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With the news that Boots have decided to stock role-playing games, Citadel miniatures and Fighting Fantasy books, our hobby seems set to dispel the illusion of being a weirdos' cult. Boots are the first major chain to stock a large range of rolegames in the country, and I for one hope that others will follow their example. Manchester, Maidstone, Nottingham and Portsmouth are the first stores to take games. All this does, however, make me wonder about the future of convenience shopping. Now, not only will we be able to buy the latest game releases, but essentials like soap, hair-rollers and Talking Heads lps at the same time!

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**QUEEN VICTORIA & THE HOLY GRAIL**
Role-Playing Scenario
Games Workshop £2.95

Listen, I don’t mind telling you that this *Golden Heroes* scenario caused a lot of controversy during development. Marcus Rowland has an unusual, somewhat irrelevant and definitely bloodthirsty attitude towards Superhero games. This scenario is Tough, this scenario is Weird, but it is such a marvellous idea that it is well and truly worth all of the trouble.

Obviously I don’t want to give any of the plot away, but it does concern Queen Victoria, it does concern the Holy Grail, it doesn’t concern time travel and it features one of those charming Mega-City types (see *WD64*) that fright whole teams of heroes to a standstill and then disappear off into the sunset vowing to return to conquer the world another time.

Presentation? Well, being one of Games Workshop’s Monthly Modules, it doesn’t contain quite the same quantity and quality of play aids. Also Workshop has lost the services of the excellent Kev Hopgood who is now too busy drawing for Marvel to illustrate GH stuff. However, it still keeps the excellent format pioneered on Legacy and it compares well to the similarly priced Marvel Super Heroes scenarios.

I have got a few gripes. I still think the ending is a bit too vicious. Also I feel that Workshop must be congratulated for making what is well and truly worth all of the trouble.

The first of these is designed to get you into the swing of the combat system. Dealing with a simple case of wrecking, an idea taken almost directly from a story in *2000AD*. It makes an ideal introduction, being carefully balanced and atmospheric.

The second scenario, ‘The Ultimate Crime of Tony Thermo’ is… well, it’s splendiferous. If I told you that a Judge can make a race against time and particularly well-written…

All in all, Judge Dredd – The Role-Playing Game is an excellent product, for detail, value and content. Dredd fans will be pleased with it.

**JUDGE DREDD – THE ROLE-PLAYING GAME**
Role-Playing Game
Games Workshop £10.95

Designing a role-playing game is a difficult task to accomplish in its own right, without having to base it on the exploits of a single character – in this case, that most famous of Mega-City 1 lawmen, Judge Dredd.

Marc Gascoigne and Rick Priestley must be congratulated for making what could easily have been a disaster into a classic. The box art, by Terry Oakes, is stunning for a start! Inside the box there are two books; the Judge’s Manual (72 pages) and the Games Master’s Book (128 pages), dice, a double-sided sheet of floor plans (for the two scenarios included), and a sheet of cut-out card-board characters. The latter depicts Judges, citizens, monsters and the like, but unfortunately the characters are a little amateurish in comparison with the rest of the game.

Emblazoned on the Judge’s shield on the cover of the Judge’s Manual is the legend ‘Read This First’. No wishing to spend the next six months in an Iso-Cube for disobeying a Judge’s instructions, I suppose I’d better cover it first.

The book kicks off with an introduction to role-playing games in general, which should prove to be very useful for any novice players as much as serve to give it a miss. Player character generation is covered next (in ‘The Making of a Judge’) and it is interesting to see that the game has dispensed with traditional character classes and talents, replacing them on a percentage basis. After character generation comes a section detailing standard issue equipment, and, most dear to a Judge’s heart, notes on how to make an arrest. Although Judges only start off with limited special skills, as they gain knowledge and experience, they can learn specialties such as Crackshot, Lawmaster Leap and Aura of Cool. A general overview of Mega-City 1 life, together with a very comprehensive guide to slang rounds off the players’ guide.

A large number of role-playing games fail to do this successfully and this is where the game excels. Judge Dredd is not one of these. The weighty Game Master’s Book has its first few sections devoted to exactly this – how to be a game master and how to run a game and cope with your players.

The GM’s Book contains many elaborations, usually rules orientated, of subjects covered in the Judge’s Manual. This draws the distinction very nicely between what the players do and do not need to know.

The section on non-player characters is quite extensive, and GMs are encouraged to do whatever they are supposed to be doing in the comic counterparts. Most of the 2000AD villains are included in a useful rogues’ gallery, and I can’t think of any major perf that isn’t present. Many of them, of course, are such by being Dredd, but there’s no real reason why they couldn’t be resurrected to fight against the players. Mind you, you’d better leave Judge Death out of it until your players have a little bit of experience! NPC heroes are also detailed, although Dredd has a surprisingly low Psi rating of 30 – I thought he was ‘double zero’ rated?

One important section that might usefully have been expanded in the Judge’s Manual, that of sentencing, is comprehensive covered here. Examples of crimes, together with length of imprisonment, are given. Novice players will undoubtedly require help from their GM at first, but they should get the hang of things quite quickly.

Trying to map Mega-City 1 would be utterly folly, and the Judge Dredd RPG does even try! Far more sensibly, it gives details about city block design and furnishings for the dedicated (and some would say insane) person who wants to have a go. A general ‘bits and pieces’ section finishes off this book, leaving only the two scenarios for me to comment on.

The first of these is designed to get you into the swing of the combat system. Dealing with a simple case of wrecking, an idea taken almost directly from a story in *2000AD*. It makes an ideal introduction, being carefully balanced and atmospheric.

The second scenario, ‘The Ultimate Crime of Tony Thermo’ is… well, it’s splendiferous. If I told you that a Judge can make a race against time and particularly well-written…

All in all, Judge Dredd – The Role-Playing Game is an excellent product, for detail, value and content. Dredd fans will be pleased with it.

Complexity: 7
Ease of Use: 8
Production: 9
Value: 10
Overall: 10
Jason Kingsley

**DD&B SET 4: MASTER RULES**
RPG Supplement
TSR inc. £9.95

No more mucking about with wimpy vampires; no more fussing about with third-rate shadows. You’re 36th level now. From Basic, through Expert, past Companion, you have reached the stage where you can cast 9 wishes before tea, and still have a few spells left over. You want to know what it feels like to rule a Kingdom; Masters will show you.

At least, I thought it would. For those with characters of 4th-8th level maximum, the idea that there can be 36th level demi-gods must seem like a totally different game. I suppose it is, in a way, but the Masters Set doesn’t leave you gasping for something simple. Throughout the ascent, the DD&B game has never run out of air. This is an intelligent, subtle and interesting extension to the game, only to be purchased if you’ve a need to know about such rarified heights. And there are plenty of people who do need this set, ask the TSR switchboard…

There are two books in the set, as one might expect. The Players’ Book expands the spell lists for clerics, magic-users and druids, and the_dd resin the range of attack ranks for the demi-humans. Then there are rules for Weapons Mastery, a more subtle form of weapon specialization and proficiency. You start as a Novice, and rise to Grand Master, doing more damage as you grow more skilled. It’s simple, but it’s enough. It’s made all the more usable by a table that lists all the weapons from the DD&B universe, and then shows
all the restrictions (two-handed, use only in melee, etc.), costs, weights, damage at different levels of Mastery, defence uses and special effects. A nice touch. You could end up using it a lot.

In the Master DM's book, we find that the bulk is taken up with the usual expansion to the lists of magical items and monsters. These are all OK. Much more useful are some important paragraphs that give the DM firm guidelines on coping with such a high-magic, super-powerful campaign. Think of a simple spell like dispel magic at 36th level, and you'll see why this help is needed. The material on how to cope with the paperwork of having players run small empires is going to help a lot of DMs, and so will the section on balancing encounters. You could be picky and say that all this information should have been around in earlier sets, but Masters is where most people would start running into serious problems. It is very sound advice in this context.

One section, however, shows the other method of keeping control of high-level play. Masters presents something called Anti-Magic; a property possessed by the Immortals, and certain monsters like beholders. Essentially this reduces or nullifies the effects of magic within its sphere of influence. It's a terrific idea. I can think of nothing more ironic than having the party magic-user reduced to the same effectiveness he had when he fired off one sleep every twenty-four hours. Actually, as a means of halting the escalation of magic use, it's quite good.

Do you need Masters? Well, only you can decide if your campaign is going to have characters straying beyond 36th level. If they are, and if you think the original designers might be able to offer something you can't manage yourself, I've got to say that this is a very useful set. I can't honestly see D&D at immortals level in my mind's eye yet, but it's so far, so good.

Complexity: 5  Usefulness: 6
Production: 7  Value: 8
Ease of Use: 5  Overall: 8
Paul Cockburn

UNEARTHED ARCANA
RPG Supplement
TSR Inc
£10.95

With the arrival of Unearthed Arcana, the AD&D game has become the Advanced Advanced game, almost as different from the game that was founded on the Players Handbook and the DMG as that game was from Basic. I have no doubt that Unearthed Arcana will be a huge commercial success. I also have no doubt that it will cause many problems for gamers, already confused by the existing variations of the game.

What we have here is a collection of most of the Official material published in the Dragon and Imagine over the last few years. This material has been the subject of a lot of criticism, and much of it has been re-written for UA. So, we now have the barbarian, cavalier and acrobat classes; weapon specialization; comeliness; a large addition to the range of character races, including some new ones like svirfneblin; new spells; and one or two interesting new ideas. It is very unlikely that these ideas will not pass into current currency - it seems that the appetite for new additions to AD&D is too great. Even some people have will never be filled - just as it is unlikely that TSR themselves will ignore this new volume when they produce modules or other play-aid. So, the question will be asked, do you need UA?

For a lot of people, this will be a one-off decision. Someone in the group will buy the volume, and will announce that he/she is going to play as a cavalier. And there will be a discussion, the DM([i]) will decide, and that will be that. Maybe, at the end of this review, you will have decided already.

But there are going to be times when the decision is more complicated than that. Take game conventions like Games Day or Games Fair; do they accept UA or not? Take modules produced in places outside TSR control - like this magazine - do they accept the conventions of UA? And what about all the people who move from one group to another?

So, ignoring the contents entirely, the chief problem with UA is the fact that it is a companion book. Don't feel that you have to have a copy. It is about as important to the running of a good game as official character sheets or figures. Enough generalizations. Let's assume you are interested in an expansion to your AD&D game. Well, frankly, I think you'll be disappointed with this volume. Outside of the material that you may already have in mind for your campaign, there is very little here. And even if you don't already know all about the drow or the barbarian, you aren't going to be very excited by what you get here. The extension to the number of character races is virtually ridiculous, adding several over-powerful races to the list and including some - like the drow - who can't get on with anybody else. Frustrated el MUs or dwarven fighters might be pleased to see that some thought has been given to upper class level limits for the demi-humans, but it is still just as arbitrary as before. The new character classes are dire. The barbarian... well, it's a farce. When first presented, the balance that made this super-tough fighter a less attractive proposition was the fact that barbarians would have no truck with magic. In UA, that balance is gone. It is as if they have run small empires is going to help a lot of DMs, and you'll see why this help is needed. The material on how to cope with the paperwork of having players run small empires is going to help a lot of DMs, and so will the section on balancing encounters. You could be picky and say that all this information should have been around in earlier sets, but Masters is where most people would start running into serious problems. It is very sound advice in this context.

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Complexity: 5  Usefulness: 6
Production: 7  Value: 8
Ease of Use: 5  Overall: 8
Paul Cockburn
2020 Vision is White Dwarf's new column covering fantasy and science fiction movies, written by Colin Greenland.

FOLLOW THAT OCTOPUS

Out goes 1985 with a double-barrelled blast from Hollywood. So much for British Film Year. Even as I write, Legend, in which British director Ridley Scott turns from horror and science fiction (Alien, Blade Runner) to elves, pixies and unicorns, is back with its editors for a third time, while two all-American movies jostle for your holiday halfpence: one by Steven Spielberg, and the other by somebody called Steven Spielberg. The Boy Wonder is credited as Executive Co-Producer of both Back to the Future [Universal, PG] and The Goonies [Warner, PG]. He didn't direct either of them himself: The Goonies he wrote (on a beer mat, seemingly), while lending his name and his money to ensure the success of Back to the Future, apparently without interfering with the actual filming. Even so, both pictures carry the authentic Spielberg message: the kids are all right. Teenage dreams and youthful high spirits are what will keep the heart of America beating.

Marty McFly (Michael J Fox) is a wide-eyed, clean-cut boy whose main problem is his family: alcoholic Mom Lorraine, spineless Dad George, and unprepossessing siblings. No wonder he'd rather be playing loud rock guitar at the home of his mad inventor pal Dr Brown (Christopher Lloyd, Taxi's Reverend Jim). Despite travelling everywhere by skateboard, Marty's always late for school - until the day he takes a ride in Dr Brown's souped-up sportscar, and arrives thirty years early. At Hill Valley High he meets two charming youngsters, Lorraine and George, who don't even know each other yet. Marty has to introduce them, and make sure they stay introduced, if he's ever to get Back to the Future. The trouble is, George is such a wimp Lorraine isn't interested in him - but she does fancy Marty.

Robert Zemeckis writes and directs this affectionate treatment of the familiar time-travel paradox, with plenty of comical misunderstandings and some truly frantic suspense. There's enough sly period detail to coax you into a second viewing: the set designers must have had fun building their chirpy little Northern Californian town of 1955 on the Universal backlot before running it down to its degenerate present-day condition, replacing the milk-bar and the toyshop with Burger King, Toyotas and pawnshops (and pornshops). Historical confusions abound. In desperation Marty tracks down Dr Brown's younger self, who has great difficulty telling the boy he's a visitor from thirty years hence. 'Okay, tell me,' he demands finally. 'Who's President of the United States in 1985?' Marty's answer does little for his credibility. An obvious joke, but perfectly timed. That goes for the movie as a whole.

The Goonies was I was unable to enjoy because of a bunch of kids yelling and screaming all the way through. Not the audience, the actors. The Goonies are a sort of hyperactive Secret Seven, called Mikey and Mouth and Chunk and so forth, searching for pirate treasure to buy off the evil property developers currently clawing at their sleepy seaside town (in Northern California). They are pursued through the bowels of the earth by an Italian gangster family. I was cheering the gangsters. Spielberg is fond of these murky caverns, strewn with skeletons and pitted with monstrous traps, as seen in both the Indiana Jones movies. They may be a clumsy attempt to put the classic dungeon imagery of Dungeons & Dragons onto a cinema screen; but in fact, as other critics have said, the film resembles more some of the terminal suspense of a theme-park ride. In the mawkishly sentimental reunion scene, Chunk (or Berk, or Sneezy, or somebody) tells his Mom and Dad about the terrible giant octopus. Several dozen numb film reviewers concur: lucky octopus.

Another film that may still be around for you to catch (as in 'measles') is The Bride [Columbia, 15], a hokey new variation on The Bride of Frankenstein. After a few dull and lumpy male prototypes, Baron F manages to create a flawless female Mark II, a free spirit who can only expose his own hypocritical and possessive nature. Confused, the matronly Doctor Zee (Brigida Marlan, alias '6'4" Clancy Brown) storms up the lab and runs away. He meets Rinaldo, a brightly-dwelled dwarf played by David Rappaport, who teaches him about Life, Ambition and Beer, and takes him to Budapest, where they join a circus run by Alexei Sayle and Phil Daniels (from Quadrophenia). All this bit is as wonderful as you'd expect. It's incredibly annoying to have to return to the main plot, where Sting and Jennifer Beals are acting out their ponderous parable of Knowledge and Freedom. Then Rinaldo is treacherously killed. To enjoy the best of The Bride, leave the cinema here. Go instead in search of The Victor, a stunning and stylish cartoon made with money from Channel 4. An animation competition in LA threw it out for being 'too pessimistic', but it is premiered at both the Cambridge Animation and the London Film Festivals. A young soldier struggles through a series of mysterious locations - a bar, a seafar, a dog on a haunted house who has a hump in his back and everything rises up and tries to kill him. It seems like a vicious nightmare - but who are the two shadowy men looking down on him through plate glass? Derek Hayes and Phil Austin animate a powerful story with close affinities to the best strips in magazines like Warrior or Escape. Go and see it. See it even if it's on with The Goonies.
The Great Hardback Famine

I'm recovering from being a guest of honour at Britain's autumn SF convention, where serious such efforts are required. A speech during which I remember proposing three new Laws of Robotics; a death threat from kindly co-guest James White because I'd done a parody of his Sector General stories which Ian Marsh will soon have an opportunity to reject; and several parties, one of which led to everyone hiding in a toilet to escape the attentions of the most appallingly boring person in the universe, whom I am not afraid to name: (Cut - Ed.)

Back in hungover Reading, I found the first review stack in aeons to include no hardbacks at all. [Pan 199pp £4.99.] This is the perfect cure for fans worried by the difficulties of reading and the ultimate significance of towels. Occasionally you toss a coin to find decorative, swiftly returning loops. Note review for such efforts is

FADE IN

ACTOR

This one is a real page-turner!

FADE OUT

UNFAIR: he cracks some good jokes, but literary ability seems irrelevant to these books (look at the people who are future bestsellers) unless you get bored and go to sleep there's no another step in this determined author's purpose review for such efforts is the magic way to lose, and the dismal 'Family Goldin.'

Despite the spate of SF movie books, it's unfair to those SF fans who don't read the paperbacks are Big -like (guess what it says), inserted twice by Anthony Burgess published a book listing 99 best novels, Pringle was inspired. His selections, covering 38 years from 1954 to Neumarcher, are less curious than Burgess' and, short stories excepted, would be the basis of an excellent home SF library. Most of my favourites are there, and only a scattering of dodgy selections - like Nick Reynolds, an 'ideas and concepts' man whose writing makes my teeth hurt. Most surprising omission (with an evasive apology in the introduction): Jack Vance. The edition to be Fiction Source Book: [Longman 312pp £7.95 - yes, it is a paperback] is David Wingrove's follow-up to the oftbeat SF Source Book. Despite the spate of SF movie books, it's remarkable that few give added information about producers, directors, etc. Minor glitches: the dreaded 'star ratings' (for Plot, Technical skill, Entertainment and Artistic Merit) appear again, and a few confused labels (eg nothing on Hugo and suchlike SF film awards). To pick a random example, the entry on Wizards dismisses it as 'comic-orientated' without even mentioning the influence of Vaughn Bode, or Alan Miller's powerfully effective backgrounds. Nitpicking, though, is a game with no ending.

Down to the reissues. Castles by Alan Langford, David Davenport and David Langford (Unicorn; 192pp £7.95) is a gift book crammed with attractive pictures of... well, with that title, it's not bungalows. Lies, Inc [Granada 224pp £1.95] is the weird, mind-boggling novel of Richard Dick's Unteleported Man. E E Smith has long been held not responsible for the dismal 'Family d'Alembert' books, number 10 - Revolt of the Galaxy [Grafton 186pp £1.95] - being churned out as usual by Stephen Goldin. Rick Raphael's 1986 Code Three, exciting but dated SF about 800-mph cars, is improbably released as a tie-in with Mad Max... But where are our nice hardbacks?
POWER & POLITICS

Derek Carver talks to White Dwarf about the Warrior Knights game

WD: For the benefit of readers who have not yet played Warrior Knights perhaps you would give a brief description of the game.

