the cavern floor: Magic, Darkness, and Water. When the spell is cast, 1D10+5 of the fishes will appear from the area where the runes were drawn.

The Ward

To hold the monsters in the summoning zone, the summoner should draw a line towards the opening of the cave. The line should be drawn across the floor and ceiling, and up the walls, so as to form a complete ring from floor to ceiling and wall to wall. The line must be drawn using a pulp made from a species of lily called Friend Of Teutho, which has drifted on the ocean currents since Godtime.

Appeasment

The Fearfishes should be given a live dolphin (suitably restricted) to devour. If the dolphin is an allied spirit, then they are automatically appeased, otherwise roll the dolphin's POWx5. If the roll is a failure, the unappeased Fearfishes will attack the summoner.

Dismissal

The invocation of dismissal is:

Oh ancient Zaramaka,
Lord of Dark Waters,
I pray now,
That you might call these beasts back to thy realm.

Bargaining

The Fearfishes will seek out and kill a named individual until he or she is dead, they are dead or dismissed or until a year has passed. At the end of the year they will seek out their summoner and kill him in order to return to the depths.

Description

Fearfishes are large, bony, creatures, with huge jaws, sensitive eyes, and a peculiar appendage with a glowing tip that hangs before the face.

Characteristics
STR **5D6** (17-18) CON **4D6** (14) SIZ **1D4+4** (6-7)
INT **6** (6) POW **5D6** (17-18) DEX **1D6+2** (5-6)

Attributes
Move **6** Hit Points **11** Fatigue **32** Magic Points **18**
DEX SR **4**

AP/HP
Roll 1D20 for hit location:
01-03 Tail **2/4** 04-08 Hindbody **2/5** 09-13 Forebody **2/5**
14 Right Fin **2/2** 15 Left Fin **2/2** 16-20 Head **4/4**

Weaponry
Bite SR **10** Attack **50-8** Damage **2D6+1D4**
Discharge SR **1** Attack **POW vs CON**
Dmg **Paralysis**

Skills
Agility +3, Dodge 30+3, Perception +0, Scan 50+0, Undersea Scan 70+0, Stealth -9, Hide 30-9

Armour
2-point scales, and a 4-point bony exoskeleton on the head

Notes
A fearfish can give off a magical discharge which affects all creatures (except for other fearfish) within a radius equal to the fish's POW in meters. The fearfish matches its POW against the victims CON, and if the roll is successful the victim is paralysed. This attack counts as a six-point offensive spell for the purpose of magical defences. The discharge costs the fearfish 1D6 Magic Points, and 2D6 Fatigue. Fearfish are intelligent enough to attack in a well distributed group to make escape from this attack difficult. The prey may shake off the paralysis if he or she makes a CONx1 roll. This attempt may be made in the book-keeping phase of each melee round.

FOOUNDIRRA, THE GREAT WRAITH

Giver Of Madness

Fooundirra is a Demon of Fonrit. He is thought to have been the chief of a tribe of cannibalistic plainsmen until he was slain by the hero Barnotin. Fooundirra first appeared as a wraith in the foul city of Kalabar, until he was driven forth by Seseko, the Fire Lord. He still roams the area, and responds to summons there.

Fooundirra is just a very tough wraith, and has no additional powers. He is a good example of something that qualifies as a demon, even though it is really just an outstanding member of its species.

Summoning

The summoner must be within 50km of Kalabar. He must have a piece of the city walls onto which he should have carved the rune of Spirit. He must know the Spirit Magic spell *Summon Fooundirra*.

The Ward

There is no ward to protect against this wraith, but it is clearly foolish for all but the greatest magicians to attempt his summoning. Fooundirra will always attack his summoner.

Appeasement

Before Fooundirra stops to listen to his summoner, he will attack him. If the summoner successfully resists one of his attacks, he will cease attacking him.

Dismissal

Fooundirra cannot be dismissed per se, and is subject to the normal restrictions applied to wraiths.

Bargaining

Fooundirra will attempt to kill or drive mad (he doesn't specify which) a named individual. In return he asks for three sentient sacrifices, who he can destroy in order to gain Magic Points.

Description

Fooundirra is a truly awesome wraith who attacks INT. He haunts three areas in which he can manifest at will. The first place is at the ruins of the Sorceror's Palace on the Kalabar River. The second is the Mound Of Sikkanos, where all the remains of of the original evil inhabitants of Kalabar are said to be buried. The third is a hill called Monkey Tail, after a long dead resident. Fooundirra can never manifest more than 50km from Kalabar.

Characteristics and Attributes

CON **60** INT **11** Move **As Magic Points** Hit Points **60**
Magic Points **112**

Notes

Fooundirra attacks by matching his Magic Points against his opponent's INT. If this assualt is successful, the victim takes 1D6 damage to a random location. This first attack is akin to spirit combat, so spells such as Spirit Shield will function normally. If a victim is incapacitated or unconscious, Fooundirra drains 1D6 INT and adds that number to his Magic Points. This attack is not considered to be spirit combat. If a victim is reduced to an INT of 3 or less, Fooundirra will consider his job done and leave.

Fooundirra can be harmed by magically enhanced weapons. A sword with Bladesharp 4 on it will do 4 points of damage to Fooundirra.

MAVMARAMIS, SHE WHO IS EVER PRESENT

The Spawned, She Of Many Places, The Infertile One

Mavmaramis is a child of Androgeus, spawned in the Great Darkness. Little is known of her in legends and myths. She is known to have been among the chaos monsters that opposed Yelm when he ascended to take his rightful place as Emperor (although she herself is not of chaotic origin), and to have goaded the trickster into trying to lure Yelorna into losing her virginity.

The account at the start of this article is a typical example of a summoning guide, and describes how the scroll's author thinks Mavmaramis should be summoned. Compare this to the referee's checklists given below.

Summoning

To summon Mavmaramis, the summoner should simply be in a place of clear ground open to the sky. The summoning ritual must be performed in Harmony week. Of course, it is necessary to speak the incantation and follow the normal summoning procedures detailed elsewhere in this article. The summoner must know the Sorcery spell of *Summon Mavmaramis*.

The Ward

The ward should simply consist of ten circles equally spaced through an arc of 360 degrees. All of the circumferences should cross at a single point, thus producing a circle of circles. The circles can be drawn using anything, provided that they are red or black in colour.

Appeasement

Something that the account didn't mention is that Mavmaramis will always attack any females that are within her range of vision, unless that individual is a broo or an ogre. She will also attack any summoner who is of a race other than broo, human, or ogre.

Dismissal

The incantation of dismissal functions exactly as detailed in the manual.

Bargaining

Mavmaramis may grant one of four favours to her summoner:

Seeing

This is the ability of finding an individual, and telling the summoner exactly what that individual is doing. This power is not mentioned in the manual. In order to do this, Mavmaramis must be shown something which will enable her to recognise the individual she is looking for. The cost is negotiable - a sentient sacrifice of the summoner's race is usually sufficient.

Spiritual Castration

This is the ability to remove an essential part of a man's soul thereby making him a eunuch without any physical operation. The price for carrying this out that the summoner also surrenders his own manhood. As soon as he has had enough, the summoner can demand what has been taken from him to be returned, in which case Mavmaramis will restore both victim and summoner. If she fails in her attempt to carry this out on a victim, however, then the summoner is doomed to be a eunuch forever.

Stealing Wealth

Using this talent Mavmaramis will steal something from anywhere for the summoner. The cost is an item equal in value and function to the one she is to steal. Nobody knows where all of these items go, many speculate that they finish up in Asrelia's Halls Of Wealth, never to be seen again. Wily merchants might increase the value of their goods by making them scarce with Mavmaramis' help.

Multiplicitation

This is the ability to split a single soul and body into many parts, all sharing nervous reception from each other. The price of this is that Mavmaramis takes 1/10 of the summoner's soul and body for reasons of her own.

To do this, Mavmaramis will covertly possess the summoner's body, and will then divide that portion of her soul into the number of bodies that the character requires (including the one portion that she will devour) - when she does so, the body will divide with her soul. She can only do this if the victim willingly lets her possess him.

In this case the player should divide all his skills and characteristics by 10 (without dropping or rounding any decimals), excepting INT, SIZ, and APP, which do not change from body to body.

He now has ten bodies - Mavmaramis immediately takes one, so he has nine left. The character now decides how many bodies he actually wants, and alots his body portions among them. Thus if a character wanted two bodies he could have one made up of 5/10 of himself and one of 4/10, or one of 8/10 and one of 1/10. Once this has been decided fractions are rounded normally.

Skill Category Modifiers will have changed from body to body, skills have to be recalculated. The same Sorcery spells will be known by all bodies, but with the reduced skill levels, whereas Spirit Magic spells are alotted to bodies by the player with a reduced chance of casting, according to the POW of the body. Divine Magic is also alotted between bodies, but the chance of casting is still 100%.

Enchantments performed on the person must be specifically assigned to a body - clothing or equipment is not duplicated, either, nor special abilities or powers gained on heroquests or wherever. If a character has a Fetch, that too is divided among the bodies, since it is merely an extension of the individual's soul. Each part of the Fetch may hold spirits normally.

The character will stay in multiple form for a season, or until he has had enough, in which case he need only gather his bodies together and say a prayer to Mavmaramis. He knows exactly what he is doing in all of his forms, but is in no way distracted by himself. Divine intervention is not possible for a character in this form, unless all of his bodies have been destroyed bar the one remaining (in which case he is back to normal anyway), or unless the character is appealing to his god to reform him.

If a body is destroyed, then that portion of the summoner is irrevocably destroyed forever. The body could not be raised as any undead type where the corpse's soul is required, nor could it be resurrected, since the soul portion has been destroyed. If a body is dominantly possessed when it is due to reform, then that portion of soul is gone forever too, and the hostile spirit then has a complete new body of its own. If a body is covertly possessed when due to reform, the reformed body will be as well. If more than one body is covertly possessed then the alien spirits have to fight each other for possession of the reformed body.

All bodies will be rejoined after a certain time limit, at a place specified by Mavmaramis - any portion of the summoner that doesn't show up loses that part of the summoner's soul completely. When refiguring the rejoined character's statistics, simply remove the lost proportion from his original statistics rounding fractions mathmatically. Experience rolls are made upon reformation, and may be rolled only once for a given skill, even if all bodies used the skill successfully.

Description

Mavmaramis appears as a huge bloated maggot, with the face of an ugly old woman. She is a spirit, and can only interact with physical things under special circumstances.

Characteristics

INT **35** POW **5D100** APP **1** Magic Points **varXX**

Spirit Magic

(POWx5); Spirit Screen 15, Visibility (2)

Notes

Mavmaramis' most important ability is that she can subdivide her soul into many parts, not all of which will ever respond to a single summons. If Mavmaramis is given a body of a summoner she will dominantly possess it, and take it to Asrelia's Halls Of Wealth, where it will stay, under Mavmaramis' control. When the summoner's bodies are due to be reassembled, the body Mavmaramis possess' will become her own after the portion of the summoner's soul is annihilated. Few know how many bodies Mavmaranmis has in hell, or for what purpose.

Mavmaramis steals things to take to the Halls by matching her POW against its ENC. If she is successful she takes it. She has to use the same procedure to transport gifts or bodies in this way as well.

Mavmaramis can spy for her summoner using her multiple forms and her *Visibility* spell. She must be shown an item that the victim has owned for a long time, to be able to find him. Note that this is not very subtle, since Mavmaramis will probably manifest many, many times in her search, which she has to make on the mundane plane, not from the spirit plane. Whether her search is successful or not is up to the referee. Payment is collected after the summoning, and if Mavmaramis hasn't found the individual by the time the payment is due, then she gives up, and will not show up to to collect her reward and tell the summoner of the victim's location.

Mavmaramis' final ability is to selectively take a portion of a man's soul. To do this she must first reduce him to zero Magic Points.

If Mavmaramis is attacking a summoner through spite, or due to a failed payment, she will transport him or her to Asrelia's Halls Of Wealth, where she will dominantly possess the individual for all eternity.

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Little is known of the Scouts. Their leader, Skarloc 'The Hooded One' is a mysterious figure,. but many young and idealistic Elves flock to his banner. Glam, the Laughing Warrior, is renowned as the greatest of the Elven wardancers, and it is said that only Skarloc can control him. There are many stories of his wild youth, and some say that he joined the Scouts after being driven out by his family, who were unable to cope with his ferocity. Kaia Stormwitch, the Scouts' Wizard and standard bearer, guards the holy relic built into the unit's standard - the ashes of the heart of Kern, son of the Forest Goddess Torothal. The Scouts revere Kern as their Demi-God and inspiration. Finally, there is Araflane Warskald, whose great bronze *carynx* warhorn is said to have the magical power to strike fear into the hearts of the Scouts' enemies.

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ORC WAR WYVERN

Miniatures painted by Mike McVey

The Marrow Sucker Orcs had all but forgotten Hogblud, their onetime chief. He had gone away some time ago, and nothing had been heard of him since. So when a stranger wandered into the village claiming to be Hogblud and wanting to take over again, they were sceptical.

Then he introduced them to his new friends, Zogzog* the Shaman and Polly the Wyvern. And he explained why they hadn't heard anything from the neighbouring Neck Snapper tribe for a while. At this point the Marrow Suckers realised how happy they were to have their old chief back.

Designed by Nick Bibby and Kevin 'Goblinmaster' Adams, this Citadel boxed set contains a 7-part Wyvern kit, plus a saddle, a choice of 2 riders, and a personality figure.

Models annotated with this symbol are MULTI-PIECE castings which will require assembly. A degree of modelling competence is necessary to construct any mulit-part kit and we do not therefore, recommend them for inexperienced or very young modellers.

* ZOG © Gobbledigook

"Metal Miniatures are not toys and are not suitable for children under 12 years of age. They contain lead which may be harmful if chewed or swallowed."

The Dragon Masters

Miniatures painted by Mike McVey

Some say they are only legend, the Elven *Baith-Caradan*. Once, it is said, there were many, and they flew their dragons across the great Western Ocean between the Elf Lands of Ulthuan and the Old World. Now, no-one knows where they are, or even if they exist. Ancient ballads tell of them fighting the Orcs and their kin at the dawn of Human history, and some chronicles claim that a handful of Elven Dragon-riders fought the hordes of Chaos two centuries ago, but they have not been seen since. Some doubt that they were ever more than the product of a minstrel's fancy, but according to Elven legend the last Dragon Masters sleep deep in the forest, waiting for the time when they are needed to save the world once more.

The *Dragon Masters* box contains a 7 part dragon kit, designed by Nick Bibby, plus a choice of two riders, a dragon saddle and a horse, designed by Jes Goodwin - giving you a *free* Elven Cavalry Figure!

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VISA

Rescue The PALADIN!

An AD&D Adventure by Carl Sargent

This is an adventure for 5-8 AD&D player characters of experience levels 6-8. Evil PCs cannot play in this adventure, and chaotics are strongly discouraged. It is not exactly serious, although the combats are tough enough!

If you are an AD&D player whose Gamemaster sometimes uses *White Dwarf* adventures, *please* don't read this until you've had the chance to ask your GM whether he might want to use it! Knowing the storyline will spoil your fun.

Note that this adventure is not designed for *Unearthed Arcana* skills, especially weapon specialization. If you play *UA* weapon specialization rules, let all the fighter NPCs use them as well. Likewise, if the PCs run around in field plate or full plate armour (as opposed to plate mail), the NPCs should be equipped with better armour as well: chain becomes plate mail, plate mail becomes field plate, etc. *UA* spells are fine.

If any svirfnebli capable of conjuring up earth elementals are in the party, then either kill them off as soon as possible or decide that the elemental summoning will not work during this adventure - its grossly unbalancing.

Lastly, THACO (to hit armour class zero) scores given for NPCs are not adjusted for weapon type - if you play this AD&D rule you will need to make the appropriate adjustments.

PLAYERS' INTRODUCTION

The PCs can be introduced to this adventure in any town or city with the following encounter. This should occur around noon. As they are strolling about, a destrier comes charging around a street corner. The rider, clad in plate armour, misjudges things badly, describes a graceful arc as he flies through the air and lands at the PCs' feet.

Assuming that the PCs help him up, he will dust himself off and say ruefully, 'Nothing broken, I think,' as he peels off his helm and visor. 'I shouldn't have done that. The horse isn't perfectly trained yet. But I'm in a desperate hurry.'

The young man is clearly shaken up, and the dark circles under his eyes testify to his extreme fatigue. 'I must find some adventurers who can help me - good people I can trust.' He pauses for a moment and gives each of the PCs a quick glance. He adopts a serious tone. 'Look,' he goes on, 'are you busy? Is there somewhere quiet we can talk? My master is in desperate need of help.'

The young man, Aluric Anthony Maragan, is a paladin and will readily announce his calling to the PCs when they are alone. He unfolds his tale to them. 'I am in the service of my lord Sir Lawrence Le Bon, a man of great chivalry and virtue. He has been stolen away by that sink of all vice and depravity, Woman.' At this point he specifically excludes any female PCs from this fine generalization with suitable chivalrous noises.

'It is only a few weeks past that he first saw that strumpet, that wanton creature, Janni. We were supping at an inn nearby when she dropped her handkerchief. Of course, he picked it up for her and she asked us to join her at table. We agreed and took some soup and bread with her, but no wine. My master does not hold with the demon drink.

'She seemed a demure and well-mannered young gel, but after our brief meeting, a terrible malaise afflicted my master. He could not dismiss her from his thoughts and she ever appeared to him in his dreams. More than once he returned to the inn where we had met to find her, but none there knew anything of her.

'I tell you, brave sirs, there were times when he could but pray for only ten hours a day! I sent out messengers to learn something of her, and at dawn this day one such returned. I had been sleepless all night and eagerly awaited his news. He had discovered that she was once a princess, heir to the king of some small and distant country, and was expelled from the land for foul sorcery and necromancy!

'I rushed to tell my master, realizing that the evil eye must be upon him. But he had gone, stolen away before light. I have been able to follow him here and, just a few minutes ago, I had word of where they were further headed. My friends, I beg your help. She intends to steal away that greatest quality of chivalrous paladinate virtue - my master's vow of chastity! I am sure of it. She intends to ravish poor Sir Lawrence. Then he will have to give up his sacred vocation and our proud Order will be shamed. She has ridden with him and five horsemen to the village of Little Snivelling, an hour's ride hence. Will you help me find my master?' With this he gets to his feet as if to leave, but staggers and falls.

