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n a recent promotional tour of Australia and New Zealand, I was often asked whether or not fantasy role-playing games were evil in that players became controlled by their own characters, trapped in a satanic world of black magic. On my return to the UK, I find that similar accusations have made the headlines of our national press, baptist ministers pointing the finger of doom.

I really am dumbfounded by these people. If their argument holds true, why doesn’t an actor who, for example, plays a vampi re or, even worse, a murderer in a film, go on to do the same in real life? Or why isn’t the world full of cowboys and indians or doctors and nurses, the roles of our childhood games?

To all those who are mis-informed, please note that fantasy is not reality.

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Creating logical fantasy worlds

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Barbarians in RuneQuest and other FRPGs

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Part 3 of our solo fantasy game

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Hints and advice on how to set up a logically ordered campaign background.

Law of Nature

Logic in Fantasy Worlds
by Christopher Hunt

How many times have you heard the expression 'Of course it can happen, it's fantasy' or 'It's only a game, it's not supposed to be realistic'? When creating campaigns and dungeons the place of realism is often forgotten, indeed the whole fun of creating something is that you can run wild - do anything. But a games master who forgets realism altogether is cheating himself and his players.

WHAT IS REALISM?
Realism should not be confused with real life. A world can be realistic without conforming to the constraints of our present world. In order to be realistic a world must have form, it must have a logical order to it, otherwise it will not be able to function. In our own world if a man was hit by a lorry travelling at speed he would in all probability be seriously hurt, even killed. If a man jumped off a cliff the natural law of gravity would pull him down. Realism in a fantasy world is creating a series of rules or ideas that the world will follow. These rules should bind everyone, even the Gods; and, once the games master has made them, even himself. These rules need not be true to our own world; for example the games master may wish to alter the effects of gravity so that all life can float in the air, or he may decide that on his world there will be no metal.

Unless there are rules which govern a world the games master will find that he has created a mishmash. He may have loads of ideas but nothing to hang them on. Consider any good fantasy book or film. There is inventiveness, action, excitement but all follow some form of plot and the rules which govern the world are clearly defined. Look for a moment at Gandalf. One of the Istari, a virtual demigod but what could he do? He couldn't fly or teleport he couldn't even cast a sleep spell! His power sprang from his wisdom and knowledge. Yet he was respected as a great wizard. Tolkien created an order for his world and he stuck to it.

HOW TO CREATE A REALISTIC CAMPAIGN
The games master should decide:

1. What natural laws govern his world?

What is the effect of gravity? Do all creatures need food and water? What is the landscape like, the climate, etc? There is great scope for variety here; many games masters never consider the 'natural laws' of the worlds they create.

2. What role do the gods play? Deciding that the gods have control over the world is important. On the other hand why have gods at all? Clerics could receive spells by drawing on the psychic residue of the souls of the dead or whatever.

3. What is the social order within the campaign? Who has the political power and how do they relate to those lower down the scale? How do the different races relate to each other? For example, in one world I know of all dwarves were enslaved - well, they're strong, good builders, like digging holes...

Conflict
Conflict is the essence of all adventure tales, even fairy tales. When creating a campaign the games master should develop a history; tales of old wars, secret sects, social or racial divisions, etc, all provide complications to confuse the players.

1. Don't make everything simple and straightforward. Political manoeuvring, religion, interference from the gods, wars, secret sects, social or racial divisions, etc, all provide complications to confuse the players.

2. A campaign must be alive. Events should occur which may have something or nothing at all to do with the players. The player characters should fit into a campaign. The campaign should not fit in around the actions of the players; they should only have a part in it.

3. When creating a dungeon the games master must think carefully about its design. Why is it located where it is? What is its function? How easy is it to find? Remember that if a dungeon is built (ie not a natural cave formation) then the builders must have had a good reason for doing so as the time and expense needed are very great. Where practicable it helps to have the dungeon run by some powerful group or thing as this keeps order and allows the monsters to organise against attack. [See The Dungeon Architect, Best of WD Articles II for more information].

4. Think carefully about the location of treasure. Remember that if you are a monster and have a treasure which you can't use then it is a liability - nasty adventurers are going to kill you for it. Also, an unintelligent human is unlikely to keep its treasure for long, some other creature will get it - treasure should filter through a dungeon to those that can use it. This can make a dungeon more dangerous, more realistic.

5. If some evil group control a dungeon then they should have an aim or series of tasks that they are trying to perform. This aim should have an influence upon the campaign if completed; for
example the creation of some horrible new monster which will terrorise the local area. A dungeon should always interact with the outside world, so that the party, by affecting what happens in the dungeon, can affect what happens in the campaign.

6. All dungeons don't have to be isolated just because they're not outside the outside world so they can react with each other. They can be friendly — even part of the same network. On the other hand they could be feuding, sending parties of their own to loot and plunder the other. Unless the players can apply reason to a situation, then the games master is not being fair to the players. Skill, not luck, ought to decide their fate. Of course, in order to make a decision the players must have access to information — they may receive contradictory or even false information — but unless there is some final rationale, there will be no hope of choosing the right path.

Time
Get the players used to the fact that time can pass quickly; it takes time to recover from wounds, time to travel, time to learn new skills etc. There's no need to keep them informed of every little detail or of everything which happens to a character unless something interesting occurs. No sensible games master would spend ten minutes describing what the character had for breakfast. The same applies to every village that the character enters, every pub he visits, every road he travels on. When setting up a campaign the games master can save himself a lot of time if he describes an area only in broad detail. The only time he should need to draw up anything is if there is some specific point to it later on. If the players insist on drawing a map of every village they come to then draw up a few ‘model’ villages, a couple of ‘model’ buildings to give the players, these can be used again and again because they're not important to the general scheme of things. Creating a realistic campaign does not mean drawing everything up in fine detail; what is more important is that every situation should be logical and real so that they can relate to it. But there is no point making something up with the players will never need to relate to — simply a waste of your time and theirs.

A campaign, to work properly, needs time. All the actions, such as wars which take place in a world need more time to happen than it takes a party to ravage a dungeon. One idea which helps give a campaign depth and adds atmosphere is to create a calendar of events. Here the games master lists what will happen after a certain period of time unless some other event (possibly action by the players) stops it. For example:

1. After one week the king’s daughter will be kidnapped.
2. After two weeks the king will declare war on a neighbouring state he holds responsible (especially when the state he is attacking has several mines producing the finest gold in all the land).
3. After one month the secret sect known as the Dark Circle cause a mysterious disease which inflicts the troops of the opposing ruler.
4. The war will last for a total period of three months. The opposing ruler is forced to sue for peace because his army is too weak to fight.
5. After six weeks a doppleganger posing as the king’s daughter will be rescued by the soldiers of the Baron Ordac (known as something of a sorcerer in court circles). The baron is of course rewarded.
6. After four months the doppleganger will have succeeded in controlling the royal family (having used a potion supplied by the baron).
7. After six months and on the appointed day the real princess will be sacrificed by the Dark Circle. Baron Ordac, the secret head of the sect will perform the ceremony at the end of which he will be invested with the powers of a demon. All time is calculated from the date on which the campaign starts. The above is only a rough and ready list but it serves as an illustration. Obviously, if the games master is going to employ a time calendar, time must be recorded, but it's not necessary to be exact; as stated before recording everything is time consuming.

Atmosphere
All campaigns must have atmosphere otherwise they can be boring. As stated before a campaign history will help to create general atmosphere but the games master should always be looking for ways of adding a bit of colour. The great advantage of a dungeon is that there is always suspense — what's behind that door? But adventuring needn't be limited to the dungeon or the wilderness. Towns and villages also provide the games master with plenty of scope. Bar room brawls are useful, corrupt officials can cause trouble, local vigilantes could attack the party mistaking them for raiders, large groups of bandits might look suspicious, or local customs can create unusual situations (for example a town might require that all strangers entering in arms during their stay). Having the players feel that there's a great way of keeping the players on their toes.

Remember, an organised dungeon will fight back — hire an assassin or send minions out to track the party down. An even fierer play is to have all he tells the character framed; bringing down the weight of authority can place a ‘good’ character in an awkward position. Does he comply with the law of the land and possibly end up in jail or do worse, or does he become an outlaw?

If possible a party should always know fear. It’s a great feeling to know that when your character makes a mistake, you may be fighting with some orcs that he’s going to mince them. But if he’s loaded up to the hilt with magical items then he’s likely to mince anything — an invincible character can soon become boring; there's no danger, no challenge, the spirit of adventure dies. If the players never know fear then there's not much point in playing the game. Fear is knowing that you can be killed, going somewhere dangerous, even romantic interest. It is worth spending some time to create a ‘character’ of an NPC. Decide his attitude — is he happy or sad, reliable, trustworthy, what he likes and what he hates and also what knowledge he has of what's going on in the local area. NPCs will be involved in activities which may or may not affect the players. A campaign should be a two way process — all the characters can effect what happens in the campaign and the campaign ought to have an effect on them. Interaction between the players, the NPCs and the world in which they live is vital. Remember — Imagination should go hand in hand with realism.
VISITING OTHER PLAINS

Setting up Barbarian Cultures in RuneQuest and FRP

by Ian Marsh

The nomad tribes of Prax are a fascinating and little detailed faction in RuneQuest. However, the logicality of having so many different tribal beasts over such a relatively small area is questionable. Indeed, the collection of tribal animals herded by the nomads of Prax makes the plains look more like London Zoo than an area of harsh conditions that makes survival difficult and every grazing patch fought for. Taking the Erititha (the goddess of the herds) herd beasts out of Glorantha and placing them in a different environment allows a more equal balancing of beast against beast and encourages an increasing amount of power politics between tribes. The following notes will also serve as a general guideline for setting up a rational ecological barbarian background or area in a GM’s world, whether it be set in or out of Glorantha or for some other game system.

Barbarian society in RuneQuest (loosely based on the North American Indian) is heavily orientated towards the tribe and its survival. Tribesmen herd different animals up on which the members rely for food, clothing (furs and leathers), tools and transport — each herd animal having its own merits. The preferable thing is to use another clan’s animals to provide your needs rather than killing your own first. To this end, relationships between tribal groups of different clans will border on mistrust, despite the common bond with the Barbarian gods (which are common to all the clans).

The gods, tribes people and herd beasts all interact to give a rational society — a society that lives on a knife’s edge at the best of times.

Many of the herd animals of Glorantha will be familiar since they are the same as, or similar to their equivalents in our world. The High Llama is a larger version of llama which inhabits Peru, being of taller stature and thus more able to take a man as a ride. Impala, Zebu, Rhino, Ostrich and Bison are the same as their Earth mates, while the Unicorn is as familiar as any mythical beast can be, except it seems to be treated slightly differently in its behaviour and relations with man. Sables are just a variety of deer — and the term is useful to cover a multitude of deer types in game terms (specifically antelopes in RQ). Bolo lizards are akin to small dinosaurs of the type which run on two hind legs. This information is explained more fully within the pages of the RQ rulebook. As you might expect, certain animals are more suited to different people — the size of Impala and Bolo lizards restricts them to pygmies, and the general build of Rhino tends to suggest that the man who can ride one will tend to be on the large side.

Grouping of a few rather than all of the available Erititha beasts would prevent the ‘menagerie effect’ and allow the GM to develop a plains area with greater ease. In plains where woodland is to be found, the Unicorn tribe would be prom-
protectors of the tribe. Run once in a while as a test of player skill as well, the adventure could prove quite interesting!

While tribes themselves should have markedly different habits, Unicorn clans, for instance, should be particularly unusual. If the standard mythology of the Unicorn is used, then only a pure maid can ride one. The effect, in terms of the game, would be that the Unicorn would only very small (say 5-20 herd beasts which are ridden) with a fair number of foot protectors dedicated to caring for each beast and its attendant maidens. Given a natural unicorn habitat, riders of these riders will all be very young, and mass charges of Unicorn-mounted warriors would be unheard of. Ostrich and Bolo lizards alike would be very egg orientated and revere the sanctity of the nest - perhaps even a taboo on eating eggs. Thus, the animal itself will help give distinctive traits (smell especially!) to its herd.

New settings for barbarians can also mean new habits. Praxian tribes are essentially nomadic and don't tend to settle down. But develop a series of reverently treated tabethylia (statues and the like) of great importance to the community and you have a reason for small settled groups of barbarians who will guard against the object's defilement. Perhaps a settled community of plain grassland acting as a base for roaming clans would have a status better. Of course, not every barbarian may find himself inclined towards a civilised life! Settlements may also become established for other unique reasons.

The barbarian character should interact with his tribe, the environment, and the cultures involving barbarian characters are more likely in the presence of other members of the tribal group, even if the group must eventually co-operate with some barbarian families.

Tongans that Glorantha, tribes will not be dependent on Gloranthan gods. Changing cult names and subtle details creates a pantheon more suited to the needs of the barbarians. Emphasising specific forces like the elements (fire/ice/water etc), predator beasts or terrain features will lead to other cults which will be blended with the traditional barbarian Gods. In dry areas, emphasis on the life-giving properties of water may be of primal importance and lead to worship of a water god. Likewise, living in a loamy environment and the winds will favour storm gods (like Orlanth, say). Changing the existing cults to suit new conditions is a must for the barbarian lifestyle to continue. If there are no hard identifiers, then renaming the God and making information on the cult scarcer will prevent needless quotations from the 'rules'.

Triskelion the Llama Rider gazes incomprehensibly at the tub of foaming liquid. Gingerly, he lifted it to his lips. 'Bleugh! Call this a drink?' he bellowed. 'No, it's a bath', commented the Yelmalian, dryly.

