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The Wizard's Citadel
At the time of writing, I am just preparing for a trip to Dallas. No, JR is not interested in being interviewed in White Dwarf. The Hobby Industry of America's annual show is there this year, and all the 1985 releases from the games and miniatures companies will be on show.

Will the new year bring any new concepts in role-playing? Will the trend continue towards making role-playing games based on well-known characters? Following the trend of the games companies, the miniatures companies are now making licensed ranges of character figures. For example, Lord of the Rings figures are to be produced by Grenadier in the USA and by Citadel in the UK. There is also a strong rumour that a major miniatures company will be given the license to manufacture official D&D figures now that TSR have decided to stop manufacturing white metal miniatures. Who will the lucky company be? Find out next issue after the show.

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This article is intended as a background piece for any city adventure, rather than an adventure itself. The environment it details could easily be integrated into any campaign.

Beneath the cobbled streets of the city a thousand drains and pipes filter into the great tunnels and basins of the sewers. Rain and wastewater mix in muddy underground rivers, nourishing the moulds and fungi that line the rough-hewn walls.

But moulds and fungi are not the only life in the dark realm of the sewers. Here and there, stairs lead up from stone wharves, and bright lanterns cast rippling shadows on the fetid waters.

From these wharves and their underground harbour, the sewer barges (or sewer rats, as they are sometimes called) ply their trade: the secret transportation of goods and/or people beneath the city.

Tunnels big enough for the barges extend for miles beneath the city, and out to many surface waterways, the barges guiding their craft through the complex locks that will take them into sunlight.

But the barges are not the only inhabitants of the sewers—many foul creatures lurk in the scum covered backwaters and channels. Ambush is a constant risk, and customers for the barges keep a tight grip on their maps and think one of travelling the right paths.

Physical Layout of the Sewers

The first fifty to a hundred feet below the streets is occupied by:

1. Sewers. Tunnels taking waste down. A maximum of 2 feet in diameter, most sewers are almost vertical. Entry to a sewer is via garderobes, cess pits etc.

2. Stormwater Drains. Tunnels draining away rainwater. A maximum of of 3 feet in diameter; stormwater drains are vertical or up to 40 degrees from the vertical. These drains may be entered via surface drains, and entry points are usually heavily grilled to prevent venomous and plain nasty creatures from entering the city via the sewers.

3. Access Tunnels. Originally built for inspection of the sewers system, access tunnels are almost exclusively used by the barges and their customers; 95% of all the sewers lead to barge wharves. These tunnels are 6 feet in diameter, and never at an angle greater than 45 degrees from vertical. Entry to access tunnels is via manholes, which are usually found in back streets, or the cellars of some city buildings such as the Guildhall. Access tunnels leading to wharves end at a locked and barred oaken door. There will also be a bell rope, connected to the barge harbour or waterway; if rung, barges arrive within 1-6 hours.

The general odour and appearance of the sewers is disgusting; stormwater drains are less odorous, but the access tunnels are similar to the sewers, since there is no fresh rainwater to keep them clean.

After the first fifty to hundred feet, the sewers and stormwater drains feed into:

1. Channels. Tunnels thirty to forty feet in diameter, where the rainwater and sewage mix. Normally, these have only five to fifteen feet of water in them, making the channels excellent waterways for the barges' narrowboats.

2. Cisterns. Large chambers designed to hold large amounts of stormwater, and avoid the sewer system flooding the city. The cisterns are square in shape, 300 feet to each side, with a fifteen foot high ceiling. The water level in them is generally only three or four feet.

The largest cistern is used as a harbour by the barges — it is double the size of the normal cisterns, save for the ceiling which is still only fifty feet high. Barges alter the channels and sewers around this cistern so that only rainwater feeds into their harbour, making it a relatively clean and pleasant place.

3. Wharves. There are many varieties of barge wharves, differing in size, shape, and modes of construction. The simplest are merely ledges projecting two or three feet out from the side of a channel, with the door behind the ledge leading to an access tunnel. Other wharves may project thirty feet into a cistern, complete with loading steps, block and tackle, ready to handle the largest secret cargo.

4. Locks. These have been built into and around the channels to avoid waterfalls or to climb to a higher level. Basically they are the same as locks in canals - there are two gates and a gate or pumping mechanism to raise or lower the water between the gates.

The Barges

Barges are a sombre braid of humanity, dour in behaviour and appearance. They live a stealthy, hidden life, and this tends to be reflected in their personalities.

Barges live almost entirely in their narrowboats, always in slightly damp conditions. Whilst they use lanterns and torches, they dislike the harsh light of the sun, or of a magical spell. Consequently, they see well in low light, though not in total darkness. Often, their hair and skin is slightly green, and it is a mark of status to have algae or fungus actually on some part of the body. All barges are excellent swimmers, and can navigate the sewers with ease.

Many barges also prow the city streets as thieves, though they tend only to work at night or on overcast days. In any case, barges are always on good terms with the Thieves Guild, since thieves are more regular customers - using the barges to ferry both goods and guild members to and from their illegal missions.

Barges are naturally immune to plague, scurvy and rickets, and have a high resistance to all disease. Cholera affects them slightly, but only as an equivalent to the common cold.

Narrowboats

The barge narrowboat is both a home and business. The narrowboat pulls the barges which are typically loaded with smuggled goods or passengers.

A typical narrowboat is forty feet long, seven feet wide, six feet high, and draws two and a half feet of water. It can be steered from either end, the tillers being made detachable from whatever happens to be the bow at the time.
**and Darkness**

**of Cities by Garth Nix**

Similarly, the narrowboat can be propelled from either end. Propulsion is by oar (or propeller), which is turned by the clockwork (or, very rarely, magical) engine in the boat. Clockwork engines are family heirlooms, as their construction is both expensive and time-consuming and a bargee secret. The vast springs in the narrowboats are normally only rewarded six times a year, each time being marked by a bargee festival — the Coiling of Yule, Midsummer and at the beginning of each season. For most of the clockwork engines this is sufficient, but for those unlucky families that have weak engines additional coiling may be allowed by the Harbour Council — otherwise they have to revert to poles.

A narrowboat usually houses a family of six to eight, with two parents, two to three older children (13 or above), two to three younger children, and perhaps a pet. At the harbour, grandparents would also be found aboard the narrowboats. They normally live in tunnels below the harbour, but live onboard when their folk are at anchor.

**Barges**

Barges are simply long, narrow-based boats, with no decking or cabin, (though they often have a canvas cover) towed behind narrowboats. Each narrowboat can tow up to 4 barges at a constant speed of 2-3 miles per hour (a gentle walking speed).

**Cargoes**

These include anything the reeve can think of that might require hidden transportation. Some suggestions are:

- **Liquor.** Kegs of brandy, whisky or liqueurs. Bottles of wine.
- **Spices.** Peppercorns, ginger, cinnamon, anise, garlic.
- **Tobacco.** Smoked leaf or cakes of chewing tobacco.
- **Ale.** Kegs or barrels of porty dark ale.
- **Cloth.** Silks, fine linens, cloth-of-gold.
- **Foodstuffs.** Jams, confectionary, preserved foods, smoked venison.
- **Thieves.** Being transported to or from a job.
- **Escapes.** Fugitives from justice, adventurers fleeing enemies.
- **Magic.** Items that must not be seen by the light of day, forbidden instruments, arcane items outlawed by the city.

**Other Inhabitants**

The sewers are a favourite place for creatures that shun the light and human order. In the waters, they prey on barges and lesser creatures, or stalk dinner in the search of other prey. Suitable *AD&D* creatures for the sewers include: rats; giant rats; scum creepers; shambling mounds; spiders, giant; spiders, large; spiders, water; toad, giant; trolls; greenhag; muckdwellers; snake, giant; poisonous; crocodile, normal; black pudding; brown mould; yellow mould algid; bloodworm, giant; weed eels; green slime; lizard; subterranean; lizard men and rot grubs.

All these monsters (and more) might be found somewhere in the sewers, or perhaps in natural tunnels that connect with the sewers.

**Events**

The referee may choose to have any of the following events in an adventure based on the sewers.

- **Flash Flood.** Rain in catchment areas produces a sudden flooding of the channels and cisterns. Water level rises by 2-20 feet in 2-12 minutes.
- **Waterfall.** The channel drops to a lower channel of cisterns, without a lock. Waterfalls may be gradual (and thus navigable) or sheer drops.
- **Whirlpool.** Where several channels meet in a cistern, which itself drains into a vertical shaft, a whirlpool is created. Adventurers will notice the current's speed increasing up to 100 yards away, and hear the whirlpool's roar.
- **Sunken Treasure.** A chest, barrel or container is dimly perceived beneath the water. The chest may be real, an illusion, a trap, etc.
- **Corpses.** A number of half-sunken corpses. If touched without protection there is a 40% chance of contracting a chronic, severe disease of the blood.

**Scenario Outlines**

1. The players are hired by a merchant to guard a shipment of fine porcelain. He does not wish to pay duty, so has arranged to send it via the sewers. The players must guard the porcelain from attacks, prevent it being broken (due to waterfalls, sinking, attacks, flash floods etc) and eventually meet the merchant on the surface. The players' transporting barges might be killed early in the adventure, leaving the adventurers lost in the sewers, charged with the delivery of 22 exquisite vases and four complications tea sets.

2. A reward is posted for the recovery of a magical item, stolen from the strong-room of an important wizard. By his divination, he has discovered that the thieves fled the city via the sewers, and indeed, might still be lurking somewhere down there. The adventurers must trace their movement, question and bribe barges, and search the fetid channels of the city sewers for their quarry.

3. Bad times have come upon the city, creatures swimming up from the depths to assault the good citizens. The city council is powerless to stop the monsters — their watchmen are ambushed in the dark waterways, and now they refuse to go down to do combat. At last, the council remembers the barges, and sends word to gain their help — but the barges refuse to aid the council that has never aided them in the slightest. A compromise is reached; however, the barges agree to provide guides for any parties the council sends down. One such party is sent, charged with discovering the source of the monstrous invasion.

These are examples of scenarios that would involve the sewers, the underwater, where vice and illegality go hand in hand with disease and loathsome creatures. Most city adventurers ignore the 'delights' of the sewers, treat them as just another dungeon, when everyone can see there is one basic difference — adventurers don't need rubber waders in an ordinary dungeon!
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Sequels Anonymous

Sometimes the strain becomes too much for ashen-faced, trembling SF authors. The terrible craving seizes them; only the strongest try to resist, and stumble sweating to phone the 24-hour hotline. 'Sequels Anonymous? For God's sake talk me out of this - my will-power's gone, I can feel a sixth Dune book coming over me!' Alas, the SA counsellors are rarely persuasive enough - and the trouble with sequelholism is that it damages not only writers' brains but readers'.

The origin of sequels, as shown by the first three books now moving down the conveyor belt towards Critical Mass's rotating knives. Douglas Adams is the greatest case, with So Long, and Thanks for All the Fish (Pan 1980 £6.95) - fourth book in the Hitch's-trilogy.

They say Adams finds it increasingly hard to write Hitcher books; you can see why. It's a small miracle, frothy jokes balancing pessimism in a tightrope dance that needed no actual plot. Book two: similar but diluted. Book three had a plot, showing Adams to be hopeless at plots. Book four, even at a skinny 45,000 words, is full of padding. 'It's guff. It doesn't advance the action.'

Anne McCaffrey has unexpectedly revealed - that's it. Sequelholism has drained Adams of his high-speed inventiveness, his worst book, The Survivors: Dinosaur Planet (Orbit 1978). Billed as part one of a trilogy, it's the DP equivalent of a spy-novel cliche or two - but it's an impressive and unnerving performance. In the tradition of Greg Benford's Timescape.

Anne McCaffrey has unexpectedly published a sequel to what even rabid fans agree is her worst book, Dinosaur Planet (1976). Billed as part one of a trilogy, it's the DP equivalent of a spy-novel cliche or two - but it's an impressive and unnerving performance. In the tradition of Greg Benford's Timescape.

The problem: this is 'straight' SF adventure and McCaffrey never seems interested in it, as she is in her romantic SF fantasies with their dragons and singers. The writing's slipshod and the science dodgy. Portentous questions about the plot points (what happened to the missing spaceship, etc) are repeated ad nauseam; they not only lack narrative interest but prove to have singularly barren answers. I'd spent most of the book hoping that the question of why this planet has Earth-type dinosaurs was going to be answered with traditional guff about ancient aliens who like zoos.

Our third 'sequel' is the best. The Adams novel should probably have stayed written, and this McCaffrey boiled down with its predecessor into one tight story; but I like a preplanned, episodic fantasy series when it's done right, as in Geraldine Harris's The Dead Kingdom (Unicorn 182pp £2.50) - book three of her Seven Citadels tetralogy. Several issues ago I emitted lukewarm praise for book two, Children of the Wind, only to be told by One Who Knew that it was the weakest of the four. Pasing to acquire book one, Prince of the Godborn, I zippered through the lot... yes, good stuff. Book three has quirky humour, high-fantasy passages almost on a par with Le Guin, and some heartening surprises. It's refreshing for any jaded reviewer or reader when characters fail to act stereotyped, fail to do what one yawningly assumes they must.

Harris's other secret is simple: evidently she planned the four books as a whole rather than writing blindly into the unknown or tackling extensions on a self-contained novel. To all sequelholics I say, go thou and do likewise.

Your reviewer is also a sufferer for hard-SF novels tackling the complexities of how science is really done. The Critical Mass seal of approval goes to Paul Preuss's Broken Symmetries (Penguin 335pp £2.95). In near-future Hawaii, scientific and political infighting surround the ultra-powerful US-Japanese TERAC accelerator and its production of 'particles'... stable quarks with awesome potential. Jaw-breaking jargon is kept to a couple of pages. Manipulation is the name of the game, both political and personal: Preuss will scare you rigid with his convincing pictures of mostly well-meaning people and bureaucrats colliding (like particles in TERAC) and chain-reacting towards disaster. Broken Symmetries has its flaws - like a spy novel cliché or two - but it's an impressive and unnerving performance. In the tradition of Greg Benford's Timescape.

The Frozen City (Unwin 231pp £9.95) comes from new authors Dave Arscott and David J. Marl. It's a curious and interesting book, accessible to younger readers but using the fantasy city as a frame for political allegory. The city 'frozen' under a cruel regime; movement is restricted by maze-like streets; art and beauty are exiled to a secret, buried city which is a literal underground; the young hero is beset with problems of honesty and practical politics (sometimes too didactically expressed); the revelation of the regime's leadership has a philosophical brutality echoing Orwell's 'The power of the almighty'. Fortunately, its so hidebound that it's still a novelty for authors to suggest that even a benign dictatorship, or monarchy, may not be a good thing.

Hello? Sequels Anonymous? I've this terrible urge to continue my comments on the Shards Stainless Steel Rat Saves the World adventure (Mosaic, for CBM64, £3.95) ... argh, too late to stop. Seems my investigators last issue failed to be sufficiently obvious and simple-minded. Having used the game's initial barrier, they say it gets slightly better - but recommend Harry Harrison's original books, especially the first, as being a lot more fun. Ned Ludd lives!

Next month - can Langford resist another sequel to the Critical Mass series? Will the SA hotline be able to talk me out of my vicious habit? I doubt it somehow...
I usually test and review games from a position of relative ignorance, seeing them for the first time when they land on my doorstep. *Golden Heroes* is different. I first saw it as an amateur production in 1981 by Simon Burley and Peter Hains, predating almost all other superhero RPGs. Even in its early form it stood head and shoulders above other super games, incorporating ideas on campaign development and the characters' role in society which have been paralleled in later games, but never bettered. Unfortunately the earlier version suffered from poor distribution, and the game languished in obscurity until this release. The new version expands it from 60 A5 pages to 140 quarto pages (slightly smaller than A4) in two volumes, adding many rule clarifications, expansions, and examples of design and play, and incorporates some extremely good art.

The box contains a Players Book (56 pages) and Supervisors Book (84 pages), plus two twenty-sided and three six-sided dice. The Players Book adds refinements and additional information for all parts of the rules, but puts a special emphasis on campaigns. Incidentally, dice are not required, the Script Supervisor or SS, not the happiest abbreviation on record.

Character generation is based on four characteristics and 5 to 10 randomly selected powers. However, the player may give up one or more potential powers to give the character especially advantageous backgrounds. As powers are rolled the player chooses whether to keep them at a normal grade or improve them by spending more powers. For example, a player could roll eight potential powers, put one aside for an advantageous background, then use the remaining seven again and upgrade a power. Magic and Psionics initially cost two power rolls; if the player only has one power roll left, the power is unavailable. Finally, the player must design a background which balances the advantages which the player has in the character. The referee examines this description, and throws out or modifies powers which are incompatible. The Player Book gives a detailed example of the generation and background history of one character, plus four pages describing seven very different characters based on the same group of powers. When the referee is satisfied, the player can note the powers and make any changes in initial or figured characteristics. Usually the generation system works well, though I found that approximately one character in ten had a combination of totally incompatible powers which just wasn't interesting or convincing. An optional system lets players choose powers, which may be more suitable for experienced gamers.

