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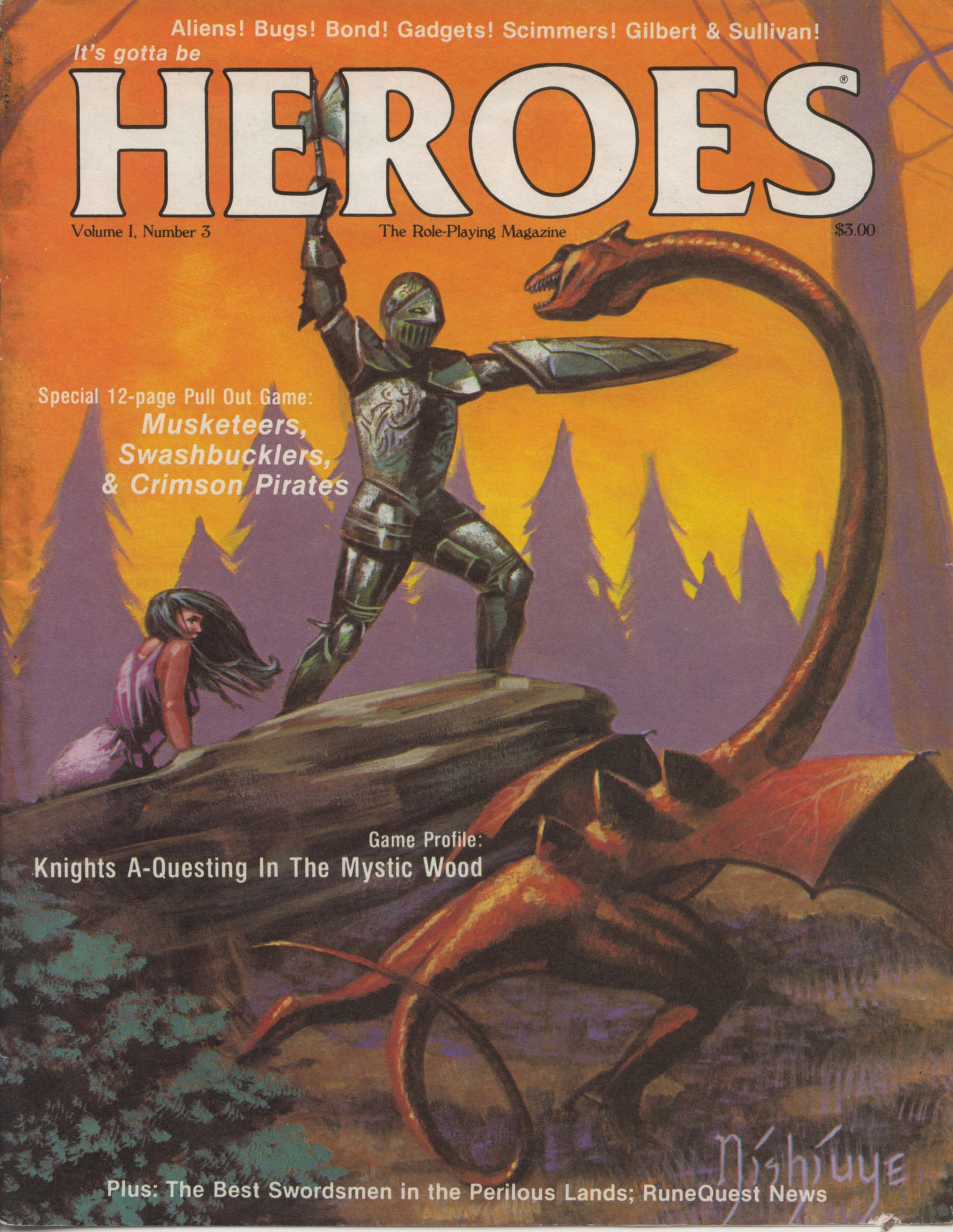
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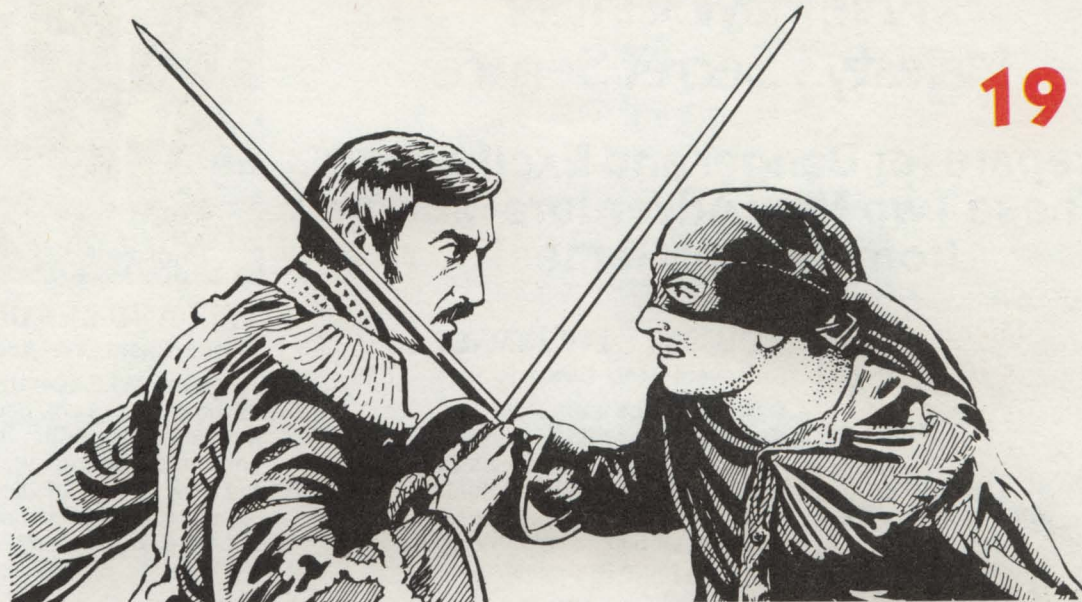
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The Role-Playing Magazine

- RENEQUEST
- JAMES BOND 007
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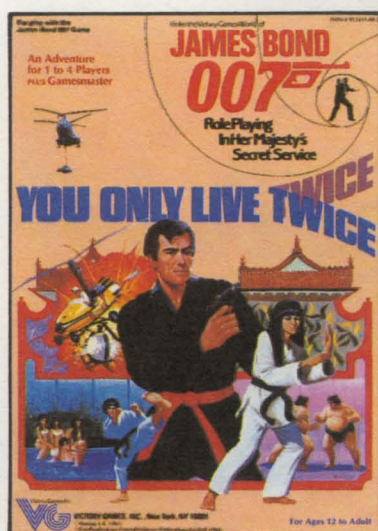
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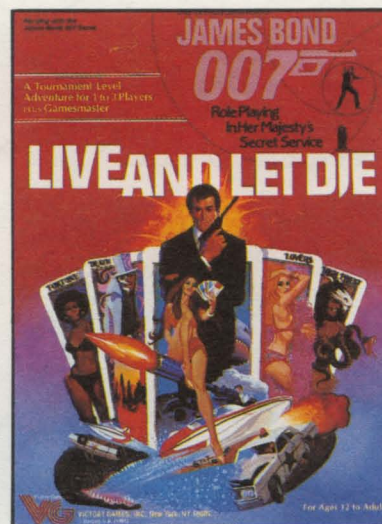


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MI.6

MINISTRY OF INTELLIGENCE DEPARTMENT 6

Century House
London NW1
England
13 February 1984

Mr. Greg Gorden
West Hood Avenue
Chicago, IL 60660

Dear Mr. Gorden,

I am thankful for the copy of the "Q Manual" which you sent to us this past December. Many of the Armoury staff found it to be amusing to read, although your descriptions of Research Personnel were cause for some discomfiture. I found the descriptions to be accurate in general, but on specific points of my description I feel a need to clarify upon the material you have chosen to include.

First I must qualify your description of me which makes me sound a social recluse. I belong to a number of engineering societies and regularly attend their annual meetings, unless some "00" has been entirely irresponsible and destroyed some valuable piece of equipment which must be replaced, in which case I always send my regrets. I belong to the Gold Bug club, a group of Q Branch members who spend time after hours working on inbound transmissions which the fellows in Cryptanalysis have been unable to crack. I might say with pride that in 1983 we solved 44% of the transmissions given us before Cryptanalysis was able to do so. Dr. Maclean's work on the enemy coding algorithm we call the Chameleon Code promises to prove valuable this year.

I must also object to the implication that Q Branch, myself in particular, is a Scrooge about giving equipment to our field operatives. This is rubbish. Our purpose is to give our fellows the edge against the enemy, a function we cannot very well fulfill if we do not give our materiel to them. To my knowledge we have never sent a field operative on a mission without ample equipment for the assignment as we understood it to be. This is not to say we will tolerate casual requests which have no rationale within the terms of the mission. There is also agent experience to consider. Give a new man a Heckler & Koch VP-70z and the first time a East Bloc guard hiccoughs our man will empty a clip into him. A less lethal weapon will often cause a new agent to consider other options first, a trait we wish to develop in our field operatives. One assumes that a "00" will have developed enough control so as not to create an international incident by murdering a man whose only irregularity is a bit of undigested beef.

Sincerely,

P.S. I have sent you a few notes on items which I forgot to mention in our previous communications. I hope you will find them to be of interest. Give my regards to Mr. Klug and Mr. Kern.

Q

ACCESSORIES FOR AGENTS

The Newest Devices From Q Division

By Greg Gordon

APPAREL AND ACCESSORIES

Ankle Spin Pistol

This miniature weapon, strapped to an agent's ankle, is a single shot pistol with a barrel only a few millimeters longer than the cartridge. The cartridge is fired electrically, the trigger sensor being built into the heel of the agent's shoe. Rotating the heel counterclockwise while applying pressure causes a spring to be released and the barrel to orient itself towards the rear. Rotating the heel clockwise while applying pressure aims the barrel towards the front. Firing automatically occurs within milliseconds of the spin. The weapon is for extremely short range as the bullet is fired at an angle of at least forty five degrees from the horizontal. The bullet will pass harmlessly over someone in the front 10 feet away, but will catch someone five feet away in the upper chest or head. The angle for the rear shot will miss someone even five feet away. The extreme rear angle is intended to hit an opponent who has grabbed the agent from behind. The most common cartridge is a specially modified .357 Magnum.

Q Evaluation: *"Captain Michael Roberts inspired this device when he mentioned the inherent problems with our standard ankle holster: an agent in trouble has very little chance of convincing his opponent to allow him to bend down to extract his weapon. While the ankle holster is ideal for concealment Captain Roberts felt there was a need for an emergency device which would allow a response which was quicker and less likely to be perceived by an opponent. A spin pistol prototype was built within 48 hours and proved to be successful. We only recommend that a field operative remember to take a spare pair of trousers."* — Q

Game Information: The spin pistol is difficult to detect. In the round it is being fired, if a Draw situation exists, let the target character attempt an EF 2 PER roll. If successful the target character may draw normally, otherwise the character must draw with a -2 adjustment on his Draw.

PM	S/R	AMMO	DC	CLOSE	LONG
-2	1	1	H	0-1	Below
CON	JAM	DRAW	RL	COST	
-4	98-99	-1	10	na	

For every Game Inch of range beyond the first over which the spin pistol is fired a -1 EF is applied to the firer's Fire Combat attempt. The modifier is cumulative. Thus a shot made at a target 5 Game Inches away would be made at a -4 EF. This assumes the firing character is already aware that he must compensate for the range by going down on his knee so that the shot does not automatically pass over the head of a target more than 5 feet away. The maximum range is 10 game inches. It is not possible to Take a Beat with the spin pistol.

Necklace Listening Device

A simple pearl necklace with an array of microcircuited listening devices in four of the pearls, power and control functions placed in other pearls along the string. Only one of the listening devices may be activated at one time. One pearl is spun to power the device, while apparently idle fingering of another pearl will change which device is being listened to at that time. The listening devices are arranged so that one can hear a conversation at any of four points to the left, front, right, or rear of the listener without interference from the listener's body sounds (heartbeat, respiration, etc.). The devices are directional, picking up the conversation from an area only about 5 feet square and at a range of less than 80 feet.

Q Evaluation: *"A refinement of a device which was originally issued to TAROT operatives. We managed to get a sample piece of equipment from 007, who said he had acquired it as a 'remembrance.' The lack of an earpiece, sound being transmitted directly through the body, gave the necklace listening device a great deal of potential for direct yet covert eavesdropping. The TAROT version only had a single microphone which would cause an agent to have to constantly face the target. This could be a bit forward as*

well as too obvious for some of our field agents, so we made our version more versatile. The result has been effective.

Game Information: If the character with the necklace listening device is within 8 Game Inches of his target he will overhear conversation on a successful EF 10 PER roll. If the range is 9-16 Game Inches the conversation will be heard on an EF 7 PER roll. Beyond 16 Game Inches the sound rapidly become indistinguishable, dropping 2 EF per Game Inch until at 20 Game Inches sounds are no longer comprehensible. The GM should give any further modifiers based on crowd density, background noise, etc.

Purse, Double Twist

The double twist purse was developed during World War II for use by women agents within the Special Operations Executive. Synthetic material have made the purse lighter and better shielded from electronic detection devices, but it remains essentially the same design which helped the British in encounters with the Abwehr and Gestapo during the 1940's.

The double twist purse will open normally when the clasps are twisted in one direction. There is room in the purse for a few normal items: lipstick, money, keys, and breath spray for example. There is also a zippered compartment which is always stuck. Twisting the clasps in the opposite direction will cause a spring mechanism to release a pistol through the bottom of the purse. Alternately the mechanism may be set so that the pistol will fire when clasps are turned properly. Only one shot may be fired in this way as the spring must be reset after each use.

Q Evaluation: *"Other than the ability to fire the pistol as well as eject it, this device functions as it did over forty years ago. The only other modification has been the addition of security linings similar to that in our attache cases. 008 considers a double twist purse a necessity when she goes into the field."* — Q

Game Information: The double twist purse may hold any pistol which is rated CON -2 or less. The special lining acts as attache security lining, producing ghost images for X-ray scanning devices and lowering the Damage Class of all projectiles passing through it by one.

Tie, Incinerating

Shaped as a normal black bow tie this piece of formalwear is capable of producing sufficient heat to melt through normal door locks. The peak temperature produced by the incinerating tie is 3300 degrees Celsius, hot enough to boil iron. The agent attaches the tie to the lock by means of adhesive strips on the tie, twists the chemical detonator cap and then stands back at least five feet, shielding his eyes. Within a few seconds the tie will burst into brilliant white flame extending a foot or more from the door. After a little over five seconds the flames will die out and the lock will have been burned through.

Q Evaluation: *"The effect of the incinerating tie has been accurately described as an explosion in slow motion. We developed the incinerating tie as a counter to the increasing number of locks, such as magnetically coded or numeric keypad entry, which defied normal lockpicking methods. The tie is not very discrete and is used only where there are no alternatives available.*

The chemical detonator cap was added due to a number of mishaps involving the original model which could be ignited using a match or a cigarette. Apparently our agents had their minds on other matters when they would take them off, leaving the ties too close to a source of heat such as a fire in a fireplace. The sudden gouting of flame would often ruin what would otherwise have been a promising contact." — Q

Game Information: The incinerating tie is capable of burning through a lock mechanism which is 3 or fewer inches thick. A character must make Demolitions (+2 ease factor modifier) skill

roll. Base Time is ignored for the task attempts. The incinerating tie will ignite one Action Round after the detonator cap is twisted. It will burn for two Action Rounds.

Tuxedo, Bulletproof

The bulletproof tuxedo is comparatively new, requiring as it does the latest in plastic and composite materials. The substances are difficult to work with, but experimentation with each individual tuxedo will usually result in one which is functional and presentable. The bulletproof tuxedo will completely stop .22 and .32 caliber slugs, and bruises are the likely result of stopping a .38 or .45 caliber bullet.

The weight of a bulletproof tuxedo is about twice that of a more mundane version. The bulletproof tuxedo can be uncomfortable at times, especially in heat, but it will restrict motion no more than would a normal tuxedo.

Q Evaluation: *"It is not too surprising that 006 first requested this sort of personal armor. I would have dismissed the idea but for the suggestions of Dr. Turner. She had been reading about a composite fiber which sounded right for the job. After several false starts we finally manufactured the required formalwear for 006. As usual he returned from the mission with only his cummerbund intact. The unusual difficulty in tailoring the materials into a respectable dinner jacket forces me to be sparing about producing these items."* — Q

Game Information: The bulletproof tuxedo decreases the Damage Class of all projectiles fired and punches and kicks thrown at it by 5, so, for instance, Damage Class F becomes Damage Class A. The only way to inflict damage is by a specific shot or blow.

Wearing the tuxedo for more than an hour in heat exceeding 80 degrees Fahrenheit will cause a -1 EF on all PER rolls until the tuxedo is removed, due to the distraction of the discomfort of the clothing.

COMMON DEVICES

Attache Case Line and Winch

Useful for climbing intermediate distances, the attache case line and winch is a practical combination of Q technologies. The device consists of a bolt made of a special beryllium alloy driven by an explosive charge with an energy in excess of 2000 foot pounds; this trails a high tensile strength line. Once the bolt is imbedded at the top of the surface to be climbed, the operator releases the harness from the side compartment, slides into the harness and turns on the electric motor which drives the winch. The device can lift the operator and equipment totalling 450 pounds 100 meters in just over a minute.

Q Evaluation: *"As it moves with the case the motor-driven lift line is not technically a winch. It was named that as motor-driven lift line seemed awkward. The bolt was a variation of the ski-rescue devices such as the Schermuly Pains—Wessex Speedline, while the lift line was designed around a drill motor we had experimented with for use in safecracking. The motor is exceptionally silent."*

"We had some problem with the prototypes with line slippage, but this was corrected. Some of our agents say the speed of the lift line is a little too great as they often must move in a reverse rappel up the side of the building, or whatever they are climbing." — Q

Game Information: There are 33 Game Inches of line in the attache case line and winch. Firing the bolt is done holding the attache case at the shoulder as one would an anti-tank weapon, Fire Combat attempt being made in order to see if the bolt lodges securely. If the result is a QR 4 there is a 10% chance the bolt will become dislodged while the character is being lifted. The line is completely secure on a QR 3 or better. A character may use a Hero Point to negate any dislodgement which may occur.

The winch will lift a character at a rate of 2 Game Inches per Action Round. A character must make Mountaineering roll (+2 Ease Factor modifier) while ascending. If the roll is failed the character is Stunned as per the Combat Rules upon reaching the top due to having been dragged along the surface just climbed.

Should a character attempt to shoot another character with the attache case line and winch the Fire Combat roll receives a -2 Ease Factor modifier and all distances are considered to be Medium. The bolt will do Damage Class J if it hits.

Card Case Armor

This special housing for Universal Import and Export business cards has two features which can help an agent out of a jam. The first feature is the two tempered steel plates which line the front and back of the card case. This combination will effectively halt any handgun caliber. When worn over the heart it provides minimal protection. The second feature are the four finely honed edges of each metal plate. Slight indentations along the top of the case allow it to be gripped and thrown. In combat it resembles a clumsy shuriken, and has a greater effect should it hit.

Q Evaluation: *"The armour in the card case has proven effective. It is one of the few items I do not mind having returned in damaged condition. The edges were Captain Roberts' idea, although I suspect 008 might have influenced him. I think the case is ungainly when thrown, and there are certainly better weapons for the job, but the case has achieved some notoriety within "00" section."* — Q

Game Information: By expending a Hero Point a Player Character may have any shot fired from directly in front of him, which is not an Aimed Shot, hit the card case rather than his body. The card case will absorb all damage from weapons up to and including Damage Class I. Beyond DC I the case reduces Damage Class by 9 but is destroyed in the process. If the damage absorbed is a Medium Wound or less it will continue to function. A Heavy Wound or greater damage will be absorbed but will ruin the case as armor and as a weapon.

Throwing the card case applies a -2 EF to the Unarmed Combat attempt, but increases the Damage Class by 2. The range of the case is 8 Game Inches, and all attempts are considered to be at Medium range.

Cigarette Anesthetizer

Appearing as a normal cigarette, this is actually an effective device for eliminating any unsuspecting target. The tube of the cigarette is filled with a crystalized anesthetic which is blown into the face of the target. Within a few seconds the target is unconscious. A thin transparent membrane holds the crystals in place until they are to be used.

Q Evaluation: *"Another item which we thought useful enough to borrow from our competitors. Anya Amasova used this upon 007 while they were together in Egypt. Dr. Turner, then with Scotland Yard, analyzed traces of the substance for us. She discovered it was a powerful local anesthetic which could be almost instantaneously effective and a general anesthetic which took a few more seconds to become effective. Dr. Turner managed to duplicate the combination in less than 48 hours. It was this work which first aroused our interest in Dr. Turner."* — Q

Game Information: The cigarette anesthetizer may only be used on characters who are within 2 feet of the device. A Hand-to-Hand Combat roll determines whether the substance hits the target. If hit the target character must make a WIL roll at an EF one less than the QR of the "to hit" roll or lose consciousness that Action Round. Thus a character hit as a result of a QR 4 roll will need to make an EF 3 WIL roll or fall unconscious. A character who successfully rolls on WIL for two rounds has shaken off the effect of the drug. A character may do nothing else during the Action Rounds he is fighting the effects of the drugs.

There is one dose of crystals packed in each cigarette.

Alienating Yourself

Seven Science Fiction Races For Lords Of Creation: Part Two

By TOM MOLDVAY

This is the second part of an article describing alien science fiction races possible in Lords Of Creation.



LUPINES

Physical Profile: Lupines evolved from an evolutionary branch parallel to that of Terran canines. To Humans, they look like large walking dogs. The resemblance, however, is only superficial. Lupines stand 6 feet tall and weigh about 300 pounds. They are bipedal but have long bushy tails.

Psychological Profile: Lupines are highly social with a complex hierarchy of family ties. In theory, all Lupines are related and the closeness of the blood tie determines the strength of the relationship. Lupines have a rigid code of honor which they feel has been constantly violated by Imperial Terra. "Never trust a Terran" is a Lupine proverb. Lupines tend to form relationships slowly, but to adhere to them with

steadfastness. The Lupine virtue of loyalty and their vice of vengefulness are renowned throughout the galaxy.

Political Profile: The Lupines are reluctant members of Imperial Terra. They mistrust the Terrans and are, in turn, mistrusted. On the other hand, the Lupines are reluctant to ally themselves with any of the other three major powers (Astrega-Draconid, Feline, and Starnomad). The Lupines remain close allies of the Pongoids.

Ability Generation: Roll 2d10 + 1d6 each for MUSCLE, SPEED, and STAMINA. Roll 2d10 each for MENTAL and LUCK. Their minimum basic ability score is 7.

Inherent Traits: Lupines retain vestigial claws which add 1-3 points of damage to unarmed combat.

At Start: Lupines begin with 1d100 x 10 Credits and one less skill than normal.

Skill Preferences: Lupines prefer the professions of Building, Futuristic, Mechanic, Social, Street Criminal, Theatrical, and Wilderness.

Power Preferences: Lupines prefer the power classes of Poltergeist, Magneto, and Telepathic.

Notes: The word "Lupine" is a translation of their word for themselves and means "The Great Family."

MANTIS LORDS

Physical Profile: Mantis Lords evolved from a line of parallel evolution similar to Terran insects. To Humans, they look like giant preying mantises, but their physiology is much more complex than that of an insect. Mantis Lords stand 7 feet tall and weigh about 150 pounds. They are bipedal with vestigial wings that can lift them off the ground for short periods of time (1-6 turns).

Psychological Profile: Mantis Lords appear to be completely paranoid. They seem to be psychologically unable to trust another race enough to sign a peace treaty. When fighting, Mantis Lords often go into a berserk fury which allows them to continue fighting even with wounds that would prove mortal to any other race. When not fighting, they are coldly unemo-



tional.

Political Profile: The Mantis Lords are currently at war with every other space faring race. They have rejected all peace offers. They have, however, learned a certain degree of caution (after several costly defeats). Their war is more of a "cold war" with minor skirmishes instead of an all out war. Since the few Mantis Lord prisoners who did not immediately commit suicide quickly turned psychotic in prison, no one is quite sure exactly what type of political system the Mantis Lords have, or how extensive are their galactic holdings.

Ability Generation: Roll 2d6 + 1d10 each for MUSCLE, SPEED, and STAMINA. Roll 2d10 each for MENTAL and LUCK. The minimum basic ability score is 7.

Inherent Traits: If the GM wishes to simulate the berserk fury of the Mantis Lords, any time a Mantis Lord is reduced to 0 Life Points, have the Mantis Lord make a luck roll. If the roll fails, the Mantis Lord goes into a berserk fury and will continue to fight until dead (i.e. no un-

consciousness).

At Start: Mantis Lords begin with 1d100 x 10 Credits and one less skill.

Skill Preferences: Mantis Lords prefer the combat skills. Their non-combat preferences are the professions of Commando, Futuristic, and Pilot.

Power Preferences: Mantis Lords prefer the power classes of Projector, Somatron, and Mentat.

Notes: Mantis Lords are not pleasant individuals, but they are intelligent and thus qualify as player-characters. It may be difficult, however, for other characters to accept a Mantis Lord into the group. The GM may want to use the hypothesis that the Mantis Lords thus far encountered were from a Soldier caste and that other, less militantly crazed castes exist (such as Scientist, Manager, Explorer, etc.).



MUTANTS

Physical Profile: The ancestors of Mutants were exposed to levels of radiation which altered the genetic structure of their descendants. In general, such mutations are non-functional. Mutants are often disfigured in various ways and are usually less healthy than Humans. On the average, however, Mutants have more powers than Humans.

Psychological Profile: Mutants have the whole spectrum of Human emotions. They are generally more insecure and less emotionally stable than Humans. They have a much higher incidence of congenital neurosis and psychosis. But their psychological quirks take no regular pattern.

Political Profile: Mutants tend to be treated by Humans as second class citizens. They are a reminder of the problems of expanding technology which

Humans want to forget. To counter this prejudice, the Mutant Liberation League was formed. In general, the league strives to work through peaceful means, but there are militant sections of the league that do not hesitate to use violence and even terrorism to achieve their ends.

Ability Generation: Roll 2d6 + 1 each for MUSCLE, SPEED, and STAMINA. Roll 4d10 for MENTAL. Roll 2d10 for LUCK. The minimum basic ability score is 6.

Inherent Traits: Mutants begin with a power. They can choose the first power of Poltergeist, Clairvoyant, Mentat, Telepath, or Magneto. After the first power, powers are gained normally. Mutants must choose from the previously mentioned five classes until all 25 powers have been chosen before they will be free to choose from other power classes.

At Start: Mutants begin with one less skill and 1d100 x 10 Credits.

Skill Preferences: Mutants prefer those skills which are more mental than physical such as the professions of Bureaucracy, Communication, Computer, Medical, Scientist, and Social.

Power Preferences: Mutants must choose from Clairvoyant, Magneto, Mentat, Poltergeist, and Telepath before they can choose from any other power class.

Notes: The GM may wish to have the Mutant character roll d% to see how closely the Mutant resembles a normal Human. The GM can also create non-Human Mutants if he so chooses.



PONGOIDS

Physical Profile: Pongoids are a cross-breed between Humans and the great apes. The original strain was bred in scientific laboratories as a means to provide cheap

labor for colonial planets. Pongoids are usually shorter than Humans but much more massive. They weigh 300-400 pounds. Their muscular system makes them much stronger than the average Human.

