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All those bodies came in useful, too, for our beach barbecue later on; pity no-one stayed for the main course - perhaps the meat was too fresh? But the fun has to stop somewhere, and we're zapping back tomorrow to play in Agaroth's STAR TREK game. I think I know who I'm playing - I'm the only one with pointed ears!

Beam me up, Grotty.

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Unfortunately, traps are all too often used as an alternative for encounters with living (or undead) beings, where they should be adding spice. Overuse of traps and overkill all but murder the campaign: dungeons become dull, repetitive, or simply lethal, as the DM slips in a quick pit, because the party has pulped his collection of carefully prepared ogres, by dint of a well-managed cave-in. This must not be allowed to happen; fantasy role-playing is certainly about fun, rather than realism, but the logic of those parts of the campaign (or single adventure) which border on our mundane, and non-magical world, lend credibility to the weirder aspects of the fantastic one. The ideal trap is simple in operation, yet unexpected. These are the most difficult to devise - or solve! The ideal trap should also have an uncomplicated disarming mechanism, or a safe circumnavigatory path. While this may seem rather inconvenient for the party (even bearing in mind that the role of the dungeon is to entertain) it is based on sound commonsense; somebody/thing(s) must have placed the trap.

**Why?**
This question need never be explained as far as the players are concerned (although that's half the fun) but it must be absolutely clear in the DM's mind if he is to order his world convincingly.

**Types of Trap**
Traps are of two types; 'offensive' and 'defensive'. A defensive trap is designed to protect a specific area from intruders; usually a store of foodstuffs or valuables. An offensive trap is intended to capture specific targets, or kill specific prey (most meat is better kept fresh until needed, however). In the context of AD&D and RO it is often the case that we lose sight of the original purpose of traps: to catch food. Why should a giant not supplement his diet of stringy mountain-goat with the odd adventurer? Why mix out on 'shoulder of man', 'troll meaners' or more simple fare such as 'squeezled hobbit' when a few well-baited traps would secure the main ingredients, even when he is not at home to throttle the little things when they appear...

The defensive trap is the more usual mechanism encountered in the dungeon. Such a trap can be used to deal with uninvited interlopers in a variety of ways; it can kill, incapacitate, or smear them all over the walls. The last category is only appropriate to an area where access is not a consideration, or where the owner is unlikely to visit the site for some time; a tomb provides a good example. Such traps have no real place in a dungeon. Not only do they fail to excite the players but, rather than curing hackiplits, they make the party reluctant to come out of doors. When such traps are not responsibly cautious, as they should be, but paranoid - unable to seize the opportunity, even when it ambles up to them. Such killer traps have their place in one-offs, like Tomb of Horrors, but in longer-term adventures where they kill off, almost arbitrarily, characters that have become 'alive' through weeks of play they should be used with caution. Getting characters to involve their players emotionally in their plight (or fortune) is the DM's most difficult and rewarding task. A good deal of time is spent in AD&D, and in RO, with rune-priest level Chaos-crunchers, trying to recapture the total identification with characters of the first few weeks of adventuring. This is not to say that characters should not die, but when they do it must be as an inevitable consequence of the player's own imprudence or avarice, not a capricious die-roll.

The good trap has credibility: a mage, off looking for beholders' eyes, will set a more potent trap than a third-level fighter either because he has more to protect or to spend, or because he has had more time to make a greater number of enemies. What the DM must realize, and players might discover, is that not all traps will be intended to deter or destroy humanoid intruders. Even low-intelligence creatures of great strength will have to be excluded from the area protected by a trap, or a series of traps. The use of a trap suggests a lack of, or insufficient number of, intelligent guards or semi-intelligent, programmable guardians such as golems. Thus, a number of traps in sequence might be advisable to cover most contingencies.

Traps have the major disadvantage that once they have metaphorically 'shot their bolt' they are useless. Some traps reset themselves. The danger here is that someone/thing may observe the trap in the act of repriming itself, and hence escape its effect. Thus, flights of traps should be common; each with some form of disarming mechanism so that the owner and his friends (if any) can pass freely. Traps suffer from the drawback of all machines; the inability to differentiate between friend and foe. The major advantage of a trap lies in this very fact. The trapper, and any he may wish to be immune to his traps, harmful effect, will know the safe way through, others will not. The major advantage of a trap over guards is that a trap can be neither charmed, nor bribed.

**Setting Traps**
There are innumerable methods or devices which can be used in setting traps. Every DM will have his favourite. I would not presume to give an exhaustive list of permutations of missiles, pits or blades because I could not possibly think of all of them, but here are some points for the DM to consider when designing traps:

1. Ask yourself who set it, why it should be where it is, and how it is reactivated — if at all. If it is not reset remember that the party might find it already 'tripped' if, or when, they get there.
2. Who or what is it designed to kill or incapaci-
trap? Different creatures will require different baits, and different methods of dispatch.

3: Ask who needs to pass the trap without triggering it, and what type of failsafe mechanism is required. No trap should be able to be circumnavigated as a matter of course. The safe route should be sufficiently unusual to prevent accidental discovery.

4: The nearer the better. A trap should not leave too much ‘mince’, as this may arouse the suspicions of even the most unintelligent of dungeon-dwellers, and lose the element of surprise. The good trap leaves no splinters of bone or ‘lumps of flesh’ to delineate its area of effect. A simple post-operative pit may solve this problem; safer is the employment of carnivorous scavengers to provide a waste disposal service.

5: In certain circumstances it may often be better to capture intelligent intruders rather than kill them immediately. They may be able to provide news and could certainly be persuaded to tell of any compromise of security.

6: Some intelligent monsters would undoubtedly set traps to catch food; most would rather keep this alive for as long as possible. Some might conceivably construct (or have constructed) more elaborate traps which would ‘process’ prey by draining blood etc. (NB: Troll should be cooked immediately.)

7: A series of traps would be more efficient than isolated ones. A crude, larger trap for unintelligent blunderers, a hanging curtain to deter flying creatures; both these cases are helped by the narrowing of the passage. Subsequent traps would deal with more intelligent creatures and would need to be increasingly subtle and more obviously. Prisoners could be used to test the efficacy of such sequences.

8: Magic incorporated into traps, particularly illusions, can be devastatingly effective. It should, however, be used with extreme care as it makes the trap so easily detectable. 9: Don’t just let the thief roll to see if he can remove a detected small defensive trap; have him describe what he is doing. Keep him on his toes with missiles fired at the lock from elsewhere in the room, spikes rising through the floor, secret compartments.

10: Set traps that require to be crossed one at a time, to break that phalanx-like marching order. Make it necessary to scout ahead.

**EXAMPLE TRAP SEQUENCE**

The whole passage is the main entrance of the underground dwelling of Zarash, a high-level fighter, who has made, in his professional career, a large number of enemies. As can be seen, he is not overfond of visitors. Damage details have been deliberately omitted, so that the whole can easily be incorporated into any system. The corridor illustrated shows how a number of very simple traps can easily be combine effectively.

**KEY**

1: The pit, which opens the sequence, is covered by a centrally-pivoted stone slab. Any imbalance of more than 5 pounds weight on either side of the pivoting axis will result in the unfortunate intruder’s being dropped into the pit with its vertical spikes. The safe path across it is right down the centre of the pivoting axis (about 1” wide). Only one person at a time will be able to cross the pit with any safety. The slab needs to be reset by hand (Zarash has some guards). Both these factors mean that in the case of a concerted attack, the passage could be quite easily defended. Rats remove the accumulated corpses and there is little, or no smell.

2: More than 2 pounds pressure on each step triggers the head-height razor edges. The fifth step triggers the first blade, and the sixth step, the second. This one tends to be messy, but most of Zarash’s enemies know about it anyway. This is also true of the arrow-trap which follows it.

3: 4: That is why he had the chute-trap constructed at considerable cost; what with having the permanent illusion cast, murdering the workmen, and having the architect assassinated...! Unknowledgeable intruders see the passage turning right and, naturally enough, turn right. The thin wall which in fact blocks their path lifts (rather like a cat-flap), and a three-foot section of the floor lifts to trip the victim up, or down, rather. Any friends following immediately behind the character concerned, would hear a scream, and observe the victim vanishing suddenly from an otherwise unchanged corridor, seeming to stretch before them. Once again rats remove any bodies. They are prevented from ascending the chute by a grille, worked by a simple counterweight. When the grille opens, the.scroll does it. When the grille closes, the grille does likewise. The trap is evaded by simply walking through the illusion wall which blocks the real passage. Characters should not be allowed a saving throw against the illusion unless they touch the ‘wall’, then throw something through the ‘wall’, and see it disappear.

5: The last trap is designed simply to hold anyone breaking the infra-red beam, set at a height of 2 feet. This is hidden from intravision by keeping torches continually alight in this section of the passage, as well as Zarash’s rooms.

The principle behind this is that anyone getting this far is most definitely worth talking to.

**FINAL NOTE**

Whatever methods the DM might choose, if he understands the hows, whys, and wherefores and trades convenience for rarity in placing his traps, he will avoid the pitfall of boredom, for either himself or his players, and can only enhance his milieu by including traps.

Finally, might I recommend Grimtooth’s reference work on traps for the fraught DM.
Lands of Adventure is a new fantasy role-playing game from FGU which attempts to use an historical setting for campaigns. It consists of a 32-page rulebook and a 28-page culture pack, with details of Medieval England and 19th Century America. It is also a blank character sheet which can be copied.

Characters are generated by a process of rolling and computing around 13 characteristics. These are then used to give skill bonuses in 10 different areas. One of the biggest problems with this is the rules is that the skills section is just a list of possible skills in each area (ranging from the usual adventuring skills to craft skills like Bee Handling). The rules would have been improved greatly if a chapter on skills had been included.

Combat is strange with some very simple elements eg, all non-critical hits from a given weapon do the same amount of damage, and some complicated parts like the three types of hits: energy points, body points and life points. All combat actions use energy points, and hits can be taken on energy points or body points. Like most systems, shields make you harder to hit, and armour absorbs damage.

The best part of the rules is the magic system which uses a series of elements which the magician combines to cast a spell. This allows a multitude of different spells to be cast and the individual magician to have a lot of control over what spells he or she knows. If the players or GM do not want to go through the process of calculating the difficulty of various spells (which doesn’t take that long) there is a list of standard spells ranging from blast spells to an enliven spell. The spells are cast by succeeding in a skill roll for the particular spell and, if appropriate, the target is allowed to try and resist.

The culture pack contains details of various cultures, eg the Greek Mythology pack has sections on the gods and goddesses, what skills are allowed plus extra on the life style in the religion and a few small bits like weather. I feel the idea of the culture pack in only 14 pages is completely useless, it contains very little information and what it does contain is mostly available from good reference books. If you want to see a campaign in one of the areas in these packs you will need to do a lot more work to get a playable game, and if you don’t want to use these packs they are a complete waste. One good thing; they contain indices to each pack and the main rulebook.

Overall, I cannot see who the game is aimed at. If it is for beginners as an introductory RPG it needs a lot more explanation in the rules on how to play the game. It could also do with an introductory adventure rather than just adventuring. Experienced gamers with probably have become too used to an existing game system to justify switching to Lands of Adventure. Coupled with the expensive price it is a classic case of far-too-little, far-too-late.

Platation: 6 Complexity: 6

Playability: 5 Rules: 4

Overall: 5 Richard Clyne

In Open Box, science fiction and fantasy games and rulebooks currently in the shops are reviewed by independent authorities.

MIDDLE EAST ROLE-PLAYING

$6.95

BREE AND THE BARROW DOWNS

$4.95

Iron Crown Enterprises

Middle East Role-Playing (MERP) mirrors the consistent high quality one has come to expect from ICE. MERP is a complete role-playing game very much in the tradition of the more complicated (and expensive) Rolemaster/Loremaster system. It bears many of the hallmarks of what one can recognise as an 80’s generation RPG, attention to detail and a logical easy-to-follow games system. The system itself, although billed as for ‘those who have never experienced the thrill of fantasy role-playing’, is rather complex when compared to its competitors such as Basic D&D; however, it looks like being far more satisfying than the rather too antiseptic and refined D&D.

The rulebook starts with an introduction to role-playing, a glossary, and an explanation of die-rolling. The second section actually begins to develop the system by describing the various choices of race, professions, and background; it also explains how to document the character from the outset and how the character can gain experience and advance in levels. Section three deals with character creation and is quite involved. This is where your problems start, the tables are in an earlier section so it is annoying when you have to constantly refer back to them.

The attributes are pretty standard, merely replace Dexterity with Agility and Charisma for Presence for example. The stages through which the character is generated are clearly defined and easy-to-follow, if a little long and, it is illustrated by the creation of a sample character, Varak. Following Varak makes it easier to understand the more complex ideas such as encumbrance capacity.

The fourth section looks in depth at the setting of the adventures and how to prepare a scenario for the players. A fully detailed glossary of the major denizens of Middle Earth is included as a guide to encounters, temperaments and how to deal with poisons and healing. The fifth division is entitled Action in the Strategic Environment and covers strategic character movement (by map) and a multipurpose random event table. The sixth section is devoted to equipment, combat and spell-casting and is littered with helpful examples. Section seven contains the spell list, some 40 in total and the all important tactical and combat tables. Following this section are the basic tables, the nuts and bolts of the system (20 pages of them!). Some of the critical hit table comments are a real hoot... ‘shot through both ears. Hearing impaired, dies instantly. Awesome shot!’

The last chapter gives you an introductory scenario and the Trollshaws area, which is very good.

The MERP boxed set contains the book, together with a map booklet, dice and a counter sheet which has the details of characters and monsters on the reverse. The boxed version is far more expensive than the book, hence it isn’t terribly good value.

To conclude, MERP is a well conceived, reasonably well written system. I can’t say its easy and ideal for beginners but one can honestly go through the process of calculating the difficulty of various spells (which doesn’t take that long) there is a list of standard spells ranging from blast spells to an enliven spell. The spells are cast by succeeding in a skill roll for the particular spell and, if appropriate, the target is allowed to try and resist.

The culture pack contains details of various cultures, eg the Greek Mythology pack has sections on the gods and goddesses, what skills are allowed plus extra on the life style in the religion and a few small bits like weather. I feel the idea of the culture pack in only 14 pages is completely useless, it contains very little information and what it does contain is mostly available from good reference books. If you want to see a campaign in one of the areas in these packs you will need to do a lot more work to get a playable game, and if you don’t want to use these packs they are a complete waste. One good thing; they contain indices to each pack and the main rulebook.

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Platation: 6 Complexity: 6

Playability: 5 Rules: 4

Overall: 5 Richard Clyne

Bree and the Barrow Downs is the first of ICE’s Middle Earth adventure modules for MERP and Rolemaster. It is a 56-page boxed game from the full range of modules. Geographically, Bree is situated on the east side of the Brandywine River from the Shire, and includes the haunted tombs of Carbad and the Edain Kings, the bandit Cormac and a number of wild beasts. Format-wise, the booklet is not dissimilar to the other larger Middle Earth series. An extremely useful FRPG system conversion table is included which will make translation very much easier.

The story of Bree together with economic details is considered together with all the other Barrows.

The Barrow Downs have an exhaustive listing of the contents of all the Barrows, covering 7 pages with attendant maps. Charts and tables include healing herbs, NPCs and wild animals.

Bree and the Barrow Downs is not really a scenario or sourcebook — it falls in between. Some questions spring to mind — why Bree and the Barrow Downs for their first close look at Middle Earth? Why not the Shire or Minas Tirith? The authors have decided to return to Middle Earth in its most popular period — the War of the Ring. The Barrow Downs present only a smash and grab basis for scenarios, even then you would...
need a small army to get out alive! The colour maps are useful, though.

The Q Manual is a supplement to Victory Games James Bond RPG. With the 007 rulebook covering so little of the equipment that the budding spy could desire, the Q Manual comes as a useful, if not indispensable aid to the GM and players of the game. The largest sections in the manual cover weapons and vehicles – the 'standard' range of equipment for Q Branch. The weaponry section will be especially useful for GMs who wish to equip villains with something more than the standard weapons in the Basic Rules and more appropriate for foreign agents.

Vehicles are, to a large extent, taken from modern ranges with very few of the classic 'vehicles of spy movies' being covered. There's an inordinate love of Japanese, American and French cars which have very little place in the game even if Bond does zip off to exotic foreign locations – after all, he is supposed to be a British agent!

Gadget lovers will have a field day with this volume, which should prove useful even to non-007 spy gamers due to the wide range of accessories covered and the amount of detail given to them. Many of the items listed in the Q Manual are also illustrated, and a nice touch as far as presentation is concerned are a few colour stills from the Bond movies. For gamers who want to develop or adapt real facts and figures into the game, details on how to get the stats for weapons and vehicles are given in a useful section at the end of the manual. For ease of reference, the equipment is also presented in summary tables which are readily detachable due to the glue binding, even if this is not intended!

With even the famous Aston Martin DB-V detailed, the Q Manual is a very good value addition to the game, the catch being that it is almost essential for playing 007 satisfactorily.