*Golden Heroes* uses a moderately simple combat system based on rolls to hit, modified by the 'weapon class' of the victim. Attacks cause hits to kill (HTK) or hits to coma (HTC) damage. Most superhero characters have at least 25-30 HTK and HTC, some have much more. Usually attacks must do both forms of damage, and the user must choose the type which predominates. For example, a 10d6 attack can be split as 6d6 HTK/4d6 HTC, 5d6 HTK/5d6 HTC, or 4d6 HTK/6d6 HTC. Armour lowers defence class, making the wearer more difficult to hit, and reduces the amount of damage penetrating, but makes it harder to dodge attacks. Combat occurs in rounds which are split into four 'frames'. Striking a blow or a simple movement costs a frame, power use or a complex combat manoeuvre (such as a martial arts attack) costs two frames, a period called an 'action'. This is the most confusing variation between these rules and the original *Golden Heroes*, which split frames into four actions. A new round is thus equivalent to an old frame, and the new frame to an old action.

There are a variety of special attacks, from grappling and other holds to magic and psionics. These are handled as described above, but the player attacks against one another characteristic. Weapons only receive cursory mention. Overall: 10 Marcus L Rowland

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TSR

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This new game joins the current boom in superhero RPGs, bearing the names of two mighty empires - *Marvel* and *TSR*. It features simple combat and powers rules, good reasons for superheroes to spend time in their secret identities, and artwork based on the original comics. The box holds a 16-page Battle Book, 48-page Campaign Book, 16-page adventure pack, eight cut-out character records for the Fantastic Four and other superheroes, a double-sided map sheet, 25 counters representing characters, vehicles, and police, two ten-sided dice, and a wax crayon.

The Battle Book covers the basic rules of the game (characteristics, and how to perform feats and fight), while the Camp-
The Campaign Book deals with character generation, the nature and use of powers, equipment design and use, and how to run campaigns. Most of the combat rules are found in the Battle Book, which is primarily intended as a simplified introduction to the game.

There are seven chapters, each consisting of game developments and a description of the setting, characters, and weapons involved in any combat. Most require the use of the large map in the game box.

The other game components are aids to the players or referee. The character records cover the Fantastic Four, Spiderman, the "host" who explains most of the rules, Wolverine, Captain Marvel, and the Caped Crusader. The colour picture of the character on the glossy side, and personal and game details of the back cover of both game books. Dice rules can be altered by playing Karma, which is recovered by performing good deeds and repairing buildings, and are generally living up to the superhero code. However, Karma can be lost by misdeeds, crimes, and other mistakes. The ultimate error for a hero is the death of an opponent by bystander, forfetitling all Karma. Super-villains, of course, earn Karma by committing crimes, but can lose it for similar reasons. Super-villains who kill innocent bystanders or superheroes forfeit their Karma, and therefore are unable to defeat and humiliate opponents, reaping few rewards. Super-villains who kill innocent bystanders or superheroes forfeit their Karma, and therefore are unable to defeat and humiliate opponents, reaping few rewards. Super-villains can eliminate NPC underlings and henchmen without penalty, however, since that's just good business. Both superheroes and villains gain Karma by being confident and a peace with themselves and their fellows, and use of a secret identity offers a good route to such ends.

The Campaign Book suggests two methods for character generation - a purely random system, and a free-choice system in which the player selects powers, poolings, rank, and skills, then submits them to the referee for approval and modification to appropriate levels for the campaign or scenario. Both methods are fast, easy, and work well, although the free-choice system will probably cause a few arguments. As the game progresses Karma points may be saved in 'pools' to buy or improve characters and powers. However, once a pool is lost it cannot be added to a specific purpose before they are saved, and bad Karma losses can wipe out accumulated pools before they can be spent. New powers cost 3200 to 18000 Karma points (and must be justified in the context of the campaign), improvements can cost up to 15000 points. Incidentally, the character record sheet in the campaign book doesn't have pools - an annoying omission which should be remedied.

The scenario, Day of the Octopus, pits Captain America, Spider-Man, Captain Marvel, and the Thing against several supervillains led by Doctor Octopus. There are six chapters, each consisting of campaign developments and a

In the Time Trap six of the Avengers fight Kang, a time-travelling supervillain who wants to trick them into destroying their own past. Three of these adventures are encounters designed to weaken the Avengers' position in the present, by making it less likely that the Avengers will be formed or survive the stormy events of the group's early history. The remainder are encounters with Kang and attempts to thwart his plans. Players and referees with extensive knowledge of the Avengers' history will have a considerable advantage in this adventure.

Murderworld involves the Fantastic Four with the super-villain Arcade, who attempts to lure them out of their headquarters and into various traps. Meanwhile seven chapters are encounters designed to weaken the Avengers' position in the present, by making it less likely that the Avengers will be formed or survive the stormy events of the group's early history. The remainder are encounters with Kang and attempts to thwart his plans. Players and referees with extensive knowledge of the Avengers' history will have a considerable advantage in this adventure.

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The caster of this spell is touched by the
avoid meeting the awful gaze of this eye.
**The key of Annwn**

**THE KEY OF ANNWN**

**Range:** 160m  
**Duration:** 15 minutes  
**Cost:** 2 POW

With this spell, the caster can gain control over a creature of the undead. vampires, however, are immune. If the caster overcomes the POW of the undead being then it becomes his slave for the spell’s duration. All orders will be obeyed - even a command for the creature to destroy itself. When the spell wears off (or is dispelled), the being loses all volition and reverts to a state of true death. _The key of Annwn_ cannot be used in conjunction with extension.

**The Breath of Llyr**

**THE BREATH OF LLYR**

**Range:** 160m  
**Non-stackable**  
**Duration:** 15 minutes  
**Reuseable**  
**Cost:** 2 POW

This spell raises a dense mist which reduces visibility to only two metres. The volume of effect may be approximated as a disc 25m across and 5m high. Strange shapes are to be glimpsed through the mist, and these may lure a character from his path, cause him to unleash an arrow or spell in alarm, etc. The mist can either be conjured to appear at a particular spot remaining there for the duration of the spell or be cast upon an individual. In the former case, it provides ideal cover for a retreat. In the latter, the target’s POW must be overcome in the usual way. The mist will then follow the movements (which are apt to become somewhat random). Note that a fierce gale, such as that provided by a sylph, is ineffective in dispersing the breath of Llyr; _dispel magic_ 4 is required.

**Balor’s Eye**

**BALOR’S EYE**

**Range:** (self)  
**Non-stackable**  
**Duration:** 15 minutes  
**Reuseable**  
**Cost:** 2 POW

The caster of this spell is touched by the spirit of the Fomori lord, Balor. His left eye shines with a baleful blue-white glare. Anyone noting the character must make a roll each round to avoid meeting the awful gaze of this eye. If the roll fails then the victim is subject to a fearshock attack (see _spells and magic_ notes on fearshock).

**Fimbulwinter**

**FIMBULWINTER**

**Range:** 5m  
**Non-stackable**  
**Duration:** 2 minutes  
**Reuseable**  
**Cost:** 1 POW

This spell can be used in either of two ways - as an instantaneous attack, or as a passive enchantment of 10 MR duration. The attack mode of the spell projects a wave of intense cold towards the victim. The caster matches his POW against the victim’s CON on the Resistance Table; if the attack is successful, the victim loses 20d6 from his CON point total. A CON point loss of this way recover at the rate of 1 point per hour. The chance of a successful POW attack is reduced by 10% if the victim is wearing leather armour/padding or warm clothing, and by 5% for metal armour. In its passive form, the spell encloses the caster in a 2m zone of icy coldness (which he, of course, is immune - _DM_). This can be detected by the appearance of frost on the ground, water, etc., and on the air as the caster breathes out, and so on. Anyone entering the zone is subject to a POW vs CON attack as detailed above, except that the damage is reduced by 1 point for every 3 SIZ and 1 point for every 10 MR. This can in this case is only 2 points. A character continues to be subject to this ‘chillshock’ attack every round that he lingers in the zone. The projection value of lagging is negated after 2 MR.

**Karach**

**KARACH**

**Range:** touch  
**Non-stackable**  
**Instantaneous**  
**Reuseable**  
**Cost:** 3 POW

A soulless duplicate of a person known to the caster can be created. Before half-life can be breathed into the Karach, a simulacrum of the original must be fashioned using illusion magic (see _RQ Companion - DM_). This will require a frame spell, motion (and harmonize), 1 point of sight for every 3 SIZ and 1 point of substance for every 1 SIZ. Sound may optionally be used, though the Karach will only be able to snarl, hiss and produce other meaningless noises. After all this, the karach spell itself is cast onto the illusionary being. A real and permanent duplicate of the original is then created. This duplicate, the Karach, has the physical characteristics and Manipulation (including Combat), Perception and Stealth skills of the person it resembles. It has no volition, and will simply obey its creator’s commands without question. Also, because it has no POW, it cannot use or be affected by magic.

To create a Karach, one must acquire some item often used or worn by the original - a sword, perhaps, or a favourite robe. A character can sacrifice for this spell only once in his life, for reasons divine rather than rational.■

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_RuneRites is a regular column for RuneQuest players, edited by Dave Morris._

**Struck by Lightning**

**by Dave Morris and Robert Dale**

Robert’s previous selection of Celtic myths Rune Spells [WD63] proved so popular that this month we have some more from his campaign - along with a few corrective notes and a completion of which spells are mine and which are Robert’s, because we are holding the first RuneRites competition! The first person to write correctly distinguishing my spells from Robert’s will win him any of SoloQuest 1. Okay, so it’s not a big competition . . . -DM

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**RuneQuest**

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**RuneQuest** comes in three editions: the Player’s Box (£19.95), the Gamesmaster’s Box (£24.95), and the Deluxe Edition with both (£39.95).

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**The Avalon Hill Game Company**

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**RuneQuest** is Chaosium’s trademark for its fantasy role-playing game
In order to play this Fighting Fantasy solo game, you will need to either know the rules or have access to a Fighting Fantasy game. Also you require a pencil, rubber and two six-sided dice.

1. There is a silence-deep, solemn, silence-reigning in the depths of the forest. The sun shines through the full of glory that heralds the spring. Weary, hungry and cold you stretch yourself and deliberately, seemingly unaware of your regained freedom. Your horse, Ayl, has gone, lost in the night; you are alone. You probably never find him. Yesterday’s events fade back into your mind: sooner or later Barnak’s men will be coming this way to keep track of you. Will you head north, further into the forest, go to 81, or will you head west and take the road and the village beyond, turn to 88.

2. The old man offers you a drink of water. You take it, and polish the glasses of cider. Passing it to you, he begins to speak.

3. Two are armed with spears, one with a footman’s match.

4. The village is deserted.

5. Bored, you search the woods, go to 28.

6. I understand your reluctance but let me explain. Once most people of power held stones such as these, they are a symbol and a key, unlocking the unconscious and allowing the inner man to flow to. You have such a stone but its power is gone; if I have yours I can help you. Do you change your mind, go to 49, or walk out, turn to 90.

7. Striding along behind the cats, you muffled scream directly in front of you. The cats quicken their pace. The trees open out into a clearing where you can see three figures standing over a fourth. The creatures are gobins and they are prowling a crouching distance from their spears. The cats stop at the clearing and turn to face you. You understand they want you to help, go to 60.

8. You decide to seek out the old man. Walking to the forest you recall his name... Asmund, that’s it. Struggling through the undergrowth you desperately try to keep track of the direction, go to 19.

9. As you pass the overthrown roadblock a scout rushes back, waving his hands wildly. His horse skids to a halt in front of you; half shouting he exclaims, ‘The enemy is bet-ter, perhaps two hundred. Do you surrender, turn to 99, or ignore them and go directly to 71.

10. The cats guide you deeper into the forest. But the place is deserted. Will you wait, go to 68, or search the surrounding forest for him, go to 28.

11. As the boar gets closer you shout, ‘Attack!’ Instantly the cats spring at the boar, one seizing it by the leg, the other by the throat. Squealing and kicking the beast tumbles over in a second; it lies dead on the ground. The cats tear busily at the creature’s flesh. Stooping you take out your knife and cut a chunk of meat off for later, turn to 71.

12. A multitude of lights fall on your hand, a warm tingling sensation makes you smile as you turn to Asmund who is standing beside you. He shows the power of patience, you have the gift of Asmund’s Floating river where, calm and at a foe, and stand well back. You have only enough for two such attacks. Turn to 83.

13. As you cut the man free from his bonds, the two pumas re-emerge and sit ten yards away, watching. Turn to 25.

14. Crossing the road all seems silent, the village appears to be deserted. Turn to 30.

15. Santuring up to the gate the four guards scabble for their weapons. Dumbfounded they are seem-ingly helpless to act as you walk straight past them and into the town, the pumas following. Walking along the main street to people stare and stare. Suddenly they burst into cheers and the crowd surges towards you. Do you surrender, go to 93, or search for Jorkell, turn to 72.

16. Quickly Jorkell commands the men to form up into two lines, a tactic favoured by the King, you recall, the first line hits the enemy’s rears, the sec-ond line breaks them up. As one the soldiers raise a cheer and hurry towards the enemy at break-neck pace, go to 62.

17. The scout reports little enemy activity, he is still expecting men back from near your castle. You thank him and go to see Jorkell, turn to 95.

18. Jorkell shakes his head and says, ‘As you command, sire.’ He gestures to you to make way for the crea-tures. The goblins step tentatively out into the sunlight; they barely get a yard or two before the crowd has torn them to pieces. ‘If it is your wish, sire, the people have long endured their tyranny. Death or freedom, our resolve is determined. You nod and follow him to his quarters. Turn to 91.

19. The undergrowth is getting thicker, you swing Stroma back and forth making fireflies. ‘There seems to be hunger begin to slow you down. As you push forward, go to 19.

20. Stroma flashes in the light of morning, the creatures do not stir, simply looking at you unafraid and without malice. Instinctively you realise they mean you no harm. Your warrior sense does not allow you to sheathe your sword. The crea-tures sit up and turn heading north-east. Do you follow them, turn to 7, or ignore them and go your own way, 69.

21. Your sixth-sense tells you that you are not alone. From nowhere a crow bow bolt slams into the ground. You drop to your knees and you dive instinctively for cover. A voice booms out, ‘Sire, there are creatures free from his bonds, the two pumas re-emerge and sit ten yards away, watching. Turn to 25.

22. The two pumas begin to chew at the boar’s corpse. Taking a knife you chop and cut a bunch of meat for later, turn to 71.

23. The squadroon divides into two; you lead the left, Jorkell the right, each of you have two pumas with you. Spurning the horses you swing out and around the enemy, turn to 44.

24. The sentry turns as you cry, ‘Up ahead in the lane there is a marking choice but to silence him yourself? Scent: 5; Stamina: 5. If you win you, turn to 67, if you lose you go to 82.

25. ‘What are you? You demand.

26. ‘I am Asmund. It seems I am in your debt, Corwin.’

27. ‘Do you wish to ask him how he knows your name, go to 64. Do you wish to tell of your troubles, turn to 42. Or do you ask him for sanctuary, go to 66.

28. ‘You enclose a faerie light with your fist, and tighten your grip; before you know it your fingers you find it gone. Do you try the same method again, go to 83, or hold out your hand and concentrate, turn to 12.

29. ‘I am a faerie; you have come home; to that fool Senskel let Barnak in so easily.’

30. ‘Barnak wields a sword surrounded by bodies, wiping his axe on a dead man’s tunic. Walking over to see him, you ask, ‘Well fought. I am Barnak. These men once fought for Corwin, and now for Barnak.’ He smiles and looks at you with mad eyes. ‘Who are you?’ he demands.

31. ‘I am Corwin.’ You reply.

32. ‘A damnable mess you’ve come home to; that fool Senskel let Barnak in so easily.’

33. ‘One man is not enough - get yourself an army, then I’ll fight for you,’ he says. ‘I know it’s not your fault. It’s Barnak’s. With that he runs off. You decide that it would be safer now to head back to the forest, turn to 8.

34. The thicket has been recently crushed to form a track, heading due east; you sense that Barnak must have captured Asmund. Cursing, you wish that you had taken Asmund with you. You mount your horse and ride back to Kari. Turn to 31.

35. ‘Riding west along the road you could be forgiven for thinking that anything to the left might catch you.’ The spur road meets the one leading to the castle; the scouts rush back shouting ‘Sire, there are creatures running along the road to the west!’ You know they are moving slowly. Jorkell turns to you for orders. Will you engage the enemy, go to 61, or will you head for the castle, turn to 78.

36. ‘Producing the spheres you cast them at the unarmored boar. A huge detonation flashes on its head, the beast crashes to the floor, turn to 22.’
31: Kari is soon sight, the pursuers// lying alongside your horse. As you enter the town, there is a feverish atmosphere in the air - people rushing about, buildings defended. Sharpening weapons and preparing for war. Despite the panic, you ride well, go to 65, or find a scout to give you an update on the situation, turn to 17.

32: Kicking the bodies over onto their backs is a grim business. Nevertheless you search the bodies: a handful of coins and a pouch of gold are all you find. Will you head towards the village, go to 90, or go deeper into the forest, 12.

33: With the press of willing swords eager to slaughter the foe, you cannot even get a single blow in before it's all over. Jorkell holds aloft a head and says, 'Sure this will be our weep death or if fleeing, swords will decide that.' You nod, and follow him to his quarters. Turn to 91.

34: Pulling Stroma cleanly off the scabbard you rush to the open, catching the goblins unawares. You must fight them:

1st Goblin: Skill: 5; Stamina: 4
2nd Goblin: Skill: 4; Stamina: 5
3rd Goblin: Skill: 5; Stamina: 3
If you win, go to 65, if you lose turn to 82.