Psychological Profile: Pongoids have a reputation for savagery, but such a reputation is a myth. In reality they are peaceful beings who only want to be left alone. Their fits of temperamental aggression are actually calculated displays meant to frighten off potential enemies.

Political Profile: The Pongoid Revolutionary Council took the lead in the Great Revolt which freed the Pongoids from Human domination. The council continues to advise and guide Pongoids and acts as a loose governing body. The Lupines are the close friends and allies of the Pongoids.

Ability Generation: Roll 4d10 - 1 each for MUSCLE, SPEED, and STAMINA. Roll 2d6 for MENTAL. Roll 2d10 for LUCK. Their minimum basic ability score is 6.

Inherent Traits: Pongoids, like many of the above mentioned races, do not begin the game with a balanced set of statistics. Their physical abilities are obviously much greater than their mental abilities. As the Pongoids gain experience, they are not restricted to the "rule" that one ability can only be double that of any other ability. Pongoids merely have to approximately maintain the difference seen at the start. For example, Pongoid MUSCLE averages 20 while MENTAL averages 7. So when the Pongoid MUSCLE is raised to about 60, the MENTAL should be raised to about 21. This general rule applies to any race that begins with unbalanced statistics.

At Start: Because of their low MENTAL average, Pongoids begin with two less skills. They start with 1d100 x 10 Credits.

Skill Preferences: Pongoids prefer skill professions which are more physical than mental, such as Building, Commando, Mechanic, Pilot, Theatrical, and Wilderness.

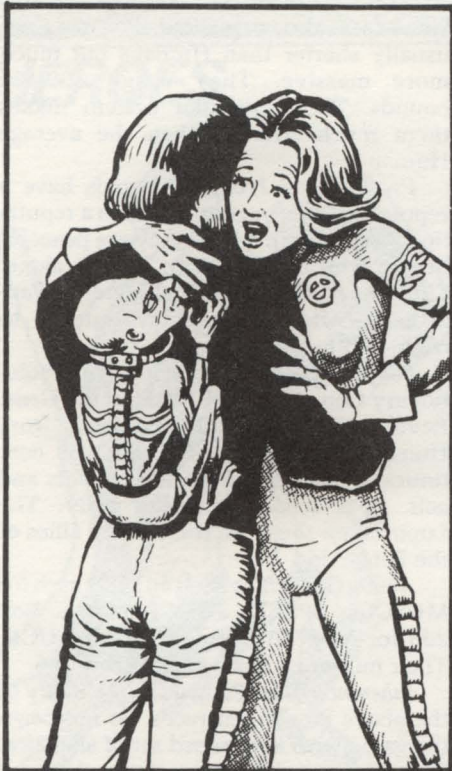
Power Preferences: Pongoids prefer the power classes ranked as psychic powers (Clairvoyant, Mentat, Poltergeist, and Telepath).

Notes: The GM may wish to have Pongoid characters roll d% to see how close they look like an average Human.

PUPPET MASTERS

Physical Profile: Puppet Masters are thin humanoids with large heads. They stand about 3 feet tall and weigh roughly 75 pounds. They can control creatures by means of a direct nerve link. They use an artificial cord which is plugged into the Puppet Master's spine and hooked into their victim's spine.

Psychological Profile: Puppet Masters are sly and cunning. Though not really cowards, they are cautious and careful (as befits their size). Puppet Masters prefer manipulation and bargaining to direct action.



Political Profile: The Federation of Puppet Masters maintains a precarious survival. Their aim is to be too difficult to conquer to make the effort worthwhile. They have no long-standing enemies (except the Mantis Lords) but also have no long-standing friends. Whenever possible, the federation tries to play one side off against the other.

Ability Generation: Roll 2d6 each for MENTAL, SPEED, and MUSCLE. Roll 3d10 for MENTAL. Roll 2d10 for LUCK. Their minimum basic ability score is 5.

Inherent Traits: Intelligent or semi-intelligent creatures get a new luck roll each day to try to break the direct nerve link. If a Puppet Master tries to use the artificial cord in combat he must 1) manage to reach the victim's spine with a reasonable degree of surprise, 2) obtain a reasonably secure hold, and 3) take 1-3 turns to insert the cord. The victim is then allowed a luck roll to avoid the effect of the link.

At Start: Puppet Masters begin with one less skill and 1d100 x 10 Credits. They also have their artificial cord at no extra cost.

Skill Preferences: Puppet Masters prefer the professions of Bureaucracy, Communication, Computer, Futuristic, Master Criminal, Medical, Pilot, and Stage Magician.

Power Preferences: Puppet Masters prefer the power classes of Projector, Magneto, and Mentat.

Notes: The GM may wish to limit the use of the direct spinal link. It may only work on totally alien, overly large, or highly intelligent creatures for a short time after which they become immune. Note that the Puppet Master uses direct nerve linkage to control the physical movement of creatures. He in no way is able to "read" the victim's mind or control the victim mentally at a distance.

STARNOMADS

Physical Profile: Starnomads are a Human race who have adjusted to non-planetary conditions. They are at home in the vast reaches of space. Starnomads live in immense, artificial space habitats. In general, Starnomads are larger, more healthy, and longer lived than Humans. Their heredity and environment combine to produce an individual uniquely equipped for survival.

Psychological Profile: Starnomads are a strange blend of the civilized and barbaric. They can be vicious and savage one minute, then calm and compassionate the next. They have evolved a sophisticated, complex method of dealing with other intelligent individuals which depends mainly on unconscious cues. While they have developed logic to a fine art, they have also developed instinct to a fine art.

Political Profile: Starnomads do not have a unified political system. They are united by common customs and culture. Their customs include methods to unify which depend on the circumstances. For example, they unify for warfare by Clan, but for trading by Association. Starnomads are well on the way toward evolving a completely telepathic system of organization which would be much more sophisticated and flexible than any non-telepathic political system.

Editor's Note: See Tom's adventure "Survival Run of the Starnomads" in Heroes #1 for more information about this race.

Ability Generation: Roll 2d10+2d6 for each of the five basic abilities. The minimum basic ability score is 5.

Inherent Traits: Starnomads must choose the first 5 Telepath powers before they are free to choose from any other power class. Because of their intense disbelief in magic, they cannot use any magical equipment. Powers classed as magic will not work for a Starnomad until he becomes a Lord of Creation. Note that, while magic will not work for a Starnomad,

magic will work against a Starnomad.

At Start: Starnomads begin with the full number of skills and 2d100 x 10 Credits.

Skill Preferences: Starnomads prefer the professions of Building, Commando, Communication, Computer, Engineer, Futuristic, Mechanic, Medical, Pilot, and Scientist.

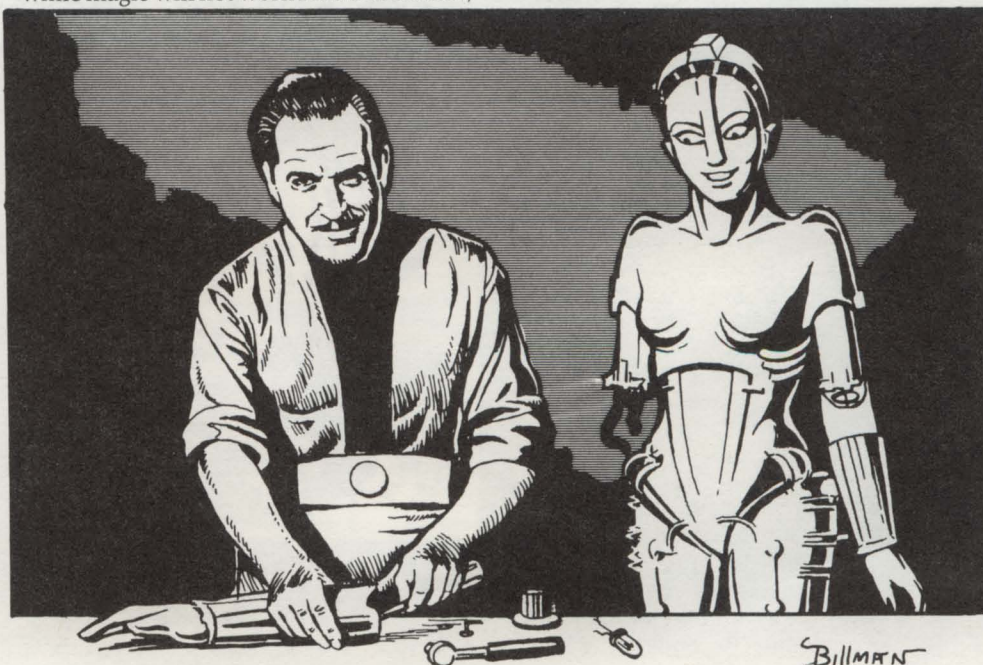
Power Preferences: Starnomads must first choose the Telepath powers of Mind Block, ESP, Telepathy, Neural Overload, and Forced Rapport before they are free to choose any other power. In general, Starnomads prefer powers classed as "Psychic" or "Futuristic."

Notes: On the average, a Starnomad character is the most powerful starting character. Because of their power limitations and lack of magic, a group composed mainly of Starnomads will encounter serious difficulties in non-science fiction adventures. When not in a science fiction setting, a group of players would be wise to limit the number of Starnomad characters. A group with diverse skills and powers has a much better chance of survival.

ROBOTS

Since they are intelligent, it is theoretically possible for Robots to be player-characters. Player-character Robots would suffer from several liabilities. Any computer technician or engineer with the Robotic skill level could completely re-program Robots, making them difficult to play as player-characters. While Robots should be able to progress by gaining experience, such progress would have to be accompanied by actual physical changes (new memory circuits; a larger, tougher body, etc.) Some of the skills and powers would seem illogical for a Robot (a Robot acrobat?, a Robot necromancer?).

If the GM decides to allow Robot player-characters, he will have to design a way around these difficulties. Robots might give a copy of their basic program-



CREEPY CRITTERS

Insects For RuneQuest

By Sandy Petersen

ENTOMOPHOBIA: fear of insects

The insect world is like another planet, with its bizarre predators, intricate traps, teeming swarms, and glorious beauty. A man reduced to tiny scale would be overwhelmed by the strangeness of this world. Consider: an animal which lives for years crawling through mud in an icy river – it finally emerges to the sunlight, only to die before evening. Or a creature shaped and colored like a flower, whose purpose is to slaughter those attracted to its loveliness. Or an animal which sets up its own closed society behind colossal walls of stone, complete with fungus

gardens and air conditioning.

Those playing in a roleplaying game are fortunate. They can vicariously have many experiences. The game of *RuneQuest* includes game statistics for several types of arthropods. Here, I have expanded upon those.

These can be used in a campaign either singly or all together. Perhaps there is a jungle somewhere in your world where the earth is dominated, not by mammals and birds, but by gigantic insects. Or your campaign may extend to another world, upon whose surface these creatures would exist.

CENTIPEDE (*Scolopendra* sp.)

Centipedes have long, segmented, and sinuous bodies. The head is flanked by a pair of poison claws. The hundred legs are needle-sharp and tipped with smaller venom glands. Overall color is usually amber or brownish tan.

Centipedes are nocturnal carnivores which hide in burrows or in shaded places in the day, coming out at night to hunt. They kill and eat anything they can catch, and are quick enough to catch birds on the wing. At night, a hunting centipede may come into a camp, grab a likely prey, and race away. Centipedes do not keep any treasure in their lairs, eating caught prey on the spot. Thus, no fragments of former prey are found in the lair.

Centipedes are found in jungles, forests, and deserts. They come in various sizes. The statistics below are for one approximately 10 meters (30 feet) long.

The centipede's hit location table requires some explanation. The body is divided into 20 or so segments. Each hit location covers one or two of these segments, plus the two slim legs attached to each segment. If the centipede's head is reduced to 0 hit points, it will begin to thrash around aimlessly and eventually will die. If any one segment is completely severed, all segments behind that one will be incapacitated, while the segments nearer the head will attempt to run off, taking the head with them. If a segment is incapacitated, but not severed, the centipede's movement drops by 1 meter per SR. Each additional segment incapacitated will lower movement by 1 more meter. When the centipede's move has been reduced to 0 meters, it will die.

Characteristics		Average		
STR	8D6	28	Move	5
CON	12D6	42	Hit Points	42
SIZ	12D6	42	Fatigue	70
INT	1	1		
POW	2D6 + 3	10		
DEX	3D6	10-11		

ARMOR: 7 point chitin

CENTIPEDE HIT LOCATION TABLE (42 hit point)

Area	D20	Points
Segment 1	01	7/14
Segment 2	02	7/14
Segment 3	03	7/14
Segment 4	04	7/14
Segment 5	05	7/14
Segment 6	06	7/14
Segment 7	07	7/14
Segment 8	08	7/14
Segment 9	09	7/14
Segment 10	10	7/14
Segment 11	11	7/14
Segment 12	12	7/14
Segment 12	12	7/14
Segment 13	13	7/14
Segment 14	14	7/14
Segment 15	15	7/14
Segment 16	16	7/14
Segment 17	17	7/14
Segment 18	18	7/14
Head	19-20	7/14

Weapon	SR	Attack %	Damage
Bite	6	75 + 0	1D6 + 3D6 + venom
Trample	6	75	3D6 + venom POT 1D6

NOTES: The centipede's bite injects venom with a POT equal to 1/3 the centipede's CON (drop fractions), giving an average centipede poison POT 14. This poison's effect is delayed 3 rounds. If the victim resists the poison, he takes 1/2 damage.

The trample is the result of having a giant centipede run over a target with its sharp, poisonous feet. Since centipedes move continually, it is likely that any knocked down in combat will quickly be trampled.

SKILLS: Because of the centipede's flat body shape, it has no negative stealth or agility bonus for SIZ. Hide 70-1, Listen 50 + 1

SANDSWIMMER (*Therevis horribilis*)

Sandswimmers are the monstrous young of a giant fly, short-lived and harmless as an adult. They are worm-shaped, and get up to 10 meters long and over a half-meter in diameter. Usually they are no more than 6 meters long.

They are glossy amber or tan, with heavily armored, nearly featureless bodies. The sandswimmer's head projects out of the

first segment, and has two needle-sharp hooked fangs used to impale its prey.

Sandswimmers live on beaches and in deserts. They burrow beneath the surface, and sense their prey via vibrations. Sandswimmers attack by suddenly erupting through the sand, fastening onto its prey and dragging it beneath the sand to feed. Sandswimmers do not make hollow burrows – the sand collapses once

they pass. Sandswimmers are solitary and cannibalistic. A wandering party of adventurers could attract several sandswimmers, leading to an attack by a whole group of the monsters at once, though they would not attack in a coordinated manner.

Characteristics	Average		
STR	3D6 + 18	28-29	Move 2
CON	2D6 + 12	19	Hit Points 23
SIZ	4D6 + 12	26	Fatigue 48
INT	1	1	
POW	1D6 + 6	9-10	
DEX	2D6	7	

SANDSWIMMER HIT LOCATION TABLE (23 hit points)

Area	D20	Points
Tail	01-6	6/8
Body	07-14	6/10
Head	15-20	6/8

Weapon	SR	Attack %	Damage
Bite	7	50-2	1D6 + 2D6

NOTE: A sandswimmer's bite injects a paralyzing poison with a POT equal to half the creature's CON (round fractions up).

A sandswimmer will remain attached once it hits, injecting more poison each round and draining 2D6 points of fatigue from the victim (blood loss). Once the victim has lost fatigue points equal to his normal STR + CON, the sandswimmer will begin to drain STR instead. This STR is gone permanently.

SKILLS: Because of the sandswimmer's body shape, SIZ does not affect its bonuses Sneak 90-3 Swim 40 + 7

ARMOR: 6 point shell

SCORPION (*Scorpio humungous*)

Scorpions are large carnivorous arachnids. They come in various colors: green, amber, white, maroon, or black, sometimes pinstriped or mottled. They live in deserts or jungles, and hunt at night. In the daylight, scorpions hide in burrows. The giant scorpion described here is around 2 1/2 meters (8 feet) long, not counting the stinging tail, which is another 2 meters (6 feet). It stands over half a meter (two feet) tall.

Characteristics	Average		
STR	4D6 + 12	26	Move 3
CON	2D6 + 12	19	Hit Points 21
SIZ	3D6 + 12	22-23	Fatigue 45
INT	1	1	
POW	1D6 + 6	9-10	
DEX	3D6	10-11	

NOTES: The scorpion can attack with both pincers and sting in the same round.

If a pincer hits, in addition to damage, the victim is clutched and must match his STR vs. the scorpion's STR to escape. Any victim being grappled by both pincers is automatically hit by the sting, though he may try to parry (since the sting automatically hits, he may not damage the sting through parrying). SKILLS:

Listen 50-4

ARMOR: 5 point chitin

SCORPION HIT LOCATION TABLE (21 hit points)

Area	D20	Points
RH Leg	01	5/4
LH Leg	02	5/4
RR Leg	03	5/4
LR Leg	04	5/4
Tail	05-06	5/7
Abdomen	07-09	5/9
RC Leg	10	5/4
LC Leg	11	5/4
RF Leg	12	5/4
LF Leg	13	5/4
R Pincer	14-15	5/7
L Pincer	16-17	5/7
Thorax	18-20	5/9

NOTE: "Thorax" includes head for scorpions.

Weapon	SR	Attack %	Damage
Pincer	6	35 + 0	1D10 + 2D6
Sting	6	35 + 0	1D6 + 2D6

SOLPUGID (*Solpuga hypotheticus*)

Solpugids are ferocious hunting arachnids which haunt desert nights. A solpugid somewhat resembles a gigantic cross between a pale amber ant and a spider. It is very bristly, and has two pairs of extremely strong jaws for masticating prey. A solpugid boasts eight long legs, and two strong thick palps for fencing.

The palps are sucker-tipped, allowing a solpugid to climb sheer walls. Solpugids live in burrows, and flee sunlight. A solpugid may flee from a strong light, if it is not feeding, guarding young, or cornered.

SOLPUGID HIT LOCATION TABLE (23 hit points) melee and missile

Area	D20	Points
RR Leg	01	6/4
LR Leg	02	6/4
RH Leg	03	6/4
LH Leg	04	6/4
RC Leg	05	6/4
LC Leg	06	6/4
Abdomen	07-10	6/10
RF Leg	11	6/4
LF Leg	12	6/4
R Palp	13-14	6/8
L Palp	15-16	6/8
Head	17-20	6/10

Characteristics	Average		
STR	3D6 + 24	34-35	Move 12
CON	3D6 + 9	19-20	Hit Points 23
SIZ	2D6 + 18	25	Fatigue 54
INT	2	2	
POW	2D6 + 3	10	
DEX	2D6 + 18	25	

Weapon	SR	Attack %	Damage	Parry %
Palp	4	50 + 17	3D3	80 + 10
Bite	4	70 + 17	2D10 + 3D6	—

NOTE: The solpugid gets two simultaneous palp attacks or parries and one bite 3 Strike Ranks later each round. It will generally use the palps to parry unless only facing a single opponent, in which case one palp will parry while the other one hits. Palp damage is equal to 1/2 the creature's damage bonus.

SKILLS: Climb 100 + 10, Run Backwards 80 + 10 — this skill can be used to disengage from melee while still getting in one last attack and parry.

ARMOR: 6 point armor

SPIDER, GIANT (*Araneus superbens*)

There are thousands of types of spiders. The giant type here is a web-spinner, which hunts by spreading its web over likely areas. When a potential prey animal wanders under the web, the spider races to the spot just over it and spews webbing over the victim.

Another technique the spider may try is to set its web above a trail, closing off the trail with a wall of webbing. When prey comes down the road, it is prevented from proceeding on its way by the web-wall, and the spider can then drop a sheet over the victim. Another tactic is to silently englobe a clearing in which a party sleeps.

The webbing acts as an area Glue attack with a strength equal to the spider's POW. The web's hit points are equal to its strength. When a web reaches 0 hit points, a man-sized hole has been created.

Any weapon hitting a strand of webbing will tear it and do damage, but will also become stuck to the web, and must be pulled free. Flaming weapons do not become stuck to the webbing. Spider webbing is not flammable, though heat can shrivel it, and fire does normal damage to a web when used to break through.

Characteristics	Average		
STR	3D6 + 12	22-23	Move 2/3
CON	3D6 + 6	16-17	Hit Points 22
SIZ	4D6 + 12	26	Fatigue 39
INT	8	8	
POW	3D6	10-11	
DEX	2D6 + 9	16	

ARMOR: 4 point skin

GIANT SPIDER HIT LOCATION TABLE (22 hit points)
melee and missile

Area	melee D20	missile D20	Points
RR Leg	01	01	4/4
LR Leg	02	02	4/4
RH Leg	03	03	4/4
LH Leg	04	04	4/4
Abdomen	05-08	05-11	4/10
RC Leg	09-10	12	4/4
LC Leg	11-12	13	4/4
RF Leg	13-14	14	4/4
LF Leg	15-16	15	4/4
Head	17-20	16-20	4/10

Weapon	SR	Attack %	Damage
Bite	5	50 + 11	1D6 + 2D6 + venom
Webbing	2	50 + 11	Entangles with STR equal to spider's POW

NOTE: A spider may either bite or spin web in a round. It may not do both.

The bite injects a poison with a POT equal to the spider's CON.

The web covers an area 2x2 meters across, entangling everyone present. Those stuck are immobilized and cannot attack, parry, or dodge, until they break free of the web by successfully matching their STR vs. the web's STR, trying once a round. If more than a single layer of web covers a victim, he must break through each separately.

SKILLS: Hide 75-11, Sneak 80-11, Climb 100-3

STINGWORM (*Geodytiscus venefix*)

Stingworms have long, soft bodies with short stumpy legs near the armored head. Two hooked tubular jaws inject digestive venom into the prey. They can be either aquatic or land-dwelling.

Most stingworms lie in wait to trap prey, rather than hunting actively.

Characteristics	Average		
STR	2D6 + 12	19	Move 2
CON	3D6	10-11	Hit Points 17
SIZ	3D6 + 12	22-23	Fatigue 30
INT	2	2	
POW	2D6	7	
DEX	2D6 + 3	10	

SKILLS: Hide 75-10

ARMOR: Body 2, legs and head 4

STINGWORM HIT LOCATION TABLE (17 hit points)
melee and missile

Area	D20	Points
Abdomen	01-06	2/8
RH Leg	07	4/3
LH Leg	08	4/3
RC Leg	09	4/3
LC Leg	10	4/3
RF Leg	11	4/3
LF Leg	12	4/3
Thorax	13-16	2/8
Head	17-20	4/6

Weapon	SR	Attack %	Damage
Bite	6	40-3	1D10 + 2D6

NOTE: The bite injects a venom with POT equal to the creature's CON.

WASP (*Vespa giganteus*)

Giant wasps are colonial. They are carnivorous flying hunters. Each colony has a single queen, who is slightly larger than the rest. Giant wasps usually attack by dropping right out of the air onto their victim, stinging and biting frantically until the prey is dead, then carrying him off. Giant wasps do not cooperate when hunting for prey, and though several wasps may attack a single party, they will each fight alone. They will cooperate when defending the nest. These wasps are a little over 2 meters (7 1/2 feet) from head to sting.

Characteristics	Average		
STR	4D6	14	Move 2/25
CON	3D6	10-11	Hit Points 14
SIZ	3D6 + 6	16-17	Fatigue 25
INT	2	2	
POW	2D6	7	
DEX	2D6 + 12	19	

SKILLS: Scan 90-9

ARMOR: 4 point chitin

GIANT WASP HIT LOCATION TABLE (14 hit points)
melee and missile

Area	D20	Points
RH Leg	01	4/3
LH Leg	02	4/3
RC Leg	03	4/3
LC Leg	04	4/3
Abdomen	05-08	4/5
Thorax	09-11	4/6
R Wing	12-13	4/4
L Wing	14-15	4/4
RF Leg	16	4/3
LF Leg	17	4/3
Head	18-20	4/5

Weapon	SR	Attack %	Damage
Bite	6	25 + 3	1D6 + 1D4
Sting	9	45 + 3	1D8 + 1D4 + venom

NOTE: A wasp will bite and then sting in the same melee round. The sting is capable of impaling. It injects poison with a POT equal to the wasp's CON when it penetrates armor.

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ming to other player-characters so that re-programmed Robots could be restored to normal. The GM could design a schedule of prices to accompany Robot Experience Point gains (such as each ability point gained from experience rolls would cost a number of credits equal to the XP needed

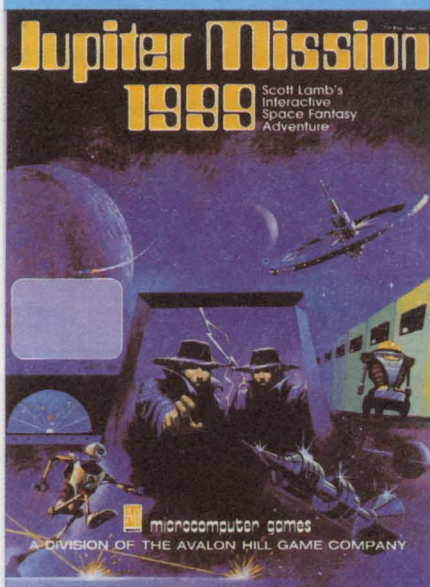
for the roll times 10). The GM could limit the skills and powers available to the Robot and possibly even design special skills and powers for the Robot.

Robot player-characters have not been playtested. If introduced into a campaign,

they will require a fair amount of work on the GM's part. I would suggest that Robots start by rolling 3d10 for each basic ability. Allow them the full number of skills and 1d100 x 10 Credits. Their natural armor would be -3.

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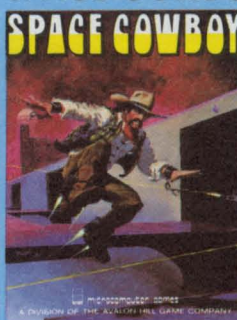
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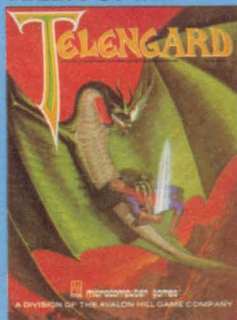
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James Bond 007: The History Of The Game

By Gerry Klug

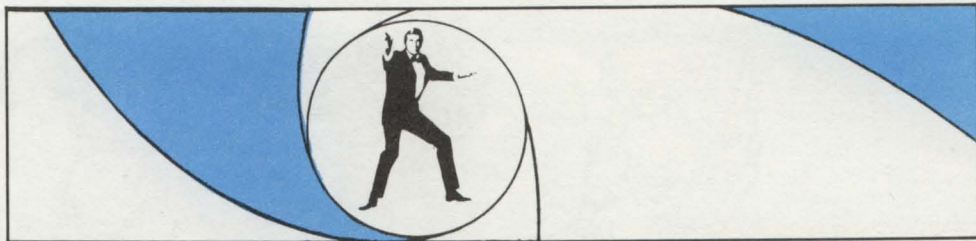
The idea for designing a role-playing game based on the world of James Bond came to me while I was discussing the available role-playing games one bright and sunny day with a friend of mine. Bob Kern. We had been discussing the way most role-playing games were written by wargame designers who were accustomed to having their rules pored over by individuals who had nothing better to do than examine in minute detail every last clause. Indeed, the art of reading a set of rules was part and parcel of the enjoyment of playing a wargame. It seemed to be part of the mental exercise one had to undergo. I certainly enjoy it when I tackle a new wargame.

But not so with a role-playing game. Bob and I knew what good role-playing games needed, and planned to do our own game. One area of role-play which we felt hadn't been adequately covered was the world of espionage. We never dreamed we could do a game based on James Bond, so we were content to envision it as a generic spy game without any specific ties. The only game available during that time satisfied neither Bob, our gaming group, or myself. I knew I could design a better game, going so far as to start tinkering with a game system. It was about this time that the game company then employing my services died, and Victory Games rose from the ashes.