Visiting Other Plains
The Name of the Game
A Beginner's Guide to Role-Playing Games
by Marcus L Rowland

Part 3 of a series explaining what role-playing games are about and how to get started.

Once fantasy role-playing games became available, they began to attract a lot of attention from science fiction fans, and SF conventions became the place where some of the most enthusiastic fans gathered. This was the start of something new. Several science fiction role-playing games (SRPG's) appeared, and there was no clearer indication of the interest than to this strange new vice. Several science fiction role-playing games became available, but there was no clear favourite until Game Designer's Workshop (GDW) published Traveller in 1977.

Traveller - The Worlds of the Imperium

Traveller is the most popular SRPG, and forms of military and commercial service. This modular approach allows referees and players to buy as much, or as little, as they need. The basic rules occupy three small books, and GDW alone has published several supplements, adventures, and optional rule expansions. Set several thousand years in the future, the background to Traveller is a vast interstellar empire the Imperium, containing thousands of stars, of which there are hundreds of races and cultures. There are several human races, all of Earth heritage, spread throughout the galaxy, long before the rise of Terran civilization.

The Imperium is at war with other human civilizations, the Zhodani, and the Spinward Marches sector is the scene for most of the battles. The fight has not extended far into the Imperium, but some areas seem relatively peaceful, allowing characters to accumulate large amounts of wealth and experience. Traveller characters begin their adventuring careers, in various capacities, as students, soldiers, police, and merchants. Traveller characters are awarded randomly and includes enhanced characteristics, weapons, and optional rule expansions.

In the rules for character generation and combat, characters have six prime requisites: Strength, Dexterity, Endurance, Intelligence, Education, and Social Standing, rolled on 2d6. All can be modified in the next stage of the generation procedure, the character's previous experience. Traveller characters acquire most of their skills before they begin their adventuring careers, in various capacities, as students, soldiers, police, and merchants. Once prime requisites are known, the player must choose a service, then make a 2d6 roll (modified for characteristics) for the PC to attempt to enlist. If the roll is successful, the character is randomly drafted into one of six basic careers; Army, Navy, Marines, Scouts, Merchants, and 'Other' (usually criminal). It's entirely possible for a character to be drafted into the career the player originally chose. Once in the service (initially aged 18) the character passes through a four-year cycle with the rolls determining survival, promotion, and re-enlistment. Skills are awarded for being a member of a profession (eg, all Scouts get Pilot skill), for each term of service, for promotion and commission, and for reaching certain ranks in some of the services. Most skills are awarded technology, and are enhanced characteristics (eg +1 Strength, +2 Education) as well as normal professional qualifications (eg Pilot, Navigating, Rifle). Skills are awarded as levels (eg Pilot-1, Black-2, Electronics-3), and act as modifiers on die rolls in activities involving the skill. If the character dies before retirement the generous planets, this can sometimes be a tedious business, especially if characters are in the Scout service (mortality rate 75% or more). When the character fails to return (alive or dead), pensions and other benefits become available, including enhanced characteristics, weapons, and even private spacecraft. Optional rules allow characters to master Psionic skills, but there is prejudice against their use, and most Imperials would cheerfully kill a known 'Esper'.

Combat is simple, with a 2d6 roll of 8 or more required to hit with any weapon, modified by the type of weapon used, armour, surprise, terrain, and the physical characteristics of the user. All firearms do a minimum of 3d6 damage, with more advanced weaponry (laser, fusion cannon, etc) inflicting as much as 20d6 in a single shot. Injuries are subtracted from Strength, Dexterity, or Endurance, with the first wound subtracted from a random characteristic and all subsequent wounds taken from characteristics selected by the victim. Most wounds seriously hamper a character, since there are no characteristics used as modifiers in combat situations. If any characteristic drops below zero the character is unconscious, if all go below zero the character is dead. There is a section concentrating on the use, construction, and economics of interstellar spacecraft, including ship to ship combat, covering everything from one-seat launches to 6 kiloton dreadnoughts. Additional sections cover training and skill improvement, medicine, and trade. Interstellar flight is rated in terms of Jumps, with each level of Jump equivalent to one parsec in normal space. All jumps, regardless of distance, take a week, and require ships to be well away from large objects like planets. It's necessary to manoeuvre in and out of solar systems, making piracy possible. Maintenance and other problems mean that ships must usually dock for a week between Jumps.

 Ships become heavier, less economical, and require better computers and more advanced technology as their jump capacity increases. Jump 2 or 3 (J2 or J3) is usually the best a commercial ship can achieve, and J6 is just attainable by military couriers carrying a tiny amount of cargo and minimal equipment. The rules for character generation and combat system are notably complex, and there is prejudice against their use, and most Imperials would cheerfully kill a known 'Esper'. The rules for character generation and combat system are notably complex, and there is prejudice against their use, and most Imperials would cheerfully kill a known 'Esper'.
hit, rolls to penetrate, and rolls for injury location and effect. Most weapons are lethal, but the rules make an effective hit fairly difficult and thus balance their power when a shot connects. The system is fairly quick, with multi-shot weapons causing the longest delays.

Laserburn is an amusing alternative to more normal RPG's, and is tied in to an excellent line of 15mm models. Beginners should find the rules easy to learn, though some areas (especially space travel) receive little or no attention.

**Star Trek, The Role-Playing Game (ST) - FASA**

This game is the first SFRPG to be tied in to a specific work of fiction. This process has a significant advantage: the rules are written by people who play the game, thus making the rules easy to visualize the setting and props involved. It has one disadvantage - everyone wants to play Kirk or Spock and no-one wants to play a security guard.

An essential step in this system is that the referee must indicate which post the character will occupy when generated, and modify the rules to steer characters towards the desired position.

Combat is based on a roll to hit then roll to damage procedure, with armour subtracting points of damage. Most ST weapons can easily kill, and the rules stress that Federation personnel should never initiate combat and should always try to end confrontations peacefully.

An interesting innovation is the ship combat procedure in which players act out their duties - controlling the shields, firing phasers, and shouting 'The engines willina' take it, Captain...'. No single player has complete control of the ship during a battle, and arguments over power allocation and tactics are common.

The main advantages of Star Trek are the familiarity factor and the fact that it's a relatively easy game to learn.

**Other SFRPG Material**

Space Opera Boxed Set: Ground and Air Equipment Supplement; Starfleet's Spacecraft Compendium Supplement; Star Sector Atlases; Scenariom

Star Trek boxed Set: Night Hawks (spacecraft); Mini-module and Referees Screen plus other Scenarios.

Laserburn Basic Rulebook; Imperial Commanders supplement; Imperial C.O.320 (rules); Advanced Rules and Aliens (rules); Robots supplement plus Scenarios.

Star Trek boxed Set; USS Enterprise 15mm Deck Plans; Klingon Type D15 Cruiser 15mm Deck Plans; Klingons (racial supplement) plus Scenarios.

Currently there don't seem to be independent producers supplying material for any of these systems, but a relatively few articles and scenarios have been published in popular magazines. All the games mentioned (including Traveller) are played with 15mm figures, and there are many different types available, as well as a variety of 15mm deck plans.

Finally, it is probable that one important new SFRPG will appear in 1984. This is Ringworld, based on the novels of Larry Niven and produced by Chaosium, the manufacturers of RuneQuest.

**Next issue: Modern-day horror to the wild west and the comic-world of superheroes.**
Microview is an alternate-monthly column devoted to computer gaming, edited by Russell Clarke.

### Apocalypse and Battle 1917

As a kind of addendum to my last intro’ where I said we would be pleased to accept programs for Microview, I would now like to add that any articles to accompany these programs would also be equally as welcome! You are bound to have noticed that there were two pages to the last column – so we have plenty of space for your literary talents!!

This month’s reviews are of Apocalypse by Red Shift (£9.95) for the 48K Spectrum and BBC Model ‘B’ and Battle 1917 by Cases Computer Simulations Ltd of Cambridge (£6.00) for the 48K Spectrum.

**Apocalypse**

Available through Games Workshop, this is a large program based on the board game of the same name (formerly Warlord). You get a cassette and rules booklet in a good sturdy case. The rules are quite clear and contain no glaring omissions. The problems begin when you try to load it. My Spectrum review copy failed to get to the title screen on the first two attempts and it was only after I had increased the volume considerably (I know the Spectrum is relatively deaf compared to other machines, but even so...) that a successful load of the instruction and title occurred. This part tells you who playtested/developed/rote/stored coffee for the others and that there is an Apocalypse hotline for news (there are two expansions in the works for the Spectrum version and number two is in two parts) and to load the next part for the game (fine). I did this with some trepidation as there was a lot of tape left indicating a long program. The Spectrum burbled away happily for a few minutes and then...yes you guessed it: R Tape Loading Error – ah well, back to square one. A quarter of an hour later, still nothing.

The next review copy (I give up too easily perhaps?!?!) exhibited the same nasty temperament, but to a (slightly) lesser extent...in other words with the tape recorder at full blast I completed loading on the second attempt. It’s not all over yet though as there are the data files to load from the other side of the tape for the region ‘you are set on disturbing’. Fortunately, these all loaded impeccably.

I have been told by others that this failure to load is not an isolated event confined to the tapes I used. On programs of this size it is definitely not a good idea to have poor quality recordings (even if it is an attempt to prevent piracy by ‘dubbing from one tape player to another’) as people are put off very easily (especially after having shelled out nearly ten pounds).

I selected the London game as I quite fancied the idea of overturning the Isle of Dogs with nukes based at a Liverpool Street Station silo (!). A two-player scenario (you can have two or four) set in 7000 AD was selected and construction of Empires began. First the Empires were named and a symbol chosen to represent them. The method used is for the symbol to be flashed on the screen for a second or so (giving you time to press a key to select it) followed by the next until all are selected (ie two – one for each of us). Next we chose supply centres alternately (there are 24) that formed our territory using the same technique. I formed a powerful base south of the Thames with scattered outposts to the North (my main northern base was at Red Shift’s ‘home’ in case they had built in any advantage – alas this wasn’t to be!). You are given the option of letting the computer do this for you if trying to catch names as they flash before your eyes is too much!

After all the centres are set up the first player gets to deploy his forces. The areas he has chosen are worth a number of economic points (rather childishly called ‘power points’ in the Spectrum version) from which he can choose armies (4 points), warships (8 points) or nukes (12 points). These costs are not displayed on the screen, but are easy to remember. Forces are deployed on the map as they are chosen, by the cursor method used throughout the program. The cursor system is the core of Apocalypse; the cursor is moved around the map area by area by a group of quite well placed keys (Caps Shift of the same key gives rapid ‘cross map’ movement, jumping three areas at a time) and a menu of options is displayed. By pressing the appropriate keys you can place forces and display the information on the area. Movement is handled in the same manner – the cursor is positioned over the area where the units you want to move are placed and the method of movement (eg all units move, all but one move or just one moves) is selected from the menu. This is where the problems begins with the Spectrum version. Units can move six areas (nine in open sea) per move and their path must be plotted area by area, then onto the next group and so on. The Spectrum is not a fast machine and with large forces this procedure can take an awfully long time. When a force is moved into an area occupied by an enemy force there is an automatic battle with various options open to attacker and defender — the larger the forces the more options. The attacker first chooses an attack plan (while the defender is not looking!) then the defender replies. If the
defender predicts the right attack the attacker is completely wiped out, if he overestimates it the defence is wiped out with various scales in between. This part works well allowing all or nothing attacks, stubborn, slowly retreating defences by attrition and so on. There are some special variations such as invasion and city attacks which give the defender the chance to make more than one defence. Overall this part is entertaining and can involve much good tactical thinking.

The end of turn phase allows you to change either of the two options or nothing else (if there is something left to move) or to end your move. The next player then goes through the same sequence. All turns subsequently to the first give you the option to move something else (if there is something left to move) or to end your move. The next player then goes through the same sequence.

Apocalypse is a good rendition of the tried and tested boardgame with some improvements (you buy the nuke instead of having to use it when you win a battle) and a few problems (speed of operation being the most serious). The BBC version offers the best value, I feel, as it has better graphics and is faster, although the two versions are basically the same game.

Coming soon are some expansion kits for the Spectrum (and a bit later on for the Beeb) which give more maps to play over. Some of these have interesting variations (guess where Nether Earth is a parody of?), but the game is essentially the same.

Battle 1917 is a 'wargame' of sorts (I say of sorts because although you have infantry, cavalry, tanks and artillery you also have a king each and must kill the opposing player's king to win). The limitations in the program itself and are excellent. They are complete and even dynamic! One of the best parts of the game! This is played by two players on a 21 by 32 map that is generated by the computer and is different in each game. This consists of various terrain types which affect the different unit types to a greater or lesser extent (all terrain types block infantry and cavalry but can be brushed by artillery and tanks!). The two armies (each consisting of 8 infantry, 8 cavalry, 8 tanks, 4 artillery and the King) are set up at the top and bottom of the screen by the computer and are always set up in the same formation. The units are organised into groups of four and they always move as a group. This process is completely different from that of Apocalypse and controlling the two systems shows each ones strong and weak points: Speed is an obvious point of comparison - the greater flexibility of the Apocalypse method (each unit can move individually in any direction) is bought at the expense of speed (because Battle 1917 units move in groups and you only specify a direction of movement and speed, things move a lot more smartly). Battle 1917 movement can be irritating in its inflexibility though. If a group gets separated (because one of its units gets blocked by terrain for example) you still have to give group orders and thus your chances of reuniting units are slim. Even more irritating (and, I feel, a major bug) is that the computer always moves the units in the same order inside the group and as units cannot pass through each other movement of some of the group can be blocked by the others resulting in a fragmented gaggle of sorry units if a move in a certain direction was attempted! Nevertheless the system works quite well and a little forethought can minimise embarrassment caused by this 'feature'.

