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A regular feature introducing new and interesting monsters, edited by Don Turnbull.

again I am devoting the pages of this feature to ‘near misses’ — creatures which almost made the Fiend Folio but which, for a variety of reasons, were excluded in the final sifting.

by Chris Morris

No. Appearing: 1–9 (roll d10 and ignore a 0 result)
Armour Class: 3
Movement: 12" in sand
Hit Dice: 4D8
Treasure: Nil
Attack: Any weapon type
Alignment: Lawful evil
Intelligence: Very
Monstermark: 54 (level IV in 12 levels).

Black-cloaked and hooded, these grey-skinned humanoids are often accompanied in their quests for dominance by orcs, trolls or men who fear the night riders more than they fear death itself. Night riders have sensitive eyes which automatically close in bright sunlight or its equivalent, though they are able to track by smell. They fear fire and will usually (80% chance) retreat before it.

The night riders dwell in lairs deep in thick forests and will tether their steeds (normally horses) some distance away. They have been observed underground in tunnel complexes but only very rarely and it seems that they prefer to travel on foot when adventuring underground. When encountered above ground, however, they will always have horses with them or close at hand.

In melee their usual weapon is a mace (with which they obtain a +1 bonus on hit probability and damage, though the weapons are not magical), but 20% of those encountered will also have +1 magic daggers (round fractions down). These daggers are unusually small and needle-sharp — if a hit is scored with such a dagger (+1 on hit probability only), one hit point of damage is scored, the dagger breaks off in the wound and em-beds beneath the skin. Unless remove curse or neutralise poison is administered within a day, the victim will become lawful evil and aligned with the night riders — he will immediately set out to track down the night riders and join them after the 24-hour period has passed.

The night riders continually emanate a fear spell of 20' radius — resolve as the 4th level magic-user spell.

If the night riders are in bright sunlight or its equivalent, they will try to avoid melee and will prefer to track a party by smell to an area where the lighting is more subdued. They have infravision to range 90'. If they are drawn into melee in bright light, they will attack at -2 hit probability (-1 if torchlight within 10').

Comments: An obvious derivation from you-know-who, and this was the only reason for their exclusion from the Folio. The effects of a dagger hit are intriguing — I can't really see how a hit from a weapon could alter the victim's alignment; it would have been more reasonable to state that the daggers are tipped with some form of hallucinogen which (presumably temporarily, and in this case permitting a saving throw) changed the victim's attitude and caused his unnatural loyalty.

by Dave Tant

No. Appearing: 1
Armour Class: 3/7
Movement: 24" in sand
Hit Dice: 5D6+10
Treasure: See below
Attack: Swallow
Alignment: Neutral
Intelligence: Animal
Monstermark: 85 (level V in 12 levels)

These are young worms with a diameter of 4' (all mouth at one end) and about 25' long. Fully-grown spice worms can reach 200 yards in length (add 1 hit die for every 5' over 25'). They only inhabit dry sandy areas, with a depth of sand just sufficient for them to submerge, and are repelled by water — emptying a water-skin onto the sand will hold them off in a sandy corridor, but in a larger area they will seek a way round.

Spice worms are attracted by the vibrations of movement through the sand and will seek to swallow whoever is moving. Standing still is only a defence so long as the worm is more than 10' away; within that distance it can detect the heartbeats of its potential victim.

Any hit means that the worm has swallowed its victim whole. After two melee rounds the victim will suffocate, but until then he can attack the soft interior which is AC 7. After two turns, decomposition sets in and the victim cannot be revived. There may be items of value in the belly, if swallowed recently (armour will be unusable after two hours but gems will retain their value for a day, halving in value each hour thereafter).

The worm's real treasure lies in four small sacks near the tail. Each sac will be destroyed by each attack near the worm's tail on which a 20 was rolled, by a fireball or other powerful hit in that area. Regardless of the size of the worm, each sac contains one draught of a Potion of Inescapable Location, enabling the imbiber to proceed unerringly to any location or to any object of person the location of which may be unknown (duration 2 hours). However drinking a second potion the same day, a third in the same week, or a fourth ever renders the victim blind, though with the permanent gift of clairvoyance.

Comments: again, those who read fantasy literature will have no difficulty in recognising this creature, even without the obvious hint in the name (though who inspired the original worm?)? Those who, on the other hand, are inexperienced in Dave's dungeon avoid narrow sandy corridors like the plague. Once I witnessed the attempt of a dwarf in full plate mail to 'chimney' up the walls to escape a Spice Worm - ah, a truly horrible end.
HEAT SKELETON

by Nicholas Riggs

No. Appearing: 1–3
Armour Class: 4
Movement: 6”
Hit Dice: 5D8
Treasure: Nil
Attack: Two hands for 1–6 each plus heat metal power
Alignment: Chaotic evil
Intelligence: Non
Monsterrack: 44 (level IV in 12 levels)

These powerful relatives of the normal skeleton, from which they are indistinguishable, are treated as spectres insofar as clerical attempts to turn them are concerned.

They attack with their bony hands, each inflicting 1–6 hit points of damage.

The heat skeleton has the power to heat metal, as the 2nd level druid spell, with effect as though the spell were cast by a druid of the 3rd experience level, though no material or verbal components are required. This power is permanent and can be used as often as required.

The heat skeleton is invulnerable to cold.

Comments: There are quite a number of skeleton variants about and one or two more will be in the Fiend Folio, so it is understandable that this one should be excluded. I'm not sure why it should be significantly slower in movement than its normal brother, but presumably this was a device to compensate to some extent for its greater powers. The invulnerability to cold is also curious but can be explained by the fact that the heat metal power is a magical power and unrelated to normal habitat.

BODACH

by Michael Roberts

No. Appearing: 10–100
Armour Class: 3
Move: 8” – 12” (see below)
Hit Dice: 1 + 3
Treasure: D
Attack: 1-6/1-6 plus spear (see below)
Intelligence: Low
Alignment: Neutral
Monsterrack: 19.3 (level IV in 12 levels)

The bodach is a humanoid creature, about 4’ in height and with a smooth bald head. Its gait is unusual to the extent that movement uphill seems easier and quicker (12”) than on the level or downhill (8”). The knee-joint appears capable of reversal and the thin legs, ending in taloned feet, eat up the ground in pecking strides.

The Bodach has pointed ears, almond-shaped eyes and a hooked nose. They usually carry a shield (normal AC is 4) and a leaf-headed spear. Their bodies are covered in flat, densely-packed locks of hair.

When the spear (if carried) has been thrown the Bodach will attack with its taloned feet, each of which can inflict 1-6 damage.

The Bodach can achieve unusual accuracy with the spear and throws it with a +4 hit probability bonus.

Comments: A vicious little beast whose speedy approach uphill to a party going downhill might catch a few adventures unawares.

GREEN WORM

by Ghee Bowman

No. Appearing: 4–6
Armour Class: 6
Movement: 6”
Hit Dice: 4D8+2
Treasure: Type A
Attack: Tail 2–12 plus poison; bite 1–10
Alignment: Neutral
Intelligence: Non
Monsterrack: 62.6 (level IV in 12 levels)

A small relative of the purple worm, its name exactly describes this creature. It has a powerful sting attack with its tail for 2–12 hit points of damage plus poison, but its bite is relatively weak (1–10 hit points of damage) and it is too small to swallow a victim larger than dwarf-sized. Its normal maximum length is about 20’.

Comments: For low-level adventures, this is a useful scaled-down version of its larger brother, but my own preference is for the spice worm which has more interesting characteristics.

GOOM

by Nigel Proudfoot

No. Appearing: 1
Armour Class: –1
Movement: 9”
Hit Dice: 1D8+8
Treasure: Special
Attack: Special
Alignment: Neutral
Intelligence: Non
Monsterrack: None

The goom is a form of giant amoeba. Its behaviour is similar to that of an ochre jelly and it is clearly a relative of that creature. Its substance is a strongly adhesive ichor which bonds firmly onto any material except stone. Any weapon touching it will stick and can only be removed by the application of fire or holy water. Similarly any character touching a goom will adhere and if he is not released within 2–5 melee rounds he will be absorbed by the ichor and will suffocate in a further 3 rounds, being unable to take any action during this time.

Comments: This is very similar to the gluey, one of the earlier Factory monsters which has been further developed to appear in the Folio under another name. To release the bond, fire is an appropriate means but I wonder why holy water is suggested, since there is no indication that the creature is undead and/or evil. Likewise, whereas the gluey has its own antidote, the goom has none, and that would no doubt make its life rather a series of inconveniences, to say the least: think of all the moss, sticks and what-not it would gather on its travels, as well as treasure of a more useful nature.

Hence my view that this creature is not so well-developed as the gluey, and hence its exclusion from the Folio.