At Victory, we knew that an entry into the role-playing field would be necessary to establish credibility in the marketplace. Our initial buying audience would be mostly comprised of old fans who would be expecting us to produce quality wargames. Many expressed concern that we were going to dilute the quality of our wargame production by getting into the "stupid field of role-playing games." Since this wasn't going to be the audience who would buy our first RPG, we needed to sell it to the waiting public, the people who made the market what it is today.

But what type of game? My heart, already partial to fantasy role-playing, told me to indulge myself – design my ultimate fantasy game, the one to best all previous games. But I knew that the marketplace had become glutted with fantasy games, and *RuneQuest* (tm) sufficed for those who wanted that "ultimate" type of game.

We discussed these issues at the first few meetings of the VG staff. We agreed that a fantasy game was not the way to go, but we couldn't agree on what to do in-



stead. It fell on me to do the research and come up with a suggestion. I remembered the discussions with Bob Kern and tried to convince the staff to let me design "License to Kill," the name I had given to the espionage game. But, instead of doing the generic game, we decided to base a game on the only spy character really worth doing – James Bond. We were off. More to the point, I was. The idea was fine, but the game had to be designed, and that was my job.

Designing Bond

The methodology used to design the *James Bond* game was a variant of the way I used when I was a Lighting Designer in theatre and rock 'n' roll. I first immersed myself in the subject, reading all the James Bond books Ian Fleming wrote. I then re-read them carefully, noting instances and occurrences I wanted to recreate in the game when Bond fans played it. We had not yet signed the contract with Eon Productions Limited/Glidrose Publications Limited, but we were very close. Until we did, we could not afford to make any financial commitments. I began to line up a core of quality freelancers, but we could not yet begin work. So we waited.

I believed that the people who played the game would be a mix of the fans of the book, fans of the movie, and fans of role-playing. This mix would be hard to please, thought I. So, I decided to first design the game system to reflect the abilities of James Bond in the books, I knew that the license would require us to support the James Bond movies, so the characters, backgrounds, and plot lines made available the game would be drawn from the movies. This would please some Bond fans and displease others, so the latter would have to be appeased by having the game system designed to support both the books and the movies.

To ensure that we got all the information about the James Bond world right, we hired my friend Bob, who knew more about the world of James Bond than I ever would.

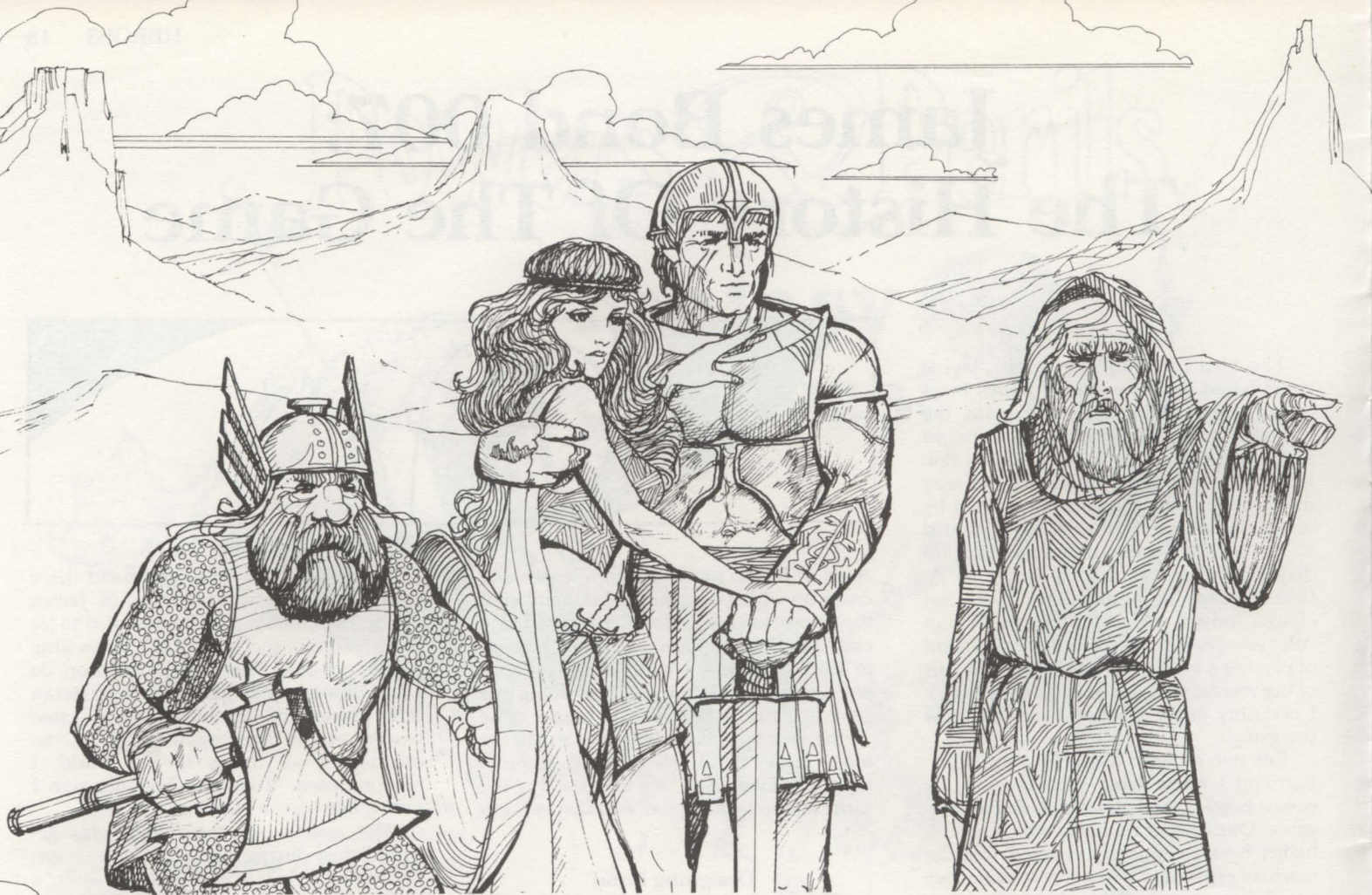
But what of the role-players out there who weren't necessarily fans of James Bond? The game had to be designed to let them into this special world with as little pain as possible. That was the question: do I design a complex game for the veteran role player, or an introductory game transparent to the beginner? As in the manner of all things in the world, I compromised. 'Twas the best decision I ever made.

The essence of the design was accomplished during a trip to the Antietam Civil War battlefield with Eric Lee Smith, a Victory designer noted for his Civil War simulations. He had been a fan of one role-playing game that used a Difficulty Factor, and, as we were driving, he suggested I use that idea as the central focus of the game. We continued to talk as we walked in the Cornfield, the Sunken Road, and through the streets of that sleepy Maryland town. By the time we returned to Washington, the essence of the game – the Ease Factors, Quality Ratings, and Hero Points – had taken shape in my mind. From those beginnings, the game system grew very rapidly and with very little trouble.

I was concerned, however, with the people who would play the game. We aimed the game for the kids who made the role-playing market explode. I figured if they could decipher the fantasy role-playing games that were out there, they could easily decipher any game I designed. They would be the ones who would buy the game in the beginning, and make or break the game in the long run. Young role-players, this game was designed for you!

I knew if we got the Bond information and background correct (the Fleming "effect") the Bond fans would buy the game. Since I was designing the game systems to emulate the books while giving the players information from the movies, that would satisfy fans of both genres. And, as long as I made the game essentially simple to play, the young fans would buy it and be happy with it. I hope you are!

Next: the game system in detail; Hero Points, Fame and Combat.



CAREFUL CHARACTER CREATION

In Powers & Perils

By Richard L. Snider

POWERS AND PERILS contains many elements representing a new approach to Fantasy Role-playing. From its conception, *P&P* was designed to provide as much information as possible. This allows nearly infinite possibilities in many of the most important sections of the rules. It will be what you choose to make it.

Because of its detail and variability, *P&P* can be a complex game if you use all the rule options. But its actual complexity will be determined by the referee, before the game starts and during play. The purpose of this article is to guide you in making these selections. It will also answer some important initial questions and tell you a bit about the future of this system.

As a referee, your first goal must be to structure your game world. This requires that you understand the rules, have an idea of what your players can comfortably handle, and decide which parts of *P&P* will not

be used in the game. These selections are best made after you have a clear understanding of the rules, and an idea of what you want your game world to be. Where your changes, deletions or additions will have a direct effect on the players, they should be informed of them before the fact. No major change in the house rules should be made without the players having foreknowledge of your actions.

The most complex parts of *P&P* lie in its Character Generation, Equipment Damage, Creature Variation, Creature Generation and Treasure systems. For your first few adventures, I suggest that you ignore the Creation Variation and Creature Generation sections. Both can be easily added at a later date. Their use is likely to be overly difficult to handle at first, and the resulting creatures could badly imbalance your game. Once your campaign has a few strong characters being played, these systems could be added now and again to

vary the danger of the encounters.

P&P involves some use of mathematics in its basic systems. In most cases, especially in Books One and Two, special tables have been included that solve most of the common mathematical problems that will arise.

The Equipment Damage section reflects the possibility that various items will be badly damaged or broken in play. It was added for the sake of realism only and may be deleted at your option. It is up to you to decide whether the added enjoyment that this system provides is worth the increased record-keeping.

The Character Generation system in *P&P* is unique; designed to reflect the Character's innate talents and the interests that determine how well he uses them. The result is a detailed, heroic character who is a unique and powerful individual.

Two sections of the Character Generation system require that the player make

selections that will have a permanent effect on his character. The answers to the following questions should help the player to make these selections and create the best character possible, given the random factors that he generated for it:

A) *How should I assign my Total Multipliers?*

B) *How should I allocate my character's Initial Increase Factor?*

Character Building Two Ways Part One : Total Multipliers

A character's Total Multipliers reflect his interests in life and his goals. As they are applied to the character's Native Abilities, they yield the Maximum Ability that the character can attain in each. This value is the maximum rating that the character can achieve in the characteristic without aid from magic or treasure.

A character's multipliers should be assigned to characteristics that he has a high Native Ability in, or to characteristics that the player believes his character will need in play. For example, if the character is to be a magic-user, it is important to assign a high multiplier to Intelligence, Will and Empathy regardless of how low his Native Ability in any of them might be. The best philosophy in assigning multipliers is to assign priority to those characteristics that are most useful for the type of character that the player is creating.

Except in rare cases, the player will find that the Total Multipliers that are available to his character are insufficient to fully develop everything.

Part Two : Initial Increase Factor

This factor reflects the knowledge, training and experience that the character has gained in life. The points that are gained when this factor is determined are assigned to the character's Wealth, Experience, Expertise and Characteristics. The results are then used to purchase equipment, determine the character's Combat Experience Level, acquire knowledge and set the Current Ability ratings for each of the character's modifiable characteristics.

The following simple suggestions may help the player to make these crucial decisions in forming his character.

1) WEALTH

The real value of the points assigned to wealth varies with the character's Station. Unless the character is to be a noble, the player should concentrate his points in other areas. He should allocate enough points to this area to give his character some starting equipment, and some gold to use once the game begins. Placing a great number of points in Wealth will give most characters a sizable amount of money BUT the money gained will not counter-balance the lost potential in other areas. For nobles, even the minimum wealth allocation will provide great riches. So the noble character has a simple choice: how rich does he want to be?

2) EXPERIENCE

Points that are assigned to this are will

determine a character's starting Combat Experience Level. They have no other value. For characters that are fighters, a high allocation in this area will be a great asset — as the Combat Experience Level is one of the major factors that determines the character's combat values. The higher the Combat Experience Level, the more survivable the character will be in combat. Though an allocation of 15 to 25 points would give the character a reasonable starting level, it would be advantageous to spend the full 30 points if the player has them to spare.

For magic-users, this factor is not crucial. None of the experience that is gained here may be used as magic experience. The value of points spent here will lie in giving the magic-user a Combat Experience Level that is high enough to give him some defense should he be attacked in combat. It is not an area that should be stressed in the development of a magic-user.

3) EXPERTISE

The player expends these points to determine the number of expertise points that he will have to purchase his character's starting skills. For fighting characters, the player should concentrate the expertise gained into combat skills and skills useful for surviving: Tracking, Survival and Climbing, for instance. Where extra points are available, the player may select other types of skills to enhance his character's abilities. He should always give priority, in his initial allocation, to the day-to-day skills that will keep the character alive.

Magic-users must expend a large number of the expertise points that are gained here to purchase their basic apprenticeship. After the training is paid for, the magic-user should select skills that are useful in combination with his magic powers. He should also select skills that enhance his chance of survival. Combat Skills, though some should be learned, are of secondary importance to the dedicated magic-user. A mage that stresses combat is likely to become a warrior that knows a few parlor tricks, rather than the powerful mystic forces that the true magic-user seeks to become.

The basic philosophies that the player can use to guide his selections of his character's skills are a choice between specializing in a few highly developed skills or learning a great number of skills at a basic expertise level. In the long run, the second course will be advantageous. He will be somewhat competent in handling many different situations and, with time, can develop into a very useful individual. On the other hand, players that choose to start their characters with a limited number of highly developed skills will gain immediate advantages that will increase their chance of survival. This is especially true for fighters that concentrate on their combat skills. The character will not have the overall usefulness of the "generalist" but, he will have important advantages in play.

But of the two paths — the eclectic and the specialist — the best course may be

neither extreme. Players should strive to achieve a balance between the two philosophies. In forming the character, purchase as many skills as you can that relate to the type of character that you want. Then, increase the expertise levels of those skills that are used regularly.

It is also a good idea in forming a character for the player to form a conception of who his character is. Then, select the skills that this type of person would have, or that he will need to achieve his future goals. The player will be better able to relate to the person that he will be playing and the skills that he selects will be of greater value in play.

4) CHARACTERISTIC POINTS

Characteristic points are used to set the Current Ability level in each of the character's eight modifiable characteristics. In allocating these points, the player should concentrate them into characteristics that are important to the individual character. Fighters should put their points into their physical categories. Mages should concentrate on their mental characteristics, especially the single factor that serves as the prime requisite for the Magic Path that the character is trained in.

But the word "concentrate" does not mean that all of your points should be put into a single area. It indicates that it is to the character's advantage if the lion's share of these points are placed in that general area. In general, it is not advantageous to build one or two characteristics to the exclusion of all others. While development of the character in this way may gain him some advantages, it is likely to reduce his effectiveness in more areas than it will enhance. (This is especially true if the Problem-Solving option is in use.)

POWERS & PERILS, as the rules repeatedly stress, is a guide to its participants. It should not be viewed as an immutable legal code. Where sections of the rules conflict with the rules that you choose to govern your world, ignore them. Where you encounter sections that are ambiguous or overly difficult to handle, modify them. Do not allow blind obedience to any rule force you away from the flavor and style that you want for your game. Your own imagination is easily as important as the rules you choose to form the foundation of your campaign. Do not restrict it without reason.

Future issues of **HEROES** will add additional layers of detail and imagination to the **POWERS & PERILS** environment. There will be regular features dedicated to answering your questions, while other articles will expand on portions of the rules, and detail options that you may use in playing your game. Finally, special articles will delineate important nations, cultures, cults and persons that exist in the **P&P** world.

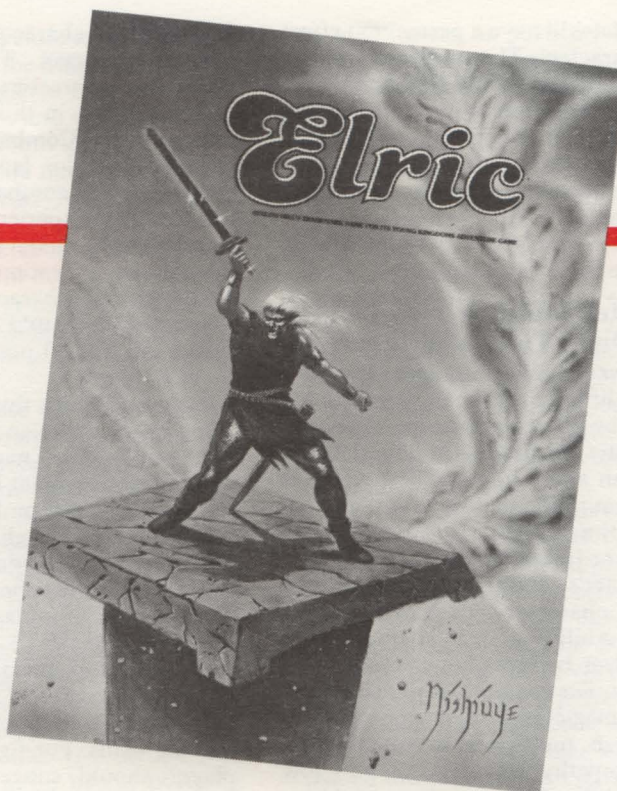
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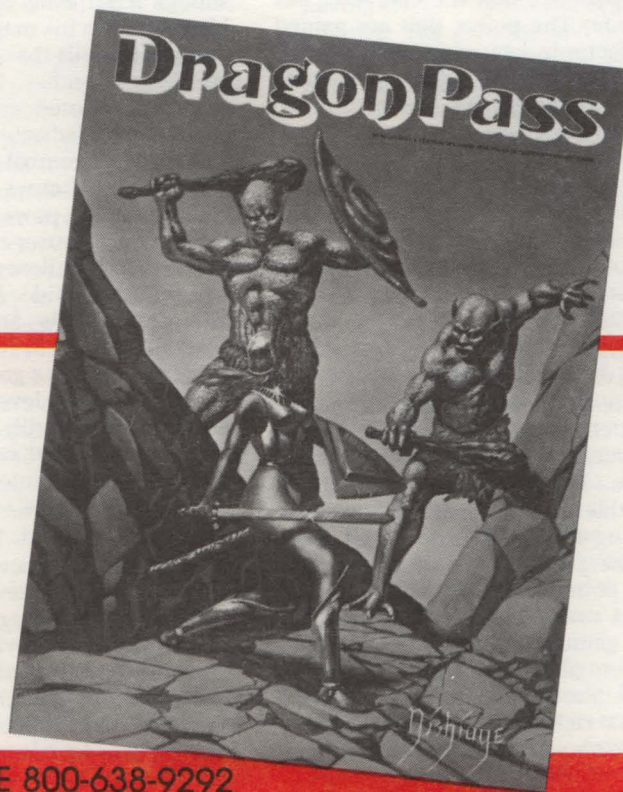
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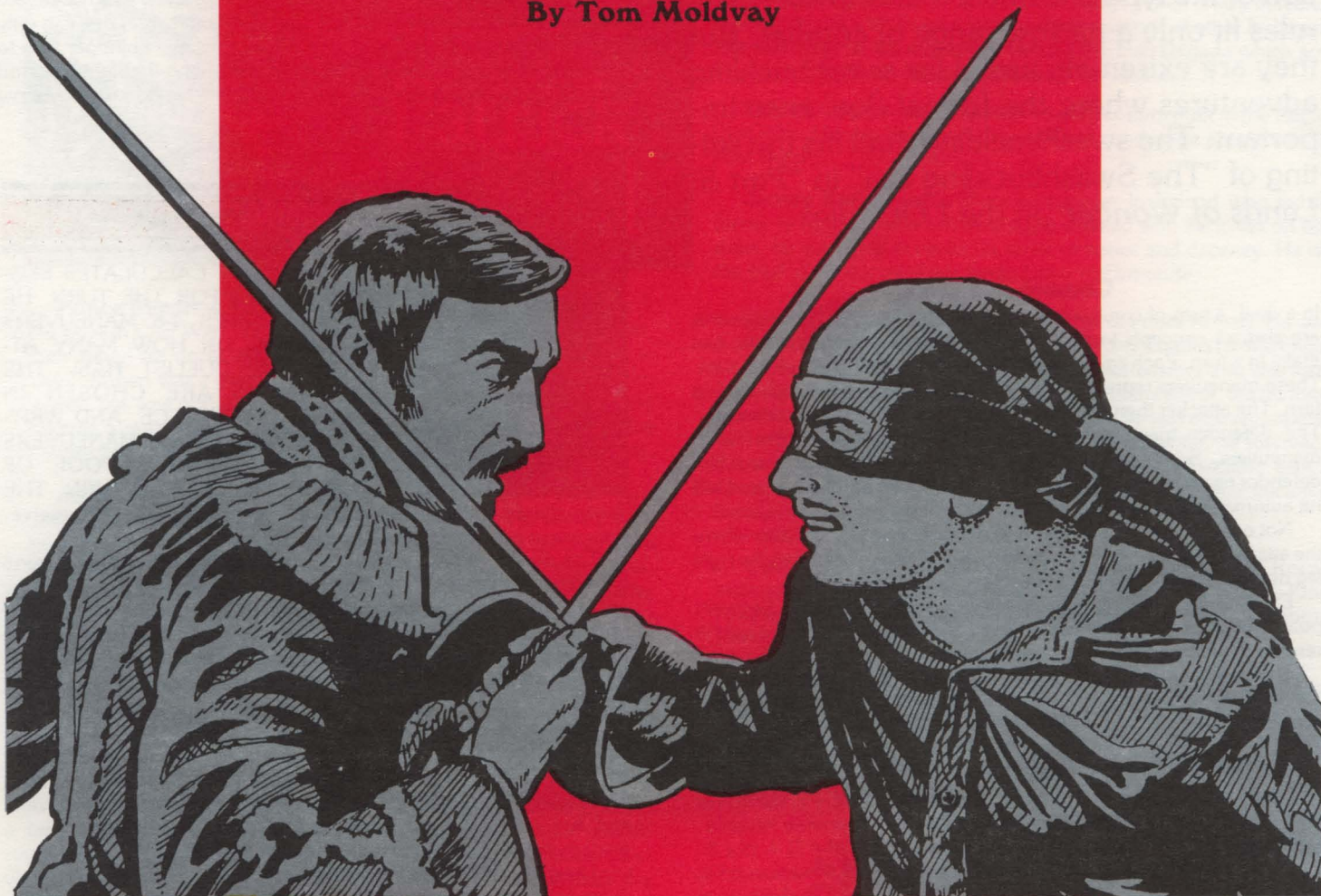


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Musketeers, Swashbucklers & Crimson Pirates

Dueling Rules For Lords Of Creation™

By Tom Moldvay





Introduction

The combat system in *Lords of Creation*® is reasonably simple. Simplicity has many virtues. It allows combat to go quickly so that the flow of the

adventure is not unduly disrupted. It makes combat easy to learn. And it is flexible. Adding to a simple system is much easier than adjusting a complex one.

The dueling rules for *Lords of Creation* build upon the basic combat rules. A duel takes longer to play than other combat. But the dueling rules give a more realistic simulation of the type of combat a duel entails. The rules fit only a narrow range of combat. But they are extremely useful for swashbuckling adventures where the formal duel is so important. The swashbuckling duel fits the setting of "The Swashbuckling Era" in "Part 8: Lands of Wonder" in the LOC rules.

Combat Segments

In a duel, a turn of combat is divided into 6 segments. The segments are abstract concepts to show the possible maneuvers a duelist can make in a turn. Each opponent chooses six maneuvers for each turn. These maneuvers represent the pool from which he can pick for that turn. The attacker then picks his attack from the pool of 6 maneuvers. The defender tries to counter the attack, choosing from his 6 maneuvers. Some defense maneuvers reverse positions and the defender becomes the attacker. Any attack which is not countered will hit automatically and the opponent takes damage.

Not only are types of attacks and defenses chosen, but also where the attack is to hit or the defense is to guard. A parry defending the right leg does no good against a lunge to the head.

Each duelist has a certain number of segment points. Segment points "buy" attack and defense maneuvers. Points can also be held in reserve. Reserve points can be used to better one's position in the duel.

The number of segment points are equal to the normal initiative roll (i.e. 1d10 + Initiative Bonus), plus the duelist's skill times his number of attacks. Thus:

$$\text{Segment Points} = (1d10 + \text{Init.}) + (\text{skill} \times \text{\#AT})$$

For example, D'Artagnan has an initiative bonus of +7, the skill of Rapier-5, and three attacks. He rolls 6 on 1d10 to determine initiative. D'Artagnan would have 28 segment points for that turn $(6 + 7) + (5 \times 3)$.

If a duelist only has one attack, he must choose all 6 maneuvers in advance. A duelist with two attacks only has to choose 5 maneuvers in advance. A duelist with three attacks only has to choose 4 maneuvers in advance. The dueling rules are not recommended for characters with more than three attacks. The one or two extra maneuvers can be taken in any segment the duelist wants. He can choose any maneuver as long as he has enough segment points to spend.

The duelist can also spend reserve points to 1) advance, 2) retreat, 3) delay a defensive maneuver, 4) alter a target area for attack, and 5) alter a target area for defense.

Reserve Points

There are four positions the duelists can be in, depending on the distance between them. In **position A**, the duelists are too close together for effective rapier combat (but can still kick, punch, and use daggers). In **position B**, a duelist can attack with his rapier merely by extending his arm. In **position C**, a duelist can attack by lunging (i.e. stretching with legs and arm). In **position D**, the duelists are beyond normal attack range. The only kind of attack possible is a running attack which automatically carries the duelist closer to his opponent, or a thrown dagger.

For each reserve point spent, the duelist can advance or retreat one position. Thus, if one duelist spends a point to move back from position B to position C, the other duelist must also spend a point if he wishes later to return to the original distance.

Some basic defensive maneuvers are effective against several types of attacks. To work against certain attacks, however, it is necessary to delay the defensive maneuver. For example, a parry defends against a thrust. If the parry is delayed by spending one reserve point, it defends against a lunge. If the parry is delayed by spending two reserve points, it defends against a fleche. A Parry could also defend against a Dagger Thrust at the cost of one extra reserve point.

There are nine areas of the body which can be attacked (head, chest, right arm, left arm, abdomen, right leg, left leg, right foot, and left foot). There are five other transitional areas which add extra points when altering a target area. Look at the Target Area Chart with its body silhouette. Each of the nine body areas are named; the other five areas are transitional areas (marked +1). The arrows show which areas are considered to be adjacent. When altering a target area, one can only move between adjacent areas. It costs one reserve point per area to alter the target area. Thus, if one was defending the right arm and wanted to switch the defense to the head, it would cost 2 reserve points.



The Duel

EACH DUELIST CALCULATES SEGMENT POINTS FOR THE TURN. HE THEN CHOOSES 4-6 MANEUVERS (DEPENDING ON HOW MANY ATTACKS THE DUELIST HAS). THE MANEUVERS ARE CHOSEN IN SECRET, IN ADVANCE, AND WRITTEN DOWN. THESE MANEUVERS ARE THE DUELIST'S POOL OF MANEUVERS FOR THE TURN. THE

duelist should take care to note the number of points kept in reserve, since these points could be crucial to the combat.

The duelist with the higher initiative has the **advantage** (a term denoting the attacker of the moment). The duelist with the advantage either chooses an attack maneuver or cedes the advantage to his opponent. The attack maneuver can either be picked from the individual's maneuver pool for that turn or, if the individual has more than one attack normally, a maneuver can be chosen from the Dueling Table.

The duelist with the advantage announces his attack. The opponent tries to stop the attack. If the defender does not have an appropriate defense listed in his maneuver pool, he can choose one from the Dueling Table provided he has not already chosen 6 maneuvers, and has enough points in reserve. The defender can choose a maneuver which merely defends against the attack, letting his opponent keep the advantage. He may choose a maneuver which not only defends but reverses the advantage so that he becomes the attacker. Or he can choose a maneuver which is, in itself, a counterattack (thus defending, reversing the advantage, and attacking all at once).