Combat is even more straightforward - if you move a unit so that it would intersect an enemy unit the computer 'rolls a six' and then adds: 1 for cavalry and 2 for tanks with the unit scoring the lowest total being eliminated and, if it was the attacker who won, movement is resumed (unless the group concerned is already out of movement points).

Compared with Apocalypse this is simple and lacking in almost all tactical subtlety - it works though!

Artillery are the 'nuke's of this game being able to shoot out to nine squares range - you state a direction and range, the computer adds or subtracts one or does nothing and the resultant location has all non-lake terrain and units within it obliterated (see just like nuke's!!)

The object of the game is to destroy the enemy King. A nice touch is the option to print out the results for posterity!

All in all I found Battle 1917 to be more interesting than Apocalypse in the short term, but to have less lasting interest value. Perhaps because every victory is viewed equally with no opportunity for personal betterment. Its claim to be the machine age's answer to Chess can safely be ignored. Good value though!

Rating out of ten for Apocalypse and Battle 1917

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<thead>
<tr>
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<td>8</td>
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<tr>
<td>Instructions</td>
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<td>Long term interest</td>
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<td>Value for money</td>
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<td>6</td>
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<td>Overall</td>
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And so to this month's GAP (Game Aid Program for those of you who weren't here last time): Do you find it difficult to name characters (or maybe planetary systems are more of a problem)? Here is a short GAP for the Beeb (written by Mark Billeness) that provides a solution. The program can easily be converted to run on other machines - the following notes will help:

Line 10 clears screen to text mode
Line 20 gets rid of the flashing cursor
Line 60 randomises the random number generator and replaces with RAND on other systems
Line 70 indicates an integer variable but these may be replaced throughout by float point if necessary
Line 80/280 the repeat-until loop is infinite and can be replaced by a goto at line 280 to line 90
Line 90 RAND16 produces a random integer from 1 to 16. If your computer can only supply RAND1 replace with int(rand(1)*16)+1
Line 160 can be replaced simply by restore without line number
Line 165 if your computer does not support integer arithmetic %DIV 2 + is equivalent to int(k2^2)%2 and RAND2% is equivalent to int(rand(1)+1)*2 + 1 etc.

Line 230 clears the screen
Line 240/250 prints the name in double height hence the need to repeat the statement
Miniatures à la Mode
Tabletop Heroes is a regular column by Joe Dever and Gary Chalk, featuring figure reviews and tips.

Since Tabletop Heroes began, we have received an enormous number of miniatures from fantasy manufacturers eager for us to show you their summer creations. As a result, this month’s feature is a grand review of the latest fantasy releases.

We kick off with Essex Miniatures, relative newcomers to the fantasy field but an established ‘wargaming’ manufacturer. Fig 1 depicts one of their new dwarves armed with an iron studded cudgel. Their dwarves are rather chunky, in keeping with those produced by Citadel or Asgard, and are well animated by their designer, Brian Gregory. The Centaur depicted in Fig 5 is another from the Essex stable (no pun intended!). We were particularly struck by its statuesque quality and the overall ‘noble’ quality of the figure. There is also a version of this figure that is armed with a bow, but if you desire a little more variety then try snapping the top off of the figure’s spear and fashioning the end into a spiked club with some Milliput. This is a relatively simple conversion that would enable the D&Ders among you to follow the Monster Manual guidelines: 50% of centaurs encountered are likely to be armed with this weapon. Also from Essex are their new range of Orcs (above). Although well cast and flash-free, they lack the degree of animation found elsewhere in the Essex range. The most disconcerting aspect about them is their scaly skin, which makes them look more like a cuddly lizardman than fearsome humanoids (J R R will be turning in his grave!).

The beast stalking through photograph no 2 is Citadel’s new Chaos Hydra. Although the MM suggests anything from five to eight heads, Citadel have opted for the classical seven. What earns this creature its ‘chaos’ prefix is the enormous mouth located at the base of the creature’s seven heads. The orifice in question is full of extremely unpleasant teeth and displays a long, spotty, drooling tongue! Gary Keep, who assembled and painted this figure, strongly recommends a ‘dry run’ with the seven necks before sticking them into position on the hydra’s torso. Although the fit of the locating pegs is fine, the necks can obstruct one another and do not fit in every possible configuration. Incidentally, the strange growth featured in the photo is a piece of dead ivy; it makes superb swamp/fantasy foliage for any battlefield.

Fig 3 shows some of Citadel’s latest Dark Elves, getting ready to summon something truly appalling, no doubt! The range includes both male and female magic users and fighters. Those of you who already have the Citadel boxed set Night Elf Patrol will find these figures compatible, although they are slightly larger and more animated. Full details including stats for Dark Elves can be found in the Forces of Fantasy Warhammer supplement.

No evil army should be without at least one of the Ral Partha ogres as shown in Fig 4. Mounted on a War Elephant, this figure is the epitome of mindless force. ‘What ogre isn’t’, I hear you say. True, indeed, but this figure with its lack of detail, its charred neck or forehead, and its expression of malevolence makes it an ‘ogre amongst ogres’. It is clad in ‘classical’ armour, but this looks great if it is painted to resemble black leather. If you paint the studs with a bright silver, it gives this little beauty a sort of ‘hells-angel’ look, that compliments its mood perfectly. The figure has good conversion potential with an open cast left hand, and there is plenty of room on the elephant for extra equipment, weapons, banners and the like.

Fig 6 shows part of a fantasy battle between the forces of good and evil, and contains figures from virtually every British manufacturer. The bridge is a vacuum-formed model from the Beliana Battleground range of wargame accessories, whilst the cottages are scratch-built from card and balsa wood. These houses are simplicity itself to put together. Firstly, the basic house is constructed from art card cut to the desired size and shape. This ‘carcass’ is then glued to a base and a card roof is added. Wooden beams, doors and window frames are cut from balsa wood and glued into position, with the areas in between filled in with modeling compound聞いた Tetron plaster. The roof is tiled with strips of thin card before the whole thing is painted. With a little practice, it is possible to make a cottage like the one shown, in two evenings. Have you contacted Citadel have recently added to their range of thieves, some of which are depicted below. Animated to their usual high standard, many of these thieves could readily double for bandits, rebels or pirates. If your player-character is one of the light-fingered brethren, or if you are considering the introduction of a thieves guild to your FRP campaign, then you can do no better for background reading than the famous Fritz Lieber Lankhamer stories, notably Swords and Deviltry.

Some Thieves from the Citadel Guild meet in the town square.
This is a murder mystery set in the Solomon Rim (Supplement 10), and a departure from normal Traveller adventures in that while extensively detailed, it is not rigidly structured.

The band have just recovered a missing vessel for a mining company in the relatively lawless Arcturus Belt — to find their patron refusing to pay them. Shortly afterwards he is murdered. As prime scapegoat material, and in the hope of persuading the dead man's estate to cough up their promised reward for the repossession work, the band must uncover and produce convincing evidence against the real murderer.

Nine potential murderers are provided amongst the people on the station where the crime occurred. Each is presented in considerable detail, including how and why he or she could have been the murderer, what clues will have been left, how they come to the adventurer's attention, the public and not so public knowledge about them. Alternatively, given that the band have just been ripped off, the GM may select a player character as murderer, and place appropriate clues.

This adventure requires considerable preparation by the GM. First he must choose a murderer, and note what clues (and red herrings) are consequently available for a determined search to find. Other suspects (from 2-8 in number) are then selected, taking care not to choose ones who can easily be eliminated. A murder timetable is then worked out to outline who did what to whom when; this influences which NPCs will be seen doing what by the players in the introductory session. The possibility must also be considered that NPC suspects may know what has happened, or have their own suspicions, and may attempt to influence the investigation accordingly by shielding or incriminating another suspect. Finally, several of them may be in it together!

In Open Box, science fiction and fantasy games and rulebooks currently in the shops are reviewed by independent authorities. Ratings are on a scale from 1 to 10, in several categories, or as a single overall mark for accessories.
the controlling agency, rarely retained by characters once a mission is over. The rules make it clear that a character with minimal equipment and brains has more chance of completing a mission than someone who uses brute force and massive ignorance. Blasting everything in sight is likely to leave characters trapped behind police roadblocks and army patrols, disowned by their own governments and in serious trouble with the agency if they manage to escape. Even operations in "friendly" territory are run by the same rules, since intelligence agencies rarely want their actions publicised. The experience point structure of the game emphasises this by penalising the death of enemy agents (they are more useful alive with their cover blown), publicity, and the death of civilians. The lack of gadgetry and general air of realism make this game more credible than others that I've seen.

Border Crossing (32-pages plus cover map) is an excellent scenario for use with Espionage and FBI's Mercenaries, Spies and Private Eyes. The Agency has received film from an East German defector, showing some unusual military activity. The unarmed characters have to cross the frontier, travel to a factory in East Germany, and find out what's happening there. This may sound familiar to LeCarre fans - it's almost identical to the situation in his novel The Looking Glass War. Much of the adventure details the problems characters will encounter on missions to the Eastern Bloc, such as the need for forged identification papers and travel permits, informers, random police searches, and rationing. There are full statistics for typical police, soldiers, KGB agents, and civilians (for both game systems). Reactions to espionage activities are also covered. The factory is described in less detail since the scenario suggests four mutually exclusive uses for the facility, each requiring different personnel and supplies. All will give players a hard time, especially those who decide that violence will give the best results. In all, a scenario for a group of sensible players under a well-prepared referee. I liked Espionage - it's easy to learn, fast, sensible, and has no obvious errors. There is one odd omission; there are no rules for silenced firearms and I was forced to invent my own. Some players may dislike the emphasis on CIA activities and the omission of other agencies (e.g. MI6), but I suspect that supplements will appear to cover this area. Compatibility with Champions and Autoduel Champions is a definite plus, and it's nice to see someone apart from the Chantry working this way. Border Crossing shows the potential of the system, and could really work with almost any game of the type. It's odd that nothing so sensible has appeared before.

**ESPIONAGE! The Secret Agent Role Playing Game**

**PURSUIT TO KADATH**

Theatre of the Mind Enterprises £7.95

This is the third TOME scenario for Call of Cthulhu, and, let me say at the outset, continues the high standard set by this company. The 76-page book contains the scenario and also a shorter "bonus" scenario - The All-Seeing Eye of the Askali.

Pursuit to Kadath itself is a well-crafted scenario, a classic cocktail of mystery and mayhem, which takes the investigators from the familiar surroundings of the Miskatonic University (Arkham, Mass) right across the world in an attempt to prevent an acquaintance from performing an unspeakable ritual!

All of the locations which the investigators will visit are presented in considerable detail. Particularly useful is the information about the Miskatonic University - this is painstakingly complete and will provide an excellent base for any campaign. There is also included a useful rates supplement on living as a student - even down to the type of clothes worn and skill in cooking? One minor criticism is that many of the maps are authentic ones of the period - a laudable idea, but marred by the fact that they have been reduced in size virtually to the point of complete illegibility.

There is one other aspect of this scenario which caused me some disquiet - the background mythos which is presented in this scenario in respect of a certain deity (to say which one would, of course spoil a rather large amount of the scenario's mystery) seems to me to be more than somewhat at odds with Lovecraft's own writings and also with some of the information in the main rules. Fortunately this forms a part of the background for the keeper only and with very little work can be reconciled with Lovecraft and Chaosium. This was a regrettable lapse on the part of TOME, but in a game system which was written as a "labour of love" by a group of people who strove to recapture the atmosphere of brooding terror found in Lovecraft's work, it is fortunate that these misconceptions do not intrude into the body of the scenario.

These points apart, Pursuit to Kadath is a fine scenario which, if well managed, can produce and excellent "crescendo of terror", but beware; the final scene could be a terminal experience for many of the investigators!

The bonus scenario - The All-Seeing Eye of the Askali is also well constructed. Set in Istanbul, the action centres upon the disappearance of an English archaeologist and soon develops into an investigation of a most unsavoury little cult! This may seem a most unoriginal plot for a scenario but the odd political ramifications, several groups of Russians - both Bolshevist secret police and White Russian exiles, coupled with interest from criminal elements in Istanbul and you have an excellent example of how to write a good Call of Cthulhu scenario - by taking a simple basic plot and covering it up with layer upon layer of confusion. All in all, both scenarios are most creditable.

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<th>Complexity</th>
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Nic Grecas
Tensely the specialists hovered round the hospital bed. 'Absolute quiet, please. Absolute quiet for Mr Langford.' Outside, vast crowds of both the *Critical Mass* fans waited trembling for the latest sickbed news. A Harley Street expert adjusted the real-ale dripping into Langford's haggard arm, whispering: 'God, what happened to him? Did he fall off Everest? Wrestled a rhino? Get bashed on by a Glasgow street gang?'

'Worse than that, Doctor. He read the whole of L Ron Hubbard's *Battlefield Earth* in a single weekend.'

'The... fool. The poor, brave fool.' I'm not the only one who must admit this trauma has left me briefly incapable of looking at a big fat book in the eye. Thus, though Heretics of Dune by Frank Herbert [Gollancz 384pp £8.95] fills this mix neatly, I'm no actual review... besides which, I made my excuses and left after *Children of Dune*. Doubtless Heretics is as wonderful as *God-Emperor*; further reports may follow when I've convalesced, but don't hold your breath.