Now that the New Year is with us, we have a large number of votes for the Top Five Creatures. However, as John Smart on this issue's Letters page has suggested, we are extending the deadline to include a vote for the Bottom Five Creatures. And finally, our thanks to all those who have contributed.

Errata Fiend Factory (WD16)
The Wrecker (addition): wreckers can see Invisible persons/items and can detect the presence and nature of any magical item within 30’.

Man Scorpion (correction): Alignment is lawful.
OPEN BOX examines Science Fiction and Fantasy games and rulebooks currently in the shops. The reviews have been written by either independent authorities or members of the White Dwarf Test Panel. The summaries are the Test Panel’s opinion of good and bad points of the game reviewed. The OVERALL figure, on a 1–10 scale, rates the game itself taking all factors into consideration. Please note that reviews carried out by people not on the Test Panel do not receive a rating.

TIME WAR
Yaquinto Publications
First, a word about Yaquinto Publications—a new enterprise of which at least two elements are well-known names in the wargames genre. Steve Peek and Craig Taylor are veteran wargames designers whose names will probably be associated in most minds with the Battle-line series of games. Between them, Steve and Craig designed a number of well-known titles, including Wooden Ships & Iron Men, Flat Top, Air Force, Submarine and Fury In The West. They have thus built up an enviable reputation (which in my opinion has been richly deserved) for the production of quality games, carefully designed with the gamer rather than the company accountant in mind, well-researched and well-presented. So, if their track record is anything to go by, we can expect products of similar quality from Steve and Craig now that they are associated with Yaquinto. The Yaquinto blurb in the game box makes it clear that they are not prepared simply to crank out games for the sake of sales but will concentrate on bringing new, exciting and well-developed concepts to the attention of the gaming world. I for one believe them.

Time War is simply one of 8 new titles from Yaquinto. Most of these are ‘straight’ wargames, but there are some which venture into the fantasy/science fiction field. Time War is the first game which has directed our attention towards the paradox-ridden world of time-travel. First and foremost, then, the game offers what is effectively a new concept in gaming/simulation.

The format of the game is attractive enough, too. It comes in a box 14" x 11" x 1 1/2" (nearly, but not quite, the same size as the Avalon Hill ‘flat’ boxes) which contains a large plastic sorting tray for the unit counters, the unit counters themselves (chunky and highly legible), a stout card map-sheet, a rulebook and other necessary game equipment. All are of good quality and should be durable in use.

The game is for 2-4 players and is, mechanically speaking, quite easy to learn. This comes as something of a surprise—when I first opened the rule-book I saw 14 large pages of small type, and I expected quite a complex set of rules. On closer examination, however, it emerges that the rulebook is rather wordy and over-elaborate. But purchasers of the game will need to know that the ‘Warrior’ referred to on the Combat play-chart is in fact the ‘Warden’ mentioned elsewhere. Also, players will soon discover that the unit counters and the log sheets don’t exactly correspond—again, a trivial but unnecessary error. I won’t describe the game mechanics in detail. Suffice it to say that the players must handle an economic element (allocating funds to Training, Research & Development, Administration and movement of units in time), a war element (defending eras in the past where a time-alteration is to be attempted, or attacking other players’ units to prevent them from making such an alteration) and a ‘management’ element (deciding on the best composition of his ‘team’ from a number of different unit-types with differing capabilities).

Potential purchasers should know that, despite the advertising of the game, ‘real’ events in history play no part; a Time War card may instruct a player to travel back to 1963 and ensure the success of the assassination attempt on Kennedy, but all this means in game terms is to project a unit to alter the normal time-flow in the Space Age—one of the 12 Ages defined in the game spanning the period 550,000,000 B.C. to 2075 A.D.; the date, location and mission sections of the Time War cards merely add flavour.

I am not in a position to evaluate the game completely—for I have not yet played the 4-player game. But what I have seen so far indicates to me a workmanlike job, not entirely free of annoying errors and easier to learn than it looks, with plenty of play-potential and enough interest to fascinate players who like to handle a considerable number of variables at once. I suspect it also contains a diplomatic element which will require skill to conduct properly, but only a 4-player game would reveal all the secrets in this regard.

OVERALL: 8

Don Turnbull

JUDGES GUILD PLAYING AIDS
Under the Storm Giant's Castle — £1.99
Dark Tower — £3.95

Two more D&D modules from Judges Guild and, like the last two I reviewed (Dragon Crown and Skulls and Scrapfaggot Green), as chalk and cheese qualitatively speaking.

Under the Storm Giant’s Castle is a relatively slim volume, quite a lot of which is taken up with reasonably-drawn, but in the context of the module gratuitous, art. Twenty-two pages only are actually relevant to the actual adventure, which means questionable value for money in terms of sheet-page-count. The ‘dungeon’ setting is unique—a series of cloud ‘levels’ below the aerial castle of the Giant, with cloud ‘walls’ and slanting passages (and traps) connecting the levels. Most of the monsters are also novel and appropriate to the setting—Static Monsters, Balloon People, Aerial Manta Rays and so forth.
There are a number of curiosities, leaving aside the rather strange use of the English language and spelling/typing errors which are, regrettably, becoming a feature of Judges Guild products and which are merely annoyances. There is a Magic User, who appears normal in all other respects, who is announced as having 22 hit dice, which is curious enough, and 36 hit points which is even curiouser. Air Elementals are present in some numbers, though in normal places they would have to be conjured from the elemental plane of air. The lightning traps can be negated by grounding them, according to the rules, but how one grounds out such a trap in clouds is not explained. No indication is given as to the numbers/levels of a party of adventurers from whom the module is suitable (I would hazard a guess at 6-10 characters of levels 7 and up).

In general, the module is not so closely worked as it might have been and though it provides for an unusual type of adventure in an unusual setting it could have been developed much more.

Dark Tower is a different kettle of fish. First of all, it was designed and illustrated by Paul Paquays, of Dungeoneer fame; we have come to expect good quality material from Paul, and designed and illustrated by Paul Paquays, of Dungeoneer fame; more.

ventureinan unusual setting it could have been developed much more.

The module is designed for a party of 6-10 adventurers of 7th-11th level, with at least one Thief and one or more Clerics who should have 'little more than a difficult time', according to the designer's comments. It was designed with the Advanced Dungeons & Dragons rules in mind and therefore includes spells and so forth which were introduced in the Players Handbook. The main theme is the opposition between the forces worshiping Set and those of the lawful good deity, Mitr. A variety of new monsters and artifacts appropriate to this theme are introduced in full detail.

A comparison of new modules from any source with the recent TSR modules — excellent examples of the art — is inevitable; whereas in the past Judges Guild products have not compared particularly favourably, in the depth of their presentation and the coherence of their contents, with the TSR products, Dark Tower is the one which comes the closest. There are signs of random selection in the occupants of some of the dungeon areas but this is only to be expected. In all, Dark Tower should provide an absorbing and most interesting adventure.

Overall: Under the Storm Giant's Castle 5
Dark Tower: 9

THE CAVERNS OF THRACIA — £4.50
OPERATION OGRE — £2.25

Judges Guild

Another pair of dungeons from Judges Guild, who appear to be increasing the frequency of their output of new products recently. Both are in the familiar booklet format, with all maps and descriptive text assembled together and no loose material.

OPERATION OGRE was the 1979 Pacificon Tournament Dungeon, and it worries me. Am I too preoccupied with basics like accurate spelling, grammar and so on? Maybe so. But I would say, in defence, that if you are putting a product on the market and asking people to shell out hard cash for it, you have the obligation to produce the finest quality possible. We tolerate too much mediocrity and sloppiness in this and other aspects of life. So errors like 'discression' for discretion, 'personnal' for personal, 'reguarding' for regarding and 'continuity' for continuity in the first three paragraphs of the introduction don't exactly leave me with the warm feeling of being about to penetrate a product of superior quality. To argue that correct grammar and spelling is not necessary if communication is clear but betokens unwelcome laziness and a lack of rigour which can needlessly diminish the value of a creative work.

So — and this appears to be depressingly true of much of the Judges Guild material — you will have to develop a selective blind eye if you are to use this game-aid undeterred by some of the more gruesome errors.

Yet the module itself isn't all that bad. Deliberately limited in scope so that eight teams could 'run' through it individually, with a maximum of four hours playing time each, it is built for speed and is a blood-and-guts dungeon in style rather than belonging to the problem-solving, more intellectually demanding type. There is a simple victory points system which was used to evaluate the performance of the various teams, and the contest was standardised by insisting that the teams used the same pre-rolled characters (with rather odd names, many of which are so similar that confusion could easily have resulted). There are a couple of new monsters — functional in the context but not particularly remarkable otherwise — and the adventure has a clear and limited objective. Only one other thing bothers me — I do find it difficult to conceive of a dragon drawing a map. . . .