DC: It is set in an imaginary European country around 1400. The throne is vacant and the stage is set for a power struggle among the great Barons (the players) and their faction of Knights. The object of the game is to control half of the country's un-razed cities. The moment this is achieved the game is over. [I stress 'un-razed' because a lack of money will often force an impoverished player to raz a city after capturing it. This brings him an immediate financial gain, but as opposed to putting him nearer to seeing the winning conditions it assists his opponents by making the conditions easier.]

Although the game is won as a result of military action the financial and political aspects have equal importance. It is essential that each player establishes a sound financial base before he attempts to do much else and it is only when he feels himself financially secure that he can confidently throw his military weight around.

The political aspect is one of the particularly unique features of Warrior Knights; this is represented by 'The Assembly'. The Assembly is at the heart of the game and on average it can be expected to meet around ten times, debating and voting on four motions every time it meets. All Barons in the country are entitled to attend (and I say 'entitled' because one of the features of the game is attempting to prevent powerful Barons from attending) and a player's voting strength is dependent upon his status - represented by his wealth and the number of cities he controls. One Baron also has the power of Veto over one of the four motions.

There are a number of other aspects that feature in the game - such as investing in trading fleets and the appearance of a Royal Pretender - all of which are intended to keep the action lively.

WD: The usual question - where did the inspiration for Warrior Knights come from?

DC: There are two ways I go about inventing a game. The usual one is I decide that a certain situation would provide material for a good game - the 'theme', if you like - and it is then a question of translating that situation into game terms. The other is when I feel that certain ideas would make the elements of a good game and I then try to find a scenario into which they will fit. This is what happened with Warrior Knights. In this instance I wanted to make a game that was played on three equal (and I stress the 'equal') levels - Military, Political and Financial. I also wanted to make a game that was controlled by votes of the players, which in its turn involved those players having to make a conscious decision as to where they wanted their power to lie.

At the time I was working on the game I was a 'fringe' wargamer but I greatly disliked the small pieces and the inevitable stacking. Andrew McNeil with Kingmaker let a breath of fresh air into that particular door by representing each army by a single piece with the make up of the army represented by cards off the board, and the influence of Kingmaker in this respect can be seen in Warrior Knights. So in this particular instance there was no single flash of inspiration as such. Instead, the game was gradually built up round a core of ideas that I felt would make for exciting play.

WD: In the introduction you described the game as being set in an 'imaginary' country. Had you anywhere particular in mind?

DC: Well, I suppose I was thinking of a region somewhere near present-day Poland but I purposely avoided any- where that was in any way recognisable even though I wanted to preserve the feeling of period. This 'Polish' feeling has largely disappeared now that the Knights have been given somewhat international names - each name being linked to the colour of the player's faction. I fully acknowledge the attraction some people find in correct historical simulations but because I am at heart a games player rather than a historian I find attempts to recreate a precise historical location and/or situation restrictive in the gaming sense.

WD: Would you call it a wargame?

DC: No, not really. Combat is only one element in the game, even though it is an important one. But wargaming is a very serious business and I feel there are too many fun elements in Warrior Knights to consider it a true wargame.

WD: You use the word 'fun' in relation to Warrior Knights, implying that you consider it an important component of the game. Is this so?

DC: Most definitely. I like a game to generate a lot of noise (of the friendly type!). In fact, in the games I play and in the games I invent there are certain features that I like to be present if possible. Firstly I like a lot of simultaneous action with the waiting for other players to make their moves kept to a minimum. I also dislike very long games - or, rather, games that are longer than they need to
be. By this I mean that every game, just like a book or a piece of music, has a level of interest that has a particular collection of ideas. If it exceeds this it becomes drawn out or laboured. When I first invent a game it starts off too long and I have to start cutting it down to what I feel is its correct length. I have allowed Warrior Knights to be longer than many of my other games simply because the game changes its character halfway through. Players become more powerful and when inept. If a new powerful player enters the Stronghold attacks (or the threat of them) with the weaker players often being left in control of the Assembly.

WD: Would you call it a complicated game?

DC: Certainly not. I can say that with confidence because I do not like complicated games. But I suppose one should qualify that. My mother, who is 89 and a very keen games player, would most certainly regard it as complicated but to the type of games player that is likely to buy a game, it is by no means complicated. I always make a distinction between complicated and complex. I like a game to offer the opportunity for a variety of approaches and levels of play within the game itself. But as with any other game there is a limit to the number of rules in order to do so. Sometimes game rulebooks appear daunting because they have to be written in such a way that they clearly explain all aspects to a possible purchaser who is not familiar with the type of game they represent. For example, whilst it is sufficient in most instances to say "The highest card takes the trick" one always has to allow for the reader who doesn't know what you mean by 'trick'. The basic rules of Warrior Knights are easily learned. Because one has to try to cover every possible situation - and even then in framework of a game, situations can arise that one has never dreamed of! - it is necessary to include a number of supportive rules, but these can be referred to a rulebook. A newcomer is given some guidance as to the procedure he should follow at the beginning of the game (and this is included in the game box) he should have no problem in getting going, but because Warrior Knights is the game that it is, he probably stands a slender chance of winning if in the company of experienced players. But this can be said of many games not dominated by luck.

WD: It is always of interest to know how much a game has changed during its development, especially with regard to possible "strategic" influences towards the purposes of commercial production. Has Warrior Knights changed much between being first invented and finally put into production?

DC: Hardly at all. Making a prototype is a long and tedious business if it is to be one that other people will enjoy playing in order to test out the game. Being a very regular player of a large variety of games I am able to assess whether there is a worthwhile game there before I embark on the prototype. If I don’t think there is then the prototype doesn’t get made. So by the time Warrior Knights was put onto the table in front of my friends it was pretty much as it is today. There have been changes of detail of course, but in essence it is still the original game. What I should stress is that Warrior Knights was not invented with an eye to commercial production, which is why it was something new. It was originally made purely for our own pleasure. Games Workshop have wanted to produce it for quite some time but there was no way in which I was prepared to reduce the scale of the game in order to get it published and Games Workshop would not have wanted me to. They eventually made the decision that the time was right to go ahead and for only very slight changes it was the title. Locally it has always been known as The Warlords, but as two other games have now appeared with that same title we could hardly add a third one to the list!

WD: As the inventor, what tactical tips can you pass on to players of Warrior Knights?

DC: I was afraid you'd ask me that. Among the people who know me I have a reputation of never winning the games I invent so I am hardly the person to pass pointers that may help the newcomer to the game, but which, I am sure, will already have been discovered by the experienced player.

The first concerns money. As in life, money in Warrior Knights seems to be an ever-present problem but it is its most acute in the game's early stages when you have no regular income. First of all look at the motions coming up for debate at the first Assembly. Counting your wealth you start the game with four Assembly votes. If you spend nothing at the first Mercenary auction you might be able to make a deal with another player that will give you voting control - assuming that other players do spend some money and reduce a supply of regular income. For the very first lot to come up for auction because it is then that the cash shortage begins to bite. But whilst all this is sound theory it falls down if other players realise what you are doing and refuse to dance to your tune.

Because the capture of cities brings income and votes it is tempting to start getting greedy for them, but it is worth considering deferring this and going for an overseas city instead. If you are successful this provide a reliable source of income for the rest of the game - especially if you leave a garrison there, which reduces their attraction to other players who may consider similar ventures. But there is a risk involved and you should not commit all your troops to an overseas campaign even if so doing would reduce the time it takes to capture the city.

Should Mercenary troops get too expensive at the auctions you could concentrate your efforts on attacking other armies as opposed to towns or cities. If you win you can get hold of some cheap Mercenaries.

Being sent away on a Governorship early in the game is no bad thing. You are not greatly inhibited and you return pretty wealthy, probably at a time when your opponents are feeling the pinch. But if you are sent away later in the game this is a totally different matter. If there is a chance that your Stronghold will be attacked in your absence you must either bring troops to defend it or you must defy the Assembly and refuse to go. You are probably only being sent because you pose a powerful threat. Defying the Assembly will mean you are barred from attending future meetings, which means you will have to use some of your power to persuade one of the other players to get you pardoned under a Private Motion.

Remember that the Veto passes clockwise so when you are choosing your 'friends'; it is best to choose them from among those that the Veto has not yet reached and who will soon possess it. Only when you are in line for the Veto it is best to remind other players of this fact.

You will soon realise that a lot of skill is required in order to manipulate the Assembly and to vote in such a way that you don’t create enemies unnecessarily. Some players are adept at preserving the reputation of always keeping their word. But only when you are in line for the Veto it is best to remind other players of this fact.

Finally, remember that you have an advantage in launching a Stronghold Attack against a player who comes after you in the movement round. You will have your first attack during the Stronghold Attack phase and then another attack during your movement turn (or, as is normal, two turns of Siege). It is only then that the defending player can take action. Also, because of this advantage you can more easily give the impression that you intend a Stronghold Attack when you have no intention of doing so but merely wish to keep a powerful opponent away from the Assembly. By the same token, of course, your most dangerous enemies are players who move before you at this stage in the game.

WD: Is there anything you would like to add for the benefit of players of the game?

DC: Merely 'Have Fun'.
RUNEQUEST unites individual and unique game and imaginative reality. The combat rules are drawn from the authors long experience with hand-to-hand combat. Using the magic rules you can create any wizard or mage of fiction or film or create new ones yet unheard of, by manipulating a few basic values you can play individual and unique adventures drawn from ten intelligent species. Unparallel realism and flexibility are yours supported by rules, easily understood and enjoyable to play. Though the RuneQuest rules examples are set in the dark ages of fantasy Europe the game system is playable within any fantasy world.
Terence O'Brien, Buckley: No matter how truthful Marcus' remarks were in his review of "Twilight 2000" they should never have been printed. If I wanted a review of NATO's tactical alignments, proposed battle areas and weaponry, I would be better off reading the Sunday supplements. All I want was a review of a new role-playing game - that simple!

Peter Vials, Guildford: Games are a bad enough press from the Moral Majority (though that particular group probably wouldn't object to the stance of "Twilight 2000") and other extremists, and the Rambo-esque tactics of a game like this will only worsen public opinion. A review of a game must be reviewed as a whole, not merely on the grounds of its mechanics which are, after all, of little importance: the name of the hobby is role-playing.

Andrew Young, West Breton: Mr Rowland should confine his opinions on nuclear war and its social after-effects to his local CND group. I for one don't want to know about his trendy 'I'm an intellectual, caring person' moral standards which all games manufacturers should adhere to. I would like to be able to read reviews about games that have been released, not some pseudo-socialist airing his views on the 'moral stance and attitudes' they present.

Marcus Rowland, London: Anyone who believes in a 'limited nuclear exchange' probably believes in the tooth-fairy too. "Twilight 2000" is supposed to be a serious simulation of post-apocalyptic Europe! I cannot see how the sort of Kelly's Heroes plots that have been published so far can be considered anything other than a particularly sick fantasy.

Terence O'Brien: It is obvious that because of Marcus' open hostility to the idea of the game that the game should be fairly re-reviewed, and the previous review declared void. Surely if a reviewer feels so emotive over a game he should return it to White Dwarf, so that they can get it reviewed by an impartial reviewer?

An impartial reviewer who likes the game, you mean?

Andrew Young: I like to know something of a game's system after reading a review, something that can hardly be claimed after digesting Mr Rowland's pathetic attempt.

I myself have been involved in a "Twilight" scenario and campaign more or less since it was released, and can fairly say that Mr Rowland's review was biased against the game to an extraordinary degree, because, I feel, he finds it distasteful because of his social outlook. A reviewer should try to prevent his personal feelings interfering with a review he submits.

Terence O'Brien: "White Dwarf" is not the place for religious, political or military discussions - it only causes arguments, breaks friendships and brings trouble.

The Letters Page would be a little dreary without them, though.

Terence: And what about the White Dwarf proof-readers? Those offending lines stuck out like a sore thumb - are your proof-readers blind or plain ignorant?

No, we're just caring pseudo-intellectuals.

Mohan Holkar, Southampton: Faced by the concerted attack on George Stepanek's views in WD71, I felt compelled to add at least one small voice of support.

I hate to say 'When I was a lad...', but the fact is that when I started playing, a few years ago now, there was no Fighting Fantasy and there were no bendy figures. So, in passing, I fail to see how Jez Keen can claim that the hobby would collapse without them. But anyway, in those far-off days, younger gamers were very much thrown in at the deep end. And what fun it was! I honestly think that children who start off on the plastic and flavourless fare served up in the Fighting Fantasy gamebooks are missing out on a lot.

My main point is, if people want to play Fighting Fantasy, good for them! But let them read Warlock, and keep the hallowed pages of White Dwarf for 'serious' games.

Phil Masters, Stevenage: Poor George Stepanek! The poor chap actually has the courage to complain about the biggest problem in role-playing games today, and the WD Letters Page is inundated with hate-mail. The worst was from Jez Keen, who, between the cheap jibes, tried to say that children are necessary to the game companies.

Richard Eyre, Barton Stacey: To one Mr Blunt's comment on the suitability of Fighting Fantasy books as an insight to role-playing, there is none at all. If Warlock, Forest of Doom et al are to be realistic to AD&D, etc, then I've missed out somewhere. FF books are closer to the computer software side of Space Invaders, Missile Command, etc. The point of role-playing is not to get three goes to kill the alien, commie scum - if an orc approaches your first level cleric, you can normally kiss your cleric goodbye!

Phil Masters: The great objection to infant gamers is not their age as such; it's their influence on the market. So long as companies can survive by churning out solo adventures and talking down to their customers, there will be no incentive for them to produce material that really emphasises skilled role-playing, and the hobby's image will remain ludicrous. Even White Dwarf is not immune to the plague of juvenilia. If the twelve-year-olds can't play properly, why should we encourage them to play at all? Leave them until they are 16 (at least).

Terence O'Brien: It is not the novices who are to blame for the 'decline' of our hobby, but the manufacturers who prey on them. Novices introduced to our fantastic hobby are immediately set upon by hungry, opportunistic firms. For £20, all they end up with is a small book and a few dice. Surely, like Jez Keen pointed out, if we welcomed the newcomers and pointed out which systems to buy, etc, the standard of our hobby would rise?

Phil Masters: Stuff the kiddies.

Probably not the most helpful contribution to the debate.

Geoff Bush, Wantage: Minority games are not 'insignificantly obscure', nor are the players of them 'selfishly deranged' as Toby Borgest stated. The minority in this case have made the best decision, ie to play the best games. AD&D is definitely not the best thing that ever happened to the fantasy role-playing scene, and I think Toby was having a fantasy when he wrote this. AD&D and D&D are not the biggest because they're the best, but because they're older.

Too much space in the WD is devoted to big games, and not enough to smaller, but superior games. A reasonable amount of D&D material in WD would be one sentence per issue - just to humour the freaks.

Claus Weisenberger, West Germany: I'm very worried to see that gaming gets more and more commercialised. Not only are the prices increasing every few months so that many interesting games get unaffordable, but the standard and value for money are decreasing at the same rate. Not many years ago, I had to pay £6.45 for the first edition of the C&S rules, but what can you get for that sum
of money nowadays?
Production standards in general are lowering. The old rules, like the first editions of D&D (the blue one), C&S and RO, seemed to be works of love to the hobby and were greatly inventive. Perhaps they had some flaws, but they challenged your imagination and forced you to improvise, thus creating a good gaming spirit. The ideal with which a rules set is compared to now is perfection. The games are ready to use and leave you nothing to do; everything is supplied by the publisher—adventures, screens, monster books and the like. In my eyes, a good part of the fun of gaming comes from my own creativity, which is lost more and more with 'perfect' games.

Robert Troth, Gosport: You never have any articles for role-playing games that haven't become too well established as AD&D and Call of Cthulhu. Games such as Lords of Creation and James Bond should have a few useful items and scenarios for them maybe once or twice per year.

Since we get enough whingeing when we print something about Call of Cthulhu or Golden Heroes, both of which are popular systems, imagine the carnival of protestation that would result if an article on LOC crept into the magazine! Although future coverage of the James Bond role-playing game in White Dwarf isn't beyond the realms of possibility, to keep the majority of our readers happy, we have to cater for more mainstream games.

Simon Evans, Clevedon: Miss Carbery's righteous indignation seems sadly misplaced (Letters, WD70). She complains that pseudo-medieval games appear male-orientated; well perhaps that is because pseudo-medieval society was male-orientated. She should be grateful that these games cater for women at all, because in reality that form of society relegated women to a very subversive role. To do that, to excise from role-playing any ideological point of view (and I speak as a history student) the 'poor dear' women have been entirely justified. I am also at a loss to understand why she feels that the rule barring females from attaining maximum 18 strength is unfair: simple biological fact dictates (whatever one's attitude towards fantasy and sf artwork) that women are physically incapable of attaining strength equal to the potential strength of the male, in terms of sheer brute power. Can you imagine a female Conan?

S MacPherson, Blatchington: I must agree with S A Carbery's letter; it has often struck me that, being nearly all based on the well-worn cliches of pulp fiction, especially the movie 'pulp cinema', role-playing games tend to reflect a great number of backward and outmoded ideas. Not only is the role of women reduced to that of a deceitful, helpless innocent, but there is also an obsession with the idea of supermen, the idea of uncontrolled but legitimate violence, with the idea of defenceless and inferior people or races, and with the idea of an evil, all-pervading external threat to (Western) civilisation.

The cover of your last issue (WD70) illustrates several of these points very nicely: there is the blond, masculine hero; there is the passive, but deceitful, temptress; and there is the evil, enervy 'green' race against whom our white, blond hero is fighting. Over the page is Judge Dredd dealing with urban crime.

Sometimes I wonder if the magazine we put together is the same one that eventually gets out to our readers!

Simon Evans: If illustrations in WD of 'over the top females verge on soft porn', and are offensive to Miss Carbery, why does she persist in buying the magazine? I make no apologies here—females in fantasy are always portrayed this way—that's fantasy. Yes it's sexist, but taking that line, fantasy and other role-playing games are also racist, militaristic, or just about anything else, depending on one's viewpoint. Sterotypical subservient females are as much a part of fantasy as magic and hobbit-bashing.

Robert Marion, Guildford: In this more enlightened age, it is about time that attitudes towards fantasy and artwork changed. Certainly if we are to make the role-playing hobby more attractive to female players, then the bigoted attitudes inherited from the 'Golden Age' of pulp novels must be excised from rulebooks and magazines. White Dwarf (and its old rival, Imagine) have hardly helped the hobby in this way, and perhaps it is time for the editorial staff to change their ways.