*Battlefield Earth* [Quadrant 81pp £8.95] should be popular with everyone who disagrees with all Langford reviews: I loathed it. Yet L Ron liberates Earth from vile 'Psycho' oppressors circa 3000AD, wiping out the entire Psycho race in such style as to make Hitler greenly envious, and ends up owning the galaxy. This, adequate for a 1930's pulp novel, is distended to 819 pages by merciless use of short one-sentence paragraphs, banal repetition, flatulent speechifying and other devices from when authors were paid by the line. Particularly offensive is Hubbard's introduction, which tries to rewrite history and establish him as a major figure of Golden Age SF. Wrong. Why, I'm no actual review... besides which, I made my excuses and left after *Children of Dune*. Doubtless Heretics is as wonderful as *God-Emperor*; further reports may follow when I've convalesced, but don't hold your breath.

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A four-part fantasy adventure in which you are the hero. If you did not complete last issue’s adventure or are playing for the first time, you will now need to roll up a character — go to Getting Started, below. If you have successfully completed last issue’s adventure go to 1. You may also increase your Initial Constitution by 1 point. Also if your Honour is at least 3, gain 1 point of Honour.

GETTING STARTED
This is an adventure like the well-known Fighting Fantasy Gamebooks. Your fate will be determined by the decisions you make — along with a little luck. Read only those numbered paragraphs you are sent to in the text — reading any out of turn may ruin the adventure. You begin by determining your characteristics.

1. Roll one die. Add 5 to this number. The total is your Fighting Prowess. The higher the score, the better you are at swordplay etc.
2. Roll two dice and add 10. This is your Constitution. A high score enables you to resist hardship, disease and poison, and gives you the strength to fight on even when badly wounded.
3. Roll one die and add 5. This is your Cleverness — how fast you can think and act in an emergency. Your Cleverness helps when you are trying to jump clear of a hidden trapdoor, hide from a pursuer and so on.
4. Roll one die and add 3. Add 1 more if your Fighting Prowess is 7 or less. Add 1 if your Constitution is 14 or less. This is your Magical Fortitude. The higher it is, the better chance you have of resisting the effects of hostile sorcery.

What you have just done is called rolling up a character. Note down your scores in each characteristic on the Adventure Record.

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<thead>
<tr>
<th>Characteristic</th>
<th>Initial Score</th>
<th>Current Score</th>
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<tbody>
<tr>
<td>Fighting Prowess</td>
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<td>Constitution</td>
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<td>Cleverness</td>
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<td>Magical Fortitude</td>
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<td>Honour</td>
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Armour

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<th>Gold Pieces</th>
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Potions

| Other |

Keeping Track of Your Characteristics

Keep careful note of your characteristics on your Adventure Record. Sometimes these characteristics, especially Constitution, will change.

Armour
The armour you are wearing reduces the damage you take from a blow. Your opponents will often have armour as well. In the case of monsters, this usually represents their tough skin rather than being actual armour. 1-point armour is leather (or thick hide); 2-point is chainmail (or horny scales, like a dragon’s). You start your adventure with chainmail armour, which will absorb 2 points from the damage of any blow that strikes you. Note this down on your Adventure Record.

Equipment
Note down your equipment on the Adventure Record. As well as the chainmail, you have a sword, a dagger, a bow and six arrows, a backpack for holding treasure, a Potion of Healing (see below), a lantern, flint, tinder, 40 gold pieces, magical boots, a teardrop, a fragment of armour, a four leaf clover, and a crystal ball. Whenever you pick something up during the adventure, note it down on the adventure record.

The Potion of Healing
You start with a flask containing one dose of this potion. When you drink it (which you can do at any time except during a combat), roll one die and add 3. This is the number of Constitution points you recover. The potion cannot, however, increase your Constitution above its initial score.

Honour
The more chivalrously you behave during the adventure, the more Honour you will acquire. Conversely, you lose Honour by behaving in an underhand fashion. In many cases it may seem easier to take a dishonourable course of action, but be warned that this could make parts of your subsequent adventures more difficult. You begin with 5 points of Honour.

The Adventure
You are the Champion of the Greengosh family, chosen by it’s head, Hogron. He hired you to rescue his father’s soul, captured and taken to the castle of the demon, Slank. To do this Hogron told you that you needed some magical boots, a teardrop, a fragment of armour from the most chivalrous knight, a four leaf clover, a crystal ball, the ashes of a saint and the hair of a nun. These last two items you have yet to collect and are hoping to do so on the journey to the castle. Go to 1.
1: You take breakfast with the Governor and his family. A few of the brothers seem talkative so early in the morning. Some gloom comes over you when you find this is one or two blemishes of a classes of adults at you as though trying to place your face. This is the noble champion who will rescue our father’s soul!” declares Hogron suddenly, and everyone sits up. Perpetual phantasms catch you with a look of palpable skepticism which you find disturbing in one so young. The governor brings you your weapons and backpack. ‘I have had Mortlake pack some provisions for your journey,’ Hogron continues. ‘You will also find in your pack a small pot containing four applications of a magical smelling preparation made from rancid milk, animal fat and rotting vegetables which actually has remarkable healing properties; spreading it on your wounds after a fight will restore 4 points to your Constitution each time it’s used. Note it with your other items on the Adventure Record.

Elemental, you only have enough for four applications. You take a few moments to prepare yourself for the great trials that lay ahead of you. However, you are permitted to take a moment to eat, drink and live on in legends until the end of time? Or will you sink into the despair of obsession with soul nameless fate in a far-off world? Only the future will tell. You pull on the magic boots and take up your belongings. Hogron, napkin still in hand, accompanies you as far as the dining room door. ‘I wish you good luck in your venture,’ he says through a mouthful of toast. ‘I can offer you no help or advice save these two snippets of information – first, I have heard that the two principal goblin tribes of the Mungo Hills are the Drans and the Kabbagoo, and that one or the other of their tribe is inveterate liars. Secondly, it is said that strange phantasms may appear in the mists enveloping the Swamps of Bosh. These phantasms can cause a traveler much hardship as long as he or she disregards them. And now, farewell!’

You leave the Greengosh mansion and make your way to the town’s west gate. Somewhere on your journey you must find a small set of obsidian he almost or a tool. But for now all that occupies your mind is that it is a glorious morning and you are about to embark on another challenging adventure. Turn to 42.

2: Ahead of you the horizon is lost in a blur of mist. Realizing that it will be difficult to find wood to start your campfire in the dank Swamps of Bosh, you start to gathering kindling as you descend the trail. As you reach the low-lying moors and marshes of Bosh your progress is slowed considerably, for you have to wend your way through tracts of treacherous mire. Out of the corner of your eye you notice something – another task to add to your backpack. You realize that the mist is more than an entity – a wrath which creates illusions to try and trick you. You are not fooled. Turn to 38.

3: You walk on at brisk pace. You are on your way out of the hills by mid-afternoon. Up ahead of you, you can make out the trail forks in two. One way will take you on into the Swamps of Bosh (where you are here), but the other way is more promisingly leads to the notorious Dragonbreath Canyon (where you definitely do not want to go). Your companion, a flat rock on which squats two tiny, shrivelled goblin with large heads and a slobber of white hair over their sharp, wily faces. ‘Are you a Dran or a Kabbagoo?’ you ask the first goblin as you stride up to them. ‘We are so indistinctly that you cannot hear him, but then the second goblin pipes up: ‘He said he’s a Kabbagoo. Are you deaf or something?’ Ignoring his disrespectful attitude, you cut to the chase – you want to know which way you should take to reach the Swamps of Bosh. ‘Swamps of Bosh?’ he replies. ‘Oh, you want to go. ‘As you set off, he calls after you: ‘Go on, push off to Bosh!’ Both goblins start giggling, but you do not get so bored to go back and let them a lesson. Will you take the left-hand path (turn to 84) or the right-hand path (turn to 78)?

4: He jumps and weaves with confusing speed, and he will be a difficult foe to beat.

Toll Collector: Fighting Prowess: 5; Constitution: 10; No armour.

If you win, turn to 18.

5: Your sudden attack surprises the robbers, who too an ill of the high- wayman. You kill one of them with a single blow. Two more are occupied holding the captives, so you have four to fight.


Ispoll the Sour: Fighting Prowess: 4; Constitution: 6; 1-point armour.

Uknor the Barbarian: Fighting Prowess: 5; Constitution: 8; No armour.

Liirrippon Drool: Fighting Prowess: 6; Constitution: 5; 1-point armour.

All four of them get to strike at you each round. If you don’t drink the potion, however, you can strike back at these four every round! If you get managed to beat them all, turn to 86.

6: The mist’s fingers poke and pry, and search, around your backpack. You realize that the mist is more than an entity – a wrath which creates illusions to try and trick you. You are not fooled. Turn to 38.

7: After almost an hour’s rest you have left your meal, and are closer to your destination. It is obviously time to try something else, and you search in your backpack for inspiration. Turn to 72.

8: It takes real courage to attack a lamasu – no brains, just courage...

Lamasu: Fighting Prowess: 10; Constitution: 20; fur counts as 1-point armour.

You can escape after three rounds by running off (turn to 44). If you kill the lamasu, turn to 95.

9: The man, whose name is Gari, feeds you with a delicious and nourishing stew. He offers you a potent, non-alcoholic potion which you find disturbingly like the one you have seen in the Greengosh family. The potion has remarkable properties; taking it will give you 1-point of Constitution each time it’s used. Note it with your other items on the Adventure Record.

Emaj Dogbreath: Fighting Prowess: 10; Constitution: 5; No armour.

Ispoll the Sour: Fighting Prowess: 4; Constitution: 6; 1-point armour.


Uknor the Barbarian: Fighting Prowess: 5; Constitution: 8; No armour.

If you beat all four, turn to 79. If you decide you cannot beat them, you can escape by running off towards the hills (turn to 50).

10: You identify some tracks leading to the other side of the valley. Following these, you are led to a sort of shrine. Turn to 90.

11: You are walking against a freezing wind. You see a darkness on the horizon beyond the castle. The storm will soon engulf you. The whole sky darkens to a dark blue, but this is not work – and you have now used the treasure (remove it from the Adventure Record). You grit your teeth and trudge on. Turn to 82.

12: You roll one die for the damage your arrow does. To bring the Chonch down, you must roll 4 or more, otherwise, with any less, you must roll 5 or more.

Roll one die for the damage your arrow does. To bring the Chonch down, you must roll 4 or more, otherwise, with any less, you must roll 5 or more. If you bring it down, turn to 59.

13: ‘Ho there!’ he cries, struggling with the fishing rod. ‘A fine one has taken the bait this morning, but I need a net before I land him. Will you help me? Will you hold the rod a few minutes while I fetch my net?’ You can do as he asks (turn to 97) or decline and go on your way (turn to 68).

14: Four of the robbers see you coming and leave their compatriots to guard while they deal with you. You will have to fight all four at once, and the more you get hit every round. If you drink the potion, you yourself will get three strikes every round (for the duration of this fight only!)

15: You open the phial and let the tear fall into your eyes. Thinking perhaps that it will show you the true route to the castle, you cast the spell. Unfortunately this does not work – and you have now used the treasure (remove it from the Adventure Record). You grit your teeth and trudge on. Turn to 82.

16: By the time you reach the tree, the strands of hair are no longer there. Or perhaps they aren’t there in the first place... You continue on your way. Turn to 6.

17: You step back from the door as Garl’s ponderous footsteps approach. You watch as he enters. The door swings open and Garl stands there in a blank, blinking with his eyes becomes accustomed to the darkness. With a yell you swing your sword – turn to 64 for the fight; because he is surprised Garl will not get to strike back in the first round.

18: You climb down under the arch of the bridge and search through his belongings. You find a magical Potion of Dazzling Speed. Note these on your Adventure Record. After dumping the Toll Collector’s body in the river you press on. Turn to 70.

19: You scramble frantically up the cliff. A voice calls up from below – to your astonishment, the lammasu can talk! ‘Drakkar, it says, for one thing I can jump that high anyway, let alone fly, so you must have my sword. More importantly, I seem to have this bloody great horn thing stuck right through my paw.’ Will you
26. You have fallen victim to a spell of blood-thinning! In future, whenever you are wounded you must deduct 1 extra point of damage. Whilst you bemoan your ill-luck, the detestable choronzons shrieks with laughter and flies off into the mists. Turn to 41.

27. You trek on towards the idol. But every time you glance away from it you look up to find it in a different location. You are too afraid to set your eyes on any closer. You decide to try one of your items. Turn to 72.

28. The gods do not want your sunshine, they shrugly say. They send one of their dwarven-wielding warrior clad in white armour who steps from a shining rent in the air in front of you. You are amazed by this miraculous apparition and you do not get to strike back on the first round. After that the fight proceeds normally.

Angel Executioner: Fighting Prowess: 5; Constitution: 14; 2-point armour.

If you beat him, he turns into a stream of clear water and flows away. Turn to 39.

29. You help the robbers to kill the last guard. Lose 1 point of Honour. One or two of the robbers start pushing the old man around while the rest go over to look at the palanquin. You hear a screech and suddenly a blood-red damsel with long black hair runs out onto the road. One of the robbers shouts out that the kid has only a few gold pieces. 'In that case,' snarl the leader, splitting into the dust, 'we'll have to exterminate ourselves as best we can without woe, lads? You are not quite sure what to do now. You can try to help the old woman and the girl escape (turn to 96) or simply slink away while the robers and their entertainment (turn to 66).