THE CAVERNS OF THRACIA is a much larger affair and, like Dark Tower, was designed by Paul Paquays. This is an extensive setting and the text provides a great deal of 'historical' background which flashes out the adventure well. There are a few errors (for example there are a few features on the map which aren't explained in the text) and some cumbersome elements (a number of 'room complexes' are split-level, which is an unnecessary complication without the co-ordinated map-key to back it up — much better to have treated these as separate sub-levels so that the maps could be more easily aligned; if holographic maps were available, split-levels would be easy to perceive, but game terms demand a less confusing approach in two dimensions) but on the whole this is a thorough piece of work.

Inevitably, there remains the comparison with the TSR Modules, and I am bound to say that none of the Judges Guild products I have met so far hang together quite as well as the TSR Modules. There is a feeling of randomness about Caverns of Thracia, Dark Tower and the others which is not present in the TSR Modules, and one gets the impression that the coherence is incomplete. The TSR productions should be regarded, not as an unattainable height, but as a target of quality which should be equalled or even surpassed. That the two designs by Paul Paquays come closest in quality to the TSR standard is reassuring, since it seems that at least Paul is making the effort.

Next Issue:

Star Trek - The Motion Picture: Table-top miniatures rules
The Hall of Tizun Thane: D&D mini-scenario
The Magic Brush: Part II
Treasure Chest: Miscellaneous Tables
Fiend Factory: Including Top and Bottom Five Creatures
f a player wants to be a monster, why not? The player may
begin as a 'young' monster and grow up, as suggested in the
original rules. If designed reasonably, monster classes
cannot ruin play balance the way some other character
classes may, because the maximum possible power of the char-
acter it limited by its nature. Magic won't throw things out of
line because monsters cannot generally use magic. It is up to the
referee to design rules for each monster class which makes it hard
to become as strong as that creature. People should play a
monster class because they like the idea, not because it is a
quick and easy way to power. There are several points to keep in
mind:

1. Beware the player who takes along a monster class character
in order to gain points without doing anything; in some cases
rules must force monsters to participate rather than sneak
through the difficult 'young' stage of 'life'.

2. Don't make the monster class any more powerful at its
highest level than it is in normal play. No ten dice blink dogs.

3. Don't distort the nature of the beast — no lawful or neutral
demons, please.

4. Try to discourage players from becoming the most powerful
types. The gold dragon combines too many powerful spells
with many hits at high levels, for example; restrained rules
for the next most powerful lawful good dragon (silver) or for
non-spell using dragons will have to suffice.

Several examples of what may be done follow.

The following applies to all monster characters unless other-
wise stated in an individual section. There are no ability require-
ments. Roll for constitution, dexterity, and charisma only.
Constitution determines the usual except that there are no
additions or subtractions from hit dice for very low or high
constitution. Monsters heal only naturally, by devices (staff,
pearl, etc. but not potion), or by a lammasu’s heal spells. Undead
and other life drainers drain no levels but do double damage.
Resurrection may only be by device or raise dead fully with a
rest period in either case of four weeks. Many referees would
not permit resurrection at all. Usual characteristics apply except
as stated.

Table relating to Lammasu

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<th>Spells 1 2 3 4th</th>
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<th>Magic Resistance</th>
<th>Protection/Evil Resistance</th>
<th>Attacks</th>
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(Armour class, move rate, and other characteristics not mentioned remain constant.)
WEREBEAR

If a werebear is killed while in human form a normal raise dead spell may be used. Hits taken in wereform may not be cured while the character is in human form, or vice versa.

Usual rules regarding lycanthrope vulnerability to weapons apply, with two additions. First, if at any time a single blow by a non-silver, non-magic weapon would inflict sufficient hits to kill the werebear, it dies. The nominal explanation is that the blow kills the creature before there is time for its natural powers to counteract the wound. (The real reason is to avoid an overpowerful character.) Second, any non-human with more than five hit dice is considered to be a 'magic weapon' for purposes of hitting the werebear. The reason is the same.

In human form the werebear has one d4 of hit points per level. The bear may return to human form at any non-stressful juncture. It will automatically turn from human to animal form in any stressful situation, that is, when faced with any monster, trap, person, or place which may be dangerous and which the player is uncertain he can conquer or solve. As a human the werebear may wear only loose coverings which will not hinder his transformation to werebear - no armour under any circumstances. Transformation requires one round without other activity.

Werebears use no magic items, even in human form, and have no followers. They may not become barons. Referees may wish to give the werebear the sense of smell or hearing, of the creature type.

A player character werebear cannot summon 1-6 brown bears. Werebears save as fighters of the same level.

Referees must remember that werebears are chaotic good and should be appropriately unpredictable.

BLINK DOGS

A player may be a blink dog pack. There are no ability rolls or requirements in this case. He begins as a single dog, advancing in experience until he gains full powers. Then he adds full size dogs, to a maximum of 16 for the pack. The entire pack counts as one person for experience purposes. Blink dogs cannot use magic and cannot be resurrected. They have no followers and may not become barons or build castles or other strongholds.

When confronted with a displacer beast blink dogs are berserk (+1 hit probability +1 damage, and must attack) until one dog is killed or two are more than 50% wounded. Berserkergang may end any time thereafter. (If there is only one dog it may cease berserkergang as soon as it is wounded.)

Blink dogs must roll to blink, and roll for position, just as the monster blink dog does, except when the entire pack blinks out. Maximum blink distance is 12" (120 feet underground), and a player blink dog may only blink to a place he has seen before "in person" - pictures, descriptions, and sight by magical means are insufficient.

A maximum of one additional dog may be "earned" per day. Dogs are not added to the pack until an entire adventure ends. Each dog is added only after the full number of experience points necessary has been accumulated.

First Dog

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<tr>
<th>Experience Points</th>
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</tr>
<tr>
<td>3500</td>
<td>4</td>
<td>1-6</td>
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</table>

Second to fourth dogs: 3000 e.p. each
Fifth to eighth dogs: 6000 e.p. each
Ninth to twelfth dogs: 10000 e.p. each
Thirteenth to sixteenth: 20000 e.p. each

The numbers of dogs refer to the number of dogs currently in the pack, not the total number earned. If a total of seven dogs have been earned, but four have died, the next dog is number four and requires 3000 experience points.

STONE GIANT

A stone giant saves as a fighter of the same level. He cannot be a baron or have followers but he may build a castle or (more likely) cave stronghold. Stone giants use no magic.

Any giant may be used as a player character. I have illustrated stone giants here because, as neutrals, they are potentially acceptable to most parties of adventurers.

<table>
<thead>
<tr>
<th>Level</th>
<th>Experience Points</th>
<th>Hit Dice</th>
<th>Attack</th>
</tr>
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The numbers of dogs refer to the number of dogs currently in the pack, not the total number earned. If a total of seven dogs have been earned, but four have died, the next dog is number four and requires 3000 experience points.
Part 1: Paints and Equipment

Before I get up on the soap box, I’d like to make it clear that anything I say in this article should be treated as purely advisory. This is because figure painting should be regarded as an art rather than a craft. Any form of figure painting has its limitations, but fantasy is free from some of the restrictions that are imposed on the military figure painters.

The terms by which you judge the merit of your own creations are your own, for not only is the fantasy painter able to employ any style or effect that his imagination can conceive and his hand execute, he is also no longer subject to that mania for detail and historical accuracy that sends the military modeller groping madly through the reference books in order to discover the exact colour of an embroidered grenade on a private’s back—just colour. Therefore we have to compensate by work. The figure will look flat and doll-like. There will be no shade. If the colours are simply painted on, it doesn’t really matter that anything you consider to be 25 mm. in height and there is correspondingly less depth in the relief. This is important in regard to the effects of light and shade. If the colours are simply painted on, it doesn’t really work. The figure will look flat and doll-like. There will be no character — just colour. Therefore we have to compensate by exaggeration. The way to do this is to make those areas which

will be in shade much darker, and those features which stand out — the highlights — much brighter. Not only does the end result look far more realistic, but the figure ceases to be a mere, coloured playing piece and becomes a work of art. The features of the best figures are already quite prominent. The object of the artist is to bring these out to the best advantage. Not only must parts be made lighter or darker, but it is also necessary to bring them out in outline for better definition. The brush is a tool that can be used to bring out the flow of a wizard’s robe, the glint of barbarian mail or the rough and revolting skin of a troll. The style is your own, but as a guide line exaggerate everything and you can’t go wrong.

The Paint

I shall not give the subject a lengthy treatment here as each medium really deserves a separate article. The method of painting used to depend on whether the figures were for use or show. This is no longer the case.

White Undercoat Spray:

If you’re using water soluble paints this is absolutely mandatory and should really be used as a key for oil and spirit based paints too. Not only does it bring out the colours, it also acts as protection from the dreaded lead rot. Although some people like pale green, I have found that matt white works best. Humbrol, U-Spray, and Hobby Paints are all quite suitable. Ordinary matt white paint can be used, but the advantages of a spray finish are considerable.

