A SECRET WISH
An Adventure for MERP and D&D

THE CRAZY FILE
New Fads for the Judge Dredd RPG
Citadel Miniatures are world renowned for quality of design and material. Amongst our award winning ranges you'll find not only our own popular white-metal fantasy models, but also Judge Dredd, Lord of the Rings™, Star Trek™, Dr Who, Michael Moorcock's 'Eternal Champion', and Advanced Dungeons & Dragons® Miniatures. In fact, the world's largest selection of first class miniatures, every one made by a professional designer for serious hobbyists.

The Compendium is Citadel's annual catalogue, featuring a comprehensive selection of the models currently in production. Inside you'll also find articles about painting, modelling and gaming with miniatures, as well as spectacular photos and many other items of interest.

The Journal is Citadel's own irregular magazine, published as an update on the Compendium as and when new models are released. Full Warhammer Battle Rules details are provided for all new ranges, and every Journal features a complete Warhammer scenario. Colour photos, articles on gaming, modelling and painting go together with regular letters column and numerous competitions to make the Journal Britain's most popular (and indeed only!) magazine of its kind.

Available from all good Game Shops or direct post free in the U.K. from:

GAMES WORKSHOP, CHEWTON STREET, HILLTOP, EASTWOOD, NOTTINGHAM, U.K. TEL (0733)769731

U.S.A. customers contact:

GAMES WORKSHOP U.S., 9110F RED BRANCH RD., COLUMBIA MD 21045, U.S.A. TEL. (301)964 0262

FOR ACCESS & VISA ORDERS RING THE MAIL-ORDER HOTLINES ON (0773)769522/760462
I mentioned in passing last issue, *White Dwarf* is moving to Nottingham. Issue 78 will be brought to you from its new offices in the heart of this historic city.

For reasons of our own, I, and the other staff of the magazine, have decided not to accompany it on this move; there'll be a fresh team working on the magazine from next issue. Fronting them, at least for a while, is my good friend Paul Cockburn: many of you will be familiar with his work on *Imagines* magazine. I wish him well in his unenviable task of putting *WD* together each month. I'm sure that *White Dwarf* will continue to excel at its promotion of the games hobby in Paul's hands.

I won't, however, be dropping out of *White Dwarf* entirely, and hope to be contributing to it in the future, circumstances permitting. Meanwhile (and dare I say it?) enjoy my final, quite remarkable issue of the magazine!

**Features**

*The Crazy File*  
Silly Behaviour in Mega-City One  
by Pete Tamlyn  
14

*Spellbound!*  
Overview of magic in Superhero games  
by Phil Masters  
20

*The Final Frontier*  
Discover the *Star Trek* RPG  
by Alex Stewart  
26

*A Secret Wish*  
Obbituses, 'ow I 'ates those 'obbituses!  
by Graham Staplehurst  
34

*A Cast of Thousands*  
Fleshing out NPCs in rolegames  
by Graeme Davis  
44

*The Cars That Ate Sanity*  
Following up leads on wheels in *Call of Cthulhu*  
by Marcus L. Rowland  
50

**Departments**

*Open Box*  
Buyers' guide to new games  
4

*Critical Mass*  
Reviews of the latest sf and fantasy books  
by Dave Langford  
10

*2020 Vision*  
Your guide to the latest movies  
by Colin Greenland  
11

*The Travellers*  
Another wacky travelogue  
by Mark Harrison  
29

*Letters*  
Noisesome missives from our readers  
edited by Ian Marsh  
30

*Thrud the Barbarian*  
An all-American Superhero!  
by Carl Critchlow  
41

*Treasure Chest*  
No sexism please, we're British  
by Chris Felton  
51

*Tabletop Heroes*  
Simple photographic techniques  
by Joe Dever  
52

*Gobbledygook*  
Enter a new dimension  
by Bil  
54

*Fracas*  
Latest gossip and hobby news  
by Supernolpe  
55

*Small Ads*  
Let your eyeballs do the walking...  
58

---

Win a signed hardback copy of Chris Achilleos's *Sirens* in our competition on page 59!
In *Open Box*, fantasy and science fiction products currently in the shops are occasionally reviewed by independent authorities.

**OPEN BOX**

**DC HEROES**

Role Playing Game

Mayfair Games

£15.95

It's traditional to begin this sort of review by saying what you get in the game box. In the case of DC Heroes it's slightly easier. DC Heroes gives you a lot of material, from books to dice, cardboard cutouts, and plastic figure bases. Booklets come in the form of a coral, strength 4, and character card; 40 cardboard figures, 12 plastic figure bases, and two good ready-inked dice. It's evident that Mayfair have sunk an impressive amount of money into the system, and expect to sell a lot of games and adventures.

