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Interaction between players is very common. Alliance, trade, and combat are always possible. Combat is determined in part by a comparison of tactics used by the antagonists, the relative number of warriors, and the geography.

The game's objective is to increase the relative strength and prosperity of your tribe which is measured by different criteria, depending upon the type of tribe and thus obtain points. Players try to obtain high average points per turn thus placing new players on a par with those who have been playing longer.

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<td>FTT5</td>
<td>Troll in Furs with Axe and Shield</td>
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<td>FTT6</td>
<td>Troll Discipline Master with Whip and Club</td>
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<td>ES85c</td>
<td>Amazon with Spear</td>
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<td>Valkyrie</td>
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<td>Harpy</td>
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<td>ES87c</td>
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The Dungeons & Dragons reviewers and not All in whole or part without prior consent of the publisher. Games Workshop Ltd. 1981

I n the old days, when games were few and the choice was whether to play Diplomacy or Diplomacy, there were virtually no people interested in games as a potential hobby. Then along came Avalon Hill, SPI, and a few others; and then came TSR with three badly written rulebooks in a little box... what was it now? Ah yes, I remember, Dungeons & Dragons. People liked Dungeons & Dragons, and well you know the rest. Last year TSR sold 500,000 sets of D&D. Now it could be argued that this is something of a commercial success and that should never happen in such an esoteric hobby as gaming because that would lower the standards of the game manufacturers. I would say that the opposite applies because the success of D&D has attracted many new companies to the field, all trying their best to bring out a winner. Just look how the standards have risen in presentation. Zip-lock bags are almost a thing of the past as new games emerge with full-colour graphics in sturdy boxes. And really bad games are just about extinct, as no manufacturer can afford to have a turkey in his range.

So it's not so bad that hobby games are getting more exposure, the more the merrier, I say.

An introduction to Dungeons & Dragons
Part II—Dungeon Mastering Styles

Lewis Pulsipher

Backdrop of Stars
Setting up Traveller campaigns

Andy Slack

The Lair of Maldred the Mighty
The winner of the D&D mini-module competition

Mark Byng

Alignment in Role-Playing Games
The functions and foibles of alignment

O.C. Macdonald

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An Introduction to Dungeons & Dragons

Part II
Dungeon Mastering Styles

by Lewis Pulsipher
The most important thing to remember about D&D is that the nature of play depends on the DM. If you try it once and dislike it, in many cases it will be dislike of a particular style rather than of the game itself. I have known players who tried "absurd D&D" and decided D&D was a lousy game; but when persuaded to try "wargamer's D&D" they loved it.

Consequently, the first thing you must decide when you start constructing your own world is "what style do I prefer?" Usually it depends on DM to the kind of game you prefer to play.

Basic D&D style ranges from the "simulation" through "wargame" to "absurd" and finally "novel". As one moves along this continuum the DM's procedures become less rigorous — remember that no DM uses every rule. At one extreme we have a DM who makes up everything as he goes along. Some players recreate feudalism and chivalry, and model their magic after the traditional magic of the period. These people have no place in D&D; D&D is solidly in the wargame camp, and simulationists should try Chivalry & Sorcery or make up their own games.

"Wargame" style is how D&D is designed to be played, though this doesn't mean you must play it this way. Players don't play against each other, but can still "win" or "lose" according to whether they survive and prosper. As much as possible, all that happens should be believable. My standard is: could you believe the event if you read it in a fantasy novel? Now the "novel" style condones unbelievable occurrences. Much that happens seems arbitrary. There is often plenty of button-pushing in such a game. Monsters such as a "spelling bee" may appear, causing magic-users to foul up spells by misspelling them. This is just fine for laughs when played occasionally, and some players prefer to play it exclusively. The average game tends to fall between wargame and absurd game.

Finally we have the "novel" style. In effect, the DM writes an oral novel in which the players are participating characters. This can be pretty bad, but the players don't mind because they're helping to "write" it. In such games the DM may make up anything as he goes along.

As one passes along this continuum one finds that players are most passive in the novel style and most active in the wargame style. The simulation style stresses realism so much that characters tend to be hostages to the dice, the rules, and the DM. When you choose a style, keep the preferences of your potential players in mind.

In addition to choosing a style, consider other facets of the game. First, som...
SETTING UP TRAVELLER CAMPAIGNS

One major problem in Traveller campaigns is the question of "background", or rather the lack of it. This article proposes some ideas on how the problem can be solved.

First, "background" must be defined. As used here, "background" is a series of role-playing experiences that are common to all Traveller campaigns. If a campaign has this background, then characters become "real" people rather than statistics. When background is present, there are times when the players literally see through their characters' eyes, and identify with them to a degree impossible in lesser games.

It is this which distinguishes a good referee from a bad one. A good games master will create a good background, and as a result games in that campaign will be good regardless of which rules and scenarios he is using.

A campaign without a detailed backdrop causes problems: The games don't make sense to the players, because thanks to hundreds of fairy tales, films, comics and books absorbed almost from birth, you needn't spend hours describing a village in detail, or how a crossbow works, or what a horse looks like: you simply say "You enter a village, 'They have crossbows', or 'You see a horse in front of you'. And everyone present knows what you mean, instantly.

There is likewise no trouble in developing a personality for a character, compared with other games. Cross reference data for characters, and you can see at once what the character will be like. Once a character class is chosen, a rough sketch of the character is already present; a paladin will be generous and kind to small children and animals, a monk may imitate Grasshopper or Shang Chi, and so on.

Most fantasy role-playing games are similar: D&D, C&TS, T&T, TFT, and so on ad infinitum draw on a background of wizards and warriors ingrained below the conscious level in most of us. There are a few of us old enough to play these games without depending on hundreds of fantasy books, films, comics and books absorbed almost from birth, you needn't spend hours describing a village in detail, or how a crossbow works, or what a horse looks like: you simply say "You enter a village, 'They have crossbows', or 'You see a horse in front of you'. And everyone present knows what you mean, instantly.

A Traveller referee cannot draw on historical prototypes for his milieu. This story has become so much fleshed out in flesh; referees give up because the game lacks something, players discuss D&D &T in little huddles while he dicus encounters, and everyone goes back to the dungeon. That's why Traveller needs background, in The Omnibus Background, in The Calmacrek Background, in The Solar System Background, in the Journal of the Travellers Aid Society and other sources. However, this article is for those referees who don't want to buy these supple- mentary materials. Here, then, for what you're worth, are some tricks that can be used to get around this problem of background. Of course, the crew proceed from world to world, mapping the subsector as they go. Depending on whether they are sponsored by a government or a merchant company, their opponents may be hostile aliens, native life-forms or ex- clusionists from other organisations. Their objectives may be to negotiate trade deals, diplomatic treaties; or simply establish a naval or scout base.

4: Shogun
This does not take place on the frontier of your empire, but near the capital worlds. It is postulated that the emperor is involved in some kind of power struggle, whereas the nobility and the rest of the empire have split into factions, each vying for control of the throne. This scenario lends itself readily to assassinations and underhand skul- duggery, not so well to straightforward slaughter. The players will be hired by one faction or another, and from there events will proceed much as in case 1, Mission: Impossible, with the difference that the enemies are internal rather than outside the empire.

5: Star Wars
In which the heroic (or villainous) players strive to overthrow (or preserve) the corrupt and tyrannical empire. Or the hideous barbarians attempt to sack the ancient galactic civilization. It's up to you.

Other set-ups will suggest themselves; this list is by no means exhaustive. It is perfectly feasible for a campaign to have several of these plots running at once; once a campaign has been going for a while, such cliches parameter commonly fade, and more imaginative backdrops are needed. The referee can still use the background material, providing opportunities to the group.

Methods
There are several methods of generating background besides working it all out from scratch. These vary in usefulness, and are presented here working backwards.

The referee can generate a character for himself and run solo trips for this character, noting down all encounters for use in later games. By means of asking the dice questions and noting the answers, a background can be created.

Let some of the non-players encountered by the group be "personality" non-players; that is, NPCs who have been worked out in considerable detail because they are important characters. These people will have their own goals and plots which may (or may not) involve the players. How to do this, will be covered later in the description of patrons.

Write up the trips and adventures of your band as stories and circulate them. This forces you to concentrate on describing a character's surroundings and equipment; and once these descriptions have been circulated, people all know what a phase-interlocked grenade rifle (or whatever) looks like. The group will be in a better position to use the background. If everyone in the group has artistic talent, drawings are even better.

Let the players work out some of the background for you. They, too, can design a planet, an alien, a ship; sometimes this develops into whole
subsectors run by another gamer in which you can adventure.

You will find that after a brief period — usually a few months — the campaign world has evolved sufficiently for those elements already present, and the world descriptions, begin to generate scenarios and background information by themselves. Often thereafter, you will find that you are observing your universe as it unfolds rather than consciously creating it.

**Players' Complaints**

The first one to air will be: What character class shall I play? In other words, which career/service should the character enter? The best method for a new player is to ask him which fictional hero he'd like to imitate and insert him into an appropriate service. Alternatively, pre-dice a character for him: Traveler character, particularly in the expanded generation mode, can take a long time to dice up, during which some players may wander off and join another game. At the other extreme, there are those who choose this method, yet still dice up characters. Encourage these people to leave you the results, and you have a ready-made supply of NPCs...something I've not actually tried yet is making new players start as Barbarians from Supplement 4, so that being bewildered at the background is over.