Enamels:

Generally speaking these are readily available and are the simplest to use. They are also cheap and dry fast. They are not to be underrated on this account as, if mixed properly, they present a very practical medium and can produce excellent results, even in the most specialised applications. Ideally, they should be used in combination with more esoteric paints as highlighting agents. The chief disadvantage of enamels lies in their tendency to dull when mixed — so try to get a wide range of colours.

The most common makes are Humbrol and Airfix. Of the former, it is their range of Authentic colours that are of the most obvious benefit to the figure painter. Apart from some of the Railway and Aircraft colours, they are a nice flat matt. They give the best possible covering power when judiciously thinned, and have a fine smooth consistency. Their ordinary range of matt is rather too thick for fine figure work but the gloss pots can be most useful. Humbrol also do a rather convenient range of matt sprays including a matt white which is excellent for undercoating.

Airfix are more common in the toyshops but tend to have a rather chalky consistency and are glutinous in comparison. However, the matt white makes a first class base undercoat for water soluble paints by virtue of these very qualities.

Neither of the two brands above are suitable for fine airbrush work, both having a tendency to clog. The paint for this is Hales’ Pactra. It is of an entirely different consistency being more transparent in application and flexible when dry. Best of all, it is ultra fine and does not clog airbrushes. Badger, one of the airbrush manufacturers, recommends it.

For thinners use white spirit which is cheaper than turps, but keep it out of the paint pot whatever happens. Enamels should be stored in a cool place and used in a cool room.

Oils:

For the moment you can forget normal artists’ oil colours. They take far too long to dry to paint 25 mm. figures, unless you are going in for a competition at two weeks a figure. There is an alternative. A range by Windsor & Newton called Alkyd has a relatively short drying time and is available from most good art shops. This gives you the best of both worlds. The range of colours in these is quite wide and you won’t find yourself using much. These are still a paint for the expert, but their blending

Painting in 25 mm

First of all it must be remembered that a six foot man is only 25 mm. in height and there is correspondingly less depth in the relief. This is important in regard to the effects of light and shade. If the colours are simply painted on, it doesn’t really work. The figure will look flat and doll-like. There will be no character — just colour. Therefore we have to compensate by exaggeration. The way to do this is to make those areas which...
and transparent qualities are extremely attractive. The range of techniques and uses for oils are far too varied for the present article but briefly — thin with turps for a matt effect and lined oil for gloss. When thin they are transparent (I have used thinned oils very successfully for shading enamels; and for subtle blending on the figure itself they are unbeatable).

The only criticism that one can level at oils in general is that some types tend towards lumpy pigmentation and that even the experts when blending cannot avoid what is for 25 mm a very rough texture.

**Acrylics:**
Like oils these really rate longer treatment so a brief note will have to suffice here.

Many modellers use acrylics exclusively and most of the artists I know like them. They are extremely flexible in use and are water soluble. Their brilliance makes them THE paints for artists I know like them. They are extremely flexible in use and have to suffice here.

**Artists’ Ink:**
Artists’ inks are indispensable to many of my special effects, for they are really the only truly transparent colours available, exceeding anything else in this respect. Properly used inks can be truly amazing but it does take experience to master the many possible effects. The best idea is to practice and experiment to see what effects you can achieve.

**Designers’ Goache:**
Very good for horses, leather, and clothes with fine washes, but I don’t use it widely because thinned down oils or enamels are as effective without the disadvantages attending a water soluble paint.

**Varnish**
Available from Hinchliffe Models Ltd in a spray can is a matt varnish which actually works. The wise painter will first cover his painted figure with a stronger and more transparent gloss polyurethane varnish and then give it a thin spray of the matt varnish. This gives a good matt effect and is preferable because a thick layer of the spray does tend to dull and yellow the colour.

When using varnish it is possible to employ the thinnest washes and softest paints without fear of their rubbing off. I also recommend bases if the figures are to be used in gaming.

**Brush Care**
1. ALWAYS, ALWAYS, ALWAYS clean your brush with thinners between colours and with soap and water after use. If you leave paint to dry on the brush it forms a deposit on the root that causes spilling and will probably end up putting little particles of dried paint in the mixture which will give your masterpiece the subtle texture of a bomb site. Acrylics are notorious for clogging and are next to impossible to get out when dried.

2. Never leave your brushes in the thinners bottle unless you like painting sideways.

3. Keep two jars of thinners, one dirty and one clean. The reason should be obvious.

4. When painting never push the brush forwards. Always draw it across the figure trailing the hairs so that the paint flows from the root to the tip. This needs a very light touch when painting into cracks. If you paint the wrong way the root will become irreversibly gunged, and you shouldn’t even have paint that far up the brush anyway.

**Preparation**
As far as this article goes I shall assume that you are using Humbrol authenticities or something similar. Whether you are blending your colours or using them straight, you are going to need a palette of some sort. The best job for this is a piece of clean polythene as in plastic bags. You can get a wax paper tear off palette but these tend to disintegrate and are utterly useless for water based paints. You are also going to need a roll of kitchen paper for wiping the brushes and for cleaning up paint spills. Use a key or a screwdriver to lever the lids off the paint. Finally, try and work in a dust free room with plenty of light and without interruption.

Next issue, in the concluding part of the article, I will deal with the actual painting of figures, detailing step by step guidelines.
The briefing is conducted by Rabbi Mordi, Head of the Imperial Galactic Survey, Planetary, and Subsets Operations, and various friendly officials of a nondescript underground room somewhere on Alpha-4. The briefing is important for professional reasons, and it is felt that the briefing should be given to all members of the team, regardless of their rank or experience. The briefing is presented by the Government and the other officials in this area, and it is felt that the briefing should be given to all members of the team, regardless of their rank or experience. The briefing is presented by the Government and the other officials in this area, and it is felt that the briefing should be given to all members of the team, regardless of their rank or experience. The briefing is presented by the Government and the other officials in this area, and it is felt that the briefing should be given to all members of the team, regardless of their rank or experience. The briefing is presented by the Government and the other officials in this area, and it is felt that the briefing should be given to all members of the team, regardless of their rank or experience. The briefing is presented by the Government and the other officials in this area, and it is felt that the briefing should be given to all members of the team, regardless of their rank or experience. The briefing is presented by the Government and the other officials in this area, and it is felt that the briefing should be given to all members of the team, regardless of their rank or experience. The briefing is presented by the Government and the other officials in this area, and it is felt that the briefing should be given to all members of the team, regardless of their rank or experience.

Understand the situation:

"We are now convinced beyond doubt that the crimes originate on this planet. As you may know, the government is actively pursuing any weapons it can find to combat the situation. All weapons and technology equipment are strictly controlled, and only those individuals who have been cleared by the government can obtain such items. We have reason to believe that the weapons are being used in this area, and we want to ensure that we have all the information necessary to combat them."

The briefing then moves on to discuss the nature of the weapons, the potential dangers, and the steps that need to be taken to prevent further incidents. It is stressed that everyone must remain calm and professional, and that any information or leads should be reported immediately.

The briefing concludes with a reminder to all attendees of the importance of the information and the need to remain vigilant in the face of this threat. The briefing ends with a final word of encouragement and a reminder that everyone is valued and appreciated for their contributions to this mission.
The briefing is conducted by Royal Stewart, Head of the Imperial Galactic Survey's Preliminary Systems Inspector, Region Subsector, and by various specialists in office in a nondescript underground room somewhere on Region 3120. The group, apart from being legitimate tenants of the IDA's medical consultants, can be described as the leading members of an effective, efficient, and reliable team. In this case, in all manner of ways, the team would have been meeting to discuss the latest developments of the Universe's most pressing threats and the upcoming missions.

The briefing is followed by a detailed discussion on the current threats and the team's strategies for dealing with them. The team's skills and equipment are also reviewed, with a focus on the team's ability to handle a variety of situations. The briefing concludes with a detailed overview of the team's current missions and the plans for future missions.

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General Physical Description

Alell is a pleasant world superficially similar to the Terran Standard type except for the relatively small size and low gravity. Its landscapes are concentrated in the equatorial band and southern hemisphere in three large and numerous small islands. The population is spread throughout the land area, except for the few islands in the north, which are subject to regular tectonic movements associated with perturbations in orbit. There are six cities of over 1 million population; the planet as a whole has about 65% urban dwellers. Flora and fauna are mainly harmless and unlikely to worry anyone taking normal travel precautions.

Costume and Exotic: All visitors must report to either of the two orbital stations prior to landing. Failure to report constitutes an unlawful planetfall. All weapons, items of Tech 9 or higher, and all gems and crystals are illegal imports unless declared and subsequently licensed by the Alell government. The authorities will normally issue a temporary license for ships and permanent fixtures thereof.