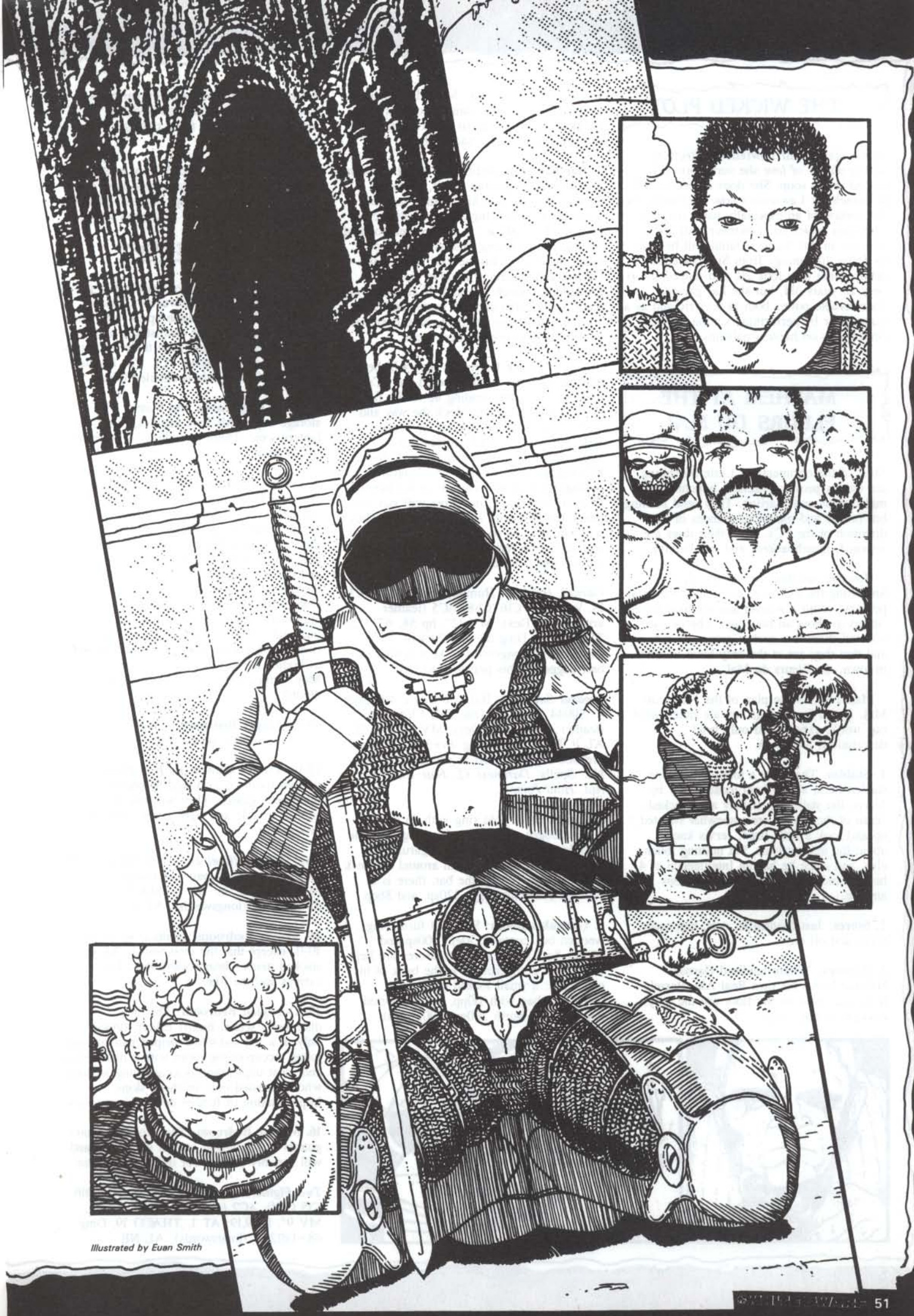
He lies unconscious, completely exhausted.

GAMEMASTER'S NOTES

The PCs may (after getting Aluric to bed) set off at once for Little Snivelling. If they're uncertain, let Aluric have a brief moment of consciousness and stress the urgency of finding Sir Lawrence and the fact that his Order is wealthy and will pay the PCs well. Incidentally, Aluric's glances at the PCs in their initial meeting were for the purpose of checking them with a *know alignment* spell from a magical ring he wears. Checking him with spells such as *ESP* or *know alignment* will reveal that he is indeed Lawful Good and is telling the truth.

The PCs will have to set off on horseback after a woman and six men (including Lawrence Le Bon). Mounts may be bought in the town where the adventure starts if necessary (Stapleforth on Map 1). If you want them to have extra information regarding Janni's appearance, then Aluric can again give a brief description in a moment of wakefulness. She is about 5' 8" tall, with short black hair and green eyes. She looks about 20 years old.

Aluric might also be able to give a brief description of Sir Lawrence Le Bon, at your discretion. Lawrence is 6' tall exactly, with blonde hair and blue eyes. Note that while the PCs can briefly wake Aluric, using any healing spells won't do much good. He is totally exhausted after his sleeplessness and a very hard ride to Stapleforth. A *dispel exhaustion* spell will not revive Aluric, because he is suffering delayed concussion from his fall. He will sleep more comfortably after this spell has been cast.



Illustrated by Euan Smith

THE WICKED PLOT

Janni captured Sir Lawrence's affections with a *philtre of love* she surreptitiously placed in his soup. She does indeed intend to breach Sir Lawrence's vow of chastity, in the context of an especially nasty magical ceremony which Sir Lawrence will not survive. In this manner, Janni will be able to derive life energy from Sir Lawrence's death. Janni may look 20, and indeed she is only 25 years old, but she has gained considerable power both as a cleric and as a magic-user by performing similar magical ceremonies on hapless paladins.

MAYHEM AT THE FLEURS DU MAL

Most of the occupants of Little Snivelling are odious people, wizened, hunchbacked, malodorous and snarling. They send nothing but furtive and malicious glances in the direction of the PCs. Even their dogs are wizened, hunchbacked, and evil-looking.

However, on their arrival in Little Snivelling the PCs may ask one of the local peasants about a woman and six men having ridden in about an hour ago. The peasant will tell them that such a group did ride in and that they are at the only local hostelry in town, the Fleurs du Mal.

Map 2 shows the plan of the Fleurs du Mal. Room furnishings etc, are much what one would expect, and only brief descriptions are given.

1. Stables: There are a total of 10 horses stabled here, all of them looked after by Jervis, the stablelad. If they are checked, seven of the horses are somewhat sweated up and look a little tired. Jervis knows about the new arrivals, but nothing much else, and since he has an Intelligence of 4, he isn't too hot at answering questions anyway.

2. Stores: Just foodstuffs, oats, hay, tools, ropes and oil etc.

3. Brewery: Where landlord Garnak Haldrad brews his own Real Ale. Barrels, hops and straw on the floor are the only contents of the room.

4. Kitchens: The cook, Marelda Harridan (a woman true to her name), lords it over the pots, pans, cauldrons and two timid serving-girls, Katerin and Tychara.

5. Bar Room: In addition to about a dozen seedy and disreputable locals, landlord Garnak Haldrad and his barman Ingarul Smednar are here. Ingarul is a half-orc but each PC has only a 2% chance per point of Intelligence of seeing this, since he isn't much uglier than anyone else round here. Garnak and Ingarul will serve the PCs grudgingly enough if asked. If enquiries are made about Janni and her party then both will deny that they are here, have been here or are likely to ever be here again.

If the PCs ask for rooms they will be told that the hostelry is full. Should the PCs make for the stairs leading up to the first floor then Ingarul will block the way and inform the PCs that they are no longer welcome here (he will express this sentiment in more colourful terms). If the PCs engage these Garnak and Ingarul in combat most of the peasants in the bar will flee, crying 'Help!', but three will stay and attack the PCs with sticks (Dmg d6). They will run away as soon as they are wounded, and should be regarded as having leather armour and 5 hp each.

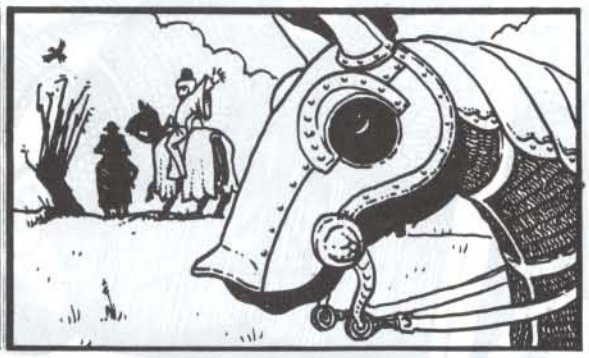
Garnak Haldrad: Human, Fighter 7; S18.31, I8, W11, D17, C16, Ch8; AC5 (leather armour and Dex), MV 12", hp 58, AT 3/2, THACO 12, Dmg d8+4/d12+4 or d4+3/d3+3 (*longsword+1* kept behind the bar, dagger on his person), AL NE.

Ingarul Smednar: Half-orc Cleric 4/Fighter 4; S18/44, I6, W14, D16, C17, Ch7; AC6 (leather armour and Dex), MV 12", hp 31, AT 1, THACO 17, Dmg d6+3/d8+3 (long, serrated dagger - treat as shortsword), AL NE. Spells: *Darkness* x2, *Fear Touch* x3, *Aid, Hold Person*.

Garnak has a gold ring with an opal (value 100gp) and a large key ring with the keys to all the inn's rooms. Ingarul has a silver medallion on a chain around his neck (value 30gp). Behind the bar, there is a wooden box with 46gp, 220sp, and 86cp.

6. Garnak's Room: Standard furnishings. A wooden box contains 50gp, 900sp and 800cp, but Garnak's best treasures are kept in a secret compartment at the back of his commode: a small locked coffer here contains a bag with 110pp, three assorted gold trinkets worth 200gp, 500gp and 340gp, and a pair of sapphire ear-rings worth 600gp. There is also a vial of ingestive poison and three potions of healing.

7. Ingarul's Room: Apart from a couple of tatty elf skulls, the only notable item is a bag with 97gp and 456sp, Ingarul's hoarded wages and a small icon of Ingarul's deity.



The First Floor

Note that if the PCs have managed to get up here without fighting downstairs, Garnak and Ingarul will not come up to fight them. The peasants drinking downstairs, however, will flee the place and alert their fellows to the presence of fighting PCs. The hostile reaction of the locals is detailed later.....

8. Linen Cupboards and Stores: The storage cupboards have candles, oils, lanterns, etc. There is nothing of more than trivial value.

9. Private Dining Room: Six members of the local Guild of Undertakers and Taxidermists are having lunch here and are being waited on by a sullen serving girl. At the least sign of trouble, most will flee the place but one or two may become hysterical and run around while senselessly waving there arms, thus making the PCs job tricky. One of the sturdier sorts will watch combat approvingly, rubbing his hands and counting out loud, 'That's ten gold pieces, that's twenty! Oh goody that's thirty, no, forty...' as bodies fall around him. They are Normal Men, armed only with walking sticks (Dmg d6/d6).

10-11. Empty Bedrooms: Twin-bedded rooms, currently unoccupied.

12-13. Janni's Guard: Each of these single-bedded rooms is occupied by one of Janni's (charmed) guards. They will emerge at any sign of trouble and fight to the death to protect her.

Two Fighters (level 2): S17 I9 W9 D15 C16 Ch11; AC3 (chain mail and shield, Dex), MV 9", hp 15, 16; AT 1, THACO 19, Dmg d8+1/d12+1 (longswords), AL LE.

14. Empty Bedroom: Identical to rooms 10-11, except that the west wall is full of stacked items - heavy wardrobes, huge carpets and the like.

15. Occupied Bedroom: This is a distressing scene. Bailiff Elliott, dressed only in a red-and-white-striped pair of long johns, occupies the room with a dishevelled and most unpleasant-looking young woman who is dressed only in sheep skins. Improvisation of further details is up to you.

16. Master Bedroom: Two more of Janni's guards stand outside, one at each door and will forcibly prevent (or delay) PC access.

Two Fighters (2nd level): S17 I8 W12 D16 C15 Ch10; AC2 (chain and shield, Dex), MV 9", hp 9,19; AT 1, THACO 19, Dmg d8+1/d12+1 (longswords), AL NE.

The room itself is double-bedded and well appointed, with a wooden bath tub and better carpets than seen elsewhere. The curtains are drawn over the windows. What the PCs will see will depend on how they got in here.

The PCs may have got in through the windows (by using a spell such as *fly*), in which case Janni will be standing within the room talking with a man clad in plate mail. If this happens, she will cast her *fly* spell and flit away to the east. If a flying PC follows her she will turn to the attack as soon as she is out of range of spells or missiles. Janni's statistics are given at the end of the adventure.

If the PCs have come up the stairs (in which case there must have been sounds of combat) and break into the room (the doors are bolted on the inside and take two rounds to break down), matters will be different. As they begin to break the door down there will be a loud smash of breaking glass, followed by a high-pitched scream. Anyone able to see the window from outside, will see that no-one emerges.

When the PCs enter, they will find a man in plate mail holding a whimpering blonde girl by the throat. He will draw his sword as if to kill her, then turn to fight the PCs. The serving girl will fall into a faint on the floor.

Quhurain Human Fighter 8: S18/77, I11, W15, D15, C16, Ch13; AC1 (*platemail+1* and Dex), MV 12", hp 70, AT 3/2, THACO 11, Dmg d10+5/3d6+5 (*two-handed sword+1*, +2 versus golems and gargoyles, NSA), AL N.

The fighter is, through the use of charm and suggestion spells, little more than an automaton commanded by Janni. He has been instructed by her to go through this little charade, as the 'serving girl' is Janni, wearing a wig. She thinks she can get away with this ruse and wants to get a look at who is causing all this mayhem...

The PCs will obviously look for signs of Sir Lawrence, and will presumably question the 'serving girl'. 'Mathilde' will say that no-one resembling the Sir Lawrence, and that only five men and the woman (she will describe Janni, ie herself) came to the inn. She just came to change sheets and one of the men grabbed her... It was very clear 'that he was not a gentleman, sir...' She then breaks down into some very convincing sobs.

As to the woman, 'Mathilde' is clear: 'Sir, I tell no lie, she flew through that very window there,' pointing to the smashed window. Then she will say, 'Where is my master? What has happened?' and try to make her way downstairs. If the PCs bar her way she will plead to see Garnak. If they are suspicious about her, Janni has a magical ring (see her statistics). If they let her go, she will run downstairs, but when she sees what's happening she will use her ring to get away fast. Note that there is some baggage in this room (nothing valuable or interesting) but matters will be too pressing to investigate it.

After any fight in the inn, the locals get nasty - or nastier... Lots of scrofulous peasants with torches surround the place. If Garnak and Ingarul have not been slain by the PCs they will be with the crowd, looking very unhappy, and being held back (they don't want their inn burned down, after all). The peasants demand that the PCs come out, and some move forward to enter the inn... Make it plain to the PCs that if they do, they'll be torn limb from limb. There are hundreds of very mean looking peasants out there, armed with clubs and pitchforks.

At this point, Katerin and Tychara come running up the stairs begging for the protection of the PCs (treat as unarmoured Normal Women with 4 hp each). The PCs may be wondering how to get out of this mess as the locals set fire to the building... The kitchen girls, who are afraid of the mob, direct the PCs to the room occupied by Elliott (15). It is possible to smash the wall down, get into the stables and then escape on horseback. The wall is only of wood and can be broken down fairly easily.

The bailiff, who is rather deaf, will not have heard the mob and will be startled (to say the least) as the PCs break down the door and proceed to smash through his bedroom wall down...

THE WAITING GAME

The players may decide not to attack, but to stay outside and watch the inn. If they do this, small groups of locals will gather and mutter about 'unwelcome strangers in the village' while staring pointedly at the player characters.

After a couple of hours, Janni and her guard (although there is no sign of Sir Lawrence - see below) will emerge and make for the stables. The PCs will not be able to get to close enough for a melee because of the throng of peasants. Janni and her men will ride off east.

The PCs will be able to follow, but if they are visible (GM's decision), Janni will use her *invisibility 10' radius* spell, backtrack, and ambush the PCs with an *ice storm*. This will almost certainly kill most of their mounts and the PCs will be badly delayed.

You can help out the player characters by having a group of rogues come along a few hours later. They will sell the PCs some barely adequate horseflesh for an exorbitant sum.

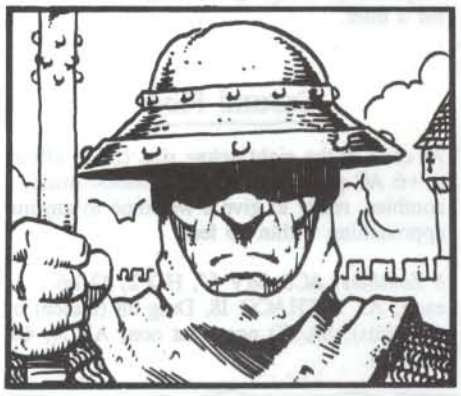
PURSUING JANNI

Prompt action by the PCs can result in an escape from the blazing inn and a horseback

lunge through the mob to safety. Their horses may be panicky but don't have PCs thrown off, or they really will be in very serious trouble. As they get away, the PCs see a flying figure in the sky, heading east. Hysterically frenzied peasants throw stones and fire an arrow or two after the player characters before watching the blaze (which is now very exciting).

If the PCs think to ask Katerin or Tychara about 'Mathilde' they will look completely blank. There is no such girl. The penny should drop: follow the flying figure. The girls will stay with the PCs for about three miles and then head north to take refuge at a farmhouse they know. But where is Sir Lawrence? Simple. Janni has done the time-honoured thing and polymorphed her 'prince' into a frog, which now resides in a moist pouch kept upon her person.

Even if they don't think of asking Katerin or Tychara about this, the obvious course of action is to follow the aerial figure. If they seem to have no idea what to do, have Katerin or Tychara ask the PCs what they're doing and, when it's clear that they're after Janni, one of them can point out that the flying figure must be her. Mind you, it comes to something when adventurers have



to be told what to do by serving girls...

Of course, with no Sir Lawrence, the PCs may think of giving up. Here again, Katerin and Tychara can be helpful, as a man answering the PCs' description of Sir Lawrence did enter the Fleurs du Mal with Janni and her fighters. The answer to this puzzle must surely lie with Janni, and the only rational course of action is to follow her. If the PCs don't, too bad. Award only one-half earned xps for NPCs overcome and treasure gained. They had a job to do and failed to follow a lead.

If the PCs ride off in a generally eastward direction they eventually come across sets of hoofprints in some soft ground, leading further east.

A ranger can point out that it looks as if horses have been ridden to this spot, milled around a little, then set off east again. For the rest of the day, there is no sign of Janni and by nightfall the PCs may be feeling unhappy. If Sir Lawrence cannot be found tonight then surely Janni will have her wicked way with him!