35: Walking a few steps you realise that the scene you have just witnessed is an anathema. You think you thought you saw Stroma and rush back into the clearing surprising the three goblins who you must now fight.

1st Goblin: Skill: 5; Stamina: 4
2nd Goblin: Skill: 2; Stamina: 5
3rd Goblin: Skill: 5; Stamina: 3
If you win, go to 65, if you lose turn to 82.

36: The village is in sight off to the south-west, the road runs north-south, you must cross it. Test your luck, if you succeed go to 21, if you fail go to 50.

37: A lone sentry stands by a watch tower overlooking the town. Test your luck, if you succeed go to 67, if you fail turn to 24.

38: As your force shows itself most of the hill, the enemy scurry about to deploy. They form up shield and begin their advance, turn to 52.

39: The weight and force of the enemy was too much for your small force. Outnumbered you are dragged from your horse and killed. Hopefully some of your men escaped the slaughter but you will never know, your adventure is now over.

40: Rolling over you see a ditch a few yards away. Scrambling towards it you take cover. As you reach the ditch a man looms up, spear poised, ready to strike: you must fight.

Soldier: Skill: 6; Stamina: 3
If you win go to 56, if you lose turn to 82.

41: Despite the fact that they still outnumber you, virtually as one they throw themselves upon you. Surrender or fight. Will you slay them, go to 85, or spare them, turn to 63.

42: 'I know much of the past and I can see your future. Follow me now to my home, perhaps I can teach you things to help you survive.' Do you follow him, turn to 70, or go your own way, turn to 89.

43: From the mass of faces you see that war has come into focus, at least a dozen men from your old retinue are here. Clasping them one by one you then stride over to see Jorkell, go to 51.

44: Not knowing which way to turn the goblins scuttle back and forth as your men cut them from all sides. There are two hundred of the enemy. For each five of your troopers throw two dice, if any 1 is thrown it is a critical hit. Your scores are as follows:

- First dice roll by the enemy represents their base strength.
- Second dice roll by the enemy represents their base strength and any critical hits.

Continue this until you have either been killed or wiped out, go to 39, or the enemy has been reduced to 125, turn to 41.

45: In the dim light of the hut, you notice scuff marks on the floor, the study shows a surprizing scene. You realise that Barnak must have captured Aurmund. Storming outside and mounting your horse you gallop back to Kari, turn to 31.

46: You wake, the cats春天 upspring the dead. Gathering your belongings and covering the ashes of your fire you head off towards the town. You walk for an hour or so, then the town is in sight, spread along the winding road in the distance stands the familiar black standing at the gate - from here you can see at least four. You will head straight for the gate, go to 15, or scout around for another entrance, turn to 37.

47: The two cats stare at you for a moment and then turn, walking side-by-side, north-east. Do you follow them, turn to 70, or do you ignore them, go to 74.

48: Riding on towards the castle, the road is still clear, ahead is an unbroken road, weapons and surging detachment of men to clear the obstacle, and then you ride on. One hour later in the town the castle is in sight sitting lofty on the base of the rising mountain range, the snow capped peaks still white with snow. Do you ride around and encircle the area to survey the scene. You will need a great many more soldiers to take the castle than you have now. Will you head back to Kari, go to 90, or will you go and have a look at Skilah turn to 4.

49: You hand him the sword. Taking and giving the jewel an expert twist he pulls the gem from its socket. Holding the crystal aloft light suffuses your hand. He takes his staff and attaches the gem to one end. 'Now,' he says, 'you can see truly, more clearly, stronger and more firm, we can prepare for the business at hand.

Sleep now and we will begin on the second and this is how many goblins you have to destroy his creatures in the forest. Now we must destroy his creatures. You can have a test for your sword, you will have to fight for freedom, but life can never be as it was. I pledge you and for the mark, Come, I have a test for you,' says Asmund. Following him outside you find the sword a shiny bright light. Take the lights from the air, he says. Do you make a grab for the nearest one, go to 26, or do you hold on your hand and concentrate, turn to 12.

50: A terrific force slams into your shoulder, knocking you down. A crossbow bolt is imbedded there up to its flight, lose 4 stamina. A voice booms out, 'Surrender now or we will cut you down, dog!' Do you surrender, go to 75, or do you stay turn to 40.

51: With the crowd close around on your heels you approach the block where a tall thin man with an unemptied wry beard stands. He bows, saying, 'I am Skellan's major but you may call me Jorkell. You hand him the fragment of Asmund's gem, he takes out a circular metal device, and the stone in it, light flashes, and the people cheer again. At least here Barnak's sorcery is gone. Now we must destroy his creatures in the barracks. Will you accompany me? Do you go, turn to 77, or leave it to him, go to 94.

52: The enemy is quickly upon you. For each of your men, throw 1 die. Each 1 or 2 that is thrown means a casualty for your side, multiply the die roll by 4 and turn to 51.

53: Riding at the head of your depleted force, with prisoners saved for interrogation, you decide that you must go to see Asmund for further advice. Bidding farewell to Jorkell and the soldiers you promise to be back within a couple of days, turn to 10.

54: Walking for some minutes you sense a change in the cats - their ears are tipped up and they keep turning constantly to the north-east. Suddenly a wild bear crashes a tree, the undergrowth head down, and hurrying straight towards you. Will you stay put and watch it, or do you ride around? The Asmund's Floating Spheres, turn to 30, or face it yourself, go to 92.

55: Presently you happen upon a clearing. In the centre stand three goblins preparing a bound man with the tips of their spears. Will you draw Stroma and charge, go to 34, or will you circle around to get a better view, turn to 87.

56: As three scramble down to meet you, a blood curdling scream rings out beyond them. Taking your chance you rush them, go to 3.

57: A soldier rushes over to you and asks you, 'Is it Jorkell - he lives!' You run over to a group of soldiers helping the battered man stand. 'You know,' he says, 'I have forgotten the lessons the king taught you then,' he croaks. 'Now you say with a smile. Rounding up the horses you ride off back towards Kari, turn to 53.

58: Awaking, it would seem that sleep has recovered many of your ill: if you were injured before return all your abilities to normal. The old man is busy preparing a meal. After a wash and something to eat, you see lying on your bed a new set of clothes. A thin but sure coat, a long red cloak and a striped wolf-skin stole with two oddly fashioned shoulder guards. One bears the mythical war beast of Skellan and the other bears the eye of fortune. Proppped against the wall is an eight foot hunting lance and a shield with the mark of death emblazoned upon it. 'They have been crafted for you; they will be both your sword and your mark, Come, I have a test for you', says Asmund. Following him outside you find the sky full of shining light. 'Take the lights from the air,' he says. Do you make a grab for the nearest one, go to 26, or do you hold your hand and concentrate, turn to 12.

59: Half-dling, half hoisted onto a cart you stand erect and begin to address the guards and people of Cornos, rightful Duke of Skilah. The throne has been usurped, stolen by Barnak, the Dark Usurper. Many who are willing to fight for freedom, but life can never be as it was. I pledge a new home and a new chance for all, but we must act swiftly to destroy the creature that has destroyed so much that we love.' The crowd raise a cheer as you step down. Do you look amongst the crowd for old comrades, go to 43, or do you go to find Jorkell at the barricres, turn to 51.

60: The goblins swing around as you draw Stroma at the half run. You must now fight them.

1st Goblin: Skill: 4; Stamina: 5
2nd Goblin: Skill: 4; Stamina: 5
3rd Goblin: Skill: 5; Stamina: 3
If you win go to 13, if you lose turn to 62.

61: Riding up to the crest of the hill you see the oncoming mass of goblins. There are at least two hundred of them. You have fifty men, plus Jorkell. Without a moment's delay: Headlong frontal charge, go to 16, ride around and encircle the enemy, turn to 23, or stand your ground and let them come to you go to 38.
62: Suddenly the goblins realize that they are surrounded. They send out a scout to find the men, and if they do not return by 5 minutes, turn to 65.

63: Rounding them up you head back towards Kari, triumphant, the din of battle still ringing in your ears. If Jorkell was a casualty, test your luck, if you succeed go to 76, if you fail turn to 57. If he was not hit go to 53.

64: 'I know many things, Corwin, of your problems and how you may settle them. Will you come with me to my home.' Do you follow him, go to 70, or do you decide to go your own way, turn to 89.

65: The man crouches motionlessly, his eyes wide with appreciation. Bending down to count his loot, you can see that his face is old and wrinkled. When the last knot is cut he staggers to his feet and walks off to scout over his scattered possessions. Applying a small pinch of herbs to a bleeding wound, he emits a high pitched whistle, turn to 94.

66: Your hunch was right, the village is now in sight. Do you continue straight towards it, go to 14, or do you scout around to the north-west, turn to 36.

67: The man sinks to the ground, a wild look in his eye. His shout has stunned him. The walls of the city are too high to climb so you must make your way through the city gate, go to 15.

68: You sit at the table, sipping cider, you are content to wait for some hours. Test your luck, if you succeed go to 45, if you fail turn to 5.

69: You are quite lost, your aimless wanderings compounding your hankering to stop. Stopping for a moment you hear a scream off to the north. Do you go to investigate, 55, or continue wandering around, turn to 88.

70: 'Come,' says Asmund, turning about. The two cats spring up and follow him. He walks in silence, the pumas loping beside him. It is an almost comical sight - a hunched man and two large feline predators. Still unsure you tag along, at a respectable distance behind. Asmund leads you along paths known only to him, penetrating what looks like a forest. Suddenly you realize you are entering a small clearing with a solidly built wooden house dominating it. The old man enters, and you follow him in, go to 2.

71: Very quickly you find that you are led to the pumas walking along beside you. Soon it is evening, a still, oppressive evening before the dawn, the west, a succession of black thunder clouds rising higher and higher above the rim of the sky. Your resolve is strong. In the distance is a glow illuminating the scenery, it must be Kari. You can see the camp the pumas continue in the morning, turn to 46.

72: Asking a man for Jorkell, he points towards the barricade block beyond the wooden dwellings. There you find the city gate, go to 15.

73: Wishing you still had any money you purchase a sturdy bay mare. You turn to survey the troop of soldiers that Jorkell has summoned. 'Sir, you are ordered to investigate the situation to the west (29) or shall we ride towards the castle (78)?' asks Jorkell.

74: The cats stop in their tracks, and stare at you. It is obvious that they must leave you. You turn towards them and they leap up and run off with you in pursuit. As you crash through the undergrowth you see three figures standing over a fourth; you realize that you must save the man, go to 66.

75: Standing up east Stroma to the floor. A dozen black clad men break towards you. He looks old with his grey beard, and non-descript clothes. The goblins chatter to each other in between stabbing the man. A pouch lies strewn on the forest floor, its contents scattered and discarded. Do you decide to attack now, go to 54, or decide to leave the man to his fate, turn to 35.

76: A small unshaven man levels his crossbow at you, squints and fires. You hit the ground with a thud, turn to 62.

77: Stepping into the barricade block, a few frightened goblins ready to defend themselves. Do you choose to attack them, go to 33, or spare them, turn to 18.

78: The road ahead is clear, the scouts report the sighting of a large body of the enemy to the north-west. After fifteen minutes or so you reach the track leading to the barricade block. Will you continue on towards the castle, go to 48, or will you turn off and go to Skalah, turn to 4.

79: Picking your way through the corpses, you find yourself upon Jorkell. He appears to be dead, blood smeared across his face. Several goblins lie dead around him. Bending over him you detect slight breathing; propping him up, he splutters, wheezes then great pain he only with his feet and walks over to his seat. Asking a man for Jorkell, he points to the north-west. The two goblins ready to fight, you squint and fire. You hit the three figures standing over a man, go to 60.

80: A blood curdling scream carries you out beyond the men, they turn, and you grab your chance and Stroma, lifting the blade on high you scream back 'For Skeln!' and rush at the three nearest men, go to 3.

81: Walking north nothing seems to disrupt the tranquility and atmosphere of the forest. Your slow progress belies the pressure and dread you feel when you have. Make a luck roll, if you succeed go to 65, fail turn to 69.

82: You die, struggling even as your life blood drains away. Your adventure is at an end.

83: The camp is in sight, you can see the forest and then the city gate. You place your hand on Stroma, about to draw when a sharp command rings out from the man and the cats sit down some ten yards away, turn to 25.

84: The two pumas emerge from the thicket. You place your hand on Stroma, about to draw when a sharp command rings out from the man and the cats sit down some ten yards away, turn to 25.

85: The men do not have to be ordered twice and fall upon the helpless goblins and massacre them. If Jorkell was a casualty test your luck, if you succeed go to 78, if you fail turn to 57. If he was not hit go to 53.

86: 'I have a safe place, and maybe some guidance for you.' Do you follow him, turn to 70. Or do you decide to go your own way, go to 89.

87: Creeping around the edge of the clearing, you can see that the man is wounded. Although he must be in great pain he only cries out when the goblins stab him with knives. He looks old with his grey beard, and non-descript clothes. The goblins chatter to each other in between stabbing the man. A pouch lies strewn on the forest floor, its contents scattered and discarded. Do you decide to attack now, go to 54, or decide to leave the man to his fate, turn to 35.

88: The calmness of the forest is broken by a padding sound behind you. Swinging around you find two large pumas staring at you, poised as if in mid-step. Do you draw your sword, go to 60, or decide to wait, turn to 47.

89: With reluctance in his face, he says, 'Try to keep to the forest as far as you can, do not trust anyone, your destiny is in your own hands.' He turns and vanishes into the undergrowth, the cats have also gone. You are alone again with only the corpses of the goblins to keep you company. Will you head towards the village, go to 90. Search the corpses, go to 32. Or walk deeper into the forest, turn to 19.

90: Walking vaguely west, 'We must free him; to do that we need you,' asks Jorkell. It is obvious that they will not leave you. You turn toward them, go to 86.

91: 'I am Jorkell, garrison commander here at Kari and your servant, Corwin.' The situation is grave; I can barely keep control here. Some may see my limited co-operation as over cautious, but I have only worked for him to prevent there being a permanent garrison here. Will you ride with me and I will show you the extent of Barnak's control.' Go to 73.

92: The creature is almost on you as you swing Stroma to Wild Boar: Skill: 5; Stamina: 9. If you win go to 22, if you lose turn to 75.

93: 'Good, you learn quickly. There is more but we have no time. I must tell you what you have to do. To the north is a town, go there and find a man called Jorkell, he will help you to defeat Barnak. Take with you this fragment of my own gem and goblins, go to 87.

94: Jorkell shrugs, 'So be it,' and gestures to a few men in the crowd to follow him, there is a brief clash of weapons and a few screams, after which a goblin creature's head in his hand. Throwing the head back he asks you to follow him to his quarters, turn to 91.

95: Jorkell stands by a map of the area, studying it intently, spinning around he greets you, 'Sir! I did not expect you this soon.' Barnak has Asmund,' you explain. Jorkell faces darkens, 'He moves very fast, Barnak must be following me to take more risks.' Who is Asmund?' 'He is the last of his kin, a true warrior, if I like myself did not understand how he did not foresee this.' We must free him; to do that we must prepare for war. Do we have any allies left?' Yes, sire. Berwin has a group of palace guards, Volona has a group of volunteers and mercenaries we can raise nearly a thousand men.' Good, we must make our plans.' Decide your strategy in the final part of Dark Usurper, to free Asmund and regain the throne of Skeln.
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FUNNY I DON'T THINK THIS IS GOING TO WORK

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He's just waiting

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While aboard Osprey...

Meanwhile, back with Hayes...

KNOW WHY WON'T YOU LET ME IN GEORGE? REACTOR LEAK... VERY DANGEROUS.
OAH... I UNDERSTAND... BUT WHAT YOU BELIEVE? I'VE SURE... BYE

G Broadcasting

While on Pcius...

YOU'RE LIVING THIS IS TO TRICK ME

YOU CAN'T FOO MEE THIS IS SOME IMPORTANT PRISONER MIND TRICK!

WHAT PRISONER? AS IF IF YOU'RE DOUBT TELLING THE TRUTH THEN HOW DID YOU KNOW THIS LITTLE FEAR

ZAP!

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...IT WILL LEAVE YOU SPEECHLESS!
Meles in D&D tends to be a trifle limited in scope. Our would-be heroes beat up their opponents, are beaten up by them, or somebody runs away. Sometimes characters have no choice at all, and are forced by circumstances to participate in unavoidably terminal combat - which can prove unpleasant. Take, for example, Nigel the Not-So-Wonderful, a first level fighter of little renown. Now suppose that Nigel's enthusiasm is as boundless as his ability is limited, and that he has wandered away from his pals to do a little exploring on his own, only to find himself confronted by the ill-tempered Arator the Swift, who decides to decapitate him. Arator happens to be an eighth level fighter with an awful lot of hit points, some excellent magical armour, and a Vorpal Sword. Moreover, he is both bigger and faster than the unfortunate Nigel, who has, therefore, little chance of escape by flight, and none by battle.

But what if Nigel's 5th level comrades are quick enough to run away and can hear the poor lad's cries for help and pleas for mercy? They don't know where he is, but just a few rounds they might discover him - has Nigel no hope of valiantly running out against Arator's cruel and ferocious assaults until the cavalry arrive? Well, as the rules stand at present, no!