The next problem will be choosing a long-term goal for the character once he's been diced up. Many players will expect the life's purpose of the character to be spoon-fed to them. This is where your carefully prepared background and struggle will come in. Until he knows what kind of universe he's in, how can a player plan anything? Don't expect much for the first few sessions, because everyone involved has to learn the system. If possible, in consultation, use the method suggested for patron generation below.

Soon (particularly if hard-core D&D players) your group will ask the embarrassing question: how do I improve my skills? (Translation: Where are the experience points?) This occurs less frequently with experienced players, who tend to go in more for developing a character and global domination than accumulating experience points and going up levels. In all such awkward moments, never tell a player it is impossible to do something. Just make it very, very difficult. For example, most people in my group (including myself, to be fair) wanted experience points. So a system was devised, which included complications despite the fact that since its form stabilised only two people have gone up a level in any skill by experience. It's far faster to use a friendly instructor — and since Book 2's Instruction skill the experience problem has died down, use the method suggested for patron generation below.

Next we come to the hack-and-travelers: Traveler is not really for them. The first decent hit anyone scores on you in Traveler will render you unconscious. Or, at the very least, screws you up for the rest of the game. They're much better able for them to run a couple of characters each (two seems to be optimum — a great many can't usually develop more than two characters at once). In Traveler, fighting is something to be avoided if at all possible, as in real life. Another complaint comes from people who have set their hearts on some particular item, usually powered armour or a phaser. Don't be afraid to put your foot down and say they can't have it, if it will upset your campaign. It is better, however, to let them have a reasonable facsimile — with a reasonable drawback. For example, see Joe Haldeman's _Forever War_ for all the things that can go wrong with powered armour.

**Referee's Problems**

The main and recurring problem for a referee is setting up commissions. When all else fails, let the dice decide.

First, you must generate a patron. (This technique is also useful for working out personality NPCs, and the characters of inexperienced players.)

**Dice up a suitable character.** Examine his UPP, skills, and record. How does he look? His terms of service will give you his age. Does he look strong? Tall? Fast? Tough? High intelligence? Graceful? High dexterity? Is he a good communicator? What social class does he come from? Do his skills (Leader, Carousing, Streetwise) make him especially easy to get on with? And so on. UPP, skills, and personality will help you to give him the kind of patron you'd like.

When a difficult choice arises, consult the dice for an answer.

Similarly, what kind of person is he? Is he smart (intelligence and education again)? Can you trust him? (Probably not, if he's got Forgery 3.)

The merchant in Book 1, provided as an example of character generation, is the sort of thing you will get here. Service history is a valuable aid, too. Working out a character. He has got yourself some kind of code, for instance — yes, if he barely made his survival roll a time or two.

You now know what kind of person the patron is; what would a man like that think of me? Thinking, what kind of person would he want to achieving it? Once you know these things, since you know what the players' characters are like, you will know why he wants to hire them instead of anyone else. Usually there are few commissions which a speci-

fic, detailed patron actually would hire a given band for. They're fairly apparent.

**You will seek further information. Ask the dice: Is this commission concerned with some kind of person? (If so, dice up a random person or patron; generate a character to fit: flesh him out in the same way as the first one just saw) Is the service required by a nation or are the adventurers involved? Or, is the job concerned with some kind of cargo? (Dice a random cargo on the trade and speculation table, and try to figure out why the patron is interested.)

This becomes easier as the campaign goes on, and the background which you've generated is invaluable. Eventually some characters will become powerful enough to hire other bands to do the dirty work for them — by which time they should have been retired from play, but will occasionally participate as military commanders, trading magnates, etc. In this case, they will already have a clear aim which the band can further, or they could have made it that far.

Another kind of 'commission' is the rumour: rumours can be simply rumours of a patron as generated above, or snippets of your background research for the first time. If a scenario is already in progress, it will be fairly easy to think of a rumour which can help (or, if you're really nasty, can stop them). If the rumour is the starting point, then a piece of your local Library Data might be enough to stop band in its track. For example, on page 28 of _The Spinward Marches_, we note the planet Zila as a reknown wine producer, while its neighbour Payvadi is ruled by a religious dictatorship which prohibits alcohol. Someone with a little imagination and a few scruples could easily make quite a killing there, smuggling booze.

(A similar method to the patron/rumour generation process can be used to develop your background. You might name several nobles from Supplement 4, and declare them to be the last few emperors. Compare their service records. One might have died in service — did his successor assassinate him? Or, if he retired, was he forced to abdicate? If so, how?)

The most intriguing method of generating rumours can be used with great effect when you are refereeing several independent groups in the same campaign universe. One group can then uncover rumours of the activities of the other group, and vice versa. This can be made more realistic by the Imperium to stop these activities if the other group has been obviously enough. If the first group is rich enough, the second may decide to rob them. There are endless possibilities. This does give some problems when the groups meet; either you can call them together and watch them battling with a ferocity never achieved against NPCs, or you can 'split' your time-lines: you then have two parallel universes, in each group which is made up as a non-conformist. The third is the result of the first. This is the result of the second. The 'adventure' is the idea of the patron. Here there is some vast treasure/intriguing rumour/ancient lost city, or some similar interesting thing which has been well-documented in your background and legend, for example. The group runs first — the person who is tracking down the source of the legend. He hasn't much to go on, but he himself has a rumour which states that such-and-such a person knows some important key fact about the whole affair. When this person is unearthed at last, he too has a rumour which says to the patron — and so on for as long as your ingenuity holds out. Several of GDW's adventures run this way, with the group fulfilling minor commissions along the way. All time gathering more evidence to lead them to the Big One.

Of course, there are times when all these fail, or you haven't had time to work out a scenario. In this case, there are a few standard fail-back options:

**Trading**. Someone will have a starship in most groups; if they have, they probably need something to trade it for. Someone might wander around trading and beating off the odd pirate. Frequently a commission will appear as if from nowhere, for example if they found something interesting in their background or legend, or even tortured a captive. The group must at least one subsector-mapped out, though not in great detail; just the stats. And various other things, like animal encounters can be diced up as they happen.

**The shadows of the past.** When a group has been going for some time, at least one of them will have some secret which someone else knows, which is worth trading the group down to settle accounts. The arena. If a group is really hard-up, there is always the arena in which dominant frequently finds himself. Here, with varying degrees of legality, travellers down on their luck fight each other with assorted weapons to first blood or to the death. There is an arena at most starports or large cities. Above the groups of the group such as it is, there will be the blood of others; the winner gets a percentage of the bets made, and can expect to realise enough money for a High Passage after a few weeks or months — if he survives.

By Andy Slack
Charles Darwin eat your heart out for the time has come for Quirks, the game of unnatural selection. Eon Products, famous for their originality and enjoyability in game production have done it again with Quirks. This is an evolution game for 1 to 4 players in which players create strange looking plants and animals (Quirks) and adapt them to survive changing climates and challenges from other Quirks.

As is now expected from Eon, the production and presentation is excellent. The imaginatively illustrated box houses superb full colour components. These are primarily sheets of die-cut cards, and it does take a little time to prepare all these for play to avoid tearing. But this is a minor complaint. When all the components are assembled the equipment consists of a climate track which governs the changing climate in which the Quirks must survive, 108 Trait Cards which are used to make plants, herbivores and carnivores, a Trait Value Slide, and player markers and tokens.

The object of the game is for a player to have his plant, herbivore and carnivore Quirk occupy the upper niche of the plant and animal kingdom in a given climate and defend them successfully against any challenges from other players' Quirks currently occupying the lower niches. In other words the object is to be King of the Oddball Jungle.

A player's Quirks are made by drawing trait cards. Each card is either the head, middle or tail of an animal, or top, mid-section or end of a plant, each with a partial name which collectively make amusingly titled Quirks, e.g. blunckoon or cluggorg. There are endless combinations of potential Quirks and players can mutate them (substitute a section) to adapt to changing climates and fend off attacks from others. The combat consists of challenges against upper niche Quirks and this is done adding up values of the Quirks modified by the current climate. It all works very neatly and games are usually played in an hour. The solitaire game is a bit dull, but rules are also included for children (Quirklings) who are bound to love the artwork.

All in all it is totally absurd but great fun and Eon Products must be congratulated for coming up with another ace. Overall: 9

Ian Livingstone

SHOOTING STARS

Yaquinto Publications—£11.95

Shooting Stars is a ship-to-ship tactical space game. The game simulates space actions between the years 2000 and 2055, with scenarios in five time periods ranging from the initial clashes of Soviet and US ships to battles between Earth Federation ships and ships of extraterrestrial origin.

The rules start with a basic game—the framework on which a more involved system is gradually built. At the start of each turn, players simultaneously plan the manoeuvres of their ships by placing action markers in the appropriate boxes on their control console sheet. Play then proceeds by phases during each of which a ship may turn (adjust facing by one hexside), thrust (move one hex forward) and/or drift (move one hex in the current direction of drift). A ship may fire on another within its field of fire (success of the shot varying with range and damage has the effect of reducing a ship's manoeuvrability, represented by a loss of available action markers. A ship is destroyed when all eighteen of its markers have been removed from play. At the conclusion of the turn the drift for the next turn is determined by noting the net movement for the current turn.

This system is delightful to play. The combat system plays very satisfactorily and has an authentic feel. Unfortunately, only two 2-player scenarios are included for the basic game, but players should have no trouble devising their own.