The main 'pro' with Star Trek is that many RPG'ers have grown up with D&D or Traveller and are anti-social paranoid psychotics who slash, shoot first and (maybe) ask questions afterwards. This terrorist approach will not work in the Star Trek Universe.

Games Workshop publishes a UK printing of the basic set (minus the deck plans, but you can always use the spendid 15mm boxed deck plans) which has brought the price down to its present level. There are now a host of 'extras' available for the system including more scenarios, ship recognition manuals, a gamesmasters screen, as well as supplements concentrating on Klingon or Romulan character generation, ship construction and starship combat. None of these are really necessary, but 'flesh out' the game for those who crave more. In the rating below, numbers after a slash refer to the game system using all or most of the supplements available.

Star Trek is a quality product. If you have a phone and/or a kid, go for it. If you're looking for a SF role-playing game and don't like it, we recommend it.

Presentation: 8  Value for money: 9 7/9  
Playability: 9  Complexity: 5 5/10  
Rules: 9  Overall: 9  

Russel Clarke
Critical Mass is a regular fantasy and science fiction book review column by Dave Langford.

Into the Jungle

Gregory Benford's Across the Sea of Suns [Macdonald 399pp £8.95] is a fat, impressive demonstration that one can do ultra-hard SF with every rivet placed just so, and still write well. It helps if like Benford you're a professor of physics.

This sequel to In the Ocean of Night features extraterrestrial and machine intelligence, glibly credible star-travel, and a powerful sense of inhospitable alienness: the machines don't want evolved organic life. Benford fans will recognise the invaded-Earth scenes as his praised 1981 story 'Swarmer, Skimmer', itself a prolongation of the 1972 'And the Sea Like a Mirror': a hefty author. Nitpick: the occasional passages of condensed description/dialogue, with no paragraph breaks, make heavy going.

Benford's Against Infinity [NEL 251pp £1.75] is also hard SF, a sort of Moby Dick set amid the terraforming of rustic Ganymede, where colonists with Hispanic names and sub-Faulkner/Hemingway speech patterns hunt the roaming, tunnelling Aleph. This is an inconceivably alien quasi-machine, ever-changing, carefully not described in detail ('alabaster, in one of the interclimbing amber, watery light'); highly effective. I was less keen on the Faulkner/Hemingway plebs on Ganymede—like Asimov's point-for-point translation of the Roman into the Galactic empire, it doesn't quite ring true. Good, thoughtful novel, though.

A very good one: Mythago Wood by Robert Holdstock [Gollancz 252pp £8.95], opening with his award-winning short of the same name. The mythagos—elemental myth-images born from the rats and mice, man-in-the-moon and other spiritual earthy and real, refreshingly new to fantasy. No standard props of dragons and unicorns: Holdstock is working with red-hot archetypes of British/Celtic myth, as his hero follows a dream into the entire legend. The book is twice as long as the three-page primary squarer, and finds his own personal story becoming the stuff of legend. Powerful, impressive and magical, it deserves all manner of awards.

Holdstock have released another horde of fantasies, two of them classic: Juren by James Branch Cabell [288pp £2.95] is on my Ten Best Fantasy Novels list, the witty, ironic and moving adventures of Juren the pawnbroker through history, fantasy and wacky symbolism (which gets a little dry). Juren is a book which you don't miss. Monkey by Wu Ch'eng-en is even older, from 16th century China, and even more broadly comic in its juggling with folklore: recommended. The newer Unicorns: Beyond Lands of Never ed Michael Moorcock [456pp £2.50] collects 'high fantasy' from T. L. J. Gaskell, R Chisol, G Kilworth, J A Salamonson, P Ableman, R Pollack, Jakubowski himself, R Holdstock, and me. Like its predecessor it's a patchy collection with fine things in it—like Lee's Perishable style of the old Maiden, Dragon and Hero story. The Castle of Dark [160pp £2.95] is Tanith Lee along, telling a simple, quick-moving story of the vampire persuasion, possibly aimed at younger readers: doomed maiden trapped in cursed castle must be rescued by magical harpist. Fluid writing and effortless atmosphere make this a success. (But why is there a 'but' in the page 1 sentence 'She was slight, but not tall'? 'Burly but not tall' would make more sense...) Geraldine Harris's The Children of the Wind [196pp £2.50] is book two of a tetralogy: Unicorn neglected to send book 1, but on the evidence of this one Harris is reasonably—though not wildly—innovative, and puts real effort into making her characters humanly flawed and changeable. The book's better than its blur, in fact, whose stuff about questing for seven keys of seven sorcerers recalls famous critic Nick Lowe's bitter remarks on 'plot coupons': you know, fantasy heroes have to collect the full set before they can send off to the author for the ending.

Bob Shaw's Fire Pattern [Gollancz 196pp £7.95] opens with typical smooth compulsiveness: people are spontaneously bursting into flame, the reporter hero is ensnared in the mystery and his own problems, you can't put it down. This becomes a Shaw Tall Tale, with psi powers and outrageous pseudoscience explaining the auto-combustions; loses impetus on the arrival of not-quite-convincing ETs; and shifts to one man's odd, bleak choice between nuclear holocaust and the loss of humanity's free will. A good read but—in its implications and its appearance from my own Bob Shaw—a slightly depressing one.

Converts by Ian Watson [Granada 191pp £1.95] is also a surprise—an out-and-out farce from Watson the intellec- tual metaphorician. One by one, characters are artifically 'evolved' into what should be Homo Superior. It reads up as well, comic-book supermen. Some bits really are funny, like the final scene; but often Watson seems to be trying too hard for laughs, or lapses into meta-physical lecturing, where the concepts are no more on par with the more 'straight' books. You keep alternating between smiles and groans as you read...

Nancy Springer's The White Hart is in a class with Donaldson's Chronicles of Thomas Covenant, says Marion Zimmer Bradley: 'I tried not to let this prejudice me against it. Frankly, it is quite a messy and derivative, pieced together from bits of other fantasies: the ghost-going Cauldron from the Mabinogion, Elves and their Sea-Longing wholesale from Tolkien etc., the (too easily intimi- dated) Dragon's Pile of Cursed Gold from just about everywhere, the invincible Magic Sword (plot coupon) ditto, the Faceless Arch-Baddie from Tolkien, Donaldson and Terry Brooks, etc. The style, alas, doesn't transcend the fifth-hand materials: it is less like 'But it was not for cowardice that Ellid was called daughter to Pryce Dacarian.' (Conceivably, one wonders, it was because she was her daughter?) 'The stranger lifted a thick green limb for Ellid to creep through.' No, it's not a smash hit: after the double take you discover the trees mentioned a couple of sentences back.) And more, and worse, and two sequels coming...
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ACTS OF BLACK NIGHT: NINJUTSU FOR PLAYERS

Acts of black night, abominable deeds. Complots of mischief.
Titus Andronicus V 1 64

Ninja Tactics

These were not based on brute force, but on the manipulation of an opponent by applied psychology. Even where physical force was used, the overall aim was always to mislead, confuse or frighten an opponent into surrendering to the Ninja's will. Wherever possible, the Ninja avoided direct confrontation, since the nature of their work involved operating in a hostile environment where they would face over-manned and well-equipped foes. The key to success was therefore thorough preparation, to ensure undetected entry and operation, and also to arrange a reliable means of escape afterwards. Hidden caches of equipment, food, and medicines were also utilized to operate for extended periods in enemy territory and avoid dangerous contacts. Once a thorough reconnaissance had been carried out, the Ninja could infiltrate using deception, or positive techniques, such as camouflage, or 'in', ninja techniques, which involved working in the open, but in a disguised form, such as one of the 'seven ways of going'.

When operating in this way, the Ninja often carried the rikugun, or 'six tools'. None were suspicious in themselves, but all could turn towards the Ninja's purposes. They were: a short length of bamboo (uchitake), rope (kaya hawa), rain hat (sakura), red cloaks (sakui), medicine (kusu), and towel (sanaku tenugu). A Ninja could obtain employment with a temple as a caretaker or similar, and work to be transferred into the enemy lord's household, return disguised with defeated troops, or infiltrate as an attendant in a procession. (Kunoichi, female Ninja, favoured infiltration and seduction, but if you fancy a challenge many male Ninjas were, like Japanese actors, masters of their craft.)

When operating "openly" the Ninja had to concentrate for most of their time on appearances to be no more than they were disguised as: a simple monk, a travelling musician, or any of the other covers they adopted. Sometimes these disguises became false identities, maintained for years on end. When infiltrating by stealth, however, or once they were free from observation, they could utilise any equipment or weapons to achieve their aim.

Night was the friend of the Ninja; night and foul weather. Driving rain, snow, and fog cut down sound and visibility, and even when these were not present, they would wait for moonless or cloudy nights, and a wind to move the leaves and grass and cover their passage. To ensure maximum night vision, the Ninja might remain in darkness for up to 24 hours. When poorly lit, they would hide in a cave or hole in the ground. They would then pick a weak spot in the enemy's defences, such as an empty room or an avenue of approach considered impossible and thus lightly guarded, and also a psychological moment, such as the hours before dawn, or when guards were coming to the end of a watch and muffle breathing. Expert at detecting the non-random breathing and noises of feigned sleep, they also used the trick of sprinkling rice flour on a 'sleepers' face. Not enough to wake one really asleep, it would panic someone pretending, who would think they were the victim of some hideous ninja poison. Doors could be locked or jammed shut as the Ninja moved through a building, to delay any pursuit.

On completion of a mission, or when detected, the Ninja would have to make a good an escape. Here, where they were often few, they used a springboard, or vaulting pole, the Ninja could apparently leap with ease a distance equal to their height off the ground and cut down, or shot as he swam. Except that he seems to hardly pause at the bank, and run across the water. A hidden ford, the location of the stones known only to the Ninja that placed them, and the skill of the Ninja. Guards could also be led through patterns of mines. (Yes, they did have land mines, called uzumebi, and also grenades, called sage-tepapa.) Smoke screens were also used, and sometimes these were poisonous. To buy time, catapults could be scattered behind, or in emergencies thrown like shuriken. A wickedly neat ruse was to throw a shaka with a small length of spitting fuse attached. It wasn't a bomb or grenade, but designed to encourage the chance of finding out the hard way. Flash grenades blinded pursuers, and when they were recovered, the Ninja would have disappeared. They might simply be a few feet away, curled into a ball and purging their eyes of dreams, or follow the noise made by another Ninja, or assume from the splash of a large stone in the water that their quarry was making an escape elsewhere. How do you follow a scent that can vanish into thin air? See in a dream what the guards have done, and appear, actually between walls and roofs, after a single acrobatic leap. Outdoors, they could sit on the bottom of ponds for hours, breathing through a snorkel, hang suspended from the branches of trees using their rope, or bury themselves in shallow 'earths' with only their mouths exposed. Even when trapped in a building which was then set on fire, they would hug the thin zone of breathing air as long as possible, and then above the floor to avoid suffocation, far more dangerous than flames, and then use any available tools to break through the floor to bury themselves in the earth beneath. After their disappointed pursuers had consorted themselves with the thought of the agonising death they must have suffered, they would emerge to continue their work. In all that they used, the most powerful weapon was their reputation for occult powers, which they did nothing to dispel. Ahead of a guard, a stone lantern moves, becoming a terrifying demon breathing fire... Onibi gakure, the technique of breathing a demon mask and blowing fire from a tube. (For some idea...
of what this must have looked like, try to catch the classic Japanese movie Onibaba, where a similar sort of trick is used. A very old, very rich, very wise, very tricky. As that great Occidental sage Bill Tidy once said, 'There's more ways of killing a cat than hitting it with a brick.'

DRAGONS IN THE WATER:

NINJUTSU FOR REFEREES

One should be as a dragon lying hidden in the depths of the water; that is, carefully conserving one's energy while observing the progress of events and preparing to act when the right moment occurs.' I Ching

There were three levels of ninja, the jonin (high man), chunin (middle man), and genin (low man). Ninja ryu (for game purposes the difference between ryu, schools or traditions, and the clans with which they were associated is not important). The ryu is defined by the classic cell structure, and although the jonin directed its activities, the chunin acted as cutouts, ensuring that the genin who actually did the dirty work were unable to escape. The most basic use of this structure is that it is an ideal one for a referee, serving much the same function as a Patron in Traveller. In theory, just as the yakuza (gangsters) sometimes acted like Robin Hoods rather than robbing hoods, so the jonin was concerned to restore the balance of society by aiding the oppressed, and this can be a useful source of scenarios. In practice, however, even when achieving each of these aims, they were as subtle and devious, not to say unscrupulous, as ever. Different ninja could be assigned to the same mission without knowing, to avoid treachery, or so that only the jonin who had received all their reports knew the true picture. In a variation on this play, each genin might be given part of a message which when put together would give them their orders. On occasions, a ninja could be given false information so that when he was captured, they would mislead their captors. It also pays to remember that although we hope that most referees will play jonin as moral if ruthless patrons, that their real-life counterparts were quite prepared to accept, say, a contract to supply a peasant revolt by arson and terror.

Organising the Ninja

Ninja ryu varied in size, but one of the most powerful, the Koga ryu, in the province of the same name, took in around 50 chunin families, each controlling 30-40 genin. Player characters should start as genin, although you may wish to eventually 'retire' senior characters from active service to become chunin, or even to allow them to establish their own tradition, and become jonin of small ryu subsidiary to a more powerful one. Because the ninja were a separate caste (or outcaste) in Japanese society, they were viewed with distaste and ruy were immensely important to them. It is possible to have RPG ninja characters as freelance agents, but better for them to belong to a ruy, as this provides both a ready made background, support, and a source of scenarios through the missions players are given. The Bushido rules already have a structure of clans, A-F, friendly, neutral or hostile to each other. This provides a further way of encouraging players to role-play, but hardly makes for scintillating dialogue when two ninja encounter one another on a mission. 'Cran A?' "Iye, Cran F, wakarimashu ka?", followed by the zip of flying shuriken and the thud. Instead of this, therefore, we have taken six actual ryu, whose special techniques are known. Choosing one of these will give a player a level of expertise or skills not available to other ninja, means also that he will have to deal with hostile clans to obtain their services, equipment, poisons, etc. These are the six:

Togakure Ryu: Favoured the tutsubishi (catrops) and shuko. These were climbing spiky hooks across the palm of the hand. (Like the nekode in Bushido). The band around the hand was metal, and could be used to block sword cuts, giving rise to legends of ninja stopping blades bare handed. In ADDO, the art can be taught to the Efficent Armour Class for each level of expertise. For Bushido, treat as a 'Parry' option, with the further option of a Second Strike attack or the 'Lightning Strikes' attack, which is a follow-up attack with the other hand.

Kusshin Ryu: Known for their unorthodox use of standard weapons, especially spears (bisento). Players and referees should use this imagination here, and allow a better chance of success when, say, throwing arrows.

Fudo Ryu: Specialists in iai-jutsu and shuriken-jutsu. Rather than restrict these techniques (or any others) to a particular ryu, it will probably be better to give a bonus reflecting greater practical and superior technique. Don't make this too generous, though, you'd give an unfair advantage over other ninja or non-ninja characters.

Gyokku Ryu: Expert in yubijutsu, or nerve strikes. In Bushido, this can be treated as the 'Precision Strike' okuden, bare handed.

Koto Ryu: Users of Koppoujutsu, boneless techs. It is difficult to simulate this in ADDO, as hits are not taken on individual locations, but for this skill and yubijutsu, which could also disable limbs, you can opt to aim barehanded attacks at limbs (except the head for Koppoujutsu) and then apply the Monk rules for stunning opponents. On a koppoujutsu attack, the limb will be 'stunned' for only as many rounds as the level of the attacker, but also suffer the optional '-1 on attack' for 3 turns. Treat this as Koppoujutsu as an okuden of ateri-waza, giving an increased chance of critical success, and then using the optional rule on broken limbs on p65 of Book 1. For example, an adjusted BCS of 15-24 normal success on a critical success on a roll of 1 or 2. Using this technique, that becomes 1, 2 or 3, and so on for higher BCCs. It can be used in both strike and grapple attacks.

NINJA STRATEGY

Ninjutsu, properly practised, was far more akin to an artistic combat technique and gadgets. At its highest level, it used applied psychology to manipulate an opponent into doing the ninja's will, preferably without being aware of it. Even the genin on a mission relied on terror to scare his or her opponent out of his or her senses, confuse, mislead, distract or frighten his or her enemy. This is the most difficult aspect of the art for a referee to come to grips with, and beyond the scope of this article to even begin to cover adequately. Even a basic appreciation of it, though, will help give your campaign and scenarios more depth and authenticity in respect of the ninja, and should make them more satisfying to play if your group is into anything more subtle than straight mayhem. Central to the teachings of ninjutsu was the concept of the 'five manifestations' of all things - Earth, Water, Fire, Wind and Void. Everything, from personal combat tactics to combat tactics and even combat postures, could be categorised in this way. The ninja classified their opponent's needs and weaknesses under these manifestations, and planned their strategy accordingly. For the referee, an opponent whose personality operated mainly on the Water level was prone to anger and other strong emotions, and could be goaded into rash action. One whose emotions were on the more physical Earth level, on the other hand, was prone to laziness, and sought security. They could be discouraged, or distracted, as in the case of a guard, bribed, or manipulated by threatening their security. In general terms, this is simply that as 'jonin' you would design a scenario that encouraged players to study their target, and select a method of carrying out their contract that played on its weaknesses, or complemented an enemy's attack. It also means that you should not limit your or the player's strategies to direct assault. Although the ninja were famed (or infamous) assassins and commandos, they were also masters of disguise, being able to make good use of disguise, bribery, blackmail, misinformation, counterespionage, hideouts, 'sleepers', double agents, and all the other trappings of the silent war.