Note that attacks have maneuvers which 1) defend against them, 2) gain the defender the advantage, and 3) counter the attack with another attack of the exact same kind. For example, if the attacker thrusts for the chest then a parry (chest) would defend against the attack; a circular parry (chest) would not only defend but knock the attacker's blade out of line and gain the advantage; while a riposte

(chest) would knock the attacker's blade aside followed by a counter thrust (to the chest).

If a counterattack is used, the defender (who now becomes the attacker) could alter the target area by spending reserve points. In the above example, the counter thrust could be moved to the head by spending one reserve point.

If an attack cannot be stopped then it automatically hits. Attacks succeed when the defender has used all extra choices and does not have an appropriate maneuver in his maneuver pool. Attacks also succeed when the defender does not have enough reserve points left to either choose an appropriate maneuver from the Dueling Table, alter the target area to the correct spot, or delay the defense enough to counter the attack.

When an attack succeeds, damage is modified by the target area hit, the type of weapon used, and the type of attack. Damage can, in some cases, be modified by a luck roll. The base for damage, before modification, is the same as in the *Lords of Creation* game. The following tables show the various damage modifiers.

Target Area Damage Modifiers

Target Area	Damage	Luck Roll
Head	x3	only x2 damage
Chest	x2	only normal damage
Abdomen	normal	none
Leg	normal	or lose 1-6 segment points/turn
Arm	1/2	or drop weapon
Foot	1/2	or lose 1-3 segment points/turn

Attack and Weapon Modifiers

Attack Type	Rapier	Sword	Dagger
Slash	1/2	normal	1/2
Thrust	normal	normal	normal
Cut	normal	x2	—
Lunge	x2	x2	—
Punch = Unarmed Combat - 1 (non-weapon hand)			
Modified Fist (weapon hand)			
Kick = Unarmed Combat + 1-2			

A luck roll can reduce the damage done on a head or chest attack. A luck roll is needed to see if a weapon is dropped when an attack succeeds against an appropriate arm (i.e. one holding a weapon). Unless a luck roll is made against a leg or foot attack, the defender loses either 1-6 or 1-3 segment points each turn for the rest of the combat (roll once).

Attacks vary by type and by weapon. While there are many different attack maneuvers with a weapon, they are all variants of four basic attack types. The attack types, and variants are listed below. Note that most maneuvers can only be performed by a rapier or a sword. Those maneuvers open to a dagger are also listed below. The segment point cost on the Dueling Table is for rapiers. **The same maneuvers for a sword costs an additional segment point each.** Thus a thrust with a sword costs 3 segment points, not 2.

Attack Variants

Slash

Dagger Slash
Slash
Compound Slash
Balestra
Stop Hit
Compound Stop Hit

Lunge

Lunge
Compound Lunge
Riposte (d1)
Compound Riposte (d1)
Stop Hit (d2)

Thrust

Dagger Thrust
Thrust
Disengagement
Taking the Blade
Compound Thrust
Fleche

Cut

Cut
Compound Cut
Stop Hit (d1)
Compound Stop Hit (d1)
Riposte
Counter Disengagement
Compound Riposte
Prise de Fer
Riposte (d2)

Dagger Maneuvers

Attacks

Dagger Thrust
Dagger Slash

Defenses

Parry
Block
Successive Parries
Successive Blocks

Gaining the Advantage

Circular Parry
Beat
Successive Circular Parries
Successive Beats

Counter Attacks

Riposte
Stop Hit
Compound Riposte
Compound Stop Hit

If a character has not already established handedness, he should do so before dueling begins. Roll 1d100:

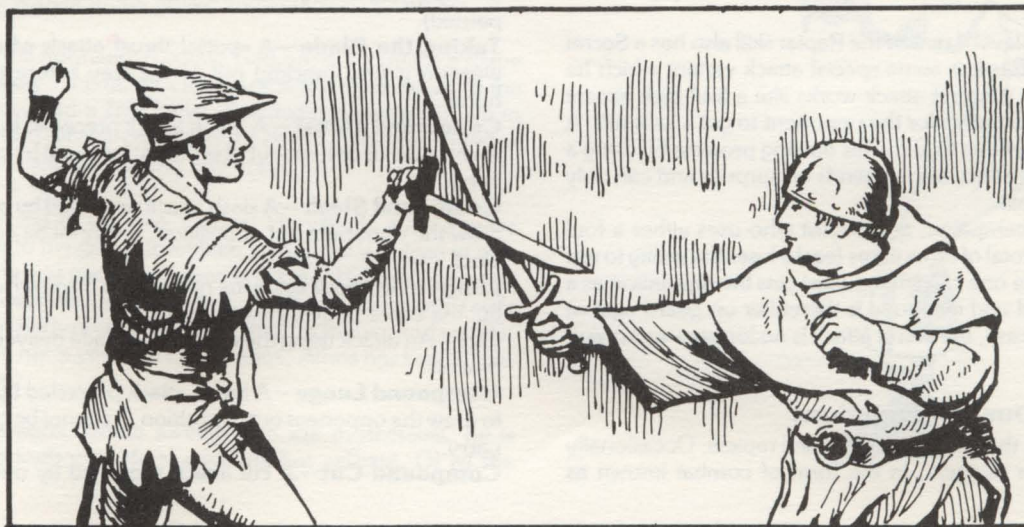
01-89 = right handed

90-98 = left handed

99-00 = ambidextrous

When a left handed individual faces a right handed opponent, the individual could, at the GM's direction, add 1-3 segment points since he has his opponent at a slight disadvantage. An ambidextrous individual ignores all "handedness" penalties (e.g. a thrown dagger by an ambidextrous individual does normal, not 1/2 damage; a punch does normal Unarmed Combat damage, not -1, etc.).

The sequence of attacker-defender continues until either all 6 segments have been used up, or neither side has any appropriate maneuvers left. If the duelist with the advantage cannot attack because he has no appropriate maneuvers, the advantage automatically passes to his opponent. When the opponent also runs out of attacks, the turn is over.



After the first turn, initiative rolls no longer decide the advantage. On subsequent turns, the player who held the advantage last continues to hold it at the start of the next turn. Note that a roll still has to be made to determine how many segment points each duelist has, but the roll no longer affects the advantage.

When using the Dueling Table to choose maneuvers, note that it is cross-indexed by dueling position and maneuver category. Unless the position is right, the attacker cannot use an attack maneuver. For example, the attacker could not use a punch if the duelists were at Position C. The attacker can, however, first spend reserve points to alter the position so that the attack would be valid. In the earlier example, the attacker could make the punch attack by spending two reserve points to advance to Position A. The defender must first counter the attack before he can spend points to alter the position (i.e. in the example, the defender could not avoid the punch attack by spending a reserve point to back up to Position B).

Nearly every attack has its defense, "gaining the advantage" maneuver, and counterattack. To find the appropriate maneuver merely read across the table. Note that some maneuvers can be used against related attacks by spending reserve points.



Special Maneuvers

Dodging, Inquartata, Foul Tricks & Secret Attacks

THERE ARE FOUR SPECIAL MANEUVERS: TWO DEFENSIVE MANEUVERS WHICH CAN BE USED AGAINST ANY NON-COMPOUND ATTACK, AND TWO ATTACKS THAT HAVE NO NORMAL DEFENSE.

A **dodge** is a maneuver which defends against any singular attack (except a foul trick or a secret attack). A singular attack is any attack (or counterattack) which is not compounded by feints (i.e. **not** compound thrust, compound slash, compound lunge, compound cut, compound riposte, or compound stop hit). The dodge is a non-specific defense which simply gets the defender out of the way of the attack.

An **Inquartata** is a special kind of dodge which reverses the advantage, leaving the defender in a position to become the attacker.

The attacker always has the option of using a **Foul Trick**. Typical foul tricks are: throwing dirt into the opponent's face, kicking the opponent in an unmentionable place, or throwing a burning torch at the opponent. There is no normal defense against a foul trick. The defender may spend two reserve points for a luck roll. If the roll succeeds, the defender takes no damage. If the roll fails, or the defender chooses to make no roll, damage is normal (as per the attacker's main weapon). A gentleman, of course, would never use a foul trick. Only one foul trick can be used in a combat since a foul trick depends on surprise. Without the element of surprise, the foul trick simply will not work.

Any duelist who has level 4 or 5 of the Rapier skill also has a Secret Attack. The **Secret Attack** is some special attack variant which he has perfected in secret. A secret attack works like a foul trick except that it costs three reserve points for the opponent to get a luck roll. A gentlemen would not hesitate to show his dueling prowess by using a secret attack. The secret attack also depends on surprise and can only be used once in a combat.

In a swashbuckling campaign, any duelist who uses either a foul trick or a secret attack a total of three times (each) loses the ability to use that special attack. In the one case, the duelist gets the reputation as a knave and a blackguard and everyone is thereafter on guard against foul tricks. In the other case, the secret attack is no longer a secret and is, hence, useless.

Dueling Variations

In swashbuckling times, the duelists mainly used rapiers. Occasionally duelists used swords or daggers. In the form of combat known as

"Florentine", duelists used both a rapier and a dagger (known as a "main gauche" or "left hand" dagger). Duelists would normally each use the same weapon. But not all duels were formal, some were better classed as brawls where opponents used whatever weapon was at hand. Brawling duels would be the rule instead of the exception where pirates were concerned. Opponents using these swashbuckling dueling rules need not be armed with the same weapon (though combat is simpler if they do).

When calculating segment points for fighting Florentine, average the individual's Rapier and Dagger (Knife) skill to find the "skill" value. After multiplying times the number of attacks, any remainder should be rounded up in the individual's favor. Florentine style does not give the individual any extra maneuvers for using two weapons. It does give the individual more of a variety of attack maneuvers. Florentine was basically a transitional style which became superfluous once the art of dueling was mastered. It offers no real advantage unless the individual's Dagger (Knife) skill is equal to or greater than his Rapier skill.

Opponents in duels do not normally wear armor. If the GM wishes duelists to use armor then a "to hit" roll will have to be made on undefended attacks. If armor is used, then the optional rule number 5 "Armor, Reaction Speed, and Movement" under PART 5: COMBAT in the LOC rules should be used (since armor would slow the duelist down).

I tried to keep the dueling rules from becoming cumbersome. Emphasis was placed on rapier combat. The Game Master can alter the dueling rules for other circumstances if he wants. He could interpose dueling with regular combat. Thus, opposing musketeers might fire their muskets at duelists; or a pirate might fire a brace of pistols before a duel began. The GM might add other weapons to the duel. Pikes (long spears) and a variety of pole arms were common in The Swashbuckling Era. A Pike would be mainly a thrusting weapon while a pole arm could both thrust and slash. The Swashbuckling Era also saw strange variations of "weapons" such as rapier and cloak, rapier and bar stool, or rapier and lantern. If the GM wanted to duplicate ship boarding actions, he could throw in the use of crude black powder grenades or even cannon fire.

THE MANEUVERS

Attacks

Punch—If the non-weapon hand is used, a punch is an Unarmed Combat attack that does -1 point of damage. If the weapon hand is used, the punch is a normal Modified Fist attack. One or the other kind of punch may be used (attacker's choice) but not both at the same time.

Kick—An Unarmed Combat attack that does +1-2 points of damage.

Thrust—An attack using the blade point, executed by simply extending the arm in a straight line.

Dagger Thrust—A thrust attack using a dagger (a type of knife).

Slash—An attack using the blade edge, delivered with a quick chopping motion.

Dagger Slash—A slash attack using a dagger.

Disengagement—A special thrust attack where the angle of attack is changed just before the thrust (so that the attack cannot simply be parried).

Taking the Blade—A special thrust attack where the opponent's weapon is first knocked out of the way before the attacker thrusts home.

Compound Thrust—A thrust attack preceded by one or more feints to draw the opponent out of position. It cannot be countered by a mere parry.

Compound Slash—A slash attack preceded by one or more feints to draw the opponent out of position. It cannot be countered by a mere block.

Lunge—An attack using the point of the blade where not only the arm but the entire body thrusts forward.

Cut—An attack using the edge of the blade delivered with a sweeping motion.

Compound Lunge—A lunge attack preceded by one or more feints to draw the opponent out of position. It cannot be countered by a mere parry.

Compound Cut—A cut attack preceded by one or more feints to

draw the opponent out of position. It cannot be countered by a mere block.

Fleche—A special thrust attack made on the run.

Balestra—A special slash attack preceded by a jump forward.

Throw Dagger—An attack where the dagger is used as a throwing knife. If the "wrong" hand is used (e.g. the left hand by a right-handed person) damage is only 1/2 normal. Once the dagger is thrown, it cannot be used for the rest of the combat.

Foul Trick—A special attack which depends on surprise and can only be used once in a combat. It does normal damage. The only defense is a luck roll.

Secret Attack—A special attack which depends on surprise and can only be used once in a combat. It does normal damage. The only defense is a luck roll.

Defenses

Defend Punch—A maneuver to block the opponent's punch, using one's free hand, or the arm holding a weapon.

Defend Kick—A maneuver to block an opponent's kick, using one's own leg.

Parry—A blade action which deflects a thrust attack. To deflect a lunge attack, the parry must be delayed for one additional point cost. To deflect a fleche attack, the parry must be delayed a total of two reserve points. A parry can also be used against a dagger thrust at a cost of 1 reserve point.

Block—A blade action which stops a slash attack. To stop a cut attack the block must be delayed for one additional point. To stop a balestra attack, the block must be delayed for two reserve points. A block can also be used against a dagger slash at a cost of 1 reserve point.

Reengagement—A defensive maneuver that parries a disengagement attack and brings the opponent's blade back into contact.

Defending the Blade—A defensive maneuver that defeats an opponent's attempt to knock one's blade out of line.

Successive Parries—A defensive maneuver that counters the feints in a compound thrust attack. To counter the feints in a compound lunge attack, the successive parries must be delayed for one reserve point.

Successive Blocks—A defensive maneuver that counters the feints in a compound slash attack. To counter the feints in a compound cut attack, the successive blocks must be delayed for one reserve point.

Deflect Dagger—A defensive maneuver which knocks aside a thrown dagger before it hits.

Dodge—A defensive maneuver that moves one's entire body away from the attack (sidestep, duck, jump back, etc.). Hence, it is effective against nearly every type of singular attack (i.e. any normal attack except compound attacks).

Gaining the Advantage

Deflect Punch—A defensive maneuver which not only stops a punch attack, but maneuvers the attacker out of position.

Deflect Kick—A defensive maneuver which not only stops a kick attack, but maneuvers the attacker out of position.

Circular Parry—A parry made with a circular motion of the blade which draws the attacker's blade out of position. By spending reserve points it can be delayed to counter a lunge or a fleche, and can be used against a dagger thrust at a cost of one reserve point.

Beat—A defensive maneuver that not only blocks the opponent's attack, but beats aside the blade, drawing the attacker out of position. By spending reserve points, it can be delayed to counter a cut or balestra; and can be used against a dagger slash at a cost of one reserve point.

Redoublement—A defensive maneuver that counters a disengagement attack and leaves the defender in a position to press home his own attack later.

Derobement—A defensive maneuver that counters a taking the blade attack and leaves the defender in a position to press home his own attack later.

Successive Circular Parries—A defensive maneuver that not only defends against compound thrust (or lunge) attacks, but leaves the defender in an advantageous position.

Successive Beats—A defensive maneuver that not only defends against compound slash (or cut) attacks, but leaves the defender in an advantageous position.

Inquartata—A special defensive dodge which gains the defender the

advantage. It can be used against nearly every type of singular (not compound) attack.

Counter Attacks

Counter Punch—A defensive maneuver which blocks the attacker's punch and follows the block with a punch by the defender.

Counter Kick—A defensive maneuver which blocks the attacker's kick followed by a kick by the defender.

Riposte—A parry followed by a thrust. It can be delayed to counter a lunge or a fleche. By spending one reserve point, it can be used against a dagger thrust.

Stop Hit—A block followed by a slash. It can be delayed to counter a cut or a balestra. By spending one reserve point, it can be used against a dagger slash.

Counter Disengagement—A defense against a disengagement attack which follows up the defense with a disengagement attack by the defender.

Prise de Fer—A defense against a taking the blade attack which follows up the defense with a taking the blade attack by the defender.

Compound Riposte—A succession of parries followed by a thrust. It can be delayed to counter a compound lunge.

Compound Stop Hit—A succession of blocks followed by a slash. It can be delayed to counter a compound cut.



Example of a Duel

NOTE: THE PROLOGUE TO THE DUEL IS ABSTRACTED FROM "THE THREE MUSKETEERS" BY ALEXANDRE DUMAS.

Prologue

WHEN D'ARTAGNAN ARRIVED IN SIGHT OF THE CARMES DESCHAUX, ATHOS HAD BEEN WAITING ABOUT FIVE MINUTES, AND TWELVE O'CLOCK WAS STRIKING. THE SUN

was in its zenith, and the spot chosen for the theater of the duel was exposed to its full power.

Athos, at the sight of D'Artagnan, arose and came politely a few steps to meet him. The latter, laying on his side, saluted his adversary with hat in hand, and his feather even touching the ground.

"Monsieur," said Athos, "I have engaged two of my friends as seconds. We will wait for these gentlemen, if you please; I have plenty of time, and it will be more correct. Ah! here is one of them, I think."

In fact, at the end of the Rue Vanguard, the gigantic form of Porthos began to appear.

"What!" cried D'Artagnan, "is your first second M. Porthos? And is your second witness M. Aramis?"

In the meantime Porthos had come up, waved his hand to Athos, and then, turning toward D'Artagnan, stood quite astonished.

"This is the gentleman I am going to fight with," said Athos, saluting D'Artagnan with a sweeping gesture.

"Why it is with him I am also going to fight!" said Porthos.

"But not before one o'clock," replied D'Artagnan.

"Well, and I also am going to fight with that gentleman," said Aramis, coming to the ground as he spoke.

"But not till two o'clock," said D'Artagnan, with the same calmness.

"By Jove! this is a clever fellow," murmured Athos.

"When you please, monsieur," said Athos, putting himself on guard.

"I await your orders," said D'Artagnan, crossing swords.

But scarcely had the two rapiers met when a company of the guards of his eminence, commanded by M. de Jussac, turned the angle of the convent.

"The cardinal's guards! the cardinal's guards!" cried Aramis and Porthos at the same time. "Sheathe swords! Gentlemen! Sheathe swords!"

But it was too late. The two combatants had been seen in a position which left no doubt of their intentions.

"Hola!" cried Jussac, advancing toward them; he signed for his men to do likewise. "Hola, musketeers, fighting are you? And the edicts, what is become of them? Duty impells me. Sheathe your swords, if you please, and follow us."

"Monsieur," said Aramis, parodying Jussac, "it would afford us great pleasure to obey your polite invitation, but the thing is impossible; M. de Treville has forbidden it. Pass on your way, then, it is the best thing you can do."

"We will charge upon you then," said Jussac, "if you disobey."
"There are five of them," said Athos, half aloud, "and we are but three, and one of us wounded; we shall be beaten and must die on the spot, for, on my part, I declare I will never appear before M. Treville as a conquered man."

"Gentlemen," said D'Artagnan, "allow me to correct your words, if you please. You said you were three, but it appears to me we are four."

"Withdraw, young man," cried Jussac. "You may retire, we allow you to do so. Save your skin; begone quickly."

D'Artagnan did not move.
"Come gentlemen," said Jussac, "what do you mean to do?"
"We are about to have the honor of charging you," replied Aramis, lifting his hat with one hand, and drawing his sword with the other.

And the nine combatants rushed upon each other with a fury which, however, did not exclude a certain degree of method.

Athos fixed upon a certain Cahusac, a favorite of the cardinal's; Porthos had bicarat, and Aramis found himself opposed to two adversaries. As to D'Artagnan, he sprang toward Jussac himself.

D'Artagnan Versus de Jussac

D'Artagnan rolls a 9 for initiative; Jussac rolls a 6. D'Artagnan has 31 segment points; Jussac has 19 segment points. D'Artagnan only as to choose 4 maneuvers in advance; Jussac must choose 5.

D'Artagnan chooses: thrust (head), parry (chest), compound lunge (chest), and slash (left foot). The four maneuvers are written down. They cost 12 segment points. D'Artagnan has 19 points in reserve.

D'Artagnan's Dueling Record at Start		
Segment Points		<u>31</u>
Maneuvers Chosen	Used	
thrust (head)	<u> </u>	<u>2</u>
parry (chest)	<u> </u>	<u>1</u>
compound lunge (chest)	<u> </u>	<u>6</u>
slash (l. foot)	<u> </u>	<u>3</u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>
Reserve Points		<u>19</u>

Jussac chooses: riposte (head), parry (chest), block (chest), thrust (head), and lunge (head). The five maneuvers cost 12 segment points. He has 7 points in reserve.

Jussac's Dueling Record at Start		
Segment Points		<u>19</u>
Maneuvers Chosen	Used	
<u>riposte (head)</u>	<u>3</u>	
<u>parry (chest)</u>	<u>1</u>	
<u>block (chest)</u>	<u>2</u>	
<u>thrust (head)</u>	<u>2</u>	
<u>lunge (head)</u>	<u>4</u>	
Reserve Points		<u>7</u>

D'Artagnan has the higher initiative roll, so he has the advantage. He chooses to open the duel with a slash to the left foot. Jussac finds it easier to defend by spending 2 reserve points for a block (left foot) since it would cost three points to move his block (chest) to the left foot. Jussac writes down block (left foot) as his 6th maneuver and crosses off 2 reserve points. D'Artagnan puts a check by slash (left foot) to show it has been used.

D'Artagnan still has the advantage. He thrusts for Jussac's head. Jussac anticipated such a move and ripostes, thrusting in turn for D'Artagnan's head. The two maneuvers are checked off. Jussac has the advantage.

D'Artagnan parries the attack, spending 1 reserve point to move his parry from the chest to the head. Jussac spends a reserve point to step back to position C, then lunges for D'Artagnan's head. The appropriate maneuvers are checked off. Each duelist crosses off a reserve point.

D'Artagnan has no appropriate maneuver in stock, but he has plenty of reserve points. He chooses a riposte for his fifth maneuver and delays it one point to counter the lunge. Riposte is written on the 5th blank. Four more reserve points are crossed off. D'Artagnan's counter lunge now reaches for Jussac's head. Jussac spends one reserve point to move his parry from the chest to the head, and another point to delay it against the lunge. He defends against the attack, but now only has two reserve points left and has lost the advantages. Jussac crosses off two more reserve points and checks off his parry maneuver.

D'Artagnan spends a reserve point to step back to position D, then six more reserve points to launch into a balestra aimed at Jussac's chest. Balestra (chest) is written on the sixth segment blank for D'Artagnan, then checked off. He crosses off 7 more reserve points. Jussac spends his last two reserve points to delay his block (chest) so that it defends against the balestra. Jussac checks off the appropriate maneuver and crosses off his last 2 reserve points.

The two duelist's final Dueling Records would look like:

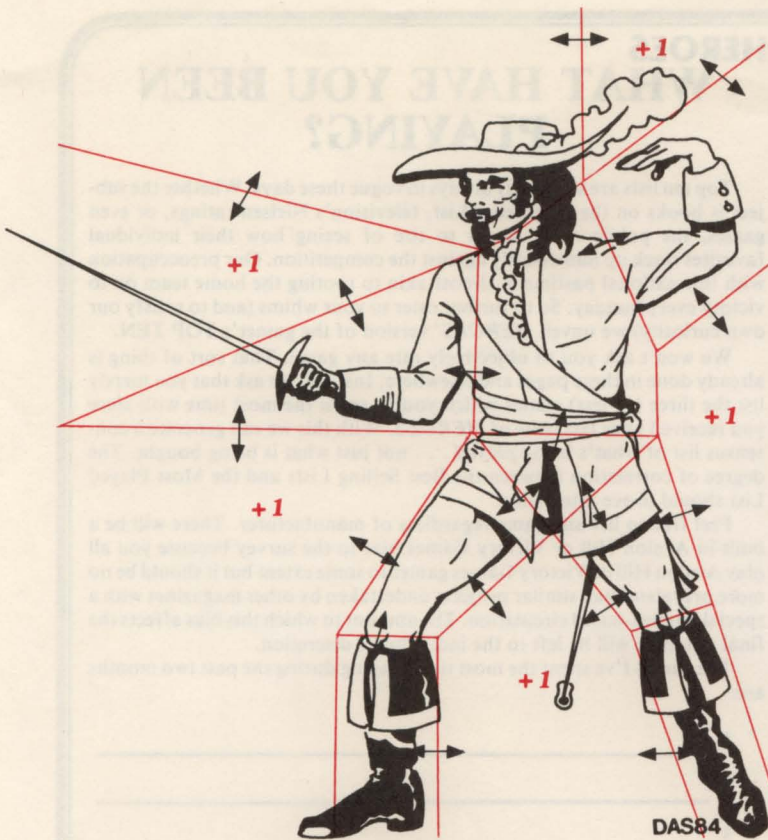
D'Artagnan's Final Dueling Record

Segment Points <u>31</u>	
Maneuvers Chosen	Used
thrust (head)	2
parry (chest)	1
compound lunge (chest)	6
slash (left foot)	3
riposte (head)	_____
balestra (chest)	_____
Reserve Points	<u>19 18 14 7 5</u>

Dueling Turn		
Seg-ment	Character's Maneuvers	Opponent's Maneuvers
1	slash (left foot)	block (left foot)
2	thrust (head)	riposte (head)
3	parry (head)	lunge (head)
4	riposte (d1) (head)	parry (d1) (head)
5	balestra (chest)	block (d2) (chest)
6	compound lunge (head)	68 pt. wound

HEROES

$$\text{Points} = (1d10 + \text{Init}) + (\text{Skill} \times \text{\#AT})$$



Target Area

Head
Chest
Abdomen
Leg
Arm
Foot

Damage

x3
x2
normal
normal
x1/2
x1/2

Luck Roll

x2 only
normal only
none
or - 1d6 pts./turn
or drop weapon
or - 1d3 pts./turn

Attack Type

Slash
Thrust
Cut
Lunge
Punch = Unarmed - 1 (non weapon hand)
Modified Fist (weapon hand)
Kick = Unarmed + 1d2

Rapier

x1/2
normal
normal
x2

Sword

normal
normal
x2
x2

Dagger

x1/2
normal
—
—

Reserve Points

Advance = 1 point per position
Retreat = 1 point per position
Delay Defense = 1 point per delay
Alter Area = 1 point per area points can also be sent to buy extra maneuvers not chosen in advance.

DUELING RECORDS

Segment Points _____

Maneuvers Chosen	Used
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Reserve Points _____

Dueling Turn

Segment	Character's Maneuvers	Opponent's Maneuvers
1	_____	_____
2	_____	_____
3	_____	_____
4	_____	_____
5	_____	_____
6	_____	_____

DUELING RECORDS

Segment Points _____

Maneuvers Chosen	Used
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Reserve Points _____

Dueling Turn

Segment	Character's Maneuvers	Opponent's Maneuvers
1	_____	_____
2	_____	_____
3	_____	_____
4	_____	_____
5	_____	_____
6	_____	_____

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Please rate the issue as a whole (from 1 to 10, with 1 meaning excellent and 10 meaning terrible): _____

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HEROES WHAT HAVE YOU BEEN PLAYING?

Top ten lists are seemingly always in vogue these days. Whether the subject is books on the Best Seller List, television's Nielsen ratings, or even games, the public never seems to tire of seeing how their individual favorites stack up numerically against the competition. Our preoccupation with this national pastime is almost akin to rooting the home team on to victory every Sunday. So to further cater to your whims (and to satisfy our own curiosity) we unveil *HEROES'* version of the gamer's TOP TEN.