You should tell the PCs that the moon rises, a big yellow moon, very nearly a full moon, probably only a day off being a full moon... This should drop the hint that it is the next night that the PCs must find Sir Lawrence. They can rest, recover spells, and try tomorrow. Don't roll for wandering monsters during the night. Let the PCs sleep and regain spells. Wolf howls and owl hootings for atmosphere are fine.

The tracks can still be followed in the morning, but as the day draws on into the afternoon the PCs will meet a trapper called Postlethwaite. He is, rather predictably carrying skins and traps and has two pet war dogs. If they ask him about riders coming by recently, he will say that a group of half a dozen or so rode by very early this morning, and headed in the general direction of the pass (Map 1). The PCs will make it with an hour or so of daylight left, and as light begins to fail they will come to Janni's Tower. Can they save Sir Lawrence from his horrible fate?

THE TOWER OF INIQUITY

The Tower is a stone building some 70 feet high and 40 feet in diameter with a flat roof and battlements. The stone work is a little crumbling, and the whole whole structure is very mossy. Climbing it is impossible, even for a thief.

Ground Floor

At each of the eight arrow slits (these afford a +6 AC protection) stand crossbow-armed zombies, ready to give a welcome to anyone approaching within 30 feet.

8 Zombies: AC8, MV 6″, HD 2, 12 hp each; AT 1, THACO 18, Dmg d8 (melee) or d6 (bolts), SA/SD none, Int non, AL N, 44 xp each.

The main entrance doors are of thick oak, barred on the inside and locked. It will take a successful Open Locks roll and a *knock* spell, or three rounds of determined demolition work by at least three PCs to effect entry.

Inside, ceiling height is 30 feet. A wooden balcony runs around the wall at a height of 18 feet, with wooden steps leading both down to the ground and up to a trapdoor in the ceiling. Wall-bracketed torches burn along the walls above the balcony. The zombies will fight here. The PCs will have no reason to believe that they are zombies if they've only faced their arrows so far!

There will also be crossbows covering the main doors. If Janni's men got away, the four second-level fighters will operate these. If not, there will just be another four zombies. There is nothing of significance in this chamber.

First Floor

The first floor contains some stacked lumber, rotted wood, decaying wooden boxes and the like, but nothing of value or interest. Ceiling height here is 15 feet and stairs by the south wall lead up to another trapdoor, obviously the entrance to the final level of the tower.

The guards here may look like zombies, but they're tougher. The magical method of their creation means that they receive a saving throw against being turned by a cleric (they normally turn as spectres) at the level of their creator. Their save is against death magic as a 12th level cleric (6 on d20). If they make a save (roll for each), they are not turned. They will fight until destroyed to prevent the PCs getting to the top level.

4 Juju Zombies: AC6, MV 9″, HD 3+12, hp 23, 20, 33, 29; AT 1, THACO 13, Dmg 3d4, SA none, SD immune to mind-affecting spells, poison, electricity, *magic missiles*, death and cold based spells, fire, blunt and piercing weapons do maximum half normal damage, Int low, AL NE, xp 202, 190, 242, 226.

Note that if a battle with the Juju Zombies lasts for more than three rounds, Janni will attack the PCs with her *magic jar* spell from the second floor. Her body will be atop the platform there and she will try to possess a PC's body and then attack other PCs to cause damage and confusion. If this happens, make a secret saving throw for the PC, and if the character saves and is not affected, permit a Wisdom check to see if the character intuitively detects that some kind of magical attack has been made.

Second Floor

The trapdoor is protected by a *fire trap* which will explode for d4+9 hp of damage if the door is opened without it being dispelled. This dusty, cobwebby room is dominated by a central wooden frame some 12' x 10' across and standing 12' high. On top of this is a large couch on which Sir Lawrence is tied down.

He is held down by cords and sashes but appears not to mind too much. He has a vacant expression of foolish pleasure on his face, and is clad only in a silver-edged black robe with a red sash across the breast.

The couch is within a magical pentagram, with copper bowls around it. Close by are two small tables on which stand pairs of silver candlesticks (value 200gps per pair) in which burn grey tallow candles (there are also wall-bracketed torches and oil lamps here). A narrow (30') set of wooden steps leads up to the platform above. This is almost certainly all the PCs will be able to see. Janni will have used her *invisibility 10' radius* spell and will be hovering in the air close to the ceiling, observing the PCs.

On hearing any sounds of combat from the Juju Zombies Janni will begin casting defensive spells, giving priority to *slow poison* and *protection from good 10' radius*, and subsequently, *fly*. If the battle is prolonged, she will attack using *magic jar*. If not, she will cast *prayer* and *true seeing* as the PCs ascend the stairs and *shield* to protect against *magic missile* attacks as they enter. If the *fire trap* explodes, Janni will have an extra round and will cast *resist fire* upon herself.

Janni will not use area spells which might harm Sir Lawrence, although she will easily be able to dump a *flame strike* down the trapdoor as the PCs enter (which will catch anybody and everybody on the stairs in its area of effect). Keep a careful record of the location of the player characters: this is a vicious attack form but if the PCs are tightly bunched, they deserve it.

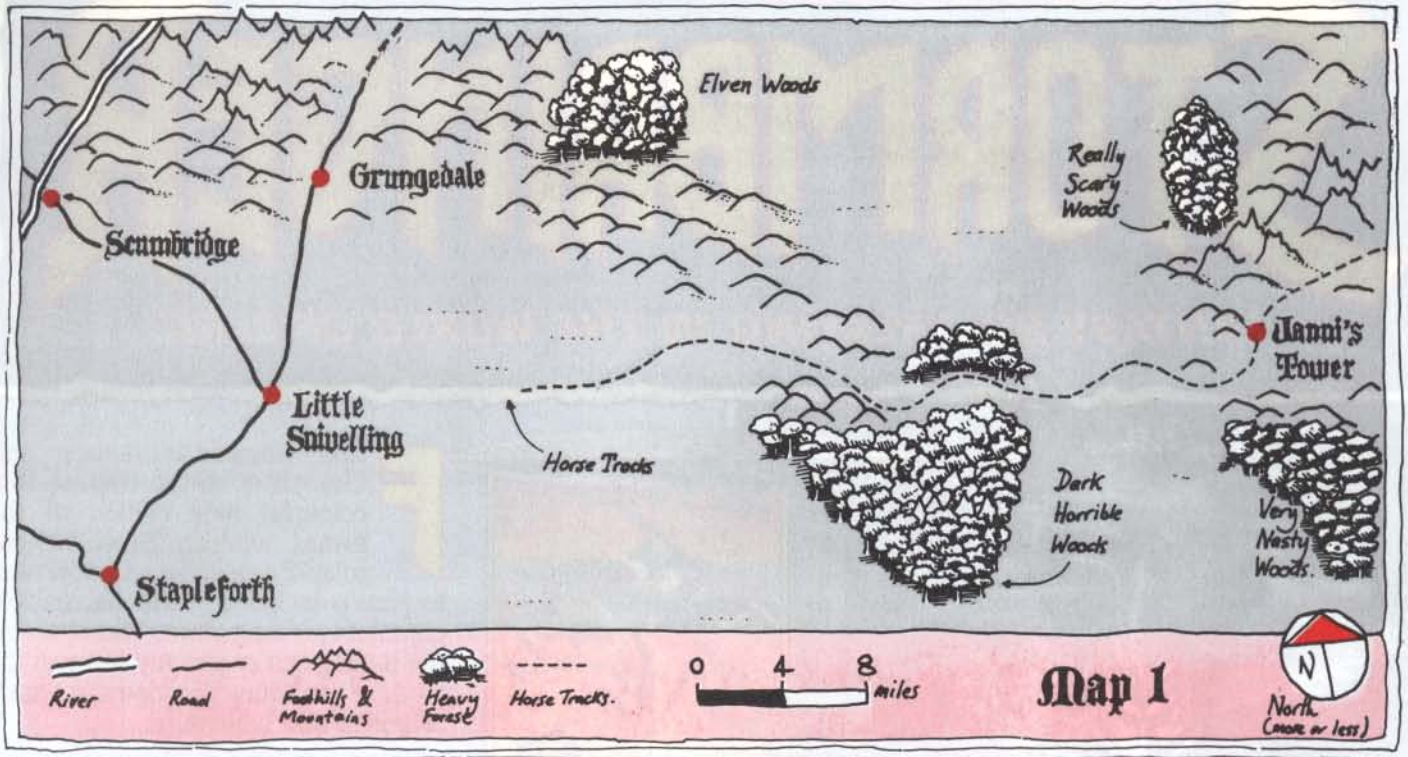
From there on in, use Janni's extensive spell-casting powers as you see fit. She'll do her utmost to kill the PCs, and won't forget subtle tactics like using *obscure tongues* so that the PCs cannot converse and must act wholly independently. She will also use her scroll spells - *Melf's minute meteors* is a beauty for dealing with PC spellcasters. She also has a *heal* spell which she can use.

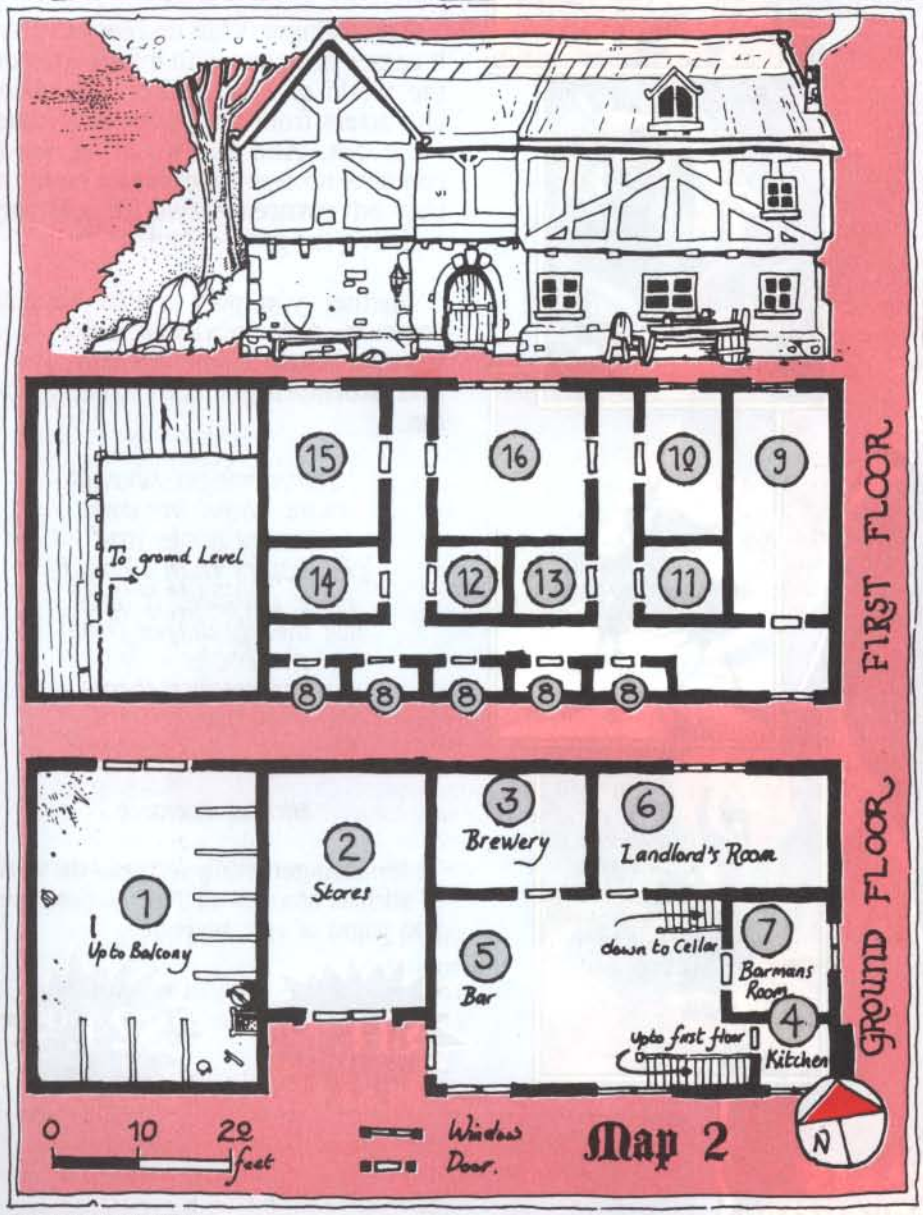
If she is reduced below 18hp after having used *heal*, she will try to use her magical ring to escape (it works twice per day), *dimension door*ing as far away (to the northeast) as possible. If the PCs haven't found the horses of Janni and her group, she will ride off. Even if they have, her *fly* will last a little longer and the PCs won't be able to catch her.

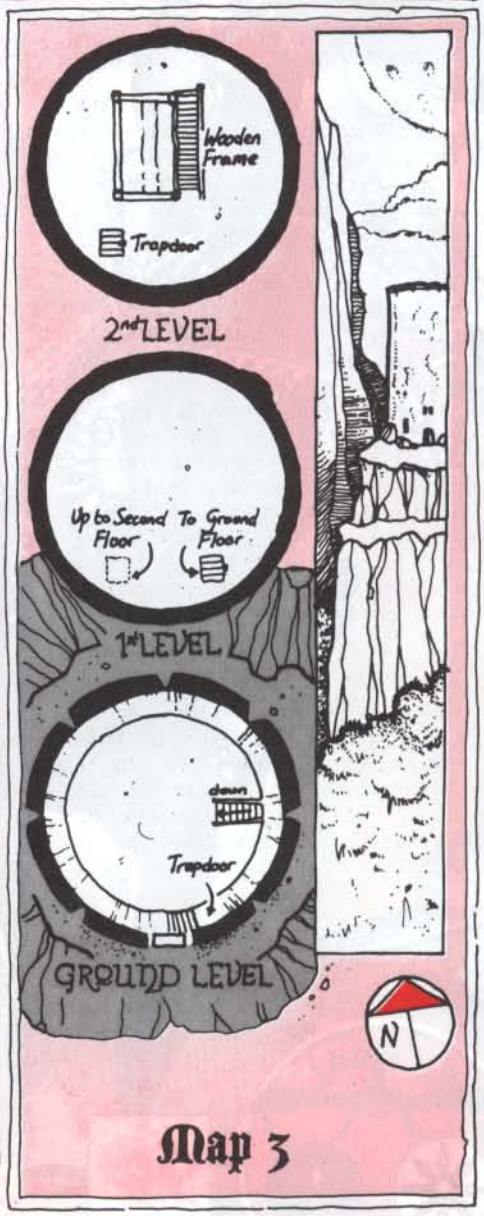
However, they will at least have the consolation of a little treasure (a small casket on a table contains minor jewellery trinkets worth a total of 4,000gp).

There is, however, also the matter of Sir Lawrence... He has been drugged and is confused after all the fighting. It will take him an hour to come to his senses (five rounds if a *neutralize poison* spell is used on him). Despite what has happened, it will

Continued on page 58







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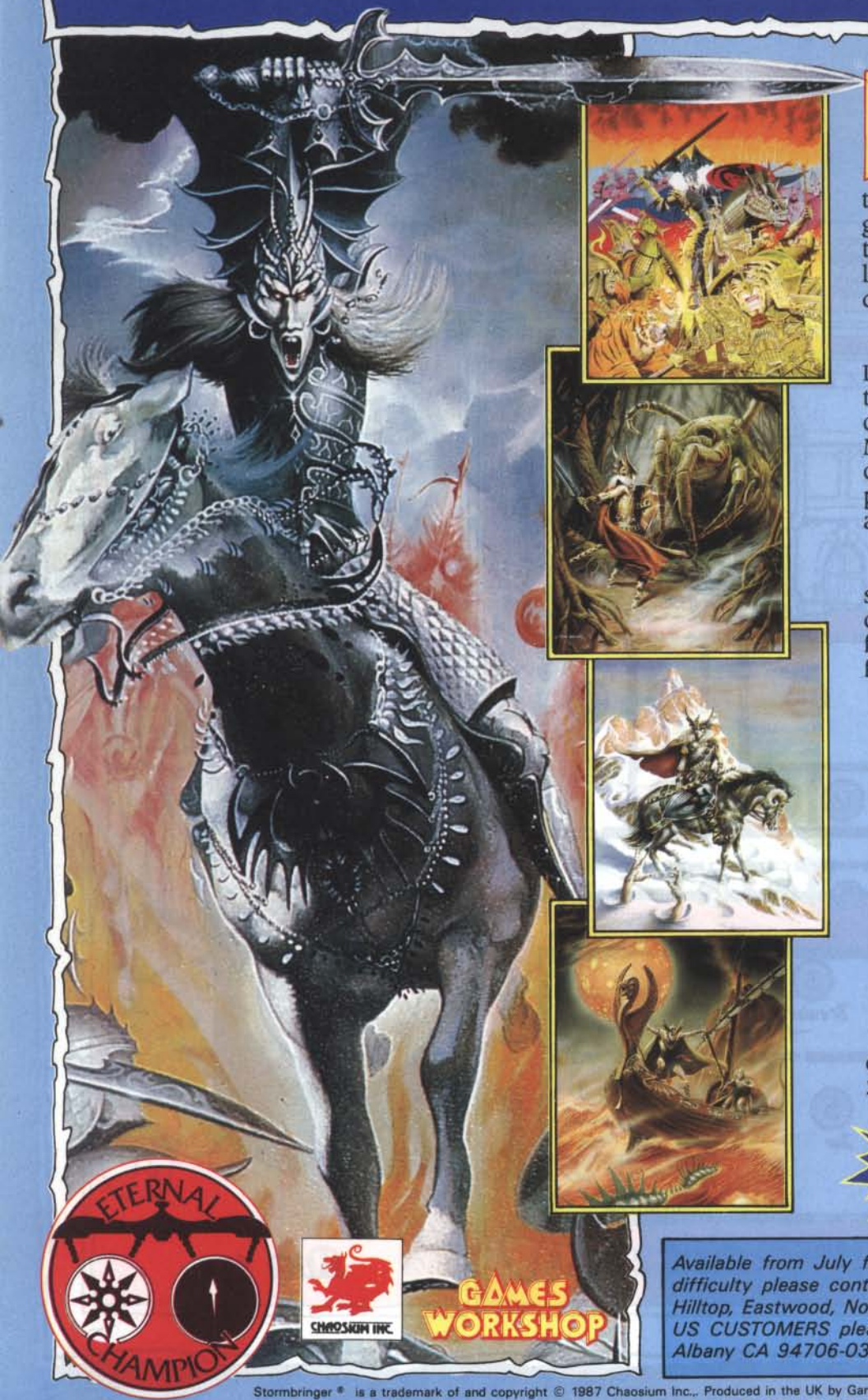