FINAL NOTE

For scenarios you can incorporate as much or as little of the supernatural as you like. 'Genuine' magic could be used to great effect to give the Kuji-noono, but keep the effects on the same level; it's not much fun being a ninja if the resident castle Security wizard thinks that there's one in the bushes and flitters half an acre with a meteor. So, keep it safe. This series has covered a lot of ground, and some of it has had to be done very sketchily. We hope, however, that most of it has been new to most of you, and that the result has made you think of giving an insight into the approach to life that made the ninja and ninjutsu unique, and suggesting ways in which this can be introduced into role-playing games.

One-no-shibari-wa doko-ni oitero yoku wakattemasu.
BEYOND THE FINAL FRONTIER

Beyond the Final Frontier

Role-Playing after Death in Fantasy Games by Graeme Davis

Nergal's domain was such that even gods were sometimes held captive there.

Celts
In The Gallic Wars Caesar records the Celtic Druid doctrine that 'souls do not suffer death, but after death pass from one body to another, and they regard this as the strongest incentive to virtue, since the fear of death is disregarded'.

Central Americans
Central American beliefs have to be guessed at for the most part, since very little of a religious nature survived the missionary zeal of the priests who accompanied the Conquistadores. One codex shows a diagram of the planes, with a ladder of thirteen rungs reaching up to heaven and another of nine rungs reaching down to hell—the soul presumably had to make its way through these planes to its proper resting-place. On the upward journey, the planes were as follows: first the moon and clouds, then the Milky Way, depicted as a female skeleton, then the sun and the abode of Tezcatlipoca, then the planet Venus, a plane of birds and the abode of Quetzalcoatl. These were followed by a plane of fire, filled with shooting-stars and fiery snakes, then an airy plane of Day and a dusty plane of Night followed by a storm-filled plane of Chaos. The next three planes are unclear, but the twelfth seems to have been reserved for murdered children and other innocents, while the topmost plane was the abode of Ometeotl, the dual god/goddess who created the universe and embodies the perpetual dualism. The downward path took the soul across a river guarded by a yellow dog, through a pass between mountain peaks to one of solid obsidian, through a plane of bitter winds to one filled with banners and another with arrows to confront a wild beast and pass through a narrow place to the place of rest and peace.

China
The afterlife of Chinese mythology reflected the bureaucratic nature of Imperial society. When the divine registrars of life and death show that it is time for someone to die, a warrant is issued and two lesser deities or demons are sent to bring the soul before the divine law courts. There, the soul is punished by a succession of deities called the Yama-Kings, suffering the due penalty under law for every sin committed in life. Where the penalties would normally result in maiming or death, the soul is made whole again in time to suffer the next punishment. After all the punishments have been carried out, the soul goes before the tenth and last Yama-King who decides in which form it should be reborn. According to Buddhist tradition there are six forms of rebirth, three good—as a minor deity, a supernatural being called an Asura, or a human—and three bad—rebirth in hell, rebirth as a starving demon, or as an animal.

Egypt
Egyptian mythology places a great importance upon the after-life, where souls protected by the proper magical preparations are conducted by Anubis into the presence of Osiris. Osiris is assisted by forty-two lesser deities, each assigned to one of the provinces of Egypt and each charged with examining a certain aspect of the deceased's conscience. The deceased was required, using the information provided in the Book of the Dead, to address each judge and declare himself or herself guiltless of the crimes under that judge's jurisdiction. Next, the deceased's heart was weighed against the feather of Truth, and any found wanting were fed to Amemait ('the Devourer'), a hybrid monster with the head of a crocodile, the mane and forequarters of a hippopotamus. If the judgement passed favourably, the soul was allowed to proceed to the afterlife proper, which was very little different from everyday life in Egypt. The deceased cultivated certain lands in the kingdom of Osiris, the models provided in the tomb would work as labourers on the deceased's behalf.

Greece/Rome
In Graeco-Roman mythology, the soul of the departed was conducted by Hermes to the banks of the river Styx, and taken across by Charon in return for a coin normally placed in the mouth of the body. Those who had been provided with no money were refused passage, and their souls crowded the near bank begging or threatening those who passed by for the vital coin. Once across the Styx, the soul
was judged by the three Judges of the Dead, Minos, Aeacus and Rhadamanthys, and sent to the heaven of the Elysian Fields or the hell of Tarterus according to their judgement. Certain rare souls were permitted to drink the waters of the river Lethe, which erased all memory of any previous life, and reincarnated.

India
Indian mythology is very complex, and often the original Vedic tradition is mixed with elements of Buddhism. The kingdom of Yama is a hidden part of heaven bathed in supernatural light, where the good enjoy paradise and the evil are punished. Buddhism, on the other hand, preaches reincarnation without end, the only way to avoid continuous rebirth being to achieve enlightenment and enter Nirvana.

Japan
The Japanese belief in *karma*, or fate, is part of this Buddhist tradition of reincarnation, with the dead doing the dead good, and especially the quality of his or her death, influencing the quality of rebirth.

Scandinavia
The mythology of the Norsemen featured the Valkyries, supernatural female warriors who chose and escorted the battle dead in their afterlife to Valhalla, where they feasted and battled in eternity until the frost giants attacked at Ragnarok. The names of these souls passed over by the Valkyries is not clear; perhaps they were denied any afterlife.

Sumeria
Sumerian mythology formed the basis for that of the later Assyro-Babylonian civilizations, and the two are similar. In Sumerian myths the underworld was ruled by the goddess Ereshkigal; the Babylonian god Nergal invaded her territories and she became his wife under the terms of surrender. The change of rulers had little effect upon the underworld, however, although Nergal may have been a slightly harsher sovereign.

**LIFE-AFTER-DEATH CAMPAIGNS**

**Ordeal**
The Central American afterlife requires the souls of the dead to undertake an arduous journey to find their rightful abode. Some mythologies feature a deity whose duty is to conduct the soul safely to the underworld, like Anaibis in Egyptian myth and Hermes in Greco-Roman tradition, and in these cases the journey would be less of an ordeal than a guided tour, and was normally followed by judgement. A campaign featuring this concept would require the soul to overcome a series of challenges and endure various trials before reaching the place of peace where the true afterlife would commence. The soul might have a guide or companion, but if the ordeal element is important to the religion involved this campaign would assume the role of an observer and judge rather than a bodyguard and general *deus ex machina*. The soul undertaking the journey might be naked and unarmed, forced to improvise weapons and clothing, or might have only such possessions as were dedicated.

**Judgement**
A great many mythologies feature the judgement of the dead by one or more deities, to decide whether they are fit to enter paradise. The matter of judgement must be handled very carefully by the referee, taking into account the character’s conduct in life. The referee should not attempt to judge paradise by the standards of the afterlife, but should consider the character’s offerings, sacrifices, valuable goods they have left behind, and the manner in which they have used them.

**Reincarnation**
Reincarnation may be followed by re-incarnation, the type of rebirth depending upon the nature of the judgement as in the Chinese and Japanese beliefs detailed above. Judgement might affect reincarnation in other ways: those not worthy of paradise might be sent to an afterlife inferior to the world of the living, or sent to a place of punishment, for eternity or for a fixed period commensurate with the degree of the soul’s guilt. The hell will normally be the abode of the evil deities, demons and ghosts of the underworld, and may also be war with the ‘upper’ gods. A soul sent to a hell permanently should be treated as belonging to these evil beings.

**Spirit Life**
This concept is especially popular in shamanistic cultures which believe that natural features such as trees, rivers and rocks each have an individual spirit. The soul goes to a plane which is close to the physical world (similar to the Astral and Ethereal Planes in AD&D), becoming invisible to the living but able to see and commune with the other spirits. Ancestral spirits will tend to remain in the territory of their descendants, and can cause unpleasant hauntings if not placated. They might also sometimes persuade a shaman to help them communicate with the nature spirits on their behalf. The spirit-life is difficult to fit into the structure of many existing FRPG games; it might be possible to treat the spirits as a type of Undead, but the prospects for player character spirits are limited.

**Undead**
Certain types of Undead are humans whose souls are trapped in the world of the living for some reason — this applies particularly to the ‘ghost class’ Undead, such as spectres, ghosts, and ghostly poltergeists. These souls have been prevented from going to the afterlife, and this may be partly responsible for their hostility towards the living. The referee should rule on what happens to these souls when the Undead form is destroyed in battle or exercised — for example, it may be that the destruction of the Undead in battle will release the soul to go on its way, while exorcism or other clerical action might damn or destroy the spirit. These souls, the souls of these individuals might already be irretrievably damned, facing them with a choice between their dreary half-life and an eternity of torment. Most of the ‘ghost class’ Undead are intelligent, and this kind of insight into their circumstances and motives might help the referee to role-play them convincingly.

**Soul Theft**
Certain monsters, such as night hags, make such a weapon of a victim’s soul if successful in an attack. In most cases, the fate of the soul is already detailed in the appropriate monster description — night hags turn the souls into larvae, which they trade to demons and devils, who in turn use them for some purpose. There are a number of possibilities for action not only in the lower planes but also upon return to the world of the living in the form of a familiar, summoned being, or whatever.

**Soul Debt**
Some characters may have established contracts with devils, demons or similar beings, promising the character’s soul in exchange for certain powers or services. Additionally, all those who worship devils or demons (and, at the referee’s discretion, evil deities) will have dedicated their souls to these beings, and those who are offered as sacrificial victims to these beings will likewise be dedicated to them unless their own devil deities intercede. These souls will go directly to the abode of the being to whom they are dedicated — in the Abyss, they become manes, in the Hells, leures or nupperbors. After a certain time, usually many thousands of years, they may be freed to return to their world. The AD&D Monster Manual states that manes can be used to form shadows or ghosts while leures are made into wreaths or spectres, but the individual referee may prefer to keep the Undead separate from demons and their kin, and promote that these minor beings may be promoted to full lesser demon or devil status after the passing of several thousand years if they are found suitable.

**CONCLUSION**
I hope these notes will prove interesting and thought-provoking. Lastly, this article seeks only to explore a few ideas in mythology and FRPG gaming, and is not intended to offend against anyone’s own beliefs about religion and life after death.
ACRETE, by Steve Gilham is a gigantic program of Cosmic evolution that produces results compatible with modern science. It is written in Microsoft Basic (actually on an IBM PC), but is readily convertible to other machines that have more than thirty column displays using the notes that accompany the program.

The program accompanying this article is a simplified version of a program called ACRETE designed by Dr. Stephen Dole of the Rand Corporation, the results of which the planet has the astronomer's journal Icarus in 1970. It generates solar systems. It takes the planets that it has generated, and works out the most obvious properties, such as the year, the temperature, etc. The information used to develop these properties is either standard theory, or can be found in Dr. Dole's book Habitables for Men (Elsevier Press, 1970).

The program grows planets starting from a cloud of gas and dust circling a central star. One at a time small bodies—asteroid size—are introduced into the dust cloud in elliptic orbits. The body sweeps up all the dust crossing its orbit and any nearby dust which its gravity can pull in. If it grows large enough, it can also capture the gas (hydrogen and helium) from its vicinity. The program then assumes that once gas starts to be captured, an amount of gas usually equal to 25 times the mass of dust is captured.

When the planet has the largest orbiting one is started. If two planets should have orbits that cross, they are assumed to collide, and the new planet allowed to grow by its gravitational attraction. Like the original ACRETE program, this new program can determine moons, or determine atmospheres.

I wrote the program on an IBM PC with 128k store, but the actual code only takes up 6k when stored on disk, so it should be usable on most machines with 16k or more. The program can handle up to 1000 planetary objects (the maximum number of 'circular' planets), and EXP and LOG are the mathematical functions e^x where e = 2.718... and natural logarithms (ln).

What the Program does
Lines 10-20 clear the screen and put it into high-resolution graphics mode. Line 30 initializes the random number generator. Lines 40-100 input the basic details of the system. Lines 110-190 actually put the dust into the cloud, each element of the array holding the dust in a band 0.1 AU wide (1AU is the radius of the Earth’s orbit). A range of orbits up to 50AU out is allowed (compare Pluto at just over 30AU). The program works only if the distance from the Sun to a possible planet is within the Sun’s orbit as a unit, but only output in terms of the Earth’s mass (0.03 of the internal unit). Line 200 works out how luminous the central star is, in terms of the Sun’s brightness. This assumes that the stars are a 1:2 ratio, ‘Main Sequence’ stars, not a white dwarf or a giant.

The main loop that grows a planet is in lines 230-400. Lines 280-330 being an optional way of checking how the system is growing while the program is working. The array SWP holds details of planet N as follows:

SWP(N,0) — mass of dust in the planet, in internal units.
SWP(N,1) — inner edge of its influence, in AU.
SWP(N,2) — semi-major axis of its orbit (the orbit is elliptical, and the semi-major axis is half the length of the orbit and twice the radius of AU.
SWP(N,3) — eccentricity of the orbit (how elliptical it is — 0 means a circle, 1 a straight line); most planetary orbits have eccentricities below 0.1.
SWP(N,4) — outer edge of its influence, in AU.
SWP(N,5) — total mass, gas and dust, in the planet, in internal units.

The string array VS(N) holds ‘r’ to denote a rocky or icy planet like the Earth, or Mars, or Pluto, and ‘g’ for a gas giant. Any planet that has begun to gather hydrogen gas from the cloud is assumed to be a gas giant. Gas-giants above 6700 times the Earth in mass are large enough to become stars, and are denoted by ’*’.

When all the planets are grown, they are sorted into order of distance from the central star (line 410) and then interpreted (lines 430-490), and finally the schematic picture is drawn (line 500) before returning to the text mode.

The subroutine from line 1000 is just there to clear the screen between sets of output, so it’s easier to dump the screen to the printer. The first significant subroutine is at line 2000. This checks whether the current planet has come close enough to any others to have collided. If it does, it determines the resulting orbit, and then checks whether this body will collide with any others, finishing when there have been no collisions. If there is a collision, it checks if the new planet can grow further by calling the accretion subroutine.

This subroutine in lines 2300-2470 is the key part of the program. It checks how widely the planet sweeps in its orbit (line 2320), and adds a correction for the planet’s gravity (lines 2350-2360). MC in line 2330 is the mass above which hydrogen can be captured. As dust is captured (lines 2400-2420) the planet grows, and the dust cloud is depleted.

The subroutine from line 2700 uses the graphics functions to give a rough idea of the system. The scale is logarithmic for clarity, and shows the planets as circles with radius proportional to the cube root of their mass. The different types are shown in different colours.

The Inputs to the ACRETE Program
The inputs required by the program start with the seed for the random number generator (line 30) — this may vary from computer to computer — followed by a description of the system under consideration. The values required are:
1. Maximum eccentricity of the orbits of the bodies we insert to grow planets from. The smaller this value, the narrower the bands swept by the growing planets, and hence there will be more, smaller planets. Larger values mean fewer, bigger planets.
2. Mass of the star in terms of the Sun’s — this should be between 0.6 and 1.5 for there to be habitable planets. The program should cope with stars up to 5 times the mass of the Sun. Stars heavier than this have a shorter life-span and in much less time than it would take life to evolve, and smaller stars than 0.6 times the Sun are too faint for planets to be warm enough without being slowed until the face at some point to the star, except in special circumstances.
3. Amount of rocky material available for planet formation (usually 1).

The program takes into account the factors mentioned above. The program assumes that if no answer is given a value of 0 is understood, and if the value 0 is entered, it assumes a star of the same mass as the Sun, with the normal amounts of gas and dust, and a particle eccentricity of 0.4.

The Output
The output lists the planets in the order of their distance from the central star. The first screen shows (for reference) their names (in AU), the mass of the planet in terms of the Earth, the eccentricity of the planet’s orbit, and the type — f for a rocky or icy planet, g for a gas giant, * for a star. Screen 2 gives some basic data, such as one of the planet’s orbits in terms of the Earth’s year, the mean temperature in Celsius (the Earth has mean temperature 15°C), and the inclination of the planet’s axis to the plane of its orbit (23.5° for the Earth). For normal stars, at temperatures 40°C a planet must have a large inclination angle (above 45°) to be habitable, and will in any case have extreme seasons. I’ve not found a properly scientific way of generating the actual temperature range on the planet, but if you wish, there are always the tables in Traveller book 6, or in Universe. In any case, moons will have to come from one of those sources.

Screen 3 gives the radius of the planet and the resultant gravity (Earth has a gravity of 9.81 m/s²), and a notation for the size of the planet. The integer part of the number is the value for use in the game Universe. (My particular favourite) the fractional part is 1/1000 times the Traveller value of the planet.