We won't ask you to objectively rate any game. That sort of thing is already done in these pages and elsewhere. Instead, we ask that you merely list the three (or less) games which you've spent the most time with *since* you received your last issue of *HEROES*. With this we can generate a consensus list of what's being *played* . . . not just what is being bought. The degree of correlation between the Best Selling Lists and the Most Played List should prove interesting.

Feel free to list any game regardless of manufacturer. There will be a built-in Avalon Hill or Victory Games bias to the survey because you all play Avalon Hill or Victory Games games to some extent but it should be no more prevalent than similar projects undertaken by other magazines with a special interest-based circulation. The amount to which this bias affects the final outcome will be left to the individual's discretion.

The games I've spent the most time playing during the past two months are:

1. _____
2. _____
3. _____

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_____	_____	_____	_____
_____	_____	_____	_____
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D'Artagnan retains the advantage. He spends a reserve point to move up to position C then maneuvers into a compound lunge. He decides to spend another reserve point to alter the compound lunge from the chest to the head. D'Artagnan checks off the appropriate maneuver and crosses off two more reserve points. Jussac has no defense against the attack. His remaining maneuver, thrust (head), is useless. The attack succeeds.

A lunge with a rapier does double damage. Jussac rolls a 4 on his luck roll, so the head attack only does double damage (i.e. quadruple damage total). D'Artagnan's rapier damage is normally 1-6 + 12. He rolls a 5 for damage and does a total of 68 points of damage for the attack $[(5 + 12) \times 4]$. Jussac has 62 Life Points and a Personal Force of 22. He passes out from his wound and loses the duel.

Had the duel continued, D'Artagnan would begin the next turn with the advantage since he held it on the sixth segment of the previous turn. Jussac's thrust (head) maneuver proved useless and counts for nothing. The reserve points D'Artagnan had left at the end of the turn are also useless. Each turn begins afresh, any leftover reserve points from a previous turn do not carry over.

Epilogue

The example illustrates several features of the swashbuckling dueling rules:

1) They can be much deadlier than normal LOC combat. It is possible for D'Artagnan to do as many as 108 points of damage in one segment. With so much damage being done all at once, it is easy for an individual to be reduced more points below 0 Life Points than that character has Personal Force. Since they are so deadly, the GM should assign 50% more Experience Points for duels than for normal combat. Experience for duels is also assigned individually instead of for the whole group.

2) Duels are usually won by outmaneuvering the opponent. The duelist with fewer segment points is at a disadvantage, but the disadvantage can be overcome by outguessing the opponent. It also helps to keep a healthy reserve of points to counter the unexpected.

de Jussac's Final Dueling Record

Segment Points 19

Maneuvers Chosen	Used
riposte (head)	3
parry (chest)	1
block (chest)	2
thrust (head)	2
lunge (head)	4
block (left foot)	_____

Reserve Points 1 5 4 2 0

Dueling Turn

Segment	Character's Maneuvers	Opponent's Maneuvers
1	block (left foot)	slash (left foot)
2	riposte (head)	thrust (head)
3	lunge (head)	parry (head)
4	parry (d2) (head)	riposte (d1) (head)
5	block (d2) (chest)	balestra (chest)
6	68 pt. wound	compound lunge (head)

3) Swashbuckling duels are more of a chess-like battle than normal combat. The advantage usually changes hands several times in a turn. It is not enough to attack well, one must also defend well. One must outwit one's opponent, seize the advantage at the right time, then press home one's attack.

4) The head and chest are especially vulnerable areas. The head damage modifier may seem excessive, but then how many individuals could survive with a sword blade stuck through the head or neck?

5) Not all the maneuvers that are chosen are necessarily used. If, for example, a duelist with the advantage were to take thrust (head) for all 6 segments, and his opponent took even one riposte, five of the thrust (head) maneuvers would be worthless. Duelists who choose useful maneuvers are normally the ones who win.

6) It does not matter in which order maneuvers are chosen for one's maneuver pool. The maneuver pool limits which maneuvers are available that turn, but the duelist chooses maneuvers from the pool in any order desired, as the duel progresses.

7) It is not necessary to spend reserve points to move one's blade to a new position for an attack. It is, however, necessary to spend reserve points to move into the correct position for an attack.

The final section lists some of the characters from *"The Three Musketeers"* by Alexandre Dumas. The players may wish to re-create the famous duel between the musketeers and the cardinal's guard (part of which served as an example of dueling combat). A summary of the duel is given below. Players need not stick to the exact match-up when re-fighting the duel.

The musketeers consisted of Athos, Porthos, and Aramis, joined by D'Artagnan (who was only a cadet at the time). The cardinal's guard consisted of de Jussac, Cahusac, Bicarac, and two unnamed "Cardinal's Guard". In the original duel D'Artagnan fought de Jussac, Athos fought Cahusac, Porthos fought Bicarac, and Aramis fought the two unnamed guardsmen. Athos began the duel wounded for 20 points.

D'Artagnan quickly disabled de Jussac. Athos, already wounded, was wounded again by Cahusac. Bicarac and Porthos exchanged minor wounds. Aramis killed one opponent and was momentarily hard pressed by the other.

D'Artagnan helped Athos by disarming Cahusac, giving Athos a breathing space. When Athos encountered Cahusac again, he killed the cardinal's man. Aramis finally forced his second opponent to yield. Bicarac, now outnumbered 4 to 1, refused to yield until he was ordered to do so by de Jussac, his captain (who had momentarily regained consciousness). Bicarac broke his sword to avoid surrendering it, crossed his arms nonchalantly, then slowly strolled away, whistling one of the cardinal's tunes.

Despite outnumbering the musketeers, the cardinal's guard are at a distinct disadvantage. The disadvantage is not so great, however, that they cannot defeat the musketeers by adroit maneuvering (as they did in one of the playtests). If the cardinal's guard manages to wound at least three of the musketeers and no more than two guardsmen die, consider the duel a draw. The conditions for a draw are approximate and meant to indicate that the player did as well as the guardsmen in the book.

For a reasonably even match, allow the Chevalier de Rochefort to aid the cardinal's guard. If de Rochefort fights with the cardinal's guard, Athos should begin the duel unwounded.

When fighting a duel with several duelists against one, the single duelist splits his segment points any way he wishes and fights each combat as simultaneous single combats. Since the combats are simultaneous, the single duelist can receive more than one wound in a segment, and could be attacking and defending in the same segment.

Note that D'Artagnan has more Life Points in this version than the one in *"The Book of Foes"* (because I miscalculated his Personal Force earlier). This updated version takes precedence over the earlier one. D'Artagnan is, of course, not limited to any single version and can be designed weaker or more powerful. Such alternate designs could represent different times in his life, or represent D'Artagnan in a parallel world, or merely reflect the GM's difference of opinion.

Future articles in *Heroes*® magazine will detail more than 50 additional swashbuckling foes including historical swashbucklers; famous duelists; pirates, bucaniers, and highwaymen; pirates from *"Treasure Island"* by Robert Louis Stevenson; and famous swashbuckling actors and actresses.



Swashbucklers from "The Three Musketeers"

D'Artagnan

ATTACK: 22 x 3
 DAMAGE: 1-6 +12
 INITIATIVE: +7
 ARMOR: none
 LIFE POINTS: 92(35)
 MOVEMENT: 80'
 LUCK: 12
 NUMBER: 1
 EXPERIENCE: 42
 Skills: Rapier-5,
 Knife-4, Unarmed-4,
 Modified Fist-2,
 Musket-2.

Chevalier de Rochefort

ATTACK: 21 x 3
 DAMAGE: 1-6 +12
 INITIATIVE: +7
 ARMOR: none
 LIFE POINTS: 85(30)
 MOVEMENT: 80'
 LUCK: 12
 NUMBER: 1
 EXPERIENCE: 39
 Skills: Rapier-5,
 Knife-4, Unarmed-4,
 Modified Fist-2,
 Musket-2.

Aramis

ATTACK: 21 x 3
 DAMAGE: 1-6 +11
 INITIATIVE: +7
 ARMOR: none
 LIFE POINTS: 83(31)
 MOVEMENT: 80'
 LUCK: 11
 NUMBER: 1
 EXPERIENCE: 36
 Skills: Rapier-5,
 Unarmed-3, Knife-3,
 Modified Fist-1,
 Musket-2.

Athos

ATTACK: 20 x 3
 DAMAGE: 1-6 +11
 INITIATIVE: +7
 ARMOR: none
 LIFE POINTS: 81(31)
 MOVEMENT: 80'
 LUCK: 11
 NUMBER: 1
 EXPERIENCE: 35
 Skills: Rapier-5,
 Unarmed-3, Knife-3,
 Musket-2, Modified Fist-1.
 N.B: Ambidextrous

Bicarat

ATTACK: 20 x 3
 DAMAGE: 1-6 +11
 INITIATIVE: +7
 ARMOR: none
 LIFE POINTS: 78(27)
 MOVEMENT: 80'
 LUCK: 11
 NUMBER: 1
 EXPERIENCE: 33
 Skills: Rapier-5,
 Unarmed-3, Knife-3,
 Musket-2, Modified Fist-1.

Porthos

ATTACK: 19 x 3
 DAMAGE: 1-6 +10
 INITIATIVE: +6
 ARMOR: none
 LIFE POINTS: 80(31)
 MOVEMENT: 80'
 LUCK: 11
 NUMBER: 1
 EXPERIENCE: 32
 Skills: Rapier-4,
 Unarmed-3, Knife-3,
 Musket-2, Modified Fist-1.

Cahusac

ATTACK: 18 x 3
 DAMAGE: 1-6 +9
 INITIATIVE: +5
 ARMOR: none
 LIFE POINTS: 67(25)
 MOVEMENT: 80'
 LUCK: 10
 NUMBER: 1
 EXPERIENCE: 25
 Skills: Rapier-4,
 Unarmed-2, Knife-3,
 Musket-2.

M. de Treville

ATTACK: 24 x 2
 DAMAGE: 1-6 +9
 INITIATIVE: +5
 ARMOR: none
 LIFE POINTS: 65(23)
 MOVEMENT: 70'
 LUCK: 10
 NUMBER: 1
 EXPERIENCE: 16
 Skills: Rapier-4,
 Knife-2, Unarmed-2,
 Musket-2.

de Jussac

ATTACK: 23 x 2
 DAMAGE: 1-6 +9
 INITIATIVE: +5
 ARMOR: none
 LIFE POINTS: 62(22)
 MOVEMENT: 70'
 LUCK: 10
 NUMBER: 1
 EXPERIENCE: 15
 Skills: Rapier-4,
 Knife-2, Unarmed-2,
 Musket-2.

Lorde de Winter

ATTACK: 22 x 2
 DAMAGE: 1-6 +9
 INITIATIVE: +5
 ARMOR: none
 LIFE POINTS: 60(21)
 MOVEMENT: 70'
 LUCK: 10
 NUMBER: 1
 EXPERIENCE: 14
 Skills: Rapier-4,
 Knife-2, Unarmed-2,
 Musket-1.

King's Musketeer

ATTACK: 19 x 2
 DAMAGE: 1-6 +7
 INITIATIVE: +4
 ARMOR: none
 LIFE POINTS: 50(18)
 MOVEMENT: 70'
 LUCK: 9
 NUMBER: 1-6
 EXPERIENCE: 11
 Skills: Rapier-3,
 Knife-1, Musket-2,
 Unarmed-1.

Cardinal's Guard

ATTACK: 18 x 2
 DAMAGE: 1-6 +7
 INITIATIVE: +4
 ARMOR: none
 LIFE POINTS: 47(17)
 MOVEMENT: 70'
 LUCK: 9
 NUMBER: 1-6
 EXPERIENCE: 10
 Skills: Rapier-3,
 Knife-1, Musket-2,
 Unarmed-1.

D'Artagnan is a fictional character created by Alexandre Dumas. While he is most famous as the hero of *"The Three Musketeers,"* he also appears in a series of historical romances by Dumas. The other titles (in chronological order) are: *"Twenty years after," "The Vicomte de Bragelonne," "Ten Years Later," "Louise de la Valliere,"* and *"The Man In The Iron Mask."*

The character of D'Artagnan was based on the real-life exploits of Charles II de Batz-Castelmore, partly as recounted by Gatien de Courtilz in his pseudo-memoir *"The Memoires of Monsieur D'Artagnan,"* a

work of intermingled fact, legend, and fiction, written as if an autobiography.

The real Charles II de Batz-Castelmore was the son of Bertrand de Batz-Castelmore and Francoise de Montesquiou-D'Artagnan. He was born sometime between 1620 and 1623 (17th century records are not always reliable). His eldest brother, Charles I de Batz-Castelmore left home to make his fortune about 1630. He used his mother's maiden name, calling himself Charles D'Artagnan, because the Montesquiou-D'Artagnan connections were much more important at court. The first

Charles D'Artagnan joined the King's Musketeers in 1633 and died several years later.

The next oldest son, Paul, also set out to make his fortune in Paris. Following precedent, he took the name Paul D'Artagnan. He had a distinguished, swashbuckling career and lived to be nearly 90 years old.

Since his elder brother of the same name was dead by the time Charles II set off to make his fortune, he also could take the name of Charles D'Artagnan. Following in his brothers footsteps, he too joined the musketeers.

To confuse the matter even more, another brother, Jean, also left home for a military career in Paris. A cousin, Pierre D'Artagnan joined the musketeers in 1665. Charles D'Artagnan's first cousin Joseph de Montesquiou, Comte D'Artagnan, entered the musketeers in 1668. Jean soon faded into obscurity, but Pierre and Joseph both had eminent careers. So there were many "D'Artagnans" and it is likely that a few of each person's most notable exploits worked their way into the final D'Artagnan legend.

Of all the various D'Artagnans, however, Charles D'Artagnan (the II) was the most famous. He was an honorable, amiable soldier. He did not incite trouble but he never refused a duel. He served with distinction in several military campaigns and rose to become Captain General of the King's Musketeers.

Charles D'Artagnan was eminently trustworthy and loyal to the crown. He was often entrusted with special secret missions both for Cardinal Mazarin and Louis XIV. He was the only person deemed trustworthy enough to guard the important political prisoners of Fouquet and Lauzun. He was a noted soldier and duelist whose courage was legendary. Unlike most leaders of the time, he spent most of his income and rewards to make his company the most preeminent in France. As a result, he was beloved by his men with a fanatical loyalty.

Charles D'Artagnan died June 25, 1673. He was shot down while leading a rescue mission during the siege of Maestricht. His epitaph, written by Saint-Blaise, was: "D'Artagnan et la gloire ont le meme linceul" which means: "D'Artagnan and Glory share the same shroud."

Other characters in *"The Three Musketeers"* inspired by historical people are: Athos, Aramis, Porthos, M. Treville, and the count de Rochefort.

Athos was inspired by Arnaud de Sillegue d'Athos. He joined the musketeers about 1640 and was probably killed in a duel in 1643. Aramis was inspired by Henri d'Aramitz. He joined the musketeers about 1640 and likely died in 1654. He had the title of "ecuyer de abbe laique" which was not an ecclesiastical appointment but refereed to the patron of the abbey. Porthos was inspired by Isaac de Portau. He was born in 1617 and joined the musketeers in 1643 (about the same time as Charles D'Artagnan). His later career is lost to history.

The only year that all four men were musketeers together was 1643 (though the cadets, Isaac de Portau and Charles D'Artagnan might have been friends with the musketeers since about 1640). Since *"The Three Musketeers"* takes place between 1625 and 1628, it is obvious that Alexandre Dumas is not merely retelling historical events. Though his main characters were inspired by historical people, their personalities, as they appear in the novel, were created by Dumas.

D'Artagnan is the hot-headed young Gascon, out to make a name for himself and follow in his father's footsteps in the musketeers. In the beginning he is fiery and a little naive. Eventually he settles down to become a trusted and reliable captain of the crown. Whether young or old, however, he is always dashing and brave.

Athos is the eldest of the four friends. He usually adds a more mature judgement to the group (provided he has not indulged in a bit too much wine). He was once the Count de la Fere. He forsook his title and joined the musketeers when he found out that his beloved wife was nothing but a common criminal out to steal his money and estates. Where D'Artagnan has a youthful exuberance, Athos has barely concealed melancholy.

Aramis is a paradox. While serving with the musketeers, he is studying for the priesthood. He is anything but celibate. Of all the

musketeers, he is most beloved of the ladies and returns their affection. Later, after the events in *"The Three Musketeers,"* Aramis does actually join the priesthood. Not surprisingly, he chooses the most militant of the priestly orders, the Jesuits, where he rises to a position of importance.

Porthos is the most earthy of the musketeers. He loves food, gaming, fine clothes, and other pleasures. He is a congenial and loyal friend, always ready for a good time and always ready to lend a helping hand.

The character of M. Treville is based on that of Jean-Arnaud de Peyrer, first Comte de Troisvilles, who was Captain General of the musketeers before Charles D'Artagnan. He was related to both Arnaud de Sillegue d'Athos and Henri d'Aramitz. In *"The Three Musketeers,"* he is a fatherly figure who tries to uphold the reputation of the musketeers at all times.

The Count de Rochefort was inspired by M. Rosnai, who was the hero of another of Gatien de Courtitz's pseudo-memoirs entitled *"Les Memoires de M. le Comte de Rochefort."* In *"The Three Musketeers,"* de Rochefort is the chief agent for Cardinal Richelieu. While he is something of a scoundral, he still maintains most of the ideals of a gentleman. He is a brave and able opponent of D'Artagnan.

Jussac, Cahusac, and Bicarat are all members of the cardinal's guard. Jussac is their captain. He is an honorable man who perhaps is over zealous about the honor of his troops. Cahusac is "a favorite of the cardinal's," which probably means that he acts as one of the cardinal's agents. Bicarat is the bravest and most chivalrous of the three. In manner and actions, he is fully the equal of any of the musketeers.

Lord de Winter is an English gentleman who is brother-in-law to Milady de Winter. She is the real villain of the novel, cunning and treacherous, a murderess many times over. Lord de Winter is Milady's enemy since he has good reason to believe she poisoned her husband, his brother. He later helps the musketeers bring her to justice.

King's Musketeer and Cardinal's Guard are generic listings which can be used to generate members of the rank-and-file of each organization.





Historical Swashbucklers

Prince Rupert

ATTACK: 22 x 3
DAMAGE: 1-6 +12
INITIATIVE: +7
ARMOR: none
LIFE POINTS: 89(34)
MOVEMENT: 80'
LUCK: 12
NUMBER: 1
EXPERIENCE: 41

Skills: Rapier-5,
Unarmed-3, Knife-3
Musket-2, Flintlock
Pistol-2, Pilot-2,
Modified Fist-1

John Churchill, Duke of Marlborough

ATTACK: 21 x 3
DAMAGE: 1-6 +11
INITIATIVE: +7
ARMOR: none
LIFE POINTS: 85(35)
MOVEMENT: 80'
LUCK: 12
NUMBER: 1
EXPERIENCE: 37

Skills: Rapier-4,
Unarmed-2, Sword-2,
Musket-2, Flintlock
Pistol-2

James Graham, Earl of Montrose

ATTACK: 20 x 3
DAMAGE: 1-10 +9
INITIATIVE: +6
ARMOR: none
LIFE POINTS: 79(30)
MOVEMENT: 80'
LUCK: 11
NUMBER: 1
EXPERIENCE: 34

Skills: Rapier-3,
Knife-3, Rapier-3,
Musket-2, Unarmed-2

Owen Roe O'Neill

ATTACK: 19 x 3
DAMAGE: 1-6 +9
INITIATIVE: +6
ARMOR: none
LIFE POINTS: 75(28)
MOVEMENT: 80'
LUCK: 11
NUMBER: 1
EXPERIENCE: 28

Skills: Rapier-3,
Musket-2, Knife-2,
Unarmed-2

George Villiers, 1st Duke of Buckingham

ATTACK: 17 x 3
DAMAGE: 1-6 +8
INITIATIVE: +5
ARMOR: none
LIFE POINTS: 66(21)
MOVEMENT: 80'
LUCK: 10
NUMBER: 1
EXPERIENCE: 22

Skills: Rapier-3,
Musket-2, Pilot-2,
Unarmed-1, Knife-1

Patrick Sarsfield

ATTACK: 23 x 2
DAMAGE: 1-6 +8
INITIATIVE: +5
ARMOR: none
LIFE POINTS: 64(22)
MOVEMENT: 70'
LUCK: 10
NUMBER: 1
EXPERIENCE: 15

Skills: Rapier-3,
Musket-2, Flintlock
Pistol-2, Knife-1,
Unarmed-1

Sir John Byron

ATTACK: 22 x 2
DAMAGE: 1-6 +8
INITIATIVE: +5
ARMOR: none
LIFE POINTS: 60(20)
MOVEMENT: 70'
LUCK: 9
NUMBER: 1
EXPERIENCE: 14

Skills: Rapier-3,
Unarmed-2, Musket-1,
Knife-1

Prince Maurice

ATTACK: 20 x 2
DAMAGE: 1-6 +7
INITIATIVE: +4
ARMOR: none
LIFE POINTS: 56(19)
MOVEMENT: 70'
LUCK: 8
NUMBER: 1
EXPERIENCE: 11

Skills: Rapier-3,
Pilot-2, Musket-2,
Knife-1, Unarmed-1

George Villiers, 2nd Duke of Buckingham

ATTACK: 18 x 2
DAMAGE: 1-6 +6
INITIATIVE: +4
ARMOR: none
LIFE POINTS: 52(17)
MOVEMENT: 70'
LUCK: 9
NUMBER: 1
EXPERIENCE: 10

Skills: Rapier-2,
Stage Magician-2,
Musket-1, Knife-1,
Unarmed-1

James Butler, Earl of Ormonde

ATTACK: 18 x 2
DAMAGE: 1-6 +6
INITIATIVE: +4
ARMOR: none
LIFE POINTS: 47(16)
MOVEMENT: 70'
LUCK: 9
NUMBER: 1
EXPERIENCE: 9

Skills: Rapier-2,
Musket-1, Flintlock
Pistol-1

Cavalier

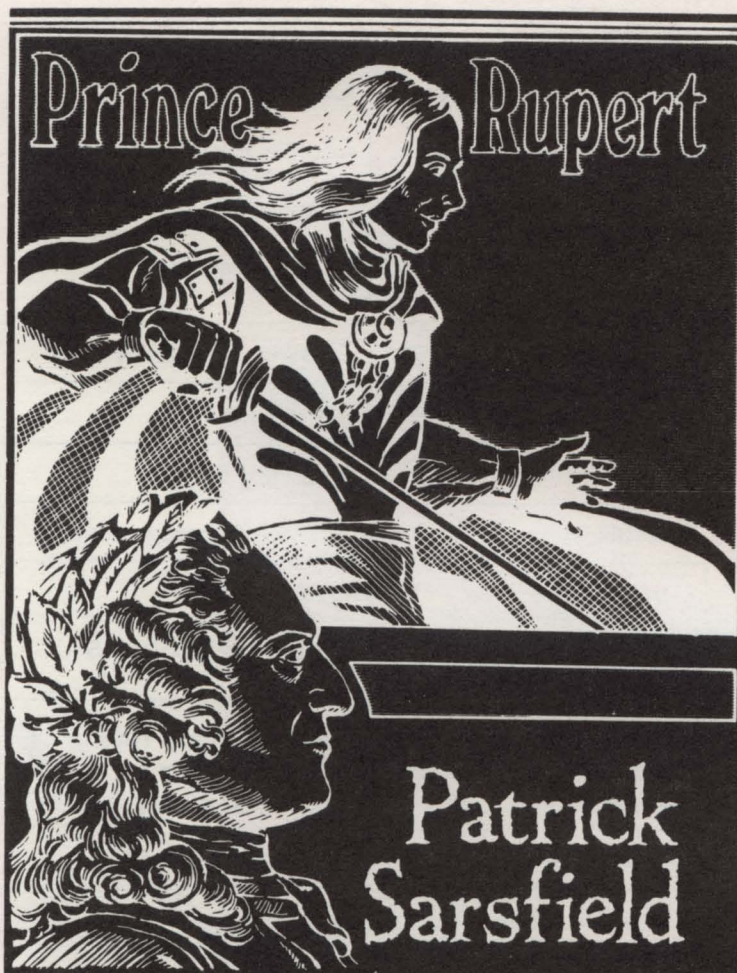
ATTACK: 15 x 2
DAMAGE: 1-6 +6
INITIATIVE: +3
ARMOR: none
LIFE POINTS: 37(14)
MOVEMENT: 70'
LUCK: 8
NUMBER: 1-20
EXPERIENCE: 7

Skills: Rapier-3,
Musket-1, Flintlock
Pistol-1

Roundhead

ATTACK: 13 x 2
DAMAGE: 1-6 +5
INITIATIVE: +3
ARMOR: none
LIFE POINTS: 34(12)
MOVEMENT: 70'
LUCK: 8
NUMBER: 1-20
EXPERIENCE: 6

Skills: Rapier-2,
Musket-1, Flintlock
Pistol-1



Prince Rupert was a swashbuckling leader of the King's forces in the English Civil War. He fought in the thirty Year's War as a youth, then joined his uncle (King Charles I) when Parliament revolted in 1642. Rupert was a general at the age of 23. He was a great cavalry leader, but was not as successful as an army commander. He later became a privateer operating in the Caribbean, and Admiral of the English fleet in the Dutch wars of Charles II (1665-67 and 1672-74).

John Churchill, Duke of Marlborough, was born in 1650. As a youth, he was somewhat wild and adventurous. He served as a swashbuckling officer in different continental armies, building up a solid basis of military experience. He was present, on the French side, at the siege of Maestricht, and was probably acquainted with Charles D'Artagnan. When Queen Anne ascended the English throne, John Churchill became the leading English general. His victories during the War of the Spanish Succession (Blenheim, Ramilles, Oudenarde, Malplaquet) earned him the title of Duke of Marlborough. He is one of the great generals of history. He was noted for his charm and patience, which served him well in his dual role of soldier and diplomat. John Churchill died in 1722.

James Graham, Earl of Montrose, was a gallant Royalist commander in the English Civil War. He carried on a successful guerilla war in Scotland from 1644 to 1646 using any army of highlanders and Irish musketeers from Clan Macdonald. When he tried to raise the clans a second time to support Charles II in 1654, he was betrayed and murdered by the Earl of Argyll.

Owen Roe O'Neill was the nephew of Hugh O'Neill who led an Irish rebellion against Elizabeth I and James I of England. When Hugh was finally defeated, Owen fled to the continent. He joined the Spanish army in Belgium (fighting against Holland) and rose to a rank of general. After the Irish again rebelled in 1641, he returned home to lead their armies successfully until he died in 1648.

George Villiers was born in 1592. During the reign of James I, George Villiers became a court favorite and was made the first Duke of Buckingham. His influence at court continued into the reign of Charles I. The Duke of Buckingham became Lord High Admiral of England. It was rumored that Villiers was in love with Anne, queen of Louis XIII. Whether this rumored affair had any influence or not, Villiers led an unsuccessful attempt to raise the siege of La Rochelle (where the French army was besieging Huguenot protestants). George Villiers was raising a second army to try to break the siege when he was assassinated in 1628.

His son was also named **George Villiers**, who became the second Duke of Buckingham. The second George Villiers was born in 1628. He fought for the King in the English Civil War. When the Royalist forces were defeated, he went into exile with Charles II, son of the late king. He became a close friend of the king and accompanied the king when Charles was restored to the throne in 1660. The second Duke of Buckingham has a reputation as a rake, which fit in well with the free and easy times of the reign of Charles II. The life style is reflected in the nicknames of George and Charles. George was known as "His grace, the Duke of Bucks" and Charles as "Old Rowley." The second Duke of Buckingham died in 1687.