The system has points of superficial resemblance to other Superhero systems, but is a little 'coarse' with the power and characteristic system which escalates the abilities of Superheroes to unimaginable levels. In brief, each point of a power or characteristic doubles its strength, so that effects increase exponentially. Since all normal human characteristics are 2, a character with, for example, strength 3 would be twice as strong as the human norm, strength 4 quadruples human strength, and so on. Superman has strength 50, approximately 1,000,000,000,000 times normal human strength; he can lift Mount Everest with ease, but might have difficulty moving the Earth or the Moon. The results of this system are graphically illustrated by showing different levels of speed, from a normal human walking (speed 1) to Superman's death to any that walk across his ill-fated shield, in particular, is very attractive), omit the hundreds of copyright notices which disfigure TSR's *Marvel* game. The list of trademarks in the books is quite informative; for example, 'Up, up, and away!' is copyright!

Unfortunately supplies of DC Heroes may prove to be in short supply in the UK; no one has yet been licensed to import the game.

**STEALEr OF SOULS**

RPG Scenario (Stormbringer)

Chaosium

£5.95

Stormbringer was for a long while Chaosium's great unsupplemented role-playing game, a fact which disfigures the Merlin system which no longer has the advantage of the Merlin system and Marvel's Marvel game. The latter part of the scenario, a DC-themed adventure, involves the usual number of unwholesome activities. The latter part of the scenario is a clear cut-and-dried adventure with solutions seem foreseen, and the adventure proper begins may restrict the players' actions. Suggestions are given for the movements and reactions of the major NPCs as, according to the believability of the scenario.

The quality of presentation is well up to Chaosium's usual standards. Carolyn Schmitz's exo-suits and maps, and the illustrations by David and Dan Day serve to focus the characters even more sharply in the referee's mind. *Stealer Of Souls* is the first Stormbringer supplement that I respect (even reading it enjoyable). Its freshness will revitalize the palate of many a jaded GM, and it will pose a healthy challenge to an experienced group of characters.

Friar's intended, outright and killing of Eric is to be covered in a companion
adventure, Black Sword, which should be well worth waiting for if this adventure is anything to go by.

**Production:** 8  **Skill:** 6
**Complexity:** 7  **Value:** 9

---

**THE DALEKS**  £8.95
**THE MASTER**  £8.95
**RPG Supplements (Dr Who)**
**FASA Corporation**

Clint blew the smoke from the end of his Magnum and surveyed the shattered hulks that lay before him. As he watched, another Dalek glided into the chamber. It began squawking 'Exterminate!' as he calmly lined up his sights.

'Go on – make my day...' Doesn't sound much like Dr Who, does it? Thankfully this particular inadequacy of the Doctor Who RPG rules seems to have sunk in at FASA, and they have responded with a two-booklet sourcepack dealing exclusively with the deadly dustbins, which helps to beef them up a bit.

Two booklets are provided so that player information can be effectively separated from GM information. The GM's booklet represents the 'Truth', while the players' booklet is carefully compiled as a mixture of truth, inaccuracies, lies, damn lies and statistics. A very useful device, this, for giving players plenty of background without giving too much away. Both booklets are illustrated, and will be to the same standard as the original game.

**The Dalek Problem – A Symposium** (the players' booklet) gives an extensive overview of Time Lord knowledge about the Daleks – their origin and history, physical and mental make-up, societal structure – and details a set of 'conclusions' and 'recommendations' for dealing with the menace they represent.

The GM's booklet (titled simply The Daleks) goes through the above with more detail and accuracy. It also presents a set of new rules and guidelines for handling the metallic monstrosities, and designing Dalek scenarios. The new rules include the 'beefing-up' alluded to earlier. The Daleks are no longer easy meat (metai?) for any sharpshooter with a powerful handgun. I wonder, however, why it was necessary to do this in a supplement? FASA should have got it right first time – anything else deserves the strongest criticism.

Many of the rules are of the old fashioned 'roll another table to fix it up' type that experienced gamers will be familiar with. These will require much rewriting of the Dr Who mythos. If you intend using either of the two villains regularly, and don't feel you know enough from the series to be able to handle them, then you should buy these supplements. Otherwise you'd probably be better off trusting to your own judgement.

**THE SEA ELVES**
**RPG Supplement (Elfquest)**
**Chaosium**

Sea elves first appeared in the Elfquest fanzine Yearnings, in a story titled 'The Siege of Sunciff Island'. One of the story's authors, Elizabeth Corritelli, has now outlined the culture for Chaosium's Elfquest role-playing game. The supplement has not been deemed part of the official WarP Graphics world, although the existence of sea elves has not been ruled out either.

The book is about one-third background and two-thirds scenarios, with an absolute abundance of diagrams and illustrations. Once statistics for sea elves are out of the way, the supplement deals with the history and habitat of the race, their shared friendships with wavefighters (dolphins), their social structure, and their magic powers (which are unique to their kind). This information is brief but reasonably comprehensive, providing referees with a good idea of the culture's nature and surroundings. A campaign will require additional background to provide a more complete atmosphere – most referees will be able to handle this.