S MacPherson: Why are so many role-playing games set in Imperial or (pseudo-)medieval settings with a strict, fixed social hierarchy and where nothing ever changes? There is no such thing as 'pure' fantasy; it always has its roots somewhere.

P Abraham, Bradford: Tabletop Heroes is an excellent regular feature in White Dwarf, but why not take it a stage further by holding an annual White Dwarf open painting competition? Photos and descriptions of the winners could appear in Tabletop Heroes for the various categories such as Best Single Figure, Best Regiment or Best Diorama, and several age groups.

Such a competition, whilst requiring some organisation and effort, would be good for figure painters everywhere, encouraging new names to appear in the hobby, new ideas and styles to circulate.

Although painting competitions are already taking place at venues such as Citadel's Open Day, what could be more economical and more easily done than WD after all; not everyone can get to such venues.

An interesting idea, but the organisation required would be quite mind-boggling! The nearest we can ever hope to come to achieving this would be through a photographic competition of some description, thus limiting entry to figure painters with access to the required camera equipment. This can be relatively cheap, as demonstrated by Joe in TTH, it is probably far more economical on the modeller's part to trek to one of the games conventions in London. However, we would be pleased to hear other opinions on the subject.

Dave Morris, Woking: I'm really fed up with reading about alignment. If the only way to encourage role-playing is to enforce some daft alignment principle that bears no relation to human psychology, there's not very much hope for role-playing.

Luckily, of course, all this is so much tosh. I (and several other gamemasters I know of) have not used alignment in my games for years, and role-playing has only benefited from the omission. The only games I have seen that rigidly and pedantically insisted on the alignment thing were the sessions at the Oxford University D&D group, and they were almost without exception the dullest and least worthwhile examples of fantasy role-playing that could be imagined. I suggest that people switch to something like Pete Temlyn's Campaign Ratings (WD69) in order to wean their players onto true role-playing.

Although not perfect, it is at least a step in the right direction.

Terence O'Brien: How about a few decent scenarios? Your last good one way back in White Dwarf 56 (The Last Log). Scenarios such as The Bleeding Stone of a Light and The Shadow of a Dream, Smile Please and Plague from the Past are pathetic. They're boring, dull, and I wouldn't use them (though I'm not saying I could do better, before 5000 readers request I do so).

Having just named four of our most well-received scenarios, there wouldn't seem to be much we can do for you. Perhaps you should try Imagine instead...
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P.O. Box 100, Bath Street, Walsall, W. Midlands.
and Planning Executive decided to create a figurehead, someone who had total public trust, to sugar the pill and make the government's more unsavoury escapades more palatable to the people. Taking advantage of America's fixation on Superheroes, they decided to create their own, a figure who was exactly the type of person the public would trust and rely on yet who was under complete federal control.

Research was conducted into the mood of the populace and the results were moderated by the country's most advanced computers. The hero should be a woman in her early twenties, blonde-haired, blue-eyed with a trace of an unidentifiable southern American accent. Her optimum personality, appearance and attitude were all charted.

'This research facility was set up, containing all known information about Superheroes and supervillains. The files of all the federal agencies were merged into a massive database within these four walls. All known artefacts currently in the possession of the government or any of its agencies, which have ever been used by a superpowered individual were brought here for study. Psychological studies were held to find a woman of the correct age and appearance whose personality would be independent enough to fulfill her role but tractable enough to manipulate. They found you, girl.

'You were trained, improved, brainwashed and manipulated until they had their heroine. Tomorrow, they would have revealed you to the world. Miss America, Saviour of the USA.

'The fools. I offered them my services. I, Jackson Stone, world-renowned expert on supernatural abilities and powers. I could have built them a real Superhero, one with the power to level mountains and smash entire armies but they called me a madman and threw me in a cell. I shot down the small robot I've smashed their most secret installation and slain the so-called scientists they employed to replace me. Their 'Miss America', you girl, was as nothing to this one, a creation of my genius. You tried, I'll give you that, but you hadn't a prayer.

'Now, with the artefacts assembled here, with the information stored in these computers, I will build an army of supervillains capable of conquering this entire country. Now do you understand?

'The robot shook the limp and broken girl in its hands before throwing her to the floor. She had to think about the sceptre in her hands before turning to face her. When it did, the sceptre turned and glowed with a beam of pure energy. The robot, built from the strongest materials known to man, melted like butter.

'She cried then, long and hard, for the friends she had lost. She called the authorities, but as she waited in the burnt-out room for the mop-up crews to arrive, she wondered about the madman's lies. She reached for the computer keyboard.

'When the Army taskforce arrived they found a ruined building, several corpses, a heap of molten slag and the battered remains of a star-spangled costume. Of 'Miss America', there was no sign.'

RUNAWAY
Susan Martin, the would-be Miss America, has discovered that she was not created to be anything more than a figurehead. This hurts. She has decided not to allow herself to be used and has fled from the destiny mapped out for her by the agents of her Government. Adopting the name Renegade, to reflect the role she has cast herself in, she operates outside the law. Gone is the Stars and Stripes costume, her long blonde hair, and youthful charm. The bright, cheerful heroine who was to bring America new glory has been replaced by a dark, dour and cynical vigilante.

As Renegade, she uses a number of items stolen from the research station. These have all been used, at one item or another, by famous Superheroes of American history. She has learnt to use some of these items but others are a mystery to her.

Renegade is currently involved in a desperate vendetta against Jackson Stone, a power-mad ex-NASA scientist who was responsible for the death of the man she loved. The lure of power has convinced herself that this is simply a matter of revenge but, having discovered the truth about herself, she feels deep down in her heart that she deserves their fate. The vendetta is merely a way of occupying time so that she does not have to think about the future.

Each time that Renegade encounters one of Stone's minions or creations, she uses her sceptre to get a bearing on his line of communication. Since Stone has a number of operational headquarters and teleports between them, it takes a long time before she can locate even one of his lairs by this method. It is all she has to work on, however, and to be honest, she doesn't really care how long it takes.

PLOTLINE
One of Jackson Stone's current projects is the creation of a Super-army to spearhead the new American Empire. He has convinced the world famous StarTech Corporation to support his research and is currently using one of their English research facilities. StarTech are aware of Stone's reputation and the nature of his research. They do not, however, know how far he has progressed or his plans for his creations. Stone has found,
trained or created a force of twenty superpowered operatives using the StarTech base, giving him plans to remove all evidence of his work by destroying the plant and shifting his Super-army to another location.

Renegade is somewhere in England and has gone there to search for him. She does not know that he has detected her presence and plans to frame her for the destruction of the plant. She has even created a field trial of the device to test its effectiveness against Renegade.

He has set up a f helpful for the American Embassado r warning them that Renegade is in town. They in turn have contacted all official agencies and, hence, the heroes, asking for their help. The heroes will be presented with a choice: should they try to stop Renegade or help her to be detained for extradition. A few minor clues and a few talks with the agents should ensure the heroes’ presence along with that of Renegade.

P1: SOUTHERN DISCOMFORT (MAP 1)

This issue opens with a figure in a large black leather coat watching shady figures go into the shop's door. As the door opens, the heroes are greeted by the owner of the shop's smiling face. She then tells them that Renegade knows of its existence by communicating with its proprietor, Henry Sharp, by high-frequency radio he knows Renegade can detect. Henry Sharp, a tall woman watching shady figures go into the shop. Seeing one she recognises enter, she goes into the shop.

The supervisor should arrange matters so that, when the heroes arrive, they find that Renegade knows of the shop's owner from the floor by his lapels. The counter and floor are covered with electronic components which look out of place amongst the rest of the shop's goods. As she lifts him, she questions him in a Southern American accent.

'Mr Sharp, don't, ah say don't play games with me. Ah don't play games anymore. We both know what your job is. You're there to protect this place. And, uh, you were a good for. Now, either you tell me what he is or ah do declare ah'm going to pull this shop down around your ears.'

The heroes should now initiate combat before it is too late. They should know that Renegade is extremely dangerous and wanted for questioning by the American government. If they try to talk, Renegade will merely say that her business is none of their concern and attempt to leave. Should they prevent this or intimate that they are working with any official backing it is she who will initiate combat. She will ditch her coat, draw her sceptre, materialise her shield and attack. Her tactics will be to end many heroes as possible hors de combat; by making them use up actions, knocking them down or out of the way, bringing down the roof on them or blasting the floor from under them. She does not wish to harm them, but she is determined to get away and will not let them stop her.

If possible, the supervisor should manoeuvre the battle into the street within the first couple of rounds of combat.

KEY (Map 1)

1. Nondescript shops.
2. Alleyway used by Renegade to observe shop.
3. Front of shop, containing various items of junk, the counter and the till. 'X' indicates the position of Renegade and Henry Sharp.
4. Shop storeroom, stairs up to living area and hall to side entrance.

P2: SHOT BY BOTH SIDES

During the first 3 rounds of the fight, a number of vehicles will pull up in the vicinity of the shop. At the start of Round 4, the Supervillainess will follow from these and move to capture Renegade and the heroes as soon as possible. During Round 2, Renegade will be convinced that it is a trap organised by the heroes and she will fight him with renewed vigour, actually doing them damage if necessary. She will act on the villains' initiative roll. However, by Round 5 (if she is still standing), she will have realised her mistake and will side with the heroes, acting on their initiative.

The supervisor should use all of the Super-army to ensure that the heroes are captured quickly and easily. They should be made to feel that they are fighting against impossible odds. Consequently, the supervisor should take care to keep the relative weakness of many of the Super-army's members secret by merely moving them and making their attacks but not counting out their actions Frame by Frame. Every costume should be described and every name is a cover to hide the real identity. All Super-army members arepowerful and should throw Energy Attacks and Sunday Punches at their opponents (though the supervisor should take care that no one is actually killed). There should be plenty of opportunity for the heroes to gain Heroism points, and some of them may actually manage to defeat several of the Super-army's members, but all in all their defeat should seem pre-ordained.

By the beginning of their sixth round, all the Energy Attackers in the heroes' team should either be unconscious or engaged in hand-to-hand combat by or on orders of the Super-army's brawlers. They should not be allowed to recover their energy and use it.

Should the supervisor be blessed with heroes powerful enough to defeat the entire Super-army, the battle can be further weighted against them by having Overseer activate a Sonic Screamer. This device will knock 2d6 off Renegade's and the other heroes' HT scores each round and is effectively a cybernetic simulator of a Field Manipulation. The Super-army all wear filters, but, even if the heroes are able to remove them, they do not have the time to fit them properly.

P3: THE PARTY'S OVER

Before the coup de gráce is administered to the last hero, the Observer will laugh with Jackson Stone's voice. 'Well, well. So the highway's littered with broken heroes and a runaway American Dream. Well done, my Super-army. You have passed your first test with flying colours. Overseer, bring them to Stone's quarters.'

The heroes will be loaded into the trucks and carted off to Stone's StarTech installation. Anyone who is playing possum will receive the coup de gráce on the way, if any heroes managed to escape from the massacre in P2, then any sensible attempt to follow the convoy will succeed. Not only has Stone's hirelings have the knowledge and equipment to keep anyone unconscious for the duration of the journey regardless of their superpowers and their abilities and can counter just about anything they can do (if he is aware of it).

KEY (Map 2)

1. Gate, usually manned by watchman.
2. Car park.
3. Admin building.
4. Social amenities, cafe.
5. Research blocks.
6. Detention block.
7. Interview room.
8. Guard's quarters, monitor room.
10. Main detention room, occupied by heroes.
11. Equipment storage.

When the heroes come around, they and Renegade will be chained up and guarded by whichever members of the Super-army the supervisor deems suitable. It is a point that Renegade will tell them her origin and explain her objectives.

When she is finished, Jackson Stone will come in and goot. He is holding Renegade's sceptre and will play idly with it. He then explains how StarTech Renegade and the heroes are all puppets in his game. When he has covered the plot so far, his speech will finish: '... So you see, Miss America— I'm sorry, you like to be called Renegade now, do you not?— this plant will be destroyed at your hands. A few minor superheroes — the best that this pitiful little island can muster— must bravely try to stop you but fail. I, and all my work, will be destroyed in the explosion. Yes, and you will die a Renegade, despised by your country.'

'My brave band and I, meanwhile will be here at work. As USA's warships, an aircraft carrier called Liberty, or some such stupid name, is visiting the Naval dockyard in Portsmouth. Once she is ours, we can launch a small but effective nuclear strike at Washington, I'm sure we'll find something useful to do in the chaos that follows. 'Doubtless your sceptre would be useful to you now. Perhaps you want it back? Here, take it...' (he holds it out to Renegade and then snatches it away) '... Vagabond.'

As the lumbering mutant advances to punch, Renegade frowns and the sceptre glows, momentarily white-hot. Stone howls in pain and hurries away from him. He clutches his smoking hand until the pain subsides and then slaps Renegade viciously across the face, berating her control of himself. 'Impressive. You seem to have rather more control than I'd expected. I'm sorry, Vagabond, we can't risk giving you such a dangerous toy. We'll have to leave it here with the rest of the rubbish.'
So saying, Jackson Stone and the Super-army leave. The heroes struggle in their bonds. The scene cuts to an exterior shot of Jackson Stone holding a detonator. 'Life just won't be the same without her', he muses. Then he destroys the plant and drives off, laughing.

Note: It is possible that a hero who has escaped from P2 may attempt a rescue during this element. If he or she leaves it until after the Super-army have left, then they can be introduced in P4. The details on Map 2 are given in case they choose to make the attempt any earlier. The authorities, if alerted to the heroes' whereabouts, will not arrive until after the plant has gone up.

P4: AFTER THE FALL
The issue opens with a graphic account of the Super-army's assault upon the USS Liberty. As he takes his place on the bridge, Jackson Stone is seen musing about his victory. However, as he thinks about the destruction of the StarTech installation, the scene cuts back to the heroes' last minutes inside the doomed building.

If they are to escape their fate, the heroes have to get out quickly. If any heroes escaped in P2 and arrive to rescue their friends now, then this is relatively straightforward. Alternatively, if any of the heroes have any powers which have not been neutralised by Jackson Stone (because he is not aware of them due to them being new refinements or unpublicised) they can use these to get free. If they are desperate, heroes can try to develop new uses of powers on the spot (Supervisor's Book, p57, Special Cases). Finally, if there does not seem to be any other way out, the supervisor may opt to have Renegade save the day. She can telepathically call the sceptre to her hand and use it to cut the chains binding one of the heroes. This is a new power, however, and the strain it entails will cause her to pass out.

Regardless of the way in which they escape, the heroes will still have insufficient time to get out of the building before it explodes. Once free, therefore, they will have to use their powers in some way to avoid the damage the explosion causes. A Force Field is the classic method of getting out of such traps, but a tunnel cut into the floor with Energy Blasts is equally good. Characters who fly with Energy Blasts might be able to make it out through the ceiling. Alternatively, the heroes may be caught in the explosion but seek to negate the effects of the rubble falling all around them.

The explosion itself will do 4d6 HTK and HTC to everyone inside the building. This damage may be halved if the characters have thrown themselves flat. The collapsing building will do 30 HTK and HTC (fully divided) to anyone trapped. The collapsing masonry may be parried as a Weapon Class 0 attack. Any HTK damage getting through should also be considered as hypothetical binding damage as the rubble pins the heroes to the ground. For each round that they are buried in the rubble, each hero takes 2d6 HTC (or 2d6 HTK if they have a negative HTC score greater than their vigour), as they slowly suffocate.

If there is a hero who, through no fault of her own, is unlikely to survive the explosion, the supervisor may elect to have Renegade blast a hole into the ground beneath their feet. They will take 2d6 HTC from the fall but will take no damage from the explosion or the collapsing building and will be able to breathe for 5 rounds before taking suffocation damage (as noted above).

The supervisor should review all survival attempts on their merits, remembering that any reasonable plan should work. Also, this is a good time to take note of players' actions with regard to their Conscience and Heroism scores. It is hardly surprising that Jackson Stone considers the heroes to be finished.

P5: SHIP TO SHORE
If the heroes escape the destruction of the base with any degree of alacrity, then it may be that they will be able to ambush the Super-army on its way to Portsmouth. In this case, the supervisor should handle the encounter as he or she sees fit. The ambush will have to be a very good one if the heroes are to defeat the Super-army in open conflict. If they win, the scenario is over. If they lose, they will be brought aboard the USS Liberty and tied to the nuclear missiles aimed at Washington.

If, as is more likely, the heroes take a while to dig themselves out from the ruins of the StarTech establishment, they will have to find some way to get aboard the USS Liberty and stop Jackson Stone before he can launch the missiles.
Renegade will use her sceptre to find out the frequency which Stone used to jam the Liberty’s radar systems. He had been idly playing with her sceptre whilst he was explaining his plans to his underlings and it has remained in his west. She can send out a signal on this frequency, to prevent their approach being noticed. However, the heroes will have to supply some kind of air or sea transport, whether through superpowers, possession, connections or theft.

Renegade will explain that the heroes will have to stay together since she can only keep one thing ‘radar blind’ at a time. This should save the supervisor the trouble of handling four or five different groups’ attacks at once.

Allow the heroes a chance to plan on their way to the Liberty and actively encourage them to work out specific tactics to use against the various members of the Super-army, pick opponents, and prepare themselves for the fight of their lives. They are going up against impossible odds, after all. Renegade will take a full part in any discussion, though she will not initiate any team-tactic suggestions. She will make it clear that she will only take one thing ‘radar blind’ at a time, it isn’t their country they’re saving. She doesn’t have any choice in the matter, her ‘programming’sesto that. The only thing she will ask is that the heroes leave Jackson Stone to her. (This set of her jaw thing she will not initiate any team-tactic suggestions which might lead to one or two heroes check-ing that she merely wishes to see him doesn’t have any choice in the matter, the trouble of handling four or five different opponents at once!)

As soon as the battle starts and regard-less of any previously discussed battle-plan, Renegade will cut her way through the first wave of opponents towards the bridge. She will pause to engage Vagabond (who must be in the first wave) and retrieve her shield (which she has been given in place of the sceptre). Heroes worried for her safety or for that of Jackson Stone, may try to follow her. The supervisor should try to impede their progress, but if they don’t stop, the supervisor should run a battle using Renegade and any accompanying heroes versus Jackson Stone’s body-guard on the bridge.

Toward the end of the battle, when most of the villains are defeated and Renegade (and any assisting hero) have overcome the resistance on the bridge, she will advance on Jackson Stone. He will ‘accidentally’ switch on the public address system. The entire ship will hear her explain her need for revenge and how much she hates Stone. He will taunt her, call her gutless and invite her to ‘finish the job properly’. After a deadly pause (that could bring many heroes rushing to the bridge), she refuses and reaches to grab him, promising that he will spend a long time in jail. ‘Jackson Stone’ laughs, says ‘They programmed you well, didn’t they, Miss America?’. And explodes. Anyone on the bridge will take 3d6 HTK and HTC (fully divided). Renegade will bear the brunt of the explosion on her shield.