The final screen (computed in lines 4350-4440) gives the value of the tidal effect of the star upon the planet, which will affect the length of the planet’s day, the value of the day if no influence occurred, and a guide to whether the planet might be habitable. ‘No means
Mystery and Intrigue Doth Shroud Our Every Movement

And the voice rang out, loud and clear, to summon the populace, to entreat them help us in our hour of need. In strident tones the question was asked:

"Can we have our Author back, please?"

We seemed to have mislaid our copywriter but a good-looking chap, Mr. N. Docks, will be filling in.

BUBBLE AND SQUEAK

Dozens of small red eyes watched intently as the small silver object swerved like fire as it slowly descended from the layer of pink cotton clouds far above them. They watched the roasting sheets of fire abruptly disappear and throw the landscape into a restless silence. A few moments later, the silver object stood on the ground looking perilously unstable on its three thin metallic legs.

They waited.

When it seemed like the thing was either dead or asleep, they slithered across the blue vegetation towards it; stopping every now and then to shriek at each other as caution and fear fought with their curiosity. Many times before the Grx have seen the strange creatures, that fell from the sky above, give birth, but, unlike the Grx, the parent reclaims its young every time and flees back into the misty pink cloud layer that hung around the planet, like a cocoon of silky cotton. One daring young Grx haul'd it a bonny body right up to one of the creature's fragile legs. He flicked his tapered rear over his small pink eyes and touched the creature. He shrieked and recoiled in disgust, the planet asked him what was wrong. "It's cold and hard as well as ugly and silent," he replied in his frothy bubbling language.

"Now, now," said the planet. They are only poor creatures that don't know any better, and who knows," quipped the planet, "they may find you as ugly as you find them." Reluctantly, the young Grx agreed and decided to flash a telepathic loving welcome to the creature.

After a while the young Grx realised that there would be no reply. "What a dumb creature" he thought scathingly.

"Now, now," scolded the planet: "just because they are not as clever as you, that does not mean that you are above them in my eyes, after all, they are living creatures and life is love and beauty."

"Yes" agreed the Grx and decided there and then he would show these creatures as much love as he showed himself. The planet glowed with maternal pride.

"When it gives birth I will play with the child," thought the young Grx, "Oh! I wish it would hurry and give birth!"

At that moment a great hole appeared in the creature's side and out of that hole came a creature nearly thirty Grx high.

"A friend," thought the young Grx, as he slithered over with the cold hard silver boot.

"Goddam worms!" thought astronomer Bill Clarke as he crushed the long white thing under his heavy space boot...

The above tale has sent 10.00 winging its way to Greenpeace, thanks to the generosity of K. V. O'Brien, Dunbar, Scotland, winner of the first short story award.

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P.S. WELCOME TO N. DROCKS
Quite by chance, I was passing through the pleasant Norfolk countryside along the A47, somewhere between Swaffham and Dereham. When I noticed a bespectacled chap jumping up and down whilst pulling hair from his head. I pulled over and enquired: "What's up?" His eyes focused on me and after a bowel of darjeeling, started crying.
"There, there, can't be that bad."
"But it is, it is."
"He bumbled."
"What's the problem?"

Amid snuffles and sniffles he told me that his copywriter had disappeared, and what with copy deadlines and catalogue updates and pressure from the bank it was the last straw. Another dismal bowel rent the air. "Is that all? I'll do it for you." I said. My sandals did not cover my feet well enough to prevent him from slobbering on my toes.

So here I am, in sole charge, and as soon as my employer has returned from the rest home he'll take over again. Of course he never will, and of course the copywriter will never be seen again (see issues 56/57). Revenge needs no artificial sweeteners.

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OPEN NOW

26 GOODRAMGATE
YORK
THRUH HAS BEEN HYPNOTIZED BY THE EVIL WIZARD INTO PERFORMING THREE TASKS WHICH WILL ENABLE THE WIZARD TO OBTAIN 'THE WEAPON OF ULTIMATE POWER.' THRUH HAS JUST RETURNED FROM THE THIRD OF THESE TASKS—TO STEAL THE MAGIC RUNESWORD 'STEATBANGER.'

The Three Tasks of Thrud
Chapter 7: The Weapon

EVERYTHING IS READY—but first I must dispose of my unwitting accomplices.

LISTEN BARBARIAN—you will leave now and keep walking until you reach a place you recognize. Where you will be released from the spell and remember nothing—as for your friends...

VOMBRATUS URNUS
CUM LAUDE VENERAR
SARCOPHILUS NOENRATIUS
WEAPON APPEAR!

OH GREAT! A BATTERY! RAM!
I MUST TRY IT OUT!

THRUH IS BLOWN BACK INTO THE PLANE WHERE HE WAS DROPPED.
THRUH SMILES ON OUR HERO AND HE LANDS HEAD FIRST.

I FEEL TERRIBLE! I'M NEVER GOING TO TOUCH ALCOHOL AGAIN!

WELL, NOT UNTIL OPENING TIME ANYWAY.

...AND THERE, DEAR READER, ENDS THE THREE TASKS OF THRUH.
A Superhero Adventure for 2-4 Characters
For use with Golden Heroes or Champions by Marcus L Rowland

REFEREE’S NOTES
Data relating to a specific game is preceded by that game’s initials, eg. CH: Gold. The icons, e.g. CH: +1 skill each weapon, GW: Weapon Class 2 each weapon and have average or near-average characteristics. Players must use their own characters.

PLAYER’S INFORMATION
While relaxing in their headquarters, the team is surprised to see a gleaming green spacecraft in the distance. After a few seconds it vanishes, revealing a book-sized metal block with an oily sheen, featureless except for a carrying handle. All the characters ‘hear’ a telepathic voice say: “I am unit fifty-four BC. Good-day. Please stand by for an important announcement.”

After a few seconds a different ‘voice’ is heard, apparently that of a mature woman: “Please don’t be alarmed. This box is an organic computer and time machine. I am recording this message in our year 3936 – by your reckoning, 8457 AD. Our civilization is fighting for its survival, against a foe determined to extinguish all life. A year ago we discovered a time travel technique, which brought us 144 victories, but the enemy captured a machine and duplicated our method. We have detected an enemy robot travelling down when your era, and believe it terminated in the recent past, probably at the end of your last century. The machine is capable of such a journey, but no human could withstand the contra-variational pressure it would entail. A mindless race would reach the nineteenth century. However, if you were to accept this mission the short journey would involve only a little discomfort. We cannot tell what the enemy intends but suspect some subtle interference with human evolution or progress. If you wish to help us the computer will control your passage to the nineteenth century, and help locate and destroy our enemy. Remember, the fate of our era may be at stake, as well as ours.”

A second later a 4” tall image of a cartoon mouse appears by the box, dressed in a super-costume and cloak. It says ‘Hi again – I’m unit fifty-four, but please call me Benjy. I hope we’re going to enjoy working together. As soon as you’re ready I’ll start the time jump.”

REFEREE’S INFORMATION
This scenario involves time travel and time paradoxes. To keep things controllable, no players should start with any time travel ability. Far in the future, the human race is fighting a desperate space/time war against malevolent fighting machines, whose only desire is to destroy all life forms. Time travel has yielded 144 victories, but is limited and often unreliable. Maximum range for human travellers is just over 147 years into the past, any further travel causes irreversible brain damage. Robots don’t have this limitation. Upon arrival, the team will learn the time travel secret, and made several attempts to destroy the human race before the discovery of space flight. The defenders could detect such crude use of force and sent missiles downstream to nullify the enemy time machines at the moment they materialized.

Recently they detected another enemy time probe, travelling back thousands of years. They expected the usual quick burst of destruction, but nothing has happened except a slow disturbance of past time lines. This suggests that the machine is following a more subtle plan which will change history without immediate mass destruction.

Humans can’t travel so far back to deal with the problem, and their machines are no match for those of the enemy. Accordingly they decided to recruit a team in the twentieth century, capable of surviving a short journey to the nineteenth. The team are asked to destroy the machine, but in reality their function is very different – if they can pinpoint the machine for long enough for Benjy to make a report, the experts up time will be able to locate its arrival point and destroy it at the moment it appeared. Individual team members are totally expendable. Their actions will not affect history since they have ‘never’ occurred. If successful the team will ‘snap’ back to the moment they left, and find themselves in the present. If they fail, they will be killed and any skills acquired in the adventure. Dead team members will be restored to life at this moment, without experience. If unsuccessful they will be marooned in 1899, or return to an altered twentieth century where dead team members will stay dead. The team will retain memories of their actions.

Benjy is a semi-organic computer consisting of a mouse’s brain. He has been trained to be an expert on the late twentieth and early twenty-first centuries. Benjy has fallen in love with the idea of being a swashbuckling hero, despite the fact that he has no way of fulfilling this ambition, and can’t move unless someone moves him. Benjy will also work for the team, but could probably work it out if asked. He is passionately loyal to the human race and will not let this fact sway him from his duty.

The greatest level of time disturbance is concentrated in Europe in December 1899, and the team is to find the team leader Miss Diana Victoria, dressed in a Victorian dress and change his illusory body to that of a ten-year-old boy in a sailor suit, to avoid attracting attention. As soon as the team are ready Benjy will transport them to that era, arriving in the woods near Vienna. The time machine will function correctly during the journey, but will be unharmed. Benjy can explain telepathically for the team if no-one else speaks German or has this ability.

Benjy arrived in 1896, and has spent the years between recruiting human helpers. It has the support of two groups:

The Bavarian Illuminati
An underground group of people searching for world control, who have agents in most areas and massive financial resources. The machine has given them advanced scientific knowledge and their strategic planning, in return for occasional use of their funds and agents.

The Brothers of Death
A cunningly designed religious group whose worship the Machine. This group includes some important (mad) scientists, in particular Professor Joseph Frankenstein (grandson of the famous Victor Frankenstein), and Captain Eure, who is producing some of the devices designed by the alien.

Illuminati agents wear silver chain medallions with a symbol of an eye in a pyramid. The Brothers of Death’s symbol is actually a tetrahedron and contains no eye, and the medallion is made of aluminium (a rare and valuable material in 1899). Most will be armed with guns and knives, or small bombs equivalent to 2-4 sticks of dynamite.

The time disturbance is concentrated around 1899 because the alien robot has been forced to take some violent action in this year. Two of its projects have attracted unwelcome attention, and its agents are attempting to kill the individuals responsible. Benjy has zeroed in on the site of one of these attacks, the Vienna woods.

As the team arrive they will see a man being attacked by three others, all four armed with pistols. The lone man calls himself Alatau. In reality he is Sherlock Holmes, as any character capable of telepathy or lie detection will know. All his opponents are members of the Bavarian Illuminati, and carry automatic pistols and poison capsules. Holmes is in Vienna at the request of Dr Sigmund Freud, who once looked after him. Freud was in contact with physicians from the Vienna Institute, has suddenly disappeared without trace, and other scientists are also missing.

Holmes found an Illuminati medallion in the Institute, and tried to find its owner by tracing it back to the person who made it. A member of the Illuminati (or possibly the Moriarty gang) recognised him, overheard his conversation with a jeweller, and arranged the ambush.

None of the Illuminati agents have any knowledge of the robot, but they do know the location of the local Illuminati headquarters, in Vienna. This can be discovered by telepathy or interrogation if, or they are killed, one has a notebook with the office’s address.

Illuminati HQ Vienna (see Map 1)
This three-storey building holds the offices of an import company, Transylvania Toys. All walls are brick, all windows barred, and all doors are wood. All floors are tiled. The roof is slate over a framework of beams and slats, covered in a waterproof layer of lead and copper sheeting which will block x-ray vision. All rooms are fitted with gas lighting.

1. Reception Hall and Stairwell.
   The receptionist is an elderly woman, an Illuminati initiate, carrying a concealed 4-shot Derringer pistol, with one foot on an alarm switch linked to bells in rooms 8, 12, and 20-24. She operates a telephone switchboard linked to rooms 7, 14, and 21. The concealed door is locked from room 8. The staircase is iron and is blocked from the rear, except for a small gap through which any agent could enter.

2, 3, 5, 10, 11, 13, 16: Company Offices and Workshops.
   Each occupied by 0-3 innocent employees.

4, 13: Empty rooms.

5: Warehouse. House approximately 40 tons of clockwork and wooden toys. Two crates at the bottom of the stack hold toy guns, which will look real to x-ray vision.

7: Company Chairman. Dr Ludwig Holst, a senior initiate of the Bavarian Illuminati. He has a 20-shot machine pistol clipped under his chair, a switchblade in his desk drawer, and an alarm linked to room 8. All papers in the office relate to the legitimate toy business.
Attached to his watch chain are keys to the staircase gate, to the safe in room 12, and to rooms 19 and 20. His secretary (also an initiate) is unarmed, but has some weaponless combat skill:

Ch: 10pts, Martial arts; GH: Martial arts (grappler).

Both men know of the concealed rooms in the building, and that the missing scientists have been kidnapped and taken to Roumania via Transylvania, but do not know the scientists’ exact location.

8: Concealed Guard Room. Occupied by two men—typical lower-grade Illuminati thugs armed with silenced automatic pistols.

9: Workshop. Occupied by two technicians repairing clockwork train sets. Both are unarmed, and ordered to keep intruders out of room 12. They do not know what the room contains.

12: Locked Room. Holds enough dynamite to demolish the building, linked to a detonator timer in 21.

14: Printing Office. Holds a small press and an assortment of embossing and plate-making tools. Most of the equipment is legitimate but a cupboard holds a locked safe containing counterfeiting plates, stolen inks and paper etc., designed to produce forged customs clearance papers, passports, and permits.

17: Dusty Room. Holds broken toys.

18: Long Dusty Room. This is an archery range. Several arrows with rubber sucker tips are attached to targets at the north end of the room.

Some toy bows and arrows lie on a table in the SW corner. A locked cupboard against the east wall holds more substantial targets, sandbags and four silenced military rifles equipped for sniping.

19: Room. Full of broken toys and furniture. There are faint tracks in the dust, leading to a locked concealed door to room 20.

20: Illuminati Meeting Room. Six curved tables encircle a tiled mosaic of an eye in a pyramid, surrounded by golden rays. On the north wall is a map of the world, with flags indicating various regional headquarters in Washington, London, Rome, St Petersburg, and other major cities. There are two different flags, with a tetrahedral symbol, in Roumania and in the Adriatic. There is a gallery, 3 metres above the floor, leading to some attic rooms.

Unless a meeting is in progress (5% chance by night, no possibility by day) the lower area will be empty, but there will be three guards armed with silenced rifles and pistols on the upper gallery. The Illuminati take great care to destroy all notes and papers after meetings, and nothing significant will be found.

21: Small Communications Room. Holds an anachronistic radio transmitter (built from plans supplied by the alien machine), a telephone, and a complex cipher machine. There are two armed guards (as 20) and a clerk in the room. The radio clerk will set fire to all the papers in the office at the first hint of trouble. This will take 30-90 seconds.
A locked box on the wall in the NW corner holds a time clock linked to two wires (down to 12). A locked compartment of the cipher machine holds two decoded messages, both in German, awaiting collection by the senior initiate of Vienna (currently on business in Berlin). The first reads: **URGENTLY REQUIRE ARMED SUPPORT STOP SEND EXPERIENCED MEN STOP NO TIME TO LOST STOP**

The second says: **WHY NO RESPONSE TO FIRST SIGNAL STOP SEND EXPERIENCED MEN IMMEDIATELY STOP REQUIRE COMBAT TROOPS AND AGENTS WITH KNOWLEDGE OF THE SUPERNATURAL STOP EXTREMELY URGENT STOP FRANKENSTEIN.**

**22. Guard Room.** Holds another four thugs armed with silent air rifles: Ch: Damage 2d6/3d6, 2 shots/turn, mod -1 per 4"; Gh: 2d6 +1 HTK, 1d6+2 HT, 1 shot/frame, WC-1.

There is a trap door to the roof over the NW corner (invisible from outside) and a rolled rope ladder fixed to a beam, long enough to reach the ground.

**23. 24: Soundproof Cells.** 23 is empty, 24 holds two drugged physicists awaiting shipment.

**Notes:** The team should soon realise that their next destination is Roumania. If present, Holmes will suggest using his 'Continental Bradshaw' (a combined railway timetable and guidebook) to learn more about Roumania and Frankenstein, and will discover a Schloss Frankenstein in Transylvania.

Some more research will show that there is a Schloss Frankenstein in Roumania near the Adriatic coast, about 900km east of Vienna.

**Schloss Frankenstein (Map 2)**

This small castle was built in the 14th century and is now on the verge of collapse. The upper floors are filled with a jumble of building blocks and stones, forming a thick and dangerously unstable roof over the occupied areas. Any attempt to burrow or blast through this roof will bring down 2d6 tons of rubble. One tower is partially intact, but the roof has collapsed to fill the top floor with rubble. A recent addition is a huge shed behind the castle, ostensibly a mushroom farm but actually a surface structure over a submarine pen.