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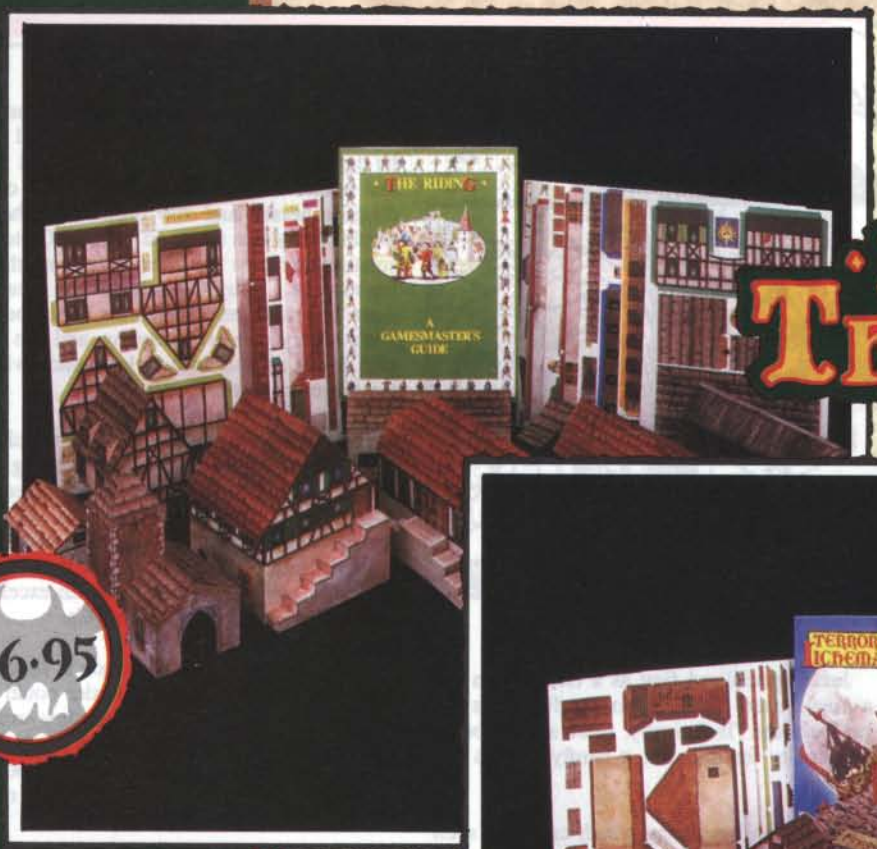

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require a *dispel magic* or *remove curse* spell cast upon him to undo the effects of the *philtre of love.*

Once Sir Lawrence realizes what has happened, he will insist that he simply felt Janni a spiritually very aware and inspiring person. Who would have imagined that a mere female could have such qualities? He was to be taken by her, so he was told, to an old temple, sacred to those of Lawful Good alignment, where some important LG relics were hidden. Janni had made it clear that only one as pure and devout as Sir Lawrence could be entrusted with them.

If he is closely queried it will become plain that Sir Lawrence was enamoured of her but successfully fought off 'sinful thoughts'. If the magic from the philtre hasn't been dispelled when the PCs talk with Sir Lawrence this will be much more obvious.

Sir Lawrence is really quite unworldly. He has no idea at all about relationships generally and women in particular. He does realize that he was about to be put through a rather unpleasant ceremony, and he shudders at the thought. The issue of his apparent absence from Janni earlier, he cannot clear up for the PCs. He remembers nothing of his being polymorphed into a frog for easy transport. He only remembers being asleep for some time yesterday afternoon.

Janni, human female Cleric 12. Magic User 9: S10, I17, W18, D16, C16, Ch16; AC-2 (*Bracers of Defense AC2, Ring of Protection +1, Boots of Striding and Springing*), MV 12" and special (see below), 67hp, AT 1, THACO 10, Dmg d6+3/d6+2 (*footman's mace+2*), AL NE. Spells: *bless, darkness* x4 *fear touch* x2 *resist cold, aid, find traps, hold person, know alignment, resist fire, silence 15' radius, slow poison, animate dead, continual darkness* x2, *dispel magic* x2, *feign death, prayer, cloak of bravery, obscure tongues, protection from good 10' radius, flame strike, true seeing, harm, heal; detect magic, magic missile, run, shield, detect invisibility, ESP, Melf's acid arrow, fly, invisibility 10' radius, suggestion, ice storm, polymorph other, magic jar.*

Janni specialised first as a cleric, then as a magic user. She can mix the functions of both classes. Technically, there should be an xp penalty for this, but it hardly applies to an NPC.

Janni also has a ring which casts the spell *dimension door* twice per day, a spare dagger +2 (+3 versus larger creatures), two potions of extra healing and a scroll bearing the spells *Melf's minute meteors, monster summoning II* and *enfeeblement* cast at 9th level. She wears emerald ear-rings and a matching necklace (total value 4200gp) and anklets of interwoven gold and silver filigree with moonstones (value 1200gp the pair).

Boots of Striding and Springing: These boots give a +1 AC bonus (included in the statistics above) and also permit forward jumps of up to 30', vertical springs of 16' and backwards jumps of 9'. In melee, if these springing actions can be used, Janni can strike and jump away before the PCs hit back (assuming she has initiative). However, if she does this, there is an 8% chance that she will be stunned on the following round (after stumbling and falling).

Janni is 5' 7" tall with a dark complexion, short cropped curly black hair, and glittering emerald-green eyes.

CONCLUSION AND OTHER ADVENTURES

So far as concluding the matter goes, Sir Lawrence's order will be profoundly grateful for getting him back. The PCs will each receive 1,500gp in platinum and small gems for their efforts. Sir Lawrence will stay within his Order's monastery for a while after this, praying a lot.

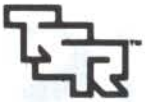
There are many ways in which to expand this adventure and generate others. This may be helpful if you want to tie it in to a campaign. The *Fleurs du Mal* could be expanded. You could set up a suspenseful stand-off situation by making the place bigger, giving it more guards, but making the locals less hostile.

Janni's tower could obviously be expanded and made trickier. Janni herself should not be cannon-fodder! She's intelligent and smart and makes a nice nemesis figure. She can disguise herself and may decide that she would really like the lives of the PCs to enhance her own life energy, stalking them for revenge... Virginal paladins are ideal but there are *other* ceremonies for lesser people. She's a very dangerous enemy, and she can gain levels as you wish to keep pace with the player characters.

She has also learned something which many magically-interested and/or evil groups would be intrigued by - how to increase life energy levels (thus power) by ritual sacrifice. She might be a member of a small group of evil NPCs who protect that secret zealously and who would make an excellent off-stage enemy grouping for PCs.

Lastly, although Sir Lawrence is (frankly) quite a wimp, others in his Order could be more impressive characters and they won't forget the PCs. They might have a job for them later. Clearly, you can expand and add details to what's here and use the two major NPCs to lead into other storylines.

Carl Sargent



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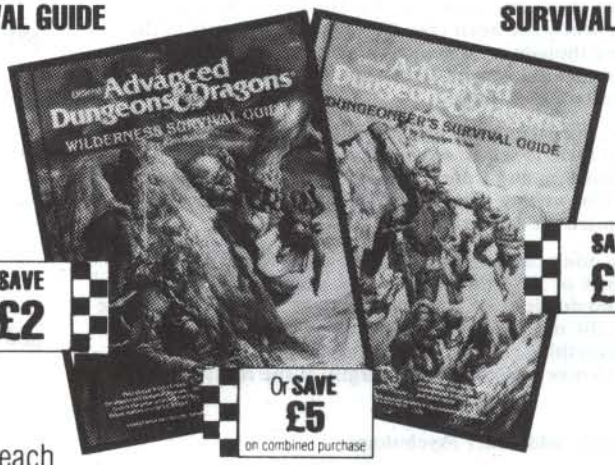

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A Fistful Of MisPrUNTS

Errata for Warhammer Fantasy RolePlay

Compiled by Jim Bambra, Graeme Davis and Phil Gallagher

Warhammer Fantasy Roleplay, as we're sure you've noticed, is a very big book. There are lots of words in it. There are also quite a few numbers, tables, and other technical bits and pieces. Not all of these are absolutely right. On that fateful day back in September when the Beast (aka *WFRP*) was finally off to the printers, we thought we'd spotted *most* of the typos, misprints, inconsistencies and general screw-ups. And we had. But we hadn't spotted *all* of them.

However, we were lucky enough to have you, the gaming public, out there to tell us when we'd got things wrong. Letters came flooding in, and from those letters, and the things we've spotted while writing the *Enemy Within* campaign series, we have compiled the following errata.

Now we don't claim to have spotted every little thing. In a work the size of *WFRP* there are many, many places for bugs to hide, and no doubt more will come to light. But we hope we've sorted out the most serious problems here - certainly we've covered everything that people have written in to us about. So - red pens (to note changes in the margin) at the ready, and off we go:

p15 Dwarfs: add under *Psychology*:

Subject to *animosity* against Elves

p19 Outrider Advance scheme: add +1 **S**.

p24 Druid: add at end of text:

Only Humans may become Druids.

p28 Herbalist: add 'Physician's Student' under *Career Exits* (also on p346)

p29 Initiate: delete +10 **Int**, add +10 **Fel**.

p32 Outlaw: add following as first line of text:

Outlaws are people who are

p43 Wizard's Apprentice:

Change Magic Points to 2D4 and 1D4. Add +10 **Int** and +10 **WP** to advance scheme.

p45 Skill list: 105 should be *Sense Magical Alarm*, renumber the rest accordingly.

p51 Fleet Footed: delete last sentence, add 'They add 1 to their **M** score.'

p53 Manufacture Drugs: change *Cure Illness* to *Cure Disease*.

p56 Insert between *Seduction* and *Set Trap*:

Sense Magical Alarm Characters with this skill are able to sense when an object or area is protected by the Petty Magic Spell *Magic Alarm*. A successful **Int** test is necessary to sense the alarm, and the character must be within 2 yards of the protected area to detect the spell. Note that this skill does *not* permit characters to disarm the *Magic Alarm*.

p59 Clem's character sheet: Running rate should be 64 yards.

p75 Parties & Groups: delete the numbers at the end.

p75 Armour & Encumbrance: change 'Toughness x 10' to '(Strength + Toughness) x 100'.

p81 Manufacturing Poisons: replace the paragraph 'Find Materials' as follows:

Find Materials - Ingredients for poisons are generally rare and difficult to find, and you may decide that characters may only obtain them at certain places (for example, where it is stated in a published adventure that ingredients for poisons are available). Alternatively, they might be purchased from a suitable source, such as an NPC Pharmacist or Alchemist - in this event, most poisons will require D4+1 ingredients, which are all Rare, each costing 3D10 Shillings per dose. Note that openly buying ingredients for poisons is likely to arouse suspicion.

p83 Gaining Insanity Points:

Critical Hits: change 'is forced to roll on the Critical Hits Table' to 'takes a Critical Hit'.

Terror: change 'D6' to '1'.

p97 Druidic Priest: add at end 'Only Humans may become Druidic Priests'.

p98 Free Lance: change +2 **I** to +20.

p106 Torturer: replace 'Specialist Weapon - Whip' with 'Specialist Weapon - Flail Weapons'.

p118 Combat Procedure: swap stages 2 and 3.

p118 Parrying: amend paragraph 3 to read:

Weapons suitable for parrying are:

One- and two-handed swords, maces and axes, shields, spears, staves, flails (with handle);

All parrying weapons - bucklers, sword-breakers, left-hand daggers, etc.

p120 Weapons: add after Fist Weapon:

Whip: The whip is a dangerous weapon in the hands of a skilled character, and arguably even more dangerous in the hands of an unskilled character. While it does not cause a great amount of damage, it can entangle a target on a successful hit. Only a single creature may be hit, and the target must make a successful *Initiative* test or become entangled. Entangled creatures count as prone targets for further hits, and may not attack, although they may attempt a *Dexterity* test each round in order to free themselves. Range is 5 yards.

p120 Weapon Modifiers: amend table to read:

Weapon	Initiative	To Hit	Damage	Parry
Hand Weapon	-	-	-	-
Knife/Dagger	+10	-	-2	-20

Spear*	+10/+20	+10**	-	-
Improvised Weapon	-10	-	-2	+10
Bastard Sword	-10	-	+1	-
2-Handed Weapon	-10	-	+2	-
Halberd*	+10/-20	-10/0**	+2	-
Quarter-Staff	-	-	-1	-
Flail	-	-10	+1	-10
2-Handed Flail	-20	-20	+3	-10
Rapier	+20	-	-1	-
Buckler	-	-	-2	+20
Left-hand Dagger	-	-	-2	-10
Sword-Breaker	-	-	-2	-10
Lance***	+20	+10	+2	-20
Net	-	-10	-	-10
Fist Weapon	-	-10	-1	-
Whip	-	-10	-2	-20

p121 Body Areas & Armour:

Insert at end of paragraph 3: 'At the GM's option, a character may suffer a -10 penalty to **I** when doing so.

Add after paragraph 5: 'A character can wear plate arm bracers over a sleeved mail shirt or coat, or over mail arm bracers - which gives two armour points on the legs. At the GM's option, a character may suffer a -10 penalty to **I** when doing so.'

p128 Missile Weapon Chart: add between Crossbow and Sling:

Crossbow Pistol	16	32	50	1	1 round to load, 1 round to fire

p136 Learning Spells: replace second sentence of first paragraph with:

Characters whose first career is Wizard's Apprentice start the game with 2 Petty Magic spells; characters who enter this career later gain only one.

p138 Penalties: change last paragraph to read:

Every time a character's advance scheme calls for the acquisition of a disability (or in the case of Demonologists or Evil or Chaotic Wizards, whenever the character rises a level), the GM should roll D100 and consult the appropriate column of the table below. Full descriptions of each disability are given after the table.

p142 Wizard: shift level 1 advance scheme 1 column to the right. Delete 'D6 magic items' from Trappings.

p156 *Fire Ball:* last paragraph, delete 'dodge the blast', replace with 'reduce the effects of the blast'.

p158 *Animate Sword:* **WS** should be 57

p165 *Dispel Greater Demon* and *Demonic Portal:* swap titles.

p171 *Summon Swarm* and *Summon Elemental Horde:* swap titles.

p178 *Summon Skeleton Major Hero:* **WS** is 55, align rest of profile accordingly.

p213 Wounds conversion table: last line but one should read:

10 59 57-62 (56+D6).

p217 Elf: **Dex** should be 43.

p220 Giant: Amend second sentence of second paragraph of *Special Rules* to read:

Drunken Giants forced to retreat in combat will fall over unless they make a successful *Initiative* test.

p221 Halfling: change first sentence of *Physique* to read 'Halflings vary between three and four feet in height.' **Dex** should be 43.

p221 Hobgoblin: **I** should be 30.

p222 Lizardman: **I** should be 30.

p225 Orc, half-castes: change first sentence of *Psychological Traits* to read: 'Half-orcs are subject to *animosity* towards all other humanoids.'

p232 Bear: switch the profiles as follows: Giant Bat to Bear, Normal Bat to Giant Bat, Bear to Normal Bat.

p233 Bloodsedge: **Ld, Int, Cl** are all 0. **WP** is 20.

p235 Doppelganger: insert before *Psychological Traits:*

Alignment: Evil.

p244 Small Animal: Raven has **S** 1.

p250 Skeleton: paragraph 1, amend 'Human' to 'humanoid'.

p251 Vampire: last paragraph, col. 1, line 5 should read 'Magic Points to assume a solid form, although it'

p251 Zombie: paragraph 1, amend 'Human' to 'humanoid'.

p252 Zombie: **Ld** should be 18.

p252 Ghost: **T** should be 3.

p258 Viydagg: insert '**Cl** 89' between **Int** and **WP** scores on profile.

p274 River Brienne: change '1200 miles' to '600 miles'.

p274 River Grismarie: change '1200 miles' to '600 miles'.

p274 River Morceaux: change '50 miles' to '25 miles'.

p276 Gisoreux: change '150 miles' to '75 miles'.

p278 Urskoy: change '2,000 miles' to '1,000 miles'.

p283 The Reik: change '1,500 miles' to '750 miles'.

p291 Modes of Transport: maximum capacity of a cargo boat is 45,000 encumbrance points, not 4,500.

p292 Secret & Arcane Languages: add after paragraph 1:

Guilder: used by members of trade and craft Guilds, only in Guild rituals or when a Guild member wishes to introduce himself or herself to another member of the same Guild. The language varies from Guild to Guild, and is frequently a mixture of Classical (see above) and jargon pertaining to the trade or craft.

p295 Armour: add the following:

Leather Jerkin	12GCs	40	Common
Leather Coif	6GCs	10	Common

p295 Weapons: Delete 'Composite Bow'. Add the following:

Crossbow Pistol	10 GCs	25	Rare
Javelin	25/-	30	Average
Normal Bow	11 GCs	80	Common
Dart	2GCs	10	Scarce

p295 Travel Costs: add '(per day)' after 'Coach'.

pp308, 311, 314, 316 The North arrows on the maps are actually pointing west.

p311 Map 2: The exit from area 13 leads to Map 4, not Map 3.

p316 Map 4: The exit from area 18 leads to Map 2, not Map 3.

p319 Bianca's character sheet: Running rate is 64 yards.

p320 Bianca's Character Sheet: Delete +10 **Ld** from advance scheme.

p321 Jodri's character sheet: Running rate is 48 yards.

p323 Mellory's character sheet: Running rate is 64 yards.

p325 Soho's character sheet: Running rate is 48 yards.

p326 Soho's character sheet: advance scheme should include +10 **Fel**.