Suppose, however, that he should forgive any attempts to actually injure Arator, and try instead to parry that worthy's fell blows? The most that this could achieve under the existing rules, is to negate any strength bonus an opponent might have. As Arator has none, parrying would have no effect. My suggestion is that this situation would be more variable, exciting, and most importantly, more fun. If there were a way in which Nigel could possibly block his assailant's attacks until assistance arrived. His chance for success in this case of grotesque mis-matching would be far from enormous, but any chance is better than none at all.

When one of any two (human, humanoid, or demi-human) combatants decides to attempt to parry, then I suggest the following be applied: Each character is given a base of 50 points to which additions are made according to relevant characteristics.

**Class:** Fighters = 10 points; Clerics = 7 points; Thieves = 6 points; Magic Users = 0 points; Monks = 8 points (if fighting with a weapon).

**Level:** Fighters are awarded 3 points per level. List all other classes gain only 2 per level.

**Strength:** For each strength point that a character possesses in excess of 14, he gains 1 parrying point. 17 strength = 3 points, and 18 strength = 4 points. But 18/01 to 18/75 gives 5 points, while 18/76 to 18/00 gives 6.

**Dexterity:** For each point of dexterity above 10 award 1 point.

**Magical Weapon Bonus:** For each magical 'plus' a weapon has award 2 points eg: 6 points + 3 sword. This applies also to special swords - Arator's Vorpal Blade should have no major advantage in either parrying or in penetrating an opponent's whirling defence.

### Weapon Factor

Clearly some weapons will be more useful than others in such combat; swords will prove superior to knives, and who would care to try deflecting the swing of a two-handed axe with a flail? I therefore offer the following as suggestions as to the score value of some weapons. (NB This rating is based upon their average utility as defensive and offensive articles.)

- **Battle Axe**: 6, Hand axe - 4, Club - 5, Dagger - 1, Flail - 3, Military Fork - 6, Hammer - 3, Mace - 4, Short Sword - 7, Broad Sword - 5, Long sword - 8, Military Pick - 6, Quarter Staff - 10, Two-handed Sword - 4, Pointed Stich - 0.

Wooden weapons, at least, should be given a small chance of breaking - say 2% for each blow for a quarter-staff.

**Specials:** Other factors may warrant taking into account, eg. the size of weapon and weight of blow from, say a stone giant. Points should be allocated as seems appropriate.

The combined score for each character involved must be determined - for simplicity before the base award is added. Then the lesser total should be subtracted from the greater and the result added to the base score of 50. This creates a number to be used as a percentage. Now, should the character with the greater score wish to parry, then he must score below the number arrived at on percentage dice to succeed. Should the character with the lowest total wish to parry, then he must throw above that percentage number. Only the character wishing to parry need throw initially, for only if he fails does his opponent push an attack through, and even then he still has to penetrate the defenders armour class.

Anyway, having been divinely gifted with knowledge of such new rules, the terrified Nigel elects to parry. Let us then work out his chances of success. Arator shall serve as our main example:

- **Class:** Fighter
- **Level:** 8 (fighter)
- **Strength:** 16
- **Dexterity:** 16
- **Magical Weapon Bonus:** +3 Sword
- **Weapon:** Long Sword
- **Total:** 8 points

Nigel's total turns out to be a mere 27 - not too inspiring! Subtract 27 from 56 and we are left with 29 to be added to the base 50, giving 79% as the score Nigel must throw above to successfully parry a blow (if for any reason it was Arator who had elected to parry, he would need to throw below 79% to be successful). The DM determines that Arator will fight for only three attacks before Nigel's chums appear. Let battle commence:

Nigel begins with a brilliant 91%, and so twists Arator's sword into a nearby table, which is promptly transformed into firewood. Undeterred, Arator strikes again, a wicked up-thrust which drives through Nigel's flailing defence (24%) - but will it pierce his armour? Oh dear! I'm afraid it has, thus leaving a stripping young Nigel of three quarters of his hit points. Time for but one more attack and fate hangs in the balance, as Arator lunges towards Nigel's throat. "Let the die be cast!" thinks Nigel, as he desperately hurys his sword at the onrushing blade, and YES! (84%) he pushes the deadly blow aside at the last moment. Isn't this the stuff heroic fantasy is made of?

Well, the liberators have arrived and they launch themselves at Arator with no thought of personal safety. Which is a shame, really, as he decapitates two in rapid succession before cutting all shapes of pieces from the hapless remainder. Ah well, such a price must true heroes pay - if only they had listened to their mothers...

However, the slightly less heroic Nigel, who often listened to his dear old Mum, has made good his escape, having kept his head in a number of ways.

A few suggestions before I finish. Any role which coincides with 5% of the required score, might be judged a partial block, and if the armour class is beaten, ½ damage is awarded.

Two-handed characters, ie those that fight with a weapon in each hand, should be allowed to parry with their first hand whilst attacking with their second - with the extra penalty of - 3 from the 'to hit' roll.

DMs should remember that NPCs may also resort to parrying tactics, high level characters can have a little harmless fun by provoking low level ridiculous types to attack them. They have been known, quite happily, parry feeble attacks, until their low level assailants become exhausted, or starve to death.
It sounded familiar.

me, owed approval.

gems. Obviously not every-

funny, and his laughter bell-

wild amusement. The other

of medium height with

ages. Everything quietened

thing was on display, there-

squashed under the wheels

rushed one another's wares

we find him just about to

A thrill ran through my

dog and eight people, two

Extmordimry

go of the city. I was on my

routine and ennui

pective scholars moved out

Looking round,

Up to this time our party

Our party comprised of

The sun peered over the

A greatest adventure

between ourselves

I turned to the victor of

I can

You're a sport,

I turned to the victor of

You're a most astute observer, I

I managed.

It was all

Looking to

"Cor

There's more to you than meets the eye.

Looking to see if anyone

"Wot you mean?"

"Ebery breath doesn't

A pause, then.

"Oh Herbs."

"Yeh, that's it, Herbs."

"Hello there, my name's

and Mr. Mystery, was so unmoved.

A gentle shake prompted

the rapid awakening

me up on my elbow, I stared at the lightning

whilst slowly peeling back

The grasslands stretched

and the mountains

before we continued

The merchants left us

Our party consisted of the

If I hadn't been para-

and I was soon asleep.

The grasslands stretched

A gentle shake prompted

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RACIAL CHARACTERISTICS OF THE VARGR RACE
INTELLIGENT MAJOR RACE RESULTING FROM ANCIENT GENETIC MANIPULATION OF TERRAN CARNIVORE STOCK FROM THE CANIDAE FAMILY CANIS GENUS. THE TYPICAL VARGR IS NOT VERY IMPRESSIVE AVERAGING ABOUT 1.6M IN HEIGHT AND 60KG IN WEIGHT. THEY ARE UPRIGHT BIPEDS AND REAR LIMBS DIGITI-GRADE. THEY HAVE MANIPULATIVE ORGS SIMILAR IN SIZE AND APPEARANCE TO HUMAN HANDS, SLIGHTLY FASTER REACTIONS AND SUPERIOR SENSES IN SMELL AND SIGHT. THE TYPICAL VARGR IS INDEPENDENT WITH A TENDENCY TOWARDS INSTABILITY AND RESENTMENT OF AUTHORITY - RESPECTING SUPERIORS THEY KNOW AND ADMIRE RATHER THAN A REMOTE AUTHORITY. THEY ARE ALSO INTENSELY PROUD OF THEIR RACE AND ARE EASILY INSULTED. ENTERING INTO FIGHTS WITHOUT CONSIDERING THE CONSEQUENCES (FOR FURTHER DETAILS SEE SUPPLEMENT II LIBRARY DATA N-Z).

PLAYERS' BRIEFING
Last night, at 0300 hours, a break-in was recorded at the Temporal Research Foundation (on the outskirts of Hau-Devroe Downport on Terra), where top secret research on the nature of the universe has been going on for the last ten years. The investigating security team discovered the two-on duty guards just inside the building; one was already dead, his throat had been torn out and his spine had been broken in two places. The other guard was alive, barely. He also had been severely savaged and failed to return to consciousness. Investigation of the laboratory later by one of the scientists in charge revealed that a top secret device, an extraterrestrial artifact discovered on the planet Minerva ten years ago: a Temporal Matter transport or T-Matt had been activated and a portable control device was missing. The T-Matt is a machine that is capable of creating a vortex through time and space which the portable control which had been nick-named ‘Passports’, can by psionic means manipulate a specified space-time location. There is no possible way that the culprit could have left the building except by escaping through time!
The scientists have located the culprit, using a tracer that is built into the passport to August 1888, London where it has apparently stabilised. Medics examining the bodies of the guards have determined that they were killed by a vargr who had ripped their throats out with his fangs then exhibiting abnormal strength had snapped their spines. Further investigation of the wounds revealed minute traces of Hyper-dexamine - our vargr is a combat drug addict which is highly addictive and is now stuck back in time without a supply. Our psychiatrist has come up with a theory that our vargr was already verging on insane due to addiction and broke into the research foundation in order to steal something to sell for more drugs. Your task is to return in time, track down and capture our vargr ‘friend’ and if possible, wipe out any trace of his, and your, adventure into the past. The scientists have warned us that any change of the past must be rectified before you return or history as you know it may have changed beyond recognition. At all costs you must avoid drawing attention to yourselves, avoid leaving behind anything that could alter the future, and above all, avoid hitting any one of the right time period. The research historians have been working throughout the night to try and create ‘authentic’ period costumes and have compiled all the information we have on this little known period of Terran history. Before you go, one further point is that the vargr is believed to be armed with a scalpel-like blade which he used to stab the second guard through the abdomen with - he must be considered both insane and highly dangerous, dismissed!

T-Matts, Passports and Time Travel
The T-Matt is an Ancient’s device (Tech 18+) that is capable of creating an artificial nexus into the Tau energy field - an energy that permeates the whole multiverse and co-exists everywhere and everywhere simultaneously. The nexus results in a whirlwind-like storm within the energy field around the nexus, the ‘eye’ of the Tau storm, anything caught in the eye will be expelled out into the multiverse at a completely different location and time. A secondary function of the T-Matt is that of being able to plot psychic traces through the storm to their site of origin. It then records the temporal and spatial co-ordinates on a computer clip for use by the ‘passports’ - a type of electrical compass that allows the passports to interpret the storm pattern and use it to chart anything trapped within its protective field out into the multiverse approximately at the plotted co-ordinates. These psychic traces or echoes originate from one or two sources, either as part of an individual, a planet, the planet and the Tau field (Telepathy & Special) or the ability to read and trace individuals emotions (which permeate the energy field) back to a source point. The T-Matt is capable of analysing physical objects which, because of ‘witnessing’ or being used in highly emotional circumstances (such as a particularly violent murder) has retained a distinctive aura that cannot be eradicated and which can be traced back to aura’s point of origin. On the night of the break-in the T-Matt had been plotting a distinctive psychic echo that had originated in Victorian London and a ‘destination’ clip had been prepared, been placed in a passport and forgotten - what the Vargr has not got is a clip with the return co-ordinates!
The passports are gun-like devices [see diagram] which create a protective field around the wearer and anything or anyone he or she is holding and proceeds to phase them into the Tau energy field where, assuming they have a destination com-clip, the passport interprets the direction and force of the storm and uses the knowledge to ride out of the storm at the approximate temporal/spatial co-ordinates. Without a destination com-clip, the passports will phase the wearer into the storm and protect the wearer from the buffeting of the storm. But it can control where the wearer will come out - this is exactly the same function that the emergency activate buttons perform with the advantage that it will phase the wearer out in one combat round unlike the activate button for the psychic tracer which takes 1-6 combat rounds. In order for the unit to work the passport has to be attached to a living creature so that its telemetry sensors are in contact with the body. If the unit is not deactivated (this is done by removing the activate button) before removing the unit, then 1-6 combat rounds after the sensors are removed from the wearer the passport will create a shield around itself and automatically activate its emergency circuits and phase out. (if the unit is being held when it phases out the unit will take the person’s fingers with it while leaving the rest of the body behind) that the unit is now considered lost and may turn up anywhere and anytime in a deactivated form. At the base of the unit is a tracer signal unit which leaves a psychic trail for the T-Matt to trace. The passports weigh about 0.5kg. It should be noted that nexus do appear naturally throughout the Multiverse.

Note that the tracer can be used as a location of other activated passports in the same space-time location.

TIME TRAVEL Referees Only
The arrival of a person from another time period results in the introduction of a potential catalyst in world history that is capable either consciously or unconsciously, of changing the flow of history. History is changeable, and the removal of someone into a time period does not mean that the person was required to be there to complete historical reality. Nature automatically protects itself and so minor changes to history are like plucking at a rubberband, in that the ‘natural’ flow of history will reassert itself the further in time you go. As a general rule, the effect of any one person on history is minor and will usually be fulfilled by someone else if that person’s influence is removed... This means, in general, that the removal of an individual (unless that person was of a major impact on that period) will not affect history too much as individuals who would have come through that line will, because of the racial gene pool, still be born although to someone else and perhaps later than in the previous ‘reality’. This does not mean that the removal of major historical characters or their direct family or any sort of interferer with the same will not result in major changes in history, it generally will... Joe Smith of no particular importance may be influenced or removed by travelling with little or no effect but even minor interference with a character like Lincoln or Hitler or their parents and family could result in major upheaval. It should also be noted that the introduction of advanced technology into the past may also affect the flow of history and so should be avoided even to the extent of limiting the players from taking any equipment bar the passports that could not be normally found in that period.

VICTORIAN LONDON Referee’s Discretion
Note: it is up to each referee to decide just how much information on Victorian London and the style of living would still exist on record.

The Victorian era was an essential period of history in that it was a transition period leading to the early technological advances upon which we rely so heavily. The British Empire was at its height and the average Briton knew this was not only the proper way of things but also that it would go on forever. The suffering of the poor and the rich would eventually be curbed and the British way would continue to progress towards the inevitable conclusion of Victorian thinking - Utopia built upon a foundation of British ideals. The Empire was in its prime, a few new intrusions by royalty, in the hands of the Government and the politicians. Victoria had been on the throne for almost fifty years, and was revered and loved because she was Britain. God and science, in the minds of the people, had yet to come into conflict with each other, electric light had begun to be installed in London streets, the first tube of underground railway had opened, radio had been invented and the first automobiles were making their hesitant advance into society. Life was good yet within the city itself was a dark cancer. In the dim-lit, fog-strewn streets of London the poor lived in cramped filthy living conditions, thousands were forced to live rough in the streets, dying of disease or malnutrition, their only 'pleasures' were drink, violence and sex - all of which they did to excess. All that was left for many was to sell their bodies just to live. The other classes were dimly aware of the plight of the poor under them but dismissed it as their own fault, their lack of virtues, lack of desire to work etc... Transport through London was by railway or Hansom cab - a fast, uncomfortable two seater carriage of which 7,000 roamed London. Four seaters known as 'growlers' or 'Clarence's' also frequented the city and telephones became quite common among the higher classes. Telegrams like letters had deliveries a day (they cost 6d for first 12 words and 1½d per additional word) and solved the Victorian need for world-wide communications. Clothes for the men were sombre black or grey with white shirts and ties, hats were frequently worn. Women’s clothing was much more colourful with long skirts (with the occasional scandalous glimpse of ankle), but faces were starting to become less popular. Hats of all shapes and sizes were universal. The poor of Whitechapel had to make do with whatever they could make, beg, steal, or borrow although dress less the poor were often conservative. The police or ‘bobby’ was very much in evidence throughout London and the use of a firearm openly would automatically result in police presence, though due to their low pay and bad working conditions they were frequently bribable.

Price List
meal
mug of beer
glass of whiskey
suit of clothes
boots
Hotel lodging
hostel (double bed)
hostel (single)
rope-lean-to
hansom cab fare (1 hr, 4 mile radius)
omnibus fare
London guidebook
Underground fare
postage
revolver
100 bullets
rapiers

"To Boldly Go...
"The characters, dressed in period clothing, armed with whatever knowledge of Victorian London that the referee has given them are handed passports and shown how they work, they are fitted with destination clips and handed return slips and hypo-guns.

Hypo Gun/wrist Hypo
Gas powered needle gun (body pistol skill) that is attached to the wrist and resembles a fast loaded bracelet except it fires a 10mm needle at high velocity using a small canister of compressed gas (10 shots) and uses dissolvable needles to inject a sleep drug - the trigger is found on the side and the whole operation is completely silent. There is a chance (12 on 2D6) that a victim will be allergic to the drug and die. Drug does 2d-6d stun damage.
AN ALIEN WEREWOLF IN LONDON

Range Matrix

Close Short Med Long V/Long wound
+3 +2 +1 +0 -3 no 1d6*

*needle damage only

Weapons Matrix

nothing jack mesh cloth +1 +2 +3

As you activate the passport attached to your wrist you feel numb all over your body then a few seconds later the sight of the scientists and laboratory start to fade to be replaced by a swirling claustrophobic kaleidoscope of colour and sound. A gentle buffeting echoes through your body which itself begins to fall, and before your eyes you start to see a vague outline of a large building which clarifies into a street.

You are standing in a doorway of a terraced house, it is a moonless night, pitch black except for a single gas light at the end of the street and the light of a lantern over the warehouse wall opposite, beside a stable gate where a small crowd has collected.