30. Since it is now getting dark and you are far from anywhere to make camp. You soon find a patch of ground nearby and get to work with the wood you collected earlier. After light supper you settle down and go to sleep.

You wake up in the night. You see your jack suddenly disappear. Hours have passed — the fire is just glowing embers now. Creatures are lurking in the darkness around you. Slowly you rise up. Your camp is surrounded by those of the choronzons. They are small, hairless, leathery creatures with webbed hands and large, lidless eyes. They have been attracted by your fire first, then the starlight glinting off your sword, stuck in the ground beside you. They cast their shadow over the camp.

What will you do? You could toss your sword away in the hope that they will scurry after it (turn to 93), or light your lantern (turn to 22) or... if you love one — you could use your Ring of Light (turn to 67).

31. He rubs his back of his neck. 'Don't know about the strap of hair,' he says after some thought — 'don't run like that, it looks too easy. But I can convert, anyway? But there is a sort of shine not too far from here where some old lady might be buried. Maybe he was a saint. You give him directions and you set off in search of the shrine. Turn to 80.

32. The creatures attacking you are choronzons. These disembodied heads fly using their large veined ears as wings and attack by biting with their chisel-like teeth. Three of them fly in to engage you:

First chonchon: Fighting Prowess: 5; Constitution: 8; No armour.
Second chonchon: Fighting Prowess: 4; Constitution: 4; No armour.
Third chonchon: Fighting Prowess: 7; Constitution: 5; No armour.

They will each get to strike at you every round, but you can only attempt to hit one at a time — unless you draw your weapon. In this case you can attempt three blows a round for the rest of this combat. If a chonchon is down to 2 or fewer points of Constitution at the end of any round, it will fly up out of combat. If you are still fighting, but one of the choronzons is already dead, turn to 65. Otherwise turn to 91.

33. You spot a niche in the ridge and scramble up the slope to it. The ledge is quite wide but you can lie on your belly and stretch your arms out and grip the rocks tightly. You are not quite ready to do this. You decide it is a good place to spend the night. If you are still waking, then you are either too close to the old man to check him or to your direction (turn to 66).

34. You stumble on, only to trip over a clump of turfs and fall flat on your face in the mud. Picking yourself up, you set your jack suddenly back to work. Hour again, the fire is just glowing embers now. Creatures are lurking in the darkness around you. Slowly you rise up. Your camp is surrounded by those of the choronzons.

35. 'You're being remarkably unhelpful,' says the lammasu coolly. 'I mean to say, why do you humans have to hopelessly get yourself into a pointless mess? It walks off as proudly as its limp will allow. After some time, you decide it's safe to turn yourself to the ground and go on (turn to 3).

36. You empty the ashes into the 'hole' and, with a sound very like a cough, it spits you out into the open. Luckily the hailstorm has now passed. Turn to 27.

37. You clamber through the bedroom window and escape into the night. You trek for several miles with only the waymarking the path beside you. When you stop to check your belongings, you are distressed to find that you have lost half your cash in the hurly burly to get this from the gold on your Adventuring Record. Cold, tired and impoverished you drift into a restless slumber and awake early the next morning. Turn to 68.

38. You come to a crossroad, and there before you is a great idol, which depicts the god Lurga during his thirty-seven battles with the evil god Gorbran. The idol is cut by a ditch — discovering 9 gold pieces to cross it now? You take it from your backpack. Turn to 28.

39. You reach into the silence for inspiration in your backpack. 'Ah, that's a pity,' you say. 'Half my pack is now to you. Will you take it from your backpack and set off again? Turn to 71.

40. Norwena runs off shrieking. You roll Gorbran's body into a ditch — discovering 9 gold pieces to cross it as you do so — and continue on your way. Turn to 66.

41. You continue on for some time but you still do not seem to be getting any closer to the entrance of the crystal ball, perhaps you could try to get hold of the key? Turn to 98.

42. You set out at a brisk pace and soon leave the fields and mountain and the town far behind. After some time you come to a river and, seeing no sign of any people, you cross it. A few hundred yards away, you walk along the bank to it. You are about to cross the bridge, however, a tiger makes its appearance and you are faced with its claws and teeth. You have the crystal ball with you. Will you pay him the money (turn to 62), or will you ignore him and cross anyway (turn to 62)?

43. A small band of robbers has attacked a group of travellers. Two guards lie dead in the road and a third is battling against impossible odds. Will you do anything to prevent the robers from getting away? (turn to 93) or will you let him escape and marry the palanquin he was accompanying. You see an old man with a staff cowning beside the palanquin. Will you — Help the guard and the old man? (turn to 29) or — Help the lammasu (turn to 29)? Avoid getting involved at all? (turn to 63).

44. The lammasu swipes at you as you turn to flee — roll one die to determine the damage. Your armour protects you against this as usual. If you are still alive, you turn to flee. For some reason the lammasu does not pursue you. Turn to 3.>
49: As you step towards the urn, a shower of glittering particles forms a cloud in front of you. This rapidly coalesces to form a warrior in shining white armour who advances to attack you.

Angel Knight: Fighting Prowess: 7; Constitution: 11; 2-point armour.

If you beat him, he vanishes like mist. Turn to 39.

50: The robbers quickly giveth. You can now continue on your way (turn to 70) or ask him if he knows where you can get the last two items you need (turn to 31).

51: You throw the four coins down to him and hurry away. You can now continue on your way (turn to 80) or walk on (turn to 88)?

52: You throw the four coins down to him and hurry away. You can now continue on your way (turn to 80) or walk on (turn to 88).

53: As you open your back pack a thick bank of fog engulfs you, obscuring your vision for a moment. When you look into the pack, you find that the items you have collected to deal with the demon have gone! What will you do now - go back and tell Highton that the mists stole your equipment (turn to 80) or walk on (turn to 88)?

54: The girl throws up her arms to the heavens with a howling scream. The skies are a mass of glittering particles, and you see lightning flash between the clouds. Seeing the power of her prayer, the robbers turn and flee. She goes over to the old man and obviously finds he is alive, for she revives him with a simple prayer. When he comes over to you and the girl tells you that her name is Norwena and the old man is Gorbran. They and their guards were on their way to the convent, the Sisters will probably help this noble beast.

55: As you walk on, a few tendrils of mist return to swirl about you. You do not mind now - the mist is like an old travelling companion.

Then, in the distance, you see the Castle of Lost Souls. It cannot be more than a few miles away! However, when you look up again after going only a few hundred yards, you find that the castle is no longer straight ahead of you! You have been turned one hour, keeping your eyes on it the whole time, but you do not seem to be getting any closer. Presum-ably the demon Slink has set enchantments around his castle to keep unwelcome visitors away, so what do you do now? You could just continue marching towards the castle, keeping your eyes on it continually so it does not change location again - turn to 11. Or you could use an item from your backpack - turn to 72. If you do not think it to try something else, turn to 83.

56: You are in a sacred place. The gods look into your heart and see your past actions. If your Honour is 7 or more, turn to 39. If your Honour lies between 1 and 6, turn to 49. If you have no Honour, turn to 28.

57: Since Norwena must have her head shaved anyway when she joins the Order, the Mother Superior is happy to give you a long, black strand of her. You put this in your backpack and continue your journey westwards. Turn to 75.

58: You ransack his home in search of treasure he may have looted from travellers. You find a Potion of Healing, a Ring of Light and 4 gold pieces. Under the floorboards you are also revolted to discover human bones over thirty bare and neatly arranged in boxes with notes on the quality of the meal each person provided. You pass the rest of the night in a fitful sleep full of horrowing nightmares and depart this dreadful place before the sun is up. Turn to 68.

59: You walk over to where the demon leader has fallen. The arrow has torn its ear but it is still alive and thrashing. You gring it into your bow. Noticing a gold ring on its right hand, you take it out and cut this free. The ring is large enough to fit over your wrist and is in fact a Wristband of Lightning. Note this down on your Adventure Record and turn to 41.

60: "Awfully decent of you," says the demon leader, "but I will draw the thorn from its paw. Rather embarrassing really. I can't think how I came to tread on the damned thing!" If you're headin west let me give you some advice. There are two tribes of gobins in these hills - the Drans and the Kabbagoos. You can never tell the difference between them because they impressly and wear the same outfit and clothes. The only thing is that the Drans always tell the truth and the Kabbagoos always lie. I hope that's of some help to you. After thanking you again, the lammasu takes its leave. Gain 1 point of Honour for helping this noble beast. Turn to 3.

61: It occurs to you that if you escort them to the convent, the Sisters will probably be more than happy to give you a few strands of nun's hair. If you decide to do this turn to 69. Of course, if you decide to attack the demon leader you could just grab the damsel right now and shear her hair off (in which case, turn to 89).

62: With astonishing speed and agility he leaps up and lands on the bridge in front of you. As he does so, he draws a long curved sword from the scabbard alung across his back. "The fine blade which passes you is 9 gold pieces," he says with a wry smile. "And the penalty for non-payment of the fine is..." He glances significantly at the gleaming blade of his sword. Will you now pay him 3 gold pieces (turn to 72) or do you prefer to fight (turn to 47)?

63: You leave the road and sneak around the comotion. You continue on into the hills. Turn to 66.

64: You realize that Garl is not a human being at all, but a cold-hearted Ogre hungry for your flesh!

Ogre: Fighting Prowess: 6; Constitution: 13; No armour.

Because of his great strength, add 1 point to the die when rolling the damage for his blows. If you beat him, turn to 58.

65: The fourth chonchon, which has been hovering over you watching the fighting, now lowers itself suspiciously and flies off across the marsh. If you defeat any remaining chonchons with your hand (refer back to 32 if you can't remember their characteristics) you can try to bring down the escaping leader and take 4 gold pieces. If the combat goes on for longer than two rounds then the leader is out of standing - if you kill or drive off the remaining chonchons after that, turn to 41.

66: Night is closing in as you enter the rolling, dusty landscape of the Mungo Hills. You see a ramshackle hut with a narrow, twisting path leading up to it. You can climb into the hut at night (turn to 23) or else make camp out here in the open (turn to 33).

67: You hold up the ring and cause it to emit a brilliant flash. The Marshons clutch at their eyes and fall back, whimpering, blinded by the light. They scurry off into the safety of the night. Turn to 78.

68: About mid-morning the fog lifts and you are able to see between two hills when you come face-to-face with a lammasu - a demon leader with a human face! However, it makes no immediate move to attack. You recover from your moment of petrification and consider your next action. Will you draw your sword and fight it (turn to 8)? At this moment the demon leader is an abandoned human face! He makes no immediate move to attack. You recover from your moment of petrification and consider your next action. Will you draw your sword and fight it (turn to 8)?

69: You escort Gorbran to the convent. The Sisters of Pure Adoration are very grateful. If you have any wounds, they use the healing magics (restore your Constitution to its Initial score) and if you are subject to a curse they will
lift it for you. They give you a hearty meal and a comfortable bed for the night. In the morning, will you continue on your journey (turn to 7)? Will you detour to inspect them for a nun's hair (turn to 57)?

70. The path up into the Mungo Hills takes you along a valley. As you walk, you notice a stone idol down in the valley. Will you detour to inspect it (turn to 38), or carry on along the path (turn to 71)?

71. You trudge on for many miles. It is late in the afternoon and the sun is dipping toward the rolling Mungo Hills ahead of you. You are just estimating whether you will be into the hills by nightfall when you see a skirmish of some kind some distance away. Will you go closer to investigate (turn to 43), or will you go out of your way to avoid getting involved (turn to 63)?

72. Which of your items will you use? Perhaps the four leaf clover (turn to 82), the little golden apple (turn to 88), the gypsy's crystal ball (turn to 98) between giggles that he is taking a huge axe out of a cupboard! Will you gather your things and make a getaway via the bedroom door and peer through the keyhole. Garl is moving effect. It is a fine morning and you enjoy your walk up the path to the shrine. As you go on a soft, thick pile carpet, you can see better, 'it his-
RuneRites is a regular monthly column dealing with readers’ ideas for RuneQuest, edited by Dave Morris.

DOWN AMONG THE DEAD MEN

The Undead in RuneQuest by Alex McDonald

Alex here provides us with a thought-provoking article on a subject the RQ rules treat only sketchily. Games Workshop's Living Dead octave, A Questworld's pack introduces Vampyres, Nightshades, Mausogoths, Waylayers, and other denizens of the twilight world between life and death, and I may run a second article on these at a later date.—DM.

Skeletors and Zombies

These are certainly undead. The first problem they pose is one of command. I rule that commands given to a skeleton or zombie must be spoken by the enchanter who created it, and if the command is not understood (the chance of which is 50% minus the enchanter's language ability), the creature will continue to follow its last orders. It takes 1MR to issue orders.

Using dispel magic to deactivate a skeleton or zombie is not possible because the Rune magic used in creating these undead merely activates the corpse/skeleton, and does not maintain it in its undead state. Trying to destroy a zombie with dispel magic is no more sensible than trying to kill a resurrected character with dispel magic.

Finally, note that a skeleton or zombie is limited in its weapon skills by the levels of ability it possessed in life, up to the quoted maximum of DEXx5%.

Ghoulz

Raised from the grave by Vivamort cultists, they cannot drain POW from others - presumably they regenerate it naturally. (If so, they aren't undead. Undead, by definition, are cut off from the universal POW flow. This would seem to make ghoulz living dead - a distinction drawn in GW's Questworld pack. -DM.

RQ states that ghoulz maintain their status by eating the dead, while Cults of Terror claims that they hunger for the flesh of the living. I rule that they must eat the flesh only of creatures less than seven days dead. Besides adding horror value (you may not care about the ancient bodies in the Catacombs of Crendon, but what about your newly dead mother being stolen from the grave?) this also gives the ghoulz a reason for attacking the player characters.