Statistics for sea creatures which the sea elves will most frequently encounter are provided, but the majority are disappointingly derived from creatures in our own oceans. For example, furryfins are seals, manytoths are sharks, and various other assorted nautical beasts. The peculiar thing here is that the statistics are presented in a completely different form to the way they're done in The Daleks – it would appear that the Dr Who RPG is very poorly co-ordinated as a project. More peculiarities follow in the section on 'Alien Pests' where amongst such nasty pieces of work as The Rani and The War Chief, we find a FASA creation called The Colonel who 'considers himself The Master's greatest enemy'.

Each of these two sourcepacks is flawed in some way, but The Daleks lacks the rules-tinkering of The Daleks it more than makes up for this with its irritating page-flipping by the GM, and to my mind add little extra. Further, if new rules are to be added in this way, a playtest sheet is an absolute necessity — and FASA have not provided one. Much more impressive is the 'Dalek Combat Flowchart' which provides GMs with a handy guide to the Tin Terrors' simplistic mentality (no, you're wrong – it doesn't just consist of EXTERMINATE! writ large). The booklet also contains expanded stats for Movellans, and some other aliens (including the gorgeous, pouting Ogrons).

The Master follows the same two-booklet format, but unaccountably has inferior production to earlier FASA Dr Who products. Apart from the cunningly composed cover, the illustration is generally weak. Again two booklets are used to provide a ready-made background, with the players' booklet billed as The Master – CIA File Extracts. These cover The Master's background, history, activities, etc in sketchy detail, but links to the arch villain's cunning removal of all important facts from the Time Lords' files before he left Gallifrey as a renegade. The actual details are, of course, presented in the GM's booklet, along with copious notes on how to create an authentic-feeling scenario involving The Master. The main bit of naughtiness in this book is that FASA have begun to take considerable liberties with the Dr Who mythos. Anyone familiar with The Master: Black Sword, for instance, will be pleasantly surprised by Cerritelli, Barry Bailey
The main basis of the book is the trusty series of jumbled paragraphs, coupled with the back-tracking numbers introduced in Wendigo. Chaosium now depart from the standard solo format: the adventure is seen through the eyes of four friends, though only one is ever in play at a time (unless one goes insane ...). The mystery first ensnares Professor Louis Grunewald when he discovers one of his acquaintances is in prison in Athens for the theft of some antiquities. Our bold hero resolves to go and free him, though with few facts given to do so. If he should die (and there's no other way in this game, friend!), the next adventurer comes into play. One way or another, the current investigator keeps in touch with the next in line, to ensure the continuity of all previous knowledge in the adventure. A character's introductory paragraph portrays them well enough for us to get a good idea of their personal style and adds welcome touches of flavour.

The investigator has to work his way through a tangle of baffling threads to learn the awesome facts of what has gone before. Those threads lead across the globe, from New York to Athens, Egypt to Bremen, and Arkham to the Antarctic. Here comes another innovation. Whilst in a location (Athens, for example), there are various places the investigator can visit if he so wishes (the Airport, the Parthenon, etc). This is not exactly outside the series of numbered passages, but seems to free the action considerably, instead of being forced to follow the action, you can take a break to buy supplies.

If you wish, you don't have to do anything. Trekking round the world is a lengthy undertaking, and a calendar is provided for time-keeping. The smallest unit is an hour. Each day the investigator decides where he'd like to go, and spends time doing that activity. Time for eating and sleeping must be allocated, though one can fast (losing 1 hit point per day). One drawback is that, unless otherwise stated, actions take at least 1 hour to perform (it takes an hour for Grunewald to go to the bank, etc). This may seem unfair, but to compen- sate for this, the investigator may phone, taking no time at all. The introduction emphasises the adventure is a race against time, and so every hour counts. In the case of the protagonist, factors are to succeed. The adventure includes a puzzle to be solved during play, removable investigatory sheets, maps and diagrams, and some quite artful illustrations that are, uhmm ... different. Fearsome new skills are introduced at the expense of Sing, Electrical Repair and Zoology (considered useless for this adventure).

Alone Against the Dark encourages strategic play; careful planning of daily schedules is required to make the best of the limited time available. It suggests modest successes would result from completing the solo losing four to eight initiates in all (playing the whole thing at least once or twice) - I would say this was about right. Can you take the solo any further? Chaosium?

Ease of Use: 7 Complexity: 6 Value: 8 Production: 6 Overall: 7

Phil Frances

THE YELLOW CLEARANCE BLACK BOX
BLUES

RPG Scenario (Paranoia)
West End Games

£6.95

It's very difficult to review Paranoia adventures, mainly because even the timiest clue can spoil the players' enjoyment, and complete information is a must. This 48-page pack contains four long episodes, all involving the black box of the title. This box is simultaneously hunted by most of the illegal, subversive organisations in the Alpha Complex. The heroes' official assignments don't actually involve it, but it inevitably appears at the worst possible moment, causing the maximum of chaos as rival hunters close in on its secrets.

Mission 1 is an assignment to trace the source of illegal video signals, and recover the stolen equipment used to produce them. This involves a plot to sabotage the complex on an unprecedented scale, amounting to total and prolonged chaos.