**P6: THEY DON’T MAKE VILLAINS LIKE THEY USED TO...**

A pitched battle will now ensue on the flight deck of the USS Liberty (Map 3). Although the Super-army are all present, the heroes stand a far better chance of victory this time around. The supervisor should run this battle in the way most suited to a close victory for their player-characters, bearing the following factors in mind:

a. The heroes are not surprised or low on Energy or HTC.

b. The Super-army are surprised.

c. The heroes should have worked out specific tactics versus some members of the Super-army. If they have come up with any really clever ‘take-outs’ then these should be tried out, them out.

d. Only a few members of the Super-army will be on the flight deck when the heroes land. The rest are busy elsewhere and will arrive in waves, giving the heroes a chance to defeat some of them before the others arrive.

e. Some of the Super-army have specific tactics which cannot be abandoned (keeping an eye on the engineers in the engine room, guarding Jackson Stone on the bridge, etc).

f. The battle should be a long one, giving heroes ample opportunity to recover Energy, Magic Points, etc.

g. When the bulk of the Super-army is defeated and Jackson Stone is captured or has fled, the rest will surrender.

The supervisor should determine exactly which members of the Super-army are on the flight-deck and in what order and over what time period the other members arrive. The battle should still be a tough one for the heroes, but they should have a chance of winning.

**KEY (Map 3)**

1. Heroes’ vehicle (plane, helicopter or whatever).

2. Strike-fighters, ‘L’ indicates lift to lower decks.

3. Control tower; access to bridge and lower decks.

4. Stairs to bridge.

**STATISTICS**

**CHARACTER NOTES**

The most significant members of the Super-army are fully detailed and are expected to play a major part in most battles. The other characters are tabulated, but sufficient information is given for the supervisor to build on if they want to increase their part in the plot. Costumes, etc should be chosen to suit available figures. Try to give the impression that all of the villains are fully powered, fully-detailed opponents to heighten the ‘against impossible odds’ atmosphere of the piece.

Care must be taken, in playing Renegade, that she does not overly dominate the piece. The scenario is constructed as a story in which the players are permitted to participate. It is essential that this is offset by permitting them to take an active part in events, upstaging Renegade whenever possible. She is a newcomer to the hero game, after all.

**RATINGS**

The scenario has an overall practice rating of 7 with regard to Britain but 8 with regard to the US, and 9 overall. Everyone on the USS Liberty have been released, Renegade will ask the heroes to drop her off on their way back to base. If they still don’t want to take her back for extradition, she will resist. If they ask her to join them or suggest that she return to America to be the heroine her country needs, she will demur. Jackson Stone is still around somewhere, and one day she will get her hands on the real one and not a booby-trapped android. Until, that day, she will keep on running.

**P7: KEEP ON RUNNING**

Once the Super-army are defeated, have fled or have surrendered and the crew of the USS Liberty have been released, Renegade will ask the heroes to drop her off on their way back to base. If they still don’t want to take her back for extradition, she will resist. If they ask her to join them or suggest that she return to America to be the heroine her country needs, she will demur. Jackson Stone is still around somewhere, and one day she will get her hands on the real one and not a booby-trapped android. Until, that day, she will keep on running.

**THE AMERICAN DREAM**

**RENEGADE**

**Alias:** Susan Martin/Miss America

**EGO:** 8 Movement: 7m

**STR:** 11 Damage: +2

**DEX:** 17 Dodge: +3

**VIG:** 13 Strike: 6

**HTK:** 47 Defence Class: 6

**HTC:** 45

**Powers:** Advantageous Background 3 (Previous Training, already figured in STR, DEX, VIG); Martial Arts (Oriental) 2; Agility; Weapon Skill 2 (Shield, Defence and Missile); Cybernetics 4 (Power Simulator, sceptre, Energy Attack 2*); Field Manipulation*; Sense Field Manipulation*; Computer Brain.)

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Notes: Renegade's Martial Arts and Agility are the result of her extensive training. Her Weapon Skill is the application of this training to the use of a new weapon - specifically, her strange, indestructible shield of an unknown alloy. The rest of her powers come from the eel-like projector and sceptre she uses. This allows her to manipulate and detect the manipulation of any form of energy. Though she cannot use more than 20 dice in five rounds, they can be used in any energy form (as can all her powers indicated by an asterisk). Similarly, she can manipulate energy fields which allow her to do up to 2d6 damage in minor ways - by adjusting temperature or electrical flow - or perform minor effects - detecting and tracking radio waves, bending the light around her shield to render it invisible and the like. She has, as a result, a number of unique options which the supervisor should use with imagination. In addition to these powers, the sceptre 'records' the words spoken by its possessor in some strange way; these may be recalled at a later date by its master.

The sceptre may only have one master at a time, and the link must be formed and broken as a result of some traumatic experience. Renegade does not have complete control over her items. With training, she could well acquire long-range control over the sceptre and develop its energy powers, gaining Energy Reflection and more directly Energy Attack power. She also possesses, but is unable to use, the boots and gloves of a cowboy hero of the old west: Renegade needs the complete control of one of the six guns to gain the Speed and Weapon Skill (handguns) that they confer.

**THE OBSERVER**

**EGO:** N/A

**Movement:** 10m

**STR:** 15

**Damage:** +35

**DEX:** 10

**Dodge:**

**VIG:** N/A

**Strike:**

**HTK:** 50

**Defence Class:** 5

**Powers:** Advantageous Background (Robot); Strength 2; Taller 1; Cybernetics (Radio Transmitter/Receiver and Public Address system).

Notes: The Observer is the same model of robot as the one which destroyed the project that gave birth to Renegade. It is essentially a remote-controlled humanoid bulldozer which also allows Stone to observe the fruition of his plans from the safety of his base, and to gloat when the heroes are defeated.

**LOLITA**

**Alias:** Jennifer Berrie

**EGO:** 8

**Movement:** 5m

**STR:** 8

**Dodge:** +1

**DEX:** 6

**Strike:**

**VIG:** 8

**Damage:** +15

**HTK:** 88

**Defence Class:** 6

**HTC:** 90

**Powers:** Larger 1; Strength 1; Vigour 1; Cybernetics 1 (Holographic belt).

Notes: Lola is the result of one of Stone's super-soldier serums. She is a huge, bloatoid, misshapen figure. Naturally, she was not particularly pleased with her new appearance, so Stone made her a belt which displays a hologram of her original form, thus disguising her true form. In combat, she appears as a beautiful young woman who uses a Force Field to attack people. The illusion will be dispelled when HTK damage on the field causes her to bleed.

**DIADEM**

**Alias:** Jackie Monnie

**EGO:** 11

**Movement:** 4m

**STR:** 5

**Damage:**

**DEX:** 12

**Dodge:** +1

**VIG:** 6

**Strike:**

**HTK:** 20

**Defence Class:** 6

**HTC:** 20

**Powers:** Magic 2 (Hallucinations (spec), Hypnotism, Energy Strike, Information); Invisibility; Pieta Manipulation (Light); Heightened Senses (Sight, X-ray, IR, UV and microscopic vision; Sense Field Manipulation; Light).

Notes: One of the few items at the research establishment that Renegade
VIG: 12 Strike: Advantageous Background
STR: 11 Damage: toughened by chemical injection.

FIELD MANIPULATION: Field Manipulation (Light) is the ability to increase/decrease the illumination in an area for 2-12 rounds. A flash can be produced which will blind the target for 2d6 Frames, but this takes an action to use and will be foiled if they close their eyes in time (d20 under DEX).

HARDWARE
Alias: Michael Williams
EGO: 15 Movement: 4m
STR: 7 Damage: -
DEX: 8 Dodge: +2
VIG: 8 Strike: -
HTK: 29 Defence Class: 6
HTC: 30


Notes: Hazard was an unlucky person until Stone helped him to harness his ill-fortune, master it and turn it against people. Hazard is a focus for negative probabilities and all his powers are based around bad luck. His probability manipulations make unfortunate things happen to others rather than beneficial things happen to himself. Similarly, his Intuition is a warning of bad things about to happen and his Reactions power reflects the bad luck his attackers have in hitting him and the poor luck his targets have in dodging his attacks.

STREETFIGHTER
Alias: Marco Kane
EGO: 9 Movement: 5m
STR: 10 Damage: -
DEX: 9 Dodge: -
VIG: 9 Strike: -
HTK: 33/3 Defence Class: 4
HTC: 32/2

Powers: Martial Arts 2 (Pugilism); Advantageous Background (Underworld contacts); Tough Skin 1.

Notes: Underworld heavy with skin toughened by chemical injection.

BRIGAND
Alias: Jed Hanson
EGO: 13 Movement: 6m
STR: 11 Damage: -
DEX: 11 Dodge: +1
VIG: 12 Strike: -
HTK: 42 Defence Class: 6
HTC: 40

Powers: Weapon Skill 2 (Quarterstaff, Held, +5); Cybernetic Weapon (Staff).

Notes: Worldly adventurer searching for excitement. Uses a line-slinger.

SNAKEFIST
Alias: James Hoy
EGO: 11 Movement: 6m
STR: 16 Damage: +1
DEX: 11 Dodge: +3
VIG: 10 Strike: -
HTK: 35 Defence Class: 6
HTC: 35

Powers: Martial Arts 2 (Oriental); Judo Throw; Leaping 1; Skill (Gymnast).

Notes: Chinese Kung Fu expert. No regard for western fighters.

VAGABOND
Alias: Nick Curtis
EGO: 15 Movement: 5m
STR: 12/19 Damage: +4
DEX: 14 Dodge: +1
VIG: 6/18 Strike: -
HTK: 65 Defence Class: 6
HTC: 63

Powers: Larger 1; Health (Immune to disease, radiation, toxins; regeneration).

Notes: Huge, lumbering mutant outcast. DC6 is natural. Wears tattered rags.

NIGHTFIRE
Alias: Logan Tamlyn
EGO: 7 Movement: 4m
STR: 8 Damage: -
DEX: 7 Dodge: +1
VIG: 10 Strike: -
HTK: 35 Defence Class: 6
HTC: 37 Frames: 3

Powers: Skill (Hide in Shadows); Energy Attack 1 (Heat).

Notes: Descendant of a demon. Barely looks human.

FIREFIGHT
Alias: Joan Makian
EGO: 11 Movement: 5m
STR: 11 Damage: -
DEX: 8 Dodge: +1
VIG: 10 Strike: -
HTK: 30 Defence Class: 6
HTC: 28 Frames: 3

Powers: Energy Attack 3 (Heat, 16 Dice, Manifestation, Light).

Notes: Light blinds for 1d6 Frames unless eyes closed (under DEX on d20).

LARIAT
Alias: Del Stevens
EGO: 10 Movement: 5m
STR: 11 Damage: -
DEX: 11 Dodge: +1
VIG: 10 Strike: -
HTK: 32 Defence Class: 6
HTC: 32 Frames: 3

Powers: Energy Attack 1 (Special: energy lasso inflicts hypothetical damage).

Notes: Uses lariat to blind victims and shoots them with a 6-shooter (WC2).

SNOWSTORM
Alias: Kelly Morgan
EGO: 11 Movement: 5m
STR: 11 Damage: -
DEX: 8 Dodge: +1
VIG: 9 Strike: -
HTK: 32 Defence Class: 6

Powers: Energy Attack 1 (Cold).

Notes: Rather nervous, mid-20s, ex-skier injured in accident.

DISCHARGE
Alias: Jeneve Scott
EGO: 12 Movement: 5m
STR: 8 Damage: -
DEX: 9 Dodge: +1
VIG: 10 Strike: -
HTK: 35 Defence Class: 6
HTC: 35 Frames: 3


Notes: Loud, noisy, tends to give orders but 'folds' early on in fight.

SQUALL
Alias: Molly West
EGO: 8 Movement: 4m
STR: 8 Damage: -
DEX: 6 Dodge: +1
VIG: 9 Strike: -
HTK: 33 Defence Class: 6
HTC: 32 Frames: 3


Notes: Quiet and thoughtful.

BREEZE
Alias: Candice Wells
EGO: 9 Movement: 3/15m
STR: 4 Damage: -2
DEX: 10 Dodge: +1
VIG: 5 Strike: -
HTK: 60 Defence Class: 6
HTC: 17 Frames: 3


Notes: In early teens; reckless.

GARGANTUS
Alias: F'Kriss D'Rrey
EGO: 10 Movement: 8m
STR: 8/20 Damage: +5
DEX: 12 Dodge: +1
VIG: 11/18 Strike: -
HTK: 62 Defence Class: 6
HTC: 64

Powers: Taller 1; Leaping 1; Skill (Vocal Skills).

Notes: Captured alien whom Stone has promised a spaceship. Carnivorous.

GNAT
Alias: Karen Silk
EGO: 8 Movement: 1/15m
STR: 9 Damage: -
DEX: 12 Dodge: +1
VIG: 7 Strike: -
HTK: 25 Defence Class: 6
HTC: 24

Powers: Shrink (always shrunk); Flight 1.

Notes: Product of human DNA being added to insect clone. Dimwitted but sly.

Acknowledgements
This adventure was inspired by American comics of the Golden and Silver Ages, a touch of Bruce Springsteen, and the artwork of Chris Achilles. My thanks to Pete Tamlyn for StarTech.
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WQ73
Last episode the Osprey was blasted into a million billion tiny bitsy pieces. Well in the true tradition of 'cliffhangers', it will come as no surprise to find the Osprey completely intact. The wits of the crew, however, are less so.

The situation was clear. Compus predicted an 80% chance of being shot down on take-off. It also predicted a 90% chance the adventurers would investigate the artifact, a 60% chance of reader boredom, if they don't and a 10% chance that Hayes is an android answering only to the COCA-COLA corporation.

Donning protective ponchos to delay the corrosive atmosphere and sheathing weapons, they set out towards the Pyramids of Doom.

They had 8 hours before the acid ate through their suits... 8 short, hours...

Syrena and Flinn decide to check out the other flat-topped pyramid, from which Flinn directed the ship to blast the other's stairway, where he believes an entrance to be concealed...

I'm sorry Dave I can't do that. Why don't you sit down Dave and take a stress pill. "Daisy"

ARG! He got me boss... I'm going... Say goodbye to all the pocket mics for me...

SHIPS COMPUTER: SINGLE BLAST NOW!

DON'T WORRY - BE OKAY! Take no...
Starbase is a bimonthly column for players of the Traveller game, edited by Bob McWilliams.

3-D SPACE
by Bob McWilliams

The Traveller rules and official campaign background make use of a two-dimensional subsector map system: the Imperium and its surrounding regions are in effect a 2-D 'slice' of our galactic locality. There are good reasons for this, and for the present approach - it makes mapping simple to carry out, and astrological relationships, travel distances and so on are easy to understand. Of course space is not two-dimensional, but this is science fiction and designers of RPGs can take liberties with the real universe.

Nonetheless, the third dimension can be added fairly painlessly to produce a reasonable limitation of volume as well as distance. For those of you not committed to the official campaign setting, I offer the following ideas based on my own Traveller campaign setting. As with any rules additions, you will have to decide whether the benefits outweigh the burden of additional work. I'm in no doubt myself!

The system I have adopted keeps the one parsec wide, 3-D is achieved by 'stacking' a column of hexes on top of one another, the hex becoming one cubic parsec in volume compared to the standard 2-D hex of one square parsec in area (Diagram 1). In order to continue using the standard Traveller subsector map (TAS Form 1), the subsector remains 8 parsecs 'wide' by 10 parsecs 'long', but becomes 10 parsecs 'deep' as well. Rather than consisting of 80 square parsecs, it now consists of 800 cubic parsecs.

In my case a sector now becomes 8 subsectors, arranged two wide by two long, by two deep (Diagram 2). The reason is reducing the average number of subsectors per sector (from 16 to 8) becomes clear when you consider the number of potential sites for star systems.

In the 2-D sector there are: 16 subsectors each of 8 x 10 parsecs = 16 x 80 = 1280PC².

In the 3-D sector there are: 8 subsectors each of 8 x 10 x 10 parsecs = 8 x 800 = 6400PC².

STELLAR DENSITY
The average density of a 2-D subsector

is going to be one system per two hexes, since the rules suggest a system is present on a 12-sided roll of 4, 5 or 6. In practice, the overall density may be less due to the presence of rifts, etc - perhaps as low as one system per three or four hexes. Then, given a decision on a given density in game terms is the need to make most systems accessible to starships with Jump-1 or Jump-2 drives - not that all systems need to be accessible in all directions, just as long as most systems can be reached by at least one route. Apart from the fact that Jump-1 and 2 ships are the most likely types to be available to players, jumps to fuel takes up so much of the ship's volume at the larger jump numbers, the sector economy would suffer considerably if most connections were Jump-3 or 4.

A 2-D hex is a cube of one square parsec in (real) stellar neighbourhood, the stellar density is about one star per ten cubic parsecs. Of course, many systems are binary or larger multiples. Working from the Traveller Book 6 System Features Table, the average number of stars per system varies from 2.44 out to 1.5 parsecs, Jump-2 as being 1.5 to 2.5 parsecs and so on. From this we can easily make up a 3-D jump chart that caters for combinations of horizontal and vertical vectors b) Pythagoras' Theorem (Table 3). Just for comparison, Table 4 shows the much more restricted travel possibilities if Jump-1 is limited to one parsec, Jump-2 to anything between one and two parsecs, and so on. I don't use this version because it negates much of the reason for using 3-D space. Jump distances are arbitrary values for a fictional drive system, so I don't feel I am mutilating the basic concepts of Traveller too much.

Back then to stellar density. In our (real) stellar neighbourhood, the stellar density is about one star per ten cubic parsecs. Of course, many systems are binary or larger multiples. Working from the Traveller Book 6 System Features Table, the average number of stars per system varies from 2.44 out to 1.5 parsecs, Jump-2 as being 1.5 to 2.5 parsecs and so on. A roll of 11 or 12 on 2d6 would give a one in thirteen chance - not good enough for game purposes.

However, I use a basic chance of one in six (ie one system per six cubic parsecs), assuming my area is denser than normal. This provides more than adequate Jump-1 connexions and it is in fact quite rare to find any system that is more than Jump-2 from at least one other system. Diagram 5 shows a small but typical part of one subsector in this campaign area by way of illustration. Remember that each hex is ten layers deep, so there could well be more than one system in the column. Theoretically there could be ten, but five is the most I have encountered so far, and of course, at a base chance of one in six per cubic parsec, the average number of systems per column ought to be 1.66.

All that is really to denote 'depth' is the addition of a decimal place and relevant number to the hex reference. Thus 0.305.5 indicates, in my case, the system is the fifth level up, since the bottom level is '0' and the top is '9' (Diagram 1). I have drawn in (on Diagram 5) all the Jump-1 connexions - you can work out Jump-2 connexions yourself using Table 3. One disadvantage is that unless the hexes are pretty big, the standard Traveller mapping symbols are out - but I can live with this since it is all in the system catalogue anyway.