The advanced game introduces individual ship sections, and damage is taken to these during a combat. These rules reduce the abstract elements of the basic game and increase scope of play.

Unfortunately the advanced combat results table does not allow for any dependence of damage on the range at which one is firing, and most battles involve less manoeuvring than in the basic game and end with ships simply blasting away at each other at close range until one was disabled.

The optional rules section contains a number of additional rules modules, any of which may be used in conjunction with the advanced game, and some with the basic game.

These are a mixed bunch. Some actually inhibit intelligent play—such as a rule involving energy expenditure for ship functions which flatly discourages manoeuvre. But others, in the form of asteroid belts and off-map black hole gravity, added considerably to the feel of the game.

The optional weapons section includes rules for missiles, vampire fields, tractor beams, time warps and other unusual weapons systems. These put a lot of variety and uncertainty into the game, particularly since the weapon you select need not be revealed until it is deployed.

The rules are good—concise but also complete. Because they contain a variety of advanced and optional rules, players will be able to put together a package of rules that reflects their own likes and complexity/playability balance.

If the idea of Shooting Stars appeals to you then the game will also. The system is simple, and it works. It fully lived up to the expectations formed on first seeing the box. But there is a strong negative point in the cost. The box contains only a hex map, slim rules booklet, dice, die cut counters and a few accessories such as the control console shoots. These are all very attractive, but hardly seem to justify the high price. Since all you are getting for your money is the basic framework, you would be well advised to take a look at some of the many similar games on the market before making up your mind what to buy.

Overall: 8

Nick Henfrey
VALLEY OF THE FOUR WINDS
Games Workshop - £6.95

When I discovered that there was a game based on Valley of the Four Winds, I winced. How could anyone produce a game from such an unlikely source?

With trepidation I prized off the lid of the glossy bookshelf box, sadly fast becoming a display technique for even the smallest game. However, Games Workshop do not sell you short in Valley of the Four Winds. Besides rulebook, countersheet and dice you will find the story from White Dwarf, and best of all a beautiful, full-colour map, already mounted on board. No back-folding of map-sheets is necessary, and the counters won't flip over at crucial moments.

First impressions of the game may not be favourable to those who prefer well-structured designs, in which one playing piece acts in much the same fashion as another. There are a lot of complex special rules and pieces, all of which can be crucial to the game. However, the complexities are essential, reflecting the dangers encountered by Hero on his wanderings. The rules are well-written and unambiguous, with the special rules clearly marked.

The game begins with the Wind Demon sitting in Farrondill and with Hajjin, the magician who brought it into the town, existing only as a statue somewhere in the Stonefinger Mountains. One player has the forces of Evil and must take and hold Farrondill, while the other has the Goodies, who must destroy the Bell using the Swan Bones and eliminate the Forest Orcs. All the monsters and personalities in the story are worked in and most play a useful part, though the Wizard of the Woods and the Forest Monster are of negligible value.

The game divides neatly into two types of action, namely the hacking and slaying of the conventional units and the subtle activities of the individual characters. The game hinges on the latter, by means of cunning exploration rules, which force pieces to disperse throughout the playing area. Only through exploring certain hexes can either player gain the additional individuals which will be essential later in the game, and neither player knows where they will appear. There is a lot of luck involved in Exploration, but any advantage won here must be translated into material gain in the centre of the board around Farrondill. Each player must race his special pieces back to Farrondill, while defending one of the replacement pieces from which Units are reinforced. He who controls the Wind Demon can literally blow his opponents away, but woe betide the Evil player who loses Hajjin or the Good player who loses Hero.

Valley of the Four Winds is free-flowing, fast-moving, and fortunes swing wildly, but the battle builds gradually into a final tempestuous climax, which can balance on the most slender of knife-edges. The tactical system is simple, each piece having an allotted score which must be successfully thrown on 2d6 for the piece to hit an enemy, and a die modifier which makes it more or less vulnerable to attack. Game balance is achieved by giving the Good player better normal units, while the Evil player has more special pieces.

Lewis Pulsipher has designed a game which is simple enough for the novice to tackle, and yet sufficiently demanding to offer a challenge to the experienced fantasy gamer. Information needed by the players is quickly and easily available. It is an ambitious project, successfully executed, and makes a very enjoyable fantasy game.

Overall: 9  Alan Paul

TWILIGHT'S PEAK
Games Designers' Workshop - £2.50

This book is Adventure 3 for Traveller, and requires its buyers to have the basic Traveller rules (Books 1–3) at hand to use it.

In my opinion it is not only the best Traveller scenario yet written, but the best FRP scenario of any kind I have ever seen.

Hyperbole aside, this is the basic plot of the scenario: A bunch of down-at-heel merchant characters have finally paid off the mortgage on their free trader. With failing drives and only a few thousand credits left, the crew — and a few friends working their passages — decide to travel down the Spinward Main, a major trade route in the Spinward Marches, in search of profit. At this point, a rumour is heard: somewhere along their proposed route lies a long-lost naval task force carrying a fortune in drugs.

As the crew seek profitable trade along the Main, new rumours surface, providing additional clues to the location and nature of the missing ships. The plot thickens as the mysterious Octagon Society and tales of powerful alien artifacts appear . . . But it would be cruel to reveal more.

Overall: 10  Andy Slack

Contrary to my expectation, this adventure is no more expensive than usual, although it is larger. It contains a wealth of background information on the worlds, organisations etc. encountered, more Library Data (always useful), maps and animal encounters for the world on which the missing ships lie, detailed descriptions of the immediate vicinity of the wreck, a map of the Spinward Main (which snakes through Regina, Lanth, Rhylanor and Aramis subsectors) with brief descriptions and a rumour for each world. In addition, the final section of the book contains definitions and character generation procedures for an alien race, so that the book is still useful after the adventure has been completed. Just which race it is, I shall not reveal . . .

The star maps are presented in the new format, with assorted bases and fuelling points indicated by symbols on the map, so that it is unnecessary for the group to continually refer to the associated stats. This system is also used in Adventure 4, Leviathan but to be fair, number 3 had it first. It is a considerable improvement over the Spinward Marches maps.

The adventure itself is more structured than earlier ones in that the players have fewer options; certain events are forced upon the players whatever they do, thus reducing their freedom of action. Unfortunately, this adventure must have certain rumours presented at certain times or it will not work fluidly — but what referee or DM has not had to do this himself? Handling the rumours requires some skill, otherwise players will either ignore them or be led at once to their ultimate goal. Ideally they should have to collect most of the set of rumours before realising what the first few actually mean, a process which will take several sessions of play and perhaps six months of game time.

In conclusion, I can only say: This is how Traveller should be. Buy it.
The detective is a new AD&D character class whose functions are the solving of mysteries and the restoration of Law. Detectives may be human, half-elf or elf, and must be of Lawful-Neutral alignment. Since detective spells are quasi-clerical in origin any change of alignment may result in their loss. Detectives cannot be multi-classed.

The skills of a detective are similar to those of thieves and assassins plus limited spell use at fourth and subsequent levels. The spells used are quasi-clerical and restored by the passage of time.

Detectives fight as thieves of the same level, can use any weapon except spears, lances, oil and poison, and may use leather or light chain armour and small shields. Some of their thievish abilities (marked * below) cannot be performed in metal armour or while carrying shields. Detectives gain a 5% bonus on their hit probability in weaponless combat, as a result of special training they receive before commencing their adventures. This training also gives +1 hit probability when striking to subdue.

The minimum prime requisites for detectives are strength 14, intelligence 14, wisdom 10, constitution 10, dexterity 12, charisma 7. No bonuses are gained for high prime requisites.

Detectives can use those magical items usable by thieves plus chain mail and shields. They cannot make spell scrolls, but can use spell scrolls in the same way as a thief.

Detectives have an extra 10% chance of noticing disguised assassins, and consequently many Assassins' Guilds declare vendetta against detectives entering their area of operation.

Detectives may also track in a manner similar to rangers, but underground and in urban environments the detective must have observed the quarry within one turn (10 minutes) of commencing tracking, while outdoors the base chance is only 50% minus 10% for each twelve hours elapsed before tracking, minus 35% for each intervening hour of rain, and plus 1% for each additional creature.
from detection. Material component is a bone rod.

**Grade metals:** Range object touched, duration special, area special, components V, S, M, casting time 7 segments, no save.

This spell identifies the metals in an object provided they are all present in the material component, a ring alloyed of up to six metals. The spell also indicates which metal is most common in the object but will not indicate if there are unidentified metals present, even if they are most of the metal in the object studied.

**Level 2**

**Detect invisibility:** This spell is a modification of the detect good/evil spell and reveals strongly chaotic beings provided they are not protected against it, and fail to save. The spell’s duration, range, etc. are the same as for detect good/evil.

**Detect evasions:** This spell is a modification of detect lie and its range, duration, etc. are the same. The spell will not detect outright lies. If the detective is 11th level or higher the two can be cast as a single 3rd level spell giving tripled range and duration.

**Detect specific metal:** Range 20`, +1/level, duration 5 segments/level, area of effect ½”, path, components V, S, M, casting time 5 segments, no save.

By use of this spell the detective can detect specific metals provided he holds the right material component, a rod of the metal he wishes to detect. Only one metal can be detected on each casting. The rods can be reused.