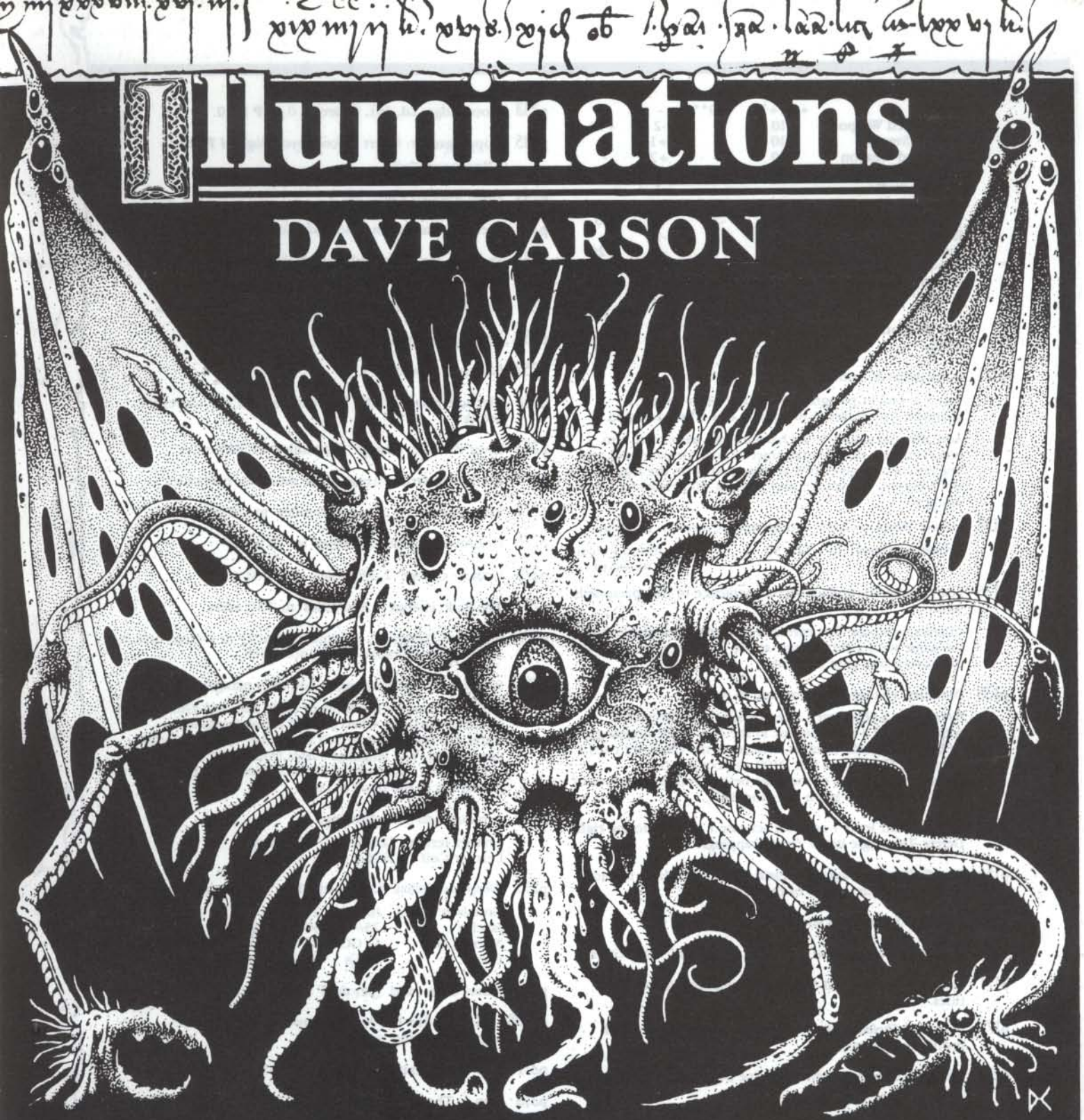
p349 Physician's Student: add 'Herbalist' under *Career Entries*.

p356 Druidic Priest: Level 2 skills: change '*Cure Illness*' to '*Cure Disease*'.

Jim Bambra, Graeme Davis and Phil Gallagher

Illuminations

DAVE CARSON



Dave Carson's illustrations will be familiar to many regular readers - his work has graced the pages of *White Dwarf* many times before now. In his time as a fantasy artist, Dave's horrific visions have also seen print in the late *Warlock* and *Imagine* magazines as well as fanzines such as *Dagon*, *Kadath* and *Fantasy Tales*. In fact, Dave's career spans quite a bit more...

We could mention the books he's illustrated such as *Encyclopaedia of Horror*, *Ghoul Warning* or *Beneath Nightmare Castle*. Or perhaps we could point out the two Lovecraft portfolios for Shoggoth Press. Or we could tell you that he's currently working on *Mad Moon of Dreams* (a Brian Lumley Dreamlands novel), *Haunters of the Dark* (another portfolio) and *Runequest Monsters* for (you could see it coming, couldn't you) Games Workshop. We could finally slip in the fact that Dave carved the British Fantasy Society's Award Sculpture and then won it for three years in a row as Best Artist (1980-82)... But we won't.

Instead, we'll tell you how this talented and prolific artist took inspiration from pulp artists like Lee Brown Coyle and the weird sculptures of Clark Ashton Smith, not to mention Lovecraft himself (and others of his ilk). Now Dave's own illustrations come to life with a black Rotring pen on either cartridge paper or art board. He avoids colour where possible.

His fascination for Horror movies, especially the Italian breed (Dario Argentio *et al*) comes out clearly in this selection of his work. They can pack quite a punch, as Dave explained to us, 'I did receive a rejection slip from Arkham House Books which I had framed. They thought my monsters were too un-subtle. I guess I'm not over keen on subtle monsters.'

John Blanche

WHITE DWARF BACK-ISSUES

Now more than Ten years old, and still improving, White Dwarf has built itself a reputation as the best roleplaying magazine around over those years, and back-issues are greatly sought after, especially earlier ones. So here's a bonus - we've found some REALLY old issues, in a box hidden away in (of all places) America! There are VERY limited stocks only, so order now to avoid disappointment - they include issues 37, 38, 39 (£3.50 each), 40, 41, 43, 45, 48 (£2.95) and 61 (£2.50). These rare editions are now collectors items, so don't miss out on the chance to complete your collection!

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In last month's gripping episode of 'Eavy Metal, we left our metal heroes scraped, butchered, re-glued and thoroughly undercoated. This month we begin our studies of the mystic art ***Blanchitsu*** *with the millennia old exercise, 'the contemplation of brushes' or* ***Brushido****.*

It is impossible to stress the importance of using good brushes too much. Cheap, old and worn brushes are fine for applying undercoat, and can even be used for some of the advanced techniques we'll be dealing with in future articles, such as dry-brushing, washing and varnishing. Even when a brush has passed this stage of usefulness, the handle can be used to stir paint! However, to apply colour, and for detail work, you'll need good quality brushes if you are to achieve any kind of reasonable result.

Serious painters always buy the best brushes they can afford. Not only does a good brush give better results, it is also more pleasant to use. There is nothing more frustrating than trying to paint a fine model with a naff brush.

The best brushes are made from good quality sable hair. Any good art suppliers should have a selection of different sable brushes so that you can have a wide choice. Amongst all the different types on the racks there will be some brushes that are better than others, so it is important to choose carefully.

Brushes are numbered 00, 0, 1, 2 etc in order of progressively increasing size. The larger the number the bigger the brush. Make your choice from amongst sizes 0, 1 and 2. You'll need three brushes for the various levels of detail. Although they might look useful because they are small, there's no need to buy a 00 or 000 brush for fine work. These small brushes rarely have good tapering points and are therefore next to useless for our sort of work.

Most art shops provide a pot of water near their brush displays. Use this facility! Dip your chosen brush in the water and tease the bristles to a point. Ideally, the brush should come to a fine point and should be free of bent or splayed bristles. You want the best brush in the rack, so don't be afraid of trying several. Of course, no two brushes are ever quite the same, so when you find a good one cherish it! Occasionally you'll buy a particular brush that 'feels right' and does everything you demand of it. Such an item should be looked upon as unique.

Having bought your brush, you should be prepared to take care of it. Brushes are expensive, therefore it makes sense to ensure that they last as long as possible. There are several rather obvious 'do's and don'ts' which should be adhered to.

Never use your precious brushes for stirring paint, opening tin lids, unblocking drains or any other domestic duty. A cocktail stick is better for stirring paint and far cheaper.

Don't dip your brush so far into the paint that it gets all over the metal ferrule; if paint gets into the ferrule it may leak out and discolour your paint, drying and spoiling the brush or, ultimately, unseating the bristles.

Don't use the same brush for enamel paint or varnish as for water colour. Brushes used for enamel and varnish must be cleaned with turps or white spirit which ruins them very quickly indeed.

After applying a particular colour always swish the brush around in your water pot and wipe it with tissue. Never let paint dry on the brush, or leave a brush tip-downwards in a jar of water. When you have finished using the brush, wash it more thoroughly in clean warm water and a little washing-up liquid before storing it point-up in a jar. If individual hairs stick out or bend, remove them carefully.

Remember, painting metal figures is very wearing on brushes, so they don't last forever. You will often find your best brush is one in a transitional stage of wearing.

Before slapping on the paint, give a little thought to what you want your model to look like. What colour scheme is it to have? What feel would look best? Many people have a rather lax attitude when it comes to painting fantasy figures, seeing the subject as an excuse to adopt an undisciplined approach. This is not really acceptable, because a convincing result must conform to the same natural laws of light, shade and tone as found in real life.

Figures painted for fantasy games must conform to the description of their race. This applies not only to basic colours, but also to the whole feel. To stray very far from these accepted norms would make your model unconvincing in the same way as painting British redcoats in green uniforms! For example, orcs and goblins tend to be dressed in dark earthy colours, whilst wood elves have tones of green, yellow and brown as befits their surroundings. The colour photos of *Citadel Miniatures* in this magazine will help to steer you towards a suitable colour scheme.

Other points to bear in mind include the age and condition of the character represented. A novice might have bright clean cloths and shiny armour, whilst a veteran would be scarred, his clothes patched, tattered or faded, and his armour dented, cracked or blackened. Similarly, is the character supposed to be good, evil, lawful or chaotic?

A SELECTION OF BRUSHES - 00, 0, 1 & 2

NO PRIZES FOR SPOTTING THE WELL CARED FOR BRUSHES

THE RIGHT WAY - ONLY DIP THE TIP

THE WRONG WAY - YUK!

HEAVY METAL

BONE CLAMBER
C17 SKELETON

MACEMAN
C17 SKELETON

DOPPIE SOLDIER
C17 SKELETON

WARRIOR
C17 SKELETON

SOLDIER
C17 SKELETON

MILITIA MAN
F2 FIGHTER

DOUBLE WEAPON 1
EC01 MELNIBONEAN

CAPTAIN OF THE WATCH
F2 FIGHTER

MERCENARY CAPTAIN
F2 FIGHTER

ALTDORF CAPTAIN
F2 FIGHTER

ROYAL GUARD
F2 FIGHTER

SIR CRISPIN OF TALABHEIM
F2 FIGHTER

WARRIOR WITH CHAINSAW & BLA
C102 CHAINSAW WARRIOR

SLAYER MASKFACE
D3 CHAOS DWARF

IMPERIAL DWARF
D5

WHITE DWARF
LIMITED EDITION

STUNTY
WARHAMMER 40,000

ELDAR
WARHAMMER 40,000

SIR BRYAN THE BOLD
F7 FEUDAL CAVALRY

JON RYDER
F7 FEUDAL CAVALRY

SIR WILLIAM FITZGERAN
F7 FEUDAL CAVALRY

ZOAT WARRIOR AND ZOAT WITH CLUB
C29 ZOATS

THE SKELETON HORDE UNDER THE CONTROL OF THE LICHEMASTER AND HIS LACKEYS

RUNNING SORE
F2 FIGHTER

INDIAN CHIEF
F2 FIGHTER

MEN AT ARMS
F4 NORMANS

MEN AT ARMS
F4 NORMANS

TALISMAN FIGURE

WITCH DOCTOR
TALISMAN FIGURE

SAMURAI
TALISMAN FIGURE

CONVERTED AND PAINTED BY PETER COOK
HOBGOBLIN

TARIS TOOTHFACE
D3 CHAOS DWARF

STATUS WAYSTEDHEAD
D3 CHAOS DWARF

KAADS ARMAHAND
D3 CHAOS DWARF

DOURGRIM HAMMERHAND
D3 CHAOS DWARF

RALPH LORD, MI FORD
F7 FEUDAL CAVALRY

SERRATUS, THE REAPER
C21 UNDEAD CAVALRY

PAINTED BY PETER COOK
C35 CHAOS WARRIORS

All of these aspects can be reflected by the way you paint the model. When painting an individual character model, you must try to evoke the whole mythos and background implicit in its design. However, unless you are aiming for a deliberately comic effect, it is important not to overstate your case! For example, a figure can be made to look evil by painting a grim expression. It is not strictly necessary to cover the figure with blood, severed limbs and decapitated heads.

Individual figures will tend to suggest an appropriate atmosphere. All you have to do is bring it out! With a little experience you can remodel a figure to give it a different feel or to accentuate its qualities. In either case, the next stage is the selection of colours.

Inexperienced painters are advised to limit the number of different colours to as few as possible. If you use too many different colours - or bright colours - the result will be overwhelming, gaudy and even *yurgghuk*! A figure painted in basically neutral colours offset by one bright colour will be far more effective.

A favourite John Blanche colour scheme is white clothing, black equipment and one splash of vermillion (orangy red). The pages of the *Citadel Journal* and *White Dwarf* should give you a few ideas of what can be achieved.

Of course, your experience and skill may enable you to get away with colour schemes that would defeat a novice painter. In this case, familiarity with the basic colours, mixes and methods gives a firm footing from which you can exploit your creative ideas. Try out colour mixes and contrasts on plain white paper or sketch out flag and shield designs in an idle moment. Good ideas can be filed away for future use. A small note pad is excellent for roughing out ideas of this kind. It is also useful to have a folder to keep photos, magazine clippings and *'Eavy Metal*.

Before we get down to the nitty gritty of paints and painting techniques, it's worth discussing light and the way it affects colour. Your work area should be such that the light comes from the left if you are right handed and from the right if you are left handed. This ensures the maximum amount reaches your painting area. Where possible it is best to avoid using artificial light. It is easier to pick out detail in daylight, and artificial light is poorly balanced compared to natural light. This means colours which look bright under artificial light may look dull in daylight and visa versa.

Similarly, what may have been careful shading in artificial light can look crude in daylight. This is all to do with the different wavelengths of incandescent, or fluorescent lamps compared to the natural light of the sun, and should be borne in mind when painting your models. Whatever you do, don't attempt to paint a model under two kinds of light. Stick to daylight or artificial light.

Having chosen your brushes your next task is to assemble a decent collection of paint. If you're an absolute beginner you will have to start from scratch. Whilst expensive, this at least means you'll be able to carefully select the colours you need. The first decision you'll have to make is the type of paint you want to use. Over the years we have used enamel, water-colour, oils, gouache, plaka and acrylic and now use water-based acrylics almost exclusively.

Other types of paint all have their adherents, but modern acrylics take some beating and are by far the easiest to use. Other water-based paints can be used in conjunction, and some types can be intermixed (you'll have to experiment with individual ranges and colours to be sure), including plaka, water-colour and gouache. Of all the makes of acrylic paint, *Citadel Colour* is the only one specially formulated to cover metal figures and is ideal for all aspects of this kind of painting. It doesn't really matter if you have other acrylic paints as well, but from now on we're going to assume that *Citadel Colour* acrylics are being used.

The more colours you can afford at one go, the more choice you will have when it comes to painting your models. However, a good way to start is by buying the *Citadel Colour Paint Set* featuring the full range of basic colours. If money is no object, buy the *Citadel Creature Paint Set* and *Monster Paint Set* while you're at it. If funds are limited, buy the *Citadel Colour Paint Set* plus the *Bestial Brown, Goblin Green, Moody Blue, Imperial Purple* and *Hobgoblin Orange* in that order. This will give you a good range of colours including dark tones which are difficult to mix from the basic colours alone. *Orc Brown, Electric Blue* and *Bilious Green* should form your next acquisitions as these are useful light shades of the other colours.

As well as paint and brushes, you will need a palette for mixing. Although you can buy palettes from art suppliers, any old white plate or ceramic tile will do. The white surface will show the colours properly and, because the surface is non-porous, a batch of colour will stay usable for a while once it has been mixed.

A small quantity of paint should always be taken from its pot with an old brush handle or a cocktail stick and placed on the palette. Paint is taken up from the palette using the brush, and can be mixed on the palette using an old or second-best brush. Don't dip your brush straight in the paint pot or use it to mix up the paint as this will ruin it very quickly.

You'll need a container of clean water to rinse out brushes and to thin paint. Many artists prefer to use two or more jars of water, reserving one for light colours, another for dark and a third for metallics. This does help to prevent colours getting mixed up accidentally, especially metallic paint (gold, silver, etc). However, we find having one jar of water within flailing reach dangerous enough!

You'll also need a rag or tissues to wipe brushes, a steady hand, a bionic eye and, of course, an old paint pot and tube of contact adhesive. What do you mean, *why*? You take the figure you're about to paint, complete with base, and stick it on top of the old paint pot. Now you can hold the paint pot rather than the model and you won't damage the paint. If painting several models at once, such as a Citadel *Regiment of Renown*, you can use the same idea, but stick three or four models together on a strip of firm card or wood.