The current Baron Frankenstein is an exile from Transylvania, forced out by his parent's reputation. His father bought and named an old fort after his lost estates. He worships the alien machine, and has devoted his life to serving it. For several years he and his accomplices have been 'recruiting' (actually kidnapping) a staff of scientists and workmen, and fitting them with machine-designed neutral control collars which turn humans into helpless slaves. These slaves built an advanced submarine, the Nautilus, to the machine's directions.

Recently Frankenstein kidnapped a woman with an extremely odd story. She is one of the lovers of a Doctor Corday, better known as Count Dracula, who met her while travelling through Roumania. Dracula tracked her to the castle, but so far has been unable to enter and free her. He is attempting to recover her by kidnapping and torturing the castle staff when they leave the building, but unfortunately tends to kill them before he learns much. The castle occupants now suspect the presence of a vampire, and are taking various precautions. He has hidden his coffin in the woods to the north of the castle.

Dracula has no reason to join forces with the team, but will try to follow them and take advantage of any confusion they cause to free his lover and wreak suitable vengeance. If the team get in his way, that's their problem.

Ideally the team should assault the castle at night.

1. **Entrance Courtyard.** A cobbled area approached by a stone bridge over a stream-fed moat. To one side is an unoccupied stable (2), to the other a shed holding a broken cart (3). The gates are thick wood reinforced with iron straps, and are always locked. Cloves of garlic are nailed outside. There are three guards, all armed with shotguns. No windows overlook this yard.

4. **Gated Passage.** Mined to let the roof collapse to bring down 14 tons of rubble. Detonation controlled from 8a.

5. **Central Courtyard.** Empty, covered by machine gun posts in various rooms (see below). There is a large ornamental fountain in the centre of the yard, dry with a 50cm high rim, mined with explosive charges equivalent to 20 sticks of dynamite and controlled from 6b.

6a. 6b. **Machine Gun Posts.** Each room holds two thugs running a tripod-mounted Gatling gun: Ch: 2d6 +1d6, -1 per 5", 300 shots, Def 3, Body 3, Gh: 2d6 - 3 HTK, 2d6 HT, 4 shots/frame, WC-1.

The guns normally fire out through the windows, but can be swung round to cover the doors. Each thug also carries a revolver. The thugs also control the detonators mentioned above.

7. **Small Lobby.** Guarded by two men (machine worshippers) with heavy pistols and sabres. Both wear necklaces of garlic and carry mirrors and crucifixes in their pockets.

8. **Old Stone Staircase.** Leads to a locked door, which holds back 2d6 tons of stones and rubble.

9. **Entrance.** Formerly a small tower. The outer door is festooned with garlic, and connected by wire to an improvised arbalest firing a thick wooden stake at the doorway: Ch: 3d6/6d6, -1 per 1", 1 shot, weapon Def 4, Body 5; Gh: 2d6 +1 HTK, 2d6 +2 HT, 1 shot, WC-0.

A single machine worshipper armed with a crossbow (wooden bolts) guards the room.

10. **Passage.** Patrolled by two thugs armed with shotguns.

11. 12. **Slave Quarters.** Each holds 3d6 men and women, all wearing steel collars fitted with small metal boxes. Unless the collars are removed the wearers will obey any order but will show no initiative. They cannot talk or fight. Each collar holds some neutral control circuitry (obviously of anachronistic design), a small battery, and a shaped charge of plastic explosive. If the collar is removed or destroyed without disconnecting two innocuous wires (covered by several others) the charge will detonate and decapitate the wearer. They can also be detonated by radio signals. Ch: Collar makes 40ECV Mind Control attack, always on, explodes as 6d6 killing attack on wearer, 2d6 killing attack on others, Def 5, Body 5; Gh: Collar makes E0E15 mental attack each frame. Exploses as hand grenade; x3 damage to wearer. 3 HTK to destroy.
The Nautilus (Map 3)

This nuclear submarine has been built to the Machine's specifications, with the added safety and security of secondary importance. It is cold, poorly ventilated, and has minimal shielding on its reactor. The crew are fanatical machine worshipers, and glory in their sacrifice. The hull is thick steel (as armoured car sides) with interior bulkheads and hatches secured from the inside only. All hatches are locked. The main compartment is open or closed electrically. The vessel weighs 850 tons, and is capable of speeds up to 45KPH (28MPH).

10: Control Tower. Persists a support and radio mast, normally only one watchkeeper on duty.

11: Deck Gun. Fires small rocket missiles. Ch: 466 Killing, 1 per 5*, 4 shots/clap, Def 6, Body 8. GH: 4d6 + 6 HT, 6d6 + 8 HT, WC. It is possible that these are armed with an attack they will either dive or man the gun and prepare for battle. The deck gun has a crew of three.

12: Main Control Room. This compartment normally holds four sailors, all fanatical machine worshipping armed with cutlasses and daggers. They are armed with the passenger's hand ammunitions available to the survivor, the persico, and other normal submarine equipment. All the controls are linked electrically, not mechanically, and characters should be able to notice that the possibility of control from another part of the vessel. All internal compartments are bugged and linked to compartment 12.

13: Engine Room. A large electric motor, heavily armoured (as bank vault) against attack and fully waterproofed, powered by cables entering through the floor. This compartment is also radioactive (as 4).

14: Fuel Quarters. Divine Order 4 per 3, in the day. D and normally hold 1-2 crew each (not in combat). C is used as the radio room and always holds one operator if the vessel is surfaced.

15: Access Way. Leads to lower hold and torpedo room.

16: Torpedo Room. Holds twelve torpedoes launched through two tubes. There is a mechanical racking system which will load torpedoes into the tubes without human intervention. Each torpedo weighs 2.5 tons and explodes as a large bomb, range 5km, speed 50KPH.

17: Hold. Contains two large stores of contaminated iron rations and dried sausages, spares, and gun ammunition.

18: Captain Nemo's Cabin. This area is warmer and more comfortable than the rest of the vessel, but Nemo is much as a fanatic as the rest of the crew. He keeps his armoured body, but gradually developed a hatred of mankind, and was subverted into the belief that the best way to stop war is to have no-one alive to fight.

Nemo is a brilliant naval engineer, sailor, and scientist, and carries a crude but effective laser pistol. Ch: 8d6 energy, 12 charges, -1 per 3*, Def 3, Body 3. GH: 3d6+2 HT, 1d6 HT, WC-1.

He is a well developed though normal human in primitive physical conditions. The compartment holds Nemo's bed, drum, table, and large desk. On the desk is a curiously designed computer terminal cum intercom resembling a typewriter keyboard and screen in an ornate frettwork case. It connects to cables running through the bulkhead and is controlled by a hand panel.

The Machine can hear everything said in the compartment (even if the terminal is switched off) and can detonate the terminal as a fragmentation grenade, filling the entire compartment with shrapnel.

19: Bathroom. A separate compartment. Fittings include several concealed gas nozzles releasing a powerful tranquilising spray: Ch: 4d6 NDE (Defence 10pts life support), invisible, affecting entire compartment. IFL (vent sprays), act 14 or less, one charge. See Champions II, GH: As paralysis ray affecting entire compartment, will not affect characters who do not breathe.

20: Large Lead-lined Compartment. Holds the Machine, a metre-tall metal tetrahedron connected to numerous wires and control boxes throughout the vessel with connectors on its base, as long black cables. The body can control the entire submarine and fire torpedoes, open and close hatches, and navigate the vessel. If it is obvious that the crew can cope with intruders it will dive, then open the hatch attencting to drow on all aboard. If this is impossible it will blast out of the hull and escape.

As soon as it sees Benjy it will make an all-out attempt to destroy him, while Benjy will try to time jump to the future and repeat the location. The Machine will range from a totalitarian dictatorship to a nuclear wasteland, or some sort of collapsed civilization. The Bavarian Illuminati might be around and bear grudges, as might the Machine.
### Champions: Count Dracula

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<td>Full damage resistance, except vs wooden killing attacks</td>
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**Disadvantages:**
- Dependent NPC (Magda Sloaney), Hunter, By Prof. Van Helsing & friends.
- Crazed for blood, takes irrational actions.
- Retreats from mirrors (irrational).
- Cannot enter buildings unless invited.
- Takes 1d6 damage unless in coffin during the day (Dependence 1).
- Takes 3d6 damage in bright sunlight.
- Damage 1d6 in water.
- Takes 3d6 from holy water/water.
- Takes 1d6 from sight of crucifix.
- Takes 1d6 from smell of garlic.

**Golden Heroes: Dracula**
- Weight: 150lb.
- Height: 6’2”
- Handedness: Left
- Job: Undead
- Strength: 25
- Dexterity: 16
- Vigor: 16
- Damage Bonus: +10
- Striker Bonus: +1
- HTK: 70
- **Defence Class:** 6 (8 vs holy weapons).
- Costume: Formal evening dress.
- Movement: 18m

**Powers:**
- Advantageous Background 2 (Rich)
- Immortal.
- Heightened Move 2.
- Strength 1
- **Intangibility 1 (as mist).**
- Claws.
- Regeneration.
- Health 2 (fast healing, immunity to poisons).
- Shapechange (to wolf or bat).
- **Animal Senses 1.**
- Magic: 1:5pts. Hypnosis (speciality), Summoning (wolves and bats).
- **Hallucinations (darkness etc).**
- Note: Dracula is confident and adds 5 to his defensive HTK.
- **Disadvantages** are as the disadvantages for the Champions stats.

**The Machine**
- Please note that this NPC has been designed as an extremely tough opponent in all systems. If parties are relatively weak some adjustment may be necessary.

### Champions: The Machine (Built to 500Pts)

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<td>Damage resistance, total</td>
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</tr>
<tr>
<td>39</td>
<td>REC</td>
<td>30</td>
<td>Enhanced senses</td>
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</tr>
<tr>
<td>5</td>
<td>SPD</td>
<td>20</td>
<td>Radar sense</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>REC</td>
<td>16</td>
<td>360 degree vision</td>
<td>0</td>
</tr>
<tr>
<td>100</td>
<td>END</td>
<td>20</td>
<td>High range radio hearing</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>STUN</td>
<td>20</td>
<td>Ultraviolet vision</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>364</td>
<td></td>
<td>Life support</td>
<td>0</td>
</tr>
</tbody>
</table>

**DCV:**
- 6
- 8

**Disadvantages:**
- Extreme cruelty.
- Mislive time (zrnl always wants to persuade victims that they are dying in a

**Golden Heroes: The Machine**
- Weight: 200lb.
- Height: 40’
- Strength: 25
- Dexterity: 15
- Vigor: 20
- Damage Bonus: +10
- Striker Bonus: –
- HTK: 70
- Defence Class: 3
- Costume: –
- Movement: 30m
- Powers: AB (Immortal).

Flight 1.

### Champions: Benjy

<table>
<thead>
<tr>
<th>Val</th>
<th>CHA</th>
<th>Cost</th>
<th>Powers</th>
<th>END</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>STR</td>
<td>-10</td>
<td>Time Travel: Twice day</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>DEX</td>
<td>-20</td>
<td>Teleportation: Twice day</td>
<td>0</td>
</tr>
<tr>
<td>30</td>
<td>CON</td>
<td>0</td>
<td>Radar sense</td>
<td>0</td>
</tr>
<tr>
<td>50</td>
<td>BODY</td>
<td>80</td>
<td>Passive sonar</td>
<td>0</td>
</tr>
<tr>
<td>12</td>
<td>EGO</td>
<td>4</td>
<td>High range radio hearing</td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>PRE</td>
<td>-10</td>
<td>Infra-red vision</td>
<td>0</td>
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<tr>
<td>0</td>
<td>COM</td>
<td>-5</td>
<td>Illusions</td>
<td>2</td>
</tr>
</tbody>
</table>

**Disadvantages:**
- 2 x STUN from energy attacks.
- Wears tunic to Erol Flynn.
- Mildly afraid of cats.
- Mildly afraid of owls, hawks, etc.
- **Unusual Looks:**

**Note:**
- Takes 1d10 damage on mass cared, decreasing as journey length increases (eg 2 Benjys weighs 58k and can’t carry anything else in the jump from his own time). Minimum 30 minutes calculation required per time journey (except corrected return to home time). This ability should not be given to player characters.

### Golden Heroes: Benjy
- Weight: 20lb.
- Height: 15’
- Job: Computer
- Strength: –
- Ego: 15
- Dexterity: –
- Vigor: 2
- Damage Bonus: –
- HTK: 65
- Defence Class: 12
- Movement: –

**Powers:**
- Time manipulation – limited to travel to past or future twice per subjective day.
- Heightened Sense: Hearing 1, Infra-red vision, Radar sense.
- Abilities: Telepathy, Hallucinations, Mindread.
- Teleport 1:2teleports a day up to 50m.

Note: Benjy is pre-inforced with Adamantium and Vibriilum and because he is insanious, he is not affected by hits on HTK.

### Champions: Sherlock Holmes

<table>
<thead>
<tr>
<th>Val</th>
<th>CHA</th>
<th>Cost</th>
<th>Powers</th>
<th>END</th>
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</thead>
<tbody>
<tr>
<td>15</td>
<td>STR</td>
<td>10</td>
<td>Detective work</td>
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<tr>
<td>15</td>
<td>DEX</td>
<td>15</td>
<td>Disguise</td>
<td>0</td>
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<tr>
<td>10</td>
<td>CON</td>
<td>0</td>
<td>Luck</td>
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<tr>
<td>10</td>
<td>BODY</td>
<td>0</td>
<td>Martial arts (Baritsu)</td>
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<tr>
<td>25</td>
<td>INT</td>
<td>15</td>
<td>Skill level 3, handgunning</td>
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<tr>
<td>15</td>
<td>EGO</td>
<td>10</td>
<td>Stealth</td>
<td>0</td>
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<tr>
<td>16</td>
<td>PRE</td>
<td>6</td>
<td><strong>.45 Revolver</strong></td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>COM</td>
<td>6</td>
<td>DCV=5</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>PD</td>
<td>2</td>
<td>EGV=5</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>SPD</td>
<td>6</td>
<td>PHA=4,8,12</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>REC</td>
<td>0</td>
<td>Disadvantages</td>
<td>0</td>
</tr>
<tr>
<td>20</td>
<td>END</td>
<td>0</td>
<td>Disadvantages: Dependent NPC (Dr Watson)</td>
<td>0</td>
</tr>
<tr>
<td>12</td>
<td>STUN</td>
<td>0</td>
<td>Hunted by Bavarian Illuminati.</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>63</td>
<td></td>
<td>Hunted by rennants of Moriarty gang.</td>
<td></td>
</tr>
</tbody>
</table>

**Golden Heroes: Sherlock Holmes**
- Weight: 194lb.
- Height: 6’4”
- Handedness: Right
- **Class:** Detective
- Strength: 16
- Ego: 15
- Dexterity: 14
- Vigor: 12
- Damage Bonus: +1
- Striker Bonus: +2

**Powers:**
- DCV=5
- EGV=5
- PHA=4,8,12
- Disadvantages

**Golden Heroes: The Monster**
- Weight: 220lb.
- Height: 7’2”
- Handedness: Right
- Strength: 41
- Ego: 8
- Dexterity: 11
- Vigor: 14
- Damage Bonus: +21
- Strike Bonus: –

**HTK:** 40

**Powers**
- Strength 2.
- Claw.
- Animal Senses 1.

**Notes:**
- 3 frames/round.
Chun the Unavoidable

An AD&D Mini-Scenario for Characters of 2nd to 4th Level, based around some new monsters

by Oliver Johnson

Fiend Factory is a regular department for new AD&D/D&D monsters, edited by Albie Fiore. This issue, a short mini-scenario.

ARCHVEULTS
No Appearing: 1-20
Armour Class: As worn, usually 5
Movement: 12
Hit Dice: 1-1
Treasure: Individuals N, S, T
Attack: By weapon type or galvanic impulse
Alignment: Any
Intelligence: Average and up

Archveults are an intelligent species from another world. They have shimmering blue scales, a large black crest over the domed skull, and a hooked beak/snout, but otherwise essentially humanoid in form. Archveults can reach 12th level as fighters and 9th level as assassins or thieves, but are not restricted at all as to level of magic use. There are no archveult cleric.

All archveults have the special ability to generate an electrical discharge through their bodies which will cause a character touched to pass out for 2-12 rounds if a saving throw vs paralysis is not made. Whether or not the save is successful, the character will take 1-4 points of damage. Once the galvanic impulse has been used, an archveult will take 10-60 minutes to build up the electrical charge for a second such attack.

Archveult mine [see DMG Ioun Stones] and any archveult magic-user of 4th level or higher has a 10% chance of having 1-10 Ioun Stones. Archveults are only encountered on this world in small adventuring groups of 1-20 individuals. This particular group of bandit archveult consists of: Xaxamedes: 5th level archveult magic-user; AC9; HP15; Move: 12"; Spells: Friends, Jump, Magic Missile, Shield, Strength, Web, Lightning Bolt; six Ioun Stones (types 2, 4, 6, 7, 14, 16); 6 plum gum peps.