**Escapology 1:** Range 1 person, duration special, components V, M, casting time 5 segments, no save.

This spell causes ropes and simple bindings to fall from the detective or another person he touches, provided that he can pronounce a single polysyllabic word. The material component for this spell is a string made from the detective’s hair then tied, knotted, and kept in contact with the detective’s skin until the spell is used. Once the spell has been used a new string must be prepared. If the word of the spell is interrupted the spell will not work and the string will be of no further use.

**Read codes:** Range special, duration 1 round/level, area special, components V, S, M, casting time 4 segments, no save.

This spell allows the reading of any message seen or heard provided that the message has been coded from a language the detective can read. The material component is a piece of paper covered in runes which must be burnt as the spell is pronounced. This spell can be cast with the 1st level comprehend languages spell to give a 3rd level spell of double duration incorporating translation from unknown languages.

**Reflect the past:** Range special, duration 1 round + ½ round/level, area special, components V, S, M, casting time 3 rounds plus duration of effect, no save.

This spell produces an image of a past event in a basalt mirror (cost 50 gp), provided that the place observed is visible in the mirror before the spell is cast. The detective can see back 1 hour per level, but must know to within 10% how long has passed since the event to be studied occurred. If it was dark at that time the detective must have infravision in order to produce an infravision image. Since the detective must concentrate on casting and maintaining the spell a second person must look at the mirror. The material components of the spell are the mirror (which shatters at the end of the spell) a gold wand (150 gp, reusable) and herbs and incense consumed in the casting. The efforts involved in casting this spell will leave the detective unable to fight for a number of melee rounds equal to 20 minus his constitution. Magical protection against observation may block this spell, and some of the more powerful Gods, Demigods, Devils, and Demons may notice and react to observation by this spell.

**Speak with animals:** This spell is identical to the 2nd level cleric spell.

**Level 3**

**Detect invisibility:** This spell is identical to the 2nd level magic-user’s spell.

**Detect metals and kind:** An improved form of detect specific metals using a wand of mixed alloy rather than the pure metals used in that spell. The spell has the same range, duration, and limitations to its analytic powers as grade metals.

**Escapology 2:** This spell is similar to escapology but causes locks on fetters and chains to open. The spell’s material component is a small working silver padlock which must be locked then picked open by the detective and kept by his skin. The padlock can be reused but must be locked and repicked after each casting of the spell.

**Know alignment:** Identical to the 2nd level clerical spell. Locate object: Identical to the 2nd level magic user spell.

**Read hidden message:** An improved form of read codes which makes messages in invisible ink, braille, knotted string and the like understandable. The spell’s other specifications are identical to that spell and it can be combined with comprehend languages to give a 4th level spell of double duration.

**Speak with plants:** Identical to the 4th level clerical spell.

**Truth:** Range person touched, duration 1 round/level, area special, components V, S, M, casting time 1 round, save negates.

This spell compels its victim to give truthful but literal answers to all questions asked, but the victim will not volunteer information and can still attempt to escape or fight.

**Vision of the past:** Range special, duration 4 rounds + 1 round/level, area of effect 4x+1/Level, components V, S, M, casting time 10 rounds plus duration of effect, no save.

This spell produces a three-dimensional image of an event that occurred in the area on which the spell is cast, provided it is known within 10% how long ago it occurred. The reach of this spell is 1 day at 11th level, doubling for each subsequent level. The area treated must be dusted with fine crushed lode- stone, ringed with crushed ruby (minimum value 200 gp), and the air above must be filled with fine incense smoke lit from one side by a lantern or similar strong directional light source. If no visible light was present at the original event an image will still form but it will be grey and ill-defined. The spells casters cannot observe the result due to the concentration the spell requires. The spell has the same hazards as the spell reflect the past and is also blocked by spells against observation.

**Level 4**

**Blink:** As the magic-user spell.

**Escapology 3:** An improved version of escapology breaking welded and riveted chains.

The material component is a metal fetter which must be welded, riveted, and hammered closed then forced open by the detective by non-magical means. The detective must then keep the fetter, still open, against his flesh until it is used for the spell. A new fetter must then be prepared before the spell can be cast again.

**Feign death:** As the magic-user spell.

**Improved metal detection:** This spell extends detect metals and kind to detection of any of the common metals, not just those in the rod used. The detective will be able to detect any metal he has knowledge of, know its concentration in the object detected and know if other unknown metals are present. This spell has double the range and duration of the 3rd level spell.

**Improved vision of the past:** This spell gives a longer duration (10 rounds + 2-Level) and a far greater penetration into the past, one year for each level above 14th of the detective. The spells casting and components are otherwise identical, as are its hazards and limitations.

**Polymorph self:** As magic-user spell.

**Ungag:** All specifications special, casting time 4 rounds, no components, no save.

This spell gives a detective a chance of escape if bound or chained and gagged. By shaping a precise mental pattern and thinking a series of polysyllabic words the detective causes gags to fall from his mouth, thus letting him cast one or other of the escapology spells. The base chance of this spell working is 10% plus the detective’s level.

**Water breathing:** As the magic-user spell.
Dear WD,

Derek Carver's letter re Mythology is interesting if only because it reveals what variety there is in this hobby. I would think seven hours is a reasonable timespan for slow players, and certainly you are not going to get it below five hours. I regard these times as acceptable, but then in our playings we have got down into the southern area several times. The playing of Mythology is always varied, and if all players persist in hanging around Greece one will, indeed, fail to visit the whole map. I have played games where all heroes start a veritable Volwanderung as soon as they can, Derek's variant may open the game to the three hour gamers but I strongly disagree that they do not lose its flavour. Many of the rules are simply personal preference, but (and it is a very big but) the rule requiring one power point to move a Hero is a fatal weakening of the most important facet of the game, that of moving a 'normal' number of units without spending anything on them while stashing the points up in some other feature for a coup. This variation is wholly negative and destructive to the nature of the game, now any Hero who moved was controlled and can be killed for Glory, no risk of losing it is incurred by killing an uncontrolled Hero. Perhaps Derek's group never got involved in this game feature — hence his belief in the advantage of his rules.

Regards,
Charles Vasey, Croydon, Surrey.

Dear WD,

I & D in the area of Bromley and Orpington. At the moment I play an 11th level paladin. However, I have a small query about the bard character class. Basically it is this: can bards ever have assassin powers? Recently I managed to sneak a look at TSR's Rogues Gallery. It occurred to me that while there were ranges as well as fighters in the fighters section there were no assassins in the thieves section! So if it's possible, a little advice, please?

To change the subject, some praise of your excellent magazine. Fiend Factory, provides some of the most exciting monsters to Dice & Deal with. Character Conjuring is one of your best articles ever!

Finally keep up the good work, and may you never lose your towel.

Ever an adventurer,
T.J. King, Bromley, Kent.

--While this is obviously up to the DM concerned, and the Player's Handbook implies that during his thievish phase a bard could be an assassin (retaining the abilities thereafter), we would recommend for reasons of play balance that the bard -- already a powerful class -- not be allowed assassin powers in addition. The historical prototypes of the class -- skalds, jongleurs and the true Celtic bards -- were not in any case noted for using such powers. --Ed

Dear WD,

I would appreciate some help on how much treasure a DM should put in his dungeon. In White Dwarf 18 Albie Fiore's Halls of Tizun Thane had several hundred gp at various points, with a couple of treasures of over 1000 gp and an unspecified -- but obviously valuable -- final hoard. Grakt's Crag by Will Stephenson is also enjoyable, but the main treasure is 350 gp with four magic items and no other treasure much over 100 gp. Although Grakt's Crag is smaller, it is designed for higher levels and I feel that the difference is too great.

Incidentally I enjoy the mini-modules, but would appreciate more at low levels (1st and 2nd) since this is a very useful way of introducing new players and of re-starting players whose characters have just bitten the dust.

Keep up the good work,
Graham Lee, London.

--The question of how much treasure to put in a dungeon is one whose answer varies from campaign to campaign. How much treasure to be won depends on the particular game world and group concerned; it should be enough to make the efforts of the players worthwhile, but not so much that characters no longer need to undertake the hazardous adventures for which they are famous, having bought the neighbouring kingdom with some left over for lunch. The DM should feel free to alter the printed amounts of treasure to suit his own needs and wants, especially in mini-modules which are not set in a single, consistent game world. --Ed

Dear WD,

I received my copy of White Dwarf 22 yesterday and was shocked to read in Fiend Factory about Ungoliant.

I wish to point out that, in The Two Towers Chapter 10, Tolkien says of Shelob, daughter of Ungoliant, "No soft spot had she save only her eyes". I think that Ungoliant would be of a like make-up. Therefore I suggest she be made A.C. 6 all over and her eyes be made A.C. 6.

Also I feel that she would not attempt to eat someone outright but would attempt to ensnare them in her web, as she tried with Melkor in the Silmarillion.

Yours sincerely,
Ian Turton, Tonbridge, Kent.

--The question of how much treasure to put in a dungeon is one whose answer varies from campaign to campaign. How much treasure to be won depends on the particular game world and group concerned; it should be enough to make the efforts of the players worthwhile, but not so much that characters no longer need to undertake the hazardous adventures for which they are famous, having bought the neighbouring kingdom with some left over for lunch. The DM should feel free to alter the printed amounts of treasure to suit his own needs and wants, especially in mini-modules which are not set in a single, consistent game world. --Ed

Dear WD,

I should like to comment upon the editorial in White Dwarf 22. I myself play several different RPG systems and it is my experience that it is usually the most logical systems that have proved most popular, both as a separate RPG and when incorporated into existing games. It is this which has led me to believe that, although D&D dominates the existing FRP market, it, along with similar games (C&amp;B, Bifrost, Arduin etc.), will soon be superceded by the 2nd & 3rd generation games such as RuneQuest and The Fantasy Trip both of which offer more realistic, but still eminently workable systems.