Certain conditions and defensive measures will serve to reduce the chance of being demorlized by a ghoulz's howl:

- Armour covering ears* -5%
- Objects jammed in ears -5%
- Character of Rune level -5%
- Initiate or higher of Death or Undead cult Vivamort -20%
- Thanatar, Cacodemon -15%
- Humak, Zorak Zoran, Storm Bull -10%
- Except troll helmets, which are made to channel sound to the ears.

These are cumulative. The howl essentially enhances an adventurer's fear of death, which will be less for a Death cultist. Characters of rune level will have even less reason to fear battles, and should have their fears under more control than others would.

Vampires

These are covered in depth in Cults of Terror. However, since you must lose all your POW to become a vampire, it seems to be impossible to become a Lord-Priest of Vivamort. Maybe it's just as well, unless a suitable candidate was elevated from an Initiate to a Lord-Priest in a single ceremony, perhaps? -DM)

Mummies

It is not stated how these are created. The mummy in Griffin Mountain was a former Priest of Zorak Zoran. It is not unreasonable to assume that a mummy can be created only with the spells available to the cult. A create zombie spell with a successful divine intervention should do the trick. Cults with these spells can thus create mummies (except for the Cacodemon cult, whose divine intervention takes a special form).

To counteract the mummy's demoralizing aura, being unable to smell or see would reduce the chance of demoralization by 5%, as would being a Dead or Undead cult Initiate.

Owing to the problems involved in regaining lost POW, I feel it unlikely that Vivamort would have many of these in his employ.

Ghosts, Wraiths & Whirlvishes

These are not undead, even though a roll of 01-25 for the turn undead spell is quoted as 'undead destroyed, released, whatever'. Ghosts are a very special form of bound spirit which does not count against the binder's CHA. A ghost is bound to an object and may not move more than 10m from it. (That was Tom Holsinger's unofficial suggestion in Wyrm Foothnotes 1. I suggest you don't use it as hard-and-fast if you like your ghosts to roam battlefields, lonely moors, and so forth. -DM.)

Wraiths and whirlvishes are variant forms of ghost, and so not undead either.

Thanatar Heads

Once destroyed these become ghosts; but while living and hanging from someone's belt they are undead and can be turned - rolls of 76-95 are ignored and rolls of 96-00 are treated as 01-25. A befuddlement may affect the owner too.

Redcaps

These are affected by turn undead and free ghost. Redcaps are created at 'ancient sites where much bloodshed has occurred' - they are a physical manifestation of the hate, fear and other negative emotions that were prevalent during the battle. When a free ghost is cast, this POW returns to the spirits until the redcap comes back a week later. Turn undead merely disposes of the physical form, leaving the composite spirit in limbo until it can form a new body. This body forms from the very earth of the battle site itself. It would take a Heroquest to remove the blight from the area. Only one redcap is created for each battle that occurred at a given place.

Healing Undead

There are several methods of repairing damage to undead. Skeletons: As long as the skull is undamaged, a repair spell to each broken hit location enables the skeleton to resume its duties. If the skull has been broken, a new use of create skeleton will also be required.

Zombies: Zombies heal one hit point for every 2 points of healing used (though healing 6 will still reattach a limb). There is no time limit for healing. A zombie whose head was destroyed would need a new casting of create zombie. Flame damage is irreparable. Zombies do not heal naturally.

Ghoulz: Ghoulz heal naturally; all normal rules apply.

Vampires: These creatures regenerate, except for certain forms of damage (see Vivamort cult). Mummies: A mummy can only be healed with repair. A casting of the spell will reattach a severed limb or restore 1d4 points to a damaged (but not severed) location. If a limb which has been reattached with repair is struck before it gets any points back from further castings of the spell, it shatters irreparably.

Thanatar Heads: See cult of Thanatar write-up.

Redcaps: These cannot be healed.
THRUD THE BARBARIAN

The Three Tasks of Thrud
Chapter 3: The First Task

Indeed I am, O stranger, for I am the keeper of these woods, and as such know of the lair of the beast...

Old man - can you aid me? I have come in search of the beast of gor...

After several hours travelling...

There is the lair of the beast - from now on you must go alone...

We will leave immediately. However, my daughter must accompany us, for should you fail in your task, I am old, and the road back is perilous.

The legends say that the beast cannot be harmed by the hand of mortal man!

He is a brave warrior, my child, but I fear his task is futile...

The hand of mortal man!

You realise what this means, my daughter?

Oh father - you don't mean...

Yes, my child...

...he's gonna have to use his feet!

Kick!

Art by:
ALAN BURMAN
DENTON, DERAL, JEFFRIN, PATTN

31
by Phil Holmes

An adventure for five to eight characters of 4th-6th level or RuneQuest characters of 45%-65% weapon skills, suitable for use as an Advanced Dungeons & Dragons scenario, a non-Gloranthan RuneQuest adventure or for Empire of the Petal Throne.

THE ABANDONED TEMPLE OF LORD KSARUL

THE CAVERNS

1. Ruined gate
2. Tower for temple gong
3. Shrine on pyramid
4. Library
5. Administration office
6. Temple garden, now wild
7. Living quarters
8. Refectory
9. Colonnade
10. Kitchen
11. Animal pens
12. Slave pens
13. Miscellaneous storerooms, including Vorodla pen and subterranean Hru pit
14. 200-foot cliff drop to forest

KEY
- Stream
- 10 foot slope down
- Shaft from 8
- Stairs down
- Bronze grill
- Door
- Curtain

1 Square = 5 Feet
The Worship of Lord Ksarul

Ksarul, Ancient Lord of Secrets, Doomed Prince of the Blue Room, Master of Magic and Grammarike, is the god of those who seek knowledge for the sake of power. Long ago, when gods still walked among men, Lord Ksarul gathered his forces and brought these against the other gods in a war for supremacy of the Universe. He succeeded in his monstrous servant, the magical creature deity Gruganu, the Black Sword of Doom. Together these two came close to attaining the ultimate victory they sought, but in the end the other gods joined together and defeated Lord Ksarul at the fabled Battle of Dormoron Plain. They stripped him of much of his power and then imprisoned him in a place between the planes of existence—a chamber of flickering azur light where Ksarul is sunk in deep slumber-sleep. Even the dreaming mind of Ksarul is still powerful, however, and thus he guides the loyal Gruganu (who escaped his master's fate) in an effort to find a阀门 Room which will free him to wreak vengeance on all the gods.

The priesthood of Lord Ksarul (who wear smiling masks of silver, black velvet robes and a mortorbard-shaped head-gear) is very highly organized and secretive. But despite their theoretically evil aims, many of the priests are simply dedicated men of learning, respected scholars and physicians. Most of the Doomed Prince's followers are thus Lawful Neutral in alignment—although there is a small inner clique of zealots, the Ndalu Society, who devote their lives to the search for the Ten Keys and whose methods and alignment are definitely Evil.

The Goddess of the Pale Bone

This should be revealed only to clerics, Lhankor Mhy Initiates or EPT characters with the scholar skill at the appropriate time. The Goddess of the Pale Bone is the Lady of the Pariah Gods, an utterly infaminal and Chaotic deity whose worship is almost universally proscribed. Her few followers are the sort of psychotic outcasts who give Chaotic Evil a bad name—human sacrifice is the least appalling of their activities.

PLAYER'S INTRODUCTION

By chance, one of you discovered some information concerning a temple to Ksarul located in the Do Chaka Protectorate, a region far to the west. The records you have looked at show that the temple was founded in the year 2157. (The year is now 2361). Another brief reference, dated 2270, states that the temple was abandoned during the reign of the Emperor Heshtuatl (sometime between 2168 and 2234) and that the priests' exodus was apparently so hurried that most of the temple relics and treasures had to be left behind. You give Chaotic Evil a bad name.

In the north, storm clouds gather. The village consists of about three or four days ago and travelled north along the River of Red Agates towards the mountain range known as the Atkolel Heights. Through a pass you have come to the village of Mandir, nestled at the foot of impressive cliffs. Somewhere beyond—only a few miles away now—lies your goal.

GM'S INTRODUCTION

This adventure is based on Professor M A R Barker's fantasy world of Tekumel outlined in Empire of the Petal Throne. For AD&D or RuneQuest® just assume that the adventure is located in some distant part of the Known World. Where EPT monsters are used I have 'reinterpreted' these for AD&D and RQ use.

The Village of Mandir

Mandir lies on the road to the temple, the village is built on a small plateau above the ruins of a temple complex. The temple was two thousand years old, is village headman and senior member of the Clan of the Shadcow, a name that no one in Mandir can pronounce. He is quite affable towards strangers, Lord Ksarul to which more than three-quarters of the villagers belong. He is in fact a disgraced member of the Ndalu Society, who chafes at his demotion to lowly village priest.

Tulkesh will freely answer any questions. Mandir was settled by pioneers from the east two hundred years ago. The temple that the players are interested in was founded at about the same time, but it implies that it has become deserted only a half-century later. Tulkesh is not sure of the details—just that the priests abandoned the place after a number of unexplained events. One story he has heard is that the priests were later attacked and killed by outlaws as they were coming back to the Temple road, so a full report was never made. From time to time since then there have been mysterious disappearances, and nowadays people try to give the temple a wide berth. Nomikaru adds that there are probably Hra and Vorodla (see below) guarding the temple compound, and will relish describing their way back to the Sarkbe road, so a full report was never made. From time to time since then there have been mysterious disappearances, and nowadays people try to give the temple a wide berth. Nomikaru adds that there are probably Hra and Vorodla (see below) guarding the temple compound, and will relish describing their way back to the Sarkbe road, so a full report was never made.

Temple Background for the GM only

Although founded ostensibly as a centre of worship for the people of Mandir, its major value to the priesthood of Lord Ksarul might have been as a spiritual retreat; an isolated monastery where priests could conduct their studies and research without disturbance from the factional disputes common within city temples. A number of Hra and Vorodla were provided by the funders of the temple, the Society of Blue Light, a faction devoted to pure scholasticism and opposed to the Ndalu Society.

Unbeknownst to the temple founders, the caverns below the shrine were used millennia ago by devotees of the Goddess of the Pale Bone. In fact this was the root cause of the troubles at the temple, as will become clear...

The Temple

As the party approach, the temple's ruined state becomes clear. Some time in the past the gatehouse was shattered by lightning, charred, and then rotted by the elements. The stone wall around the temple compound has collapsed at several points. The paving stones within are cracked and subsided, the buildings are tangled with vines and in disrepair. Dominating the temple compound is the twenty-foot pyramid on which stands the shrine dedicated to Lord Ksarul. Just as the party pass through the ruined gate, dark, winged shapes rise up from here and the colonnade below, snaring aloft and then swooping down on the party...

These are Vorodla, guardians of the temple. There are seven of them:

Vorodla

RQ: 5-point armour; HP10, 11, 12, 13, 14, 15; Move: 6/12; POW: 13; Sword (1d8+1 +1d4 and exposure to Soul Waste), SR7, 45%.

AD&D: AC5; HD4; HP12, 18, 21, 10, 15, 22, 23; Move: 6/24"; 1 attack for 1-8+2d6 chance of energy drain.

EPT: AC5; HD4; HP10, 14, 16, 9, 12, 18, 19; 20% chance of level drain.

Notes: Vorodla are winged undead; dead warriors restructured and reanimate at the arcane sorcery of the priests of Lord Ksarul. They fight fanatically until cut apart, and must then be burnt or they will reanimate by the arcane sorcery of the priests of Lord Ksarul. They fight fanatically until cut apart, and must then be burnt or they will reanimate by the arcane sorcery of the priests of Lord Ksarul. They fight fanatically until cut apart, and must then be burnt or they will reanimate at the arcane sorcery of the priests of Lord Ksarul. They fight fanatically until cut apart, and must then be burnt or they will reanimate by the arcane sorcery of the priests of Lord Ksarul. They fight fanatically until cut apart, and must then be burnt or they will reanimate by the arcane sorcery of the priests of Lord Ksarul. They fight fanatically until cut apart, and must then be burnt or they will reanimate by the arcane sorcery of the priests of Lord Ksarul.
The Library
The roof has fallen in at the western end—many of the books are rotten and worm-eaten, but three sealed Chlen-hide (bronze) chests have preserved the most important books in excellent condition. There is also a scroll of necromancy and the grey hand capable of such desecration of duty as to go missing only hours before the Returning of the Mandle of Blue.

29th HASANPOR, 2215
Those of us who thought ill of Ishankoi have had cause to revise our judgment since his mutilated form was found in the Lower Shrine shortly after lunch. Who can have performed this horrible deed? Recall that on the 26th, the eve of Ishankoi's birthday, a large group of Hra was seen by a war party of Tekketal. This is the first and possibly the last clue to the identity of the Hra on a 'D' result. Even if these Hra are not those of the cult, some of them may be ruses to divide and conquer. It remains a mystery.

27th HASANPOR, 2215
Archdeacon Ishankoi hi-Reshlan has disappeared—spirited away, so to speak, in the middle of the night. We can only hope he has not suffered the fate of Ishankoi. Yagoo hi-Ludum suggested that we send a party of investigating clerics to the caves below the pyramid to look for Ishankoi. But even if we find him, we may not be able to help him. Yagoo himself is not so sure that Ishankoi will be found. He is inclined to think that Ishankoi may have been spirited away, so to Legion in Khirgar.