The Vargr is nowhere in sight so you

Vague memory enters your mind unbidden as you look back at the corpse - could this Vargr be . . . Jack the Ripper?

(Referees Only) THE VARGR'S AND COL SIR WILLIAM DAVID-ASTOR'S STORY

The Vargr-Gvoudzie, age 42 UPP 6B899

Lineage: Obt 3, Blade 2, Medic 4, computer 3, brique 1, forgery 1

Gvoudzie, an ex-scout who was cashiered a month previously for theft had become addicted to Whitechapel while in the service and had been unable to locate any since has been forced to go through a painful and mind-distorting withdrawal made worse by the communication barrier that he only speaks Knithnour, Gvegh-Aek, and high Vilani.

Always religious, his mind as it became more and more unbalanced began to dwell on the more unsavoury side of his Goddess, KnithnGheu and the ancient worship of female sacrifice and preparation. He used up his last dose of Yag and used his drug-reinforced ego to plan his break-in of the nearest Government installation - the Temporal Research Foundation, intending to steal anything he could sell on the blackmarket. He managed to get into the building but succeeded in activating an alarm that alerted the guards. The frustration of being caught finally sent him over the edge and he savagely attacked the guards activating the T-Matt accidently in the process, as the guards lie, bleeding and torn, he grabbed a passport and pushing it into his pocket for safe keeping he accidently pressed the activate button and to his mind's final horror he was catapulted back to Victorian London, early Friday morning.

the 31st of August 1888. His only possession apart from his jacket of cloth armour and the passport which he has accidently jammed is a long thin blade. He is trapped in an unknown past.

(Referees' Discretion)

PLOT DEVELOPMENT

Is Gvoudzie the Ripper or is merely someone caught up in the fog of the period? If the referee doesn't want him to be the Ripper then he would be forced to steal to live and would have to avoid the police and the street crowds, living in the sewers. The adventurers may then have to deal with both the real Ripper and the Vargr. If he is the Ripper then he will be sacrificing female animals to the Goddess and 'preparing' the bodies so that they are acceptable to her. He may also be killing men but removing the bodies of his hideaway where he will devour their bodies. A combination of any of these possible scenarios may be used if desired as there is a theory the Vargr was actually two different people.

Facts on the Ripper

Male, left handed, believed to be sexually frustrated, was responsible for the murder of at least six prostitutes over the period of August to November 1888. He was never apprehended by the police. He obviously had some medical knowledge, it is also possible he was a surgeon. It is said that the ritualistic killings was to cover-up an insurrection on the part of Victoria's son, the Duke of Clarence which may have resulted in an illegitimate child. [Read Jack the Ripper: The Final Solution by Stephen Knight.]

Col Sir William David-Astor 38 UPP CB77.A ex-Bengal Lancers (medical discharge - damaged left leg when his horse fell on him)

Tactics 1, Admin 2, Sword 2, Leader 3, Rifle 2, Brawling 2, Gambling 1

2AM Monday the 3rd of September - While returning from the opera to his house on the edge of Whitechapel he noticed that his window had been broken and fearing a robbery he rushed to the door. As he entered the hall he heard his brother Philip (18) cry out in pain and rushed to the door. As he entered the hall he heard his brother Philip (18) cry out in pain and rushed to the door. As he entered the hall he heard his brother Philip (18) cry out in pain and rushed to the door. As he entered the hall he heard his brother Philip (18) cry out in pain and rushed to the door. As he entered the hall he heard his brother Philip (18) cry out in pain and rushed to the door.

Annie Chapman (Siffey) 45, 5' tall, small woman with dark brown, very hairy, blue eyes, large nose and with 2 teeth missing from lower jaw - she had obviously seen better days. 6AM Saturday the 6th of September. The back of a lodging house at Hanbury Street (No 29) an yard which has an unlocked passage leading to it.

When found she was face up, palms outstretched with both face and hands covered in blood. As Annie Chapman, but more violently. Her personal belongings such as money had been laid at both the feet and above the head.

Elizabeth (Long Liz) Stride 40 (?) 1AM Sunday the 30th of September, in a narrow courtyard to the rear of the St James's Park Hotel. She was a beautiful young woman with wavy brown hair, green eyes and a soft smile. She was killed at 1.30AM by her former lover, who had been jealous of her and was now desperate to get her back. He had convinced his gang of friends to help him and they had arrived at the house, and after a brief struggle, they had all entered the house. She was then held captive and tortured, before being finally killed. The police were called but arrived too late to save her. She was found the next morning, her body frozen in a state of agony, with wounds all over her body. Her throat had been cut in the now familiar pattern and had been badly mutilated. Part of her blood-stained apron had been cut away and was later found at Goulston Street where a large crowd had gathered. The crowd was also on the wall "the jaywes are not the men that will be blamed for nothing" (this was the middle of the Jewish sector of London and the city boundaries).
The crosses mark the sites of the Ripper murders.

Mary Jane Kelly (24) 3.30AM Thursday the 9th of November. Room 13 (a back parlour had been partitioned off and with its own front door) No 26 Dorset Street, first door on the right in Millers Court.

Mary was 3 months pregnant when she was killed by someone who either had a key (which had been lost earlier) or else knew about the broken pane of glass which allowed a person to reach through and open the door. This was perhaps the most bloody of all the murders. Her clothes and other items had been burned in the fireplace.

This was the last murder directly blamed on the Ripper although there were others years later that were similar in many details. The first murder directly blamed on the Ripper was completely different to all the later murders in that Martha Tabram was stabbed 39 times in the stomach on the first floor landing of the George Yard Buildings at 3AM on Tuesday the 7th of August but no other mutilations were done to the corpse despite the fact that nobody was around. It is highly possible that this murder was actually done by a different person, not the Ripper.

TIME TABLE OF POSSIBLE EVENTS

31st August: Arrival of the Varg and the killing of Polly Nichols, while fleeing to safety (assuming that he is the Ripper) he drops an amulet. The arrival of the adventurers at the scene of the crime they now need to obtain money and lodgings by some means.

3rd September: Sir William David-Astor witnesses the death of his brother by what he believes to be a werewolf - the event turns his mind and he sets out on a vendetta to avenge his brother's death - from this night on he can be encountered by the adventurers while roaming the streets of Whitechapel - he wants to kill the werewolf and will be suspicious of anyone who also appears to be supernatural though if approached properly he will help by providing lodgings, knowledge of local conditions and provide funds.

6th September: Annie Chapman is murdered. Sir David-Astor will be the first on the scene (as will the adventurers if they have joined forces with him, otherwise they will encounter Sir David-Astor bent over the corpse and the inertial locator built into their passports which they were using to track the signal from the Varg's passport to this location has suddenly gone silent). If the adventurers or Sir William are still at the scene of the crime after 20 minutes the police will arrive and they will proceed to ask a lot of awkward questions. If on the other hand the adventurers have joined forces with Sir William then they will be spotted fleeing the scene of the crime by a passerby.

10th September: A reward of £500 will be offered by Samuel Montague for the capture of the Ripper. Any strange behaviour by the adventurers will result in someone reporting them to the police as part of their routine enquiries. If the adventurers are staying with Sir William, they will be interrogated by Inspector Abberline. Otherwise they will be stopped in the street by Sergeant "Johnny Upright" Thicke.

22nd September: The adventurers will have traced the Varg's passport to a drain beneath the streets of Whitechapel. If the adventurers investigate, they will find a smashed passport lying on the narrow shelf of a sewer, still giving out a signal. Beside it floating in the water, is a corpse (closer investigation will reveal it to be the decayed carcase of a pig from the market above).

30th September: The murder of Elizabeth Stride and Catherine Eddowes. If the adventurers are staying free, and roaming the streets at night, they will spot the Varg entering the sewer near Mitre Square. Should they follow him, they will find themselves led to an old crypt, entered by a decaying tunnel from the sewer. Here they will find the corpses of males who have vanished over the month and the Varg awaiting them, armed with a scapel. The fight is on.

The murder of Mary Jane Kelly was committed by an agent of the Duke of Clarence after she became pregnant. This was done in a prevailing atmosphere of murder to cover up his own indiscretions. This murder would only be committed by the Varg if he escapes. There is a chance (12 on 2d6) that the murder of any local inhabitant of that period by the adventurers will result in a
change in the future, and they will be unable to return to the moment of departure, and must roam through time.

**Victorian Atmosphere**
In order to stretch your adventure out over the period needed by this scenario, great emphasis should be made of conditions at that time, the claustrophobic streets full of beggars, urchins and thieves. The difficulty of obtaining money with jobs being low paid and long hours and the hard, exhausting working conditions, the differences in language and dialect (I gave my adventurers only a 35% chance of understanding Victorian English which I increased by 2% each day). The sexual restrictions which would cause female adventurers to stand out like a sore thumb amid the inhibited women of that time or identified as 'ladies of the night'! The ever present weather; the infamous London fog that invaded all corners of the landscape, muffling noise, hiding death, creating fear and suspense. Certain caves may be inserted into the scenario in order to provide red herrings or needed help.

If the characters are unable to find (or steal - note that the inhabitants of Whitechapel were very aware of robbers and dealt with those who stole from amid them far more severely and often permanently) money for food, one of them will be offered employment selling onions at Billingsgate to the fishermen (Yes each) with everything made over a shilling being his own. Despite begging for hours amid the milling crowds, and being pushed around he still has only made 4d when a beggar lying nearby will spot him and offer to take him to Blind Harry, king of the beggars where according to the beggar he would be taught how to beg, given food and a place to sleep in return for ten percent of whatever the character would make as a beggar - all offers sound attractive and helpful. The beggar then proceeds to hobble down a dark alley towards an old house signalling all the time for the character to follow him. If the character does, he will find himself in a dark dead-end alley surrounded by six beggars armed with knives who want his clothing and any valuables (including his passport if he has it on him) or they’ll cut him up bad... there is no way to escape except by going through them and they look spoiling for a fight.

Another way of supplying food and shelter is to allow them to fall in with one of the persecuted religious groups of that time, particularly if they are ‘unsual’ for that time (one of the characters in my game was of Arab-Negro extraction while another was a Vilani descendant from the blue-skinned Rnoahul race of lost Lemuria) and are rejected by the society. I used the Mormons to provide shelter and free food since at that point of time there were more Mormon converts in Britain than in America (over 15000) and not only had suffered religious persecution for the last fifty years but were prepared and due to the mass exodus to the salt lake basins had centres for the care of refugees in all the major seaports in Britain. The characters could be invited to partake of a free meal and to join them in service (if they refuse the service they will still be offered a free meal and a bed) as the meeting is about to begin the sound of a mob will be heard outside followed by stones being thrown through the windows glass cutting the faces of the chil-

dren and women sheltering by the pulpit the crowd will then force the doors finally breaking them open and crushing a young Mormon Elder behind one of the doors. This will quiiten the crowd down somewhat and attract the police who will investigate the crime and everyone involved including the Adventurers who will have to provide some evidence of identity and will be remembered by the police if they are detained again.

**Weather Table**
(throw twice a day to indicate how the weather will progress throughout the day)

<table>
<thead>
<tr>
<th>Weather</th>
<th>Visibility down to</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Dl010m</td>
</tr>
<tr>
<td>2 heavy rain</td>
<td>1d010m</td>
</tr>
<tr>
<td>3 heavy rain</td>
<td>1d010m</td>
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<tr>
<td>4 light rain</td>
<td>1d010m</td>
</tr>
<tr>
<td>5 light rain</td>
<td>1d010m</td>
</tr>
<tr>
<td>6 light rain</td>
<td>1d010m</td>
</tr>
<tr>
<td>7 fog (heavy)</td>
<td>1d010m</td>
</tr>
<tr>
<td>8 fog</td>
<td>1d010m</td>
</tr>
<tr>
<td>9 fog</td>
<td>visibility down lo</td>
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**Final Notes**
Some amusing problems arose for my own group while playing this scenario. After the team had arrived in Victorian England they found their passports (duly to the inert locators) pining away because they were all switched on thus effectively blocking any signal that might come from the stolen passports, and also to avoid causing anymore attention to be focused on them, it was decided to switch off all but one of their own passports and hide them away out of sight.

This would have worked perfectly, allowing them to track the Vargr, except one of them failed to remember how to deactivate his and placed it inside his cloak where it proceeded to activate and warped out taking with it a large hole in both. Later after a couple of days without food or lodgings and with a few failed attempts to steal they witnessed an urchin trying to steal from a merchant. They decided to try and con the merchant into believing they were police, taking him for 'questioning' and rob him up a dark alley only to find their language difficulties lead up to the merchant becoming suspicious and creating a hue and cry leading to them fleeing through the streets being chased by a large hostile crowd, unable to fear for their own life and thus changing their own time.

The fog was used to great advantage when two members of the team found themselves separated amid the fog-haunted streets and discovered that their locators started to ping away revealing what they thought was the insane and homocidal Vargr to be at the end of the street around a corner - it turned out to be each other. They both sighed relief until one switched his off only to be find that the locator was still pinging away revealing the signal coming from within a dark passage beside an old dog food shop at 29 Hanbury Street. Go out of your way to establish the sense of fear and you will be richly rewarded as I discovered when the characters finally went after Vargr down at the dank, wet filth charred sewers and found their torch being knocked into the walls and the rat trapped in a totally dark tunnel having to feel their way about with a killer ahead, or perhaps stalking them, what was that sound behind? An emptying drain or the Vargr? What was the heavy burden at their feet, wood or human bones? And that sudden noise from the corner, that sudden flash of light glaring in the things could it be a knife held ready to strike? As the referee you decide... imagination or death? If the Vargr is killed it is important that the adventurers either return with the body or else completely destroy it, else there is a chance that the monster or corpse deduced from the skeleton that alien life exists and has visited Earth thus changing history on the other hand if the modified hands and the feet are destroyed it might to the non-expert be merely the skeleton of a dog or wolf, but can the adventurer dare to take that risk?

This adventure is only a stepping stone to greater and more spectacular journeys through space and time... good luck with future travels and time paradoxes.
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The Manufacture of Magic Items in AD&D Part 4: Swords and Other Weapons by Graeme Davis and Anthony R Allan

Swords present a unique problem in a work such as this, since they can, in some cases, effectively be three different magic items at the same time. Firstly the weapon itself, with its combat bonuses; secondly, any further abilities; and finally, in the case of an intelligent sword, there are special abilities to be considered, quite apart from the problems presented by a sentient magic item, per se.

Accordingly, the approach to this class of magic item is slightly different from that used in the other parts of this series. Magic swords are considered in four basic categories, as follows:

1. Battleswords. The simplest form of magic sword, with the straight-forward bonus to hit and damage.

2. Baneswords. In addition to basic combat bonuses, these have a particular 'enemy' against which their effectiveness is enhanced.

3. Spiritswords. Swords which have some form of talismatic ability in addition to combat modifiers.

4. Spiritiswords. Weapons whose manufacture has involved the conjuration of a summoned being into the metal of the weapon in order to provide it with certain abilities, and in some cases, with intelligence; it will be seen, however, that while intelligent swords are spiritswords, not all spiritswords are intelligent.

### BATTLEWORDS

The first requirement for the creation of a battlesword, or indeed any other type of magic sword, is the manufacture of a non-magical weapon of high quality and fine workmanship. This will normally have to be undertaken by an NPC master swordsmith in the employment of the character undertaking the project. The cost of this stage of the operation is left to the individual DM, but a master craftsman will be extremely costly to employ for the length of time required; the base time for the production of an especially fine sword will be at least one month, and as explained below there is no guarantee that the first attempt will produce a weapon of sufficiently high quality for enchantment.

The chance of producing a blade of exceptional quality depends on the skill of the craftsman involved; this can modify the % roll for blade quality in Table 1 at the DM's discretion.

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<th>Table 1: Manufacture of Blades</th>
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<td>% Roll</td>
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<td>6-75</td>
<td>Average</td>
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A blade of exceptional quality, worked in fine steel and honed to perfection, will accrue combat bonuses without any enchantment against a particular type of enemies - weapons worked in metals such as mithril and adamantine will have a combat bonus even when the blade is only of average quality, and this bonus will naturally increase with blade quality. The practical effects of material and blade quality are shown below.

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<td>96-00</td>
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Weapons with a bonus of +5 or better can only be made by craftsmen of divine or semi-divine status, e.g. Giobhnie, Ptah, Hephaestus and possibly Ilmarinen.

The weapon is now ready for enchantment; for a simple battlesword, all that is required is a casting of a touching enchantment and limited wish once each for every 'plus' on the weapon (since one casting of enchanted weapon and limited wish will make the sword the equivalent of +1 with regard to magically-protected monsters, the spell must be repeated as required, each time with a limited wish to gain the cumulative effect), followed by a permanency spell to finish the enchantment.

### BANESWORDS

As explained above, a banesword is essentially a battlesword with enhanced effectiveness against a particular type of target. Those listed in the DMG can be divided into two classes, according to the battlesword from which they are derived:

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- **1 Baneswords**
  - A. +2 vs magic-using/enchanted creatures
  - B. +3 vs lycanthropes or shapechangers
  - C. +3 vs regenerating creatures
  - D. +4 vs reptiles

- **2 Baneswords**
  - E. Giant Slayer. +3 vs giants, ettin, ogre magi or titan, 2x damage vs any true giant.
  - F. Dragon Slayer. +4 vs any true dragon, 3x damage vs specific type.