The older works would still continue as highly useful sourcebooks, providing as they do many innovative and interesting ideas (e.g. Bifrost's rules for divine intervention), but on the whole there will be a swing away from over-complication and the stifling effect of some of the older systems.

I would also like to take this chance to thank Rick Stewart for his excellent article Robe & Blaster, one of the most usable additions to Traveller that I have seen for some time.

Yours from Storm Walk Mountain,
Ivan Hohnson, Bushhey, Herts.

Dear WD,

Though White Dwarf is, in my opinion, the best gaming magazine to be found anywhere, I feel that of late the subject matter is worsening. I enjoy using such creatures as the Hook Horror, Githyanki and Swart, but find no inspiration in the likes of the Crystal Golem, Grey Squarg or Creeper -- they are too much like their Monster Manual counterparts.

The new character classes 'conjured' since issue 18 are also too much like those in the Players' Handbook, or totally ridiculous like the Merchant (issue 21). However, if the D&amp;D articles have worsened, then the Traveller articles have greatly improved - Star Patrol, Starbase and Criminals are all very useful additions to the rapidly expanding Traveller rules, and Robe & Blaster was well worth waiting for.

But enough of this. Gaming is obviously becoming more and more popular in the UK, and I feel that it would be a good idea to have a 'Top 40' poll of the forty best selling items from GW for each couple of months or so; the results could be published in each issue of WD.

Yours sincerely,
Trevor French, Devon.


### Population of the Area Surrounding the Lair of the Madhood the Might

#### The Tunnel

- **80' off the shelf.** A small gap can be seen:
  - A pipe of about 90' water, made of wood, and a few feet more is visible. It leads to a room where the victim's strength by 50% (acts as if they had read a spell). Any attempt (fire, frost, lightning, disintegration)
  - A pipe runs to the north, covered with a layer of sand. Any attempt (fire, frost, lightning, disintegration)
  - A pipe runs to the south, covered with a layer of sand. Any attempt (fire, frost, lightning, disintegration)
  - A pipe runs to the east, covered with a layer of sand. Any attempt (fire, frost, lightning, disintegration)
  - A pipe runs to the west, covered with a layer of sand. Any attempt (fire, frost, lightning, disintegration)
- **10' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **15' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **30' diameter** circle underfoot and around the obelisk. Any attempt (fire, frost, lightning, disintegration)

#### The Obelisk

- **10'** of the obelisk. Any attempt (fire, frost, lightning, disintegration)
- **15' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **20' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **25' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **30' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)

#### The Tunnel Ends

- **20' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **25' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **30' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)

#### The Obelisk Ends

- **40' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **50' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **60' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **70' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **80' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)

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- **70' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
- **80' of the obelisk.** Any attempt (fire, frost, lightning, disintegration)
Anyone caught in the exit passageway will take no damage on the first round and fall damage (50% on subsequent hits) that day. On the last round of the fight, make a System roll. On a fail, the from reaction causes all of the targets to fall. Any character reacting harm directly from the trap will have a 10% chance to be struck by the trap's effects (similar to those ice. If not, the door will not work without its power source completely.

Any character reaching doors directly from the trap will have a 10% chance to be struck by the trap's effects (similar to those ice. If not, the door will not work without its power source completely.

Antechamber

The floor of the chamber is 60 ft by 150 in diameter and 12" thick. It is darkly painted black, with a gray stone floor, and bears a circular pattern of designs. The room is 60 ft in diameter and 12" thick. It is darkly painted black, with a gray stone floor and bears a circular pattern of designs. The room is 60 ft in diameter and 12" thick. It is darkly painted black, with a gray stone floor, and bears a circular pattern of designs.

A circular map giving directions from the trap is drawn on the floor. The map is 30 ft in diameter and 12" thick. It is darkly painted black, with a gray stone floor, and bears a circular pattern of designs.

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but its drawer contains a ceremonial dagger made of a finely honed shard of black stone, a gold hilt, and must be able to understand stirge if he or she coin which has had a continuall light cast upon it and 9 wishes to use it as a scout). If the stirge is killed, the vials of unholy water. Under each bed is a large wooden lump of slate must make a saving throw vs the attack trunk containing items of female apparel, all of which are religious in nature (ceremonial gowns, vestments, stone), failure results in the destruction of the fungus. The stirge can be summoned up to 4 times a day also contains a silver unholy symbol. Finally, the trunk The metal trunk a XI long, 2' wide and 2' high and under the bed in the south-west corner has mitaleather made from X" steel plates, weighs 970 Ib empty (with bag containing a large sapphire (value 11,000 gp), its present contents it weighs 1050 Ib), has no hinges or lock, and has a slot in one side (like a shoe box) which can be opened by magic (as open lock or force open). The trunk contains 2 items of warng use: at, or any creatures wearing them is seen, the party without first making sure of the nature of the stirge will not be able to see the creature from the rear. Movement: 3'/18" plus paralysis or poison) Alignment: Neutral evil. Intelligence: Exceptional. Monstermark: 469 97 (level 12 levels) to fall behind by using this ability. At first right of a by spells of mental or emotional attack. The party will attack the party as to attack from the rear. 27 SECRET CORRIDORS The secret doors in the north and south walls are visible only from the 10' x 10' room at the west side of the north wall. The secret doors are sealed with gold plates (200 gp each) and can be forced open with a 15' tool, or a sash (about 74,880 gallons). The power play requires a basic 50 points of strength to lift, or any creature not possessing any sort of weapon above it. Thus it will be turned to red, and the secret doors will be sealed.
in this from the morpaha hubbang constantly and it the day the party is in the area. By his acoustic powers, Bedduni has found the mons 200 yards away and can move as far as 100 yards from it. Having been without the power for almost 900 rounds, he will recover these with each new round spent sleeping in it. He is brought back by any soil or food intake (such as a 1000. In a food eating event, by magic really being eaten by any means (except by being charmed by a spell or the like). When the morpaha hubbang is consume (or one of the alpha is bound to the spell), its blue color will appear and white characteristics have returned to it. The morpaha hubbang is a very powerful and the party will be able to detect its presence. In this event, the party will be assumed to have been caught by the spell and the morpaha hubbang will immediately return to the original state.

33 THE MURPHY’S ROOM

This room is located in the rear of the area is a huge black granite slab that is 50' x 50' and 6' thick. A 10' wide gate with a magical lock is in the center of the wall. The gate is made of iron and has a magical lock. The lock is activated by a magical key that is kept in a secret location. The lock is activated by a magical key that is kept in a secret location.

34 FALSE CHRYSTASIL CHAMBER

The false chamber is a large, empty room with a large iron door in the center of the wall. The door is made of iron and is locked with a magical lock. The lock is activated by a magical key that is kept in a secret location. The lock is activated by a magical key that is kept in a secret location.

35 THE KNOB TO THE ShROOMING CHAMBER

The knob to the chamber is a large, iron door. The door is made of iron and is locked with a magical lock. The lock is activated by a magical key that is kept in a secret location. The lock is activated by a magical key that is kept in a secret location.
Starbase is a regular department featuring reader's ideas for Traveller. Two topics this issue, on different additions to Traveller... I would also like to take this opportunity to mention Leviathan, Traveller Adventure 4, the first to be designed and produced in the UK. I hope you will enjoy it.

The most common science fiction personal weapon missing from the descriptions in Traveller Books 1 and 4 is the light sabre, laser sword, force blade or whatever. Despite misgivings as to its practicality (and is this item really better than other traditional and cheap weapons?), I feel it is too popular to ignore. I therefore present the two versions used in my own campaigns.

**Laser Sword/Foil**

These weapons when inactive consist of a short handgrip, the interior of which contains the force projectors, attached by a cable to a power pack worn on the user's back. The grip is usually hung from a waist belt. Recessed controls are located in the pommel of the grip. When activated, a limiter attached to the grip by a filament extends, with the field behind. This operation takes two seconds or so. A second, inertial field is also activated, which can be varied to alter the total blade weight and the weapon's centre of gravity to match the user's personal preferences. If the weapon is not so adjusted, a DM of -1 is imposed on all rolls to hit. One combat round, during which the user is treated as evading, is required to adjust the controls for this purpose. Once the controls are set, the weapon has the same characteristics each time it is used.