John Blanche and Rick Priestley

***Next time**: There's now nothing between you and the paint! John Blanche promises to reveal the technical secrets accumulated over twenty millennia spent in contemplation at a remote Vim-toh temple. Rick Priestley looks on in amazement...*

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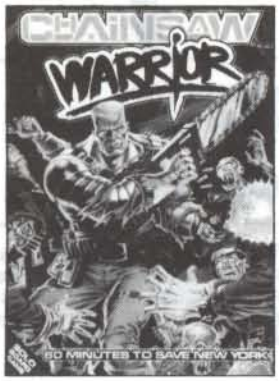

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Thrice Upon

Three Adventures for the Judge Dredd Roleplaying Game

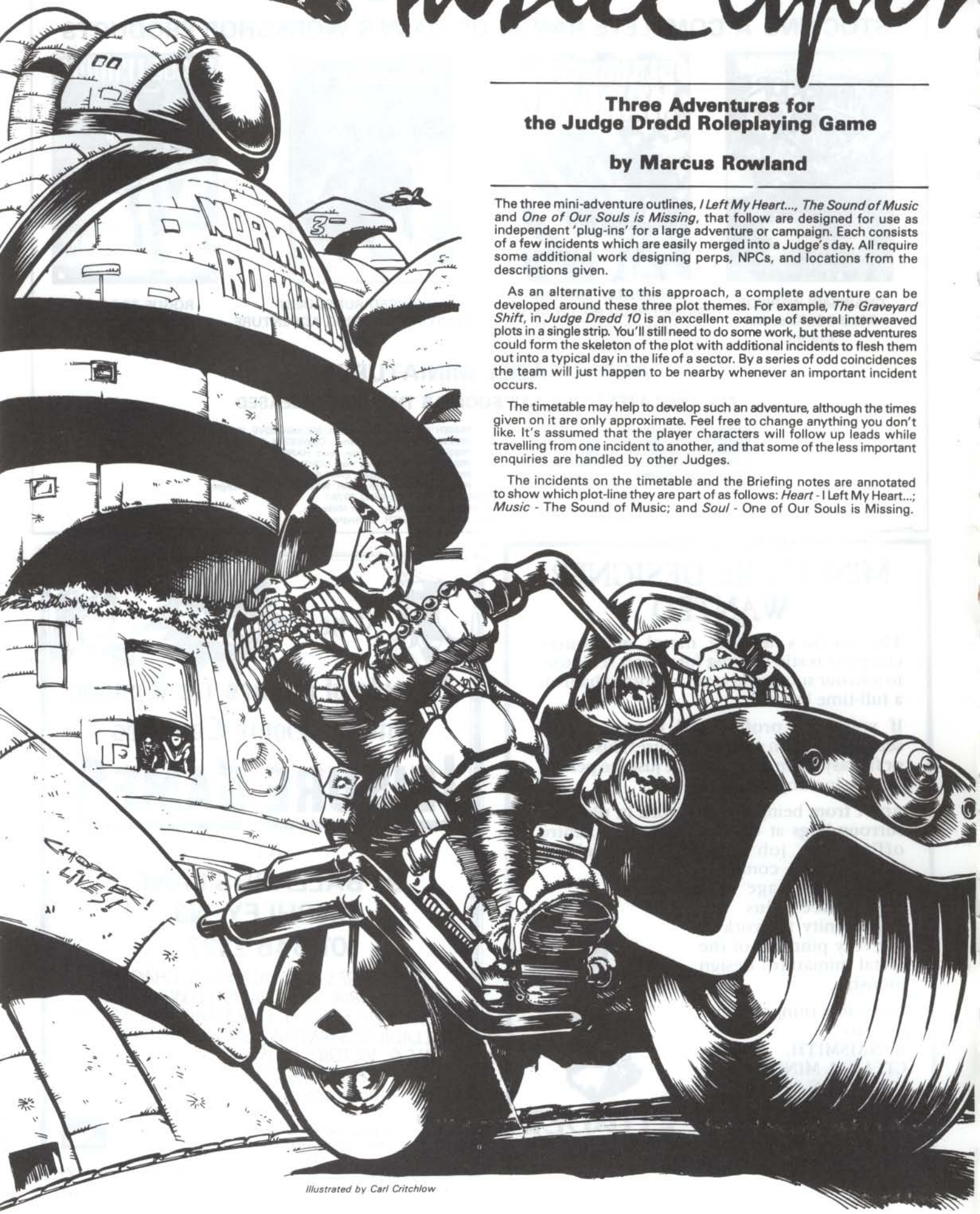
by Marcus Rowland

The three mini-adventure outlines, *I Left My Heart..., The Sound of Music* and *One of Our Souls is Missing*, that follow are designed for use as independent 'plug-ins' for a large adventure or campaign. Each consists of a few incidents which are easily merged into a Judge's day. All require some additional work designing perps, NPCs, and locations from the descriptions given.

As an alternative to this approach, a complete adventure can be developed around these three plot themes. For example, *The Graveyard Shift*, in *Judge Dredd 10* is an excellent example of several interweaved plots in a single strip. You'll still need to do some work, but these adventures could form the skeleton of the plot with additional incidents to flesh them out into a typical day in the life of a sector. By a series of odd coincidences the team will just happen to be nearby whenever an important incident occurs.

The timetable may help to develop such an adventure, although the times given on it are only approximate. Feel free to change anything you don't like. It's assumed that the player characters will follow up leads while travelling from one incident to another, and that some of the less important enquiries are handled by other Judges.

The incidents on the timetable and the Briefing notes are annotated to show which plot-line they are part of as follows: *Heart* - I Left My Heart...; *Music* - The Sound of Music; and *Soul* - One of Our Souls is Missing.



Illustrated by Carl Critchlow

A Time In MEGA CITY 1

SECTOR HOUSE BRIEFING: 0600 hours

The exact briefing is largely a matter of how your campaign is progressing, but the Briefing Officer should mention the following:

If the team haven't already encountered the Sector's bomb disposal team, mention the appointment of a new Bomb Squad commander following 'yesterday's tragic accident'. If possible this should be a Tek-Judge the team have encountered before (*Heart*).

Increased penalties for possession of mind-damaging Vid slugs, magazines, etc (*Soul*).

Another stolen bridge - *unrelated to any of these plot lines.*

A reminder that the anti-pollution laws include noise and visual pollution, and apply to portable vids and radios with loudspeakers. (*Music*).

Cars stolen this shift, weather, and similar miscellaneous facts. *Again, this is irrelevant information.*

After the briefing the player characters begin a normal patrol, and should deal with one or two simple incidents (a tapping etc), and dozens of minor offences that needn't be played out.

THE TIMETABLE

1015 Body found in Crock-Block. Judges must question eldsters, wait for forensic, etc (*Heart*).
1045 Judges sent over to nearest Biotron Inc offices (*Heart*).
1100 The PCs are ordered to divert to Glxzuk Embassy. Aliens explain their problem (*Soul*).
1145 The PCs are still travelling to Biotron Inc, but are now diverted to Billy Connolly Block (*Music*).
1230 Survivors and victims dealt with, the Judges should finally reach Biotron Inc (*Heart*).
1300 The Bomb Squad head for Strangeglove's apartment (*Heart*).
1315 The PCs reach Doris Lessing Block (*Soul*).
1330 Plaza shootout (*Soul*).
1345 Camera recovered, Forensic, Med, and Catch-Wagons summoned (*Soul*). The PCs are called to nearby hover-bus stop before they get a chance to pass the camera on to anyone else (*Music*).
1400 Bomb Squad report to the player characters (*Music*).
1415 Bus survivors are questioned, forensic are checking bus and victims (*Music*). The PCs start back towards Glxzuk Embassy (*Soul*).
1430 Psi-Div report inability to find Strangeglove (*Music*).
1445 Control assigns NPC Judges to guard Biotron Inc installations (*Music*).
1450 MAC reports link between Braithwaite and Fowler (*Music*).
1455 If the Judges don't suggest looking for scientists in the Sector Classical Music Society, Control will notice Professor Storm's membership, and divert the team to his apartment (*Music*).
1520 The PCs interrogate Professor Storm (*Music*).
1540 Storm confesses. An alert for other Society members is broadcast (*Music*).
1600 Unrelated incident, eg scrawling.
1625 Strangeglove's car found (*Heart*).
1635 First Music Society members arrested (*Music*).
1645 Strangeglove's target identified (*Heart*).
1700 The player characters fight Strangeglove (*Heart*).
1705 Bomb squad arrive (*Heart*).
1710 The Judges require medical treatment - or Resyk! (*Heart*).
1740 The PCs are summoned to the zoom terminus (*Music*).
1755 Last Music Society member arrested (*Music*).
1805 Control remind the PCs about the slug (*Soul*).
1830 The characters are delayed by traffic jams, religious processions, etc (*Soul*).
1915 The Judges arrive at the Embassy (*Soul*).
1930 Dusk. And at...
1945 ...The first major crimes of the evening start.

I LEFT MY HEART...

++ALL UNITS IN VICINITY OF DAVE CRONENBERG CROCK-BLOCK, MURDER AND MUTILATION REPORTED IN BASEMENT GARAGE. POSSIBLE DARK JUDGE INVOLVEMENT. INVESTIGATE AND REPORT++

Gamemaster's Information

An eldster has been murdered by Dr Maurice Strangeglove, a scientist who recently resigned from Biotron Inc, manufacturers of cyborg hearts and other components. Dr. Strangeglove has gone futsie, and has now stolen enough hearts, which are nuclear powered, to assemble a small atomic bomb and destroy one of Biotron's factories.

The Judges find a crowd of eldsters gathered around the body of Arthur Suggs, a block resident. Blood is spattered over the nearby walls and pillars, and his heart has been cut out with a las-knife. Oddly, none of his possessions are missing. The eldsters are panicking, and there are rumours that Judge Death was seen in the basement.

None of the eldsters saw anything. The body had apparently lain undiscovered for two or three hours before it was found by a mechanic who was checking the building's air conditioning system. He can't give the Judges any useful information.

The player characters should calm the residents, arrest the eldster who started the rumour about Judge Death, and then radio a report to Control. Suggs' dossier is soon relayed by MAC:

+++Justice Department File 255/DC-CB/ 234-32B+++

Subject:	Arthur Suggs
Born:	February 18th, 2005 +++
Age:	103
Dependants:	None
Height:	180cm
Weight:	97kg
Profession:	Dribvert Scrunger (Retired)
Distinguishing Features:	Mole (Left cheek) +++ Allergic to plasteen ++ Mechanical heart (Biotron Mk4) ++ Blue eyes ++ Grey hair
Address:	APT 234-32B Dave Cronenberg Crock-Block
Last Seen:	Block library, 1105hrs

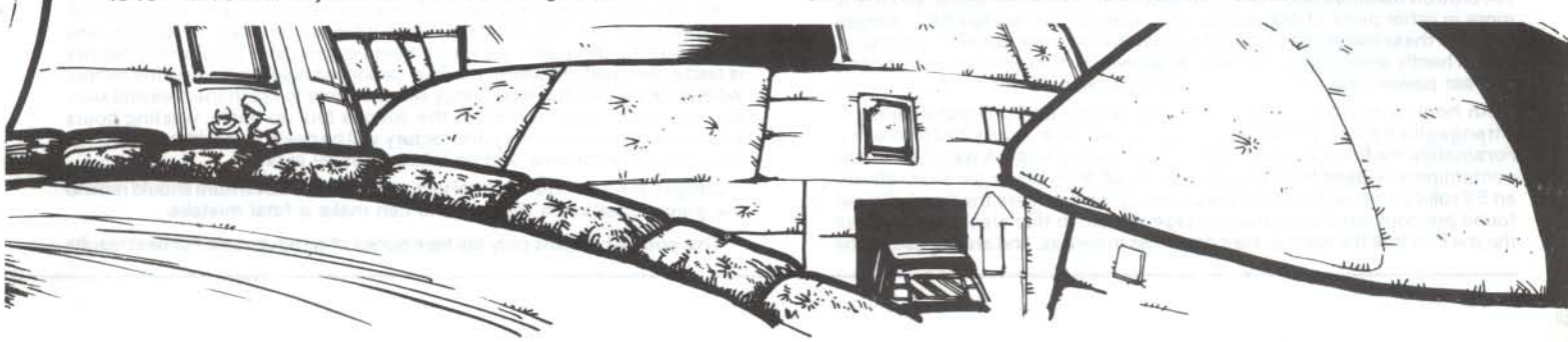
This evidence should suggest some leads:

There's nothing of interest in Suggs' apartment or at the library.

The mechanical heart may look significant. Fitted instead of a plasteen model because of Suggs' allergy, it is a ceramic and metal pump, powered by an isotope power cell.

A trail of blood droplets leads to a nearby parking bay. Forensic can identify the last vehicle in the bay as a General Mechanics Siesta, 2106 model - a fairly common vehicle. Infra-red traces show that it left the bay at about the time of the murder.

MAC reports eleven similar murders over the last few days. Seven victims had Biotron hearts, although the others didn't. Checks show that the other victims were connected to Biotron patients. One, for example, was a patient's twin brother, one a Biotron patients's next door neighbour, and



two lived in apartments formerly occupied by Biotron patients. These deaths confused the issue, and stopped MAC noticing the link earlier.

If the player characters don't immediately head for Biotron Inc, Control will send them there. The directors are anxious to cooperate, but don't really know anything. A list of several hundred personnel can be cross-referenced to MAC's vehicle records, to reveal that six staff members (and four former employees), own Siestas.

Dr Strangeglove stands out on the list. He had access to patient records, and a grievance against the company: a subordinate was promoted over his head. He then resigned after a bitter argument with a director. As a (now-ex) Biotron design engineer, Strangeglove knows every detail of the heart's construction. He lives in Eddie Teller Block, Apartment 467-63 - near the centre of the area in which the murders have occurred.

Strangeglove has no criminal record. His credit account shows several odd purchases over the last few days. These include vid set spares, a computer, vehicle parts, and various household chemicals. Anyone making a TS roll will realise that the chemicals can be mixed to make explosives. Control sends the nearest Bomb Squad unit to investigate.

When the Judges check by radio or reach Strangeglove's apartment they'll learn what the Bomb Squad have found. In the apartment are some crude bomb-making equipment, a pile of dismantled Biotron hearts, and plenty of radioactive debris - so much of the latter that the Bomb Squad won't let the the PCs into the apartment without rad-suits! Plans pinned to a wall show the design of the bomb. It's crude, equivalent to three or four hundred tons of conventional explosive, but it could release far more fallout than this would suggest, owing to its construction. The Tek-Judge in charge adds 'The creep has to be a futsie, there's no way he built it without taking a lethal rad-dose. I'd give him five or six hours. But you should find him easily enough - by now he must be glowing in the dark!' He'll also warn the team not to attempt to defuse the bomb; 'It's too unstable for you to handle with anything you carry on your bikes. Call us in, and fast. And for Grud's sake, don't let him drop it!'

The only other clue is a note scrawled on a scrap of synthi-paper. It reads 'N 1240, E 140, N 600, W 250, N 1500'.

The the Judges will probably arrange for the area to be swept with rad-detectors, order an alert for Strangeglove's car, and so on. MAC can attempt to identify the numbers or give them a meaning. Apart from the obvious conclusion that they are directions and distances, nothing can be learned. There is no apparent ink between these numbers and Strangeglove or Biotron Inc. Psi-Div can be called in to locate Strangeglove. All they get is a vague impression of a big building filled with machinery, but no firm details. They can confirm, however, that Strangeglove is a futsie, and that he is dying.

This clue may lead the the PCs to suspect that a Biotron installation is the target. This is all very well, but Biotron is a big company. There are ten Biotron factories and five office blocks in this sector alone, and many more in other parts of Mega-City One. Control can assign NPC Judges to guard these installations including monitoring them with rad-detectors. This is hardly satisfactory, however, as several Biotron products incorporate nuclear power cells - there are a series of false alarms.

An hour or so after the Bomb Squad report, Traffic Division find Strangeglove's car. It has been abandoned near a city-bottom alley. Fortunately the the Judges are only a few minutes away. A trail of radiation contamination leads from the car to a loose drain cover (or alternatively an SS roll can be used to spot the cover). If the numbers the Bomb Squad found are compared with the drainage system in this area, MAC will tell the the PCs that the numbers are distances in metres, and are the directions to a manhole cover in the grounds of one of Biotron's factories.

If the the Judges follow Strangeglove through the sewers, run a few encounters with rats and giant alligators. The trail of radiation is easy to follow with a detector. Strangeglove used the route before the Judges arrived, and is already inside the Biotron factory.

The drain cover in the factory is open, and the radiation trail leads to an air conditioning plant (see the diagram) near the main building. If the bomb is detonated in this building, it will demolish the factory and most of the offices, killing many of the staff, and spread rad-dust over the surrounding area. The buildings can be evacuated in a few minutes if the Judges sound the alarm.

Dr Maurice Strangeglove (Futsie, Murderer)

S 2 I 25 CS 20 DS 10 TS 75 SS 12 MS 77 PS =

Abilities: *Analyse Chemical, Fit Component, Use Data, Administer, Treatment, Bionics-2*

Bionics is a specialised MS ability. Each level gives a 10% bonus on attempts to fit cyborg components.

Weapons: Scatter gun, 25 cartridges (stump gun ammo), Cas-knife
Armour: Anti-mugging suit (maximum of 2 actions . round)
Surrender Modifier: -30%

Strangeglove has concealed the bomb in a ventilation duct below the catwalk (X marks the spot), and is hiding behind the catwalk railing, ready to shoot anyone who comes near him or the bomb. If captured he won't talk, but spends the remaining hours of his life singing (out of tune) 'I left my heart in Sector Forty'. The bomb can be found by following Strangeglove's radiation trail, or psykers can locate it once the building has been identified.

When the bomb is found, it's obviously unstable. It's glowing slightly, and the case is warm. Detectors show dangerously high levels of radiation.

There is no obvious way to get at the mechanism, and if the Judges to move or defuse the bomb, it explodes and kills them. They don't have the right tools, probably have no experience of nuclear weapon disposal, and won't get lucky. Attempts to jam it by the Jinx Mechanism psi-power will appear to work until someone tries to move the bomb, then it will explode.

The bomb disposal team arrive approximately three minutes after the Judges, led by the Tek-Judge who searched Strangeglove's apartment. He takes one look, then orders the Judges to leave the area. As they ride out, they'll hear his voice over their helmet radios, explaining what he's doing as part of the normal bomb disposal routine. As they pass the factory gates he says '...There's a group of three screws at one end, seem to hold part of the casing. I'm going to turn the upper screw anticlockwise.' A moment later there's a deafening burst of static, followed by the blast of a relatively small nuclear explosion.

All the player characters take 1D3 hits (no modifiers), and will need anti-rad treatment. All members of the Bomb Squad are killed, several citizens in the surrounding area are hit by flying debris, and the Biotron factory is badly damaged. However, the PCs' actions should have saved the factory workers and given the emergency services time to reach the area and keep the rad-cloud under control. If the Judges foul up badly, wasting hours and accomplishing nothing, the factory will be destroyed without warning, and dozens of citizens will be killed or badly injured.

Judges don't always win total victories, and this adventure should remind the player characters that anyone can make a fatal mistake.

This outline contains only the bare bones of an adventure. For best results

build up gradually, by mentioning the earlier murders in morning briefings over two or three days, and mix the events with other incidents. There's a lot of scope for misleading the Judges. The rumour of Dark Judge involvement could be given more weight, someone might suggest that ancient Mayan religious rituals have been revived, organleggers might be blamed, or an old print of the film 'Q - The Winged Serpent' could start some really silly rumours. There's also scope for copy-cat killings and hoaxes as the news gets out. If the Bomb Squad Tek-Judge has appeared in previous adventures, and is a friend of one or another member of the team, his death should have added impact.

THE SOUND OF MUSIC

++ ALL UNITS VICINITY OF BILLY CONNOLLY BLOCK, SUBWAY OPERATOR ROBOT REPORTS DEATHS ON NORTH-BOUND TRAIN. TRAIN ETA BILLY CONNOLLY BLOCK STATION IN THIRTY SECONDS...++

Gamemaster's Information

Ludwig Fowler is President of the Sector Classical Music Society. He's a sensitive music lover who hates anything written after the twentieth century. Sadly, Ludwig was arrested for driving slowly, and for the last four years he's been forced to put up with the crowded subways and interblock zooms. No problem, apparently, except for the fact that he's also had to put up with the ever-present noise of hundreds of personal Walk-Slug sets, playing the inane melodies loved by most citizens. His resentment has reached breaking point, and he has recruited several Society members into a deadly conspiracy, aimed at ridding the Mega-City of Walk-Slugs forever.

Another member of the Music Society is Professor Brian Storm, a talented electronic engineer. Ludwig has persuaded him to design a powerful and deadly device: a transmitter which locks in on the tiny signals used by Walk-Slug earphones and boosts them up to hundreds of times their normal intensity. A dozen prototypes of this machine have been built and handed over to Ludwig and his accomplices...