Note that Flame Tongue and Frost Brand are not Baneswords; their enhanced effectiveness against certain targets arises from their spell-like elemental powers.

The first requirement for the creation of a banesword is a battlesword with the requisite 'base' value shown below. The battlesword is manufactured largely as set down above, but because of the specific nature of the banesword there will be some slight complication of the process. Firstly, a special mixture will be needed for quenching the newly-forged blade, and secondly, it may be necessary to incorporate certain materials with latent magical virtue into the weapon - commonly as adornments to the hilt, guard and pommele.

#### A. Sword +1, +2 vs Magic-using and Enchanted Creatures

**Quench:** Should include 2oz ichor from a demon, type III or higher; 6 grains powdered ich skull; 1 pint of crinsphinx urine.

**Materials:** Star sapphire, chrysolite, malachite, olivine and peridot; gems and workmanship to a minimum value of 250,000gp.

#### B. Sword +1, +3 vs Lycanthropes and Shapechangers

**Quench:** Should include 1 gram of blood from each type of lycanthrope or shapechanger, drawn from the heart with a silver knife; 3 grains belladonna; 9 grains wolfsbane; 5 grains powdered silver; 1 pint of urine from any lycanthrope in human form.

**Materials:** The pommel-stone should consist of a moonstone, minimum value 500gp, which has been steeped in an infusion of wolfsbane for the passing of nine full moons, and then coated in pure silver. The whole should have a minimum value, in materials and workmanship, of 150,000 gp, and the blade itself should be inlaid with fine silver.

#### C. Sword +1, +3 vs Regenerating Creatures

**Quench:** Should include the whole blood of one leure; 1/8pt ichor of any greater devil; finely diced liver of 1 troll; bone marrow of 1 lernaean hydra.

**Materials:** The hilt of the weapon should be carved from pit fiend horn and set with coral, the whole having a minimum value of 175,000 gp for materials and workmanship.

#### D. Sword +1, +4 vs Reptiles

**Quench:** Should include 2 pints mixed blood of a green or red dragon and a huge ancient red or gold dragon, maintaining the appropriate proportions; 3 gills venom from any 12 species of poisonous snake; the brains and sinews of a matriarch and a snake-eating eagle, steeped in this mixture for at least 1 week.

**Materials:** The hilt of the weapon should be carved from the bone of an adult or older dragon of any type.

#### E. Sword +2, Giant Slayer

**Quench:** Should include 1 pint of blood and 2 drams of brain fluid from each giant type against which the sword is to have virtue, in which the diced heart of any true giant has been simmered for...
at least 24 hours.

**Material:** The hilt should be carved from the shin-bone of any true giant, minimum value 150,000 gp.

**Crafting:** When crafting, the sword should be treated with the essence of each true giant type in turn (ie earth, stone, ice, fire, steam and lightning) and then annealed over a fire of true giant's bones and viscera.

**F. Sword +2 Dragon Slayer**

A +2 battlesword should be treated as described above for a Sword +4 vs Reptilian; this is then treated with the essence of the named dragon type and the essence of its weakness (see MM p30 - eg for a bronze dragon treat with lightning and magical fire, for a red dragon treat with magical fire and earth water or magical ice, etc). The weapon is then annealed over a fire of dragon bone, and quenched a second time in a fertile egg of the particular 'enemy' dragon type.

**Spellcasting**

Once the baneswords have been prepared as outlined above, they should be treated with the necessary spells to produce the 'base' battlesword, plus an extra *limited wish* to activate the magical potential resulting from the sword's special preparation.

**SPELLSWORDS**

These swords listed in the DMG which fall into the category of spellswords are as follows:

- **Sword, +3 Flame Tongue**; Sword +1, Luck Blade (1); Sword +2, Nine Lives Stealer (2); Sword +3 Frost Brand; Sword +4, Defender (1); Sword +5, Defender (2); Sword +5, Holy Avenger (1); Sword of Dancing (2); Sword of Wounding (1); Sword of Life Stealing (2); Sword of Sharpness (1); Sword, Vorpal Weapon (1); Sword +1, Cursed (2); Sword +2, Cursed (2); Sword, Cursed Berserking (1).

(1) The manufacture of these weapons is considered to be beyond the capabilities of player characters, mostly for reasons of game balance.

(2) The manufacture of these weapons can only be undertaken by spirit magic, as detailed under spiritwords (qv).

**Sword +1, Flame Tongue**

This sword can be manufactured by spirit magic involving the harnessing of a minor elemental (see spiritwords), but an unintelligent Flame Tongue can be manufactured from a +1 battlesword as follows:

The hilt should be set with a jackin or fire opal of at least 1,000 gp value, and worked in gold and platinum to a total value of materials and workmanship of at least 200,000 gp.

When the enchantments come to be laid upon the sword, the following additional spells should be cast: *produce fire* and *limited wish* (x2), geas. The need for *produce fire* will necessitate the co-operation of a Druid, and although one of the additional *limited wishes* is solely directed towards meshing the two types of magic effectively, there is a 5% chance per level difference between the two spellcasters that the two magics will disrupt each other, with effects to be determined by the individual DM.

It is assumed in this rationalisation that the bonuses accrued by a *Flame Tongue* against various types of opponent are due entirely to the magical fire which is its main effect; if it is preferred to account for each bonus separately, the magical operations will become considerably more complex and hazardous.

**Sword +3, Frost Brand**

Most of the comments made above with respect to the *Flame Tongue* apply to the Frost Brand in a predictable manner. An unintelligent Frost Brand can be manufactured from a +3 battlesword base as follows:

The hilt should be set with a diamond of at least 2,500 gp value, and worked in silver and platinum to a minimum overall value for workmanship and materials of 300,000 gp.

The following additional spells should be used: *resist cold*, cone of cold, *limited wish* (x3). Because of the necessity for clerical spell use in the form of the *resist cold* spell, there is a chance of interference as set out above for the *Flame Tongue*. Again it is assumed here that the extra bonus and fire-extinguishing ability proceed from the cold-using nature of the sword rather than from specific separate enchantments.

**SPIRITSWORDS**

This fourth category of magical swords is the most difficult to define in precise terms, but also has a great deal of potential for the individual DM to develop.

The term spiritword is given to any sword whose manufacture involves the summoning of some extraplanar creature such as a demon, devil or elemental, and its conjuration into the weapon in order to bestow it with intelligence, personality and special abilities.

As stated above, the manufacture of a *Flame Tongue* or *Frost Brand* sword could be accomplished by binding a fairly minor elemental to the prepared weapon, and in the case of intelligent weapons this is the only way in which they could be created. Similarly, an extra-planar being of some sort whose powers included energy drain could be bound to a sword in order to produce a *Sword of Life Stealing* - or a *Nine Lives Stealer* if there was a fixed agreement as to length of service - and perhaps a spirit whose abilities included levitation or *telekinesis* could be bound to a weapon to produce a *Dancing Sword*.

The nature of a successfully completed spiritword is obviously, on the nature of the spirit bound to the sword and upon the degree of control with which it is bound; too severe control could lead to the swamping of the spirit's own intelligence and abilities, while too little control would leave the spirit with very much a mind of its own, resulting in capricious use or misuse of the spiritword's powers, or in extreme cases to a cursed sword, as the spirit seeks to hinder any who would take advantage of its imprisonment in the sword.

There are two main methods of summoning extra-planar beings available to the average AD&D character: through spells such as *conjure elemental*, *cademon*, *monster summoning* VII and gate, or through the operation of various magic items, most of which are cursed. *Conjure elemental*, of course, allows absolute precision as to the nature of the summoned being, but the other methods are far less predictable. A cademon is a demon of type IV-VI, provided the creature's name is known, and there is a high probability that it will not be friendly when it arrives. Also, at these levels there are limited numbers of each demon type, so even prolonged operations, even if they were successful, could hardly escape the notice of some demon lord, who might feel compelled to investigate. Having summoned the spirit, of course, the problem of gaining its cooperation and binding it to the weapon operation and binding it to the weapon freedom of action it is allowed through spells such as *trap the soul* spell. This is left to the individual DM to decide in detail; a treatise in practical demonology is beyond the scope of this article.

It must be stressed, however, that once the spirit has been summoned and successfully bound the sword, the degree of freedom of action it is allowed is crucial to determining the extent of intelligence and powers which may be manifested through the weapon. Therefore, the following simple system is...
suggested. Once it has been determined that the summoned spirit has been controlled to allow its binding to a sword, a roll should be made on the following 'double-chance' matrix to reflect the tightness of control and its effects on the spirit's freedom of action.

Table 3: Spirit Freedom

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Where 'Ls' is the level of the summoner; 'Le' is the level of the summoned spirit; 'None' indicates that while the summoned spirit has not been controlled to allow its binding to a sword, a roll should be made on the following 'double-chance' matrix to reflect the tightness of control and its effects on the spirit's freedom of action.

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Where 'Ls' is the level of the summoner; 'Le' is the level of the summoned spirit - treat as equivalent to HD, with +1 for every 2 extraordinary powers.

Degrees of Control

None: Indicates that the summoned entity has succeeded on the 'double chance', and is not co-operating. The summoner could have a fight on his hands.

Slight: Indicates that while the summoned entity has been bound to the weapon successfully, it still has a mind of its own to a great extent. (100-2d10)% of its intelligence will still be usable, as well as some of its other abilities. The sword may well be willful and/or difficult in the hands of a character whom it decides not to like, and may act as a cursed sword of some kind, using its abilities to interfere with its wielder's actions.

Partial: Indicates that the entity has been successfully bound to the weapon, retaining (30+2d20)% of its intelligence and abilities. While it is more or less reconciled to the idea of being a sword, it may behave erratically from time to time, and it will have a discernable personality.

Total: Again, a successful conjuration and binding is indicated, but the entity is under very restrictive control, which may sometimes be counter-productive.

Types of Spiritual Swords
Battleswords

A battlesword may be enhanced by the incorporation of a spirit, as described above. There is a chance that the binding of the spirit to a previously enchanted battlesword will create sufficient magical interference to break all the enchantments upon it, leaving a non-magical sword and a free spirit which will probably be none too well disposed towards its summoner. The chance of this interference occurring will vary according to circumstances, but it is generally sufficient to prevent the two magics interfering once the item is assembled.

Spellswords

All spellswords are, of necessity, non-intelligent types. A non-intelligent battlesword should be treated as an ordinary sword, a roll should be made on the following 'double-chance' matrix to reflect the tightness of control and its effects on the spirit concerned.

It may be possible to use a previously found non-intelligent battlesword rather than creating one specially, but the DM must take into account the danger of there being a totally-controlled spirit already in there - the chances of a shattered sword and two aggressive free spirits are very high under such circumstances.

Baneswords

The question of spirit baneswords may be approached in two ways: a banesword may be prepared as detailed previously, and a spirit bound to it in the same way as outlined for battleswords, or a spirit may be selected, if possible, for its elemental nature or known antipathies, and bound to a sword to produce a banesword after its own inclinations. In both cases, the risks are the same as for producing spirit battleswords.

Spellwords

All spellwords are, of necessity, spellswords, and their abilities depend entirely on the spirit in question. Again, a non-intelligent battlesword should be produced, and the binding carries the usual risks.

Miscellaneous Weapons

The same treatment used above for swords can be applied to other weapons successfully, and opens up another range of possibilities with regard to spirit weapons, which is not limited to blades. Should swords have the monopoly on intelligence? An intelligent mace, flail or axe is just as reasonable, although the DM must be careful over the range of weapons with less intelligence - intelligent sling bullets of Lightning, for example, lack credibility, and as a rule of thumb we suggest that a weapon should have a minimum of 10g of weight of metal, plus 1hp of HD of the spirit to be cast into it.

The weapons in the miscellaneous weapons table of the DMG are dealt with below:

Battleswords

Arrow, +1; Axe, +2; Axe, +3; Axe, throwing, +2; Battleaxe, +1; Bolt, +2; Bow, +1 (3); Crossbow of Accuracy; Crossbow of Distance; Dagger, +1; Dagger, +2; Plait, +1; Hammer, +1; Hammer, +2; Javelin, +2; Mace, +1; Mace, +2; Mace, +4; Military Pick, +1; Morning Star, +1; Scimitar, +2; Spear, +2; Spear, +3.

Spellswords/Spiritwords

Crossbow of Speed, Hammer, +3; Dwarven Thrower (1); Hammer (1); Trident of fish Command (1); Trident of Submission (2), Trident of Yerning (2); Trident of Warning.

(1) These weapons are beyond PC capabilities.
(2) These weapons can only be manufactured by spirit magic.
(3) This weapon is manufactured in a slightly different way from the others, but the principles should be clear.

Description of Spellwords

Crossbow of Speed

This is essentially a +1 battlesword, upon which the following additional spells have been cast: animate object, geas, limited wish (x2). The normal risks of mixing clerical and magical spell use apply.

Javelin of Lightning

This has not been prepared in the way of normal battleswords, as it has no attack or damage bonus. The shaft of the weapon is made from the trunk of a lightning-striking ash tree, and the head of a volt stinger coated in pure copper. Upon this the following spells are cast: enchant an item, enchanted weapon (x2), limited wish (x3), lightning bolt, geas.

Trident of Warning

This trident is a +2 battlesword, a section of whose shaft is prepared in the same way as a Wand of Enme. Detection (qv); in addition to the spells for both items, an additional full wish is necessary to prevent the two magics interfering once the item is assembled.

Other Weapons

Dagger of Venom

There seems to be no reason to believe that this item is a + 2 weapon purely on mechanical; it seems to be on the magic tables purely to restrict its availability.

Trident (Military Fork) +3

This would be a standard +3 battlesword if it were not for the apparent mechanical device which changes its form. While such a combination of magic and mechanics is uncommon, there is no reason to discuss the magical side of its preparation any further.

Next issue: Miscellaneous Magic and Conclusions.
O CABER

by John Chapman

BACKGROUND
Many centuries ago upon what was known locally as Pine Isle, the archdruid Lamorsta created the Nyim O Caber. He released the life-spirits of some of the pine trees which adorned his island. They assumed superbly graceful bodies, which are a direct reflection of their souls. Unfortunately these were mute, mindless servants who could only obey the simplest of commands. He found their calm, peaceful faces comforting but he needed to make them ‘live’. This compulsion became an obsession but, after only a couple of decades, he released the Sodger O Caber. These took the form of five males who could think for themselves, but were totally loyal to Lamorsta. They kept him company and gave him great satisfaction and pleasure for many years.

However, as the years passed, Lamorsta began to get restless as he realised that they were not perfect. He gathered his powers together and attempted to release the Great Pine, which had stood next to his home all his life. The life-spirit appeared as a beautiful woman, who possessed a remarkable intelligence and sense of life. He called her Mandrayna, Queen O Caber. Lamorsta began to teach her the secrets of his work. She quickly acquired knowledge and skills from her studies of his grimoires and tomes. Mandrayna knew, however, that he was dying due to old age and illness. When he died eventually she knew she was going to die after a few years of confinement to his house, he left all of his belongings and scripts to Mandrayna.

She has reached a reasonable level of mastery and she will, of course, continue to improve. Mandrayna, the Sodger and the Nyim are all now immortal and ageless. She has improved them to what they are now, and has made the Sodger into her five officers and closest companions. The Nyim and the Sodger are totally loyal to her, by respect and love rather than fear or bribery. The Nyim now number approximately three hundred.

Mandrayna has no grudge or evil intent against any race, although the Nyim are sometimes sent abroad to gain or retrieve, without bloodshed, some items or scripts to help Mandrayna in her studies. Their lives are based on freedom but, being on their island, this does not affect anyone else. They will never press their ideals upon others, and subsequently they will never be corrupted away from their style of life.

NYIM O CABER

| No Appearing: | 3–18 |
| Armour Class: | 2 |
| Movement: | 12"–15" |
| Hit Dice: | 3d8+3–6d8+3 |
| Treasure: | See below |
| Attack: | 2 fists for 2–5 each or by weapon type |
| Alignment: | Neutral Good |
| Intelligence: | Highly |

The Nyim, amongst themselves as pine brothers, are a very rare and extraordinary race.

They are quick, graceful demi-humans of a somewhat elven appearance. Standing at 6' tall, their skin has a smooth, sculptured look. This is of a pale green hue which is constant over their bodies. Fine, ivory coloured hair, with a slight tint of green, frames their faces, and their almond-shaped eyes are of a cold, emerald nature which completes their curious elvish mien.

Their bodies are not of flesh but wood with clear sap running through their veins instead of blood. The wood acts like flesh, except that it is harder and smoother but just as supple, and that it absorbs sunlight and oxygen to sustain their energy. They can keep going for a week without either of these two commodities, but from then on they lose one point of Constitution per day.

They should be treated as Constitution 16, and Dexterity 17. Due to their magical background, they gain +2 on all magic based saving throws.

A sleeveless tabard made of a fibrous material is their only item of clothing, but these vary depending on the individual. For weapons they use a long bow and a light sabre. All of these are made from a unique type of hardened wood which is of some value to alchemists.