Transportation: Regular weekly frequency services to Efate (0105) and Uakye (0205), together with many contract and charter vessels. Less frequent departures for Whanga (0206). No direct route exist to Knorbes (0207) or Roup (0407), but occasional tramps or charters might be found to these destinations.

Port Facilities: The two orbital stations are at opposition in the same orbit (sextant). Both are standard Imperium designs (Type JL-5a) capable of docking directly to the station any vessel of 1000 tons or less. Extending booms can cater for larger vessels. In all cases standard Imperium locking and electronic connectors are required. All usual planetary transfer services are available.

The airport is of standard type II and is located 850mi S of the Equator on the main island, on the outskirts of the capital city Names. Good quality maintenance and repair facilities are available for ships and equipment of Tech 9 and below. Emergency repairs only are available through government agencies for higher Tech levels.

Politics and Mores: Alell is amongst the common category of communist worlds. Government is carried out by a bureaucracy dedicated to the greater good; private enterprise and personal advancement is discouraged. The average citizen is shy of strangers, if not brusque, only relaxing when not in a public place. Conversation with strangers is generally limited to short answers to a request for directions. The police forces (of which there are many different levels) are more forthcoming, but should be approached respectfully, and should be obeyed at all times at the risk of incarceration.

Trade/Economy: Main Imports: Precious stones and metals, non-basic foodstuffs, military weapons and other high-technology equipment. Main Exports: Most types of medium-level technology equipment and parts except weaponry, and some basic mineral ores and refined products.
The Journeymen's Quarter
The Journeymen's Quarter of Naness — capital city of Alell —

draws as little attention as possible to itself. Though nowhere near as

crowded as, for example, the Artisan's

sector Governor on Imperial Stationary addressed to the

Module 2, a short time later. By this time the Task Force players

Quarter - are well-used by native Alellians generally trying to

magnate. Almost anything authorised for general sale (and a few things that aren't) can be bought here. Thus the streets-

interrupted the original street plan. Most buildings are over a century old (Alell is quite kind to man-made structures), but some rebuilding has

associated establishments - corner food bars, clubs, general

the old Royalists but still used by the ruling dignitaries.

world temptations so frowned upon by Alellian morality and yet so alluring to Alellian curiosity.

It is circular around an encroached low-rent district, and as

such does not represent the pinnacle of urban environment. For

tourists or transient types it is a fascinating area to explore,

certainly to see the Great Hall of Supreme Justice, the Place of Public Cultural Quarters, the

Royal Library, Morgenstern Cathedral, or the Water Palace, build under the old theories that still used by the ruling oligarchy.

Shopping, subterranean lofts and apartments, and associated

services — corner food bars, clubs, general stores — all jumble for space; all present a rather non-down appearance.

Roads and sidewalks are over a century old (Alell is quite kind to man-made structures), but some rebuilding has interrupted the original street plan. Some local people insist it is circular around an encroached low-rent district, and as such does not represent the pinnacle of urban environment. For tourists or transient types it is a fascinating area to explore, certainly to see the Great Hall of Supreme Justice, the Place of Public Cultural Quarters, the Royal Library, Morgenstern Cathedral, or the Water Palace, built under the old theories that still used by the ruling oligarchy.

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**MODULE 8: Club Detail Description**

**General**

Club Yard/Parking Area: This is a dirty, rubbish-strewn area located on the south side of the club. It contains a few battered cars and a 2.5 by 1.8m high brick wall with pilasters, in the N.W. wall of the N.W. area. Various piles of empty crates, barrels and debris are scattered about. Area A is a large liquid fuel tank (pump) that is fed by a pipe from the Stage Manager's Office. In the room, there is a large food preparation area. In Room 3E, it is a spaceship-aircraft - the Club owner's personal transport, P.O. and C.O. Office, Stage Manager's Office, The Lounge Bar's stall, a small van, and is a small two-seater owned by the reception desk.

**Vehicle Outside the Premises:**

Aircraft A has been regularly parked in theheading of the club's car park over the past month or so. Aircraft B and Ground Cars C-D and E are regulars. Ground Cars F and G are in the club's service vehicles, Ground Cars H and I are due to the club's Stage Manager/M.C., whilst Ground Cars J and L are often parked in Bolster St. Room Descriptions: Ground Floor

1. Main Entrance: Consists of a rear wall against E, two walls and a door against W, and three W.C. cubicles (boothed from inside). Windows high up and translucent.
2. Cleaner's Store: Shelves containing cleaning and indoor plant maintenance equipment, with hydrostatic cleaners under the door. Window found locked; window translucent.
3. Female Toilets: Three sinks against W, wall, two dryers against W. wall, and a mirror on the E, wall of window. Three W.C. cubicles (boothed from inside). Window high up and translucent.
4. Foyer: Double glass sliding doors open onto street and give access to the foyer and lounge. The door is the same room, divided by a counter with a lift-up flap. Both doors are locked.
5. Reception/Control Room: Shelves with membership data, a desk and a wall safe. The counter is below a level of two bar stools. The building is for the members' use only. The building is open between 8 a.m. and 4 p.m. on weekdays.
6. Bar: In the SE, corner is a large oil-pressing boiler reaching nearly to the ceiling, whilst in the NE, corner are two general offices and a pantry for the staff. The boiler serves as a heat exchanger, the other a ram room and not normally in operation. In the N. wall is a bar for the staff, whilst in the E. wall is a bar for the public. The bar is on the second floor.

**Main Entrance:**

1. At the entrance to the club, there is a leaflet on the steps leading up to the club.
2. The building is equipped with a lift for the disable.
3. The building is open between 8 a.m. and 4 p.m. on weekdays.

**Building Protection System:**

The building is protected by both conventional mechanical locks on doors and windows and electronic access devices, and an electronic double entry system. The system uses an electronic double entry system. The security system is controlled by a computer, which is located on the second floor.

**Club Alert System:**

In strategic locations (see room descriptions, Module 8), a type of 'panic button' is available in the event of a verbal emergency call to Police HQ, either from a club corn-console or police patrol vehicle, to trigger special police action.

**Office:**

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**MODULE 10 - Character Data - Characters and Restrictions**

This module lists characteristics of each of the Staff, Characters, in Table 3 on the opposite page, arranged in alphabetical order. The restrictions and notes are on the following page.

**NAME**

1. **JULIET COTTERELL**
   - Club Owner
   - **GAME SKILLS**
     - 74/94/9/7/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

2. **ROBERT VALETTE**
   - Club Manager
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

3. **BERNARD SPORZ**
   - General Floor Steward
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

4. **CALLE GERSE**
   - General Floor Bartender
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

5. **IRA STONE**
   - General Floor Gardener
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

6. **LEON BIELER**
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

7. **MIGUEL D'ONNELL**
   - Psychiatrist
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

8. **ELIO DE CASERTI**
   - Manager/Manager/Manager
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

9. **AUGUSTE JANIER**
   - Stage Technical
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

10. **DONALD WISELL**
    - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

11. **PHILIP FRIZZUL**
    - Steamer Steward
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

12. **EDWARD ABOGUE**
    - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

13. **CARL MAMOT**
    - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

14. **RICHARD PESTARDO**
    - Barman
   - **GAME SKILLS**
     - 64/87/97/4
     - 38/2/3/2/1
     - **ARMOUR ALLOWED**
     - Cloth/Reef

**Character Data**

**Restrictions - Combat Skills**

Although skills have not been weighted to specific weapon types, players may only choose those skills that are given below.

**Brawling**
- The brawling scenario is covered in this module. Brawling is assumed to cover the use of David Punches in addition to body blows. All characters may only choose one skill in Brawling, either Fall or Fall and Stand.

**Stabbing**
- Both characters with Stab skill may only choose Fall or either of their desired skill, but not both. Brawling skills may not be chosen either Fall or Fall and Stand.

**Use of Sharp Weapons**
- All weapons that are considered to be sharp. The scenario is for use with standard Cold Steel and wharncliffe opera.

**Stun**
- Only the Staff have two points of weapon level - 1. Stun is only allowed if the Staff skill is replaced.

**All Skills**

- Not all will be used in the scenario. That includes Swashbuckler and Whistler and the only permit.

**Stunt Labels**

- All stunt labels have been given - not all will be used in the scenario. That includes Swashbuckler and Whistler and the only permit.

**Steering Licence**

- No one has a steering licence.
Dear WD,

I was pleased to read that Don Turnbull wants an opinion poll taken of the best monsters from the Fiend Factory. As this regular feature is probably liked very much by all readers of the magazine, I feel that the poll should be taken further still. Just listing the top five is not good enough as there should also be a 'bottom' five, preferably five per year of each. This would then enable the readers to voice their opinions and provide Don with the information needed to ensure that the monsters published are the monsters wanted.

Reader response is very important in any magazine; the Americans in several of their magazines devote entire pages to reader feedback to maximise reader enjoyment and future success of their publications.