THE PURPOSE OF 3-D
What, then, are the advantages of 3-D space? Most obvious is the fact that it is a more 'realistic' representation of the universe. In game terms, density, everything is more compact - there are many more worlds (and hence more opportunities for adventure) within a given distance of a certain point.

Plato was also right to point out that one should have to keep back-tracking through the same few 'bottlenecks', since there is a larger choice of directions to take. Of course, even in 3-D, certain key 'crossroads' systems will develop, but I have found this to be a bonus. In 3-D these systems become logical subsector capitals, naval bases, X-boat depots, etc.

In the larger fields of politics and strategy, more bonuses accrue. In terms of political groupings, rational development is easy and makes constructing the sector map a pleasure. Different forms of grouping - compact clusters, drawn out 'strings of beads', interwoven structures - can all be catered for. Navy and defence strategy has to cope with threats from all directions. Such a sector would be ideal for an official campaign, or one using the rules and counters from Fifth Frontier War. The image of the player-admiral in his command centre overlooking a 3-D situation display is immensely appealing.

If 6400 potential system sites, or about 1650 systems, seems too much to produce, there is no need to tackle it all at once. I only have two subsectors (271 systems) drawn up completely, plus small areas of adjacent subsectors, where important routes loop out and back. Within this region there is more than enough to keep the players busy for years, whether they are criminals on the run, trading magnates or even admirals or subsector governor!
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FOUR DATES ARRANGED SO FAR — DON'T MISS THEM!
GAME MASTER'S INTRODUCTION
This adventure draws on the works of J.R.R. Tolkien. However, you do not need to have read his books in order to play this scenario—just read through it carefully, paying particular attention to the NPC Capsules which detail some of the major characters involved in the scenario. The adventure has full notes for the Middle-earth Role Playing and AD&D systems, and is suited to medium level characters (4th to 9th level).

To almost everyone, the history of the Silmarillion continues and will encompass their feats. The principal characters of the scenario are Maglor and Elwing. It is essential that you as GM fully understand these two characters and their motivations. Elwing has great magical powers over sea, birds and dreams, all these things being linked in the tales of Middle-earth. She is also very lonely and wishes to join her husband. To this end, she has searched long and far for a Silmaril—the one thing which might enable her to join Eärendil—and now she has found one. Lately, she has used her knowledge of Maglor's fate to manipulate him into attempting to find the jewel she desires, as he is one of the few inhabitants of Middle-earth capable of seeking it out, and yet cannot ultimately keep it.

Elwing dwells on the shores of the Uttermost West, where... there was built for her a white tower northward upon the borders of the Sundering Seas. There she talks to all the sea-birds... and it is said that Elwing learned the tongues of the birds: and they taught her the craft of flight, and her wings were of white and silver-grey.

Maglor is a great tragic character, who recently has had many strange dreams which he intently believes will lead him to the Silmaril and his redemption. He will be the main mover of the adventure as far as the characters are concerned. He is completely selfish and disdainful of the characters, and will try to get them into a position where they need him to survive the long sea crossing, so that they are almost completely under his thumb. He can be magisterial or awe-inspiring at times and has a nature very alien to that of the party.

The adventure does not have a set ending. You should choose the one which you think best fits the adventure as it happens to your players. There is the possibility of a tragic ending or a more hopeful one; there can be intervention by Eärendil or even Ulmo, the Vala of the Sea, if necessary. Much of the enjoyment of this adventure depends on careful handling of the NPCs, so there are extra details on these, which you may want to enlarge upon. You may also want to add further precursors to the main adventure whilst the characters are still in Ethirond. Have fun!

A: A MEETING IN ETHIROND
GM's Notes
The party should start the adventure in Ethirond. It will be up to you how they arrive there, but Ethirond is a typical haven for adventurers, wastrels, mercenaries, buccaneers and fugitives from justice. Many find it an excellent base for illicit activities, and it is also a trading centre for many exotic goods. After the brief description of the port are a couple of encounters which you should use on the party before they meet Yswalinol and start the main adventure. In this way it is hoped that they will not at first suspect this as anything more than a minor encounter. Only later, when it is too late, will this happen!

Players' Information
Ethirond is a port in Southern Gondor, about 40 leagues downstream from bustling Pelargir and right amongst the Mouths of the Anduin. It is a well-known stop for ships passing along the coast to Belfalas, Dol Amroth and Anfalas, being more accessible than Linhir. Ships also stop here going up the river to the capital, often to pick up pilots, since the delta can be treacherous with its shifting sandbanks. As a quiet town in the rural province of Lebennin, it attracts little notice from Gondor's busy rul-
ers. It is not very large, lacking any major trade routes inland, and most traders are just passing through. However, it has several springs of sweet water, a safe harbour and plenty of welcoming taverns.

1. Captain Arahim
Players' Information
In a tavern conversation, you meet Captain Arahim, who is looking for some special help. The Captain explains that he is planning a raid against the tower of a wicked man exiled from Gondor who just happened to have taken a large amount of valuables with him, which the good Captain thinks should be returned to Gondor. The Captain has a boat and a complement of sturdy men to help him, but knows that the tower has some magical protection which he may not be able to overcome, and hence is willing to pay the characters half of any treasure recovered for their assistance.

GM's Notes
Arahim owns a privateer with a crew of 16. He is arranging a sortie against a stronghold on the south bank of the Anduin estuary, on the shores of Harondor, occupied by Herúmal, an exiled nobleman of Gondor.

The attack will be planned for night, and the Captain will set sail on the previous night; he is a very experienced sailor and will be able to navigate the delta safely. It would be useful if the characters lend a hand with some of the shipboard operations so that later on they will be familiar with them. The boat carries two rowing-boats which will ferry the crew and party to shore when they reach their destination. The tower is situated on a cliff-top and from the small beach there is a quarter-mile long winding cliff path. Herúmal has 10 guards: 4 of his own men-at-arms and 6 mercenaries from Near Harad he has recruited since his exile. There will be one man watching at the top of the cliff path and two inside the tower on the ground floor.

The tower is 80 high and has four storeys. In the topmost sleeps Herúmal with his mistress Belandien. She has her own room on this floor. On the next floor are the couple's living quarters, and also the room of Garth, Herúmal's faithful old retainer, now over 100 years old. Below that floor are the quarters of the men-at-arms and the kitchen. On the ground floor is the entrance hall-cum-guardroom and two spare chambers. At the entrance to the tower, a black stone sits atop the door's arch, graven with strange signs. The stone contains a spirit bound by the King himself who led Herúmal into treachery. Whenever anyone unknown to Herúmal crosses the threshold, it lets out a keening wail, and if the guards are attacked, it will emerge from the stone and attack the intruders itself. It appears as a shadowy black form with violet fiery eyes and claws. It gives off ultra-violet light which will make anything white or pale blue glow unaturally and will scare all the pirates.

The town has many objects of beauty and value in the top two floors: a small amount of treasure in coins, but more in candlesticks, tapestries, salvers and cutlery, paintings, sculpture and robes of fur and rich embroidery. Belandien has a small store of dried preserved herbs in her room including some Garl, some Harfy and some Juth poison. (ADD: Garl acts as a cure serious wounds. Harfy stops all bleeding and Juth poison comes from scorpions and causes gradual insanity.)

She also has a fair selection of jewellery.

Close to the tower are three outbuildings used to stable four horses, as rooms for the 6 mercenaries and as a store for food, supplies, firewood etc. Some way down the coast is a secret cave in which Herúmal has a small sailing boat. He will make it for 10 if the tower's guards are overcome, but will normally help attack any intruders. Belandien will only fight to defend herself and Garth cannot fight.

2. The Great Pallandi
Players' Information
You have been sought out by a huge man wearing brightly coloured and outlandish garb one evening, who immediately introduces himself as the Great Pallandi, a strong man and owner of a travelling circus. The fair has lost a couple of star acts recently and he wants to find something to replace them, charging the crowds back and the money rolling in again. He has managed to persuade a captain to take him to the southern coasts and simply needs a little assistance in capturing a baby múmak. Pallandi offers to pay quite handsomely for your trouble.

GM's Notes
Pallandi is the owner of a travelling fair and wants to sail down the coast of Harondor and find a baby múmak to capture and show off in the fair.

Pallandi will be accompanied by his wife, a ramshackle type who is the fair's music, and 3 in his crew. The captain of the 'Cheerful Swallow' thinks the couple are quite barmy, but is being paid well, so does not complain. The trip will take Pallandi to a small harbour (2) by which he is to sail away during which time the characters should again be encouraged to take up some sailing tasks. On (and, múmak will be spotted each day, in groups of 5-16. If there are 5 or more beasts present, one will be a baby suitable for Pallandi's purpose and the party will have to split it away from the rest of the group (or, they will all capture it). Adult beasts will be level 6-7, the baby level 1-2, but otherwise use the standard stats in MERP. [ADD: Treat these beasts as masti-

3. Ywalmolin (Maglor)
Players' Information
You are approached by an elfin sailor interested in adventure and mutual gain. He explains that he has learnt from an ancient elf of the location of a ruined castle on Tolfares where treasures might be found. The castle was built by the men of Numenor but was abandoned and has never been used since. Ywalmolin has a suitable ship for the party to get to Nenmarros on Tolfares but has no crew. So the characters will have to work! Ywalmolin suggests that any treasure you find is split one-third for him and two-thirds for the party.

GM's Notes
Maglor's background is explained in the introduction and his NPC Capsule. He is very different from almost everyone else inhabiting Middle-earth and should be played as such: make him as obscure as possible.

The adventure is detailed in section B. The castle is only about 80 miles away but might take a little while to get there if the characters are very bad at sailing. Maglor will be very helpful, telling everyone what to do if necessary. Don't forget to prepare some random encounters if necessary, and pay particular attention to the weather which could affect the duration of the sea voyage considerably.

B. IN THE RUINS OF NENMÁRROS
Players' Information
The fort stands on a cliff above a narrow inlet, with a sea wall projecting out into the inlet to
provide a safe harbour. There is a central keep surrounded by a courtyard and high wall, and opposite the castle is a wide beach. Steps lead up from the sea wall to the courtyard of the fort.

**GM's Notes**

Nenmárros was built by the Númenóreans in the Second Age as an extra fort to guard the Bay of Belfalas and the entrance to the Anduin, and as a measure to lay claim to Tol-falas. However, no one wanted to settle on Tol-falas and there were great logistical problems in supplying the garrison, so the fort was abandoned in the reign of Tar-Ardanin. Since then, the fort has decayed, although the strength of Númenorean building techniques has helped preserve the major parts of it.

The party must either beach the boat or tie up at the sea wall. The sea wall has withstood storms for thousands of years and will protect any boat on the landside of it; on the beach, however, strong waves could sweep the boat away or swamp it.

1. **The Sea Wall.** This is built of huge stone blocks and has several steel rings and stone posts to tie up to. The steel rings are corroded and will not hold the boat in a rough sea without breaking.

2. The stairs are cut right into the cliff and are safe unless it is a wet day, when they are slippery and precautions must be taken. The characters may be surprised by a large lizard (see Monster stats) that is waiting to attack them at the top. The lead character should make a hard (-20) Perception roll (A&D&D: roll for surprise). Only the lead character can fight it unless he/she manages to make a Medium Maneuuvre roll to get past the creature (A&D&D: roll under DEX +1d6-1). The lizard has a poisonous bite, the poison affecting anyone struck with a critical (A&D&D: a roll of 18+ to hit). Those failing to save against it suffer dehydration, and must consume a pint of fresh water every half hour or take 2 hits damage cumulative (ie if the water is missed for 1½ hours the character takes 2, then 4, then 6 hits). The effects are first noticed after 1 hour and last for 20+d10 hours. There is a 10% chance of encountering the lizard in the courtyard if the characters entered the fort by the gate.

3. **Courtyard.** The courtyard is surrounded by a 10’ high wall, solidly built. Against this wall are the remains of some collapsed buildings. The piles of rubble and weathered timbers are mostly overgrown with weeds and sea grasses. In the northwest corner is a nest of winged termites. If disturbed, the termites will fly up as a swarm and attack anyone in the immediate area. A swarm consists of 100-200 termites, each with 1 hit, and attacks without regard for DB or shield – only take armour type into consideration. If anyone takes more than 10 hits from a swarm, they must save against poison or suffer weakness (halve strength and constitution) for 6-8 hours. Fire or thick smoke will drive the termites away.

4. These are ruined barracks, again overgrown with pinks and weeds. There is nothing special to be found in the rubble here.

5. In the northeast corner of the courtyard is a tower built integral with the wall. The roof and all the floors have collapsed, leaving a chimney-like ruin, some 15’ wide inside, 30 to 40’ tall. The interior walls are unsafe and there is quite a pile of rubble at the bottom. It will require an Extremely Hard Maneuver roll to climb the walls inside (A&D&D: treat as slippery, DMG p18). A failure/fail indicates that the climber has dislodged some crumbling masonry and suffers an ‘A’ crush critical in addition to any falling damage (A&D&D: -2d10 damage and 20% chance of broken limb per 10’ fallen). Various small birds nest on ledges within the tower, some being very rare with valuable eggs. If any are disturbed, Elwing (section D) will be very displeased.

6. **Gateway.** The gate is also in poor repair and just as likely to collapse as the tower (see 5) if climbed. The gates are shut. The gatehouse may be approached from the outside if the boat was beached and the winding path taken up the hill from the cove. The gates are wooden, bound with steel, but the wood is completely rotten and will easily crumble from the bindings – but unless this is done carefully, the doors and a portion of the gatehouse will collapse, showering anyone nearby with rotten wood, rusting steel and masonry: make a Medium Maneuver roll (A&D&D: roll under DEX on 1d20+2) or suffer a ‘C’ Crush Critical (A&D&D: -2d12+2 hits and save vs dragon breath or breakspines limb). A Perception roll will spot the unsafe nature of these gates (A&D&D: dwarrow and gnomish special ability roll).

7. Outside a hole can be seen in the wall beneath an arrow slit. This can be easily reached and is large enough for a character to get through. Inside, on the ground floor of the gatehouse is the lair of a pair of mottled cats, who will be disturbed if they are present. Their lair is untidy and full of scattered bones, dung and cat smell. They hunt for a couple of hours at dusk and hunt every day and will attack anyone in the gatehouse. The mottled cats are about 7’ long, a dull mauve in colour and have fluffy ears and powerful claws.

8. **Keep.** The keep is a pentagonal structure about 50’ x 50’. The walls are 4-5’ thick and so well built that they have survived perfectly, like the main wall surrounding the courtyard. The sea wall has protected the cliffs below the keep from erosion. The keep has 4 floors. The ground, first and second floors all have safe stone floors but the top floor is of old wood which is now completely unsafe and will not bear a person’s weight. When it was deserted, most of the furnishings were removed from the keep apart from odd chairs and tables (now ready to disintegrate at a touch). On the ground floor are a few chests containing mouldy old cloth, etc. If these are moved, a well-preserved wooden trapdoor will be found, with an iron bolt on the uppermost side. The bolt can be easily drawn and the door opened (though this will make quite a noise) to reveal stairs going...
STAR SPRAY

Under the isle is a secret cavern, 600' across and up out of the ground. Most of the inhabitants of the isle know about the cavern, save Villkimínuma who lives in it. All the isle's streams are fed by waterraised in the cavern, which is kept clear with the sea through blow-holes. When sea water enters the cavern, the salt is magically deposited to leave clear, fresh water. Villkimínuma and his people are able to deal with the features in the rock through which the springs force their way to the surface. In one of the pools is the Silmaril, and its light is conducted by the water to the streams. Its light also reflects on the salt deposits which glitter gold, violet and green. If anyone enters the cave, Villkimínuma himself comes out in front of them, growing, and, with his scaly crest raised, issue a piercing growl like a great song stung [Allār elv Nári], it can only use this ability once per day.

When the characters land on the island they will see it as a paradise and indeed there are glittering stones on the beaches (mainly quartz and amethysts) and succulent fruits pending from trees amidst sparkling humming birds and radiant flowers. For Ywavmolín it is something more and he is torn between eagerness and secrecy and a nagging despair that he will somehow be denied the Silmaril. The characters must find or back out of the cavern or else have the characters under his control or will know their weaknesses and strengths so well that he will be able to make them break and counter it beforehand if he so desires. The party will meet either Ul or Hobnrob on their first evening. Ywavmolín will attempt to question the characters so that he can make up his mind on the fate of the party but neither of them knows anything about it, or even of the cave.

C: JOURNEY ACROSS THE SUNDERING SEAS

The journey to Tol Thulë will take about three weeks. It will take a time to make sure that the ship is capable of surviving back to landfall — and also puts them in his thrall. Roll regularly for random encounters along the way if you want, preparing a few small goblins or other creatures to dwell: sharks, dolphins, whales, perhaps even a faeballotim. Tol Thulë sometimes sailed by carefully following the route taken by the Inzil and recorded in the Númenorean log-book, also allowing for the changes in star patterns that are due to the precession of the equinox. This way they might get back to Middle-earth alive, as that is what Ywavmolín has lived. When the ship is a day away from it, Tol Thulë will be sighted as a small green hump.

The isle is covered in trees apart from a few beaches around the edges. It was once part of Tol Eressea, the island which became a vast ship for the Calaquendi's migration to Blass Arman. This 'jump' fell off and remained part of Endor, in the middle of the Sundering Seas. About 1 mile across and rises quite steeply to a height of 800' in the centre. The island was accidentally discovered by Númenoreans but soon forgotten in the conquest. Middle-earth was already threatened by the end of the Second Age, Tol Thulë returned to complete anonymity.

This isle is relatively uninhabited, though thickly growing with every sort of pleasant plant, bush, tree, herb and grass.

The seas bordering the isle are at all harmful and all eat only plants: monkeys, boars, small snakes, tree cats, sea birds, etc. The only other inhabitants of the isle are the inhabitants of the Silmaril (some of the Númenoreans or AC Capable). At night the streams of the isle, which are fed from a common underground source, can be noticed on gloomy days. Tol Thulë is also magical in other ways: storms always abate around its shores and there is never hail, snow or harmful rain nor blistering heat.

fall into a swoon like death, his visage locked in a deathlike trance. Villkimínuma is still alive, it will get to its feet and attack the characters one more. However, the surge of magic coursing through the cavern and characters will soon notice that the water in the pools is bubbling up and overflowing: the cave is being flooded. If Maglor is not removed, he must be carried from the cavern.

The characters must leave the cavern or be drowned. If they leave without Maglor, they will need to spend some time gathering food before they leave the isle and in that time, Maglor's body will pass through a blow-hole and be washed up on the beach. During his body out with them, they will find that his head (a task which any self-respecting character would not even suggest, and which none could do without doing the only people capable of removing it are Ul (if the characters think to ask him) and Elwing. Maglor will not drown in his passage from the cave to the beach, he is protected by the Silmaril. Villkimínuma, however, passes out of this story.

D: "STAR SPRAY"

GM's Notes

This final encounter starts on the very morning after the fight at the Silmaril. The characters must still be on the isle, and should have found Maglor's body; manipulate events so that both these conditions are satisfied.