Mission 2 asks the troubleshooters to infiltrate mutator organisations, by use of simulated mutant powers. They are to track down the evil mutans responsible for the incidents of Mission 1, and bring them to justice. However, the mutans base the heroes investigate prove to be something else, and introduces a new character; a man from outside the complex. The usual secret society rivalries and fights result, and the players have a chance to recapture and lose the black box.

In Mission 3 the troubleshooters are sent to seal the route to the outside. Accompanied by a pair of argumentative robots, and the man from outside, the team set out on a high-tech and extremely funny dungeon-bashing mission. This section parodies certain well-known fantasy games, and is impressively lethal. The box is encountered and lost again.

The final mission derives from two conflicting sets of instructions placed by rival High Programmers. Encounters with opposing gangs will eventually lead the team to the source of the black box, and into massive amounts of trouble from rival motorcycle gangs to the deadly HARV(E) and ELWOOD, and an appropriately apocalyptic finale.

John M Ford, the author of this adventure, should be justifiably proud. It's must for any Paranoia referee.

Ease of Use: 6 Complexity: 7 Value: 7

Production: 7 Overall: 7

Marcus L Rowland
Off to work with

DIXON
and the seven

Dwarves!

ALSO ELVES
Send S.A.E. for list of new releases
OR £1.50p for our
FULL CATALOGUE

Our distributor in the USA & CANADA
is Mr. J. Hood 'WARGAMES', 1410,
Promenade Bank Centre, Richardson,
TEXAS 75080.

DIXON MINIATURES in West Germany from:
GAMERS' PARADISE
Sa4 21/2
D-8391 Neukirchen v. W.

When in London visit:
VIRGIN GAMES,
100, Oxford Street.

PLEASE MENTION
WHERE YOU SAW THIS ADVERT.

DIXON MINIATURES, Spring Grove Mills, Linthwaite,
Huddersfield, W. Yorks, HD7 5QG. Tel: (0484) 846162

---

Two world-beating
Play-by-Mail games
from Mitregames.

The world's
largest
and most
successful
modern
Play-by-Mail game

In the aftermath of World War III, will
you lead your country to domination
or Armageddon?

Already a
storming
success in
the U.S.A.,
brand new
to the UK.

In mediaeval
Midgard intrigue
and religion, war
and diplomacy join in the quest for success.
Whether you play an Outlaw, Prince or Priest
you guide your own destiny.

I would like to enrol in one of these major new games.

POST TODAY

Please enrol me in GLOBAL SUPERMACY. I enclose £5.00 for start-up fee.

Please enrol me in MIDGARD. I enclose £5.00 start-up fee.

Please enrol me in TRIBES OF CRANE. I enclose £9.95 for boxed set, start-up fee and first
and second turns.

Please send me . . . signed (£5.00)
. . . unsigned (£2.00) STARMASTER POSTERS.

Please send me . . . signed (£5.00)
. . . unsigned (£2.00) TRIBES OF CRANE POSTERS.

Name
Address

---

Make tracks to
The
GAMESKEEPER

105 Cowley Road,
Oxford

Telephone:
(0865) 721348

MEDWAY GAMES CENTRE
1 CHURCH STREET
CHATHAM, KENT

Tel: MEDWAY (0634) 814750

Fantasy Games • Board Games
Figures: CITADEL, GRENADIER,
PRINZ AUGUST, MINIFIGS

Open Mon-Sat 9.30-5.30
(Closed Wednesday)
ORIENTAL ADVENTURES

The latest AD&D™ rule book from TSR.

New character classes
samurai, shugenja, bushi, kensai, wu-jen, ninja and yakuz... New character races korobokuru, hengeyokai and spirit folk...

Martial Arts Rules
Karate, Kung Fu, Tae Kwon Do and Jujutsu rules, plus a system for creating new martial arts...

Proficiencies
A completely new skill system for the AD&D game...

Honour
Family and character honour rules...

New Spells

New Monsters

New Weaponry

And a new world to adventure across...

Oriental Adventures is a complete sub-system for AD&D adventures set in the Far East. It is fully compatible with the "Western" AD&D rules, but is good enough to stand alone as a separate version of the game.

COMING SOON
OA1 SWORDS OF THE DAIMYO

Available now from better games shops, or in case of difficulty, contact:

TSR UK Limited
The Mill
Rathmore Road
CAMBRIDGE CB1 4AD

The symbol™ denotes a trademark owned by TSR, Inc. © 1985 TSR UK Limited.
Grenadier Models UK Ltd.