<table>
<thead>
<tr>
<th>Strength Requirements</th>
<th>Req.Str</th>
<th>DM</th>
<th>Adv.Str</th>
<th>DM</th>
<th>Weak Blow/Swing</th>
<th>DM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laser Sword</td>
<td>6</td>
<td>-1</td>
<td>10</td>
<td>+1</td>
<td>-2</td>
<td></td>
</tr>
<tr>
<td>Laser Foil</td>
<td>5</td>
<td>-1</td>
<td>9</td>
<td>+1</td>
<td>-1</td>
<td></td>
</tr>
</tbody>
</table>

**Range Matrix**

<table>
<thead>
<tr>
<th>Laser Sword</th>
<th>Close</th>
<th>Short</th>
<th>Wound Inflicted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-1</td>
<td>+1</td>
<td>2d6+4</td>
</tr>
</tbody>
</table>

**Armour Matrix**

<table>
<thead>
<tr>
<th>Armour Matrix</th>
<th>Nothing</th>
<th>Jack</th>
<th>Mesh</th>
<th>Cloth</th>
<th>Reflec</th>
<th>Ablat</th>
<th>Battle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laser Sword</td>
<td>+4</td>
<td>+4</td>
<td>+2</td>
<td>+2</td>
<td>+1</td>
<td>+3</td>
<td>-2</td>
</tr>
<tr>
<td>Laser Foil</td>
<td>+3</td>
<td>+3</td>
<td>+1</td>
<td>+1</td>
<td>0</td>
<td>+2</td>
<td>-3</td>
</tr>
</tbody>
</table>

**Weapon Weights and Prices**

<table>
<thead>
<tr>
<th>Weapon Weights and Prices</th>
<th>Base¹ Pack</th>
<th>Length²</th>
<th>Base</th>
<th>Ammo³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wt, gr</td>
<td>Wt, gr</td>
<td>Rounds²</td>
<td>mm</td>
<td>Price Cr</td>
</tr>
<tr>
<td>Laser Sword</td>
<td>500</td>
<td>2500</td>
<td>50</td>
<td>800/100</td>
</tr>
<tr>
<td>Laser Foil</td>
<td>350</td>
<td>2000</td>
<td>50</td>
<td>750/100</td>
</tr>
</tbody>
</table>

**Notes:** 1. Weight may be altered + 50 gr. by field effect — see description. 2. Number of combat rounds of use. 3. With/without laser blade extended. 4. Cost of power pack/recharging cost.

**PER ARDUA... AD ASTRA**

Spacecraft designs for Traveller have been occupying much of my time recently. As a spin-off from this, I realised that the question of Jump space has not been explained in Traveller. This is probably deliberate, as Jump drive is a prop without which the whole rationale of adventures in different star-systems becomes impossible. The more complex such a device is made, the less believable it becomes. But there is one area which can be looked into without suspension of belief — Jump drive mishaps.

In Traveller Book 2, apart from total drive failure (what happens then — do you 'fall' back into normal space?), the only other possible disaster that may take place is the misjump. Commendable, GDW refrain from allowing such things as randomising the constituent molecules of ship and contents, which may be realistic, but would end the game rather abruptly. However, consider a complex piece of machinery such as the present-day motor-car. All sorts of things can go wrong besides a complete lack of forward motion (drive failure) and the collapse of the steering geometry (misjump). So let's have a more varied selection of Jump drive problems. I have some of my own, but I should like to receive other ideas before devoting a Starbase column to them.
Alignment in Role-Playing Games

by O.C. Macdonald

Since the first edition of D&D one of the components of FRP games has been the concept of alignment. Players had to choose whether their characters were to be Lawful or Chaotic. TSR soon added the idea of Good and Evil so that alignment was defined by two sets of extremes. The reasoning behind this expansion seems to have been the problems inherent in describing a personality on a single scale; by adding another dimension, a greater range of personality types could be represented.

The Chivalry & Sorcery rules had a less rigid approach. They allowed a greater range of alignments between the extremes by placing alignment on a definitive scale. At the same time they kept the original system of having only a single dimension for alignment thus limiting the descriptive power of alignment. The C&S system however never tried to be anything other than a rough guide to behaviour; the authors added a note stating that characters of opposite alignment need not attack one another and that friendship could exist between them. This is something that the D&D rules have only hinted at. Many are the games in which alignment differences justify mass slaughter. The single dimension system of C&S also avoided arguments generated by the D&D system as to the differences between Good or Lawful, and Evil or Chaotic.

Yet other systems have other ways of describing alignment; the Arduin Grimoire uses a system similar to D&D, having Law-Chaos and Good-Evil axes, but also giving finer distinctions, such as Marginally Lawful and adding the possibility of characters being plain Amoral or Insane. All this really goes to show is that few people can agree on any one system for alignment.

This is partly due to what rules on alignment are trying to do, which is provide an indication of a character’s motives and personality. This is doomed to failure if players rely too heavily on alignment as a guide. Personalities are too complex to be defined by one or two words, and people differ in their definitions of good. One country may look on human sacrifice as a Lawful act, using it to appease a hostile god to guarantee a good harvest, while most other people would consider it as Evil; alignment is a matter of opinion. Other things do not fit into alignment systems; the classic examples are animals, these cannot be considered Evil because they eat humans — they know no better. But can they really be considered Neutral, the alignment most would assign them? The most sensible suggestion regarding the alignment of animals is to describe them as being hungry, they do not fit the human conception of alignments.

Not all Role Playing Games use alignment, no science fiction game I have seen does, and RuneQuest does without the idea as well. Do these games lack something, or have they simply found that the concept is redundant? I would say that the latter is true. Players are now coming to realise the potential of Role Playing; they are beginning to develop the personalities of their characters, and therefore the differences between them are becoming less the artificial restrictions of alignment and class, and more the differences between individuals, as in the real world. No longer is it sufficient to describe Fred the fighter as being Chaotic-Evil; he may well be that, but he is also more. He will have particular likes and dislikes, he may be brave or cowardly, possibly being particularly terrified of certain things, etc.

Alignment serves some useful functions. It gives something on which to start building a personality for a character, but this often leads to stereotypes, particularly with less experienced players. RuneQuest does this better by relating this basic alignment, to affiliate with a particular cult, and because all cults have particular standards of behaviour that they expect from their members they tend to guide the formation of a character’s personality. One might say that all those belonging to a particular cult are likely to be very similar; but the range of cults is much larger so the problem would not be so acute, even if it did occur, which I do not think it does. The cults only serve to guide their members, they can rarely enforce dictates. They also set a wider range of guidelines than the simple Good-Evil scale, many of which allow for several interpretations, all of which may be correct depending on the area or social class a character comes from. A system such as this, which gives wider characterisation guidelines encourages players to develop their characters in other directions as well. Of course the cults of RuneQuest are not the only way of providing a basis for character development, even the D&D character classes have an effect in this way, but it is one of the most developed so far produced.

Alignment also keeps the personality of a character relatively constant; if a player has Lawful Good written on his character sheet then he is under an obligation to always play that character as Lawful Good. A better way of achieving this is to make each player write a personality report on his character. He is required to state whether a character is good or evil, brave or cowardly, a subtle approach like this is not feasible a games master could make so as to add depth and colour to a character, and perhaps explain existential not a character’s personality, the player and games master will develop a history for him. By doing this the players are encouraged to indulge in greater characterisations, producing a group of individuals rather than a set of character sheets. This can only give a game more depth and interest.

There is one aspect of alignment which is more difficult to deal with. This is the occurrence of aligned magical items, particularly swords in D&D. Such items can exist in a game that does not use alignments, but require the games master to adjudicate a character’s worthiness when he attempts to use them. Obviously in a campaign where such items are common this could lead to arguments developing. It is possible to tackle the problem though, again RuneQuest has done so with the idea of cults; a character may find a sword, for instance, which is only usable by Humakt cultists and if anyone of a different cult attempts to use it then the sword may not function properly, or even attack them if the character is opposed to Humakt. A weapon in RuneQuest may also contain a spirit which has to be overcome in spirit combat before it can be used. This however is not really solving the problem but approaching it from another direction. That is not to say that this method is inferior, after all it achieves the same end, that of having certain items usable only by certain characters. Some players disagree with it though. A possible solution for these people is to limit the use of aligned magic items to those characters that clearly belong to the extremes of the alignment scale, such as paladins. Thus only those characters that are extremely Lawful would be able to use a Lawful sword, and only those that were extremely Chaotic would be harmed by it, all others would be affected in more subtle ways. This more subtle approach would require gamers who are more experienced as role-players than many are, there being little direct pressure that a games master can bring to bear on a character to simulate effects on a character’s mind. For those cases where such a subtle approach is not feasible a games master could cause a minor amount of damage to the character. Alternatively emphasis could be placed on magic items that cause changes of personality or have particular aims. (Thus characters are made truly Good or Evil, or are forced to adopt a quest of some kind.) This has the advantage that it closely resembles the way magical items tend to work in mythology and fantasy literature.

To sum up, although the terms Good, Evil, Lawful and Chaotic may have a place in characterisation, the concept of alignment adds little to the game. It serves no essential purpose and possibly leads to stereotyped characters, particularly among less experienced players. As an alternative, I propose personality profiles, where players write a few lines describing the personality and history of each of their characters, with the help of the games master in some areas. I also suggest characters be encouraged to join some form of organisation to give them some baseline upon which to develop a personality, and to give others some idea of how they can be expected to behave.
April comes but once a year, and when it does it usually brings some tomfoolery. To celebrate, Albie Fiore selects some of the more eccentric monsters to have graced the White Dwarf letter-box.

**BONACON**

by David Taylor

No. Appearing: 1–30  
Armour Class: 7  
Movement: 15"  
Hit Dice: 1d4  
Treasure: Nil  
Attack: 1 butt for 1d4, plus special  
Alignment: Neutral  
Intelligence: Animal

The bonacon is a member of the cattle family and looks somewhat like a Texas Longhorn. If attacked or frightened, it defends itself by turning its tail toward the foe and breaking wind with devastating power. Anyone within a cone 2"x2"x6" extending from its rear will be knocked flat and killed by the stink unless a save versus poison is made. Even those making their saving roll will be knocked back one move and rendered helpless for 1–10 melee rounds by severe vomiting. The bonacon can also attack by butting in the usual way.