3rd SHAPRU, 2215
The heavy storms of the last few days continued unabated. Tekketal hi-Kurado has gone missing. One can only hope he has not suffered the fate of Ishankoi. Yagoo hi-Ludum suggested that we send a party of investigating clerics to the caves below the pyramid to look for Ishankoi. But even if we find him, we may not be able to help him. Yagoo himself is not so sure that Ishankoi will be found. He is inclined to think that Ishankoi may have been spirited away, so to Legion in Khirgar.

6th SHAPRU, 2215
Tekketal's corpse has been located in the Hra pit, mutilated if anything even more gruesomely than Ishankoi. To some extent this is due to the effect of the Hra on a 'D' result. Even if these Hra are not those of the cult, some of them may be ruses to divide and conquer. It remains a mystery.

8th SHAPRU, 2215
Godoku hi-Baillian has now vanished, along with his personal servant. On the orders of His Holiness, Yagoo hi-Ludum used mediumship to communicate our troubles to the temple at Meulu. We are assured that investigators have been dispatched.

9th SHAPRU, 2215
Like one who is infected with the eggs of the nek-korm, we have suffered from a traitor within! Yagoo hi-Ludum has been uncovered as the source of our woe! Along with two young acolytes he has been worshiping a black star for the past few months. This is a reminder to all that the sect of the Goddess of the Pale Bone continues to exist. The success of our mission in the east bears the Bound Claw emblem on panels of beaten silver. The mask is worth about 200 kaitars/100gps/200 lunars. The same applies as with other masks of the same kind. The Caverns below the Pyramid
The sect of the Goddess of the Pale Bone continues to exist. The success of our mission in the east bears the Bound Claw emblem on panels of beaten silver.

5. The Lower Shrine. A altar chamber of black stone, intended for the more sacred and secret rituals. There is a crescent moon symbol inlaid in polished quartz shards into the floor.

6. The stairs end. A locked bronze grille bars the way.

7. Tattoo of Shrinok and Elvira. This is the most sacred ritual place of the Hra. There is food for only two more days, but there is enough for us to stay another two days. The mask is worth about 200 kaitars/100gps/200 lunars. The same applies as with other masks of the same kind. The Caverns below the Pyramid
The sect of the Goddess of the Pale Bone continues to exist. The success of our mission in the east bears the Bound Claw emblem on panels of beaten silver.

8. The Lower Shrine. A altar chamber of black stone, intended for the more sacred and secret rituals. There is a crescent moon symbol inlaid in polished quartz shards into the floor.

9. There is food for only two more days, but I do not think it will come to that. I have had an idea for a treatise on the ethology of the Hra. A pity I will never get the chance to write it.
For any encounter in the caverns, roll d6:

1-3 the Jalush
4-5 Yugao
6 Yugao and the Jalush

Of course, Yugao is always somewhere in the caverns. Have the party encounter him in the Goddess’ fane if they haven’t run into him before then.

9. Low chamber. There is a drop of about twenty feet from the floor of the Inner Shrine down a narrow shaft which opens into the roof of this cave. The climb down is not difficult. A tunnel slopes gently downwards from the south-west part of the chamber. The sound of running water can be heard.

10. Underground stream. This dries up in summer, but at the moment is in full flood. The stream is 4’ at its deepest point.


12. The Goddess’ Fane. This cave is taller than most of those here and seems to have been enlarged by excavation at some time in the past. The walls have been stained white and covered with squarish crimson designs. There is a rough altar—a natural table of rock—to the south-east. On this is a rough, pitted idol of light grey stone, depicting a globular being with six thick, curving legs and the face of a thin-lipped woman.

Anyone trying to remove the idol will receive a fleeting but horrible vision of a flying, horrid, monstrous apparition of a torn, rotted monster - the woman’s head, shoulders and right arm—flying through illimitable darkness towards the viewer.

She wields a great warhammer and seems to shriek in rage. The GM should describe in terror if suddenly confronted by it. It may have an outer integument, smooth and ivory-pale, with sharp clusters of spines at its joints. It stalks with the slow, precise movements of tremendous premonition, as though on the verge of a great disaster.

Yugao’s life-force has been sustained all these years by the power of a praying mantis and strikes with a scorpion’s vicious speed; any cover will not affect a attacker more than once. Removed from the fane, it loses this power.

13. Skulls and broken bones – the Jalush’s victims over the years. There is a 4’ wide shaft in the floor of this chamber, set with many razor-sharp blades.

If a character manages to get down the shaft he will feel a sense of tremendous premonition, as though on the verge of a great discovery. Rather than merely telling the player this, the GM should try to create a mood, to heighten the sense of significance of this cave. The climb down is 20’, and even this will not reverse the damage.

It is one of the Ten Keys required to free Lord Kasrul, presumably concealed here by one of the followers of the Goddess of the Pale Bone. It cannot be detected as such by magical means, and only a great scholar could identify it for certain. Nonetheless, anyone who sees it will have some kind of ‘sixth sense’ as to its importance.

14. Cave entrance and waterfall. The stream emerges from the cliff top about twenty feet above the entrance to the cave. The forest is a hundred feet below. From here characters can see Lake Ngusina stretching to the west and, mistily through the ebb away, at the rate of one hit point a turn. After the adventure

For those who like to loot, there’s about 900 kaitars/450gps/900 lunars in cash distributed around the temple—mostly in the hursary strongbox in the administration building, but some also in the priests’ quarters.

If the players take the temple relics (the statuette of Ey’un, etc.) then they had better be careful about where they sell them if they don’t want the priests of Kasrul as enemies. Even if they return the relics to the priests, the latter may still view the removal of these items from the temple as sacrilege. A reasonable option course would be to leave the relics in place and bring back a Cardinal from the priesthood to recover them. The relics of Kasrul will give about 25% of the relics’ value as a reward to their discoverer.

If the party show the Key to Nomikaru hi-Teteli, back in Mandir, he may try to get it from them so that he can take it himself to the priesthood. This is not to say that Nomikaru will recognize it as being one of the Ten Keys, merely that it is an interesting artefact which could help him to ingratiat himself with his superiors.
Dear WD,

I am one of those tedious people who is complaining about your noble magazine. For I am a hobbit - an honourable race that is being disgraced by the employees of White Dwarf. I do not envy being referred to as an Hobs, or as a shunned hobbit but even more horrifying is the fact that Gobbledians constantly munch on our cute and cuddly bodies! My friend Nebrask Usnot skulvl has been highly advised against eating hobbits since their leathery hide can cause indigestion and heart-burn. Instead, Nebrask recommends elves as their well-matured flesh is apparently quite delicious.

Hobbits are only picked on because they're small and defenceless - so why not pick on dwarves instead? (And don't give me that dragon-muck that they are an ancient race and deserve respect). Zombies are a prime choice because of their low intelligence, but if you must continue to take the Hydra's spittle out of a race, I suggest that you pick on large frogmen!

Yours faithfully,

Luvis Lightfinger, Amersham, Bucks.

Dear WD,

Well done! Issue 52 was my third White Dwarf [38, 51, 52] and I am thrilled with your magazine. The additional pages was a great idea but why, oh why, did you keep the first ten pages for advertisements. It seemed such a waste of good space when you could have printed some articles which would probably interest your readers more. The Name of the Game was interesting and the series about clerics (Gifts from the Gods and Bolts from the Blue) were both good. As for The Castle of Lost Souls, it was brilliant. The mechanics were much more realistic than in the fighting fantasy gamebooks. At last we have a good low-level D&D scenario. The Serpent's Venom was a great improvement on The Ballad of Times Past. Keep up Tabletop Heroes. It is certainly a good help, but would be better if lengthened. I am looking forward to the Battle of Pelennor Fields - if it matches up to the last series of the Dungeon Master Guide. Where is the promised answer to the Thieves Wordsearch in WD52? I could not spot it anywhere.

Yours contentedly,

Jeremy Sheldon, London.

Dear WD,

I cannot agree with Ian Waddelow's overall review of the Last Worlds books [WD62]. These are a gamer's game, which well deserve the cult status they have already attained. I think they are great fun and if Mr Waddelow cares to bring about some sort of justice, then he will convince me that I am certain he will be buying every round.

Bloodthirstily yours,

Caroll Benney, Oxford.

Dear WD,

You may be interested to know that the SF Writers of America, that infamous organisation (it can't be any good, they let me in), has just announced that it is going to publish some of the works that have been rejected by the recent discussion about 'game rights' to books. Julian May, for example, might be quite keen to ask some sort of fee for the free use of her Many-Columned Law of the Fiend Factory [WD51], but at least it could be argued that she gets some publicity since she is credited. The estate of C S Lewis himself is in no position to complain, but Harry Harrison is very vociferously alive, and the Grey Dominators, who come immediately after the Marsh-Wiggle are clearly intended to be those recurring baddies from the Stained Glass [WD51]. What do you think?

To avoid the potential wrath of SFWA or other writers' organisations, I'd suggest that contributors making this sort of use of copyrighted work should do (a) get permission, and (b) give full credit to the original author. Doesn't this sound reasonable?

All the best,

Dave Langford, Reading.

Unfortunately, we can't always know whether a submission has been taken from a book or not (I know, I'm sorry - I haven't read any Stainless Steel Rat books!). All we can do is to remind our readers to be sure to credit their sources when they send in such material - Ed.

Dear WD,

So, the snivellers are at it again (re Jondo Baggins letter WD52). What do these 'hobbits' think they are, telling us we owe them a living? We owe them nothing, we simply pay their fees for the free use of their work. Many readers to be sure to credit their sources.

Stainless Steel Rat books. How do you plead?

Don't worry, Dave has plenty more than simple items etc lined up for everyone - Ed.

Dear WD,

I deeply regret the departure of Oliver Dickinson who gave us the fabulous tales of Griselda and numerous useful RuneRites [WD49, 50 and 51]. I hope Dave Morris (who took over the column) will continue his good work. His articles like Dealing with Demons were interesting, although essentially non-Glamarth, but his last articles - RQ classes for RO (Runes in the Dungeon) - must have annoyed RuneQuesters. I am worried about his introductory words to RuneRites in WD52: Where are the innovative spell-systems, the new magical items, exotic beasts and sparkling ideas? - Are these topics really useful to RO referees and players? Somehow, I feel that RO is a game that deserves more than just new monsters and magic items. What do you think about it?

Yours,

Christian Rossiquet, Orvault, France.

Don't worry, Dave has plenty more than simple items etc lined up for everyone - Ed.

Dear WD,

Having been playing D&D for six years, I am now beginning to see it follow the same downward course as the rest of society. Just as religion prefers the individual to the collective, so does scientific discovery. And as our educational system fills us with knowledge, whilst it seeks to rob us of the intelligence to use it, so D&D is becoming a game of rules and not individuality.

Like a unicorn which once ran free in the woodlands, so our minds, free of restriction, once interpreted the outlines of the basic rulebook. But now this unicorn, once almost immune to magic, has been captured and bridled by the 'Game Wizards'. Now it is burdened down by rules, magazines, supplements, new monsters, new magical items, new dungeons, new Gods. It struggles in vain against the ever-increasing constraints of its masters, who no longer enjoy its free movement, but instead seek only in how much it will carry, and the sale value of its horn.

As a gaming magazine, you have the opportunity to get our trapped creature's back, to encourage thoughtfulness and initiative among your readers, and to publish articles containing suggestions about broadening the game, not narrowing the already stifling confines of creativity.

Yours pessimistically,

Robert Bradshaw, Oxon.
DO YOU HAVE WHAT IT TAKES TO BE A HIGHWAY WARRIOR?

Have you ever pressed the imaginary button on the dashboard of your car to vaporise the idiot driver in front? BATTLECARS is a game in which 'dangerous driving' takes on a whole new meaning. Vent your frustrations on other players by arming your car with machine guns and rockets. Watch with glee as cars explode into fireballs. Drive on and smile as the next victim comes into range. Set the gunnery computer and squeeze the trigger – then BOOM!

How long can you survive in the deadly arena of the future? Do you have what it takes to be a highway warrior?

Only by playing BATTLECARS, with its unique simulation of driving skill and combat, will you ever find out.

And if there wasn't enough danger on the roads, a new menace on two wheels has appeared...

BATTLEBIKES is the first Expansion Set for BATTLECARS to introduce duels between bikes or duels between bikes and cars. It is not a game in itself.

BATTLECARS — The Game of Deadly Driving from Games Workshop
Fiend Factory is a regular department featuring readers' monsters for D&D/AD&D, edited by Albie Fiore. This issue, two linked non-material creatures.

**Now You See Them, Now You Don't**

**SURROGATES AND SHAPELINGS**  
by Fred Lee Cain

**No Appearing:** 1-10  
**Armour Class:** 10-2  
**Movement:** 9"  
**Hit Dice:** Surrogates: 10HP  
**Shapelings:** 5  
(1-3 hit points while Matter-phasing)  
**Treasure:** Surrogates: Nil (though may be set to guard treasure)/Shapelings: A-H.  
**Attack:** 1 (or 2) for 1-6 or by weapon  
**Alignment:** Neutral, Neutral-Good, Neutral Evil  
**Intelligence:** Surrogates: 0-8  
Shapelings: Average to very  
(though not same - as Body Weaponry)), Attack  
**Psionic Ability:** Surrogates: Nil  
Shapelings: 01 (Matter-phasing (equivalent - but not same - as Body Weaponry)), Attack  
**Defence Modes:** Nil

**Surrogates**  
Surrogates are a non-material form of golem (5'-7' high), produced by a Neutral, Chaotic neutral, Neutral good, or Neutral evil cleric of not less than 1st level; or a magic-user, cleric/magic-user, or illusionist of 12th level. This involves a suit of apparel, mail, or armour; a tome or scroll for the initial spell using a geas and a magic jar spell; along with a silver, gold or electrum medallion of a pentagram-in-circle, which must be made by a 14th level magic-user at a cost of 10,000gp and can be used 10 times - each time animating 5 suits of apparel. (This medallion can be re-charged by a magic-user of sufficient rank; it will cost 8,500gp). The medallion is inscribed with an incantation that can open a portal from the Prime Material Plane, using a minor gate spell, to the Positive or Negative Plane of the summoner's alignment, to allow a small portion of the basic universal life 'force' (Light or Dark), to enter the waiting recipient vessel. After that, the surrogate will respond much like an invisible stalker and will either stand silent like an empty suit of armour, until commanded to obey; or unseen until ordered to manifest itself in the trappings of the garb it was first called within. However, it was created in the garb of a servant; it will be a servant; into the armour of a warrior or knight, a fighter etc.