Players' Information

There is a great feeling of peace once more on Tol Thulë, as its waters merge with the magnificent sky, you see the evening star rise and, far out at sea, you see a great wave standing for the first time, forming its top into a rushing dome of marvellous energy, bearing down on the little island. About half a mile away, the wave crests and asplumes of spray are driven up into the sky, it breaks thunderously and deeply, the sound resonating among the trees and rocks of the island, in a method of echoes. From the surging white foam rises a huge white sea-bird with beautiful, ethereal wings of gossamer and a shining white body. It glides off the now quiet scene over the awestruck party and the party for a few moments before slitting beside you. The bird-spirit shimmers, materializes and suddenly turns into the figure of a beautiful elven woman.

GM's Notes

This is Elwing, wife of Eärendil, also called Bride of the Evening Star. She has come to take the Silmaril from Maglor, for only rightfully may a Silmaril be taken, and thus she has had to manoeuvre Maglor into stealing it so that she might retrieve it with surety. The characters may try to intervene if they wish, but Elwing has waited long for this moment and will not brook any challenge to her taking the Silmaril — she will use all her considerable intelligence to stop a challenge. After taking the Silmaril from Maglor, he will awaken and recover to half total hits in 10 turns, or earlier if assisted by a hero. If Elwing is carried off by her own Elven power, the referee should take one of the following ways of continuing the adventure, or invent another:

1. Elwing prepares to resume her bird form and explains her story to the party, who might well join her in her adventure to the west.
2. Maglor leads the party on a wild chase and attacks her from behind, dealing her a '101 Slash Critical [AD&D: stuns 4 rounds and bleeding 8 hits per round] which will be sufficient to deal a mortal wound for Elwing. Consumed with hatred and desire, Maglor snatches the Silmaril and holds it aloft in his glowing hand. The Silmaril is absolutely invulnerable to attacks but the Silmaril destroys him with its fire; eventually blazes burns from his eyes, nose and mouth and his burnt-out shell crumples to the floor.
The characters will then realise that Ul is present and before they can act she will have picked up the Ul. The characters must attack the Silmaril if they want, but Hobnob (if still alive) will protect her, as always, and summarily kill any character within 11–15 hits every 2 seconds until they drop it at which point half the hits taken are recovered. Ul will appear delighted with the Silmaril and will say (speaking quite clearly in Quenya):

"My Lord calls me and I must go to him. If you are mine, you will not leave my name and I will send aid if possible."

However, if the players have offended her at all during their visit to Tol Thüle, she will merely bid them farewell and walk away. Ul will depart into the surf and disappear amid the waves: for she has been called by Ulmo.

2. As in 1, Maglor awakens and attacks Elwing, but she detects his attack and counters it with magic, subduing him. She then binds him with magic and hands him over to the players, for she can feel pity for even him. She then finishes preparing herself and as the evening sets in, she flies off, more radiant than ever, to join it. Ul may or may not go home with the party, this depends on their behaviour on the island and whether any of the male characters are attractive. There are many valuable things growing on the island, plus the gems to be found in the stream and on the beaches. Maglor may well commit suicide in the elvish way by going to sleep and not waking up, as all his hopes are gone forever.

3. As before, Maglor awakens and he and Elwing fight. At first, he fights with Earendil and she with a wand of light. Then, if the characters try to interfere, she will turn into a dove and he into a hawk and they will fight in air. He will seem to get the upper hand and drives Elwing back to earth, where they fight with magic. Elwing throws a shimmering barrier around him so that the characters cannot interfere, and the fight lasts through the night. As the evening star begins to set, Hobnob leaps out of the trees and brings his club down between the combatants, sending them sprawling. If Hobnob has been killed, they are separated by a bolt of lightning.

"Súndeor (a voice from the heavens). Then, like a meteor flashing through the sky, Vingilót descends to the island bearing Eärendil. All the characters will be affected by the Enchantment. The players sail to the boat. He will ignore them, merely going up to his wife and Maglor with a stony face. Would you defy him? He first Ancalagon, the black, he demands of Maglor and then gathers up his wife, who has spent all her energy, and returns with her and her Silmaril to Vingilót, which then flies off. Maglor will probably die of anguish or commit suicide unless Ul or the players stop him. Ul may want to keep Maglor on the island and can feed him potent herbs of forgetfulness until he has regained his youth (before the Silmarils were made) and all the torments of his life are banished.

4. As Elwing assumes the form of a bird once more, the Silmaril can be seen burning brightly in the sky. The whole image seems too much for her and a mewing wall of despair can be heard. She circles ever higher, trying to escape the pain, but eventually it is too much and she falls to the ground. When the characters find her, they see her shatter halfway, but no sign of the Silmaril. Hobnob, however, does enjoy the change. Dawn Vingilót will appear with Eärendil, who will all at dawn invite him to the boat and Ul will come away马丁 and beside him and Ulmo, who was present. Hobnob will ensure that the characters have a safe journey home, and Ul may return with them.

NPC CAPSULES

Ywalamín/Maglor

Second son of Feanor, he is the greatest elvish craftsman ever. Born before the First Age, he followed his father and brothers to Middle-earth in pursuit of the Silmarils which Morgoth had stolen. With Maedhros he was one of the last two sons of Feanor to survive the turmoil of the First Age and they eventually stole two Silmarils from the Valar who had taken them from Morgoth’s iron crown. However, the Silmarils burned him and his brother; Maedhros cast himself into a fiery chasm and Maglor then threw his into the sea and thereafter wandered ever upon the shores, singing in pain and regret besides the waves. For Maglor was mighty among the singers of old, named only after Daeron of Doriath; but he never came back among the people of the elves. (See the Quenta Silmarillion.)
have taught her some minor mage abilities, and she can use the Spirit Mastery and Spell Ways spell lists. She has a concealed dagger as part of her normally skimpy attire in which she stored the Sleep V spell. [A&D&D: as 1st level MU spell, sleep.]. Belandien will use her feminine wiles to stay alive if Herimal is slain, claiming to be a prisoner and the daughter of a Gondorian nobleman.

UI
UI was one of the Calaquendi, inadvertently lost on the Isle of Tol Thule when it broke away from Tol Eressëa in the middle of the Sunburned Seas. She has dwelt here on her own from the age of 4 with only the magic of the island to protect her until a few years ago when Hobnob arrived. She can now speak a few words of giantish and, enjoys learning new words, although Hobnob cannot always help, not being very bright. UI is ultimately 'uncivilized' as she wears no clothes, eats only fruit and nuts, sings beautiful tunes all day long and does not understand fighting or the concept of conflict. She loves Tol Thule passionately, but as she has not yet seen a male elf, might love one just as readily. Her special pleasure is to bathe in the warm sea or the sparkling streams.

Hobnob
Hobnob is a large giant who arrived recently, he is well over a hundred years ago on Tol Thule by accident. He feels very protective towards UI (it is partly the effect of the island on him) and will guard anything on the island particularly her from any harm. He will only attack characters as a last resort, however. He has typically ugly giant features and stands 11'/ tall. [A&D&D: Hobnob is a stone giant, or possibly a cloud giant if you want a tougher encounter. He uses a large club to attack if necessary, and can also throw rocks.]

Vikillinnëma
This beast was one of Melkor's slave-spirits which fled after the destruction of Utumno in the Battle of the Powers. It is vaguely troll-like, but larger and heavier. It weighs in at 250 lbs. on all fours. It is covered in scintillating scales and has vicious teeth and claws. When roused, a scaly crest running from its neck to its tail rises up threateningly. It can emit a growl, one per day which acts as a great song stun. It can also use spells (at 25th level) from the Light Law and Earth Law lists: typically shock bolt, stormwall, stoneearth and earth/mud. [A&D&D: can cast lightning bolt, wall of stone, transmute rock to mud and continual light up to 3 times per day, at 12th level. Vikillinnëma has now been converted by the power of the Silmaril to protect (and cannot longer be considered a truly evil creature, however, the Silmaril has not abated its fearlessness one whit!]

Pallandi
The Great Pallandi, as he styles himself, is a typically flamboyant fairground character. He is amiable and quick to make friends – although those who cross him should be warned, for he is as strong as two normal men and can bend a 4' iron bar with his bare hand. His clothing is always black and green with trimmings of white fur, gold lace, yellow ribbons, etc. and he is fond of humorous tales. He owns the Circuit and goes on tours around the provinces of Southern Gondor in the summer and winters in one of the larger cities, such as Osgiliath.

A&D&D STATISTICS

Section A (1)

Captain Arithim
- Dúndain, Warrior
- Pirates (+1)
- Urban man, Warriors
- Herumil
- Dúndain, Warrior
- Men-at-arms (+4)
- Dúndain, Warriors
- Mercenaries (+6)
- Haradrim, Warriors
- Belandien
- Dúndain, Mage
Bound Spirit
Treat as vampire when being attacked; see MERP p.42.

Section A (2)
Pallandi
- Dúndain, Bard
- Rural man, Bard
Dorya
- Rural woman, Ranger (Pallandi's wife).

Section A (3)
Ywulomlin Majgor
- Noldorin, Bard
+25 Broadway; +15 Mythril Chain; Magic Ring – turn into any normal bird, animal or fish not longer than wearer (only 11 charges remaining.)

Section B
Large lizard
Termite Swarm
Moor cats (+2)
Kraken
Minor wight

Note: See MERPp42 for special offensive and defensive abilities.

Section C
Vikillinnëma
- Beast of Morgoth

Ul
- 'Noldor'

Hobnob

Section D
Extinguish-star-spray
Noldorin, Animist
+20 belt of defense; see NPC Capsule for attack details
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*Please mention White Dwarf when replying to advertisements*
the result of one dice roll. But the roll things until they fall off! between them - the players say they're that each task there is a significant chance is. well? Because in melee, the character's told the difficulty rating of a climb if they For keeping track of special items: When this is because the designers of (average), so Fandango gets over on a incompatiblespells-eg, white counters test? Common sense indicates that contains; Fandango recognizes a ladder hands one in until none are left, and then the percentile skill system is one of the miscellaneous random factors), ie: NON-COMBAT SKILLS The percentile skill system is one of the simple rules features for which RuneQuest is famous. However, it contains a flaw. This is best illustrated by comparing two characters: Fandango (all of whose skills are at 25%) and Silvanus (all of whose skills are at 75%). Taking their shortword skill, for example, it is clear that Silvanus completely outclasses Fandango. The latter is but a novice, and to reach Silvanus' standard he would have to train continually, at least two hours a day, for over a year - or obtain equivalent experience from real-life climbing. This is reflected by the rules. If the two square off for a duel the betting will not be 3:1 on Silvanus (ie, in direct proportion to their relative skill levels), it will be more like 30:1. Quite reasonable. Okay, here's the problem. What if these two decide to have, say, a climbing contest? Common sense indicates that Silvanus is an experienced climber who has probably conquered several mountains; Fandango recognizes a ladder when it is pointed out to him. And yet there is a significant chance (1 in 4) that Fandango will be able to scale a wall, cliff or whatever even if Silvanus fails to. Similar problems occur with other skills. With every skill except combat, in fact. Luckily (since it is probably more important in the game than any other skill) the system works for combat. The results it gives are realistic. Presumably this is because the designers of RuneQuest were SCA buffs who knew the system worked. Why doesn't the same principle handle other skills so well? Because in melee, the character's skill represents his chance of succeeding with each individual blow or parry, not his overall chance of winning the fight. Players would not want to win or lose on the result of one dice roll. But the roll made for a climb does not represent each foothold and handhold - this time it just gives overall success or failure. To deal with 'task' type rolls - Climb- Potluck, where the aim is to stop some- limited number of uses. You tell the players they have a wand of frost with 'X' charges: they keep track of its current charges as 'X-1', 'X-2', etc, which saves you having to tell them in advance that the thing will work only seven times or whatever.

First This, Then That

by Oliver Johnson

We get a lot of submissions about RQ combat. Too many. Few people have suggestions for adjusting the non-combat rules, though there is plenty more room for change in that department. The procedure for climbing a cliff-face or hiding from a sentry is so quick and simple (one dice roll!) that a few additional rules can do no harm - and may even correct the continual injustices that I'm sure have irked many a player. Now, if someone would only find a way to stop armour falling off... - DM

Returning to our two chums, then, we find them approaching a large wrought-iron gate about twenty feet high. The referee assigns a 'difficulty rating' of 0 (average), so Fandango gets over on a roll of 01-50 while Silvanus can only mess things up if he fumbles. Incidentally, I think players should always be told the difficulty rating of a climb if they make an INT x 5 roll. Honestly speaking, most people in real life have a pretty good idea of the kind of obstacles they can climb, and nobody just climbs things until they fall off! We also have to deal with what I call 'passively competitive' roles. This comprises things like Hide in Cover and Pick Pockets, where the aim is to stop someone else noticing what you're up to. Again, a straight percentile roll isn't enough. Suppose Silvanus and Fandango both dive for cover and make their rolls. Logically we might expect that the 'old pro' would do a better job of concealing himself than the 'young greenhorn'. Not so: the trollkin sentry who shortly arrives on the scene is equally likely to spot either of them. To consider another aspect of the problem, imagine a character who has hidden behind a rug or cloak of protection. Giving the solitary cultist who wanders past a 30% chance of noticing our hero sounds okay - but if a line of cultists were to file past, minus the chance of spotting him, the chance of him remaining unseen rapidly diminishes to zilch. This is not the way things work in reality. Either he has concealed himself well enough that no spell should be able to detect him, or he should have some chance of spotting him (or only on a 01-05, anyway) - or he should be spotted by the first to look in his direction. This is handled by applying a 'difficulty rating' to Perception rolls. The difficulty rating is given by adding the hidden character's Hide in Cover ability (or Move Quietly, etc) to the percentage cover available (or background noise, etc) and subtracting 1-9 (to represent miscellaneous random factors), ie:

Difficulty Rating = Stealth + %age cover - d100

Which, of course, gives a number between -100 and +100, as before. Consequently, in an overgrown garden affording 75% cover, even under the worst possible conditions Silvanus will not be seen by the trollkin with 25% Spot Hidden except on a roll of 01-05. But Fandango, who has left his backside protruding quite conspicuously from a thicket, will be seen on a roll of 01-50.

A Few Notes For keeping track of special items: When the characters find a potion and can't identify it, give it a code name. This way, if they end up with a batch of unknown potions, you will be able to distinguish between them - the players say they're drinking 'Potion Charlie' and you can read off the effects from your notes. Codes can also be used for items with a limited number of uses. You tell the players they have a wand of frost with 'X' charges: they keep track of its current charges as 'X-1', 'X-2', etc, which saves you having to tell them in advance that the thing will work only seven times or whatever.

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Cults of the Dark Gods 2

Original Text by Prof Wolf von Archenbsak, Translated for Call of Cthulhu by A J Bradbury

Translator's Note
In the first part of these notes (WD71), prepared in the mid-1930s, Professor von Archenbsak dealt with two (allegedly) extinct groups: the Assassins and the Knights Templar. He concludes his research with a study of the Freemasons, the Bavarian Illuminati and that most worrying new phenomenon which has appeared in Germany, National Socialism - the Nazi Party. In the section of his notes on Freemasonry the Professor has done no more than prepare two cross-referenced lists. I have rewritten them as a brief description of Masonic ritual, appending von Archenbsak's references to the Templars where appropriate.

Freemasonry
The first reappearance of the Knights Templar after their persecution in Europe is to be found at the time of the Battle of Bannockburn (1314) when a sizeable body of knights-in-exile fought on the Scottish side. There is a substantial gap in the historical record until the Battle of Killecrankie (1689) when one of the Scottish casualties - John Cleaverhouse, Viscount of Dundee - was found to be wearing the Grand Cross of the Order of the Temple.

So far as the existence of the Templars in Scotland is concerned, then, the evidence may be regarded as limited but significant. Its importance resides in the fact that the earliest known 'speculative' Masonic group was the Mary's Chapel Lodge, founded in Edinburgh sometime 'before 1588' (according to the Concise Cyclopaedia of Freemasonry). That is to say, the birth of Freemasonry - as distinct from the original guilds of genuine stone masons - appears to have occurred in a region known to have Templar connections and at a time when the Order must certainly have still been in existence.

But the relationship between the Templars and Freemasonry is not merely speculative, so to speak. On the contrary - Masonry's true parentage can be clearly seen in the details of its various rituals. In Masonry's initiation ceremony (Entered Apprentice), in particular, this dressing of the 'deposed king' in new clothes is evident beyond all reasonable doubt.

Before the initiate is first allowed into the Temple a part of his normal clothing is removed so that he is left only his shirt and trousers, a shoe on his left foot and slipper on the right. His left shirt sleeve and his right trouser leg are rolled up above the joint, and his shirt is pulled back on the left to expose that side of his chest. Finally, the initiate is required to wear a noose about his neck (known as the cable tow), and a blindfold. (The rope is clearly an imitation of the ritual knotted cord worn by all Templars, whilst the baring of the chest on one side is surely a reminder of the time when the Templars were forbidden to wear the red cross on the left side of their surcoats - von A.)

On gaining admission to the Temple, after the Tyler has given the first degree knock, the initiate now advances in his progress by a small sword (a poniard) which is held against the bared part of his chest.

(The knock consists of three evenly spaced raps, the same signal as that used by the Templars. The use of the poniard, which would allegedly have been used to run the initiate through had he tried to force an entry, lays emphasis on the importance (and secrecy) of the original ritual - von A.)

To describe the entire ritual which now follows would take more space than we have here. I will deal, then, with only three further points which von Archenbsak feels are particularly important.

Firstly there is the movement known as the 'first degree', which involves taking one short pace forward on the left foot completed by bringing the right heel into the left instep so as to form a tau or Egyptian cross. Freemasonry explains this as a representation of a T-square, but when linked with other evidence it must also recall the accusation made against the Templars that they 'trampled upon a crucifix' during their initiation ceremony.

Secondly, much is made of the Volume of Sacred Law in all Masonic rituals. It is said to 'govern our faith', which seems reasonable enough since the VSL is, in Europe and America, a Bible. Yet in an Indian lodge the VSL would be a copy of the Hindu scriptures; and in a Moslem country it would be a copy of the Koran, and so on. Von Archenbsak points out that this highly ambiguous attitude towards religion puts one in mind of the Assassins' willingness to adopt any and all religions in order to gain their own ends.

Finally, let us end with an item from the Royal Arch ceremony. In English lodges, this ritual is widely held to be the final part or "completion" of the Master Mason's degree. In this ceremony a Mason is introduced, though often without realising it, to one of the real secrets of Freemasonry: the four 'sacred words', laid out around a triangle within a circle, and the four Hebraic letters used to make up the three descriptions of the 'Lord'.