Patrick Sarsfield was one of the Irish "Wild Geese" (Irishmen who fled Ireland to take military service in other countries). Patrick fought for James II against William and Mary. When finally defeated, he took service with France (along with thousands of other Irishmen). The men that he led eventually formed the Irish Brigade which continued to serve France until the French Revolution.

Sir John Byron was a Royalist cavalry commander in the English Civil War. He was later made Lord Byron (and is the ancestor of the poet Byron).

James Butler was a Protestant leader in Ireland who led the forces of King Charles I. In a struggle marked with atrocities on both sides, he managed to retain his sense of honor and decency. He was the Earl of Ormonde, later made Duke of Ormonde.

Prince Maurice is the younger brother of Prince Rupert. He was a 6'4" tall cavalier who fought for his uncle King Charles I in the English Civil War. He later went privateering with his brother and was lost at sea in a hurricane (1651). He probably died in the storm, but his disappearance led to a number of legends such as: he was actually captured by the Spanish and kept prisoner for the rest of his life, he survived in the wilderness only to be murdered by a later expedition sent by Cromwell; or he lived on, changed his name, and later became a famous buccaneer.

Cavalier is used to refer to a member of one of the elite Royalist regiments in the English Civil War such as Rupert's Horse, the King's Pensioners, the Royal Life Guards, Newcastle's "Lambs," or Hopton's Cornish Foot.

Roundhead is used to refer to a member of one of the elite Parliamentary regiments in the English Civil War such as Essex's Life Guards, Hampden's Green Coats, Cromwell's "Ironsides" Regiment, or any soldier of the New Model Army. The name refers to the type of helmet they commonly wore.



DUELING TABLE

Position A	Attacks	Defenses	Gaining the Advantage	Counter Attacks
	Punch = 2	Defend Punch = 1	Deflect Punch = 2	Counter Punch = 3
	Kick = 3	Defend Kick = 2	Deflect Kick = 3	Counter Kick = 4
	Dagger Thrust = 2	Parry, Dagger = 1 + 1	Circular Parry, Dagger = 2 + 1	Riposte, Dagger = 3 + 1
Position B	Dagger Slash = 3	Block, Dagger = 2 + 1	Beat, Dagger = 3 + 1	Stop Hit, Dagger = 4 + 1
	Thrust = 2	Parry = 1	Circular Parry = 2	Riposte = 3
	Slash = 3	Block = 2	Beat = 3	Stop Hit = 4
	Disengagement = 4	Reengagement = 2	Redoublement = 3	Counter Disengagement = 5
	Taking the Blade = 4	Defending the Blade = 2	Derobement = 3	Prise de Fer = 5
	Compound Thrust = 5	Successive Parries = 3	Successive Circular Parries = 4	Compound Riposte = 5
	Compound Slash = 6	Successive Blocks = 4	Successive Beats = 5	Compound Stop Hit = 6
Position C	Lunge = 4	Parry(d1) = 1 + 1	Circular Parry(d1) = 2 + 1	Riposte(d1) = 3 + 1
	Cut = 4	Block(d1) = 2 + 1	Beat(d1) = 3 + 1	Stop Hit(d1) = 4 + 1
	Compound Lunge = 6	Successive Parries(d1) = 3 + 1	Successive Circular Parries(d1) = 4 + 1	Compound Riposte(d1) = 5 + 1
	Compound Cut = 6	Successive Blocks(d1) = 4 + 1	Successive Beats(d1) = 5 + 1	Compound Stop Hit(d1) = 6 + 1
Position D	Throw Dagger = 5	Deflect Dagger = 4	—	—
	Fleche = 6	Parry(d2) = 1 + 2	Circular Parry(d2) = 2 + 2	Riposte(d2) = 3 + 2
	Balestra = 6	Block(d2) = 2 + 2	Beat(d2) = 3 + 2	Stop Hit(d2) = 4 + 2
Special	—	Special: Dodge = 3	Special: Inquartata = 4	—
	Secret Attack = 5.....luck roll = 3.....			
	Foul Trick = 5.....luck roll = 2.....			
Note: Sword maneuvers = + 1/maneuver				

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Adventures In The Forest Primeval

Exploring the Mystic Wood

BY MATTHEW PIRRONE

Mystic Wood, one of Avalon Hill's newer acquisitions, is a simplified fantasy role-playing game. As a knight errant, you scour the countryside beating up on nasty monsters, rescuing fair damsels, fulfilling dangerous quests, and generally having one heck of a time while you're at it. Sound too good to be true? Then don your helm, grab your broadsword, and join me in reliving the thrilling days of chivalry.

Mystic Wood is played on a set of 45 tiles that are deployed face down on a 9 by 5 square grid, an everchanging forest that lies somewhere between Earth and Heaven. Each player represents one of five knightly characters who must fulfill his own quest and leave the woods. Each character is rated for strength and prowess. They traverse the woods, hoping to encounter various "denizens" who will aid them in their quest. These denizens can bestow extra strength or prowess points.

If that isn't enough, a player can challenge another to a joust, with the winner getting the other's bonus cards, or sending the loser to "the Tower" for a short while. The game's fast pace and short playing time of one hour makes it enjoyable to play with your cutthroat war-game friends, your kid, kid brother, girlfriend, mother-in-law or pet canary.

Returning from London with a copy of the original version, I showed it to my college dorm gaming friends. Normally, they would refuse to play anything but role-playing games, except for an occasional *Diplomacy* game. Once I convinced them to try the game, for the next month, there would be people knocking on my door at 2 A.M. to borrow the game; it's that addictive.

The rulebook is clear on most points, but there are two ambiguities. If you enter a glade to find two or more cards, and one or more of them is a spell, you resolve the spell(s) before doing anything else. It's explained in the rules, but we are not reminded of it on the encounter order chart. Plus, if you draw two spell cards, it doesn't specify in what order you must enact them. It does make a difference, therefore, I suggest that on the denizen encounter chart, you add: priority 0 (above priority 1) "Mystic Fog, Horn, and Wind in that order."

Entering the Woods

There aren't many differences between the Earthly half of the Wood and the Enchanted half. In the Earthly Wood, you from 15 small cards. Of them, there are two areas which have some importance

(the Cave and Castle) and one that can become very important (the Fountain).

The Cave is of extreme importance to Guyon. It is his hope that someone locates it early on. Once he knows where it is, he can concentrate on getting into it. But until then, he's shackled to the Earthly half of the woods, which tends to get depleted of denizens early in the game.

The Castle's importance comes into play when a knight vanquishes the King, and becomes the new King. This usually happens in the latter part of the game if no one has won yet. The more players there are, the better the chances are of someone "locking" the King out. It is also a good place to take refuge temporarily from a slightly stronger foe.

The Fountain is an area which occasionally makes a great deal of difference. All of a sudden, a winning player can be transported immediately to the exit. It can also be used by a player to block another player from winning. Finally, in a game with many players, a person might do better by drinking the water, hoping to be transported to the Enchanted Gate, where he has all that unexplored territory to himself. Even if you end up in the Tower, the odds are that you will escape by the time the others catch up to you.

Of the cards in the Enchanted Wood, only the Palace is of special interest. When the cards you draw there are good, they're very good; but when they're bad (e.g. the Enchantress and your quest card), then they're very bad. The Island is also of note; once you swim over, you cannot withdraw from the ordeal. Despite all the hazards, the Enchanted Wood supplies seventeen cards, so you should head in that direction.

Maneuvering in either half of the woods can be frustrating. Half of the board pieces (24 out of 45) are three-way intersections, and these are distributed equally between the two halves. Thus, the Wand, which allows the owner to reverse the card he occupies 180 degrees, can be a very handy thing to have.

Denizens and Prizes

Looking at the card deck, we can glean some interesting information. Including the Prince, Princess, and Sage, there are a total of 12 points of extra strength contained on eight cards. There are 16 points of prowess on 13 cards. The only thing we can deduce from this is that one is twice as likely to draw a card that bestows prowess as to draw one that helps your strength. Does this mean that George is

eternally doomed to fight the Dragon at -2 odds? Fortunately, no. We can break the deck down into several categories (Table 1) and see where George's hope comes from.

The table is divided into two rows, for the approach or challenge encounter. Approach is subdivided into one ones that require prowess and those that do not. Challenge is subdivided into strength, prowess and combination. The columns are partitioned as to the type of bonus bestowed: strength, prowess, other, and none. The numbers represent the total possible points or number of cards in that category. Note that the Prince is considered to fall under approach.

In this light, we can see some useful trends. George can pick up seven strength points on five cards despite the fact that his low prowess brands him as a schlub. He can also hope to gain up to five prowess points on strength of arms (21" biceps). Perceval, Britomart and Guyon can get up to 10 prowess points on approaches due to their high prowess rating, but will find their sword-handling abilities sorely tested in the challenge column. Even so, they benefit from the strength points given away in approaches.

Another point to consider is the susceptibility of card loss via the Mystic Wind. While only one of the 13 prowess cards can be blown away, six of the eight strength cards can be affected. This can be a mortal "blow" to George, whose lament is "give me strength!" Perceval need also be wary of how the Wind blows, for the Grail's sake.

The high susceptibility of strength items should make you think twice when deciding what prize to pick after a successful joust. Unless you have great need of strength, or somebody has already passed Wind (in the game, that is), you should take prowess. In any case, gouge your helpless foe as much as possible. Even chivalry has its limits, you know!

There are some denizen/prize cards that deserve special note. While not denizens, the Mystic Wind, Horn and Fog cards can have a major effect on the game. Mystic Fog usually has the least impact, because it only affects the face-up cards in the half of the woods where it was drawn. Unless it is drawn near the end of the deck, there aren't a lot of face-up cards. Only once have I seen anyone get trapped due to this card, although several times it has made for a very long march to get back into play.

Mystic Horn and Wind often com-

pletely change the course of play. Particularly galling is coming upon two cards, where one of them is the Horn or Wind. Inevitably, I find that the other card was one I could have defeated if I didn't have to pop out first; or it was a card where I needed all my extra equipment (now vanished) to have even a remote chance of beating. The Mystic Wind, though, does sometimes net you a tidy cache of useful cards. More importantly, it does so at the expense of some other poor fool, who is probably too far away to do anything about it! It is George's and Perceval's fervent hope that this card comes up early in the game. Guyon may not be impressed either, if the Wind comes whistling through the willows. It will be his turn to weep, if he is holding the Golden Bough.

The Mystic Horn can cause just as much trouble. Nobody likes "popping in" on a dragon at tea time, with no choice but to accept the invitation. Having Mystic Horn drawn early in the game really irritates Guyon. Instead of having all the other players help him find the Cave, he'll have to do it by himself, and he starts this task on the other side of the board to boot! It's not hard to see that if Guyon hears the tune of the Horn early on, he'll have to face the music afterwards.

King: The King is an important card, because it offers anyone except poor Britomart another way to win. The longer the game goes on, the more chance that someone will try to win this way. If you are considering the throne, it is better to try for cards that offer strength. That way, you will carry over as many points as possible for your new ratings. Note that it is possible to gain strength or prowess *after* you become King.

Arch-Mage: One of the most useful cards in the deck. This fellow allows instant access to any area except the Tower. You have to carefully watch the player who acquires this companion. The fact that you can only use him once is immaterial. For a player who just achieved his quest or become King, once is all that's needed. "Now you see him, now you don't 'cause he just won" is an all-too-common occurrence. Remember, you can use the power of the Arch-Mage to be sent to any area *and* move in the same turn if you go to a face-up unoccupied area (like the Enchanted Gate).

The Arch-Mage is a favorite of Guyon, for it gives him another means of entering the Cave. The card can also be used by a player to keep another player from winning. But it should only be used this way if there is no other choice. The Arch-Mage is best used when not being used, but kept as a threat. *If you only keep track of one card during the game, this is it!*

Magician: The next best thing to a slow spell. Strategic use of this card can keep a player from moving for 7-10 turns. This would be long enough for the others to mass and defeat a player about to win. It

is done by moving as close to the Tower as you can, then using the Magician to storm the victim. The Magician then transports himself (but not far), and you have three turns to go and pick him up again. Meanwhile, enough knights move towards the poor player to blast him. Repeat if necessary.

Of course, there is always a chance that the Magician will decide to do a raindance on you, but you can't win 'em all. Someone else obtaining the Magician is even more reason for you to seek out the Arch-Mage.

Elf/Wand: Because the Wand enables one to reverse any card 180 degrees, this card allows the bearer to mess up the board as much as he wants. If someone else has the Wand, you have to watch out. By reversing a few cards, he can really put the screws to another player, trapping him with no way out. The Wand holder is particularly hard to chase down. I find that the best use for the Wand is to divide up whenever possible. This will seriously hinder the other players and make them waste time extricating themselves from dead ends. Meanwhile, you can be putting your time to more useful pursuits. The one hitch comes if you lose the Wand to the Mystic Wind or (worse) to another player. Whatever mischief you've done then gets turned against you.

Strategy

Winning *Mystic Wood* means being the first one to fulfill your quest and exit the board. There are three factors, besides luck, that influence play: power, time and information. If you can successfully manipulate these, you will be a top contender.

Power: The most important; power is defined as having sufficient strength and prowess to accomplish your objective. The only way to gain power is to accumulate bonus cards from denizens and other knights. The quickest way to obtain cards is to encounter every denizen you can find who you can expect to defeat. This may seem obvious, but there are many people who try to beat on the other players to the exclusion of exploring. Jousting other knights is necessary, but it takes too long to accumulate cards that way. Harassing others may or may not be profitable to you in the long run. Especially when you realize that when you attack another knight, you are benefitting the others as well as yourself.

Time: The most common mistake I see players commit is chasing around the board gathering bonus cards while disregarding their quests. You must remember that there is a tradeoff between these two items. If you accomplish your task quickly, there is less need of power. The inverse is also true, because everyone is getting stronger as the game progresses. Always try to keep in mind what you need to do, and what resources you need to do it. Initially, everyone should explore

as many areas as possible, both to gain bonus cards and to gain . . .

Information: If you don't know where your quest prize is, even your 15 point Hercules can't get it. This is where the secrecy rule comes in. If you retreat before an encounter, you do not show the others what the card is. Some cards aren't even shown when you do encounter them. Information becomes a very important consideration. Say, for example, you come across a Druid. The rules state that you can pass right by without revealing the card. But any good player will instantly know that the card you just passed can only be one of a certain few. You can bet that any Guyon player worth his salt is noting that fact.

In that case, it would have been better to retreat before encounter. Now, the card could be anything, but they'll never know unless they see for themselves. If Guyon doesn't look, you will have the secret satisfaction of seeing him tramp all over creation looking for a card he'll never find. Similarly, a good player remembers everything that has been encountered, and where it is. He takes note when someone draws a card but doesn't reveal it.

When you find another player's quest card, you must decide whether to encounter it. You must weigh whether the bonus it provides is worth the double risk of revealing the card but not getting it, or having the players descend upon you if you do obtain it.

Using this criterion, the Druid or Dragon are never worth revealing. There is nothing in it for you. The Prince is worth going after if you have a 50% or more chance of getting him. This means having either 4 prowess, or 7 combined abilities. The Princess and Grail are toss-ups. I would say go for it if you have a prowess of six or more, and are roughly equal or superior in combined abilities to the knight who is going to come after you. Otherwise, you will do yourself more good by leaving them face down and unknown.

The final point to remember when playing *Mystic Wood* is that there are three other players. Diplomacy and persuasion can be more effective than a dozen Dragons. It is possible to trade strength cards, negotiate truces, and generally try to influence the other players. I would suggest that any agreements between players be binding. This goes for oral as well as written agreements. After all, the players represent virtuous knights. To break your promise is to be disgraced and ostracized in the eyes of your peers and society. Players who break agreements should be sent to the Tower and lose their next three turns as a penalty.

Avalon Hill has made yet another excellent choice in acquiring *Mystic Wood*. It's popularity will only increase as more people discover this enjoyable, fast-moving game. Try it, let yourself go wild . . . and for an hour or two the age of chivalry will live on.

"Knights without fear and without reproach"

George: Of the five characters to play, George is consistently one of the best. His many advantages far outweigh his disadvantages. The strongarm of the bunch, George isn't blessed with an abundance of charisma, brains or virtue. Fortunately, he doesn't need them; George can bludgeon his way through most challenges, picking up prowess along the way. What he really wants is to find those cards that bestow extra strength. Even if he doesn't find any, George can still kill the Dragon with good luck and some Wheaties.

Advantages: George's foremost advantage is the nature of his quest. Once he kills the beastie, it stays killed. The only way to keep him from winning after that is to continually beat his brains out and send him to the Tower. George can fulfill his quest without any bonus cards. He is the best-equipped to eliminate cards considered by others to be immovable objects like the Orc and the Dragon. Of course, if these beasties are blocking the others, George may not want to clear them out.

Disadvantages: Of the 12 possible extra strength points (9 when you subtract the Prince, who can't aid George against the Dragon), 7 of them are susceptible to the Mystic Wind. But only one out of the 16 prowess cards can blow away (Bah, humbug)! I have seen my George go from a fully-armored knight with Shield, Ring and Potion, to a man clad only in his skivvies clutching an empty bottle (in a brown paper bag, yet).

Another problem is that George has a hard time with illusions (otn-ay, oot-ay ightbr-ay, remember?), so the other players will send it his way whenever possible.

Guyon: The spelunker of the bunch, Guyon also has some dandy advantages. I find that I would prefer Guyon to George in a three-player game because, with only three, you're not being crowded out so much by everyone else. The lack of a fourth attribute point is damaging when there are four players, but no real handicap with three.

Guyon loves the Earthly half of the Wood, and will rarely depart it until the cave is found. Once this is accomplished, he must find a way to enter. It's no mean task, but Guyon's special abilities help him. After putting on that smile (+1 to approaches), and charming the Arch-Mage or Druid into aiding him, he can enter the Cave and spend the required

three turns to complete his quest.

Advantages: Guyon's most telling advantage is that his quest is done once it is completed, he can't lose the Grail like Perceval can. The other knights should go to any length to keep him out of the Cave. Fortunately, he's not too difficult to find; Guyon knows that the Cave has to be in the Earthly Wood, and there are only **two** cards that will permit him egress to the underworld.

Disadvantages: Guyon's quest is a two-phase endeavor. He must find the Cave out of a possible 21 cards. Normally, the other players will inadvertently aid him in this as they wind their way through the Wood. But if the Mystic Horn sounds early in the game, Guyon gets burned badly. Assuming he locates the Cave, Guyon then has to ferret out the Druid or Arch-Mage. All along, there is the Fates (and the other players) waiting to stop him in his tracks.

Finally, he pays for his dazzling smile with a "fighting" attribute point during challenges. This weakens Guyon vis-a-vis the other players.

Perceval: According to Malory, only 3 knights out of about 150 actually saw the Holy Grail. As Perceval, your odds of seeing it are much better. Possessing it is the problem. I have had the most dramatic fortunes while playing Perceval. These range from a win in four turns to a game where 23 turns passed without acquiring any bonus cards. This character's fortunes are as stable as a South American country.

Advantages: Prowess rating as strong as anyone. The more the better. His rating of three gives him an outside chance to snatch the Grail without the aid of extra prowess. This means that an enemy Percy is never a "safe" character. A final plus is that, with the unfortunate exception of the Grail, Perceval's prowess points are Wind-proof, waterproof and shock resistant. (Dare I add that he takes a lickin' and keeps on tickin'?)

Disadvantages: Strength. He is as weak as any knight. Probably eats quiche. This can make even the Wild Ox and Boar ornery and dangerous adversaries. It also makes it tougher to build up his prowess rating. More importantly, the Grail can be taken from Perceval by other knights. As the final insult, I have often seen the scene where the Holy Grail impersonates "Gone With The Wind" as the Wind sweeps it away.

Roland: A middle-of-the-road character; his abilities are neither outstandingly high nor depressingly

low. His expensive taste in women decrees that he must work hard for victory. He must improve his abilities to woo the maiden, so Roland cannot afford the luxury of missed opportunities or wasted time. This means aggressively seeking out bonus cards, especially in prowess. Roland can take on some of the denizens that Guyon, Britomart or Perceval would think twice about.

Advantages: His strength rating of two allows Roland to beat more creatures, picking up prowess along the way. Neither his relevant bonus cards, nor his Princess are subject to the Mystic Wind.

Disadvantages: Roland cannot claim his heart's desire until he improves his prowess rating. The Princess is a tough cookie to woo. Moreover, someone else can sweep her off her feet and leave Roland to the role of wallflower.

Britomart: Britomart is man-hungry. Of the five knights to play, she is in the worst position to win the game. While charming the Prince isn't too hard, keeping him is. When befriended, the Prince will aid the player once. Then you must encounter someone else before returning to His Royal Highness. Britomart will often have to accept the Prince's aid to defeat one or more of the rival knights who are out to stop her. She loses the Prince in this way, so she must encounter something else before she can return to the Prince. This process can waste a lot of time. What's worse is if someone else befriends the Prince first. That knight would surely use him against her before allowing Britomart to win the battle. It's a no-win situation.

Advantages: High prowess. Britomart's assets are well-suited to her mission. She doesn't really need many more to be confident of succeeding in her quest. Extra strength helps, so if she cannot cajole the Prince, she can browbeat him into submission; a common enough circumstance, both on and off the gaming table.

Disadvantages: The Prince. He is very useful for any knight to have, and is very difficult to painlessly pry away from someone else. Britomart may find that she needs to use him to beat off an attack, after which she will spend at least two more turns getting him back. Just as serious is the fact that Britomart cannot win by becoming King. He doesn't even take any notice of her. These two faults, as well as the tendency of the male gaming audience to avoid playing female characters, condemns Britomart to the sidelines.

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WEAPON MASTERS OF THE WESTERN LANDS

By Richard L. Snider and David Kuijt

This article details ten recognized masters of various weapon forms in the area that is covered by the POWERS & PERILS supplement *Perilous Lands*. In his own part of this large continent, each is regarded as a deadly, almost invincible, warrior. In some cases, their very presence at a battle has turned the tide in their favor.

The sections that follow use the standard POWERS & PERILS character table format. Each gives the basic characteristics of the person, his expertise, the equipment that he normally carries into battle, a brief history of his life and a description of his personality. Without further ado, meet the ultimate warriors of the Perilous Lands, on or about the year 1100.

ASHAM GIAR, Warchief of the Smaghut, Master of the Tulwar.

HPV 43	OCV 17	DCV 15	CEL 10	
S 60(+3)	St 80(+4)	D 36(+2)	A 72(+3)	C 30(+1)
I 12	W 20	E 10	Em 6	Ap 15
MR 13	NAV 0	MDV 4	EnL 50	CDF 5
Height 81 inches		Weight 243 lbs.		Age 31

EXPERTISE

EL16 Tulwar	EL11 Scimitar
EL8 Composite Bow	EL10 Horsemanship
EL9 Horse Archery	EL6 Plains Survival
EL6 Desert Survival	EL3 Forest Survival
EL2 Mountain Survival	EL21 Sign Language
EL80 Sarghut	EL10 Shield
EL10 Light Lance	EL2 Tracking

EQUIPMENT

Tulwar, Composite Bow, 1D3 Light Lances, 3D10 Arrows, Warhorse, Buckler, Leather Armor, Leather Helmet.

Asham is a blood-thirsty, cruel man who is enthralled with the arts of war. He leads yearly raids to the east and south to sate his battle lust. He is renowned as a powerful horseman whose sword happily brings death to those who stand against him.

As a great chief of a cruel race, Asham gives new heights of meaning to the words cruel, vicious and tyrannical. Even the few men that he calls friend live in constant fear of his ire, though he tends to be loyal to true friends. He has average intellect and little or no compassion. Even towards those that he respects, he is a cold, brusque and domineering man with little concern for the desires and needs of others. Nothing has more importance to him than his own desires and goals.

EXPERTISE

EL16 Composite Bow	EL15 Scimitar
EL17 Horsemanship	EL16 Horse Archery
EL9 Throwing Dagger	EL7 Fighting Dagger
EL12 Sword	EL5 Broadsword
EL13 Light Lance	EL5 Heavy Lance
EL10 Hand-to-Hand	EL9 Plains Survival
EL6 Forest Survival	EL8 Hill Survival
EL7 Mountain and City Survival	EL3 Rhetoric
EL5 Climbing	EL8 Swimming
EL80 Zen'dali	EL60 Caldán
EL60 Donaran	EL60 Marentian
EL40 Read & Write Caldán Donaran & Marentian	EL60 Sign Language
EL50 Husbandry (Horses)	EL65 Artist
EL13 Shield	EL45 Trailing
EL6 Tracking	

EQUIPMENT

Scimitar, Fighting Dagger, Light Lance, Composite Bow, 3D10 + 10 arrows, Buckler, Studded Belt, Light Clothing, Iron Armband.

For over ten years, in far-flung barbarian and civilized lands, the name "Claw" has stricken the hearts of men with dread. He is known as a devastating warrior and brilliant general, to the point that his name is almost synonymous with victory. According to legend, troops under his command have seldom lost a battle and never lost a war.

Claw has led a myriad of Zen'da armies into battle in his life. He began his career, after heading south at the age of 15 to seek adventure, as a mercenary in Caldo and Donara. Later, after a short return to his people, he moved east and served as the Captain of Maros the Reaver's personal guard. In eight years of adventure, before settling in as a Bra'mani chief, his travels are believed to have taken him from the farthest reaches of the Great Plain in the east to the Wild Forest in the west.

Karistos Sierva is a brilliant, crafty and sensitive leader with exceptional charisma. Except for a short period of time a few years ago (when he was badly depressed over his inability to find the murderer of his father and exact revenge) he has been at war for his entire adult life. He is noteworthy for his loyalty to his friends and his total devotion to Zen'da honor. His acts of loyalty and honor are legend on the steppes. Many stories tell of friends who asked for his aid when they were beset by enemies and without hope. In all, he rode forth and brought them victory. Be a man beyond the ends of the earth, he is not alone if his friend is Claw.

KARISTOS SIERVA, Claw of the Bra'mani, Ga'sha of the Bra'mani, Ho'ga'sha of the Steppes, Master of Bow and Horse.

HPV 34	OCV 18	DCV 22	CEL 14	
S 30(+1)	St 60(+3)	D 76(+4)	A 84(+4)	C 45(+2)
I 33	W 34	E 45	Em 27	Ap 60
MR 14	NAV 0	MDV 10	EnL 79	CDF 4
Height 76 inches		Weight 183 lbs.		Age 34

JAJ SPLIT-SKULL, Warrior of the Nethagen, Blessed of Azazel, Master of the Battle Axe.

HPV 54	OCV 17	DCV 10	CEL 9	
S 120(+5)	St 51(+3)	D 12	A 24(+1)	C 42(+2)
I 8	W 32	E 3	Em 15	Ap 20
MR 10	NAV 0	MDV 6	EnL 74	CDF 6
Height 83 inches		Weight 266 lbs.		Age 24

EXPERTISE

EL18 Battle Axe	EL14 Axe
EL10 Hand Axe	EL5 Longbow
EL0 Throwing Axe	EL6 Swamp Survival
EL4 Forest Survival	EL10 Swimming
EL35 Navigator	EL6 Shield
EL80 So-reas	EL19 Kotothi tongue
EL10 Tongue of Young Chaos	

EQUIPMENT

Battle Axe, Axe, Banded Shield, Leather Helmet, Scalemail, Rope, Fur Cape.