Bonacons are a wilderness beast, and are usually encountered in small herds which are known as wind ensembles. There also exists a very rare sub-species known as the pegaso-bonacon. This has pegasus-like wings sprouting from its fore-quarters and uses its backward blasts of flatulence to make rocket-assisted take-offs. It has a move of 18" when flying.

**LLORT**

by Andrew Key

No. Appearing: 1–12  
Armour Class: 4  
Movement: 12"  
Hit Dice: 6d8 + 6  
Treasure: D  
Attack: 2 claws, 1d4+4 each; 1 bite, 2d6.  
Alignment: Chaotic evil  
Intelligence: Low

This creature is in reality a troll afflicted with nilbogism (see the nilbog in White Dwarf 6). Like the nilbog, when struck it gains hit points equal to the amount of damage it would normally have sustained. However, in contrast to a troll’s normal regenerative ability, the llort has a degenerative ability which starts operating three rounds after it was first hit. Through this ability the llort loses 3 hit points per round until it reaches zero and dies, though it may then be brought back to life by hitting it or pouring poison down its throat (it will immediately start to degenerate again unless burned or immersed in acid, whereby it can retain its hit points until hit by a normal weapon again).

The overall effect of this is to make a llort terrified of weapons until hit, after which its life becomes a desperate race to get adventurers (or other creatures) to continue to hit and, preferably, burn it. (It lacks the nerve to keep bashing its head against a wall as it still feels pain.)

**TODAL**

by Marcus Barbor

No. Appearing: 1  
Armour Class: 8 (about that of a musty sofa)  
Movement: Special  
Hit Dice: Not applicable  
Treasure: Nil - but may give gifts or bribes  
Attack: Special  
Alignment: Chaotic, unbelievably so  
Intelligence: High

The todal is an agent of a devil sent to punish evil doers for not doing as much evil as they should. It looks like a blob of glut; sounds like rabbits screaming; and smells of old unopened rooms. The other half is worse.

It is made of lip and feels as if it has been dead at least a dozen days. It moves around like monkeys and shadows. The todal cannot be killed but itself kills by gleeping. It emanates an aura of cold and even frightens octopi to death.

The todal never appears as a wanderer; most frequently its arrival is presaged by an unusual event - reincarnation, a run of 20's in combat, a tarot card, etc. All players must save as for death ray against its aura of cold and as for wands against fear. Characters get +1 for each point of wisdom over 10 in their save against fear. Those with a wisdom of less than 6 who
fail to save against fear, must roll again to save against dying of fright. Failure to save against either cold or fear causes paralysis until the toad leaves and 1 point of constitution is lost permanently.

The toad is more concerned with chaotics though it may bribe or threaten lawfists and neutrals to change alignment (no need to roll for death or insanity if they do). Chaotics must convince it that they have been really evil and chaotic or be given a heavily chaotic geas. Even those that do convince it and those that change alignment may be given a gift which will have a high probability of having an unpleasant side-effect.

Failure to perform any geas may cause the return of the toad to exact retribution. It attacks by gleeping which is worse than badgers, 1 - 4 hits are subtracted from the victim's constitution and are permanent.

It may be turned by clerics as if a vampire; by fighters and thieves by a blow with a lawful sword and by magic users with spells though it saves as a 12th level cleric/MU.

The toad is reluctant to attack lawful or neutral characters since it will have to withdraw immediately to purge itself of the non-chaotic infection.

The toad communicates telepathically so conversations cannot be overheard except by characters with that ability.

TALI MONSTER

by Craig Edwards

No. Appearing: 1
Armour Class: 0
Movement: 2'
Hit Dice: 7d8
Treasure: 2
Attack: 1 every 2 melee rounds for 2d8 plus special
Alignment: Lawful evil
Intelligence: Very

There is only one Tali Monster. It is 15' tall and weighs 3,600 pounds. Its skin is yellowish, very greasy and covered in warts and acne. It is extremely fat. Hidden in the rolls of fat is its treasure, Because it is so fat, it cannot move without the aid of its massive fists, or with its breath weapon which stinks of garlic, whisky and tobacco. The breath affects an area 1' wide, 1' high and 2' deep. Any character failing to save will be nauseated for 2-5 melee rounds and fight at -3 to hit.

Since its treasure is hidden in the rolls of fat, there is only a 30% chance of finding anything unless the fat is peeled off.

The goblins can put down the creature to enable them to attack, but only half of them can get out to fight on the first melee round; another quarter arriving for the second melee round and the remainder arriving for the third. Of course, this will leave the Tali Monster temporarily stranded, though it may still fight.

The creatures favourite food is boiled humanoids with beady eyes and a pointy head who hates all forms of life - particularly characters who rise in level. He has particularly nasty tendencies.

DUNGEON MASTER

by Malory Nye

No. Appearing: 1
Armour Class: 4 (Chainmail and Judges Shield)
Movement: 12'
Hit Dice: As many as he likes
Treasure: Perhaps a 1st Edition Greyhawk?
Attack: Special
Alignment: Tends to chaotic evil
Intelligence: ?

The dungeon-master is a nasty-looking humanoid with beady eyes and a pointy head who hates all forms of life - particularly characters who rise in level. He has particularly nasty tendencies.

There is a 30% chance that a dungeon-master will follow a party around the dungeon, telling them what they can and cannot do, and if they do something against his will, he will usually threaten to lower his prime requisite by 4 or change their alignment.

His worst tendency is his insistence on rolling some magical dice twice for wandering monsters each time a player as much as blows his nose. Other attack forms include the dreaded reading of the rules which must be treated as a sleep spell.

If physically attacked, he will consult his matrices and do his best to confuse his attackers with irrelevancies, such as the fact that Newton's 3rd Law precludes the use of a two-handed weapon within any 10' radius.

Although he claims to know the whole lay-out of the dungeon, he is never willing to tell anyone anything and frequently seems to get lost himself. (It is rumoured that he probably knows nothing at all.)

Sleep, charm, cold, . . . well, in fact no spell affects him unless you can persuade him otherwise, and all weapons do only half damage.

He is susceptible to bribes of at least 500 gp - treat as a charm person spell with a bonus for higher prices.

Comments: The bonacon is quite straightforward, so to speak. I particularly like the collective noun for the herd. (Incidentally, I thought it might be quite interesting to think up collective nouns for some of the official D&D monsters, for example a club of ogres. Readers are invited to send in their suggestions, the best of which will be published. Rewards will be as for monsters published in Fiend Factory i.e., a free copy of White Dwarf magazine, or your subscription extended by one issue. Please send your suggestions by June 1st.) The Tali Monster would probably be the most amusing to encounter. I can imagine adventurers springing out continually in repeated attempts to surprise the goblins. I have deliberately omitted the monster-mark is, the original has now been republished in The Best of White Dwarf - Articles.
Treasure chest is a regular feature devoted to readers' ideas for D&D. This issue:

Special Rooms, Tricks & Traps

SET'S VENOM
by Neil Constable

A suitable party, nearing the end of a trip, are in search of the legendary poison, Set’s Venom, supposedly contained in a small, cylindrical diamond phial 6” by 2”.

Upon opening door A, a 30’ x 30’ room with all four walls, the ceiling, and the floor apparently tiled in black obsidian, is viewed. The only outstanding feature being a marble statue of Set (C), holding an oval gem which sheds a pale green light on the scene, sitting on a raised dais of black obsidian, 4’ square. Further investigation — for example someone entering the room — will show that 8/9 of the room’s ‘floor’ is in fact a 10’ deep pool of black-tinted water, which reflects the ceiling tiles as if a mirror. By causing ripples, the party can observe that the centre 10’ x 10’ section of the floor is what it seems (B).

When some method of reaching B has been found, the statue will be seen to be solid, and the gem likewise, though if removed from the hands of Set it will explode, doing 2d10 damage to all within 5’ and 1d10 to all within 10’. Close inspection will reveal a 12” cubical coffin (D) under the statue’s abdomen. Pulling this out will cause the lead counterweight of the statue’s tail (E) to fall, opening chute J down which water will trickle into the fountain I, shaped as a hideous mask. Opening the coffin will reveal a human skull, upon which the following is engraved in common:

Sink like a stone, squirm like a snake
If you would ever find my hate.

If a smallish person swims downward, tunnel F (2’ square) will be found, leading to the ladder (G) formed of two reptilian skeletons. A chest bolted to the wall contains a coffin (H). To open it, it must be lifted out; this releases a loop of wire which holds G erect by removing an iron pin. The ladder promptly falls over, forming a grille which blocks the entrance. To add to the intruder’s troubles, after two turns the water from chute I will fill the wall fountain, which since it is like part of the chute — is made of plaster, will cause it to disintegrate. The trickle of water now becomes a torrent as the plaster in the chute weakens.

Inside the coffin H is a small diamond phial, which does indeed contain Set’s Venom, which the occupant of the flooding chamber may take himself. The properties of this poison are left to the individual DM.