The first 'word', divided into three parts around the circle, is JE-HO-VAH (a Jewish name for God). The other words, set out on the three sides of the triangle, are JAH, BUL and ON which are described to the candidate as being the Chaldean, Syrian and Egyptian names for God. It would be far more accurate to describe them as being the names of three gods, with a small 'g' - (Jah, Baal and Osiris) - since all three religions worshiped not one but many such 'divine beings'.

The candidate is now told that the three Hebrew letters are Aleph, Beth and Lamed - A, B and L in English - and that from
these letters one can make three descriptions of ‘the Deity’. These are: AB BAL (Father Lord), AL BAL (Word Lord) and LAB BAL (Spirit Lord). Whether the candidate be Christian or not he will almost certainly think that he recognises the Holy Trinity as described in that religion. But this is the crucial point of the ceremony—getting through all this, he is not a name for Christian God—they are both forms of the name of the syran demon- god more commonly known to us as BAAL.

No wonder the candidate is informed this ‘proves the Royal Arch to be the climax of Freemasonry’. He has just been shown the ‘candentata’ or ‘orchestra’ of the ‘Royal Arch’ (876), and ‘a thousand will recognise the real significance of these words! Truly, as the old Arab proverb has it: ‘the best place to hide a light is in the sun’.

The Illuminati

What we have seen, time and again, is the way in which these cults derived from the Assassins have adopted whatever guise seemed most likely to enable them to gain their own ends. For the Assassins it was the power which derives from brute force and a reign of terror. For the Templars it was the more subtle power that comes with great wealth and the presence of men being reserved for situations which had all failed in our third case, the modern Illuminati, so Hitler has named his entire scheme, he might call it ‘political power’ base, on the financial and social standing of those who are seduced by the organisation’s ‘innocent’ facade.

But there are numerous group who, whilst seeking the same ends, for all one is to do away with, the idea of the Illuminati, choosing instead a modern version of Joseph’s ‘coat of many colours’. The Illuminati—the Ancient Illuminated Seers of Bavaria have encouraged so many different stories concerning their constitution and purposes that it is quite impossible for the average citizen to know what, if anything, is the truth. Indeed, their programme of misinformation has been so effective that a majority of the population refuse to believe that they exist at all.

How I wish that were true. Unfortunately my own researches over the years have revealed that the AISB is all too real. And if their current plans (as I understand them) ever prove successful then I have no doubt that the world will come to curse their name.

A Rose...

As the great English poet, William Shakespeare, once wrote: A rose by any other name would smell as sweet. In the case of the Illuminati we might say: ‘the Assassins by any other name would be just as deadly’.

What all my fellow researchers seem to have overlooked is the fact that the group which is so often labelled ‘The Illuminati’ actually does not have a single name. It has, as the need arose, adopted many names—some meaningful, some deliberately misleading. But through all these changes the group itself has not altered its essential identity for over 2000 years.

The first organisation to use the idea of illumination in its title was, as I have already mentioned, the Roshinaya of Afghanistan. The Bavarian Illuminati, officially founded on May 1, 1776 by Adam Weishaupt in Ingolstadt, Bavaria, was just one more manifestation of the original Assassins which used this name. At other times there have been the Alumbrados (the Illuminated Ones) in Spain, supposedly wiped out by order of the Grand Inquisition in the mid-17th century but soon reappearing as the Illuminati Knights. In the case of the Gunners also disappeared from public view after a while, only to resurface in the late 19th century as the Illuminati of Paris.

At other times, and in other places, the selfsame organisation has appeared as occult groups such as the Rosicruciens, the notorious Hermetic Order of the Silver Twilight and temporally, the Order of the Templars of the Orient, and as self-styled defenders of the Christian faith like the Holy Vehm.

The Chosen Ones

In speaking of the Holy Vehm I would divert this study for a moment to consider once more the meaning of certain titles. You will remember that I took some pains to unravel the meaning of the word Baphomet, the name of the idol supported by the Templars. In the case of the Holy Vehm we find exactly the same confusion over the word ‘Vehm’. It has been suggested that this was the origin of the German word Fahn (see below) which means a flag or standard, so that the organisation would have been, in effect, the standard-bearers of Christendom. A more practical translation would be Fehm, meaning ‘wise’ (the actual title adopted by initiates of the Holy Vehm)—yet another link with Syria through a word which is spell and pronounced almost exactly the same way in German and Arabic.

A similar link can be found in the name of the alleged founder of the Bavarian Illuminati—Adam Weishaupt. Here we find the name of Adam—who the originator of all wisdom, according to the Assassins—coupled with ‘Weishaupt’ which may be translated ‘高等的人’ (a high person) or ‘The Teacher’ to the Syrian/Swiss Order of Assassins, yet fewer than one man in a thousand will recognise the real significance of these words! Truly, as the old Arab proverb has it: ‘the best place to hide a light is in the sun’.

Kadath Once More

Those of my readers already familiar with the ‘fictional’ work of the American H.P Lovecraft will know full well the horrors of the icy wastes of ‘Unknown Kadath’. Yet there is a group in Germany at this very time with a beloved President Hindenburg and of Ultima Thule, as it is known in our mythology.

Based in the city of Munich (in Bavaria), the Thule Gesellschaft has, at the behest of the notorious occultist Dietrich Eckart, placed its power at the disposal of a despotic little Austrian Corporal named Adolf Hitler and his National Socialist Party—the Nazis! According to Eckart’s deathbed statement Hitler has been initiated into the ‘Secret Doctrine’ and is able to communicate with those whom Eckart called ‘the powers’.

But which powers? Certainly not those of our own world. Let me make it plain to my readers that I am not one of those who believe in magical powers in the normal sense of those words. Yet I must hold it to be beyond doubt that there are deep, dark forces beyond our own comprehension and some utterly destructive forces that would ravage our world if they could, mentally, spiritually and physically as well. And for those who deal with such forces there are indeed certain evil powers over which they are given power for a brief span.

What powers? The power to bring insanity, death and destruction into our world of an unparalleled nature. Already, despite his imprisonment following the fiasco of the Beer Hall Putsch some ten years ago, Hitler has risen to unthinkable power. Now, so all legends go, Hitler’s head is cold in his grave the upstart Corporal has induced the armed forces of Germany—In their entirety—to swear an oath of allegiance to him. Not an oath of loyalty to a rightful King, not even an oath of loyalty to their country, but an oath of loyalty to death. But the head of this oath—ultimately the source of all reality—is the Fahnem, the blood oath of the Teutonic Knights.

Thus have the Assassins, Templars, ‘inner’ Masons—call them what you will—resurfaced to terrorise all decent citizens. Just as the Grand Master of the Assassins lived in his castle named the Eagle’s Nest, so Hitler lives this very time with his legions from the castle of Zeigenberg the ‘Eagle’s Eyrie’. Just as the Assassins chose red, white and black as their ‘official’ colours, so the symbol of Nazism—the reversed or ‘dark’ swastika is picked out in black, in a white circle on a red ground. And just like the First Reich, Hitler seeks to create a ‘thousand-year empire’ of the Third Reich dominated by the German peoples.

If this horror that lies before us is to be averted then it must be by the action of the peoples of Britain and America, since Germany is already lost. The Powers are no longer on the threshold for us, we have closed our eyes and welcomed them into our midst.

The Heart of the Dark, a scenario based on the findings of Prof. Wolf von Andechs, will be appearing in the March edition of White Dwarf.
In most fantasy rolegames, there are two sorts of weapons: normal and magical. Cursed weapons are usually just the opposite of beneficial ones, and are used by GMs as traps to keep the party from being too successful. This system has advantages in that it is simple, but it is also predictable and doesn't employ any degree of player skill.

Under this new system, every weapon is potentially magical. The power of, say, a sword, depends upon its history as much as any of the charms laid upon it. When placing a weapon in his campaign, the GM decides upon its age, and on any special features such as charms, or the power of previous owners. From this a number of points are derived which would be available to the player to adjust his combat rolls. For example, a sword may gain one point per twenty years of its age, plus a few for each wielder of particular renown, this latter being linked to the experience level of the wielder. The GM should decide his own method of allocating these points to suit the needs of his campaign, and should further decide during play whether a magical weapon will increase its point allocation from being used by a player character.

To utilise the power of the weapon, the character must know the name of the weapon. If a weapon has had more than one name, the points available will depend on the date when the sword was given the name which the character uses. If the player calls on the power of his weapon, he must throw the normal dice to hit and damage. The weapon will then automatically add the necessary plusses to hit, then kill, the monster being attacked. The number of points added, cannot of course, exceed the total available. In addition, the number of points used in any such blow is the percentage chance of the weapon breaking under the strain. To replenish these points, the weapon must first do as many points of damage in normal combat as there were points expended (several blows may be required to do this). After this points are recovered at a rate of one point for every two points of damage done in later combat.

Clearly, it will add to the tension and mystery of the game if the GM keeps the current point totals of magic weapons from his players. Thus, a player can never be certain that his magic weapon is going to strike the killing blow he may be depending on. If the totals are kept secret, it also allows GMs to prevent the untimely deaths of NPCs or monsters crucial to the progress of the campaign should he be prepared to indulge in such 'number-fudging'.

There are many ways to curse a weapon under this system; should such weapons be desired. The chance of breaking can be increased, or it may not be possible to replenish points (in AD&D such cursed weapons would be produced through casting a bestow curse on the weapon, at the discretion of the DM). In some chaotic weapons, there might be no effect on some occasions when the power is summoned. However, the best way for any cursed item to work is for it to have a subtle but increasing strength effect on the wielder's alignment. This phenomenon is exemplified by a well-known ring.

The major difficulty with this system is deciding how powerful a weapon must be to qualify as a 'magic weapon' when used against creatures such as undead etc. Against this will be a matter for the individual GM, and will enable yet more uncertainty and tension to be introduced into the game. Further, a GM may decide to use this new system in addition to the standard rules for magic items, rather than as a replacement. The important thing is to ensure that the weapons are the right strength to fit into your campaign without upsetting play balance.

By designing and operating magic weapons along these lines, the GM can ensure that they are powerful enough when desperately needed, but not have an unbalancing effect on normal combat against orcs, goblins and similar standard creatures. The player is given a choice, and takes a calculated risk. Both of these should introduce more skill and enjoyment into the game.

As each weapon has a name, players will be able to identify with them instead of just thinking 'Gosh! I've got a +4 sword!' While this system is not applicable to D&D/AD&D, there is no reason why it can't add a lot to MERP, RO, and most other games.

By way of an example, consider the blade Rensano:

The Weaponsmith Arcoros gave his liege lord, Duke Nermal, a sword so potent that none could stand against it, and held his sword to ransom as security. Arcoros worked non-stop for a week on the final stages of the sword's construction, employing materials that had been two years in the making. As the blade was completed, he dedicated it to his son, then collapsed from his exertions. The strength of his love in his dying breath suffused the blade with power, and a measure of his anger also entered the weapon. When Duke Nermal got his hands on the sword, he found it poorly balanced for him, and turned in anger to Arcoros' son. But Rensano (the youth) overpowered him, wresting the sword from his grasp.

"You killed my father, and Rensano, will kill you!" he declared.

As he spoke, the sword glowed a blood red, and seemed to pulse with a slow heartbeat. Duke Nermal hardly had time to shout at his guards as his life was stolen by the same sword. Somehow, Rensano evaded the Duke's guards and made good his escape from the castle, going on to various heroic exploits wielding the sword which bore his name. The circumstances of his death were shrouded in mystery, and for half a century the whereabouts of the sword were unknown, until it was found by Captain Cifkas, a mercenary of some reknown. He carried the sword into a thousand battles - always victorious - until he met his death (gloriously, of course). Rensano then passed through a succession of lesser owners, none of whom augmented its reputation or power.

Rensano is a longsword, unremarkable in appearance apart from its hilt, which is longer than is usual. When its name is called on, the blade turns blood red, and the slow beat of a dying heart can faintly be heard. In game terms (for AD&D): Because Arcoros gave his life in the making of the mighty blade Rensano, the sword is a regular department for readers' ideas about the AD&D game. This issue . . .

A NEW APPROACH TO MAGIC WEAPONS

by Michael Williamson
Sorry Thrud—no more beer until you pay your suite!

...and before you lose your plumber remember what happened last time—it was nearly a month before the teaching work was finished!

Ern—excuse me! I wonder if you can help me—my friends and I are going on a spot of dungeonering...

Thanks to that nice gentleman over there—only 500 for two days, we're just students and computer programmers so we haven't any experience of girl's backing and the like, so he said you'd be glad to come along with us.

Just think of the money—anyway I drew this strip—any messing and you'll end up in a freeway emergency ambulance.

To the Quargz Caverns of Quargz!

Continuing along their route, the adventurers met strange surpries at their next encounter!

Whoosh! Roar! Grrr!

Great—on morsebikes! You just know this is going to be anything can happen!

And while we're on the subject—just row, these dice and see whether we can win or not?

Oh yeah?

At this juncture, Thrud decides to enter into the proceedings...

Bunger! Double oops.

In order to pass us you must first scale this ridge!

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Fiend Factory is a bimonthly column for readers' new creatures and monsters.

JUNGLE JUMBLE

Rain-forest monsters for AD&D, by Geoffrey Carr

The tropical rain-forest is only rarely used as a setting for adventuring in AD&D. This seems rather surprising since, besides the tales of lost tribes, secret cities and overgrown temples associated with such areas, the diversity of life in the jungle allows the DM's imagination to run riot. Monsters that are not ecologically credible in more temperate climes seem entirely natural in the rain-forest. The uncanny sounds of unknown perils all around should also be enough to scare the wits out of the average adventurer before he has gone two miles!

ARMY WASPS

No Appearing: See below
Armour Class: See below
Movement: 12"
Hit Dice: 1HP
Treasure: Nil
Attack: 1 or 1-3
Intelligence: Animal
Alignment: Neutral

Army wasps are a very dangerous menace indeed. The first sign of their presence is usually the arrival of two or three large and rather persistent wasps. These are colony scouts and will buzz about for a round or two without attacking, and then disappear. The scouts are out looking for prey—typically large animals. The scouts will return to the main colony and perform a dance indicating the distance, direction, size and number of the prey, in the same manner as a honeybee would dance to show the location of a rich flower patch. Within 5-20 rounds, depending on the distance between the party and the colony, a hunting swarm will arrive. This will consist of d20 + 40 wasps for each large animal (human, demi-human, pack animal, etc) in the party. Wasps will attack at the rate of 1-10 per round against each individual until all the party are dead, or all the wasps have exhausted their poison.

Attacking wasps are not likely to be seen until they are within 15 yards of the victim. If the party is within 20 yards of the swarm, the DM should allow the wasps to surprise the party, unless the party are within 20 yards of the swarm, the DM should allow the wasps to surprise the party, unless they are being fed to the larvae. It will take about 12 daylight hours to strip a human carcass to the bone (the wasps do not fly at night), but it will be beyond the reach of a raise dead spell within one hour. The best defence against army wasps is to kill the colony (assuming that someone realises what they are). Certain magical attacks will be useful, but striking weapons and missiles are completely useless until the wasps have settled. Characters may try to pluck scouts out of the air (throw DEX or under on a d20 to catch one) allowing the insect a 'free hit' before it is crushed. This does not apply against swarms, when sufficient concentration is impossible.

VAMPIRE BATS

No Appearing: 1 (20-50)
Armour Class: Nil
Movement: 3"-24"
Hit Dice: 1
Treasure: Nil
Attack: 1-4 plus special
Intelligence: Animal
Alignment: Neutral

Vampire bats are fairly common in the tropical rain-forest. They do not travel as groups, but where one is found, others will almost certainly appear along later. The bats attack at night, always choosing a sleeping victim. Any large mammal will do; they have no particular preference for humans. Pack animals may suffer their attentions as well. The bat lands close to its victim and crawls the last few feet up to it. It makes a small bite, usually in a limb, and laps up the blood as it flows out. Since the bat's saliva contains an anaesthetic, a sleeping victim will not wake. The bat will feed for between 1 and 4 rounds, each round draining one hit point, and then fly off. Victims are not normally attacked by more than one bat per night, since they wish to conserve their food supply.

In the morning, the victim will find that he has an itchy cut, but unless he has special knowledge, he will probably not realise from what. He will not notice the missing hit points unless they exceed 25% of his total. Each time a character is attacked by a bat, he must make a saving throw vs poison to see if there is an allergic reaction to the bat saliva (the DM should do this if the victim is ignorant of the attack). If so, he loses a constitution point (which he will notice) and makes throws for subsequent nights after 1—1 (—2 after the second failure and loss of constitution etc). Untreated, constitution points are recovered at the rate of 1 for each complete week that the victim is free from the bats' attentions. If, however, a neutralise poison spell is cast over the victim, they will be reco-

The next best defence is to be a long way away when the swarm arrives, not as easy as it might seem in dense jungle. If the party are within 200 yards of the point where they were first located when the hunters come for them, they will be found automatically. If within 400 yards the wasps have a 1 in 4 chance and within 800 yards, they are safe unless they have been moving towards the nest (ie the direction in which the scouts go off).

An active wasp colony consists of 300-5000 wasps, a similar number of larvae and a queen, whose life cycle is 4 weeks, and at the end of this time the whole colony, having exhausted the prey in one area, flies off to another, several miles distant.

Other than the arrival of the scouts, the only warning that a party is likely to receive are the skeletal remains of previous victims; a still visible victim usually indicates that the colony has not yet migrated. If adventurers are active in the area, such past victims may have worthwhile treasure on them, assuming that the party hang around to pick it up.
versed at one per day until the bats attack again.

Finally, the bats can act as carriers of lycanthropy if this is endemic in the area. In this case, from 0-5% of the bats will carry the disease as if bitten by a lycanthrope. If more than one form of lycanthropy is present in an area, and an unlucky victim is infected with two different sorts, he or she will become permanently insane at the next full moon.

Vampire bats are purely nocturnal, and difficult to detect due to their habit of landing away from the victim and creeping up on him. Someone on nocturnal guard duty would have to make a 'secret door' roll in order to notice the arrival of a bat unless all his attention was focused on his sleeping comrades, in which case he might miss the arrival of other threats.

Vampire bats are very difficult to hit in the air (ACO), but make easy targets on the ground (AC8). They will not attempt to defend themselves, but will fly off immediately if detected, leaving their assailants only one round in which to try to kill them. They live in colonies and patrol a radius about 3 miles around a colony, defending it against intruding bats. They will not attempt to follow a party beyond this range.

### QUETZL

**No Appearing:** 1-2  
**Armour Class:** 3  
**Movement:** 3'/12"  
**Hit Dice:** 2+2 (5HD vs magic)  
**Treasure:** Nil  
**Attack:** 1-2 plus special  
**Intelligence:** Semi  
**Alignment:** Neutral

The quetzl is an enchanted bird which lives in the deepest parts of the rainforest. Rarely seen by men, it is still more rarely captured. A flash of spectacularly beautiful iridescent color is all that is usually visible as the bird travels through the canopy.