Xaxamedes’ bodyguard – Three 2nd level archveult fighters; AC4; HP11, 9, 10; one attack at 1-8 (longsword); each has 1 platinum piece. Xaxamedes is searched, a small map will be found, showing a clearing in the Forest of Illimitable Green. It also mentions the Tapestry of Ariventia, apparently a ‘Gate’ to another world.

As you are passing through the Forest in search of the Tapestry you eventually come across a cottage in a picturesque clearing. All is not well, however, for a muffled sobbing can be heard within. On closer investigation you find a beautiful woman lying on the floor before a tapestry stretched on a frame. It appears to have been torn in half, the remaining section showing a pleasing panorama of golden fields and meadows where lapping, happy folk cavort and play.

Looking up, the woman blurts out, ‘I am Lith. The tapestry you see before you is the last artistic representation of the paradise of Ariventia. It has been rent by the monster Chun the Unavoidable, who but half an hour aged and all the shame shamed me before tearing my cherished tapestry in a spirit of gleeful malice. Track him down to his haunt and bring back the half of the tapestry he has taken - he cannot be far hence — and my gratitude will be forever yours.”

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Players’ Introduction
As you are travelling across some moorland close to the Forest of Illimitable Green which is on your left, strange blue scaled and crested humanoid burst from the bushes around you — an ambush!

DM’S INTRODUCTION
The following short adventure is based on one of Jack Vance’s excellent fantasy stories from the first Dying Earth collection. It provides a basis for introducing some of Vance’s creatures to the campaign — particularly appropriate because Vance was one of Gary Gygax’s prime sources of inspiration.

Lith the Weaver has entered into an infernal agreement with Chun the Unavoidable, a supernatural being who is custodian of the Tapestry of Ariventia in the Palace of Whispers. In exchange for the human eyeballs with which his cloak is embroidered, Chun gives Lith a thread or two of the tapestry. Lith is gradually reweaving the tapestry in her cottage. When it is complete, the tapestry forms a gateway to the magical world of Ariventia, where the process of ageing is arrested and all the fields and orchards are perpetually golden with harvest. The tapestry is now, after many years’ work and grisly payment on Lith’s part, almost half restored. All passages of text not boxed or labelled DM should be read out to the players, virtually as it is.
DM: Any ranger, and any thief or assassin above 3rd level, will spot the inhuman tracks leading from Lith’s cottage. (A ranger of greater than 3rd level will also notice that the tracks have been made on more than one occasion in the last week or so.) Lith will not accompany the party. If anyone attempts to coerce her, she will call on the magical defence which protects her within her cottage: dangers which materialize out of the air. She can call on up to twenty daggers. Each strikes as a 6th level fighter. After striking once, a dagger will disappear forever, so Lith will be sparing in their use.

Lith: 3rd level MU; AC10; HP6; Chaotic Neutral. Spells — Friends, dancing lights, pyrotechnics.

The tracks lead out of the woods onto a barren moor. An ancient city must once have stood here; as far as the eye can see are ruined plazas, shattered columns and low, crumbling walls. High above in the sky, you notice what at first seem to be half a dozen hawks, or large bats. They swoop down from an immense height, nearly blacking out the sun with their enormous wings, and for a moment you believe they may be predatory. More closely, you can see the possibility of many antecedents combining in a single nightmarish hybrid — each has a globular belly covered with silvery fur, clawlike hands on dingy leather wings, a horrid snout like that of a stag beetle, an array of white fangs like knife blades...

They emit almost human cries of pleasure as they swoop down on you.

**DEOANDANS**

No Appearing: 1
Armour Class: 6
Movement: 6'/24'
Hit Dice: 2d8+1
Treasure: None
Attack: 1 bite/claw for 1-8
Intelligence: Average

They are about 4’ long and have an 8’ wingspan. Vicious predators, they will attack anything that appears vaguely edible. They are not stupid, however, and will break off any combat, if necessary.

**Pelgranes**

No Appearing: 1-12
Armour Class: 6
Movement: 6'/24'
Hit Dice: 2d8+1
Treasure: None
Attack: 1 bite/claw for 1-8
Intelligence: Average

They are about 4’ long and have an 8’ wingspan. Vicious predators, they will attack anything that appears vaguely edible. They are not stupid, however, and will break off any combat, if necessary.

DM: By standing on the altar stone, characters can easily reach the tapestry. As they take it down, they uncover a dark recess in the wall behind it. From this leap Un Ch'un the Unavoidable.

**Chun**

No Appearing: 1
Armour Class: 1
Movement: 15’
Hit Dice: (8 HP36)
Treasure: G, H
Attack: Two claws for 2-16 each, surprises on a 1-6
Special Attacks: Surprised characters must save vs fear (at +1) or stand defenceless for 1-3 rounds.
Special Defences: Cannot be surprised.

Chun’s face resembles that of a large baboon, the white face patch composed of bare bone, with empty sockets where the nose and eyes should be. The rest of his enormous body is covered with black, glistening fur and there is about him a noxious animal reek. He wears a cloak of human eyeballs laced on silk threads. Chun runs with ferocious speed on all fours after anyone who attempts to escape him. He tears the eyes from his victims and laces these onto his cloak. After slaying any group of adventurers whom Lith duped into going after him, he detaches some threads from the tapestry and takes them to her cottage as repayment.

Chun is very large — he would stand some 18 feet tall if upright. He takes his sobriquet from a special magic power — on a victim’s trail, he can follow unerringly until the victim is caught.

Even travelling to another dimensional plane will not shake off Chun’s pursuit.

**CONCLUSION**

It may seem that Lith cannot lose out in this scenario — if the players defeat Chun, how will they ever know they’ve been suckered? In order to give them a chance to lay the blame where it belongs and exact revenge on Lith, have Chun speak on himself while he is fighting. ‘Ah, Lith, you have sent fine sets of eyes for me this time!’ That should give them enough of a clue. The players may take the tapestry back to Lith, and she will indeed be grateful (after her initial shock of seeing the players alive! — unfortunately, she doesn’t actually have anything of value to give them as reward! The players may themselves engineer the situation so that they can use the tapestry. In this case, the DM will have to work out the results — perhaps a campaign set in the world of Ariventa.)
INTRODUCTION
Money. Everyone uses it, all the time. Yet few people have examined its physical make-up or the mechanics of its use. It usually weighs nothing and is easily carried from adventure to adventure (no currency controls or exchange losses here). Money is the single most important part of the Traveller Universe. Its physical make-up and method of use will have a major effect on the game and the conduct of adventures. Besides, there has to be money in the Traveller universe or 99.9% of characters would have nothing to steal...

BACKGROUND
The Imperial Credit Standard (to differentiate it from local planetary credits) is the set currency for all interstellar transactions (and all, bar a tiny percentage, of interplanetary transactions).

CASH
Imperial Currency
Imperial cash (usually only seen on low tech worlds, and in deals of questionable legality) is available in fixed denominations: the unit, the double and the quintet. These denominations are available at each multiple of ten Credits (or colours) eg: 1, 2, 5, 10, 20, 50, 100, 200, 500, 1000, 2000, 5000... etc.

The money is physically made up of a silica-plastic sandwich (called a ‘plac’). Its appearance is of a plain plastic card, about the size of a Credit Card. Each multiple of 10 Credits is coloured differently (up to the MegaCredit) and has the value printed on it in white, with a white grid pattern as a background. Colours are as follows:

- Yellow: Single Credits.
- Orange: Tens of Credits.
- Green: Hundreds of Credits.
- Red: Thousands of Credits.
- Blue: Tens of thousands of Credits.
- Purple: Hundreds of thousands of Credits.
- Black: Millions of Credits (The MegaCredit).

The actual manufacture of the money is a simple process, although it does require a machine weighing several tons available only at Tech Level 12. The raw materials that go to make up the money are numerous (and classified) and individually of little value. Thus in the Imperial Banks (inevitably operated under licence by one of the MegaCorporations) no actual cash is stored. Money, when handed in, is broken down into its component materials and destroyed. A register of its value is held on the Banks’ computer of course. When money is issued it is actually manufactured there and then, at the denomination required. Operation of the machine requires more than one person and security precautions are quite excessive...

Local Currency
On Low Tech worlds where the Banking system is not up to the demands of Imperial Currency, Local Currencies replace it. The Credit can still be used but in order to give small change (as the smallest amount recognised by the Imperial is the Credit) there will be local currency for fractions of a Credit. These vary greatly from place to place in the form of metal coins, discs, plastic strips, or even beads on a string.

On some worlds Local Currency will be used entirely, enabling the Government to keep tighter control on trade with other worlds. These other currencies have an infinite variety of physical characteristics but they all have one thing in common, they are worthless off-planet (except to a collector of local currencies...).

CASH TRANSACTIONS
Establishments that operate for cash (usually not recommended for those of a delicate disposition) have machines that will analyse a Credit and then punch holes in it to the value of the purchases. The white grid printed on the Credit enables you to see how much remains. The small pieces of Credit are returned to a Bank which will analyse them and credit the establishment with their worth. An old con trick is to show a stack of Credits with only the top one showing its true value, the rest of which are full of holes.

On Low Tech worlds, of course, cash transactions are carried out much as they are today. A large denomination credit is tendered in return for services, and smaller denominations returned in change.

It should be noted that in the Traveller universe, where communications are limited to the speed of travel, there is no means of passing information as to the changes in credit states. You cannot Telex your Bank in America and tell them to transfer $100 to your Bank in the UK, because someone would have to travel to America to collect the information and travel to the UK with it. It would be easier to actually collect the cash. Thus the use of ‘real’ Cash is still quite common.

CREDIT TRANSACTIONS
Although the actual transfer of cash will still be common there are problems concerned with the security of such operations. In order to overcome some of these problems (and to avoid the awful bore of carrying around dirty money...) credit transactions are used. A credit ‘card’ will have its value electronically printed on it, and that sum (in actual
cash) guaranteed by an outside agency (usually one of the MegaCorporations).
This means that the card is, in itself, worth the value printed on it. The advantage of the credit card over cash is that depending on the degree of security used... the card is of no value to a thief, as only the owner can use it. Depending on the Tech Level the degree of security will vary from simple signatures, to retinal patterns and brainwave scans to determine the rightful owner.

The Imperial Bearer Bond differs slightly from both Cash and Credit transactions. The Bond, like money and credit cards, is worth the value printed on it, unlike credit cards however, it can be carried by anybody. The Bond can only be surrendered for cash at certain Imperial Installations. The Bond is used to transfer very large sums over vast distances where, by the time it gets there, personalities may well have changed, but the position of authority will not.

**IMPLANTS**
The ultimate in credit cards is the implant, where the credit card is actually part of the person using it. The cards themselves (both temporary and permanent) are of a standard design agreed by all the MegaCorporations and the Imperial Authorities. They can be implanted so as to be undetectable to the naked eye, or as a plate on the wrist with the Company Logo (fashions change...). The usual position is on the wrist or forearm.

The cards themselves will retain their value after death of the user (unless massive damage takes place, say with a PGMP-13) but actually getting the Credits usually depends on lengthy court action and, of course, the Will of the deceased.

There are two facts worthy of note concerning the implant, one is of the Unlimited Credit implant used by the owners of Imperial Warrants; but the main fact all Travellers should take note of when using implants is that they mean nothing on a world without the Tech Level 6+ equipment required to read them...

**SLANG**
Money is the one part of the Imperial Universe that has the most slang associated with it. The following is a short extract from 'Modern Slang - Its Use and Abuse (The last 1000 years') [Cometary Publishing - a subsidiary of Makhidkarun].

Slang concerning denomination:
Chip, Frac: Fraction of a Credit Unit: 10 Credits
Double, Cee: 100 Credits
Triple, Block, Brick, Low: 1000 Credits
Quad, Quad, High: 10,000 Credits
Meg, Biggie: 1,000,000 Credits

Slang concerning colours:
'He's yellow': At Cheapskate, Won't pay
'In the red': Getting by, OK
'In the black': Rich
'Black-hearted': Thinks only of money
'Greenies': 100 Credit Placs
'Black': The MegaCredit
'Purps': 100,000 Credit Placs

General:
The plan is 'full of holes': The plan will not pay.
A 'Chippie': Someone who collects fractions.
'Cees': Imperial Credits (as opposed to local money).
'Washers', 'Discs': Local Coins.
'Monopoly Money' (Obscure): Local Currency in general.

**SCENARIO SUGGESTIONS**
by Simon Farrell
Considering the foregoing, one or two possibilities immediately present themselves. Forgery would seem to be the best bet for the small time, money-grubbing Travellers. Just as today, it seems unlikely that people dealing in cash in the Traveller universe would check the authenticity of the cash they handle very often. The raw materials and their exact combination may be a closely guarded secret, but any resourceful character should be able to come up with something which looks right.

For the slightly more ambitious entrepreneurs, it might be worth wondering how often some establishments take those small pieces of credit to their local bank. Once a day? Once a week? How securely is it stored? How is it taken to the bank? An enterprising character might set up a small shop of his or her own - giving them a perfect right to bank all those little pieces of credit...

For those of insufficient skill to use forgery, the brute force method comes well recommended. The machine which manufactures money weighs several tons! Starship cargo holds carry more than that. It's well protected? My, my, think of all the senseless violence necessary to steal such a secure item! You'd certainly be able to pay for any help you needed! And when the money is in your possession you will be set for life. The Imperial is hardly going to change its unit of currency.

The other interesting thing about the use of money in an interstellar society is the transfer of funds. Admittedly, this would not be as easy as it is today, but even so handling large amounts of cash around the galaxy isn't the easiest way of transferring funds. The usual thing would be that X-Boats would carry information about the credit transfer electronically, passing it on to the planet concerned with the rest of the mail. The information would be coded of course, but codes can be broken; and unlike modern methods of electronic funds transfer, verification of the message's authenticity would be a slow and unwieldy process. All it needs is one inside man.

On a more legal note - on what is the Imperial economy based? Is it a standard like the gold standard, or does it fluctuate in relation to the interstellar currencies - some of the Zhanodan, the Aslan, Vargr, Sword Worlds? If so, then there's a chance for profit right there. So long as you have the capital in the first place. And where does the capital come from? For most Travellers the answer is obvious - you steal it!

All in all, when stealing money in Traveller - indeed in any time or place - it helps to have someone on the inside and this kind of operation is probably the easiest in which to find such a person. After all, everyone has their price!
BECOME LONE WOLF...

...sole survivor of a devastating attack on the monastery of Kai.

A great cloud of black winged beasts has swept down and engulfed the monastery. All the Kai Lords, whose secret skills you were learning, have been killed.

Raising your face to the sky, you swear revenge on the Darklords of the West. But first, you must warn the King of the invasion, retrieve Sommerswerd and then use it to beat off the attackers. There are now two exciting LONE WOLF adventure games. Each one requires you to assume the mantle of Lone Wolf, make all his decisions for him, and actually fight his combats move by move. You really are Lone Wolf.

You are going on a journey, a quest. You create your own adventures, choose your own tactics and make your own decisions.

THE LESSONS OF COMBAT AND ENDURANCE

When you were training with the Kai Lords, you acquired many secret skills and disciplines. Now, you may need to use them. You may need to improve some, and disregard others.

"Combat Skills" may be needed to defeat the enemies you encounter on your way to reaching the beleaguered King, and whilst saving your country. You will need "Endurance" to survive. Each decision you make can alter the course of your adventure. So choose wisely, for you will often be totally surprised by the effect your choice may have on your survival.

THE SURVIVAL DISCIPLINES

Over the centuries, the Kai Lords had mastered the skills of the warrior. As you proceed through your adventure you may find that you are becoming more and more proficient. If you, too, have mastered these skills they may save your life.

You can learn how to hide undetected amongst rocks and trees of the countryside. In a city, you can look and sound like a native which may help you to find shelter.

Learn how to communicate with animals and move objects by sheer concentration alone.

You can develop a "Sixth Sense" that warns you of imminent danger. It may also reveal the true nature of a stranger.

"Tracking" may help you choose the right path and decipher prints or tracks of creatures in the wild.
The discipline of "Healing" can restore your "Endurance" after being wounded in combat.

**THE "COMBAT" SKILLS**

When you entered the Kai monastery you were taught to fight with daggers, spears, warhammers, axes and swords.

The evil Darklords, though, have the ability to attack using "Mindforce". Lone Wolf can learn the discipline of "Mindshield" and also "Mindblast", the old Kai Lord's ability to fight using the forces of the mind alone. You, Lone Wolf, control the combat, you decide whether to fight or not, and you alone can manipulate the moves.

**THE EQUIPMENT TO SURVIVE**

You set out with just an axe, a leather pouch of gold crowns and a map of Sommerlund which you have discovered amongst the smoking ruins of the monastery.

You are about to begin the most incredible adventure of your life.

**WE CHALLENGE YOU TO DEFEAT THE DARKLORDS IN THE LASTLANDS**

**LONE WOLF**

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---

**THE LONE WOLF ADVENTURES**

The creators of LONE WOLF are Joe Dever and Gary Chalk. In 1982, Joe won the Advanced "Dungeons and Dragons" Championship in America. Gary has had 17 years experience of war games, and is the originator of the highly successful "Cry Havoc" and "Starship Captain".