THE PIT OF NO-RETURNING
by John Cheall

This appears as a perfectly normal pit, perhaps leading to a deeper level as it has metal rungs on one wall. Depending on its location, such a pit may be of any diameter and depth. The inquisitive adventurer will no doubt venture down the pit only to find a pressure pad at the bottom which when stepped upon causes the metal rungs to retract into the wall. The pad requires a weight of at least 500 gp upon it to be activated. The walls of the pit are usually of polished stone, and it is impossible for any character other than a thief to climb out — even thieves are at half their normal chance of climbing in such a pit. The walls are also too hard for spikes to be hammered in.

DOOR-BUSTER’S DEMISE
by Roger E. Moore

A lot of players in a dungeon (this author included) enjoy kicking open doors and charging immediately into dark rooms to do combat with its inhabitants. If this tactic has become a habit with players in a particular dungeon, the DM can devise special traps for such characters to instil a bit of caution into them.

Along a normal corridor is a normal door. If the characters listen at the door they will hear sounds of conversation within, very much like kobolds. Players may be tempted to charge in and melee such obviously ineffectual monsters; if the door is opened, there will be found a 10’ x 10’ room devoid of anything except two kobolds who will look up in surprise, and then make faces at the party. Such impudence can hardly go unnoticed!

In actuality, the kobolds are permanent illusions that can move about in a limited manner. Anyone watching them gesture for at least three rounds will notice there is something odd about them, and an attempt to disbelieve them will give the players a saving throw to avoid the illusion. This isn’t likely to happen, however, if the players aren’t the careful sort. Those charging in will find the floor is illusional also, though it cannot be dispelled. Persons falling through the floor drop 30’ to 60’ down a shaft (with a permanent silence spell on it to negate sudden cries) onto a large fluffy pile of yellow mould, which will break their fall but explode, forcing everyone to make a saving throw or die. Only one point of damage will be sustained for every ten feet the party falls. Of the persons charging into the room, the first will automatically fall down the shaft. If walking into the room, the second person following closely behind has a 50% chance of stopping just before entering, having seen the lead man fall. If running, the ones following the leader have much reduced chances of stopping (10% for the second man, 20% for the third, etc.).

At the bottom of the shaft may be found (under all the mould, which must be burned away) a secret door leading to a small amount of treasure. Note, however, that the walls of the shaft are so smooth that any climbing must be done at a -75% penalty. Adding insult to injury, the illusionary kobolds will continue to gesture and make faces at the survivors at the top of the shaft.

ROOM OF DEATH
by Tim Nagy

When the party enters this room, they will discover that the entrance is a one-way door, thus effectively trapping them. They will shortly notice the far wall advancing towards them, clearly with the intention of crushing them against the entrance wall. However, a 5’ wide gap is visible to each side of the advancing wall; i.e., only the central portion of that wall is bearing down on them.

The party may elect to dive for the safety of these ‘corridors’, whereupon they will discover that the flooring of these parts of the room is mere lath and plaster and so the adventurers will be precipitated into a deep pit for 3d6 damage.

Next issue sees the return of the earlier Treasure Chest format, with no special subject; any ideas related to D&D are welcome. Contribution please by the 1st of May.
D&D CLONES!

...TSR have sub-divided D&D yet again. Now there is a D&D Basic Set with revised, easier to learn rules, the dice are back, and the B2 Module is now included.

The new D&D Expert Set begins where the Basic Set leaves off with expanded rules, dice (again), and the first Expert Module X1: The Isle of Dread. Also it is hoped that the long-awaited Fiend Folio will be published by August. Other Basic Modules planned for release later this year are B3: The Palace of the Silver Princess, C2: The Ghost Tower of Inverness, S4: Dwellers of the Forbidden City, A3: Assault on the Aerie of the Slavelords, and A4: The Dungeons of the Slavelords. ...Yaquinto are producing games at a rapid pace in their Album Game range. The new album games have been taken a step further by including a liner box for component storage, and the game's cover folds around and locks into the box giving a book-like appearance. The new titles are Demon's Run in which players design their own starships to compete in the Starcup Challenge Racing Series zooming through a space 'race course' littered with black holes, time warps, hot spots and gravity wells; Attack of the Mutants is a two-player game in the spirit of 1950's horror movies in which dumb old Professor Applewhite and his dull daughter Penny and a few other stereotypes must save the world from howling mobs of mutant thingies; Asteroid Pirates is a game of ship-to-ship combat in space in which fighters stalk each other through whizzing asteroids in an attempt to vaporise each other and cargo ships; The Barbarians is two games in one of which Sack Rome covers the fall of the Western Roman Empire to the barbarians and Mongol covers the invasion of Eastern Europe by Mongol hordes; Adventurer is a game of man-to-man brawling and combat in the far future similar in concept to the earlier Swashbuckler. Other Album Games due out this year are Superiority, The Fall of South Vietnam, Apache, Neck and Neck, Market Madness and The Roaring Twenties ...GDW have released Triplanetary which has been out of print since 1976. It has been revised and now includes erasable maps for plotting space combat with vector movement. ...Games Workshop have announced the dates of their two conventions. Dragonmeet IV will be held at Chelsea Old Town Hall, Kings Road, London SW3 on Saturday, 8th August 1981. Games Day '81 will be held at the Royal Horticultural Society's New Hall, Greycoat Street, London SW1 on Saturday, 26th and Sunday, 27th September 1981. ...Metagaming have released more Micro-Games. Security Station is MicroQuest 5 and is a programmed adventure in a high technology labyrinth set in Earth's post-atomic ruin. Dimension Demons (MicroGame 17) pits alien invaders from a hellish dimension against the humans of Ishom. The Lords of the Underearth (MicroGame 18) is a two player game of fantasy-tactical combat in an underground labyrinth with the usual quota of dwarves, orcs and treasure. It can also be converted for use with In the Labyrinth. Fury of the Norsemen (MicroHistory 4) is a two player game of Viking raids in the tenth century. ...Judges Guild have released Duck Pond, a campaign adventure approved for use with RuneQuest in which Frowack the Duck meets Oarssanai the Dragonewt in a fight to the death. Unknown Gods is a booklet of 63 Gods approved for use with D&D ...

...For once the phrase 'easy-to-learn' rings true. Chaosium's new Basic Role-Playing is just that. This complete game introduces the concept of RPG's to novices in simple steps, in a book that contains counters and a playbook. ...Games Workshop have just released Spacefarers – the SF skirmish adventure rules designed specifically for use with Citadel's Spacefarers range of figures. ...Citadel themselves were recently visited by top US figure designer, 'Tornado' Tom Meier of Ral Partha. Tom spent some time at Newark designing trolls for Citadel's Fantasy Tribes Range. Shown here are FTT3 (right), Troll hurling Rock and FTT4, Troll in Chainmail with Scimitar. Citadel's other new range, Weird Fantasy features such characters as WF4, Spaced-out Druid (left) and WF6, Dwarf with Inferiority Complex ...Grenadier's official Advanced D&D Range are now available in the UK and come in foam-lined, full-colour presentation boxes.
CLASSIFIED

All classified ads must be prepaid at the rate of 50p per word. Please send copy and payment to White Dwarf, 1 Dalling Rd., London W6, making cheques/POs payable to Games Workshop Ltd.

Attention All Fanzines!

Let it be known that Games Day '81 (26th and 27th September) will feature an official fanzine stand. A payment of £10 per fanzine is required before 1st August, for which you will be mentioned in the programme. Please send your payment to Games Workshop Ltd., 1 Dalling Road, London W6.

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15mm fantasy - 185 figures - men, dwarves, gnomes, trolls etc. Unpainted £7.50. I. Henderson, 32 Dawslipton Avenue, Lochnagar, Dunfruit.

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Suffolk

Proposed Gaming Group

Games: AD&D and others.

Time: Saturday afternoon, evening.

Place: Gt. Barton, near Bury St. Edmunds.


Grimcon

Forlorn Hope Wargames Society

Games: D&D, other SF/Games.

Time: Tuesdays.

Place: Carlton Forum Leisure Centre, Connington Road, Norwich.

Contact: Adrian Shephard, 4 Foxhill Close, Northgame NE4 1OU.

Help!

Clubs, contacts and events can be advertised once at no charge to a maximum of 40 words. Further insertions at the rate of 50p per word.

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Oh No, Not Another One!

Yes it's that time again. Time to quickly move on to the next new stop not even stopping to register that Dragonlords issue 4 is now out, price 60p (inc. p&p), from Mike Lander, Yew Tree Close, Broadstairs, Kent.

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Help!

Old Alchemist with experience in both Traveller and D&D living in isolated hollow without transport requires players to referee. Opportunity to be a player also appreciated. Contact: Christopher Murfin, Warren Lane Bungalow, St. Leonards, Beaulieu, Hampshire, SO4 7XH.

D&D/Channel Islands

Experienced D&D player wishes to find contacts in the Channel Islands area (lies in Jersey). Please contact: Mark Young, Taunton School, Stalegrove Road, Taunton, Somerset TA1 2TO or La Solana, La Haute St. Helier, Jersey, Channel Islands Tel: 0334 41632.

Wanted

White Dwarf numbers 4 and 10, please contact Philip Millburn at 14 Shaftesbury Crescent, North Shields, Tyne and Wear, Tel: Whitby Bay 52731.

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RP Poole

Frighten add for a cube by DragonQuest.- very willing to try Traveller, have own figures/rules - Neil, 57 Hollywood Cowl, Exmouth, Devon.
### Fantasy Games

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