FANTASY MINIATURES

- 25 mm ROLE PLAYING AND FANTASY WARGAMES FIGURES
- SUPERB DETAIL WITH A HUGE RANGE TO CHOOSE FROM
- ORIGINAL, ELEGANT, INNOVATIVE AND AFFORDABLE
- EXTREMELY COMPETITIVE PRICES

SEND S.A.E. FOR OUR COMPREHENSIVE CATALOGUE TO

GRENADE RIDER MODELS U.K.
- 19 DABAGE ROAD, DEESIDE, CLWYD
TELEPHONE 0244 536111

TRADE ENQUIRIES WELCOME

ACCESS & BARCLAYCARD WELCOME - PHONE OUR 24 HR HOTLINE ON 0244 536111
Starting Points

Are you the sort of reader who skips this opening paragraph in favour of actual reviews? If you skip the whole page, I don’t wish to know. I’ve been thinking about the time it takes readers to roll up their sleeves and start telling the story. The longer they delay, the more put-downable the book usually is... despite a tradition of clever-sod exceptions. From Tristram Shandy to Report on Probability A, whose literary fireworks lure you through a book which proves to have no plot at all.

Robert Irwin gets straight to his subject in paragraph 1 of The Limits of Vision (Viking 120pp £8.95). The subject is dirt. Also dust, fluff, guano, smears, stains, mould, danduff and little waxy bits. Reading it will make you itch places you didn’t know you had. Heroine Marcia is a housewife waging a lonely metaphysical battle against these manifestations of Mucor, Spirit of Evil, as encountered in a mildew-spot on the carpet. ‘Small white spot that we are, we have been elected to speak to you...’ It appears that Marcia, struggling to initiate her feminist friends into the sacred mystery of washing-up, may be slightly dotty. She also has unlikely conversations with people like Blake, Dickens, Darwin and da Vinci. Nevertheless, she wins through!

Catherine Acland’s novel is funny, this is a triumph of black humour. Well, off-black. As Marcia would point out, black shows up all the fluff and flakes of dead skin and... S credit to Bruce Sterling (Pen guin 288pp £25.00) starts with immediate violence, slowly explained in retrospect. It’s a picturesque SF covering two centuries of change in our solar system, while the plot concerns a political exile, im presario, pirate, xenodiplomat, peacemaker, blackmailer, duellist, terraformer, reluctant hero... She also has unlikely conversations with people like Blake, Dickens, Darwin and da Vinci. Nevertheless, she wins through!

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

Does she shirk the moral issues. I’m comparing these books’ ‘attack speed’ thanks to The Ceremonies by T E D Klein (Pan 553pp £2.95). Such blockbuster horror novels seem to rely heavily on ominous padding. The rule is ‘Tell ‘em what awfulness is happening. Then tell ‘em again. And again... Following this exhausting tradition, it takes Harry Harrison’s latest Tristram Shandy offspring to get his hero into the position Kate Wilhelm achieves by page 9. Stephen King credits the book with ‘a sense of deep and brooding mystery’, by then I had a sense of despair. ‘A high death toll amongst innocent bystanders? Yes. A climax of nasty sexual ritual? Yep. A concluding ‘The end... or is it?’ Oh dear, yes.

Are you the sort of reader who skips this opening paragraph in favour of actual reviews? If you skip the whole page, I don’t wish to know. I’ve been thinking about the time it takes readers to roll up their sleeves and start telling the story. The longer they delay, the more put-downable the book usually is... despite a tradition of clever-sod exceptions. From Tristram Shandy to Report on Probability A, whose literary fireworks lure you through a book which proves to have no plot at all.

Robert Irwin gets straight to his subject in paragraph 1 of The Limits of Vision (Viking 120pp £8.95). The subject is dirt. Also dust, fluff, guano, smears, stains, mould, danduff and little waxy bits. Reading it will make you itch places you didn’t know you had. Heroine Marcia is a housewife waging a lonely metaphysical battle against these manifestations of Mucor, Spirit of Evil, as encountered in a mildew-spot on the carpet. ‘Small white spot that we are, we have been elected to speak to you...’ It appears that Marcia, struggling to initi
White, Frothy and Malevolent

It's a hard life, being a romantic novelist. Pity poor Joan Wilder, stuck on a yacht in the Riviera with the man of her dreams, the tedium of sun and scuba broken only by boozing at literary parties. No wonder she jumps at the chance of moonlighting on her ailing novel to go off with the dark-eyed potentate who invites her back to his desert palace to write his official biography. Meanwhile her lover Jack loses his yacht (explosions, TV commercials—and being abduction by Sufi fanatics who claim Omar has stolen their treasure, The Jewel of the Nile (Fox, PG). Who's got it? What is it? Well, you can bet the answer will involve plenty of high-speed chases, hanging off the side of trains, being suspended over bottomless pits, stealing jet fighters and playing dodgems with Omar's tanks. The Jewel of the Nile is sequel to Romancing the Stone, another adventure fantasy with just the right pinch of preposterousness.

Against all odds, this is a sequel as enjoyable and entertaining as the original.