Yours sincerely,
John Smart, Chigwell, Essex.

— Good idea. Consequently we will hold the Fiend Factory poll open until 1st March 1980 to include both the Top and Bottom five creatures. — Ed.

Dear WD,

Since the Fiend Factory opened its doors I have used several of its products to annoy unfortunate adventurers, particularly such delights as the Mimble (White Dwarf 10) and the Nilbog (WD6). I am also eagerly awaiting the chance to use a Time Freezer (WD15) but I disagree with some of the details of its design. It is described as "Highly dextrous, which accounts for its success of their publications.

Yours sincerely,
John Smart, Chigwell, Essex.

Dear WD,

I was interested to read last issue Paul Compton's comments on medieval oil. While he is right in principal, he ignores the famous Byzantine 'Greek Fire', which made a lethal anti-personnel device, and if, as Paul suggests, we are going to accept Chinese repeating crossbows, the 'European' substance must be available — at a price! (We can, I hope, nonetheless ignore other Byzantine incendiaries, such as the semi-explosive or light-sensitive varieties...). The best way to limit 'fire-bomb raids' is surely to make them prohibitively expensive, rather than neutrons bombs disguised as gold pieces which can only be destroyed by whistling the Chinese national anthem while standing on your head!

Best wishes,
Bob Bailey, London.

—The format of Fiend Factory might well change sooner than you think. Albie Fiore will be taking over its editorial from Don Turnbull in the near future. Albie is known for his mini-dungeon The Lichway, and has many creatures of his own to be released. —Ed.
TREASURE CHEST

TREASURE CHEST is open for contributions relating to D&D additional rules, character classes, magic systems, objects, tricks and traps etc.

Artifacts and Relics

The referee should determine alternate powers for these relics and artifacts if his players may have read this article. In brackets after each item (where appropriate) is an indication of the tables for powers in the Dungeon Masters Guide that should be rolled on.

THE TABLETS OF THE ISH THAN

By M. Evans

The Ish Than were a sect of 20 monks who lived in seclusion in a remote mountain range far to the east. They made many tablets from the local stone. These Tablets were deeply engraved with a message to fellow monks in a long dead (and unreadable) language. For a monk to receive the benefits of this message, the engravings must be traced backwards with a pointed metal implement. Forward tracing, or tracing by characters other than monks has the reverse effect.

Of the many Tablets, only four are believed to be extant:

Tablet 1: Increases dexterity permanently by 1-6 points and in addition adds 10% to thieving abilities (once per character).

Tablet 2: Increases constitution permanently by 1-4 points once per character and restores all lost hit points.

Tablet 3: Speeds up all actions as haste spell.

Tablet 4: Slows down the monk as slow spell and reduces dexterity to 5 for an additional 1-8 turns.

CHA-E-LANE’S WONDRIOUS GOLDEN CLOUD

By James Meek

The fables of Cha-e-lane, the great sage and traveller, are re-knowned in every tongue from High Elven to Goblin, and in all these tales particular attention is paid to his mysterious Golden Cloud on which he travelled.

The Cloud is kept in a leather bottle, plain except for fine silver embroidery. When unstoppered, the Cloud will billow forth, returning to the bottle on command from whoever let it out. In cloud form it measures roughly 12 feet by 6 feet and can carry up to 10,000 g.p. weight, moving at a maximum speed of 300’ per turn.

The Cloud is not only very comfortable, but edible, and will provide infinite nourishment for those travelling on it, continuously renewing itself. It can make itself and its passengers invisible for up to five hours once per week, and in dire emergencies can attack as a conjured air elemental (imperious to damage) for 10 melee rounds before resting. It will also shoot lightning bolts, 6-dice, 3 per day, if so ordered. The final beneficial effect is that it can rain up to 9,000 cubic foot of water, once per week, on any spot.

The Cloud has drawbacks, however. It is deeply affected by creatures of the air. On seeing one of the following, it will drop its passengers and chase after the creature: sylph (lust); stirge, harpy (hate); ki-rin, shedu, lammasu (admiration); air elemental, djinn (jealousy).

The other drawback is the Cloud’s fear of fire. It will not go within 100’ of any fire source and if attacked by fire or heat in any way, it will teleport back into its bottle and not come out for a week, leaving its passengers suspended tragically in mid-air.

THE SKELETON OF ZZKEEL

By Will Stephenson

ZZkeel was an ancient monk who devoted his entire life to the development of his body towards perfection. Through exercise, magic and many dark means at his disposal, ZZkeel pursued his goal. The fateful day came when, believing he had achieved perfection, ZZkeel proclaimed himself a god. The gods, angered by his presumptuous declarations, immediately cursed him for his folly. His magnificent body withered until the skin barely covered the bone and then a mighty wind was summoned which shattered his decrepit frame and scattered his bones to the very edge of the world.

ZZkeel’s Bones can still be found and because of the magic used in developing his body still have powers when ground into powder and ingested. They may be found already powdered or dissolved in liquid. The various Bones, and their powers, are:

Shoulderbones: When one is ingested, the swallower’s shoulder is strengthened. The character gains +20 on his strength weight allowance enabling him to carry things more easily. Both shoulderbones are believed to be extant.

Handbones: Ingesting a handbone increases a thief’s ability to pick pockets, open locks, and remove traps by one level. Non-thieves ingesting a handbone can act as a 1st level thief in these three abilities. Only 6 of the various hand bones still exist.

Footbones: One of these allows the ingester to move silently as if wearing elven boots. Only 8 of the various bones are still in existence.

Thighbones: When one of these is ingested, the user moves at twice normal speed, as if hasted. Both thighbones are believed to be extant.

Bones of the Upper Arm: When one of these is ingested, strength flows into the user, giving him +1 damage bonus in combat. There are still two in existence.

Neckbone: Anyone who ingests this will take half damage from falls. Only one vertabra is believed to exist.

Other Bones: These may be cursed or useless. Roll once on Table III for each.

The effect of all bones lasts for 2-5 turns.
THE MARVELOUS FLASK OF SUETHRIN THE MYSTICAL
by S. McIntyre

There are many legends related to the Forever Quest of Suethrin the Mystical. None dispute the fact that the Flask was able to sustain Suethrin in his trek across the Great Sands. However, few of the legends are in accordance with how Suethrin obtained the Marvellous Flask. Some say that he found the Flask on a dying traveler before entering the Great Sands, others that the Flask was a gift from the gods and yet others that Suethrin was attacked and left for dead by dervishes in the Sands when a great bird came to roost by him and dropped the Flask from its beak.

The Marvellous Flask appears at first sight to be a simple iron hip flask covered with tough leather. The stopper, however, has on it a small dial inscribed with archaic runes. Due to the great age of the relic, it is now impossible to discern the meaning of the runes. The cap is held onto the Flask by a small chain. If the great bird came to roost by him and dropped the Flask from its beak, attacked and left for dead by dervishes in the Sands when a great bird came to roost by him and dropped the Flask from its beak.

The Flask releases sparkling clear water that is extremely refreshing to drink.

3. The Flask produces dark, cool wine of the most delicious kind that would fetch a high price on the market. The Flask releases one pint at a time and the wine is worth about 200 g.p. per gallon.

4. The Flask turns the person holding it invisible for 3-36 turns. (This is not improved invisibility.)

5. The Flask creates a magical shield around the holder.

6. The Flask produces poison which is absolutely identical to the wine (3). The poison kills in 3 turns unless the drinker makes his saving throw.

The Flask may only be used 2-12 times each day and if it is used any more the effects will always be harmful; e.g. on 1 it would produce an efect; on 2, a powerful acid; on 3, poison; on 4, the person would glow brilliantly; on 5, the shield would be reversed so as to attract missiles etc. and on 6 it would produce even more powerful poison (save at -5). (4 x I, 1 x IV, 1 x V.)

THE RING OF MANFRED THE SAGE
by Julian Lawrence

This plain copper ring once belonged to the great sage Manfred the Murderer who, on his death-bed, transferred his life essence into the Ring in an effort to give himself eternal life. Since then, the Ring has been severely damaged several times which has impaired its function slightly. Manfred can give his owner 3 wishes per day, but due to age and the damage to the Ring, may not hear them correctly. Each time a wish is made % dice should be rolled with the following results:

01-40: Manfred heard nothing.
41-60: Pardon?
61-80: Manfred heard some and improvises the rest.
81-00: Manfred heard correctly.

The 'heard some' result can prove most entertaining. For example:

Thief: Quick! Cast a death spell on that dragon! (DM rolls 71%)
Manfred: Your word is my command. It is done.
Thief: He's still there, and still coming, you caprous dimwit!
Manfred: But he is deaf, just as you wished. Listen ... (the ring emits a dronagen roar) ... see, he didn't bat an eyelid when he should be weakened ... (silence) ... I say thief, can you still hear me ... thirsty!?