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Discover the LONE WOLF adventures "Flight From the Dark" and "Fire on the Water". Now, available individually in a special gift box, including a cassette and illustrated book for £8.95. (Software only £6.95 each.)
1. The Patrons Plan
   "Precision needle lasers will take the power cells, temporarily knocking out deflectors and communication..."

2. Then as Dinalt moves the Osprey alongside, two groups: Syrena and Gavin. Hayes and Flinn will jet towards the stricken vessel...

3. Hayes and Flinn will move across the bow, "tying up" the lasers...

4. "I'd love to gain control of the Helm, but there's a huge star coverage..."
   "The outer doors blown, Hayes will "pick" the inner locks..."

5. "Gavin too, will use delicate lock-picking devices of his own..."

6. Meeting in the reception area, the teams will encourage each other in their own tasks...

7. "You trigger-happy bastards. You missed my hand by inches!"
   "Sorry... I'll aim lower next time..."

8. "...while Flinn knocks out the computer..."
9. Meanwhile, Syrena will change out and take over the weapons, members.

10. Gavin will search other levels with a similar task in mind.

11. He will then proceed to the engine to power commence repairs and resolve the engine issues,

12. The take-over completed, the crew will relax in the lounge and partake in soft drinks and light snacks.

CHAPTER 7: Undertaking a perilous adventure full of holes, money-wise the travellers ate the first part of the patrons plan into action - the audience falls to the main's best score in a 3-MIN.

ATTACHement 4: To the audience falls to the main's best score in a 3-MIN.

ATTACHement 5: To the audience falls to the main's best score in a 3-MIN.

ATTACHement 6: To the audience falls to the main's best score in a 3-MIN.

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ATTACHement 38: To the audience falls to the main's best score in a 3-MIN.

ATTACHement 39: To the audience falls to the main's best score in a 3-MIN.

ATTACHement 40: To the audience falls to the main's best score in a 3-MIN.
THINKING IN COLOUR

In response to many requests we've received, this month we begin a series of articles designed to illustrate different painting techniques. The basic of all painting is colour; which colours are best combined and the difference in tones which give shape to the three dimensional objects we see. The type of paint that you use is irrelevant; whether you paint light, dark, or start with the darkest tone and dry-brush your model up to the highlights, you still use the same colours. We will cover the actual methods of applying the paint next month, but in this issue we hope to answer the question: 'Which colour should I use?'

Before you open your paints, remember that an inadequately prepared model will always result in an inferior finish, so take care to cut and scrape away any excess metal on your figure. The next step is to undercoat the model with a matt white. Again this is vital; never paint directly onto bare metal. The undercoat ensures that the subsequent coats of paint will adhere firmly and that the colour of any thinned-out paint (known as a 'wash') will be noticeably more brilliant.

Some colours complement each other while others clash. Why is this? Well, the diagram opposite illustrates the colours of the spectrum arranged in a wheel. As a general rule, any colour will look attractive in combination with its neighbour. In addition, any colour on the wheel will complement one that is diagonally opposite. Thus red will complement green and violet will look attractive with yellow. These are not the only colours that harmonise, but if you are a relative beginner at figure painting, this will serve as a basic guide and starting point as you ponder your undercoated model. Suppose that you are about to paint a ranger; you know that green would be the most appropriate colour for his tunic and cloak, but what about the hood or lining? Red is complementary to green, so a red lining would look attractive, or perhaps the neighbouring colours of blue or yellow (more appropriate perhaps, considering a ranger's habitat and camouflage needs).

SHADING AND HIGHLIGHTS

Shading and highlighting present their own particular problems. As a general rule with miniature figures, the raised areas of the casting are painted in the lightest tones whilst the recessed areas are left darker shades. When you apply shade and highlights, you are attempting to exaggerate the effects of light falling upon the figure. Most light falls vertically and so the darkest zones will be beneath horizontally raised areas. For instance, the bottom edge of a waistbelt, the underside of a tunic or the model's armpits. Conversely, the very lightest areas are the top of the figure's head, the shoulders, nose and eyebrow ridge of the face.

The following chart details which colours to use for shading and highlighting. Use the chart as a guide but do not be afraid to experiment. You will notice that black does not feature as the most common 'deep-shadow' tone. This is because black paint, both enamel and acrylic, tends to make the other colours look very 'muddy'. If mixed with a flesh colour, it produces a very unhealthy pallor - great for zombies, for example (hence our advice to experiment), but in general figure painting, use black sparingly.

When painting identical figures en masse, you'll find it easier to glue them to a strip of card. It saves time and makes them much easier to handle. This rough base can be cut away prior to mounting the figures on a stiff art board base.

This issue's photos

Fig 1. Who said that? Citadel's new Forest Giant (C28) about to tread on one of the paladins from the old Goodly Knights of Law boxed set. The giant comes in two halves and needs to be super-glued together at the waist. This one was painted a mid-green and shaded with dark green. Purple was blended into the joints, hands and face while the basic mid-green was still wet, and the recesses were shaded with a deep purple.

Fig 2. A regiment of mercenaries is an ideal way to utilise all those fighter figures that one buys in moments of weakness. Here we see the standard bearer (a converted Citadel's C01 Chaos Fighter) and one of Von Hansasplit's regiments (C011 Warrior Maiden). All the colours of these two figures were shaded and highlighted according to the chart above. The fine detail and motto was added to the flag as per our feature 'Flying the Flag' (WD65).

Fig 3. 'Some of these ingredients are just so difficult to get hold of... The evil magic-user and gallowes are both from Citadel. Note that the yellow parts of the magician's robe are shaded with thinned-down chestnut brown, as yellow shaded with black tends to end up as a dull olive green. The writing on the scroll was added, as in Fig 2, with a rapidograph pen and a 0.30 mb.

Fig 4. This photograph shows one of Citadel's C01 Chaos fighters. The metallic green sheen of the armour was achieved by painting the finished silver armour with a wash of thinned-down green acrylic paint. This colour is complementary to red, hence the scarlet shield which looks particularly effective.

Fig 5. Sylvan elves (Ral Partha RP1), as shown here are traditionally clad in green, but try to avoid painting them all the same colour. There are a vast range of greens, as illustrated here, for none of these figures are sporting an identical shade. 

SHADING AND HIGHLIGHTING GUIDE

<table>
<thead>
<tr>
<th>Basic Colour</th>
<th>Highlight</th>
<th>Mid-Shadow</th>
<th>Deep-Shadow</th>
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<tr>
<td>CRIMSON</td>
<td>PINK</td>
<td>Crimson &amp; Purple</td>
<td>MID-PURPLE</td>
</tr>
<tr>
<td>SCARLET</td>
<td>ORANGE</td>
<td>CHESTNUT BROWN</td>
<td>Dark Brown</td>
</tr>
<tr>
<td>YELLOW</td>
<td>GREEN</td>
<td>ORANGE</td>
<td>CHESTNUT BROWN</td>
</tr>
<tr>
<td>BLUE</td>
<td>PEACH</td>
<td>MID-GREEN</td>
<td>CHESTNUT BROWN</td>
</tr>
<tr>
<td>VIOLET (Purple)</td>
<td>LIGHT GREEN</td>
<td>Green &amp; Dark Blue</td>
<td>CHESTNUT BROWN</td>
</tr>
<tr>
<td>TAN</td>
<td>PEACH</td>
<td>MID-BLUE</td>
<td>CHESTNUT BROWN</td>
</tr>
<tr>
<td>BLACK</td>
<td>Tan &amp; White</td>
<td>Blue &amp; Black</td>
<td>CHESTNUT BROWN</td>
</tr>
<tr>
<td>FLESH</td>
<td>WHITE</td>
<td>Violet &amp; Dark Blue</td>
<td>CHESTNUT BROWN</td>
</tr>
</tbody>
</table>

This is an interesting photo we felt we had to include, from the Dragonmeet painting competition. Thrud fans will recognise it from the White Dwarf Personalities set. So will Mr. 'T' fans!

Deep-Shadow

MID-PURPLE
Purple & Blue
Dark Brown

CHESTNUT BROWN
Dark Green
Mid-Green & Black

Black
Black
Deep Purple
Mid-Purple & Black

Dark Brown
Dark Brown

Dark Brown
Black
Dark Grey
THE MAJOR US PLAY–BY–MAIL GAME

EARTHWOOD has been running for over 3 years in America and currently has over 2,000 players. KJC Games has been granted the exclusive right to moderate this unique computer moderated Play-By-Mail game in the UK. Twenty-five players compete to control all the cities of Earthwood and be the ultimate ruler. A typical game will last about 18 months with the first knockouts after six months.

Each player is either a king of a fantasy race or a powerful charismatic character in this world of conquest and sorcery. Your character or king controls several groups each of which is totally independent of each other. You can recruit NPC trolls, wildmen and others into your service or even control powerful creatures such as dragons or giant spiders. Your characters may also control or capture cities, upon which you can spend gold to improve security, increase your workshops production, build defences and maintain or enlarge your army. With gold your wizards can undertake magical research to increase their power and knowledge and thus aid your armies in battle. Spies can search out enemy strongholds, attempt to do acts of sabotage, theft, and assassination. These are just a few of the options available to a player in EARTHWOOD.

EARTHWOOD is completely computer moderated but the turn sheet and replies are written in plain English so that you can easily understand them. No need to look through complex charts and code books to understand this game.

CRASIMOFF’S WORLD

‘A Play-By-Mail game with a D&D flavour’

‘Undoubtedly, CRASIMOFF’S WORLD is a highly worthy game. It has been running for several years now and has a large number of players. Compared to others of its kind it is not expensive and it goes out of its way to encourage communication between players. I found the initial scenario interesting, and the world lived up to this initial promise. The fact that they are hand written merely testifies to the immense amount of effort put in by the GM. So, with its regular newsletter, Crasimoff’s World is a friendly, efficient, and relatively cheap game to play, and if you wish to try a commercial PBM game with a distinctly D&D game-ish flavour, I would unhesitatingly recommend it.’

As reviewed in IMAGINE 18

Crasimoff’s World is human moderated so as to allow players greater flexibility in response. There are hundreds of tokens detailing everything you can see, encounter, and acquire from detailed descriptions of towns to the workings of a spell.

I wish to enrol in
☐ Crasimoff’s World ☐ Earthwood
I enclose cheque/PO payable to KJC Games for the value of £.................

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ADDRESS .................................................................

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Earthwood or Crasimoff’s World can be joined for £5.00 For this you receive the rulebook and registration form, set up sheets and first three turns. Future turns are £1.50 each. European readers: Only CW, rates same as UK.

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Cameos
Short Scenarios for RuneQuest Pavis Adventures by Pete Whitelaw

Cameos, as Pete said in his covering letter, 'allow more scenarios to be fitted into less space'. It certainly seems a particularly good idea where a complex rule system like RuneQuest is involved – put all the character stats and what-have-you into a scenario and there is precious little room left for the adventure itself. Both of Pete's cameos here should provide as entertaining an evening's play as any big five-page scenario would, just so long as the Referee takes a few minutes to get the important NPCs worked out before the game. Cameos have the added advantage of flexibility, of course, in that the Referee can easily adjust the adventure to suit the strength of the party. We will run more from time to time (to fill in the lean, hard months between White Dwarf RO scenarios), so get those typewriters clicking... —DM.

The idea of cameos was first introduced to White Dwarf by Bob McWilliams in Starbase, WD45, yet the idea of such scenario synopses is readily adaptable to RuneQuest.

Cameos are probably most enjoyable in a city setting where there are laws to abide by which will be enforced and their breakers punished. Thus, I hope that this article will provide Referees with a few ideas to liven up their cities while the party trudge from A to B ignoring all the encounters you roll up along their journey. I would advise all Referees to buy, borrow or otherwise lay their grubby hands on a copy of Chaosium's Thieves' World for the unrivalled encounter tables it contains.

CAMEO ONE: THE PAVIS SANCTION
The characters are in Pavis soaking up the Fire season sun when they are approached by a riled merchant who offers the party 500L to 'see to' Lovas Desilba, a common trader who sells reed baskets. According to the merchant, Lovas has been messing with his wife, and he wants him punished – permanently.

Referee's Information
The merchant, alias Remi Ovar, is an assassin who is trying to arrange the death of the Pavis contact of a rival band of assassins, the Blackblades. Lovas Desilba (real name Soval Bladeis) has rented an apartment in Riveriside, where he has spent weeks learning all the shortcuts and alleys. Needless to say, any party members foolishly wandering into Riverside are likely to be confronted by the Dolphins (the local street gang – DM) and numerous muggers, and lose Soval en route. When not selling his wares in the Founders market Soval spends his time either stealing fish from other vendors or getting moderately smashed at Rowlly Djah Lo's. At all times he keeps three daggers concealed about his person and a broadsword across his back, hidden under his robe.

When the characters get around to confronting Soval they are likely to think that the whole affair is a little suspect when the supposed trader pulls out a broadsword, which, incidentally, is jet black (hence the Blackblades) and glistering with blade venom (potency 12).

As if this isn't enough, when (if) the characters have finished with Soval, a swordslinging Remi Ovar and 10 hired thugs will ambush them after their celebratory booze-up (or whatever) so that Remi can completely cover his tracks.

The Referee should remember several things: if the above takes place at night then there is a curfew, and the trolkin are better in the dark than the characters; the Wall Watch may oversee some of these from their position on high and any character who draws a weapon on a Dolphin white deep in Riveriside is unlikely to go unpunished without a lot of trouble. To spice things up a bit the Referee could make one or other of the assassins a member of the Seven Mothers cult and hence protected by the first Lunar Directive of Occupation – the choice for the party is either to play cat-and-mouse with Lunar authorities around the streets of Pavis, suffering crucifixion if caught, or to trek through Prax in the middle of Fire season!

CAMEO TWO: THE HORNS OF A DILEMMA
The characters are approached by a Watch captain and his men and placed under arrest – illegal drugs have been found in the party's rooms. The captain is, however, willing to make a deal. After informing the characters that the penalty is 50 lashes followed by an immediate keel-hauling (the describes both in lurid terms) he tells them that if the characters stage a raid on a warehouse with the manifest of violence and bring the criminals to him, he might see fit to drop the charges. He gives the characters details of the raid. An hour later the characters are approached by a disreputable fellow who produces one of the personal effects of each of them, each stashed with drugs. He informs them that he will be raiding the warehouse and that he is being watched by several of his fellows, each with incontrovertible evidence of the party's involvement in the drug smuggling activities. If he is attacked they will go straight to the authorities (this is true). He also says that if the characters stop the midnight raid then he will turn them over to a higher authority than the captain who is also threatening them.

Referee's Information
The captain is a glory hunter who planted the evidence. The rogue, Luis Zamul, had inside information on the captain's plans and stole the evidence that the captain had not taken. The characters know him better than they can do as the one ordered and have the evidence handed to the authorities by the other – or they can get out of town. However, the captain has ordered the Gatewatches not to let the characters out – and anyone going over the wall would be spotted by the Wall Watch and at night there is a curfew, rigorously enforced by the trolkin.

FINAL NOTES
Whilst playtesting Cameo One the party was ambushed by Soval in Snib Alley on his way to Rowlly Djah Lo's after work. As they had approached from Silver Street and were new to town, they didn't see the guardspost or recognise the Seven Mothers Temple. One character summoned a shade, but died before he could give it orders. Soval died from a knife in the head, two party members collapsed and, as the rest ran from the rampant shade, they saw guards coming up the street to invest the communion. The party then went through the first door that they came to – a side door to the Lunar Temple. They stumbled, breathless and bloodspattered, in a lunar service. As was now becoming characteristic the party ran, leaving Pavis within the hour. They never got a chance to encounter Remi and his friends again.

In Cameo Two, the party realised their dilemma and went straight to the gate. Seeing the guards unsheathing their scimitars, they hurried to Gimpy's and hied on to guard the Temple tunnel under the wall – where they promptly battled their way, with great loss to either side, through to the Rubble.
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BELGARIAD COMPETITION RESULTS
In WD56 we held a competition to find some buried treasure hidden on the map accompanying the article on the Belgariad books. The first three correct entries and winners of the Belgariad books and full colour map of the Kingdom of the Alorns and Angarakas were: MJ Figg of London, Brian Winstanley of Reading and G Williams of Wales. The clue went as follows: The 'third from twenty-ones' refers to the third consonant of the alphabet, D. The 'largest' letter Ds (not including the 'pale ones', [Ulgoiland]) are found in Drasnia, Garog Nadrak, Arendia and Tolnedra. Joining these Ds with straight lines forms a cross at the ruins in Alzogia south of Aldurford. And that's where the treasure cache was!

ARS ARCANA
Hints and tips for spell casters by Kiel Stephens

Last issue's Ars Arcana in Treasure Chest provided some hints and tips on using some low level AD&D spells in unusual and more effective ways. This issue covers some 3rd and 4th level spells in the same manner.

Clairvoyance
Very useful to see a few rooms ahead in a dungeon in preparation to casting your projected image spell. You can also use it to keep an eye on your own abode, even when you are hundreds of miles away.