More manic fun in Crimewave (Rank, PG). Odegard-Trend Security Systems are in trouble: mainly from Mr Odegard, who's trying to swindle Mr Trend out of his shares. But Mr Trend gets wise; and when Mrs Trend leans on him, overcomes his natural modesty and opens the Yellow Pages at E for Exterminators. Enter Crush and Coddish ('We Kill All Sives'), in a van with a giant turd on the top. Also enter the innocent, Odegard-Trend's technician Vic — 'I used to think the Key to Happiness was the installation of small electrical appliances'—now hopelessly entangled in the desperate plot. Crimewave, from the men who brought you The Evil Dead, is a hit-and-miss send-up of Forties' crime comics, with all the wild angles and grotesque characterization. It's not far from those very early MAD parodies, and similarly, you'll either love or hate it. The atmosphere at my press screening was half disapproving silence, half crazed giggling. Equally uneven, intelligent, and good value for not-very-much-money are the sf/horror movies of Larry Cohen, always made with a sharp satirical eye for the state of America, and not always released over here. His latest target is junk food. The Stuff (Recorded Releasing, 15) is the logical sequel to all those Fifties' movies about the Glob that Ate America. This is the Glob that America Ate. White, frothy and malevolent, it comes bubbling up from the centre of the Earth. It also tastes delicious. All the dessert industry needs to do is scoop it into pots and add TV commercials — and cover up its nasty side-effects, like turning people into exploding zombies. A brilliant performance by Cohen stalwart Michael Moriarty as an industrial spy adopted by Neanderthals. Now there's a movie starring Daryl Hannah, whom I still like a lot, though she doesn't stand a chance amid all the picture-postcard photography, tacky mysticism and shaggy-browed sentimentality. But Ayla is unafraid, for she knows there are five more books to go yet.

Biggles, Sherlock Holmes, Cro-Magnons, Neanderthals — whatever happened to the future? What we want is a story of conflict, camaraderie and visionary drama set against a vast interplanetary backdrop one hundred years hence. You know, with space fighters by Industrial Light & Magic, weird volcanic landscapes complete with petrified forests and zapping meteor storms, and reptile aliens in elaborate make-up with gurgling voices. We want Dennis Quaid as a hairy-chested space ace surviving everything a hostile galaxy can throw at him and learning tenderness amid the alien snow. Anything, as long as it's not based on some godawful prize-wining novella by the unbearable Barry Longyear!

Ah. Well, until you said that, I was going to suggest Enemy Mine (Fox, 15)...

There's an attitude full of wacky Victorian inventions in Young Sherlock Holmes (Paramount, PG), but they're all drowned out by the whirring of the Steven Spielberg Plot-Making Machine. Take one Genuine British hero, turn him like all Spielberg characters) into a kid; give him a loyal - but dumb - younger sidekick; set him up against an evil Egyptian sacrifice cult with a huge subterranean temple in picturesque dockland; throw in lots of hallucination sequences because it's unthinkable to make a fantasy movie with no special effects; shoot it in Oxford and Eton and tell the Americans it's London. Conan Doyle's creation is reduced to an irritating sequence of in-jokes about deerstalkers, violins and pipes. Instead of sleuthing we get swashbuckling in the blazing temple and swordplay on the frozen Thames; creditable acting, but a crass production from start to finish.

Compound your sense of culture shock with a movie that opens with an aerial shot of New York bathed in electric blue lightning, and bone-crunching disco by Jon Anderson on the soundtrack: it's called Biggles (United, PG). It features a Genuine British hero, given a modern-day American sidekick and a totally superfluous girlfriend (are you sure Steven Spielberg didn't have a hand in this?), in a silly story about the Germans developing a sonic weapon in 1917 and threatening history as we know it. Too little aerobatics, too much running around in anarchonic locations; lots of laughs, though mainly of disbelief.

The Clan of the Cave Bear (Rank, 15) was a big, fat American bestseller about one woman's struggle for self-determination. Her name is Ayla. She's a Cro-Magnon adopted by Neanderthals. Now there's a movie starring Daryl Hannah, whom I still like a lot, though she doesn't stand a

2020 Vision is a bimonthly column covering fantasy and science fiction movies, written by Colin Greenland.

Michael Douglas and Kathleen Turner in The Jewel of the Nile

Louis Gossett, Jr. as Jeriba Shigan, in Enemy Mine
### Ahketon

**ZARDS**

These are the excellent scouting element of the Sauvian Empire

<table>
<thead>
<tr>
<th>NEW</th>
<th>CT209 Zard kneeling firing crossbow</th>
<th>52p</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CT210 Large running lizard</td>
<td>52p</td>
</tr>
<tr>
<td></td>
<td>CT211 Sauvian with spear + shield</td>
<td>52p</td>
</tr>
<tr>
<td></td>
<td>CT212 Zard with spear (levelled)</td>
<td>52p</td>
</tr>
<tr>
<td></td>
<td>CT213 Zard officer with axe + shield</td>
<td>52p</td>
</tr>
<tr>
<td></td>
<td>CT214 Sauvian officer as above</td>
<td>52p</td>
</tr>
<tr>
<td></td>
<td>CT215 Sauvian standard bearers</td>
<td>52p</td>
</tr>
<tr>
<td></td>
<td>CT216 Zard firing longbow</td>
<td>52p</td>
</tr>
<tr>
<td></td>
<td>CT217 Zard kneeling firing crossbow</td>
<td>52p</td>
</tr>
<tr>
<td></td>
<td>CT218 Zard firing crossbow</td>
<td>52p</td>
</tr>
</tbody>
</table>