To add insult to injury after such situations, the Ring will mutter to itself for 2-12 turns about its owner's bad diction etc. negating any possible surprise.

THE SWORD OF EHEMAKIL
by Simon Thornley

How Ehemakil originally came by his great sword is not known. That it aided him in his rise from lowly mercenary to powerful emperor is indisputable. When Ehemakil was allegedly slain by the Usurper, Regendol, the Sword was nowhere to be found. Ehemakil's followers claimed that their master had escaped and would one day return to destroy the Usurper with his enchanted warriors; but that day never dawned and the Empire crumbled from within leaving only memories and in some distant land the Sword of Ehemakil.

This Broadsword has engraved in magical runes along its blade "I summon you, warriors of Ehemakil!". This inscription can only be read with the aid of wizard magic. When the inscription is reversed so as to attract missiles etc. on 6 it would produce an efreet; on 2, a powerful acid; on 3, poison; on 1 it would cause instant death to any bard who played it, however powerful that bard might be. Thus, as Gurlin first attempted to use it, he perished and the Harp vanished into myth.

Legend describes the Harp as having a body of purest silver, carved with 1001 ancient melodies in extremely fine runes. The 7 surviving strings are mithral, tuned by screws each cut from a different gem or jewel. These when plucked singly have the following properties:

Diamond String: Continual light (clerical), 1/day.
Ruby String: Dice fireball, 1/day.
Emerald String: Power word 'kill" against self.
Sapphire String: Commune (3 questions), 1/week.
Topaz String: Disintegrate, 1/week.
Garnet String: Summon medium adult dragon, 1/day.
Opal String: Death spell, 1/day.

If any kind of tune or series of notes is played on the Harp, a monster will instantly appear. It could be absolutely anything, from a skeleton to Asmodeus himself (gods, saints, demon princes etc. are, however, allowed saving throws). Chances are exactly 50/50 that the monster will serve the summoner and will, in any case, disappear in 1 hour from its arrival. The Harp knows a great deal, and if asked about some artifact or magical item will have a 20% chance of knowing the answer. If it does, it will speak.

Finally, the Harp will play by itself when commanded, to charm — as a 15th level bard — if so ordered. Essential miscellaneous, if not evil, in nature, it will often play off its own accord to charm its owner or someone else. (2 x I; 3 x II; 1 x III; 1 x IV; 2 x V.)

Next issue we invite readers to submit contributions of various Tables that can be used in campaign games. We suggest tables for Weather, Disease, Physical Appearance, Luck, etc.
... Yaquinto Publications have announced a new SF game entitled Marine:2002 and it concerns the first lunar war ... Avalon Hill have recently acquired the entire Battline range of games from Heritage Models. Having previously acquired all the Sports Illustrated games and the entire game line formerly manufactured by the 3M Company, it would appear that they and other large games companies are moving away from in-house designs and more towards existing games from other manufacturers, or freelance designers. This trend certainly seems to have resulted in the resignation of Randy Reed from Avalon Hill, their Vice President of Research and Design, whose past designs included Starship Troopers, Panzer Leader and Arab-Israeli War ... Philmar Ltd are working on a follow-up to Sorcerer's Cave entitled Mystic Fortress Ellendar. Already five more scenarios are out of the question at this moment in time. There were many other practical suggestions which we hope to utilize in the coming months. Also there were many readers who would you believe yet another scenario for (h). Reviews of games and scenarios, art and illustrations, in-depth look at various aspects of role-playing games such as religion or lycanthropy, introductory articles, hints modelling and figure painting. Some of these suggestions were duplicated in (10) below.

Questionnaire Results

Last issue we published our second questionnaire to discover once again readers' likes and dislikes. Another huge response ensured accurate results, and we thank you for all your replies and suggestions. Here are the results:

1. Give ratings out of ten for the following departmental features:
   (a) The Fiend Factory ...... 8.6% (still the most popular feature, although 0.3% down on ratings)
   (b) Treasure Chest ........ 8.5% (still in second place in popularity, but closing the gap with a 0.4% rise in ratings)
   (c) Open Box ............. 7.9% (in third place as last time, but with a ratings increase of 0.3%)
   (d) Molten Magic ......... 5.3% (0.4% down on ratings)
   (e) Letters ............... 5.8% (no ratings last time)
   (f) News ................. 7.2% (no ratings last time, but obviously popular)
   (g) Help .................. 5.7% (no ratings last time)
   (h) Clubs ................ 5.5% (no ratings last time)

Analysis: Role-playing games are obviously popular, as are Departmental Features. Whilst the number of advertisements worried some people, most considered them of vital importance, especially to those living in towns without a games shop. Suggestions for (f) included book reviews, picture and Black Hole. If you haven't seen them yet, forget Black Hole, but see Star Trek for the special effects ...

2. Give a percentage breakdown for your idea of the perfect content balance of White Dwarf:
   (a) Role-Playing Games ... 51%
   (b) Boardgames ........... 9%
   (c) Table-Top Games ...... 2%
   (d) Departmental Features 24%
   (e) Articles ................ 12%
   (f) Other ................. 2%

Analysis: Role-playing games are obviously popular, as are Departmental Features. Whilst the number of advertisements worried some people, most considered them of vital importance, especially to those living in towns without a games shop. Suggestions for (f) included book reviews, picture and Black Hole. If you haven't seen them yet, forget Black Hole, but see Star Trek for the special effects ...

3. Give a percentage breakdown for your idea of the perfect article balance of the Role-Playing Games:
   (a) Dungeons & Dragons ... 53%
   (b) Traveller .............. 16%
   (c) Gamma World ........ 7%
   (d) Gangster .............. 3%
   (e) Boot Hill ............. 3%
   (f) Runequest ............ 9%
   (g) Chivalry & Sorcery  7%
   (h) Other .................. 2%

Analysis: No surprises - D&D continues to dominate. There were a few votes in (h) divided between En Garde, Superhero '44 and Starships & Spacesmen.

4. Each issue contains a game or scenario. Give a percentage breakdown for the type preferred:
   (a) Dungeons & Dragons mini-dungeon ...... 62%
   (b) Traveller mini-adventure ................. 14%
   (c) Runequest mini-scenario ............. 4%
   (d) Gamma World mini-scenario .......... 2%
   (e) Gangster mini-adventure ................. 1%
   (f) Boot Hill mini-scenario ............. 1%
   (g) Boardgame (as WD15) .................. 13%
   (h) Other .................................. 3%

Analysis: Fiend Factory, Treasure Chest and the mini-scenarios are the best part of White Dwarf, and the dilemma of the editor is trying to please everyone. Some of these suggestions were duplicated in (10) below.

5. Would you like a Question & Answers page?
   Yes ... 73% (looks like we are going to have one)
   No ........................ 27%

6. Would you like a Comic Strip?
   Yes ... 31% (some readers remember Kalgar with bitter memories, but we were asking for votes for a humorous comic strip, and therefore conclude that the vote was unrealistic, and we might have one).
   No ................................ 69%

7. The best thing in White Dwarf is ...
   ... just about everything. However, the most popular are Fiend Factory, Treasure Chest and the mini-scenarios.

8. The worst thing in White Dwarf is ...
   ... a close run thing between Clubs, Letters and Molten Magic. As stated in (1) above, some of these features will now appear every other issue. We realise that some readers find these features the worst part of White Dwarf, and the dilemma of the editor is trying to please everybody at once. These questionnaires help.

9. The best article that ever appeared in White Dwarf was ...
   ... Bar-Room Brawl by Lew Pulipher (WD11) closely followed by The Expanding Universe series by Andy Slack (WD13-16) and The Lichway by Albee Fiore (WD9).

10. I think White Dwarf could be improved by ...
    ... the usual plea for it to double in size, come out monthly, even weekly! These requests are out of the question at this moment in time. There were many other practical suggestions which we hope to utilize in the coming months. Also there were many readers who thought White Dwarf could not be improved. Their cheques will be arriving in the near future.
and Runequest are all set in the world of
White Bear 8 Red Moon, Nomad Gods,
and psychological analysis of Conan, Brak,
or was put off of course, but after some literary
things, that "All S&S is the same hackwork." I
from an editor which stated, among other
out of material to read and I just let my imagi-
control as I am with producing a quality
rules which will allow a player to climb the
"Evolution of Psyche is an occasional by
or which authors do you most enjoy reading?)

WD: White Bear & Red Moon, Nomad Gods,
and Runequest are all set in the world of
White Bear 8 Red Moon, Nomad Gods,
and psychological analysis of Conan, Brak,
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GS: Dragon Pass is part of the natural evolution
of the world of Glorantha. I had been working
on the world mythos and history for about
eight years before I made White Bear & Red
Moon. At first I began writing because I'd run
out of material to read and I just let my imagi-
control as I am with producing a quality
rules which will allow a player to climb the
"Evolution of Psyche is an occasional by
or which authors do you most enjoy reading?)