As a young boy, 15 years of age, Jaj saw his village destroyed by goblins. From his hiding place, he had no choice but to watch these creatures torture, consume and humiliate his family and friends. Because of this, he has dedicated his life to the destruction of all Kotothi. His strength stems from his blood vow to destroy these forces, and his vow to serve the wishes of Azazel (Lord of the Watchers, God of Knowledge and Quarrels, Lord of Blood and Wounds) in exchange for the power to destroy his enemies.

Jaj is a young warrior who has no desire to shoulder the responsibility of being a chief. His life is dedicated to single combat against the Kotothi. In battle, he is a berserk force of death. At all other times, he is a painfully shy, nearly mute, man whose soul is tortured by his alliance with Azazel and the death of his family.



Jaj Split-Skull

the past thirty years. His life is dedicated to mastering the sword (as an art form) and upholding the honor of his family. For the last twelve years of his life he has been Swordmaster Jian (the instructor of Jian nobles and appointed champion of his family). This has led him into a great deal of individual combat in which he has gained a reputation as Katai's greatest swordsman.

Mium is a quiet, placid man. In combat, he is a deft whirlwind whose cuts are precise and devastating. He is dedicated to the traditional values of Katai's warrior elite. As such, he is stubborn and demanding towards inferiors, has an educated taste for the fine arts and is quite cultured. As a reigning noble, he is benevolent (by Katai standards). He leaves his subjects to themselves as long as they remain honorable servants. Where they fail this, his judgement is swift and often fatal. (A Katai noble can execute a peasant on his own authority. Mium has done so on more than one occasion.)

NOTE—Castle Ma'kai is located about 20 miles west of Ci'jian. It has a small village associated with it. It is held in Mium's name by his wife, four sons and about 30 soldiers. Mium visits often but his duties compel him to reside in Ci'jian's ducal palace.

MIUM TARA'JIAN, Baron of Ma'kai, Swordmaster and Champion of House Jian, first cousin of the Duke of Ci'jian in Katai, Master of the Sword.

HPV 33	OCV 14	DCV 14	CEL 10	
S 12	St 80(+4)	D 24(+1)	A 72(+3)	C 39(+2)
I 10	W 45	E 18	Em 20	Ap 25
MR 13	NAV 0	MDV 8	EnL 84	CDF 4
Height 70 inches		Weight 182 lbs.		Age 48

EXPERTISE

EL16 Sword	EL12 Two-Weapon
EL12 Fighting Dagger	EL10 Throwing Dagger
EL10 Broadsword	EL6 Hand-to-Hand
EL9 Composite Bow	EL80 Katai
EL30 Read & Write Katai	EL60 Deftness*
EL9 Horsemanship	EL7 Horse Archery
EL3 Swimming	EL4 Musician
EL30 Sign Language	EL4 City Survival
EL4 Plains Survival	EL2 Mountain Survival
EL5 Executioner	EL14 Short Sword
EL15 Scimitar	

*Mium's deftness reflects training specifically geared towards quick and smooth utilization, drawing and positioning of his body and weapons. In play, it allows him to access any of his weapons immediately (with a successful roll) and use them without delay.

IMPORTANT—This variation of Deftness is totally distinct from the listed skill. If you add it to your campaign, it must be learned separately as "Combat Deftness". In general, it is a skill that is unique to highly skilled warriors of Chunrey and Katai.

EQUIPMENT

Sword, Short Sword, Fighting Dagger, Platemail, Metal Helmet, Signet Ring, Warhorse, Throwing Dagger.

Mium is a dedicated sword artist. Except for short periods of service in the Iron Guard, or with the forces of Family Jian, he has remained in his home province as a reigning baron for

MOGARA CHOSHAMA, Prince of Choshai, Count of Dzhamou, Master of the Fighting Spear.

HPV 35	OCV 17	DCV 16	CEL 12	
S 72(+3)	St 36(+2)	D 72(+3)	A 20(+1)	C 30(+1)
I 24	W 20	E 9	Em 48	Ap 72
MR 11	NAV 0	MDV 10	EnL 50	CDF 4
Height 73 inches		Weight 205 lbs.		Age 30

EXPERTISE

EL15 Fighting Spear	EL10 Throwing Spear
EL11 Shield	EL12 Polearms
EL10 War Staff	EL11 Fighting Dagger
EL80 Katai	EL70 Read & Write Katai
EL50 Fomorian	EL40 Kill'maun
EL30 Sarghut	EL50 Armorer
EL10 Climbing	EL80 Forester
EL10 Axe	EL9 Longbow
EL12 Musician	EL10 Forest Survival
EL8 Mountain Survival	EL7 Hill Survival
EL10 City Survival	EL9 Hand-to-Hand

EQUIPMENT

Fighting Spear, Fighting Dagger, Axe, Banded Shield,

Scalemail, Leather Helmet, Green cloak, Two Signet Rings.

Mogara assumed the throne of Choshai two years ago. Before this he spent ten years in Katai's Dzhamou province as a mercenary in the service of its Duke. Here, he earned a reputation as a fearless and deadly warrior. Such respect did he win that the Duke of Dzhamou named him his Champion, gave him the rank of Count and allowed him to marry the third daughter of the Count Tideosa Dzhamou, the Duke's brother. (This is unprecedented treatment of a foreigner in Katai. In part, it was possible because the people of Choshai are descended from Katai soldiers.)

As a person, Mogara is fearless. He is always honest and has a highly-emotional nature. He is noted for both his furious temper and his extreme sensitivity to others. This paradoxical man is both the finest warrior-general of the east and one of the world's finest musicians and authors. (His "Ode to the Setting Sun" is considered to be a classic by the noble elite of Katai.)



Mogara Choshama

MAROS KARESTIAN, "the Reaver", King of Marentia, Master of the Broadsword.

HPV 42	OCV 22	DCV 19	CEL 15	
S 60(+3)	St 76(+4)	D 33(+2)	A 36(+2)	C 32(+2)
I 40	W 24	E 20	Em 30	Ap 30
MR 12	NAV 0	MDV 10	EnL 56	CDF 5
Height 80 inches		Weight 240 lbs.		Age 38

EXPERTISE

EL14 Broadsword	EL13 Bastard Sword and Great Sword
EL10 Polearms	EL9 All Axes
EL8 Hand-to-Hand	EL10 Heavy Lance
EL10 Horsemanship	EL6 All Scimitar
EL8 Sword	EL7 Fighting Spear
EL9 Shield	EL80 Marentian
EL60 Zen'dali	EL40 Bhamoti
EL40 Climan	EL30 Rogizini
EL50 Dechan	EL45 Fomorian
EL30 Cerulean	EL30 Katai
EL70 Read and Write Marentian	EL5 Rhetoric
EL62 Navigator	EL80 Seaman
EL50 Thief	EL35 Deftness
EL40 Trailing	EL35 Locksmith
EL11 Climbing	EL12 Swimming

EQUIPMENT

Broadsword, Metal Shield, Platemail, Metal Helmet, Heavy Lance, Warhorse, Signet Ring, Purple Cape, Royal Necklace, Iron Armband.

Maros the Reaver is, possibly, the most experienced and deadly individual warrior in the world today. Since his royal father enlisted him in the army, at the age of 10, he has been a soldier, pirate, thief, thug, slave and King. He is a highly-skilled warrior with an almost intuitive ability to master any weapon that he touches.

Despite the harshness of his life, Maros has an inner core of compassionate gentleness. His life revolves around his love for his wife, his devotion to the Marentian people and his dedication to the soldiers who serve him. He is a loyal friend, talented ruler and a forgiving master in normal times. In war, or when he feels that he has been betrayed, his heart is sheathed in stone. He can, and will, kill without mercy. Maros is a deadly enemy who does not know the meaning of the word surrender.

King Maros has little training as a general. He is a gifted organizer and strategic leader. On the battlefield, his standard tactic (successful because of his extreme personal com-

petence and the power of his guard) is to form his guard behind him and smash straight into the center of an enemy army, thus destroying them. Subtle maneuver plays little part in armies that are under his command.

Despite his crude tactics, Maros is loved by his soldiers and the name Maros the Reaver strikes terror into the hearts of his enemies. Poorly trained and led armies have been known to flee rather than face the onslaught of his charging guard. At its head, he is nearly unstoppable.



Maros Karestian

VLAD STONEHAND, Ga'sha of the Lapschi, Blood-friend of Karistos Sierva.

HPV 52	OCV 20	DCV 16	CEL 13	
S 92(+4)	St 60(+3)	D 53(+3)	A 15	C 46(+2)
I 32	W 22	E 8	Em 14	Ap 39
MR 9	NAV 0	MDV 7	EnL 68	CDF 6
Height 87 inches		Weight 273 lbs.		Age 20

EXPERTISE

EL15 Bastard Sword	EL6 Broadsword
EL5 Tulwar	EL4 Fighting Dagger
EL5 Heavy Lance	EL5 Halberd
EL8 Hand-to-Hand	EL9 Shield
EL11 Horsemanship	EL5 Climbing

EL3 Throwing Spear	EL8 Plains, Mountain and Hill Survival
EL3 City Survival	EL2 Forest Survival
EL80 Carrying	EL46 Sign Language
EL80 Zen'dali	EL60 Donaran
EL35 Marentian	EL20 Nylasa
EL20 Dwarf Elder	EL20 Elf Sidh
EL20 Gomese	EL20 La Ced
EL15 Lp'nth	EL10 Kameri

EQUIPMENT

Bastard Sword, Tulwar, Two Fighting Daggers, Banded Shield, Scalemail, Metal Helmet, Warhorse.

Vlad Stonehand was born among the Feir'pez, in the lands where the steppes meet the Kaz. He was a tall youth who soon earned a reputation for valor in the perpetual wars against the Kazi. While still a young warrior, sixteen years of age, he travelled south to Donara on a quest to find Karistos Sierva, Claw of the Bra'mani, and convince him to return to the steppes. He succeeded and on the way back they became close friends.

Following this adventure, Vlad journeyed to the east and fought as a mercenary in a border war between Marentia and Lp'nth. Here he met Maros the Reaver. After the war, he wandered into Lp'nth and was cursed with his stone hand, which gave him supernatural powers and made him a berserk monster in battle.

When he returned to the steppes, his people and the Stel'gult reviled him because of the evil of his curse. Finally, he could take no more and, with the aid of young followers from both tribes and a Bra'mani war party led by his friend Claw, he split away from these tribes and formed the Lap'schi.

Since his rise to Ga'sha, Vlad has continued to wander the world in search of adventure. He is famed in many nations, and many men have cause to fear his name. His travels have taken him from the southern jungles of Nylasa to the cold, secluded Valhani Plateau in the far north. In his great northern journey, he battled, and eventually befriended, Rochan of the Kameri and, as payment for a great favor, was freed from his curse by a great shaman of the E'ponischa.

Vlad Stonehand is a cunning and experienced young man. His heavily-scarred body, the souvenirs of many battles and wars, gives him the look of an older man. Despite his love of battle, he is an intelligent and friendly man with good experience as a leader of men.

Vlad has a quick temper that he can control when he must. He is usually quick to forgive most affronts and always remembers both friends and enemies. Because of the curse which seized him for three years, he is suspicious of wizards and magic. Though tempered somewhat by his experiences with civilized life, he remains a raging barbarian at heart and a terror to behold in battle.

WALAIN a'GILYAN, Warchief of the Shamira, Leader of the Society of the Dagger.

HPV 34	OCV 15	DCV 16	CEL 10	
S 24(+1)	St 76(+4)	D 76(+4)	A 40(+2)	C 35(+2)
I 18	W 20	E 24	Em 42	Ap 12
MR 12	NAV 0	MDV 8	EnL 55	CDF 4
Height 73 inches	Weight 190 lbs.	Age 29		

EXPERTISE

EL16 Fighting Dagger	EL12 Throwing Dagger
EL13 Horsemanship	EL10 Horse Archery
EL12 Composite Bow	EL12 Scimitar
EL10 Tulwar	EL7 Shield
EL5 Sword	EL6 Broadsword
EL10 Badlands Survival	EL9 Plains Survival

EL7 Hill Survival	EL6 Mountain Survival
EL60 Sign Language	EL80 Kazi
EL45 Caldán	EL42 Zen'dali
EL7 Tracking	EL9 Hand-to-Hand
EL60 Husbandry (Horse and Dog)	EL3 City Survival

EQUIPMENT

Black-handled Fighting Dagger*, Throwing Dagger, Scimitar, Composite Bow, 2D10 arrows, Warhorse, Buckler, Scalemail, Leather Helmet, Fur Belt*, Warhorse.

*The dagger and belt are symbols of his leadership of the Dagger Society. The Dagger is only used in duels. He will die rather than lose either of these items.

Walain's ancestors have been Shamira chiefs for more than two centuries. He continues the tradition. Under his leadership, the Shamira are the most feared tribe in the Kazi and a devastating threat to their ancient enemies, the Zen'dali. Walain is a powerful warrior who has personally slain at least 120 men in battle. In duels, he has bested more than 30 men who have tried to unseat him as leader of the society. He is, by far, the most deadly Kazi alive.

Walain is a gruff, overbearing and stoic man. If he does not respect a person, i.e. consider him to be a warrior, then that person is nothing. He is a creature without rights or true being. Walain, like most Kazi, will treat them as such without any guilt whatsoever. If a person earns his respect, Walain is capable of being a good friend and a dependable ally. His life revolves around combat, hunting and husbandry, the only skills that the Kazi feel are fitting for a man to master. He has no time for the effete softness of civilized life. He considers it to be a plague that steals strength from a man's soul. Civilized men who fail to prove their worth to Walain are treated as less than nothing. They are scum in his eyes.

NOMAN KHA, Pirate, Thief, Brigand, Master of the Sling and Two-Weapon Fighting.

HPV 30	OCV 15	DCV 18	CEL 11	
S 24(+1)	St 60(+3)	D 56(+3)	A 76(+4)	C 36(+2)
I 32	W 27	E 34	Em 22	Ap 51
MR 14	NAV 0	MDV 9	EnL 63	CDF 3
Height 69 inches	Weight 166 lbs.	Age 35		

EXPERTISE

EL14 Sword	EL13 Two Weapon
EL12 Throwing Dagger	EL14 Sling
EL8 Composite Bow	EL9 Horsemanship
EL7 Horse Archery	EL10 Hand-to-Hand
EL12 Scimitar	EL10 Fighting Dagger
EL52 Navigator	EL80 Seaman
EL13 Climbing	EL9 Swimming
EL80 Thief	EL80 Deftness
EL80 Locksmith	EL65 Trailing
EL9 City Survival	EL8 Desert Survival
EL6 Hill Survival	EL6 Plains Survival
EL60 Jeweler	EL45 Moneylender
EL6 Rhetoric	EL50 Sign Language
EL80 Sair'Kacili	EL60 Dechan
EL60 Rogizini	EL40 Marentian, Bhamoti and Fomorian
EL50 Disguise Artist	

EQUIPMENT

Fine clothing, Two Swords, Two Throwing Daggers, Sling, a pouch with 2D6 Sling Projectiles, Scalemail, three rings, gold chains, two jeweled armbands, black satin headband.

Noman Kha was born in the Great Desert, the bastard son

of a Ki'sanq outcast. When he was five, his family was caught on Ki'sanq land. The adults were killed and the children were sold to a Rogizini slaver.

Noman grew up as a rebellious field slave near the city of Achgiza. At the age of 13 he escaped his master by slaying an overseer. He made his way to Rogh'sa, capital of the empire, and spent the next five years of his life in the gutters of this city as a thief and a cutthroat. At the age of 18, he was shanghaied by a tavern owner and was sold to a pirate. In this fortuitous way, he found his true calling. Over the next twelve years, after killing the captain to take over the vessel that he was shanghaied onto, he built an empire and became one of Dechat's most influential citizens.

Noman Kha is a survivor. Since the age of five his life has been a daily fight for survival. Thus, he has developed a strong and devious character. Noman is a tenacious, courageous and devastating fighter with both cunning and guile. His sole concern in battle is his personal survival. He will do anything, or betray anyone, to insure that he lives. His enemies, when known to him, tend to be short-lived and have often died in most interesting ways. (As an example, four years ago a mate challenged him for command of the Sand Star, Noman's vessel. After beating him, Noman took his arms and legs and set him adrift in a small boat to die.)

Noman Kha can be very cruel and sadistic when he has a chance to injure an enemy. He is totally amoral in his dealings with men. The sole "niceties" of his life are his love of fine art and his devotion to feminine beauty. He spends large sums as a patron of the arts and is a noted lady's man who strives to be kind and generous to beautiful women. (Unless, of course, they threaten or betray him.)



Noman Kha

dress and was led to the throne room of the community. There, sitting in state on the great throne, was the old dwarf that Rochan aided against the trolls. He introduced himself as Geralandairan, Rune-master and King of Mirilandor (the name of this Dwarf-city). After Rochan gave his name and tribe, the King signaled for attention and the dwarves stood silent for minutes. After the period of silence ended, the dwarfs bowed to Rochan and left him alone with their King. The King, calling him friend, told Rochan that the sword that he wore was his to keep. He also told him that, because of his valor, a King lived. Therefore, Rochan had been given the gift of Stamina to aid his endeavors in the future.

Rochan returned to his people after three years among the Dwarfs. In the years that followed, with Missile-Slayer (a named Dwarven Great Sword) in hand, he rose to the rank of warchief in his clan.

Rochan is an ambitious leader. His goal is to be the Paramount Chief of Kameran and, a secret goal, to break the power of the female Mystical Lodges in his land. He is an intelligent, pragmatic and honorable man who is also a master armorer. He is capable of using guile and cunning to get what he wants, but is torn by guilt when such tactics are necessary. He only uses such tactics when the final goal is of enough importance to outweigh the evil of what he must do to attain it.

The ten men listed above are the most deadly men on the continent, in physical combat. They would be very hard, if not impossible, for a starting or partially developed character to beat. If you choose to use them in your campaign, they should be used as personages that the party can encounter who could provide them with quests, information, etc. Only if the party forces a confrontation should the encounter actually come to blows.

EXAMPLE—Four characters enter the Zen'dali Plain on their way north. They are challenged by a lone rider on a large, black horse. They respond to this "presumptuous" challenge by drawing their swords and charging the barbarian. The rider responds by wheeling away, drawing his bow and commencing to slay all of them. Unless they are very good characters, they will not live to get within 50 feet of Karistos Sierva, Claw of the Bra'mani.

Had the party responded by explaining their presence AND asking permission to ride the warrior's plain (the honorable course of action for non-raiders among the Zen'dali), they would surely have had a much easier time of it. By failing to be polite, in this case, they violated Zen'dali honor, named themselves invader and dared Claw to try and kill them. He was left with no option but to fight and so they died.

ROCHAN, The Invincible", Warchief of the Kameri Great Sword Clan, Dwarf-friend, Master of the Great Sword.

HPV 73	OCV 21	DCV 13	CEL 11	
S 51(+3)	St 184(+7)	D 36(+2)	A 12	C 54(+3)
I 39	W 30	E 40	Em 12	Ap 36
MR 10	NAV 0	MDV 9	EnL 84	CDF 8
Height 79 inches		Weight 222 lbs.		Age 26

EXPERTISE

EL20 Great Sword	EL12 Bastard Sword
EL8 Broadsword	EL3 Longbow
EL13 Mountain Survival	EL7 Forest and Plains Survival
EL13 Climbing	EL4 Rhetoric
EL80 Kameri	EL32 Omavor
EL25 Dwarf Elder	EL50 Sign Language
EL9 Hill Survival	EL80 Armorer
EL5 Tracking	EL5 Horsemanship
EL6 Hammer	

EQUIPMENT

Great Sword, 2D10 Arrows, Longbow, Chainmail.

NOTE—The statistics above supersede those that are listed in the non-player character example in Book Four of Powers and Perils.

As a young man, Rochan's passions were hunting, fighting and ironworking. When he was fifteen, on one of his frequent hunting trips, he was disturbed one night by the sounds of combat. Taking his Great Sword, he went to investigate. He found an old dwarf in a death struggle against three, large trolls. Incensed at the unevenness of this battle, he threw his weight against the trolls. In the battle, he killed a troll but was beaten to the point of death. Three days later, he woke in an ornately-carved room in the caverns of the dwarfs.

When the dwarfs tending him saw that he was awake, they motioned him to bathe and dress. After he had done this, he was given a rune-covered Great Sword to complete his

HEROES



ETCETERA

Wits End

Events here are moving at a faster clip as the magazine enters its third issue. Everyone at the company now knows who I am and that we're publishing a magazine. On my part, I have solved the mysteries of camera room file numbers, veloxes, logos, KOs and amberlith. I can even speak a smattering of Printer's English with a minimum of hesitation and without references to the English-Printer dictionary. Even have a little time to edit copy . . .

This issue is even something of a millstone in our brief hysteria, with the addition of two columnists: Quentin Long and Craig Barrett. We urge you to read their columns and consider their thoughts. And, if you have an urge to write back with comments of your own, do so! They'll be printed in the next issue if we get them soon enough, and in the issue after that for sure. With your cooperation, we'll start a running dialog, with regular contributors to the cornfab, that will give you another reason to read *Heroes*.

Contributions: there is absolutely no reason why you shouldn't consider sending something in. With three of the four games up and running, there's a wide variety of subjects to choose from. Each game needs your contributions to help them grow. And let's not forget adventures and scenarios! For the more daring, the center section is always open to people whose last names do not end in Moldvay, Stafford, Klug or Snider. If your manuscript is shorter, it can find a

home in other areas of the book, so why not give fame and fortune a shot?

Issue #4 will witness a double center section, split between the first appearance of *RuneQuest* material, and a *Powers & Perils* module. "The Wolfrunners," written by Sandy Petersen, will be accompanied by three cults especially redesigned for *RQ3*: Hykim & Mikyh, Bolongo, and Orlanth.

The second section will deal with the royal city of Donara, first mentioned by the merchant Redins Drahcir back in #1. P&P designer Richard Snider will return to give complete details about this fascinating city.

In addition, we'll have more duellists to go with the *Lords of Creation* "Musketeers, Swashbucklers & Crimson Pirates" rules; more Accessories for Agents (*James Bond 007*), and an extensive game profile on "Freedom In The Galaxy." All this and more in the next issue of *Heroes*, available in October.

— WEP

RuneQuest Unleashed

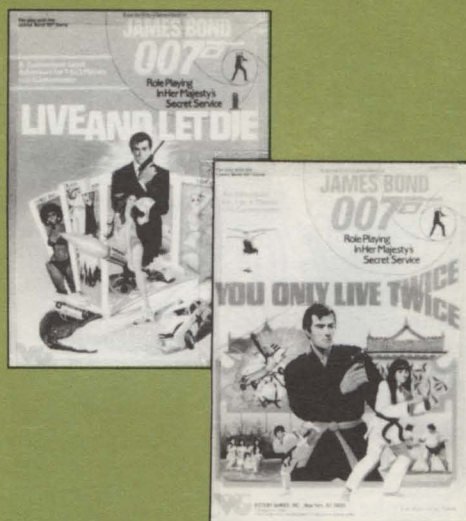
Last year, we licensed The Avalon Hill Game Company to produce and distribute a new edition of *RuneQuest*. For a year we have been writing it and laying it out. It will be ready for release at Gencon (mid-August). Chaosium, Inc. will not sell by mail *RuneQuest* or any of the supplements which will follow. *RuneQuest* will be available in three forms:

RuneQuest Player's Box: this set includes everything needed to play (order #8571, \$20).

RuneQuest Gamemaster's Box: this set expands the player's box rules to teach a person to be a gamemaster (order #8572, \$25).

RuneQuest Deluxe Box: this is a combination of the above available at a tremendous savings (order #857, \$38).

— Greg Stafford



More Bond

Victory Games, Inc. will release two new adventure modules this summer: *You Only Live Twice* — an adventure for

new agents (\$7.95); and *Live and Let Die* — a tournament level adventure (\$8.95).

You Only Live Twice: A Soviet space laboratory has dropped out of orbit. Unknown to the rest of the world, a deadly strain of virus has mutated inside it. You must race against time to discover who has found the space lab and stop them from destroying civilization! This adventure contains an illustrated 56-page Gamesmaster's Guide with complete instructions on running an adventure, an Agent's Briefing Dossier from M.I.6 with 8 Mission Sheets that provide clues and maps for the players, and a stand-up screen containing a map of Japan and the layout of the Major Villain's lair.

Live and Let Die: Three top M.I.6 operatives have been found dead. As you penetrate the mystery surrounding the deaths of your fellow agents, you will confront the dark powers of voodoo, encounter the lovely and mystical Solitaire, and defy the cutthroats who work for Mr. Big! This adventure contains an illustrated 64-page Gamesmaster's Guide with complete instructions on running an adventure, an Agent's Briefing Dossier from M.I.6 with 8 Mission Sheets that provide clues and maps for the players, and a stand-up screen containing a map of the bayous of Louisiana.

WARNING: assuming these adventures are exactly like the movies can be dangerous to your characters!

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A Ship For RuneQuest

Waertagi Fastship

The Waertagi are an ancient sea-going race with an intimate relationship with sea-creatures, especially the merfolk. They were thought extinct, but have reappeared since the seas were opened a generation ago. The peoples sail about in huge city ships, not detailed here, and use these smaller fastships primarily to raid land, observe surface fleets, and otherwise transport between their city ships and land. They have no oars or sails and are driven by sea beings. These ships submerge just below the surface when a storm rises. They are often crewed for battle by sea monsters, such as giant crabs or devil shrimp. Their underwater allies are far more dangerous in a sea fight than these fragile ships.

Hull Type: warship
Seaworthiness Max: 12
Length: 10m Beam: 2m
Freeboard: 1m Draft: 1m
Crew: 50 warriors, 5 officers; or equivalent
Hull Quality: 10
Structure Pts: 20
Capacity: 2 tons*

— Greg Stafford

Too Many Monsters

BY CRAIG BARRETT

There's an unfortunate tendency to think of role-playing games as something for youngsters. Gamers are pictured as eager teenagers, saving their lawn-mowing money to buy the latest capsule adventure of *Cudgels and Calluses*. And if you confess to someone that you role-play, the reaction is liable to be something like: "Oh. Well, don't worry. You'll outgrow it."

Other parts of the wargaming hobby don't suffer from this prejudice. We've all heard stories of successful executives, active and retired, who have extensive model railroad layouts in their basements. Others are proud to say that they wargame with miniatures, and spend immense amounts of money supporting their hobby. These are respected and respectable hobbies. Variations of them run from chess and its cousins all the way up to the computer-run simulations in the Pentagon. Anyone who sneers at them admits that he's out of touch with the realities of the world.

Not so with RPGs. Our hobby can be dumped on without fear of refutation, and the fault is largely our own. Because we treat RPGs as children's games — a chance to frolic around in the GM's universe for a few hours, and maybe pick up a couple of ersatz rewards while we're about it — RPGs are perceived as children's games, even by fans and players.

We kid ourselves by saying, "Yes, but a jeopardy factor is built into each game. It's not a give-away situation. Your character can get killed."

This hardly alters the basic fact that, *as now played*, the RPG is little more than an artificial environment created and maintained by the GM for the sole purpose of providing occupation for his players.

Probably the clearest evidence of this is the increasing demand for "more monsters" and "more surprises," applied to every RPG that comes onto the market. No sooner is the seal on a game broken than players start clamouring for additional supplements and new nasties that they can add to their inventories. No matter how much we already have, it isn't enough. Encyclopedias are ravaged for descriptions of hitherto unsuspected beings. Pet creatures from other games are adapted and transferred over, despite the resulting distortion. This still isn't sufficient, and soon the cry goes up again: "Give us more!"