Storm agreed to work with Ludwig at first, but later realised that he had agreed to take part in a murder conspiracy. He dislikes Walk-Slugs as well, but as doesn't particularly want to be arrested he has added a little refinement of his own to the design. The transmitter electrocutes the user when the activation button is pressed, then destroys itself. It's self-destruct mechanism also operates if the case is opened.

All the Society members who are involved have agreed to use the transmitters at 1800 hours, the height of the early evening commuter rush. Storm, of course, has no intention of taking part, and has destroyed his own transmitter, its plans, and other evidence. The other conspirators fully intend to carry out the plan. However, two members are impatient, and won't wait until the agreed time.

Eric Braithwaite was the first to crack as his hatred of Walk-slugs took over completely. A few minutes ago he boarded the North-bound train, and activated his briefcase transmitter as it left the last station. Dozens

of Walk-Slug wearers were subjected to an intense shrieking noise which deafened them at the least. Many have suffered brain damage and death. Eric jerked and fried as 5,000 volts passed through his body, and the transmitter was destroyed by a thermite charge.

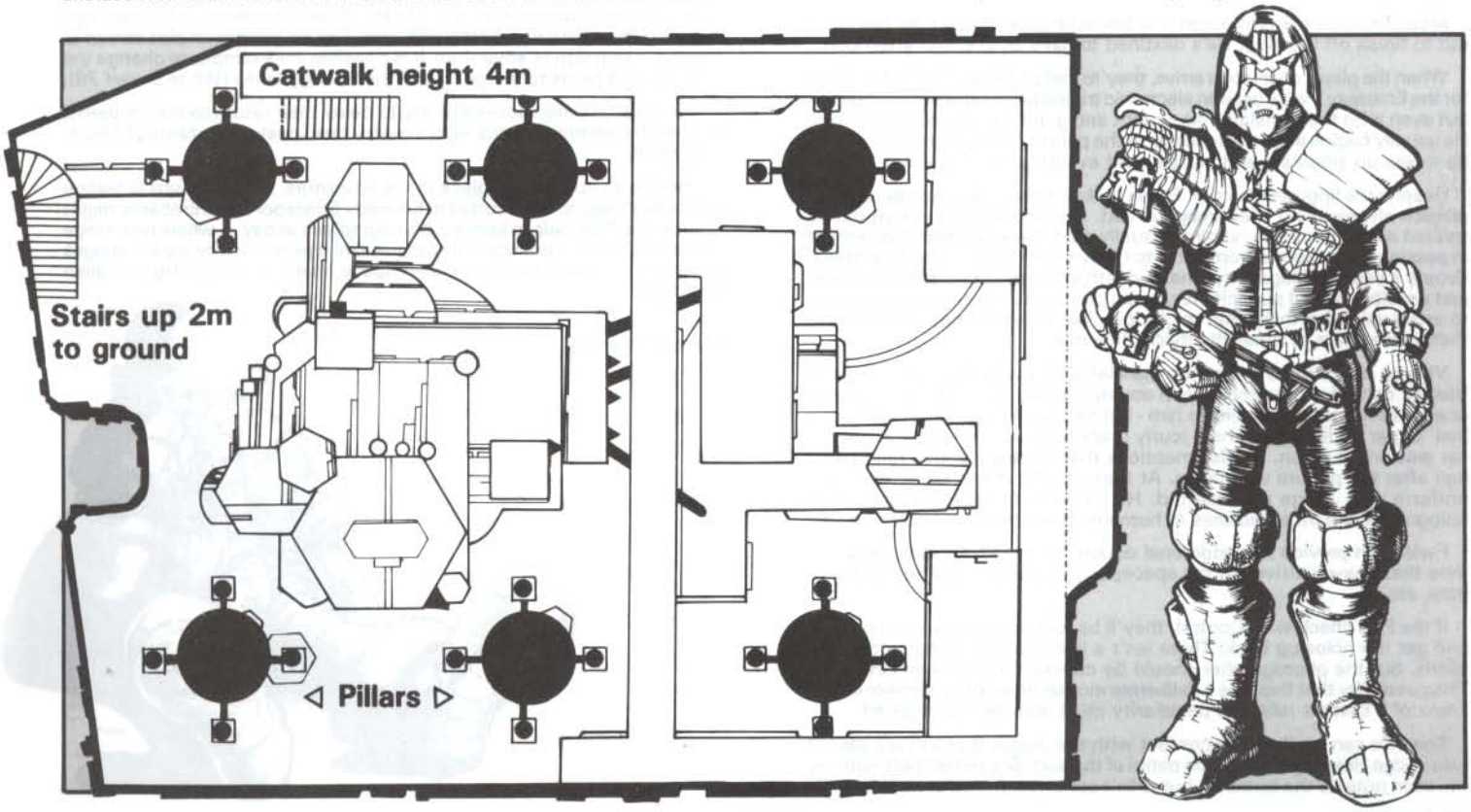
When the PCs reach the station, the train will just be arriving. They'll be the only Judges on the scene, and all the train doors will open simultaneously. Hundreds of panic-stricken passengers will stream out, and the Judges will have a riot on their hands if they don't do something to stop it.

About half Eric's victims are wearing Walk-Slug players. The rest of the Walk-slugs have fallen to the floor, or have been stolen by other passengers (along with wallets and other personal possessions).

If the Judges react to this incident in approved Justice Department style - by making a full crime blitz search of all the survivors and victims - they'll find that several of the survivors are carrying shopping bags loaded with wallets, Walk-Slug players, and other valuables. The perps will admit to having looted the bodies. Most of the Walk-Slug players are faulty and if Tek-Div are asked to check, they'll find melted wires in the headphones.

Half of the Walk-slug victims are dead, the rest are unconscious. When they recover they won't be able to describe what happened to them, and all are completely deaf. Questioning should establish that they were all wearing Walk-slug players if the Judges think to check this out.

Eric's body bears obvious traces of electrocution, and his briefcase is mis-shapen and hot. Tek-Div should be able to learn that it contained some form of transmitter, but won't learn anything more.



A full dossier on Eric should mention membership of several societies, including art and theatre clubs, the Sector Classical Music Society and the like. He was unemployed, and had no apparent reason to be on this train. Try to give the Judges two or three misleading clues in his dossier. For example, Eric spent a year as a JOP (Juve Opportunity Program) trainee with Wony, the main manufacturers of Walk-Slug players, but couldn't land a permanent job. The PCs might think that this was an attempt to get revenge on Wony.

Meanwhile, Ludwig is about to board an airbus. Already he can hear the intolerable twangs of *Spugging The Drokking Night Away*. His hand keeps straying towards the switch on his transmitter...

This outline should begin with the call to Billy Connolly Block station, and the examination of the bodies. An hour or two later Ludwig will make the second attack. The only link between Ludwig and Eric - the Classical Music Society - should focus attention on its members. However, all of the other conspirators will already be on their way to strategic points, such as main Skyzoom terminals and stations. Professor Storm knows who has the transmitters and is at his home. If the Judges can crack his pretence of innocence, he'll give them the names of the other perps. If the PCs act quickly, and get other Judges to help, they'll stop most of the conspirators before 1800 hours.

The final stage of *The Sound of Music* should be a tense hunt for the last perp in a really crowded area, such as Wall Street Skyzoom terminal. Involve the player characters in the hunt, and encourage them to think of ways of stopping the perp without the transmitter being used. If they wound the perp without making a clean kill, he'll press the button and kill a few hundred more commuters. If they can make him realise that the transmitter is lethal, he should surrender.

ONE OF OUR SOULS IS MISSING

+++ ANY UNIT VICINITY OF GLXZUK EMBASSY. THEFT AND ATTEMPTED MURDER REPORTED. SEE THE ALIEN +++

Gamemaster's Information

The Glxzuk are aliens from an industrialised world which has a good trading relationship with Mega-City One. They resemble six-armed octopusses, but are warm-blooded and live on land. Followers of one of the major Glxzuk religions believe that any form of image (eg a painting, a photograph or a hologram) steals the soul of the subject. Normally they take great care to avoid worlds where their souls are likely to be 'stolen' in this way.

However, thanks to an administrative error, Vksvos, a diplomat and adherent of this faith, was assigned to Earth. As Vksvos left the spaceport a juve snapped his picture from a passing car, which drove away before he could stop it. Somehow he found his way to the Embassy, and told the Consul what had happened.

Vksvos will die by nightfall (in about five hours) if his 'soul' isn't returned. He has already started chanting a ritual death song, and has lost most of his will to live.

Meanwhile Damien Omentoo, the boy who took the picture, has gone out to finish off the slug. He's destined to have an eventful afternoon...

When the player characters arrive, they're met by Fwiss, the Trade Consul for the Embassy. Fwiss uses an electronic translator to explain the situation, but even with the translator his accent and grammar are extremely odd. He usually begins each sentence with the phrase 'To be telling you that...', he mixes up singulars and plurals, and avoids using the word 'I'.

Despite the linguistic barrier, Fwiss makes it clear that members of the religion always die if their image is lost. On Glxzuk the case would be treated as murder if the 'victim' actually died. He also mentions, almost in passing, that exports from Earth to Glxzuk earn forty million Interstellar Groats a year for Mega-City One. A death in these circumstances might just possibly be bad publicity for Terran products... He cautions the team to avoid using anything that might look like a camera near Vksvos and then takes them to meet the dying diplomat.

Vksvos isn't trained to use the translator, so Fwiss interprets for him. Vksvos can't describe the juve in any detail, and isn't even sure of age or sex - all humans look alike to him - but he does remember that the juve had 'upper fur like rotij lichen' (curly black hair). He remembers that the car was bright green. He also mentions that he saw a Judge riding past just after the picture was taken. At that time he didn't know what the uniform of a Judge represented. He'll refuse to look at comp-ident holographs and other pictures of humans, since they are 'stolen souls'.

Fwiss can provide any additional details the the PCs might need: the time that Vksvos arrived at the spaceport, which terminal he used, exit gate, etc.

If the PCs check with Control, they'll be told to follow up on the case and get the holoslug back. There isn't a law against taking pictures of aliens, but the photographer should be checked for criminal activities. The possibility that this was a deliberate murder attempt by someone who knew of Vksvos's religious peculiarity must also be investigated.

The PCs can easily make contact with the Judge that Vksvos saw. It was Judge Hershey, on a routine patrol of the port. She remembers noticing the alien outside the terminal, but didn't see any unusual cars. If the PCs haven't already thought of it, she'll remind the team that Kennedy has tight security. The incident was probably recorded by terminal security cameras. Fwiss will not mention this possibility to Vksvos.

Kennedy security does have a record of the car. It's a green Leymak Analgesic saloon, licence 5879-SOKL-38532690. The car is registered to Gladys Omentoo of nearby Doris Lessing block. Gladys is a widow, as her husband was killed in the Apocalypse War. Her son Damien, aged nine, is her only child.

Gladys is at home when the Judges visit the apartment. All the rooms are clean and tidy, and one room is prepared for a birthday party, with a munce cake, synthi-jellies, balloons, and streamers. If the PCs blitz the apartment they'll eventually find an antique Bills & Moon romance novel hidden behind the vid (possession of material likely to be damaging to mental health; six months imprisonment), but will miss the incident described below.

Gladys freely admits that she and Damien visited Kennedy Spaceport this morning. Today is his birthday, and he wanted to look at the ships and try out his new camera. He's gone down to the block plaza to finish off the slug. Later some of his school friends will be coming to his birthday party.

Meanwhile Deke and Frodo Zubloni, a pair of punks recently released from the cubes, have been attempting to rob the Doris Lessing block jewellery store. Deke has spotted Damien taking pictures of the raid, and is levelling his pit carbine to deal with this unexpected nuisance. If the Judges don't waste time on a crime blitz they'll arrive on the scene as this is happening. The brothers will decide to take Damien and the shop staff as hostages. They will then try to force the Judges into letting them escape with their loot. If the PCs don't arrive promptly, the perps will shoot Damien (luckily only wounding him), grab the camera, and head for the basement car park.

At the same time as all that lot is occurring, the Doris Lessing Citi-Def contingent will notice that outsiders have invaded their territory. They will prepare to exact their own brand of 'justice' as soon as their heavy weapons team arrive.

If the Judges are prompt, the three sides (Judges, Citi-Def and perps) will converge in the crowded block plaza. If not, they'll meet somewhere on the ramps down to the basement garage. In the confusion of battle the camera could and will probably change hands several times. The Judges might see one of the perps hurl it at Citi-Def trooper, only to have someone else catch it and run off with their unexpected 'present'.

Whatever the outcome the battle, the PCs must recover the camera and its slug, then take it to the Glxzuk embassy. Vksvos will only believe that his soul is safe if he sees the pictures projected to confirm that it is the correct slug, then sees the slug destroyed.

This isn't a complicated adventure, though an unkind referee could make it extremely lethal. Zeke and Frodo should be ordinary street punks, and the Citi-Def unit shouldn't be particularly powerful. If a longer hunt is required just add more incidents. The camera could be stolen from Damien by a juve gang, who in turn run into the Zubloni brothers, who then lose it during their getaway. Better still, use it as an additional plot thread in another campaign or adventure. It is possible, for example, to change the location and perps to merge it with the Spungg Ones (*White Dwarf 78*).

If the Judges are successful, try to delay their return to the Embassy, so that the adventure ends with a mercy dash past the hazards of Mega-City traffic.

There is an optional tailpiece to the adventure. When Vksvos is feeling better he'll need to be escorted to Kennedy Spaceport. The Embassy might request the PCs' help in keeping photographers at bay. A whole new range of complications is possible, from inquisitive reporters - why are the Judges escorting a closed van to an alien space liner? - to hijacking and alien treachery.

Marcus Rowland

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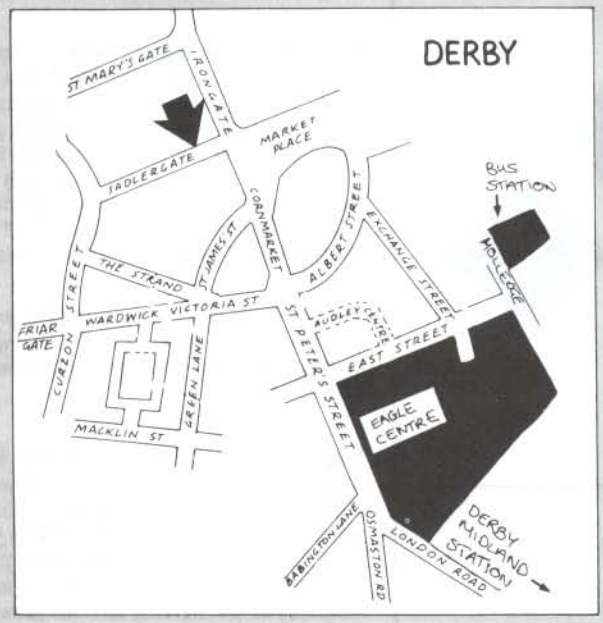

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WHITE DWARF

Letters Page,
White Dwarf,
Enfield Chambers,
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OK, Davis, get in there and be reasonable!

Er... right, boss.

...And welcome to another fun-packed ***White Dwarf*** *Letters Page, or, as one reader pointed out this month, pages. The two articles on women in roleplaying in WD90 raised a fair bit of post...*

Gareth Williams, Radlett, Herts: Let's consider some basics. 1. Nature optimised females for bearing young. 2. Nature optimised males for hunting. Hence, the differences in male and female bone structure, muscle development, psychology, etc, etc. These differences make males more suitable warrior stock than females. Hence, the rise of the male warrior society. Even in a high tech society where weapon development has reduced the need for high physical attributes in warrior types, psychological considerations will still make males the prime choice for warriors. The above points are not 'sexist', they are facts. No amount of emotional rhetoric can change those facts.

However, none of this should affect the availability of female warriors in FRPGs. The aim of playing FRPGs is to give players enjoyment. If the 'fantasy reality' of large numbers of female warriors makes for a more enjoyable game then go for it. But please, no more lectures attempting to justify large numbers of female warriors in a realistic world.

Well, I suppose it can be argued back and forth for ever as to whether Darwinian evolution or increasing specialisation of roles within one of the possible social models is responsible for 'the difference'. But to my mind, the last point is all that counts. It's fantasy. You can have dragons and wizards and pixies and fairies, so anything is possible. Personally, I've found that many female players tend to think and play more subtly than male players, and choose characters like thieves and spellcasters who are less limited in that regard than warriors.

Carl Powell, Leicester: Alison Brooks' article was full of interesting fact and useful ideas for scenarios and female characters, which is the sort of stuff we all want to read, be we male or female. If it attracts or encourages more female RPGers, then so much the better. Erica Lidman's article article would ne useful as an 'Idiot's Guide to Women' for a male referee who had never met one. But those little snippets about male 'moral depravity and corruption' and the 'bestiality lying dormant in their psyches' are just pathetic insults to be laughed at. Does Erica seriously contend that 'no female is capable' of such shocking naughtiness? I shall assume she's just pulling my leg.

Alison Brooks, Milton Keynes: Erica starts by saying that the characters of women are as diverse as those of men (agreed!), but then spends most of the article saying what women are not. Female villains certainly have existed in history: Elisabeth Bathory; La Voisin, poisoner and black magician, Ranavalona of Madagascar, who has been compared with Hitler. These women were not 'victims' nor 'sympathetic'. As for women leaders being a product of 'ancient or savage' societies, I must disagree. The invention of modern weapons has been a great equaliser in warfare. 20th century freedom movements have mostly had a large number of women in them. It doubles their potential fighting force! And women in the ranks leads to more women leaders. 'Woman's natural role' and 'Man's natural role'; save us from out-of-date sociological popularisations! Truth is more complicated! I'll say no more, as I couldn't do the subject justice in reasonable space.

Obviously, there is a lot to be said about women in roleplaying and women in pseudo-mediaeval fantasy societies - about as much as there is about men, I'd guess - but now a few well-chosen words on the sexism debate generally.

Nicola Dane, Horsham, Sussex: Despite the somewhat sexist portrayal of women in roleplaying literature, I have found that RPGers are probably the least sexist group of men I have ever met. I cannot vouch for other RPGers, but those I know do not let the difference in our chromosomes interfere with our fun. The only female character of mine to have advances made to her was a bear.

You obviously have some strange friends. But seriously, that's good to hear. I wonder how many groups can make the same claim. On to other divisions.