**Regiment Number 4**

Zard archer regiment

| 1 x Officer | 1 x drummer | 16 x kneeling archers |

**ZARD ARMY**

75 figures  

- 1 x Standard
- 17 x Standing archers

<table>
<thead>
<tr>
<th>Regiment</th>
<th>Zard arcer regiment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 x Officer</td>
<td>1 x drummer</td>
</tr>
<tr>
<td>16 x kneeling archers</td>
<td></td>
</tr>
</tbody>
</table>

**ZARD ARMY**

75 figures  

- 1 x Standard
- 17 x Standing archers

**UNIT 12A Olds Approach**

**Byfleets Tenants Development**

**Tolpits Lane**

**Rickmansworth, Herts.**

---

**Subscribe Now**

**GERTRUDE IS WITCHING YOU!**

**SUBSCRIBE NOW.**

---

**CANTERBURY SOFTWARE & GAMES**

9 THE FRIARS  
CANTERBURY KENT CT1 2AS  
(0227) 453531

**CLOSED ALL DAY MONDAY**

LARGE STOCKS OF:

- DUNGEONS & DRAGONS RUNEQUEST, TRAVELLER, MIDDLE EARTH, DR WHO
- STAR TREK, CHAMPIONS TALISMAN, JUDGE DREDD

MODULES FOR ABOVE

MINIATURES BY CITADEL, GRENADEIR PAINTS & BRUSHES

PLUS A LARGE RANGE OF SERIOUS BOARD GAMES AND LOTS MORE.

**Send to: GAMES WORKSHOP MAIL ORDER, Chewton Street, Hilltop, Eastwood, Nottingham, NG16 3HY. Telephone Clive on (0773) 769731/788522 for Access & Barclaycard Orders

PLEASE MAKE ALL CHEQUES PAYABLE TO GAMES WORKSHOP.**
McDeath is the latest Campaign Supplement for the Warhammer game from Citadel. Warhammer author Richard Halliwell invites you to the coast of East Albion, where the evil, sadistic and thoroughly unpleasant McDeath has murdered the rightful King Dunco and usurped his throne. But in the spirit of great tragedy, the forces of justice are gathered to do battle against McDeath and his depraved minions. Ores, Men, Dwarfs and Treemen fight it out in a titanic struggle for power, money and alcohol.

McDeath comes boxed with full-colour artwork by John Blanche and comprises of:

- Campaign book detailing each of the four battles to be fought: Winwood harbour, Loch Lorn, Dun- gali Hill and Runsimane Castle. Each battle is thoroughly described for the benefit of the gamesmaster; including maps, how to set up the scenery, run the games, allocate victory points, etc.

- Card buildings representing those required during the campaign. These are easy to assemble models designed by award-winning scenic modeller David Andrews and are completely compatible with Citadel's existing campaign and village packs.

- Full-colour castle floor plans representing Runsimane castle and used as a playing board during the final decisive battle of the campaign.

- Full-colour campaign map illustrating the area of East Albion.

- Command sheets for the players involved. Sheets give stats and objectives for each player and obviate the need for tedious record keeping or endless explanation before play can begin.

- Card counters are also provided for the various forces involved.

For access & Visa orders ring the mail-order hotlines on (0773) 769522/760462
New Crazes for Judge Dredd – The Role-Playing Game, by Pete Tamlyn

Because of Judge Dredd's standing as the most famous, most competent Judge in Mega-City One, almost all of the major events in the city end up involving Dredd in some way or another and are therefore chronicled in 2000AD. However, Mega-City One is a very big place and 400 million people is an awful lot of potential perps. Understandably, by no means every crime wave to hit the city is serious enough to warrant the attention of Dredd.

Now whilst 2000AD covers only these major events, the Justice Department keeps very extensive records of all crimes committed in the city. These are fed into MAC, the Justice Department Computer, and analysed, both in the hope of devising methods of predicting crime (or at least spotting a potentially dangerous trend or craze early and nipping it in the bud), and also as a source of training material for prospective Judges.

One of the files that MAC keeps is known to Judges as 'The Crazy File'. This covers all those crimes which developed as a result of new crazes and fashions sweeping the city, and which had to be banned or restricted for reasons of public safety. Some of the more notable entries include those for Boinging, Fashion Flowers, and everything ever invented by the ingenious Otto Sump.

Now, with special permission of Chief Judge Silver, White Dwarf is able to open up The Crazy File and report some of the more outrageous things that Mega-City One's citizens have done in their efforts to relieve their boredom.

TASTOBUGERS

Carter Floyd was, for a short while, one of the most successful fatties in Mega-City One – he amassed a fair amount of wealth as a result. His career took a severe nose-dive when, to the horror of his manager and fans, he became bored with food. Simpy being fat was no challenge any more, especially now that Otto Sump's Flabbon had proved so effective that no professional fatty could afford to eat anything else. Floyd retired from fattidom and began to cultivate a hobby as a gourmet.