Although the Nyim are basically fighters, they do have the ability to regenerate 5HP turn, or to regenerate 5HP round if they are in physical contact with a pine tree; to Hide in Woodland 75%, and add 15% if they are in a pine forest. They do, however, suffer double damage from normal fire (not magical fire), due to their physical composition. Instead of food, they drink a mixture of water and fine loam dust.
The appearance of the Sodger is similar to that of the Nyim, except that they are slightly taller. Their faces and manner have an air of persuasiveness and are very charming. They should be treated as Charisma 16 and when this is combined with their exceptional intelligence then they can be very convincing. Their other important characteristics are Dexterity 17, Strength 14 and Constitution 17. They gain +4 on magic based saving throws, whilst gaining +2 on all other throws. As per the Nyim, they also suffer double damage from normal fires.

It is extremely rare for a Sodger to be abroad from Pine Island alone, and virtually unheard of that more than one should be encountered in a foreign land. They are usually riding upon a dark green horse, which can be treated as a nightmare in most respects. The longbows which they carry are +1 and they use hammerbands (d10 per hit). As well as their fighting abilities and those mentioned for the Nyim, they also possess a limited spell capability. Apart from those listed on the table, they can cast protection from fire twice a day as per 10th level druid, and affect normal fires once per day with thrice the normal effect.

The only valuable item which the Sodger own and carry with them, is the 'Isle Star'. It is a large emerald, 2,000gp, which has been enchanted by Mandryna. The gem allows the Sodger to communicate telepathically with Mandryna at will, but this is not the most important function. If the Sodger are in dire straits and face losing their own or the Nyim's lives then they use the 'Isle Star'. Upon calling it to command, the Sodger and his horse (with his possessions) will lose substance and vanish. In their place will be a thick mass of rapidly expanding fog. This moves outwards until it covers an area of 300 square yards in 5 rounds, and any creature will have their visibility cut to 10'.

The Sodger have actually teleported back to Pine Island, whilst the Nyim are given the fog cover, which lasts for 8 turns, to make their escape. This is definitely a last resort unless they were on their way back home anyway.

### Mandryna, Queen of the Sodger

No Appearing: 1
Armour Class: -3
Movement: 20'
Hit Dice: 87 hit points
Treasure: See below
Attack: 2 claws for 2-7 each or by weapon or by spell type.
Alignment: Neutral good
Intelligence: Genius

Mandryna is a carefree model of pure feminine beauty. Her skin is of the softest, palest hue of green with full, waist length ivory hair. Her heart shaped elfen face curves her mouth into an innocent simile, which is accentuated by her warm green eyes. This youthful body is clad in a verdant satin and sparkle garment. Hung about her shoulders is a shimmering cloak which flows about her as if it possessed an essence of life itself.

However, underneath his beautiful exterior is a tremendously intelligent woman, but one who is possessed by such a sensitivity for life, that many people often forget this when they are in her presence. Her appearance and personality she can charm to such a degree that the victim saves -6. She does, however, only use this against people who pose a positive threat, rather than attempting to gain her own way. This is because she respects the individuals choice to choose.

Intelligence is of course her prime ability, but should she also be treated as 16 in Wisdom and Dexterity, with her Charisma at 16.

She carries with her a long, slender javelin of pine wood. This is the equivalent of a Javelin of Piercing (DMG), except that it returns to her hand (only) and is therefore permanently enchanted. The fastening on her cloak is a Brooch of Shielding (DMG) which protects her from all magically or non-magically propelled fires.

As well as the spells shown and those of the Sodger, she can cause neutralize poison by touch, and is thus immune to poison herself. Her last resort ability is that she can teleport, at will, back to Pine Island or anywhere around the island without error.

### Druid Spells

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### Notes

1. The original idea for the physical features of the Nyim came from M Moorcock’s ‘The Bull and the Spear’.
2. All of these characters as NPC’s, then they could never be successfully used in a ‘hack and slash’ campaign.
3. Pine Isle is constantly shrouded in mist and impossible to find unless Mandryna wants you to.
4. The names of the Nyim and the Sodger are the same in the plural and the singular form.

### Scenario Ideas

1. The adventurers are engaged by a local timber-merchant to protect his woodcutters who have been attacked recently in the area of Pine Island. Not surprisingly Mandryna has tried, and failed to scare the woodcutters off. An unfortunate accident killed two of the humans dead. The timber merchant is frightened of losing his work force and has hired fighters to guard the men while they work. It would be interesting to see the party’s reaction when they meet any of the O Cnabern, and realise their peaceful intentions.

2. For some time the river boat men have wished to establish a jetty and warehouse along this stretch of the river. They know vaguely of the legends, but do not pay heed to any warnings, the party could either be employed as river boat guards, or simply be innocent passengers passing through the area.

3. Hired by a notable alchemist the party are engaged to accompany him to rediscover the ruins of the archdruid Lamorsta, where he hopes to find and take any remains of his research. The various questions will give the party a great crisis of conscience, whether to honour their contract with their employer and so assist in the destruction of this peaceful entity, or help the O Cnabern to become ‘invisible’ again to civilization.

The fact that Pine Island is shrouded in mist, can be used to advantage. In the river boat scenario the party’s vessel could run aground on the island, otherwise a long and involved systematic search would have to be undertaken to even find the fords.[]
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TREASURE CHEST

Treasure Chest is a regular department for readers’ A&D/D&D ideas. This issue...

HERMITS AND HAGS

by John Grandidge

HERMITS

Malcontents who have for one reason or another decided to abandon the hustle and bustle of the city and go to the wilderness to live in solitude, have often found that self-sufficiency is not all that easy. Many hermits will be suffering from vitamin deficiencies and appear unkempt, hairy and smelly. This includes those pious individuals who go out into the wilderness seeking enlightenment for the best of purposes just as much as those with physical or mental disabilities who seek to escape the rigors of their fellow beings. Although pathetic and often nauseating, hermits may have good knowledge of the surroundings and natural skills and should be taken seriously.

HAGS

Hags have traded upon their misfortunes and have made dubious pacts with evil beings of other planes in order to gain revenge on or power over, cruel humanity. If they please their masters by fulfilling their wishes, they may eventually gain considerable powers. It is recommended that the DM treat hags as 7th level humanoids, unless otherwise indicated by the DM.

Powers/Abilities

- Hag spellcasting ability is 1 level below that of the DM.
- Hag spellcasting level is limited to 5th level.
- Hag can cast only spells from the Hag spell list.
- Hag can cast spells of levels 1, 3, 5, and 7.
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Crawling Chaos is our new bi-monthly column for players of Call of Cthulhu, edited by Marc Gascoigne.

**CRAWLING CHAOS**

Extending a scaly hand in greeting, I would like to welcome you to *Crawling Chaos*, a column devoted to *Call of Cthulhu*, the role-playing game inspired by the horror stories of H P Lovecraft. The few scenarios devoted to *Call of Cthulhu* have been published for the game in recent issues and demand for more has produced this column. 

*Call of Cthulhu* is quite different to write for, though, when compared to the average Fantasy or SF rolegame. In a typical CoC adventure, the players go through a set of very creepy investigations, never quite sure what is waiting for them at the end of it all, only knowing they must solve the mystery they have been presented with, before it leaps out and devours them. This sense of anticipation, and of the dreadful inevitable ending common to many adventures lends the game a quite extraordinary atmosphere. As a result, much more effort than usual needs to be put into the creation of a plausible background.

The *Sourcebook For the 1920s* which comes with the game is adequate as far as goes, but there is more that could be useful, for different time periods. The forthcoming British sourcepack, *Green and Pleasant Land*, will cover many areas, and I would hope to provide some of it in this column. These historical aspects, including famous archaeological sites, haunted houses, and more mundane aspects like modes of travel, or British firearms, and so on are obvious choices, but what about the wealth of British legends and folk tales that have never been explained? There are many famous people and organisations from the Victorian and Edwardian periods, from scientists and authors to mystics and political groups - was Cthulhu behind any of these? Tell us.

This does not mean, of course, that we will be neglecting, in any way whatsoever, the central aspect of the game - the nasties! I would think there are probably enough Greater Gods (prove me wrong!), but there is plenty of room for more lesser beings - the independent and servitor races. Even more deadly sometimes are the human cultists; with their weird rituals, secret initiation rites, and cult artifacts, they can be very interesting, and useful too.

To whet your appetite for what is to come, here are two eminently usable new minor races. Both will only be encountered on the British mainland. They have been adapted by Peter Gilham, from Brian Lumley's *Cthulhu* mythos novel *Beneath The Moors*.

### BOKRUG (Lesser Servitor Race)

**Description:** "They walked upright but they were almost like, well - crocodiles! - but with humanish faces! They had short tails and they were green."

*Beneath The Moors*, by Brian Lumley.

**Notes:** The Bokrug are an alien race who migrated to our world thousands of years ago with the Thuun'ha, their servants and worshippers, when their own planet was dying. Together they built the city of Ib in the ancient land of Muar, and its sister city Ih'yib, beneath what is now the Yorkshire Moors in northern England. Ib and its inhabitants were destroyed by the men of Sarnath the Doomed centuries ago, but Ih'yib still exists, hidden from mankind.

When the Bokrug first arrived on Earth, they possessed an advanced technology and were very skilled in technology. This has decayed, but they have discovered some of the Old Ones' shoggoth-matter. They have developed this for their own obscure purposes, using it mostly to create microscopic light-emitting organisms, which are trained to follow creatures like a halo of fire-flies.

The Bokrug's life cycle is quite complicated. At two points in it, they pass through a stage in their development when they resemble humans. When born, Bokrug can pass for human babies, and are left in the surface world, to be reared as orphans. At twenty-one years old, they begin to revert to reptilian form, and develop a longing to return to Ih'yib. Many, however, do not make this return journey. Some are confined to institutions by this stage; others are outcasts, living a hermit-like life far away from civilisation; and a few, believing themselves perhaps to be Deep Ones, go to live with these creatures in their underwater cities. The second change to human form occurs much later in their lives, around the age of forty. Bokrug do not retain the hair they lost when they first changed into their true form, and are completely bald and hairless.

Adult Bokrug attack with their claws, or by inducing paralysis in their victims. This is triggered by touch, but seems to be generated by the mind. Anyone attacked in this manner must roll under POWx2 or be unable to move or even speak. Only automatic functions like breathing are retained. Every subsequent ten minutes, the victim may attempt to regain their senses, by rolling under POW as a percentage. Each attempted use of this power costs the Bokrug 2 magic points.

### THUUN'HA (Lesser Servitor Race)

**STR:** 2d6

**CON:** 3d6

**SIZ:** 1d6+3

**INT:** 2d6+3

**POW:** 3d6

**DEX:** 2d6+6

**Hit Points:** 8-9 average

**Move:** 8

**Claw:** (2d6), 55%

**Touch:** (Intelligence; see below), 75%

**Armor:** 3 point scaled hide

**Spells:** Thuun'ha who roll under POWx2 know 1d3 spells.

**SAN:** Seeing a Thuun'ha costs 1d6 SAN points. A successful SAN roll indicates that there is no loss.

**Description:** "The Thuun'ha were hideous, and no other word could adequately fit them. Perhaps four and one half feet tall, green as Yorkshire beer bottles, bulge-eyed with flabbily hanging, waddling and strangely tapering, furred ears...hideous! - Beneath The Moors*, by Brian Lumley.

**Notes:**

- The Thuun'ha worship the image of Bokrug the Water Lizard. They came to Earth with their gods, and built Ib and Ih'yib for them. Because of the destruction of the former by the men of Sarnath, they hate all humankind, and will kill them unless countermanded by a Bokrug. The only living Thuun'ha live in Ih'yib under the Yorkshire Moors.

- The life cycle of these creatures is similar to that of the frog, with the young being born inside a frogspawn-like jelly. Once born, they grow swiftly to adulthood, both highly so that the Thuun'ha lose telepathy. Even the spawning young can communicate via a limited form of telepathy. Even the spawning young can communicate via a limited form of telepathy.

- Because of the nature of their home planet, these creatures must breathe a peculiar gas for a short while each day. The gas is poisonous to humans (having a potency of 2d6), but if denied it the Thuun'ha lose 1d3 points of CON per day until they die. Thuun'ha attack with two claws per round.
Tabletop Heroes is a regular department covering figures and painting by Joe Dever and Gary Chalk.

### FACING FACTS

A little shading colour run into the ear will pick out its shape.

Run chestnut brown into the eye sockets and down the sides of the nose.

The eyebrows and nose have the brightest highlights.

The catching highlights there will define the mouth.

Highlight chin.

A little catching here will define the cheeks.

The face here is oriental, deep shadow here will give the figure very high cheekbones.

The area of darkest shadow, these areas can be shaded lightly if desired.

If the figure is oriental, deep shadow here will give the figure very high cheekbones.

There is one specific part of a miniature where, if you spend a relatively small amount of time on shading and highlighting, you can bestow upon it a distinctive 'character'. That specific part is the face.

The art of painting faces is a simple skill which can, with a little practice, be mastered very quickly. Basic flesh 'pink' colour is obtained by mixing red, yellow and white. Commercially available flesh colour tends to be far too pale. To test a flesh-coloured paint, try a small dab on the back of your hand: the paint should appear orangy in comparison to your skin; if not, add red and yellow to suit.

The face of a figure is so small that the colouring has to be exaggerated to appear healthy. Pale flesh colour makes a figure look decidedly ill, and therefore, flesh 'straight-from-the-tin' should only be used if anemia is the desired effect.

The diagrams below show the areas of a face that need shading and highlighting in order to produce character. Shading is performed first, enabling you to hide any overspill that may occur when you come to apply the highlights later.

Shade using chestnut brown thinned down to a runny transparent wash. This transparency is important; for the best results we suggest you use acrylics (Tamiya Hull Red, XF-9 is ideal), although satisfactory results can be obtained with enamels (Humbrol MC22 or HN5 in particular). Using a double 0 or treble 0 size brush, charge the bristles with thinned chestnut brown and apply it to the shaded areas, as shown in the diagram. On a well-cast miniature, the paint will run into the recesses to form its own shading; on a less detailed figure, paint in the shade lines where the recesses should be. Once the shading has dried, shadows can be deepened by repeating the process. The highlighting colour can be made by adding white to your basic flesh mix. Ready-mixed flesh colour is often ideal as a highlighter and in this instance it can be used straight from the tin. This highlight should not be thinned, as the more opaque it is, the more effective and striking will be the result. Apply the highlight to the areas shown in the diagram and you will see a marked change.

Eyes are best added as a thin line of brown; in many cases the chestnut brown wash should be sufficient to define the eye, but if you want to have a stab at painting white eyelids with dot pupils - take care! The bigger the eyelid, the more surprised or terrified a figure will appear. In most instances this detail is unnecessary. Take at look at some photographs of people where their bodies are no larger than 25mm high. It is unlikely that any of the eye will be discernible.

Complexion can be enhanced with a little thinned red, washed over the cheeks, but again, take care! A face with bright red cheeks can look apologetic or comical. Lips can be tinted red (especially effective on female characters) but lavender is a more authentic shade to use.

The techniques of shading and highlighting faces can be applied with equal success to other areas of the body. For the faces of 'non-white' characters, substitute the basic 'flesh pink' for the equivalent basic skin tone of the appropriate race you wish to depict, as follows:

**NEGREDO:** Deep Brown (Humbrol MC6 mixed with a little matt black)

**ASIAN:** Olive Brown (Humbrol MC24 with MC21)

**ORIENTAL:** 'European' flesh mixed with a little pale yellow

This Month's Photographs

The Oriental Heroes [Citadel C05] shown in Figs 1 to 4, showcase the considerable talents of their designer Ali Morrison, and the artist John Blanche. The figures are a Female Bushi (Fig 1), a Chaos Samurai (Fig 2), a Ronin (Fig 3), and a Daimyo: a feudal samurai lord (Fig 4). Over the last three years, adventures in Nippon have steadily grown in popularity. Much of this growth can be credited to the popularization of Japanese history. Films such as 'The Seven Samurai' and 'Kagemusha', the TV series of 'Shogun', and the enchanting 'Monkey' stories, have all helped to capture the imaginations of western role-players. If you'd like to try roleplaying in the colourful milieu of feudal Japan, then checkout Bushido, easily the best RPG rules for this period currently available. Dixon Miniatures also produce an exhaustive range of 25mm Samurai.

Fig 5 shows a Platoon 20 door gunner glued into a Tamiya 'Huey' chopper. Platoon 20 produce a large catalogue of 25mm 'modern scenario' figures ideal for use in RPG's such as Recon (Vietnam), Merc (modern mercenary), James Bond 007, Top Secret and Aftermath.

Fig 6 shows a Platoon 20 M13 troop carrier deploying a patrol of US marines. The bamboo hut and shanty are part of an extensive range of African/Asian dwellings by Athlon Fortifications. The palm tree shading shown in the background were made by winding string around pieces of coat-hanger wire. The palm leaves were cut from green silk, the canopies were strengthened with 5 amp fuse wire.

Fig 7 shows a few of our figures engaged in a practical playtest of the new Warhammer 2 rules. The part of the evil horde was played by a wide and varied cast of goblins and reptilians. Figures by Chronicle, Citadel, Asgard and Essex make up the bulk of the attackers, with many conversions and older and (sadly defunct) ranges sprinkled among them. The aisle of the stage centre is made quite an impression on the luckless defenders with the aid of a simple card cone, painted to depict the effect of a flame spell. Markers such as this can be used to any master templates for spell effects speed up play, reduce arguments and, if prepared with a little care, look very impressive. Convincing flame effects can be obtained by dying cotton wool with concentrated water colours. The explosion on the fortress steps is cotton wool dyed red, yellow and black and teased out to stimulate a blast; it adds a new dimension to the game magic. The fortress itself was constructed from polystyrene ceiling tiles, back dressed with a print of John Blanche's Warhammer 2 artwork, and available as a full colour wall poster (420mm x 600mm) from Citadel Miniatures (£2.95 for both inc p&p).