Stephen Mooney, Carlow, Ireland: In RPGs you play your character(s). In wargames you play your character(s). In PBMs you play your character(s). In LRPGs you play your character(s). In gamebooks you play your character(s). End of story! The sooner the members of the warring factions grow up and realise that there are no real barriers to divide them, the better for them, the better for us (we won't have to listen to them) and the better for *the hobby.* Does it surprise you that the general public might get the wrong idea about the hobby when roleplayers accuse wargamers of 'wholesale slaughter', wargamers accuse roleplayers of 'devil worship', SATT RPGers call LRPGers 'a bunch of loonies', and gamebook readers are called 'kiddies'? It's Crazy. Warring factions at each other's throats when they are both basically the same except for a few minor points which do not in any way warrant such conflict. As they say 'United we stand, divided we fall.'

Iain Wilkinson, Dereham, Norfolk: Apart from being petty and nearly useless, this continual bickering is guilty of destroying the useful discussions on subjects like the articles in WD or sensible rule changes and additions; in short, these letters are killing off the skill in gaming by destroying thought about that very skill. Ignore this letter at your peril, because unless the hobby world as a *whole* presents a face of pleasure and enjoyment to the world various sects and, more recently, ICAVE (highlighted in WD91 by Mark Heath), will discourage children and new blood in the hobby. If that happens, then our so-called fun hobby will shrivel and die - due totally to its participants.

I'd certainly agree that all the disunity and arguments can only harm the hobby - all branches of it - at a time when it is quite conceivable that pressure from an uninformed public could build up to the kind of levels we hear about in some parts of the USA. I don't know if this would lead inevitably to the hobby's destruction, but it surely can't do it any good. but enough of debates and bickering, and on to - gasp - GAMES!! Surely not...

Dave Bell, Gosforth, Newcastle-upon-Tyne: I would like to comment on Allan Miles' article *Arise Sir Knight* in WD91. I'm glad to see the recent interest shown in what must be the best RPG since *Call of Cthulhu.*

Firstly, I don't agree that the random method of determining birthplace is unworkable, or that Saxons, Celts and Cymrics cannot campaign together. Arthur's dream was of a united Britain. His Round Table included the Orkney clan, Lancelot of France, Tristram of Cornwall, Helyan of Ireland, even Urre of Hungary. Of course, all the sources were Christian, so there are no great non-Christian heroes. However, since only the eldest inherits, younger sons ought to be prime candidates for seeking fame and fortune abroad, and if this means that conflicts of interest occur between character races or when one's lord makes war upon one's homeland, all the better for roleplaying. Allowing all religions will lead to more of those niggling little conflicts of interest that are so helpful in getting players to cringe (sorry, roleplay). So keeping the random background table helps promote roleplaying and adds to the richness of the Pendragon world.

Secondly, I agree about the terrible ambiguity of the Appearance statistic. I tend to use it to reflect an objective view of the character - so though Nwython the Pict, with an APP of 5 (max 15), is fair of face, he also has a hunched back, a limp, and no social skills whatsoever!

Thirdly, I prefer to allow characters to alter all personality traits, even when this means they work to get religious bonuses. After all, they will then have to roleplay a religious knight. On the other hand, I often find they end up with one or two extreme traits, and the knight will become known for that trait (Sir Owen the Modest!).

Fourthly, the statistics. Allowing the allocation of 70 points between five statistics produced starting characters who were far better than all but the very best knights, and who consequently required bigger and meaner foes to provide a challenge - a typical roleplaying arms race. Eventually, I turned to rolling up characters on 2D6+6, still producing a high average score but with a more even spread than by allocating points.

Lastly but most importantly, Allan is concerned by knights being 23 or 'even 24 or worse... since you are over the hill in Pendragon at 35'. Personally I'm quite happy that some are not knighted until 24 or more, especially the sons of squires. I would also like to point out that being 35 years of age in Pendragon doesn't herald the immediate demise of the character; only that the statistics may no longer be improved, and will begin a steady but slow decline. A player knight should be able to go on to 55 or 60 years of age. Of course, he won't be so physically imposing as he once was, but he should have an impressive array of skills, an alarming number of contacts and acquaintances, and not least amazing opportunities for roleplaying (as opposed to rolling damage dice). In any case, the player knight should be able to take a less active role in the campaign; after all, Pendragon is designed so that players take on the roles of whole dynasties, adopting each new generation as the last withdraws from active life.

Phew! A mini-article there, but some interesting points. Onto D&D/AD&D. The cries for more/less/the same amount of D&D/AD&D continue to be mixed. Here's one from an AD&Der:

Stuart Elden, Colchester: Niall Chetwood's plea in WD89 for more AD&D is, in my opinion, misled. OK, in the issues he mentioned there *have* been two articles on AD&D and one scenario, but also there have been general articles on fantasy, e.g. *Magic Swords of Pendragon, Don't Call Us* and *Wolves of the Sea*, that are easily used for the AD&D rules. Even scenarios for different systems provide good plots and ideas, for example I am planning to use *Night of Blood* (WD87) on my group soon. The two games I play most are D&D and AD&D. Even so, don't increase the coverage of these two games but *do* keep up the interesting articles and systemless scenarios like *On Ealden Byrgen* (WD89).

And not content with that, something on Judge Dredd:

Dave Armstrong, Belfast: One of the JD articles (*in WD90*) is about PC perps. Well, since the Judges in my campaign are ten times better than the perps (although they mightn't think it), they last ten times as long, ie roughly half an hour. What does that mean for the perps now? A very short playing session.

I'm sure Carl woudln't agree with you there - perhaps perps should be aware of their weaknesses and avoid shoot-outs which Judges would go into without a second thought. They say that the successful criminal is one who is never suspected, let alone challenged and caught.

Not all the response on WD90 was about the articles:

Tim Nightingale, Rustington, Sussex: 'And it's bigger and better than ever!' Alright, so it did have an extra sixteen pages of adverts, but are you trying to tell me that it outclasses such brilliant issues as WD76 and 79?

It's a funny thing, but the best issues are always a year or eighteen months ago, and the current ones are pale by comparison. When WD76 and 79 came out, people said they were nowhere near as good as WD was in the sixties, and when *they* came out, people were comparing them unfavourably to the forties and fifties. And OK, there are a few extra ads in WD90, but the amount of editorial content has increased in proportion.

And a comment on the adverts themselves - or at least, on one of them:

P Daniel, York: You don't fool me! Not for a minute! 'Bob Olley is coming' - Pah! That's not Bob Olley - that's Nigel Mansell. What else do I find - 'Sleazy Rider', Orc on a motorbike. You don't fool me. That's a figure for a forthcoming automobile combat game and you've got Nigel Mansell in as an advisor. Found you out! Ha! IroN - N for Nigel, ClaW - invert the W and you have M for Mansell - ha ha!

Have you been drinking the brake fluid again? (Don't mention drinking brake fluid, Davis - somebody out there is bound to try it - Ed).

Er... moving swiftly on, we find that Derek the Troll isn't out of the woods yet, by any means:

Gregor Russell, Glasgow: I seem to recall that when Thrud came under fire, he responded by becoming funnier (as in issues 60 and 75), not by making insulting comments about the readers.

I'm surprised he didn't respond by tearing people's heads off, but there you go...

Paul Slusarewicz, Tenby: I had no objections when Derek first came along. However, I do object to being called 'a spotty herbert who plays games pretending to be a heroic warrior'. How can we expect the public to take our hobby seriously when its major mouthpiece is seen to confirm that its members are a bunch of immature 'spotty herberts' who cannot be taken seriously?

I'm sure Lew (or Derek for that matter) didn't intend to undermine the seriousness or public image of the hobby when he responded to criticism in his own way. Personally, I don't think he's done that anyway. You seem to have missed the joke. Does it really matter all that much?

Andrew Tully, Sunderland: Half-Elves aren't like budgerigars, because a budgie with a sword would beat a Half-Elf every time.

We'll have to put that to the test sometime, but meanwhile that's the last budgie letter. OK? Back to White Dwarf:

Ed Griffiths, Kinlochleven, Argyll: Illuminations and 'Eavy Metal are savoured repeatedly over the months. How about an Illuminations calendar? Your Stormbringer write-up and advert was brilliant. Did Peter Jones do the artwork? If I don't win the game I will buy it for the artwork alone.

Glad you liked it. I don't know about an Illuminations calendar, but you never know. Someone else wasn't so fond of Peter Jones' Stormbringer artwork:

Paul Marsh, Shepperton, Middlesex: Having owned a copy of R E Howard's *Conan the Conquerer* for over ten years I immediately recognised the 'original' painting by Peter Jones featured in WD90. It is unfortunate that Games Workshop have decided to use this second rate adaptation of a magnificent Frazetta painting for the cover of Stormbringer.

Well, it's a picture of a man on a horse in the middle of a battle, but that's as far as it goes. Didn't someone do a picture of Napoleon on a horse in the middle of a battle? And then there was that mosaic of Alexander...

A heartfelt plea:

Ian Watson, Reading: I would like to know whether to say 'The large green Orc drew his sword' or 'The large brown Orc drew his sword'. I ask this question because most of the Orcs I have seen your illustrious painters paint are green, but the Citadel paint set 2 gives the colour Orc Brown (which is more of a marzipan yellow).

It's obvious, surely. Orcs are green. Except for the brown ones...

Letters edited slightly less reasonably than before by Graeme Davis.

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Farnborough Roleplaying Guild
Games: Any RPGs
Time: 7pm Fridays or Saturdays
Place: tba
Comments: Any sex, young gamers welcome
Contact: Jez 512259 or Chris 541966, Farnborough

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Games: You bring it, we'll play it
Time: Sundays, 3pm till you quit (all day holidays)
Place: The Grange, North Quay, Pwccheli
Comments: 15+ Like to see more females joining (50p subs)
Contact: D Jones 0758 614815 or 87 Ffordd Mela, Pwccheli, Gwynedd, LL53 5PD

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The Nameless Greenwich Warriors
Games: You bring it, we'll break it
Time: 1.30pm Saturdays
Place: Members' Homes
Comments: 13-18, good GMs needed, no roll players
Contact: Gavin 01 858 4149 eves only

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Hereford Table Games
Games: Anything
Time: Alternate Sundays 2pm
Place: Hereford Lads Club
Comments: 14+ m.f the more the merrier
Contact: Inside Hereford (0981) or Outside (0432) 250126

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Contact: Lars Wagner Hansen, BS Ingemannsvej 2 V.74 6400 Soenderborg DK

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Games: Paranoia, MERP, Bloodbowl plus any you care to bring
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Place: GM's or players' houses
Comments: Only mature or serious roleplayers. Beginners welcome
Contact: Paul Hayes (0622) 671286

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Comments: More females wanted (13+)
Contact: James (0202) 518918 after 4pm

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Wanted: STRPG. Will swap for 2000AD and everything to do with FF. Contact Jonathan, 126 Califer Rd, Forres Moray, Scotland (0309 72783).

Swap: Bloodbowl for Runequest or MERP. Phone Bruce on 01 427 5921.

Wanted: Pendragon RPG. Swap for MERP or Star Trek III and 14 Citadel models.

Experienced gamer (14) seeks club in Hetton. Houghton area. Tel Graham 5267254.

Wanted DMG, PHB, MM1 & 2. Stuart Davies, 16 Clara St, Ton-Pentre, Rhondda, CF41 7HQ.

Swap: Pendragon, Bloodbowl, JDRPG and much more for Chainsaw Warrior, Battle Tech, Car Wars stuff or anything else. Phone Richard 0733 54408.

Gloucester and Cheltenham: Student RPGer coming home for summer, seeks clubs/players in this area. Phone Kelvin, Churchdown 714 304 after July 13.

Burns, Brian and Chris: Yo! The weather stinks, I'm bored and I wanna play Axis and Allies! Home in two more months. Adam.

Swap 2000AD progs 222-427 for Chainsaw Warrior. Contact Matthew (0733) 265179.

Swap: D&D Basic, Companion, Masters, Battlesystem and JD for MERP + modules + miniatures (or other fantasy RPG). Phone Jon: Pool 746010.

Swap Mechwarrior or City Tech for any other good SF/Fantasy game(s). No(A)D&D. Phone Richard (0259) 50548 or write to 8 Ochil St, Tillicoultry, FK13 6EJ.

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Swap F/F books (17 of), 9 Lone Wolf books + 5 others for AD&D books and figures. Hackit, 25 Bellevue Rd, Southamton.

Swap Champions, Marvel Super Heroes and Golden Heroes for AD&D books or 2000ADs (weekly or monthly). John Scott, 24 Arthur Terrace, Dunoon, Scotland.

Swap Bloodbowl, Paranoia, fantasy miniatures, FF and Lone Wolf books and WFRP/WBR supplements for JD Chronicles & monthlies 1-20. Phone Paul: Luton 593442.

Three AD&D players looking for players/GM (18+) in Uxbridge area for informal games, Sunday afternoons. Phone Gary: Uxbridge 53392.

Ealing area: Adventurer (22) with car seeks WFRP/AD&D campaign & Warhammer Battle opponents (can supply armies, scenery). Phone Andrew Bennet: 847 6070 (work).

Wanted: Paranoia rules (must be complete and in good condition). Will swap DMG or CoC hardback. Contact: Tom McMurray, 62 Knockvale Pk, Belfast BT5 6SH.

Swap: Toon and Toon Strikes Again for Havens of Gondor or other MERP play aid. Contact Brian on Cumbernauld (0236) 728584.

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Swap CW and/or JD for Spined Dragon and/or War Machines or Chaos Knights/Warriors. Phone Mike on (0260) 276572 after 6pm.

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Swap D&D Basic and Expert Sets plus X1 and B5 modules for either Bloodbowl or Chainsaw Warrior. Phone Neil on 031 331 2108 after 4pm.

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Swap MERP boxed, Traveller book and supplements 4,6 and 7 for Eternal Champion products. Phone Glenn 01 568 1792.

18 year old Warhammer Fantasy Battler would like to join club in or near Glasgow area. Phone Jim: 041 774 7771.

Wanted: WDs 42-47,71,72,76,77. Contact Steven Richards, 22 Summerfield Rd, Malvern, Worcs WR14 2EA.

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Swap MERP II + Thieves of Tharbad, DMG for almost anything. Contact: Malcom Martin, 6 Moorfield Ave, Kilmarnock KA1 1TS.

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Wanted: MERP supplements. Early 2000ADs (before 130). Will swap Battle Tech and City Tech. Phone: Chris (evenings) Hindhead 4935.

Stoke-On-Trent: Player/DM (23) new to area would like to contact other gamers. Write to Rob Gallear, 15 Rutland St, Hanley, Stoke-On-Trent ST1 5JG.

Swap AD&D PHB, DMG, modules U1-3 (vgc) for Big Rubble. Phone Carl (09073) 79002.

Swap Basic D&D, B4 or AD&D DMG or Dieties & Demigods for Warhammer Fantasy Battle Rules II + figures. Contact David 0227 462481.

Players wanted for AD&D in Rhondda area. I have no knowledge of AD&D. Inexperienced or novice players phone 435842, Stuart.

Swap Paranoia +1 module, several AD&D modules for Space Opera or James Bond. Contact Paul on 0326 319078.

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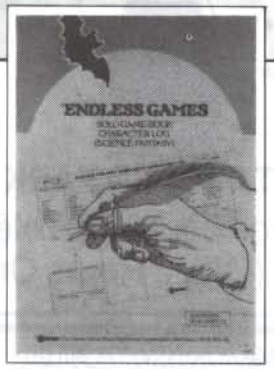

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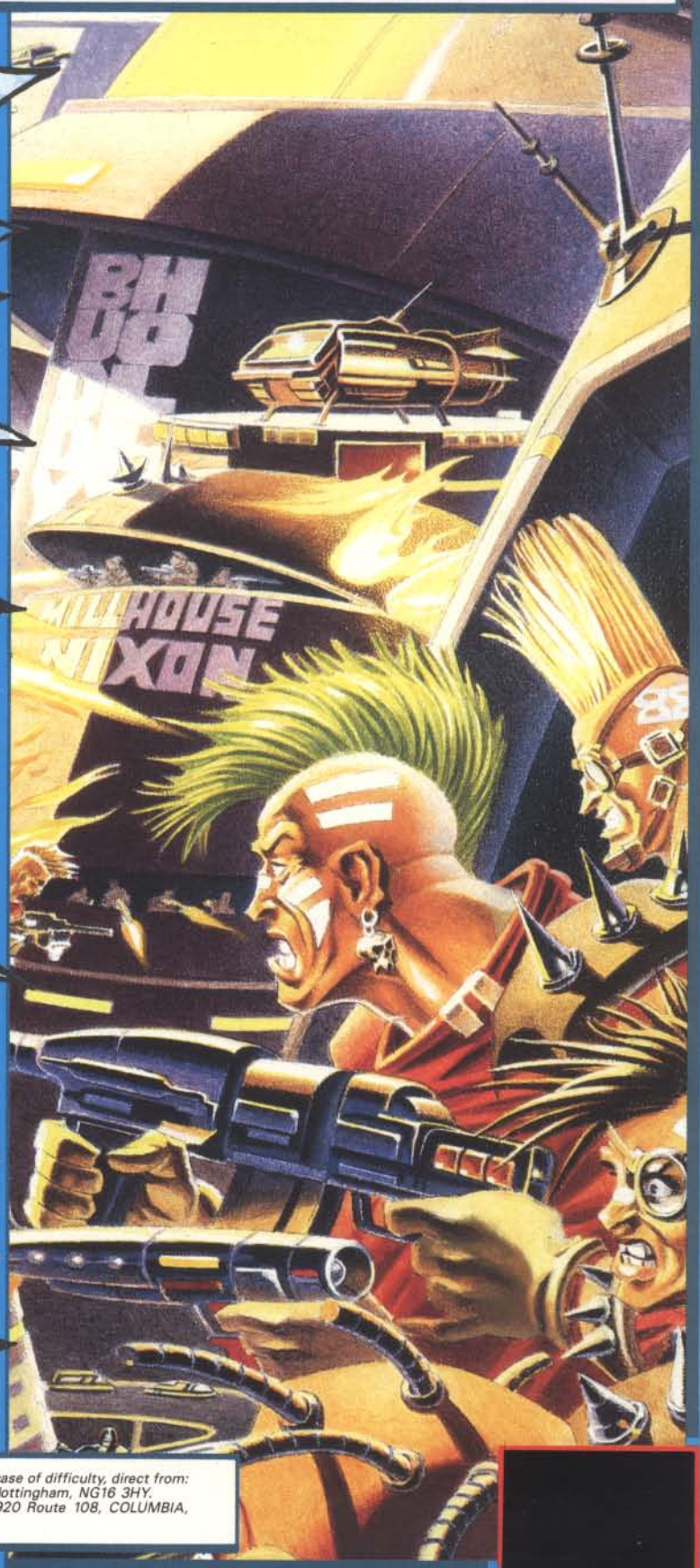

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