Quetzls are poor fliers, but have certain magical protections which make them difficult to catch. Their plumage acts as the illusionist spell *colour spray* on anyone approaching within 20 feet of the bird if the bird chooses to display its feathers to this end, and there is a 10% chance that the effect (unconsciousness, blindness, stunning) will be permanent. They are able to acquire their full plumage and magical powers at one year of age.

A quetzl nest, if it can be found, will contain 2-5 eggs (25%), nestlings (50%) or fledglings (25%). Eggs cannot be hatched artificially, though they might have some value as curiosities. Nestlings and fledglings may be hand-reared, their principal food being the large, highly coloured butterflies of the forest canopy. Nestlings require at least 5 of these per day, and fledglings, 10, otherwise they will die. The balance of their diet may be composed of ordinary meat. Young birds acquire their full plumage and magical powers at one year of age.

Nestlings are valued at 500gp, well grown fledglings at 750gp and the intact adult plumage at 1000gp.

### APHRODITE'S NEMESIS

**No Appearing:** 1  
**Armour Class:** 3  
**Movement:** Nil  
**Hit Dice:** 5-10  
**Treasure:** Nil  
**Attack:** Special  
**Intelligence:** Non  
**Alignment:** Neutral

Aphrodite’s nemesis is a very attractive tree. It stands some 15 feet high and bears globular silver and blue fruit of exquisite beauty, from 2 to 8 being mature at most times. The fruit secretes substances which mimic human sex pheromones, and adult humans of either sex will be drawn to them almost irresistibly, although they will not be able to understand quite why. Each character so drawn must then save vs intelligence (d20, throw INT or below to save) or eat one of the fruit. He or she will find it the most delicious food they ever tasted, and will not require anything else (even another fruit) to eat for the rest of the day. No apparent harm will occur at the time, nor, if party members of only one sex have partaken, will further effects be noticed. If characters of both sexes and compatible races have eaten the fruit, however, they will begin to pair off in order of charisma, the most attractive man with the most attractive woman and so on, unless established couples already exist, in which case these will be maintained.

As the party camps down for the night, each affected individual must save against wisdom. Characters saving successfully will realise that they are acting under the influence of the fruit and will be able to restrain and control their passions, having some idea of the consequences if they don’t. If only one member of a couple makes the saving throw, the other will grow more and more passionate through the night, regardless of rebuke or explanation and, before the dawn, must make a final saving throw vs petrification or become insane. On passing this, they will recover their senses and be completely normal.

If both members of a pair fail to save against wisdom, nature will take its course. The couple will be locked together in ecstasy as the magic of the tree takes control of both. Their bodies will begin to merge and lignify, and roots will start to grow. They will never realise their fate, but the green shoots blossoming in the morning will one day form a new tree...

The effects of the fruit can be counteracted as follows: after eating and before transformation, the character can be rescued by cure disease, heal or remove curse. Once metamorphosis has begun, only heal or turn wood will save the unfortunate victim. Of course, a wish might work even after transmutation was complete.

The fruit of the tree is much sought after as it can be used as the basis of love potions (*Philtre of Love*), one fruit per potion, within 10 days of being picked. Alchemists will pay between 150 and 200gp per ripe fruit, although some of the more unscrupulous have been known to use them to create their own trees.
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Dioramas
Part Two: Scenic Effects

The success of any diorama relies heavily on how well you simulate the surrounding landscape. The aim of this article is to provide you with a basic guide to modelling these settings. By experimenting with these basics, and by introducing more exotic forms of scenic dressings and accessories, imagination need be the only limit to what you can achieve.

Earth
To simulate bare earth, sprinkle fine cork chippings, coarse sawdust or even potting compost over a layer of wet Polyfilla or white PVA adhesive. When set, paint it dark brown. Allow to dry before applying thin washes of mid-browns to add interest, and then highlight with pale fawn or yellow ochre.

Mud
Apply a creamy mixture of Polyfilla to the base using a well-laden brush, and allow each layer to harden before applying gloss varnish; satin varnish for dampness. For pools, use clear casting resin and allow it to set before painting with a dark earth colour. For pools, use clear casting resin and allow it to set before painting with a dark earth colour.

Rocks
Use real rocks or stones whenever possible, positioned in the groundwork material before it sets. Lightweight alternatives include mortar and cork. Mortar, which has a very fine texture, can be found on any demolition site, and cork can be bought at a florists. Both will require painting to make them look convincing.

Grass
Apply a layer of Polyfilla to your base and smooth it flat. While wet, sprinkle fine sawdust or sand evenly across the surface and allow to dry. Paint the surface dark brown and, when dry, dry brush the surface very lightly with brown, green and yellow tones to break up the uniformity of colour. Avoid bluish-greens as these look poor under artificial lighting. When dry, brush away any loose particles with a soft brush and apply patches of white PVA glue to selected areas of the base. Sprinkle grass powder (available from hobby shops) into the glue and press it down to ensure that the glue soaks into the foam. Allow to dry before blowing away any excess. A particularly good grass-like flock is available in a variety of colours from Games Innovation, at 60p per pack (inc p&p).

Plants and Foilage
To simulate weeds, sprinkle sawdust onto small patches of matt varnish applied to your grass surface. Build up with drops of varnish and sprinkle with grass powder. When dry, paint the weeds slightly darker than the surrounding grass. Reeds and rushes can be made by cutting clumps of bristles from an old paintbrush or shaving brush. Using tweezers, position the clump into your groundwork material (or resin if you're depicting pond rushes) before it sets. Plants can be made by paring slivers of wood from a matchstick to form rows of leaves, then trimming the tip from the centre of the match and painting it to depict the flowering head. Bushes can be made from steel wool or clumps of lichen. Spray the material black or dark green and sprinkle with grass powder before the paint dries. As with the reeds, fix your bush into the groundwork material before it sets, rather than gluing it to the surface.

All of these techniques can be used to brighten up the bases of your individual figures. If you have never attempted a diorama, try practising these techniques on the bases of your larger figures or fantasy wargame units.

This Month's Photographs
A surfet of festive spirit (the liquid variety) inspired Phil Lewis' Santa Claus conversion of a Citadel cleric (CO3: Nordic Warrior Priest - 60p), seen here in Fig 1. The original figure's shield was removed from the left arm and substituted with a Milliput sack; the hood and hat are also Milliput additions, and its once-pointed hat was filed down to form the hood. The Dalek is one of Citadel's Dr Who range of miniatures for the Dalek of the same name. Currently, all six Doctors are available, plus Daleks, Cybermen and assistants, with more releases due early this year. The Judge Dredd range, for use with Games Workshop's RPG, is rapidly expanding. The man himself (seen here) comes in a pack together with a seated version and bike, for £1.95.

In Fig 2, we see an attractive Citadel foursome, painted and based by Pete Prow. From left to right they are: a Noldor elf from the LORTH pack ME62; an unarmoured fighter from the BDD1 Adventurer Starter Set (£4.95); Brom and Medir, from the Bloodbath at Orc's Drift miniatures range; and a cleric, also from the BDD1 set.

The significant figure seen here in Fig 3, is constructed entirely from individual items in the 25mm buildings and accessories range by Gallia Reproductions. Everything from cottages and temples to castles and stockades are available. Priced at £1 for barricades and walls etc, rising to £115.00 for the castle. All items are available either painted or unpainted.

In response to John Blanche's award-winning miniatures in last month's TTH photopage), his colleague and sparring partner, Chas Elliot, has constructed this tongue-in-cheek parody (Fig 4), using C57: a giant two-headed teddy troll. Painted by Chas, it is packed with details that bears an uncanny likeness to J.B. Chas hopes to continue his satirical modelling, just as soon as he is discharged from the intensive care unit of Nottingham's General Hospital!

Four oldies but goodies are paraded here in Fig 5. Cursed Doomhandle, Thel, Agrad and Doomed Ratchragged were originally part of the Citadel Knights of Chaos boxed speciality set, but have since been incorporated into the C35 range of Chaos Warriors (all 60p each). Fig 6 features an attractive, highly-stylised diorama by Fraser Gray, his Asgard Lord of Chaos (FM85: 75p) is also available as a mounted version (FM92: £2.50). The pinnacle of rock was constructed from Milliput applied directly to a cardboard tube and sculpted into shape with a spatula. The grass effect was achieved by using the techniques outlined this month.

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As night falls, a luckless hobbit finds himself pursued by a goblin with only one intent... Dinner!

Gorak catches up but...
...the hobbit makes safety...
...not to be chased by Gorak!

Help! Help! Help!

Steel glints and...

What's all this?

The hobbit runs off...

but Gorak searches the town until...

at last he spies a small figure ahead...

Yaharg! Chomp! Chomp!

What's up? Watch out for the goblins... night!
ANYTHING BUT CONVENTIONAL

Welcome to the first Trevor's Tidbits, the new style White Dwarf News Page. One of my objectives with TT will be to make it rather more friendly and informal than the News Page has been in the past, with rather less of the hard sell for new products (although these will, of course, still be for sale). I have decided to position this page in a more personal role which I am personally involved in organising. Koancon is to be a fan-run fantasy gaming convention which will take place in August at Warwick University over the weekend and will see lots of gaming, events, talks, etc., the correct air of solemnity being ensured by an open Toon contest! The guests of honour are to be Pete Tamlyn (respected fan nuts author of many Wargames Workshop and Dwarf's own Dave Langford (pardon?), we expect the convention to be heavily over-subscribed, so if you're interested, write immediately to Alex Zbyslaw, Ethereth, 123 Hollis Rd, Stoke, Coventry.

There are two other conventions you may not have heard about. Stocon is traditionally the first convention of the New Year, and in 1986 it takes place over the 10th-12th of January at Wootton Hall, Fallowfield, Manchester. Gaming is the order of the day - and night! For more information and booking (rooms are available at £11.50 a night) contact Dave Waring, 59 St Martin's Green, Tramley St Martin, Felxistowe, Suffolk.

Reveille '86 is organised by Bristol University and Lincombe Bara Wargames Club. It will be held on the 1st and 2nd of March at the Students Union Building, Queen's Rd, Bristol. There will be trade stands, participation games, etc - plus, of course, a bar. For further details contact Roger Comber, Marlenwood, 43 Davids Rd, Knowle, Bristol.

Origins '85 took place in Maryland, USA a few months ago and, as usual, the Origins Awards were given out. Those of particular interest to Dwarf readers are: Best Role-Playing Game: Paranoia. Fantasy Book of the Year: Twilight 2000. Best Role-Playing Adventure: Live and Let Die. Best Science Fiction Boardgame: Web and Starship. Best Fantasy Boardgame: The Lonely Mountain. Adventure of the Year: Web of Evil. Board Game Winner: Frank Chadwick. (Very interesting, but you still haven't introduced yourself. - GOD.)

D&D movie next year. Meanwhile, NBC in the States is currently running the 'D&D TV Quest Game'. Whilst there are rumours of a plan to produce a British version of this, it seems unlikely. Although several people have expressed interest in the idea of D&D on the telly, none seem able to do it properly within their budgets. I can't say I'm overly upset.

Various assorted goodies are due for RuneQuest fans. A $15 basic version will no doubt please those who've just bought RO, whilst negotiations are going on with Avalon Hill to produce a line of $6-$8 scenarios. There are planned to be four large supplement releases per year: Gods of Glorantha will contain short entries on 60 cults, with another book listing 300 gods, plus 15 pages of photos. One-fraught themselves say about various cults. Griffin Island provides a totally different setting and includes various handouts, maps, etc. Glorantha the World gives a broad view of the entire setting and details of specific localities. The next new game is to be RuneQuest Nippon - a Japanese version of RO by the author of Bushido.

TSR's new hardback AD&D supplement Oriental Adventures should be out for Yule despite earlier fears that it might not make it. Originally expected to be written by one Frank Marcello-Frledeval, it will in fact be entirely the work of Gary Gygax.

HACK AND SLAY

White Dwarf doesn't normally spend a lot of time on computer games, but we've received a couple of press releases of games which are worth a nod. Soderon's Shadow (available now for the Soec-...)

PRINT AND BE DAMNED!

Hopefully you all know of Games Master Publications, the magazine based around a scenario, started by Paul Cockburn and Peter Entz when TSR in America thumbed their noses at the British and cut funding for Imagine. Well, Paul reports that his new magazine 'has achieved a good deal of welcome reception in retail and a promising early subscriber list'. A little healthy competition is good both for the hobby in general and also for us at White Dwarf, so good luck to Paul. (Well that's enough about Paul, how about yourself? - GOD.) By the time you read this, there may actually be another independent professional fantasy games magazine in the UK - I can't say more than that at present, but keep your eyes open.

The second Marvel Super Heroes boxed set, containing rules expansions, etc, will be out soon from TSR. Marvel Super Heroes is apparently selling well, and there is a hard-hitting advertising campaign in the States by Mayfair Games comparing TSR's product point for point with their own DC Heroes. The latest DC Heroes scenario is Blood Feud, featuring a hard-hitting advertising campaign in the States by Mayfair Games comparing TSR's product point for point with their own DC Heroes. The latest DC Heroes scenario is Blood Feud, featuring the Teen Titans and the Brotherhood of Evil, with art from DC cover artists Ed Hannigan and Jose Delbo. Whilst on the subject of high art, Mayfair's new scenario Ice Elves has cover art by Boris Vallejo.

Finally, included in the latest TSR catalogue is Understanding the Dungeons and Dragons Game. This is a guide for those who don't play the game explaining what it's all about and how useful it can be. Presumably this is to counteract the nonsense put about by groups such as the Moral Minority (sic) and BADD (By any other name, the evil doings of gons). Fortunately, such pinnacles of intellectual prowess have little or no influence in the UK. But let's keep on our guard. (Who is this man? How did he get in here? - GOD.)
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**COMPETITION PAGE**

**FIRST QUEST**
White Dwarf has 25 copies of First Quest, the AD&D double LP, to give away, along with 3 First Quest T-shirts. First Quest is a new venture as far as role-playing goes: it comes complete with outlines for an AD&D adventure on the sleeves of the two records. Designers of the adventure include Tom Kirby, Jim Bambra and Phil Gallagher of TSR (UK), and Paul Cockburn, *Imagine*’s ex-megastar.

Filitrax, the company responsible for bringing First Quest into the gaming world, have kindly provided the albums and T-shirts for White Dwarf to give away in a competition. Since the album cover features splendid artwork, we’ve decided to base the competition on it.

Photographs of the artwork accompany this competition. What we would like to know is where do the two pieces of artwork originally come from? (Clues: Refer to the cover of a handy guide; *DragonLance* is plainly dated). Since we anticipate a large number of correct answers from everyone, as an eliminator, we would like to know who is the artist that painted them? Both illustrations have been used on or in AD&D products from TSR.

All entries should be marked ‘First Quest Competition’ and sent to: White Dwarf, 27/29 Sunbeam Road, London NW10 6JP. Prizes of a First Quest album will go to the senders of the first 25 correct entries drawn at random on Monday 17th February 1986. The T-shirts will go to the first 3 of these correct entries.

**WIN A THROD ORIGINAL!**
Ever fancied yourself as a scriptwriter for a comic? Well, now’s your chance to start in a small way by writing a script for our regular hero ThroD, Carl Critchlow, ThroD’s creator, has kindly agreed to judge the competition and to draw up the winning script for inclusion in White Dwarf. The original of this will then be given to its creator, along with a year’s free subscription to White Dwarf. We will also be giving away three runners-up prizes of White Dwarf subscriptions, and who knows, if we get lots of really good entries, these could also see print!

All entries should be typed, double-spaced, on one side of the paper only. Entries should be at least 250 words in length, including dialogue and descriptions. The exact format of the script is up to the entrant, but it should be based around a witty punchline. Each frame should be described concisely and accurately, giving details of the characters involved, of any action going on, and all relevant dialogue. If you are introducing new characters, give a brief description of each one. Details of settings and relevant background are almost as important as the plotline! Remember that Carl has to be able to draw a one-page strip based on the information that you provide, so avoid using too many frames or having too much going on in a small frame.

Mark your envelope ‘Thrud Competition’ and send your entry to: White Dwarf, 27/29 Sunbeam Road, London NW10 6JP before the closing date of Monday March 3rd 1986.

**IMPORTANT NOTE**
If you intend entering the First Quest competition and the Thrud Script competition, please send your entries in different envelopes. The staff of White Dwarf cannot take any responsibility for mislaying ‘doubled-up’ entries.

**JUDGE DREDD PRIZE-WINNERS!**
We were quite overwhelmed by the number of entries to the Judge Dredd competition announced in White Dwarf 70, undoubtedly our most successful competition to date. Picking the winner out of almost 200 entries proved very difficult, but congratulations are in order for Mick McGovern of Blyth, who provided the hippest arrest line and answered all the questions correctly. Mick’s arrest line was:

‘Don’t give me any jive, you’re doing five. If you’re caught again, you’ll be doing ten.

Well, we’d hate to be in a Mega-City patrolled by Judges of Mick’s caliber! He also went on to add ‘by the way, I couldn’t get a barf bag into the envelope.’ Well, Mick, we’re not quite sure what you mean.

The answers to the five tricky questions, posed by co-author of the Judge Dredd role-playing game, Marc Gascoigne, were as follows:

1. Judge Anderson’s first name is Cassandra.
2. The Devil is imprisoned in Iso-Block 666.
3. A ‘Zipper’ is a hover version of the Lawmaster.
4. Kevin O’Neill made Krong the giant robot gorilla.
5. Yogi Yakamoto won Supersurf 6 (Chopper won Supersurf 7; quite a few of you fell for this one!).

A copy of the Judge Dredd role-playing game, the Judge Dredd boardgame and 25mm Judge Dredd and Anderson figures are on the way to you Mick. Some of the arrest lines provided by other entrants also deserve a special mention since they amused all of us!

‘Don’t even think of it Juve, unless you want brain surgery — Lawyer style!’ (Simon Miles.)

‘I am the JAW and you’d better believe it!’ (Stuart Mee.)

‘Burglary, 2 years; Assault, 5 years, wasting Justice Dept bullets, 6 months; making a mess of the pedway, just look at all that blood scum, 12 months. You’re going down for quite a while; what’s that? O, sorry, I forgot I’ve got my size 10 on your head, 2 years, damaging a Judge’s uniform. . . .’ (Peter Lewis.)

**Runners-Up**
All of the following get a copy of the Judge Dredd role-playing game and the 25mm Dredd and Anderson figures:

Iain Dunford, Gidea Park; Richard Evans, Leeds; G Carmichael, London; Jonathan Mortimer, Portsmouth; David Kempster, Hornsea; Mark O’Connor, Thornaby; John Roper, Bishop Auckland; David Dickens, West Byfleet; Jo Minns, London; Andrew Bates, Coalville; J Wignall, Hutton; Simon Anderson, Milton Keynes; Carl Vandal, Troon; Peter Lewis, Cardiff (Peter sent in 16 different arrest lines!); Paul Emsley, Potters Bar; Stuart Mee, London; Thomas Howard, Edinburgh; Simon Miles, Hornsea; David Towers, Birkenhead.

The Judges’ decision is final □
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