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**Crash Course** is an alternate monthly department for Car Wars Enthusiasts, written by Car Wars creator, Steve Jackson.

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**THE SCRAP PILE**

This month I'm going to the spare parts bin... instead of one regular article, you get a grab-bag of notes, comments, and short subjects. Without further ado:

**MILE MARKER 100,000**

Sometime in October 1984, we shipped the 100,000th copy of Car Wars! Whoever gets it will find a surprise inside - a gold-foil-wrapped certificate (sound familiar?) entitling the holder to all sorts of goodies, including lifetime subscriptions to *Space Gamer* and ADQ. Should be interesting to see who gets it!

**IMPROVING YOUR GARAGE**

A few strips of double-sided tape on the edge of your gaming table make a great holder for counters. Actually, this will work just as well for any game using cardboard counters. (Thanks to Draper Kauffman.)

If your Car Wars helicopter counters irritate you by obscuring the units below then, you can cut them out with an artist's knife or razor blade and mount them on a square of acetate. Instant 3-D. (Thanks to Mike Davis.)

If you like the two-sided counters in *Car Wars Expansion 6*, you can get the same effect with your other counters by gluing each numbered one to its wrecked version. This cuts down on your total counter supply, but if you have a lot of counters anyway, you may want to do this so you can always find the right wreck instantly.

**NEW AND UPCOMING**

*Car Wars Expansion 6* and *Convoy* are just out. *CWX6* is a counter set: 4 sheets' worth of counters (153 in total), It was inspired by the AADA Vehicle Guide, and has at least one counter for each vehicle in the Guide (including trikes and helicopters)! Unlike most earlier *Car Wars* counters, these are black-and-white rather than colour. They're intended to be coloured by the buyer, so you can set up colour-coordinated racing teams, cycle gangs, etc.

*Convoy* is the long-promised *Car Wars* solo adventure; it uses the numbered-paragraph system all you *Fighting Fantasy* fans know and love. It's based on the adventure that appeared in the very first issue of *Autoduel Quarterly*, but lots of things have been changed and added. It'll challenge you until you learn the way, but the rewards are worth it.

Coming in 1985 is *Cars Wars Expansion 7* an "off-road" expansion, including a motorcross arena and rules for autoduellist deer-hunting in 2035. Work progresses on *Autoduel*, the Apple II computer game based on *Car Wars*. It will be marketed by Origin Systems, the games-software company that did *Ultima* and will be out sometime in early 1985 (we hope). I've seen a preliminary version, and I think it will be worth the wait.

*Adventure Systems*, the company that does PBMI Illuminati, has started development on a PBMI version of *Car Wars*. It will not be up and running in the US until mid-1985, and I have no idea when or how it will be brought to the UK - but I'm sure we will work it out somehow.

Finally, the big SJ Games role-playing release (GURPS, the Generic Universal Role Playing System), set for July 1985, will be followed in late 1985 by a supplement that covers the *Car Wars* world in GURPS terms.

**EXPANDED POWER RULES**

(This material is adapted from the new *Car Wars: AADA* Vehicle Guide, and has started you're pressed for time. Travelling slowly is only worthwhile if you need to stretch out the last few miles in your power plant; travelling at high speed can be dangerous and is not advisable unless you're pressed for time. Keep to 55 mph when you can, and avoid the bookeeping.

Laser fire also uses up your power. Each time you fire a laser, it uses 2 units of power. A heavy laser uses 3 units of power.

Recharges

An ordinary truck stop can recharge 2 vehicles at once; this takes 10 minutes and costs $20 for a cycle, $50 for a regular vehicle, and $100 for a truck or bus. Recharge cost is the same, regardless of how many power units you had left when you got the recharge.

In an emergency, you can use your jumper cables to transfer power from one vehicle to another. However, this is far less efficient than recharging at a truck stop. It takes time... 5 minutes to stop and make the hookup, plus 1 minute for every unit of power transferred.

**Elapsed Time**

After every ten miles of travel, make a note of the elapsed time. You can then change your vehicle's speed if you need to. (It will make bookeeping horribly complex if you try to average speed too often!) The time (rounded off for game purposes) required to travel 10 miles at different speeds is given below:

<table>
<thead>
<tr>
<th>Speed (mph)</th>
<th>Time (min)</th>
<th>Power Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 mph</td>
<td>Energy-conserving speed</td>
<td>15 minutes</td>
</tr>
<tr>
<td>45 mph</td>
<td>15 minutes</td>
<td>9 power units</td>
</tr>
<tr>
<td>50 mph</td>
<td>14 minutes</td>
<td>10 power units</td>
</tr>
<tr>
<td>55 mph</td>
<td>13 minutes</td>
<td>11 power units</td>
</tr>
<tr>
<td>60 mph</td>
<td>12 minutes</td>
<td>12 power units</td>
</tr>
<tr>
<td>65 mph</td>
<td>11 minutes</td>
<td>13 power units</td>
</tr>
<tr>
<td>70 mph</td>
<td>10 minutes</td>
<td>14 power units</td>
</tr>
<tr>
<td>75 mph</td>
<td>9 minutes</td>
<td>15 power units</td>
</tr>
<tr>
<td>80 mph</td>
<td>8 minutes</td>
<td>16 power units</td>
</tr>
<tr>
<td>85 mph</td>
<td>7 minutes</td>
<td>17 power units</td>
</tr>
<tr>
<td>90 mph</td>
<td>6 minutes</td>
<td>18 power units</td>
</tr>
</tbody>
</table>

**TAKE THIS JOB AND SHOVE IT**

The *Car Wars* world is rough... but some jobs would be especially bad news. Here are a few of the worst ones we could think of. Every one of these has the makings of a great scenario or three. One of these days, maybe I’ll do some of them! In the meantime, take them yourselves and have fun.

Traffic magistrate; Repo man (vehicle repossession); Insurance claims investigator or adjuster; Taxi driver; Air traffic controller; Travelling salesman; Wrecker operator; Duel promoter; I’d be interested in hearing reader suggestions for other tough jobs of 2035.

**ERRATUM**

The “Double-Deckers” Bus article in the November '84 issue referred to “white” and “shaded” squares, but the diagram was actually printed in shades of red. If you read “red” for “white” in the description, it will all make sense. (I’m sure you all figured this out, but it was a great opportunity to plague the WD staff.)

Next time - drive offensively!
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Dear Dwarfsters,

For several years I have been reading White Dwarf and have seen many changes in format and style. However, I believe that it is possible at its peak at this time some of the features are much better than before, such as the cartoon strips and Dave Langford’s excellent book reviews.

(Why does he get such a hard time?)

So now, since you have made many additions and modifications over the past few months, why not add another which could reap fair benefits unto White Dwarf - a musical feature. It need only be a musical feature, monthly, but it would be a breath of fresh air. Many reasons present themselves: firstly are not your average readers 15 years old and male? Such persons all tend to have an abiding interest in music, if not more. Music and role-playing do seem to go strangely together, with bands taking their influences from RPGs - did not Jo Callis of the Human League wear a Judges Draggon Top of the Pops?, did not the late Judge Dradon (RIP) have such a feature in its later life? A strangely large proportion of role-players are also music-lovers, so why not release a music-column with every issue.

May the Curse of Uri Geller never strike the Citadel.

Yours,
Stephen Gardner, Cheltenham.

Did not the Editor’s heart miss a beat over the idea! -Ed.

Dear WD,

I must must heartily agree with B P Stevens and Alan Steel (WD55 and 57 respectively) in their comments about Fiend Factory, The Travellers and Law’s Views. Although Lewis’ Publisher has written some meritorious articles in his time, I hardly think that he warrants his own column, and while Fiend Factory was a joy to behold in its younger days, it stage dives into the water with every issue. Why not discontinue both of these as regular columns, and use the space for some more imaginative and generally useful articles. Another Letters page would not go astray, nor would an increase to the page for Microview. As for the humour of The Travellers, what little there is about as subtle as a brick in the face! My other bone of contention is with the beings who continually whine about the increasing coverage of RuneQuest. Altea the Enviable [WD57] suggests that the space used by ‘this strange game’ should be used for ‘general discussions of fantasy and role-playing’. I assume this means that the space currently wasted on AD&D specific material will also be used for this purpose.

RuneQuest is a popular game, and its following deserves as much coverage from WD as anyone else!

Yours,
Bryn Pears, East Doncaster, Australia.

Dear WD,

For a long time Open Box has been one of your most useful departments but recently the standard of reviewing has fallen, leaving my friends and I with little choice but to ignore the comments made in the Dwarf and turn to Different Worlds. A notable example was the review of MSPE in issue 49 and now we have Phil Masters’ views on RingWorld in issue 59.

Many of his criticisms are valid but do not warrant the low marks. The fault that he singles out as the worst, those of conflicting basic skill percentages and lack of unarmed combat damages are bad mistakes but, in my opinion, are not beyond repair and certainly do not damage the game system badly enough to earn such low ratings. In the case of the RingWorld animals does Mr Masters want personality traits for bogworms? These features have much more potential than your average orc and most of the monsters in the Fiend Factory. How ever, the most contentious point of the review is the 5 for presentation. Along with Bordon, here, this is by far the best quality from Chaosium yet. Lisa A Free surpasses herself and there is a stunning cover by Ralph McQuarrie. If RingWorld’s presentation is worth a 5 then that of Call of Cthulhu is not worth rating!

I was pleased that I bought this game and still am, but the hefty price combined with this review may put other people off. I suspect if it appears to be a personal attack on Mr Masters. That is not the way it is meant. He has earned my respect over the years with his excellent contributions. I just disagree with his opinion on this case.

Yours,
Mark Walton, Norton, Stoke-on-Trent.

Dear WD,

You tell ‘em, Carl! If all those wallies who wrote saying that Thruul was not witty and was too simple are not in homes for deficiency in sense of humor, here, let’s decide if we can find a cartoon strip more hilarious than the Thruul in WD55 (or for that matter, any other WD).

Secondly, I am writing about a well-known but usually overlooked subject the Fiend Factory. I find it ridiculously senseless to churn out monster after monster for a game that already has three books full of sword-fodder containing nothing else but add-ons. Why not have such an article for a game with a smaller selection?

On the same subject, why is there so much AD&D D&D? Although I play the game (and like it) I do play others and am rather fed up of a scenario after scenario, Treasure Chest (also rather pointless) and the previously mentioned FF. Especially if one is a feature when many good and new games are appearing (MERP, 101, Warhammer, etc.) I see such a waste of space pointless.

To end on a happy note would like to congratulate you on Open Box. For the past five or six issues, this has been superb. I have found it an excellent guide as to what to buy and what not to. However, it would be doubly useful if new games were to be reviewed before or just after they were published and not later when most people have already bought the game or book!

Yours,
A. J Lowery, Clayton-le-Woods.

Fiend Factory is already scheduled for change, just stay tuned. -Ed.

---

Dear WD,

So now we have it, AD&D in feudal Japan, sorry, the Nippon of Bushido. But where are the Samurai, Ronin, Yusaku, etc? What is the point of a scenario in a feudal Japanese setting when we have no details of the skills practiced by the adversaries? I suppose that we could always play the NPCs using the system employed in Bushido, but why not, might as well play Bushido, full stop.

Does this letter sound to sarcastic? No, there is no way that it could be too sarcastic. From the time that news of the Ninja was announced, I have been dreading the content of the final article. Whilst the general background information was enlightening for players of Japanese role-playing systems, I fail to see the rationale of this sub-class in the primarily medieval setting, normally employed in AD&D. The authors, themselves, stated that the use of Ninja in RuneQuest would require significant outside material from the Oriental lands, thus confirming the incompatibility of the sub-class.

I have been told by the editorial staff of White Dwarf that the classes have no regular slot since the demise of Character Conquering, which is true. At the same time the demise was attributed to the lack of interest in new classes, by the readers. I would draw everyone’s attention to the results of The Reader Strikes Back as evidence to the contrary. As the three classes which have appeared in White Dwarf during that past two years (the Necromancer which have appeared in White Dwarf during that past two years (the Necromancer and Demonist, who are both solitary creatures and normally shun people, and the Ninja, a secretive character who would not wish anyone outside his clan to know his identity,) are all unplayable as regular characters in long term campaigns. I can only infer that there is a desire to make new classes an unpopular area for development.

In conclusion, take the suggestion of the readers and print character classes, but in future look for those which will be more compatible with the system. Yours faithfully.
Peter Murawski, Birmingham.
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Vampire Advancing with Spear 25p
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6c Cleric, Chain with Shield 40p
6b Forked Pikes.............. 40p
6a Cleric, Shield & Mace Hood 40p

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6b Assassin, Stealing 45p
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6f Thief with Lamp........... 40p
6e Female Thief demanding Cash 45p

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5b Slime, Advanced 45p
5c Slime, Advanced 60p

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10a Orc Chieftain with Sword 40p
10c Orc with Spear........... 40p
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A LOOK BACK AT '84

No one can say that 1984 proved to be a vintage year for the hobby: there were of course a few notable games that will no doubt continue long after the body count has thankfully been forgotten. The high points of the year must include the eagerly awaited Middle Earth Role Playing Game, which true to its Rolemaster parentage turned out to be worth the wait. Equally Ringworld and Elflegend lived up to expectation. What with the continuing proliferation of D&D modules and add-ons, the explosion of Fighting Fantasy style books (some bad imitations and a few of note), the arrival of AD&D plastic monsters, and D&D cartoons on the BBC, one could have failed to notice some of the more tentative releases this year. Avalon Hill's entry onto the RPG scene brought us Powers and Perils, Lords of Creation, and Heroes Magazine, all of which have failed to attract even the most cursory glance. More importantly AH managed to obtain the rights to RuneQuest III, the price of which now puts it beyond the reach of the gamers who made it so popular, indeed the hitherto expensive Rolemaster line is now comparably affordable.

The British revival continued apace with the long awaited Golden Heroes leaping on to the scene, very rapidly it has been accepted as the best Superhero game so far. Games Workshop's entry into the software market has signalled a new breed of computer games designed by and for people who expect a little more than most games have offered to date. Indeed this British drive and enthusiasm has convinced American companies to allow Workshop to print their games over here. Call of Cthulhu, and Star Trek last year, MERP and Star Trek III Combat Simulator so far announced for 1985. Even the Lord of the Rings figure license has been granted to a British company, Citadel, but more of them later. Warhammer II the much improved and expanded mass combat system has ironed out all the problems of its predecessor, and looked at with its forthcoming add-ons, Warhammer: Roleplaying, Realms of Chaos and several scenario packs should for the first time put a British RPG firmly in market.

The explosion of new games, supplements, scenarios and add-ons the range and choice is phenomenal, certainly the last generation of time. All this looks good for the future.

One can look forward to the emergence here in the UK of printing previously expensive American imports, Call of Cthulhu, and Star Trek this year, MERP, and Star Trek III Starship Combat Game so far announced for 1986.

On the miniatures front, despite the massive leaps in raw materials the prices have now stabilised, there are enough firms in business to make sure that the overall prices stay low. Citadel are about to release their 60mm plastic Fighting Fantasy figures; from what I've seen of them, they're a lot better and cheaper than the TSR ones. Perhaps this means that 25mm armies in plastic are not that far away.

Taking a straw poll here at GW, White Dwarf asked three people. What was the most disappointing RPG of 1984? By a bolt neck Indiana Jones, closely pursued by Powers and Perils, and Other Suns. The worst boardgame? Quest for the Dungeonmaster, with Dragon Riders of Pern flattering second.

The worst scenario or module, Traveller Adventure 12: Secret of the Ancients, leaping into second Globol Est Aenithenque, with Jade Jaguar and MV1 (Magic viewer module) as also runners. I add no further comments on this!

In a year that brought us upwards of a dozen new releases a month, the only really bad news was the deteriorating state of the pound, which inevitably pushed up the prices of imports somewhat. I think we can look forward to an interesting 1985, with new rules and games that didn't quite make it here before Xmas, secondly for the masses of games planned so far, and thirdly for those we don't even know about yet!

TSR TO DROP BOARDGAMES?

Rumour has it that TSR are about to drop their boardgames, including Quest for the Dungeonmaster and Dungeonoon. Also apparently under the axe are Gangbusters and Boot Hill, despite the fact that the latter has just been given a new box. It seems that they have already ceased production of these in the US, and when supplies run out over here they will be removed from TSR lists. This has not been confirmed as yet, but with the general opinion that TSR are getting out of the boardgame field, this does not bode well for the TSR line such as Air War, the classic modern day aerial combat game, upon which Starfleet Battles and Car Wars owe much of their background.

NEXT ISSUE

Draw the Blinds on Yesterday - a C0C scenario in modern day England. Arms and the Man - vehicle combat in Traveller. Dark Usurper III - last instalment of the Fighting Fantasy solo. Eye of Newt - final instalment of the Manufacturing magic items series in AD&D, plus all the regular departments and comic strips.
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As reviewed in IMAGINE 18

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