Now, there's nothing wrong with having a nice stock of nasties to give variety to your campaign. But when the demand becomes epidemic and the need for an ever-increasing supply of new nasties is the loudest voice in hobby . . . when RPG adventure scenarios become one-shot affairs, requiring extensive revision by the GM before they can be used again . . . when rules can say "For the GM's Eyes Only" and the GM can forbid his players to read a supplement for fear they'll compromise the value of an adventure . . . something is wrong.

"But I need something new to throw at my players!" the GM cries.

That's to succumb to the "bigger is better" theory, and that leads to disaster. Sooner or later you reach a point where you can't get any bigger. The largest conceivable monster has been slain, the best-defended citadel has been breached. Loaded with the richest treasures imaginable, the players look around for the next opponent and find none. Why? Because their players, inevitably, have become bored. Like adventure addicts living for a constantly higher dosage of excitement, they have come to the level where the dosage just can't get any higher.

"Had enough of killing dragons?" an advertisement reads. "Try your luck with Bug-Eyed Monsters." What follows is an enticement into a new genre, so you move from heroic fantasy to science fiction . . . from SF to the Old West . . . or to modern espionage . . . to horror, or history. Each new move ends up in the same ultimate boredom that plagued the genre before it, and you move again.

When does it stop? It stops when you outgrow RPGs — or when you let RPGs grow up.

Now, if there were no further potential in RPGs than what we already have, all this wouldn't even be worth commenting on. Games are, after all, intended to be an instrument of fun. But RPGs *do* have greater potential. Exactly how that potential can best be explored will have to rest with more experienced hands than mine. Here, however, is one possible direction:

Let's begin playing our characters for who and what they are, rather than just for what we, the players, want them to do. Even the archest villain has his goals and motivations, beyond merely setting traps for each new band of adventurers that happens along. Wolves can be curious as well as hungry, and the *raison d'être* of a dragon doesn't have to be sheer

destruction. If this is true for the nasties in your campaign, how much more is it true for your characters? Have you ever asked *them* if they want to participate in the next round of adventuring?

"But if the PCs don't take part in the next adventure, there's no game. What do the *players* do?"

What the players do is to start playing all the characters in their campaign — the nasties and the neutrals, as well as the PCs — as real characters. And that means getting away from the notion that each player can control only his own characters, or at most a handful of selected NPCs, and nothing more. It means getting away from the idea of the Gamemaster as god of his particular universe, and relegating him to the status of moderator.

It means letting certain players control selected nasties on a limited basis.

Here's one possible picture: You and your friends have gathered together for your weekly RPG session. This week, only about half of you will be playing your characters. For the others, their characters are occupied elsewhere in pursuits that are necessary to their character: wooing maidens, studying magic, recovering from injuries, or harvesting their fields. They're doing the kinds of things real people would do. Since this means half of you have inactive characters, your GM proceeds to do the unthinkable: He assigns the players with dormant characters to play some of the NPCs in the current adventure scenario. Most will be neutrals, but at least a couple will play nasties.

As the adventure proceeds, *you* will be playing the friendly woodsman or the villainous old witch, as your friends wind their way toward their ultimate objective. The work the GM once performed will now be in your hands. And you'll have even more work to do, because the PCs will no longer be moving in a limbo of ignorance. *All* the players will have read *all* the adventure rules this time, not just a portion of them. If there's a troll guarding the bridge on Potter's Stream, or a deadfall over the innocent-looking door to the old witch's hut, you *all* know it — unless the person playing the troll or the witch decides to make new arrangements. Which is possible, because this time *you* are playing the old witch, and you have the right to play her as *you* see her.

Suddenly, what was familiar has become unfamiliar. The surprises that

players have heretofore relied upon devices (new monsters, traps and treasures) to provide are now provided by *character*, and by the player who's temporarily controlling that character. Through good individual play the ho-hum monster becomes interesting.

Now, we're actually beginning to play roles, and I take the risk of predicting that the variety that this kind of play provides will be far above any kind of variety that could be expected from new game devices. Not that new devices should be dispensed with: We'll always need more, but as **supplements** to the games, rather than as the **substance** of the games.

"But what about rewards? How can you get any benefit for your character by playing an NPC?"

If you insist on collecting rewards for your play, instead of just enjoying the fun of it, that can be arranged, too. Depending on how you play whatever character has been assigned to you, your GM can dispense benefits to your absent character: Perhaps unexpected success at whatever task he's pursuing (or unexpected failure, if you didn't do a good job with the NPC). Or die-modifiers that can be applied when your character gets back into action, giving him a better chance of survival in whatever scrape he gets into. Or, if your character has been killed, you may be given an extra advantage when the time comes to create a new character.

Seen from this point of view, while the work-load of the GM may have been distributed to more people, the responsibility of the GM has been increased. From being a "Santa Claus", god-ing it over his little universe, he has advanced beyond moderator to a position that can only be compared to a stage manager. **He** is the one who has to decide who will play which role. **He** is the one who has to moderate between players who have moved from non-adversary to adversary positions. **He** is the one who has to decide how well each role is being played, especially for NPCs whose character has been pre-shaped by other players. Inevitably, this means creating far more well-rounded, more realistic worlds than many players are used to dealing with. The scope and authority of the GM, rather than being diminished, will have been greatly enhanced.

The mechanics of all this will have to be worked out by experimentation, of course. For one thing, the shift from non-adversary to adversary positions between players should be smoothed by keeping arch-nasties in the hands of the GM or extremely trustworthy players for a while. Remember: What you did unto someone else last week can be done unto you this week. That shouldn't discourage you from playing a role properly, but it should prevent the arbitrary use of violence or treachery just to do away with someone else's characters. With a

little bit of care, the shift from playing adventures to playing worlds shouldn't be too difficult.

Possibilities open up that were unthinkable before, and the chance of such arch-nasties as master-villains or dragons doing battle with each other — with players as more than just interested bystanders — is only one of them.

At the very least, this is one of the directions that should be explored in our efforts to bring the hobby to the maturity and respect that it deserves.



How to S.C.I.M. Successfully

Scimmars is an arcade game of a different sort from the shoot-em-up games on the market today. In *Scimmars*, you pilot a single combat vehicle against a similar one run by the computer. There are few pleasures comparable to cruising up on a crippled enemy ship, getting slowly into position, and blowing it away in an extended burst of cannon fire. At the lower levels of difficulty your vehicle is much better armored than your opponent's, allowing you to endure much more damage before vulnerable interior systems are hit. In addition, the computer's vehicle is very slow at the low levels, and gradually gets faster at higher levels until at levels seven and eight the computer's car is faster than yours, as well as being more heavily armored. The tactics that work at lower levels rarely have any great success higher up.

The easiest tactic to master is the 'pillbox' approach. In this, you simply pull back on the stick until you have no forward momentum, and then turn back and forth shooting at the enemy as he makes passes at you. This tactic will usually work at level one and two, as you can trade shots at your opponent freely, relying upon your heavy armor to protect you. This is the standard arcade game approach. You will have mixed success using this tactic on level three, and will be lucky to last fifteen seconds at the highest levels. This tactic is based upon the premise that your motion is irrelevant to the combat. Although it is true that you will find it much easier to track and hit your enemy if you are not moving, this premise misses two important points.

First, by not moving you lose all control over the range of the combat — the most vulnerable time for the enemy is

when he is turning around after making a pass to prepare for another. If you are playing pillbox, this vulnerable time occurs when he is at maximum range, usually beyond your gun's range.

Secondly, movement is your best defense against being hit. It is much, much easier to hit a stationary target than a moving one, and by moving you get hit far less frequently and survive much longer.

The second tactic is prompted by a knowledge of the problems with the 'pillbox' tactic. It involves maneuvering the *Scimmars* with few quick turns and careful speed control. Firing is usually done in long bursts, leading the target. Note that although the computer puts up a pair of target sights whenever you are lined up exactly with the target, the target will rarely be in the same position when the burst reaches it. It may take as long as $\frac{3}{4}$ of a second for the burst to reach the target, and he may have moved significantly by that time, especially at the higher levels. Thus it is necessary to 'lead' the target when it is not moving straight towards or away from you.

This tactic is much more successful against the middle levels of difficulty than the pillbox approach, as it is sometimes possible with clever maneuvering to tail the enemy and get several hits in sequence. Against levels seven and eight this will not be too successful, as the enemy moves so fast that it is very unlikely that you will be able to tail it for more than a few brief moments. Sometimes it backfires in levels one and two, as you may overshoot your target, giving it a tailing position on you!

Against the top two levels, your primary concern should be staying alive. Your ship is now fragile, and can only endure a small handful of enemy cannon bursts before it bursts like a balloon. Your enemy now is so tough that you must hit him a score or more times before he will be disabled or destroyed. Thus you should avoid head on confrontations, and take rapid evasive action as soon as you are hit. The only tactic I have had any success with so far is to zoom around at maximum speed and change directions as fast as possible. It is very hard to hit the enemy under these conditions, and short bursts seem to have the best effects. At these speeds, a single shot is very unlikely to hit anything, and long bursts tend to obscure the target. All maneuvers at these high levels must be done with one eye on the radar display, one eye on the main visual display, and one eye on your damage display. (*Good luck Cyclops!*) If you do not have this many eyes, then you are going to be in for a challenge. Good Luck, and may you never see a bogie on your rearview when your thrusters are blown.

— David Kuijt

Gaming: My Way

By Quentin Long

My name is Quentin Long, and I have the good fortune to be writing a column for *Heroes*. To begin, I'll list my gaming credentials:

Games played include more roleplaying games (since 1977 or so) than I can mention; literary accomplishments: regular contributor to *Alarums & Excursions* (APA) since number 67, numerous letters printed in *Cerebus* and *Amazing Heroes*; have also attended more Dun-DraCons than Clint Bigglestone, science-fiction fan, comic collector, filker and amateur Savoyard.

Now that that's over with — the title at the top of the page says it all. Not that I intend to convert the paynim to My Own One True Way; contrariwise. My intent is to tell you all about ideas and opinions of mine — what you do with my notions once you've read them is your own business, except maybe for copyright violations.

I've a goodly lot to say — or, rather, to write; a few subjects I'll essay to write on are these:

Why reality in roleplaying is a contradiction in terms.

Rules — both when there's too many and when you need more.

On giving lycanthropes a fair deal.

Theory and practice of playing roles.

Music to slay dragons by.

What to do when the GM (or Player) hoses you royally.

Thoughts on aliens.

The Referee's role in gaming.

The Player's role in gaming.

How to cure SuperMunchkins.

So come on along; whether you like me or not, I guarantee to make you think; you who like to think can join me for the ride, for as long as it lasts.

Your World, and Welcome To It

Comes a time in every referee's gaming when he tries his hand at designing his own material. Game design is a bit too large in scope to cover comfortably, but world design is not.

First off and most importantly: build from the outside in. One ought not to begin by mapping a town here, a mythic beastie's lair there, and perhaps an Imperial Capital over yonder; doing things in that piecemeal manner pretty much ensures that the end product will be lacking in internal consistency and will also necessitate occasional periods of extensive redesign and remapping. Especially when you discover that the area you've just declared to be a desert is in the same area which you had declared, 28 months back, to be a dense forest. . .

Don't laugh, you'd be surprised how much data can slip your mind over the

course of a campaign, even with the best of notes. So start with Big and work down to Small.

How Big is Big? Figure out how much territory your campaign is likely to cover, then multiply that by 10. This gives you a fairly large amount of space to work with to make your campaign more "real." If your campaign is limited to a 400-mile radius, you should at least map out and populate the continent that area is on. The extra information you create will prove very useful. Instead of having another dreary random Orc attack, you'll know that this Orc attack is the result of the Orc king's negotiations with a coalition of dwarven wizards who want a certain artifact owned by "those humans." That's why you've mapped and populated the whole ruddy continent; you can throw in outside factors like that without resorting to random die rolls, arbitrary decisions, and other tacky techniques.

Another reason for doing things that way is that Big things can have a very significant effect on Small things, while the reverse is almost never true. An example: if your Big Thing is a predominantly desert world, there is no way you can have oceans and the concomitant aquatic encounters (this being the Small thing). Or, more restrictedly, the particular variety of government and legal system (or the lack thereof) in your campaign world will have a significant effect on your campaign by defining what sort of behavior can be tolerated from PCs. But, knowledge of the behavior tolerated from PCs will not tell anyone much of anything about either the government or legal system.

So, you may ask, how to put this into practice? One method could run like this:

First, decide the general nature of How the Universe Works. For this example, assume that modern physics as we know it now holds true, except with magic being a local and insignificant violation. Other assumptions are equally viable; the important point is to choose one that works for you.

Second, define the solar system your world is in. If it's the Terran system at some time not the present, you're in like Flynn. Otherwise, make up some data which looks good. The central sun is a good place to start; knowing how much radiation it puts out will tell you how far away from it to place your inhabited world (from that you can figure the length of the year) and how hot or cold the weather gets. The other planets, if any, are of significance mainly to your world's astrologers, but you should at least record their orbital periods and their appearance as seen from your world. It's a good idea to record any

unusual features of your world (i.e. does it have rings, or does your sun regularly put forth incredible corona displays?) This benefits your astrologers, but also adds some campaign ideas: if your world does have rings, perhaps they were at one time a moon which shattered in a war between two magic-rich nations, and so meteorites the size of a Mack truck fall to earth every second Tuesday. You can see how that might have an effect on a campaign. . .

Third, map your world. The whole thing: axial tilt (defines seasons y'know), continents; the whole nine yards. If you feel extremely industrious, define prominent ocean or air currents (Gulf Stream, jet stream, etcetera), meteorological zones (the Horse Latitudes, the Tropics of Cancer and Capricorn) and whatever else is needful to get a rough idea of global weather patterns. If you have more than a rough idea, a lucrative career in weather forecasting awaits you; the rest of us can get by with random weather tables.

A scale of 1 inch to 3,000 miles will let you put your world onto one sheet of 8½ x 11 paper, and more detail you probably don't need. The world map in the *Encyclopaedia Britannica* index (pages 4 and 5 of the map section) is a good example to follow. You'll want to include mountains, archipelagoes, plains, and other major features.

Now, do some detail work. Concentrate on a one-page map of the center of your campaign. Include short descriptions of those tribes or countries your PCs will be likely to meet. Then, *long* descriptions of things connected with the places your PCs will spend most of their time. Now we're getting into governments, social customs and mores. Perhaps street maps of the important cities will be needed, and if you've followed procedure to this point, we may assume you'll start devouring tomes on the historical development of Terran towns to better achieve a certain verisimilitude.

Fourth, now that you know what things are like at "present," start writing up your world's history. There are many methods one can use: *Civilization* (by Avalon Hill) can be used to generate as much broad-stroke history as you like in a single afternoon, and the history addicts among us can always rearrange Terran history. History creation is really part of the third-stage detail work, but it's big enough to deserve a separate mention.

Fifth, come up with a few NPCs. One presumes that the importance of giving personality and interesting features to NPCs goes without saying (and also applies to PCs, but that's another essay entirely).

What's What & Where's Where In Glorantha

The world of Glorantha is a fascinating place, but it has never been presented to the public as a comprehensive whole. Aside from the *RuneQuest* game and its various scenario packs, Glorantha has been revealed in bits and pieces in this magazine and the now-defunct *Wyrms* Footnotes. Presented here are a compilation of items appearing in those magazines which have a bearing on

the world itself.

There are two listings. The listings under House Campaign are included because they illustrate facets of Glorantha in ways not presented elsewhere or done in a baldly academic manner. NPCs are included for a similar reason, representing figures or beings important to the Gloranthan scheme. The Technical

items are articles which explain the nuts-and-bolts working of the world or its denizens. Finally, some references to the game *Dragon Pass* are included. Most were left out of the index, as were the ones for *Nomad Gods*, but some were retained because they convey information about the Glorantha universe.

— Steve List

TITLE	SOURCE	TYPE	AUTHOR(S)
A Village Near Alone	WF 5	Social Studies	Stafford, Greg
Agimori	WF 12	Social Studies	Boyle, John
Aram-Ya-Udram	WF 3	History	Stafford, Greg; Ehara, Tadashi
Assorted Notes On Dragonewts	WF 14	Social Studies	Stafford, Greg
Cacodemon	DW 2	Cult	Perrin, Steve
Caladra & Aurelion	DW 15	Cult	Huber, Charles
Creating Jolanti	DW 21	Social Studies	Malony, Michael; Stafford, Greg
Dispatch of Fadabius	WF 3	History	McCormick, Jim
Dragonewt Personalities (RQ System)	WF 14	NPCs	Krank, Charlie
Dragons Past 1: Gloranthan Military Experience	DW 28	Social Studies	Stafford, Greg
Dragons Past: Elements Of The Sartar Campaign — 1	WF 12	House Campaign	Stafford, Greg
Dragons Past: Elements Of The Sartar Campaign — 2	WF 13	House Campaign	Stafford, Greg
Dragons Past: Elements Of The Sartar Campaign — 3	WF 14	House Campaign	Stafford, Greg
Dragons Past: Founding Of The Wooden Sword	WF 11	House Campaign	Stafford, Greg
Dwarf Senses	DW 24	Technical	Petersen, Sandy
Dwarf Weapons For Runequest	DW 24	Technical	Perrin, Steve
Dwarves	DW 24	Social Studies	Anderson, Poul
Fadabius Letters	WF 6	History	McCormick, Jim
Fadabius Letters	WF 5	History	McCormick, Jim
Fazzur Wideread (RQ System)	WF 12	NPCs	Krank, Charlie
Foundchild	DW 7	Cult	Petersen, Sandy
Geo	DW 1	Cult	Stafford, Greg
Geography Of Glorantha-I: Intro. To Surface World	WF 4	Geography	Stafford, Greg
Gloranthan Birthday Tables	DW 7	Social Studies	Woodward, Morgan
Gods & Goddesses Of Glorantha 2: Celestial Court	WF 5	Theology	Stafford, Greg
Gods & Goddesses Of Glorantha 3: Deities Of Darkness	WF 7	Theology	Stafford, Greg
Gods & Goddesses Of Glorantha 4: Spirits Of The Sea	WF 8	Theology	Stafford, Greg
Gods & Goddesses Of Glorantha 5: Gods Of The Earth	WF 9	Theology	Stafford, Greg
Gods & Goddesses Of Glorantha 6a: Gods Of Fire & Light Pt 1	WF 10	Theology	Stafford, Greg
Gods & Goddesses Of Glorantha 7a: Gods Of Storm Part 1	WF 12	Theology	Stafford, Greg
Gods & Goddesses Of Glorantha I: Pre-Creation Myths	WF 4	Theology	Stafford, Greg
Gods & Goddesses Of Glorantha: Gods Of Light — Yelm	WF 11	Theology	Stafford, Greg
Hidden Castles	WF 10	Social Studies	Stafford, Greg
History Of My Black Horse Troop	WF 1	History	Stafford, Greg
History Of The Lunar Empire — First Wane	HE 1	History	Stafford, Greg
History Of The Lunar Empire — Fourth Wane	WF 14	History	Stafford, Greg
History Of The Lunar Empire — Second Wane	HE 2	History	Stafford, Greg
History Of The Lunar Empire — Third Wane	HE 2	History	Stafford, Greg
History Of The Lunar Empire — Zero Wane	HE 1	History	Stafford, Greg
History Of The Race Of Trolls	WF 6	Social Studies	Stafford, Greg
Hungry Jack	WF 1	WB&RM	Stafford, Greg
Introduction To Pavis	DW 27	Social Studies	Stafford, Greg; Perrin, Steve
Languages Of Dragon Pass	WF 6	Social Studies	Stafford, Greg
Londra Of Londros (RQ System)	WF 11	NPCs	Krank, Charlie
Lunar Name Generator	WF 11	Social Studies	Jaquays, Paul
Men And Morokanth	WF 9	Social Studies	Wolcott, Elizabeth
Mostal-Dwarfs: Myths, Magic, Lore And Hersies	DW 24	Social Studies	Stafford, Greg
Pantheons Of Glorantha — Dragon Pantheon	WF 14	Theology	Stafford, Greg
Pantheons Of Glorantha: Orlanth Pantheon	WF 13	Theology	Stafford, Greg
Pavis Notes	WF 7	Social Studies	Perrin, Steve
Plunder	WF 11	Social Studies	Kraft, Rudy
Prince Argrath's Entry Into Boldhome	WF 2	History	Nance, Ron
Red Moon In Prax	WF 4	History	Stafford, Greg
Referee Reference (Deity Classification)	WF 9	Technical	Lenat, Doug; Stafford, Greg; Krank, Charlie
Runes	WF 3	Technical	Stafford, Greg

Rurik Runespear (RQ System)
 Sartar High Council
 Sartar Magic Regiment
 Sea of Neliom
 Sisters of Mercy
 Some Beginning Characters (RQ System)
 Some Character Stats (Arduin System)
 The Carving of Tarsh
 The God Learners
 The Great Raid On The Temple Of The Wooden Sword
 The Greater Deities
 The Harlot Of Alone
 The Ivory Plinth
 The Lunar Empire
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 Trollball
 Waha's Quest
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 Walktapus Cooking
 Why I Dislike Mostali

WF 13	NPCs	Krank, Charlie
WF 7	House Campaign	Stafford, Greg
WF 7	Social Studies	Turney, Ray; Stafford, Greg
WF 11	Geography	Krank, Charlie
WF 3	WB&RM	Stafford, Greg
WF 5	NPCs	James, Warren; Stafford, Greg
WF 2	NPCs	Hargrave, Dave
WF 2	History	Stafford, Greg
WF 5	History	Stafford, Greg
WF 9	House Campaign	Stafford, Greg
WF 6	Theology	Stafford, Greg
WF 2	History	Nance, Ron
WF 3	History	Stafford, Greg; Ehara, Tadashi
WF 7	Geography	Stafford, Greg
WF 4	Technical	Stafford, Greg
DW 15	NPCs	Rolston, Ken
WF 7	Social Studies	Stafford, Greg
DW 4	History	Stafford, Greg
WF 2	WB&RM	Stafford, Greg
WF 2	Social Studies	Johnson, Bill
DW 24	Social Studies	Stafford, Greg

TYPE TITLE

CULT

Cacodemon (DW 2)
 Caladra & Aurelion (DW 15)
 Foundchild (DW 7)
 Geo (DW 1)

GEOGRAPHY

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 Sea Of Neliom (WF 11)
 The Lunar Empire (WF 7)

HISTORY

Aram-Ya-Udram (WF 3)
 Dispatch of Fadabius (WF 3)
 Fadabius Letters (WF 5)
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Dragons Past: Elements Of The Sartar Campaign – 1 (WF 12)
 Dragons Past: Elements Of The Sartar Campaign – 2 (WF 13)
 Dragons Past: Elements Of The Sartar Campaign – 3 (WF 14)
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Dragonewt Personalities (RQ System) (WF 14)
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 Gods & Goddesses Of Glorantha 3: Deities Of Darkness (WF 7)
 Gods & Goddesses Of Glorantha 4: Spirits Of The Sea (WF 8)
 Gods & Goddesses Of Glorantha 5: Gods Of The Earth (WF 9)
 Gods & Goddesses Of Glorantha 6a: Gods Of Fire & Light Pt 1 (WF 10)
 Gods & Goddesses Of Glorantha 7a: Gods Of Storm Part 1 (WF 12)
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 The Greater Deities (WF 6)

WB&RM

Hungry Jack (WF 1)
 Sisters Of Mercy (WF 3)
 Walktapi (WF 2)

Worldview: Republican Fallacies

Much has been written in the amateur press about various pieces of rock music as inspiration for scenarios and during play. I would now like to suggest another source for ideas derived from the performing arts.

This all came to mind while watching a delightful performance of Gilbert and Sullivan's *"The Gondoliers"* by the Lamplighters, an excellent amateur group in San Francisco. It struck me that this operetta contained a wealth of possible NPCs, plots, and scenarios, as well as enjoyable music.

"Gondoliers" is set in the first half of the 1700s and was first performed in December 1889. It is an affectionate spoof of British politics (like all G&S operettas) and of Italian opera, and its plotline consists of equal parts from *"H.M.S. Pinafore"* and *"Il Trovatore."* The background of the story is that twenty years earlier the six-month-old daughter of the Duke of Plaza-Toro was secretly married (by proxy) to the one-year-old son of the King of Barataria. Shortly thereafter, the King converted (presumably from Roman Catholicism) to Wesleyan Methodism. The Grand Inquisitor of Spain had the infant prince kidnapped and taken to Venice to be raised in the faith.

The task of rearing the child was put into the hands of a respected gondolier. Unfortunately, this gondolier had a drinking problem which (before it killed him) left him unable to tell which of the two boys in his household was his own son and which the prince. The only one who now has that information is the nurse in whose care the infant was placed by the King of Barataria.

The old King has recently died in an insurrection. The nurse is now married to a brigand operating near Cordova, and

the Grand Inquisitor, Don Alhambra del Bolero, has been living in Venice to keep an eye on the two young gondolieri — one of whom is now the rightful King of Barataria. Unknown to Don Alhambra, both young men select their brides and marry. As is later pointed out, one of them is an unintentional bigamist.

The Duke of Plaza-Toro, a nobleman of great lineage, arrives in Venice with his Duchess, his daughter — now a great beauty — and his private drummer, Luiz — who, it happens, is the son of the nurse who cared for the infant prince of Barataria. The Duke is in straitened circumstances — that is, the family is flat broke. Unknown to anyone else, the Duke's daughter, Casilda, is madly in love with the drummer Luiz.

Now for possible FRP applications. The Duke and his entourage would dearly love to have a proper escort, but he has no money. He does have a great deal of influence among the nobility, has a gift for words, and could provide entry into society. He also has absolutely no taste for personal danger; indeed, in the last war he always led his troops from behind and was the first to retreat. It got so bad that he was asked to leave the service. It develops that the Duchess wears the pants in the family, and it is possible that Casilda takes after her. Both the gondoliers were raised as strict republicans (as distinguished from monarchists, not Democrats), and each of them intends to reform the kingdom in rather drastic ways, much to the distress of both the Duke and the Inquisitor.

Will the PCs be willing to act as escort for the Duke? Are they aware that they will probably not be paid if they do? Are they able to face up to the political and social ramifications if they harm the Duke in this case? What will they do

when the Duke runs from a fight?

Would a group of PCs (financed, perhaps, by Don Alhambra) undertake to find out who is the real king? (It is actually Luiz.) Are they willing to go and bring the old nurse back to be tortured into revealing the information? Will they simply ask her to come with them, or will they attempt to use force and be massacred by the brigands? Will they perhaps support one or the other of the gondoliers in the attempt to change the form of rule in Barataria? Perhaps they would like to be hired to quell the insurrection that resulted in the old King's death. If so, who will hire them to do so? The Duke, perhaps His daughter is to be Queen. The Grand Inquisitor, who would like to purge the nation of the politics of the gondoliers, the regicidal tendencies of the populace, and the schismatic tendencies of the previous administration?

What happens if one of the gondoliers is placed on the throne? Will he *really* try to change the government? (In the operetta the two gondolieri, acting as co-regents for whoever the real King may be, institute a near-anarchic egalitarianism, with results that are hilarious and outrageous.) Will the populace stand for the changes? What will the King's jilted bride do? Will she, as threatened, attack Casilda? Or will the new King attempt to get out of the original marriage and stick with the wife of his choice?

There are many possibilities here and this is just one operetta. Gilbert and Sullivan wrote several. There are also all of the other works of the operatic stage and lighter works. The nineteenth century has given us a great wealth of material. Stand back a hundred years and see what classical music can do to enrich your campaigns.

— Hal Heydt

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