GS: My literary background in the field begins
in the classics. You know, Homer's Iliad and
Odyssey first, the Greek Playwrights, and so on.
I began reading these while still in grammar
school. By High School I had devoured Beowulf
and the Niebelungenlied, the Eddas and the
Vedas, Gilgamesh, and all that.

In college I met Eric, then Bilbo and Frodo,
then Conan, in that order. Those were the years
when Lin Carter was editing the Adult Fantasy
Series for Ballantine. I was lucky enough to get
exposed to the old masters like Dunsany, Love-
craft, Smith, and then the rest of Moorcock's
tales. When the series got into such dreck as
Vathek, then I switched to the more numerous
of material, but didn't find it as interesting in
general.

A list of authors will include several which
are assuredly out of the field for most readers.
But, without any special order imposed, I would
list Tolkien, Homer (try to get the Lattimore
translations), the Eddic poets, Joseph Campbell,
Mircea Eliade, Frazer, and Bob Dylan.

WD: What is the history of Chaosium and were
you involved in games as a business before you
started it?

GS: Chaosium was founded in 1974 or so when
a Tarot Card reading told me to publish WBRM
myself instead of trying to sell it to someone
else. I did two of the original series of six
previous offers to publish it by others who will
remain unnamed. So I got a job, bought a
ladder of success by allying with more and more
rules which will allow a player to climb the
"Evolution of Psyche is an occasional by
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previous offers to publish it by others who will
remain unnamed. So I got a job, bought a
"Evolution of Psyche is an occasional by
or which authors do you most enjoy reading?)

WD: Care to elucidate on any of those?

GS: Sure.

Communication is the basis for a group
activity. It is the basis for society at large.
Without communication we are stunted and
hurt. Any hobby will be enhanced if we learn
to share our ideas. That is, we game so that we can get with other people
and have a good time.

Participation in a shared fantasy occurs among people who are intense or involved with
the game and other players. Many of us have
tried DBD but found it confusing, discouragingly
"Evolution of Psyche is an occasional by
or which authors do you most enjoy reading?)

GS: Because there was not yet a reasonably
simple but complete system which provided
you to produce Runequest?

WD: Even though there were many role-playing
games already on the market, what decided you to produce Runequest?

GS: My family, my garden, wood carving,
practical magic, writing fiction, picnics, reading,
beer, going to conventions, travel in general.
WD: To what do you attribute the popularity of
Role Playing Games.

GS: RPGs fulfill several very important functions
for people today. I have done some very serious
discussion and analysis on this question and
broken down the answers to fill four needs: 1. Communication with players, 2. A shared
fantasy, 3. Exploration of our minds; 4. Exploration of the psyche. These may vary
in importance, of course, but all are important.

WD: What do you do outside of
the game in the WBRM Triology.

GS: Love to. By the way, we call itthe Dragon
Pass. What originally inspired you in.
WBRM (pronounced Wilbrim by us
here). Also, Nomad Gods was the second
section, which came out a year or two later.
The first, Masters of Luck and Death, is still
being reworked.

GS: Because there was not yet a reasonably
simple but complete system which provided
you to produce Runequest?

WD: Can you tell us anything about the final
game in the WBRM Triology.

GS: Love to. By the way, we call itthe Dragon
Pass. What originally inspired you in.
WBRM (pronounced Wilbrim by us
here). Also, Nomad Gods was the second
section, which came out a year or two later.
The first, Masters of Luck and Death, is still
being reworked.

GS: Because there was not yet a reasonably
simple but complete system which provided
you to produce Runequest?

WD: What do you do outside of
games? Do you have any hobbies?

GS: My family, my garden, wood carving,
practical magic, writing fiction, picnics, reading,
beer, going to conventions, travel in general.
WD: To what do you attribute the popularity of
Role Playing Games.

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world we know in a clean and flexible system. The success of the project must go to Ray Turner and Steve Perrin, for the most part. I laid down some basic requirements, such as no character classes and no experience points and a power point magic system, but they did all the work.

WD: Were you surprised by Runequest's immediate success in a crowded field? And to what would you attribute that success?

GS: No, I wasn't surprised. It was all that I had hoped it would be and more. I had hoped that a segment of the market had the same outlook as I had. The designers did, and managed to put it forth in a logical and understandable manner. Its success is attributable to the fact that it is familiar, realistic, relatively easy to understand, and handles almost all the activities of FRP by using the one game-system of a percentile roll to decide success or failure.

WD: Has Runequest inspired you to contemplate producing other RPGs?

GS: Yes, indeed. This is the birth of a new art form and we intend to continue leading the field in innovation and quality. Right now Rudy Kraft is working on an Elric-based RPG using a lot of the RQ system. We are closing negotiations to produce a Lawrence Watt-Evans addenda from well-known sf and fantasy authors which we can't talk about yet, and are getting news queries from outside designers almost weekly. These include historical RPG as well, and I am sure that some submissions will be of Chaosium quality and see print by us.

WD: Many Chaosium games are imbued with a sense of humour. Is this a by-product of your own sense of humour or deliberate policy because you believe that gaming should be fun?

GS: Ha ha. Thanks for asking. The Trickster is often my friend and I promote the good times which he can bring. I think a sense of humour and its pleasure ought to be sought by every living person in their lifetime. If something is not fun, or at the very least if it cannot take a little bit of self-mockery when things get grim, then I don't think it worth my time. I have happiness in my life and strive to pass some of it onto others. Thus, in one way, the humour of my games is a result of my personal outlook. But I also believe that games should be fun to play and try to put some into the games I design.

My humour in the games has occasionally been commented on by others. I was very surprised to find that some people were actually offended by the humour in the Cult of Geo article which was published in DW. They thought humour had no place in FRP. I must admit, I've have little fun playing with them! The Dragon Pass which I know has a place for joyous laughter, ribald belly laughs, grim humour, in-jokes, and mythical mirth.

WD: What direction do you see hobby gaming, especially RPG, taking in the future?

GS: Rapidly expanding is the word. RPG fulfills so many needs in the confusing world we live in that it would be hard to find a suitable substitute. Times are getting more thin for luxuries and much too expensive for most of us. But it isn't necessary to be rich or famous to find satisfaction and enjoyment in life. RPGs provide an excellent outlet for people to express themselves and partake in the four items I mentioned above. There is another Great Depression, which appears likely when gasoline gets tighter, then there will be plenty of time for gaming as a way of life to fill empty and otherwise empty evenings. Monopoly gained its popularity when it fulfilled the "Great American Dream" during the last major depression. I think that the RPG field will fulfill some of that sort of role in the next major depression. This is a measure of the growing sophistication, awareness, or needs of what can be the "American Dream," or the "British Dream" or whatever.

WD: What games do you most enjoy playing?

GS: Runequest is certainly my most-played game and probably my favourite. But close behind are Poker, White Bear and Red Moon, King Arthur's Knights, Dungeon, or Sorcerer's Cave, and Korsan Pocket. Other than these I am usually busy testing playing my games under development or games submitted by freelancers to Chaosium.

WD: Is Chaosium still looking at freelance submissions?

GS: We certainly are. We're interested in fantasy or historical material, and also in Runequest supplementary material. Especially non-Glorantha Runequest material which will be produced under a Runequest/Gateway label. Interested parties should contact us to get guidelines first. We have a designer's delight of a contract, an excellent royalty agreement, superb graphics, experimental tastes, and high standards.

**PERCEPTION**

by Barney Sloane

For a long time now I have been finding out time after time that a new requisite should be looked into, that of the characters PERCEPTION. This encompasses noticing the hairline crack, signifying a secret door, to spotting that man with bow knocked in the trees, to a boulder falling from great heights upon ones head! Here is an attempt to rectify this situation:

---

**PERCEPTION**

<table>
<thead>
<tr>
<th>Score</th>
<th>A</th>
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<th>C</th>
<th>D</th>
<th>E</th>
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</table>

**A** is a bonus for finding traps (gained only by thieves etc.)

**B** is a bonus for locating secret doors, open to all.

**C** is the chance of spotting other hidden or invisible (hearing) things.

**D** is a bonus for spotting disguises or discouraged people (subtle differences in mood etc)

**E** is a bonus for being surprised.

**F** is a bonus for chance of noting magical changes i.e. Explosive runes on scroll etc.

**G** is the chance given to someone of noting a boulder or slow missile, and reacting thus — Dexterity stated as a % of dodging (if possible) the missile etc.

**H** is a bonus for hearing noises.

**NB:** All these percentages are not rock-hard, and the DM using them must make alterations according to the situation presented e.g. a person who has just been wounded in the face, will not have for instance 18(56) Perception, as blood will be streaming in his eyes, and his head will be roaring etc. Make of it what you will.
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