Sleuth
One of the best combat spells of any level. It allows you to halve the opponents' attacks, and guarantees them the loss of initiative, and all this with no saving throw against more than one opponent. You don't know how lucky you are if you have this in your spell books! Seriously though, this spell is far too powerful, and I suggest you use it as much as possible before your Referee bars it.

Suggestion
Of great value in stopping people without it being obvious that you have cast a spell. Very useful if undercover.

Fire Shield
This makes you totally immune to either fire or cold as long as you make your saves. Perfect if you know you are after a red or white Dragon, and the poor sucker won't be much better off if he bites you either.

Fire Trap
Just imagine the possibilities if someone that you don't like opens a door with 10 or 20 of these cast on it. As the caster can use the trapped item without setting it off, it is a good idea to carry a flask with a few of those cast on it, and if you throw it at the door it will break open and be set off, but if you accidentally open it yourself it will be safe.

Minor Globe Of Invulnerability
With this on as well as protection from normal missiles, you become undamageable when flying, and no-one can dispel the fly spell without dispelling the globe first.

Treasure Chest is a regular department for readers' ideas for Dungeon and Dragons.

BIGBY'S HELPING HAND

Polymorph Other
Another major multi-purpose spell. 1. Always carry around with you a jar containing charmed ants (they fail their saving throws a lot), and if you are in a sticky situation you can polymorph up a nasty monster to work for you (e.g. if facing an iron golem try a rust monster!), or a mount to ride, or even just some food.
2. Cast the spell at a monster in combat, turn it into an ant, label it with paint, and keep it in a jam jar. When you have set up a good collection, and you meet a monster that you don't feel too happy about facing, just get the jar out, throw a quick dispel magic, and teleport out before the fireworks start!
3. It is sometimes useful to risk turning a party member into some tough creature for meeting a particularly tough opponent. It is best to use an intelligent party member, and to turn her into something that is powerful, but with few hit dice.

BEGGARS
An NPC-type for AD&D Campaigns by John Grandridge

These loathsome lumps of corruption can be found festering on most city street corners. Noisome though they be, these social parasites often have a good knowledge of the layout of the city and low society gossip; the latter being little use to any but other cut-throats and thieves. Often beggars will be servile wretches, spouting forth great meaningless blessings upon anyone who tosses them a few silvers. Similarly, they usually endeavour to give pleasing answers to questions (in the hope of more payment) even if they do not in fact know the correct answers. Of course, some beggars have a modicum of pride and will lie as maliciously as possible (but keeping the lie believable) if they feel insulted by the questioner's tone or payment. On the last score, whilst beggars do not mind being talked down to by obvious nobles, they will object (especially) to an aloof barbarian or, indeed, to a patronising gentleman.

The Beggars' Guild could be a small and shoddy organisation probably run sometimes overtly, sometimes secretly, by the 'Thieves' Guild providing soup kitchens and flophouses. Whilst some beggars are the poor unfortunate cripples or war-wounded they appear to be, many would be apprentice thieves. The thieves are accomplished actors and with the help of unseemly make-up techniques they imitate the real grotesques with startling accuracy. The majority of these thieves are simply on the streets to finance themselves (and their guild) by pickpocketing. However, below they wish beggars disfigure themselves, some inadequately protected mark with more money than sense (a lone adventurer fresh from the dungeons usually qualifies), then they may leave their patch to follow the mark at a distance until he has been traced to his lodgings. The Guild will then be informed and that night the mark may be relieved of some of his weighty gold. A few beggaring thieves are quite accomplished masters of their art. These will be on the streets for a specific, short-term purpose such as rumour gathering or being lookout for a larger operation. This is not to say that they won't always resist the temptation to 'keep their hands in' as it were by picking a likely looking pocket.

All alignments are possible, but real beggars tend to Neutral and Evil due to brooding upon their bitter and twisted lives. Likewise, of course, thieves are not usually either Lawful or Good.

An average beggar will have a 60% chance of being a thief. He or she will have a percentage chance to know any given piece of information about the city. Roll the Knowledge percentage of a beggar initially and then try to roll under it when asked simple questions (e.g. 'Where does the most powerful mage in the city live?') or try to roll under half for more difficult questions (e.g. 'What time of day is he most likely to be out?').

The disposition and condition of the beggar can be randomly determined below. Where the beggar's disposition and disfigurement may be false.

Beggar Disposition Table

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<th>Roll</th>
<th>Effect</th>
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<td>Ebullient, overly friendly</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Friendly, cheerful</td>
<td></td>
</tr>
<tr>
<td>5-9</td>
<td>Withdrawn</td>
<td></td>
</tr>
<tr>
<td>10-14</td>
<td>Uncaring</td>
<td></td>
</tr>
<tr>
<td>15-18</td>
<td>Grumpy, morose</td>
<td></td>
</tr>
<tr>
<td>19-20</td>
<td>Insane*</td>
<td></td>
</tr>
</tbody>
</table>
*Insanity: roll as per DMG pg83. Roll again if 19-20, the insanity is apparent.

Beggar Disfigurement Table

<table>
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<th>Effect</th>
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<tbody>
<tr>
<td>1-2</td>
<td>Missing limb</td>
</tr>
<tr>
<td>3-6</td>
<td>Missing eye/blind</td>
</tr>
<tr>
<td>4-6</td>
<td>Deaf/dumb</td>
</tr>
<tr>
<td>7-9</td>
<td>Severe scarring</td>
</tr>
<tr>
<td>8-10</td>
<td>Nasty burns</td>
</tr>
<tr>
<td>11-13</td>
<td>Open sores</td>
</tr>
<tr>
<td>14-16</td>
<td>Hideous warts</td>
</tr>
<tr>
<td>17-20</td>
<td>Roll again, twice</td>
</tr>
</tbody>
</table>
Dear WD,
What’s happened to your lovely magazine? Why did you leave the superb style of ‘golden age’ White Dwarf (40-50) and instead fatten up the magazine with excessive advertising and useless articles? And what awful colours you use to shade the pictures and page margins now! Personally I much preferred the neat, well-packed and interesting issues prior to 52. At least the colours didn’t make me feel ill then!
Yours,
Darren Woolcock, Worcester.

Dear WD,
I must echo Matt Mayson’s sentiments regarding Tabletop Heroes (letters page, issue 56). It is difficult to decide exactly what your intentions are in featuring this department every month; it purports to be a vehicle for figure reviews, but Joe Dever and Gary Chalk seem more concerned with passing on their ideas on modelling and painting. Colour photographs of painted and sometimes even altered figures do little to help readers avoid those which are badly cast, and so on. Surely something in the style of the long abandoned Molten Magic would be better able to cover the new releases of the month in a way which would enable readers to decide for themselves which figures are worth spending their hard-earned money on. Examining the models at close quarters in a shop remains the best way of ensuring satisfaction, but some people are forced to buy by mail-order and generally have nothing to go on except the figure names and occasionally, somewhat pathetic drawings such as those which grace Citadel catalogues and advertisements. I would hazard a guess that Tabletop Heroes was created almost entirely in order for you to utilise your new extended colour printing facilities in a manner designed to catch the eye of a potential purchaser of your magazine. If this is the case, then it would make sense to employ artists who (unlike Dever and Chalk, it would seem) have actually heard of matt paints! Microview sadly falls to live up to expectations. There must be thousands of wargamers who, like me, own microcomputers and who are wondering how they can use their expensive machines to supplement their gaming hobby. Past columns have provided useful progams to eliminate many tedious aspects of various RPGs or advice on how to write such programs, but what do we find in issue 56? A page-long review of an arcade game, of all things! Russell Clarke axed a useful program to publish this review – I would suggest that in future he features articles which would actually help those who wish to bridge the gap (no pun intended) between wargaming and micros, and leaves reviews of games to magazines devoted solely to computer games, of which there are many now available.
Despite these complaints, I find your magazines excellent value for money, especially now with the addition of a few extra pages. The Travellers remains excellent, being everything that Thrud isn’t – witty, sophisticated and stylishly drawn. Of this month’s ‘one-off’ features, I particularly enjoyed The Last Log, which was refreshingly original, and The Sunfire’s Heart. The latter shows great flair, and I look forward to reading the second part – and I hope to see much more in the future written by the capable Mr Emery.
Yours,
John Botham, Birmingham.

Dear WD,
Congratulations on publishing yet another excellent Call of Cthulhu scenario by Jon Sutherland. The imaginative, yet simple, idea of setting it in the future is brilliant. The scenario as a whole is well organised and although not long-winded, the prose gives enough detail for the Keeper to describe in full the horrific happenings at Base 1. Please continue to print more CoC scenarios of this quality.
Another plus to the magazine is the book review by Dave Langford—nothing short of brilliant. Although many people dislike him, as has been shown in The Reader Strikes Back, I consider his wit and sarcastic comment to be by far one of the highlights of White Dwarf. The caustic remarks passed by Matt Mayson in the column of WD56 are considered rather harsh on my part. Mr Mayson is no doubt one of the experienced wargamer and figure-painter clique, who consider any work that can not win a major national competition rather inferior. It is about time that Mr Mayson opened his eyes and realised that wargaming is not only for the select few, but for everybody. Perhaps Mr Mayson thinks that he can paint better than Messrs Chalk and Dever, and also write better and photograph nearer than them. If this is so, he should write Tabletop Heroes and take all flak that he so shamelessly hands out himself. Yours,
Tony Parry, Caerfili.

Dear WD,
I am writing to comment upon Matt Mayson’s rather scathing attack on the Tabletop Heroes work of Joe Dever and Gary Chalk (WD56). His criticism was not what you might call constructive or fair. I would say that he went over the top in his attack.
I would agree that not all of the painting has been up to the highest of standards, but on the whole it has been good enough not to warrant Mr Mayson’s scathing denunciation. A young artist of 12 years old would be proud of it. Actually, for all he knows those figures might have been submitted by a 12 year old! I actually doubt that all of the figures have been painted by the photographers themselves — there appear to be too many different hands present. So the photographers are probably dependent upon others for the quality of painting.
As for the second criticism of inferior photography, I don’t suppose it will help the cause of Messrs Chalk and Dever if I were to mention that the equipment necessary for achieving the desired depth and Mr Mayson desires can be very expensive. After all, close-ups of figures of this size often mean that other figures nearby lose focus if one attempts to get all the detail of the main figure right.
The third accusation, that of using backing scenery consisting of mere pictures, instead of photographs of complete figures orinas, is a complete red herring, what sort of equipment they use, where the figures come from, the availability to them of fantasy dioramas. In fact it might make a fair future Tabletop Heroes article: the art of photographing figures on a miniature basis. Also I would like to point out that the contributors might also be entirely dependent upon the figures available to them. Perhaps they are entirely at the mercy of their own contributors as to what they have to photograph.
Perhaps it would be an idea for Gary Chalk and Joe Dever to defend themselves from such attacks by letting us know their situation; are they full-time professional photographers or artisans, what sort of equipment they use, where the figures come from, the availability to them of fantasy dioramas? In fact it might make a fair future Tabletop Heroes article: the art of photographing figures on a miniature basis. Also I would like to point out that the contributors might also be entirely dependent upon the figures available to them. Perhaps they are entirely at the mercy of their own contributors as to what they have to photograph.
Nigel Espley, Dudley, West Midlands.
ONE-LINERS

INDIANA JONES RPG - (should be £9.50), 64-page booklet, 3D figures (characters, walls, doors, traps etc), 8-page adventure file, world map and ref screen. First impression is that it looks very tacky, no doubt TSR will claim that the idea is a rough and ready, punchy RPG, the rules are straightforward, you have to be Indiana Jones or his sidekick, certainly the idea is good, I cannot be killed apparently, I like the idea of having to make a 'backbone check' (morale). It also features an introductory adventure 'IKONS OF IRON MANMAN'! I'm not quite sure about the game, time will tell.

2010 - Odyssey Two Adventure for STAR FRONTIERS and NIGHTHAWKS. Contains a map, photos from the novel and new character skills, Module type format (£2).

TOON (SJG) (£2) The Cartoon RPG - written by Greg Costikyan (designer of The Creature That Ate Sheboygan). Very well written and easy to understand, should take over the Bunnies and Burrows neo-cult position. Magazine format.

MARVEL SUPERHEROES (TSR) 3 books, Battle, Campaign and adventure have full colour map, character piece pieces and dices. All the famous and infamous Marvel superheroes, Gt America, Spiderman etc very pretty and well produced, full of comic book illustrations. Combat system seems easy to understand (£9.50). Also available, MHAC2. Avengers Assembled with Thor, Gt America and Iron Man.

FACESETTER - CHILL THINGS and 'GAMESMASTER SCREEN (includes Castle Dracula). Things is basically a 64-page list of monsters. The screen is very similar in format to TSR Gamesmaster Screen and mini modules. Also available TIME MACHINE game with module MISSING: P1099.

STAR TREK II - Starship Combat Game (FASA - £11.95), 78 counters, large starfield map, data and 5 books, control panels and dice. This is the ship to ship combat originally available in the Delux Star Trek set, extensively expanded, easy to play and very enjoyable.

UK - When a Star Falls (TSR - £4.50) The fall of the Tower of the Heaven is predicted when a star falls... Colour inserts etc.

GAMMA WORLD CHARACTER SHEETS (TSR - £3.95) an expensive Yawn!!

THE LAST STARFIGHTER (FASA - £5.95) Large map, rulebook, plotting cards, 2 dice, 78 very good quality, hexagonal counters. War between the Rylsion and the Ko-Rla (boo hiss!). The plotting system is much like existing W15 aerogame - but interesting.

RINGWORLD COMPANION - features new animals, alien, plants, technical items, vehicles and 2 scenarios, just the sort of thing you expect from a Chaosium companions booklet.

STRUGGLE FOR THE THRONE (FASA - £5.95) - cards, playing pieces and rules, 36 players. Klimgon Civil War Game.

STAR TREK III - Starship Duels I and II (£5.95 each) The first pits 'Birds of Prey', very novel plotting system, 2 players, the second has the USS Reliant versus a Klimgon L9.

E-SOLO module (TSR - £4.50) Ghost of Lion Castle - First non-invisable ink pen adventure for one player. Format and rules style like a Fighting Fantasy book.

COMPANION SET (TSR - £9.90) - same components as Expert Set - expands the 'world picture' - primarily involves mass combat, all the feudal system, new monsters, treasures etc. All compatible with existing Basic and Expert modules. Also available, Test of the Warlords (CM1) - typical mighty aceed axe wielding mayhem 'you'll be ready for the inevitable clash of empires, the outcome of which may alter the fate of millions; You'll be ready. Won't you?' Of course we will!!

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STAR FLEET BATTLE VOLUME II (Trek Fantasy) - revamped version of expansion kits 1-3, available either boxed (with maps, counters etc) or as COMMANDERS RULE BOOK VOLUME II (Boxed £20.95; Book £8.95).

The SEARCH FOR SPOCK (FASA - £5.95) Micro Adventure Game - 112 playing pieces, cards, modular map, 3 dice and rules. 1-4 players. You must find Spock before the planet disintegrates.

BEWARE

Potential game designers have been the subject of a rather elaborate hoax. A gentleman from Manchester received a letter from a group calling itself The Games Workshop, Game Development Division, based in Reading. He was suspicious and went to the Manchester shop; we were then able to discover the source of the letter and we can confidently state that there will be no further correspondence of that nature. If you are the winner of the GGMDD either ignore them, or if you have sent games to them, write and demand your games back. The real Games Workshop itself is on the lookout for new games - if you have any ideas, write to our head office, Games Editor, Marc Gascoigne, 27/29 Sunbeam Road, London NW10 6JP.

WAR & PEACE IN IPSWICH

The Games Shop War & Peace in Ipswich are running a convention at: ST JOSEPHS COLLEGE BELLSTRA ROAD IPSWICH on Saturday October 13th. From 10.00 - 6.00. Admission: 30p. All major and most minor RPG's, plus Car Wars, Ogre etc. Board games, wargames. Northhammer Invitational Game - just bring a regiment, a UA will allocate you a side and play until your unit is wiped out!!

SPY REPORT

Games Workshop has obtained the licence to print Middle Earth Role-Playing. It will be a special UK version and is due for release in November '85.

Mayfair are about to release two new Role aid books - MONSTERS and FANTASTIC TREASURE.

Genius Games claim that their minigames (ex-Heritage ones) will be released before Xmas.

Warhammer, despite the poor reviews in The Dragon, has proved to be the British best seller in the USA to date.

Sauron is obviously unhappy with Iron Crown's interpretation of his abilities. Goodiesville, home of Iron Crown had an earthquake recently registering 3.9 on the Richter scale, apparently 0.1 below the range which levels houses.

GOBBLEDIGOOK by Bill

Oh! Yeaman's lobly!

You never try again next year!

Thanks to Ian Bailey for the American news and the advance samples.

FROM: Jos and Joe TO: WD Readers

Hello again to everyone who went to Games Day, congratulations to the losers try again next year!! See you next month.

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16-year-old in Bristol! Portishead area requires help with the post for fun and for any other FRPG. Has own RuneQuest rules, willing to learn others. Any offers? Phone: on Pill 3795, anytime from 12 to 7pm.

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