In starting out, a surrogate-animation will have no Intelligence being, in effect, only an automaton like a golem, capable of carrying out only simple orders: (attack, guard, kill, serve, etc). In order to carry out more complex orders (such as a guard that would answer to a password, admitting friends, serving others) it's Intelligence must be raised. A wish or a reverse feeblemind spell can do this. The proper scroll inscribed by a 12th level druid and a mistletoewand blessed by an archdruid are needed. This spell will raise the Intelligence of a surrogate by 1 point each Summer or Winter Solstice (the only times when it will work), and will work on only one animation at a time. After a surrogate has gained a total of 6 points of Intelligence, there is a 75% chance of it gaining 1-3 points of Wisdom with that (and with any following gain in Intelligence). When first created, there is a 1% chance that a surrogate may run amok and refuse to obey orders. With any increase in Intelligence, the chance of disobedience (depending on alignment of the person that created them) is: good alignment: 2% (order is not understood); 5% if ordered to do something evil. Add 5% for each point of Intelligence above 8 and 2% for each point of wisdom. Neutral alignment: 2% (order is not understood); 10% if ordered to do an act of good/evil outside of alignment or service to master. Evil alignment: 2% (order is not understood); 5% if ordered to do something good - add 10% for every point of Intelligence above 8. 5% chance of mutiny; add 10% for every point of Intelligence above 7 and subtract 5% for every point of wisdom.

Once animated, there will be a 'solid' but invisible form filling out the containing garb or armour. Unless ordered to occupy that suit, the surrogate will have no tangible form or substantial ability with which to do anything. These animated forms cannot be truly slain or wounded (destruction of their container merely releases them back to their source-plan of origin; lopping off an arm would simply be cutting off an empty sleeve). However, if the surrogate has attained 7 Intelligence and 3 Wisdom, it has developed enough 'individuality' to become a separate, (Neutral) 'free
spirt' with a potential for rebirth/incarnation and would revert to its plane of alignment if its containing material garb should be destroyed. If the surrogate has 8+ points of Intelligence and has done enough deeds of a positive good nature to rate an 8 in Charisma (1 point Charisma for every 10 deeds), it will have developed an individual personality that will continue to exist as an invisible but stable and tangible 'shape/form/presence' capable of surviving even removal or destruction of its containing garb, with a definite male or female personality of shape and existence. Sufficient evil deeds are done within the aforementioned prerequisites, the surrogate can become a wraith.

Shapelings

There are rumours of a race of these invisible, humanoid beings that exist on a far-distant island. They take full damage from magic weapons but only ½ from ordinary ones. They have a 50% chance of Matter Phasing during combat rounds during which their bodies turn intangible to any blows, although they can still strike with full force and cast spells (this power can also be used to penetrate barriers, locked doors etc; treat as a passwall spell). In alignment, they are Neutral good or Chaotic good (25% each); Chaotic neutral (30%), Neutral (5%), or Neutral Evil (15%); and are capable of mating with human, elven, halfling or half-orc stock. Any young produced from such unions resemble the non-shapelings parents' race (10%) likelihood of invisibility), but are capable of briefly Matter Phasing into transparent and insubstantiality for one round, every other melee round (25% chance). During this state, they cannot be attacked or attack others.

Physical build and population-scale, shapelings are about the same as mankind. Population ratio is usually about 45% male and in life span and maturity, are, to all intents, the same as humans. They are visible only via the apparel they wear. When dealing with other races, shapelings will often wear a strait jacket or battle metal mask (appropriate to their age and sex), in order to make deals with them more comfortable.

For cosmetic purposes, their bodies can 'take' make-up to render them visible. Shapelings thievess will often use a water-soluble make-up, which they can remove with a quick rinse; reverting to invisibility. Similarly, a shapeling dancing-girl using such a 'wash-off' cosmetics, can have a really unique end to her act.

Some Chaotic neutral's of this race make superbative ninjas! Shapelings can rate 1-4 in surprise on a 6-sided die. Any weapons a human or elf can use, they can use. Generally, shapelings favour cowled or helmeted suits of leather, catch armlet, or plate armour. In fighting—whether as individuals or in hosts— weapons most used are generally double-curved long-bows, long-swords, scimitars, handaxes, bastard-swords and throwing knives. Shapelings fighting hosts (300-1000) often hire out as mercenaries and their spectral appearance has a 40% chance of causing a loss of morale points in an enemy (in part because they are often mistaken as wariths or other undead monsters).

As thieves, assassins, magic-users, illusionists, rangers, monks and other classes, shapelings have the same talents and—except for invisibility—the same disadvantages as humans though they rarely use above 10th level in any of these classes. Even their powers of Matter Phasing a psionic power of the same nature as Body Weaponry) and natural invisibility are not a guarantee of invisibility, if caught unaware shapelings can be betrayed by any other solid being protected by an invisibility spell. Rain, snow or dust will 'outline' them; paints, dyes or tar will coat them and stick to them. If in water, a 'bubble' or 'ho e' will outline however much of them is submerged. Soft surfaces will betray their footprints— as will doors, if they're too fatigued to Matter Phase (which requires health and alertness just like any other physical exertion). A cloth thrown over them will betray their presence and a being protected by an invisibility spell would be just as invisible to them as any other character. Their invisibility does not include the apparel or equipment they wear (that requires a spell). Likewise, their power of Matter Phasing only extends to their garments and any items that could be carried easily on one's person. Although able to strike while insubstantial, in order to do so, they have to make their weapon solid. Curiously—when divested of garb—shapelings say that they can see each other; claiming that they appear to each other as a sort of phantom/bubble/outline of a human/elven form, with features 'highlighted' by a sort of soft, silvery-blue glow; a trait that can be inherited by offspring of mixed marriages. Shapelings seem to be able to 'intensify' their particular brand of invisibility so as to appear invisible even to elves! Shapelings invisibility can be penetrated by a wizard eye spell. Shapelings often 'claim' they have souls (it seems more likely that—like elves, they have 'spirits' that are recyclable and able to re-incarnate; but shapelings with human or halfling blood—like half-elves— would probably have souls; and shapelings choosing to intermarrry with humans or halflings, would (like elves) doubtless be given a 'choice' by the Divine/Celestial Powers as to which race they wished to be spiritually 'counted with'.

Possessed of a somewhat ironic and tongue-in-cheek sense of humour, shapelings have an inherent 'edge' for playing pranks and gathering gossip; but their humour is never malicious—although sometimes a little roguish. Even a shapeling fighter can often have a keen wit and sense of the ironic. In a word, shapelings humour can best be described as 'sardonic'. 'Now you see me, now you don't...or did you?'

Like halfelves, elves and dwarves, shapelings are a somewhat secretive people; delighting in the gaining and use of hidden secrets and lore; though this is not so much a matter of course as merely the application of a natural advantage in such things.

Note: a shapeling hit by a feelblmind spell would suffer a loss in Intelligence but would not be transformed into a surrogate-form.
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Treasure Chest is a regular department for AD&D/D&D. This issue, something on role-playing — not necessarily just for D&D either.

Goals for Role-Playing
by J Anthony Nanson

The knight who allows his enemy to retrieve his sword before engaging him... The samurai who carries out his duty though there be no material gain... The magician who searches far and wide for the magical component that will enable him to enchant a fountain to dance of its own accord... The Errol Flynn type who sneaks past the guards to meet his loved one and arrange her escape to join him in the Greenwood...

These are the sorts of scenes we see on films and in literature associated with heroic adventure. These characters direct their activities in the pursuit of goals such as honour, love and fame which are of an abstract nature and not likely to feature in a RPG except in the case of a conscientious player who single-mindedly adopts the stance of a chivalrous knight or whatever. To players the mark of success in RPGs is the acquisition of cash and/or levels of ability which themselves depend upon securing cash, killing monsters etc. Thus the course of success becomes: Hack, Stay, Take Money, Take Magic Items. Some people are worried by the award of XP for monsters and treasure in AD&D and might also demand justification for the gain of experience points by achieving power, discovering a lost continent, following a loved one to the ends of the earth etc. The following is a suggestion for encouraging players to follow goals in the tradition of heroic adventure.

When generating his character, each player selects four general aims from the list below (or of his own devising if consented to by the referee) and arranges them in order of priority. The referee then, with great care and tact, awards experience for each category, varying with the players degree of achievement in it. This is multiplied by four for the first priority, three for the second and two for the third. Greater deeds should be more heavily rewarded, particularly to cater for the higher experience point awards corresponding to their own particular game system.

The Goals

- Furtherance of Scholarly Studies: history, linguistics, customs etc.
- Furtherance of Art: music, architecture, craft etc.
- Furtherance of Science: and technology.
- Wealth: finances or hoards of treasure.
- Earthly Pleasures: wine, women, drugs etc.
- Romance: true love.
- Power over Others: political, religious or in underworld etc.
- Fame: renown far and wide.
- Rank: on social scale or in institution such as army, church.
- Preservation of Status Quo: corresponds to AD&D neutral.
- Preservation of Nature: priority for druids.
- Preservation of Order: corresponds to AD&D lawful.
- Comradeship: friendship, feasting etc.
- Risk: physical or financial.
- Commercial Business: set up trading caravans, run merchant ship etc.
- Collecting: jewellery, antiquities, weapons, paintings etc.
- Religious Service: obviously priority for clerics.
- Battle Glory: eg AD&D XP system.
- Image Cultivation: adopting distinctive appearance, vehicle, style etc.
- Freedom: corresponds to AD&D chaotic.
- Chivalry: mercy, fairness etc.
- Honour: duty to liege, family, friends or own dignity.
- Mystical Power: finding spells, magic items etc.
- Patriotism: acting in country's best interests.
- Discovery: bringing new knowledge to own civilization.
- Experience Wonders: travelling through strange lands, other planes etc.
- Intrigue: secret scheming and plotting.
- Materialism: care for horses, castle, private island etc.
- Welfare of Others: corresponds to AD&D good.
- Responsibility: to carry out task, take care of charges etc.
- Expansion of Civilisation: the pioneering spirit.
- Wanton Destruction: preferably for NPCs!
- Cruelty: preferably for NPCs.
- Persecution of Evil: priority for paladins!
- Competition: relish race to complete quest etc.
- Personal Feat: hunting, mountaineering etc.
- Do it because it's there.
- Creation: make magic items, design starships etc.
- Self-Discipline: managing without or controlling one's behaviour.
- Trickery: thwarting authority, playing practical jokes etc.

In addition experience should be awarded for the mere use of any skill a character possesses. Otherwise characters may creatively gain no experience during a scenario. Imagine a thief who climbs a 300' cliff to enable a friend (who has Romance a priority) to rescue his sweetheart. The thief should be well rewarded for his outstanding climbing. He would be due further experience if Welfare of Others or Comradeship were among his goals.

Concentrating on a specific aspect within a general aim should be well rewarded. A character who makes an effort to build up a collection of swords through the ages gets more credit than one who collects everything he finds.

The initial choices do require a little daring on the part of the player. He could select Wealth, Battle Glory, Mystical Power and an alignment-type goal and proceed on essentially the same basis. But choosing an interesting combination he may find the motive to take the initiative in taking courses of his own design rather than simply following the referee's plot-line. Players should realize that their experience points may not come directly from adventures but from, say, the way in which they utilise the money earned for a mission — perhaps to design a new ship etc.

A player may alter his series of goals by relegating one or more of them down the priority list for three months and then promoting the aim currently at the same priority level to the higher position. If a goal is relegated from fourth position then a totally new one may be chosen to replace it after 3 months.

Some character classes, such as Paladin and Samurai, require stringent adherence to certain principles and the referee might also restrict choice of goals somewhat for certain racial types (see DMG p16). Determining a series of goals for NPCs of the blander sort (eg fighters) may add a little colour to encounters.

The following are examples of typical combinations for some races and professions.

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Thanks for the recent letter, as you say we'll have to pull out all the stops to keep up with your production schedule—but I think we're up to it! For example we will be bringing out Golden Heroes, Dungeon Planner II and the UK edition of COC in June, and we've got lots of games and play. Golden Heroes looks like it's going to be a really good RPG; all problems with the original version have been ironed out and the artwork is very good.

On the subject of high prices GDW have at last released the revised version of Drang in the East, the revised version of Drang Nach Osten; it will be available in the UK by July, the price...£9.95!!!!

PS. We did titter somewhat the the Battle Over Britain review in Imagine No 14 in which it states 'it is good as a solitaire'. Having played the game we can report that it uses both hidden deployment and movement—therefore we would not recommend that you play it solo—it is, in fact, impossible!
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