In the beginning Floyd found his new pastime quite lucrative as he managed to interest quite a few rich people in his sector in the idea of tasty, or at least varied food. However, his dreams of establishing a business empire seemed doomed to be wrecked on the rocks of popular crassness. The ordinary citizen genuinely preferred Munce and all forms of synthi-food to anything that Floyd produced.

In desperation Floyd hired the Starchi Brothers, one of Mega-City's premier advertising agencies. They advised him to pretend that the taste of his food was the result of sophisticated scientific research rather than use of natural ingredients and quality cooking. Thus
was born the Tastoburger, a Munceburger with the added flavour of Floyd's secret weapon — garlic.

Tastoburgers were a overnight success, but this brought its own problems. To start with, Amalgamated Machinery was so busy trying to track down the thieves to realise that the 'robots' were actually stealing themselves, and it was only with the help of Gaxer that they realised they had seen before when food was more plentiful and the craze of Gaxing was named after Gaxan himself had become convinced that Gaxin' was only half the battle. The Botters then had to get themselves into a factory and replace a robot working there. The fact that robots are never paid for their work didn't seem to worry most Botters — the mere fact of being employed all day being enough to satisfy their craving for a job. However, no Botter, however competent at his impersonation, could have the skill and precision of the real thing, and thus the Justice Department was kept busy removing Botters from factories, normally charging them with trespass and criminal damage to whatever robot they had replaced.

Bottling also brought to light a new and unusual breed of Spont. These people were Botters who, being either unable or too scared to try, turned up at Sector Houses in their robot disguises pretending to be lost or to reach through to memories of previous incarnations so that citizens could discover and assume the personalities of their ancestors; who had lived in safer, more interesting and more romantic times.

Gaxing proved particularly popular with those unfortunate Juves who had fallen victim to unscrupulous comic-pushing such as Gaxan and his followers. People all over the city became enthralled by a fantasy world and, under the influence of Gaxan's hypnotic techniques, came to believe that they actually were characters from the comics they had read. Most other citizens who succumbed to the craze had Futsie tendencies and the craze is officially classified as a peculiar variant of the Future Shock Syndrome. When Gaxan died, then, after having visited one of Gaxan's clinics, became convinced that he was no longer a citizen of Mega-City One but was, in fact, a noble knight, a powerful sorcerer, or even some mythical being such as a dwarf or elf. In themselves such beliefs were not particularly harmful, but eventually the Gaxer became so deeply immersed in his fantasy that he was unable to accept the rest of Mega-City One as real. Instead he identified his fellow citizens as evil goblins, vehicles as fearsome monsters, towering city blocks as monstrous rings, towering city blocks as monstrous rings, towering city blocks as monstrous rings, and other things as terrible, fire-breathing dragons. The Gaxer would then arm himself with a makeshift sword or axe and set out to liberate the world from these abominations. His habits were generally fought to close down the clinics, but by that time Gaxan himself had become convinced by his own propaganda. Believing himself to be a powerful wizard he appeared on a Vid-in show claiming to have turned Judge McGruder (whom he saw as an evil witch) into a toad. He also claimed to have the power to do the same to any of her 'dragon-riding death-knights' and he was treated to ten years in the Psychocubes for preventing him from causing public disorders.  □
You need all the help your cleric can give you. And in the exciting third issue of GameMaster Publications the cleric steps into the front line.

"More than just a magazine, more than just a module" - GameMaster Publications is a source of the most complete source of great gaming ideas for the D&D and AD&D games. The third issue is out now, and features the cleric character class, with ideas from the best gaming writers in the UK.

The feature scenario - a complete, 32-page adventure with full stats - is the fiendishly tense In Search of New Gods. When one of the greatest cleric-adventurers in the whole Kingdom seems to have gone mad that might be bad enough. When he then dies in a mysterious foreign land, where priests worship their dark, strange gods, that might be even worse. But what price the Old Gods when the former hero's closest friends start showing signs of this strange madness too?

The player-characters are quickly drawn into a web of the darkest kinds of intrigue, when the alien Gods of the sinister Land of the Priest Kings take on the established church in a peaceful Kingdom. Their agents move secretly, constantly throwing obstacles in the PCs way. In the end, who can they trust, and how can they overcome this menace? The answer lies at the end of a long trail, following the swathe of destruction caused by the converted followers of the dead cleric-adventurer.

This scenario is designed for a party of 4th-7th level adventurers, and involves wilderness and semi-dungeon action. Complete information is presented to allow this to be played in either the Zhalindor or Pelinore campaigns.

And complementing the main adventure, GM3 has a feature article on the cleric character class by Graeme Davis; further developments in the highly-popular Pelinore campaign world; a Brief Encounter introducing four new creatures in a ready-to-play setting; plus full magazine features; news, reviews, letters, comment ....

GameMaster Publications #3 - just £3.50 from your local hobby shop. Compare this value to anything currently available, and you'll see why GameMaster Publications is making the headlines.

GameMaster Publications, 41 Millfield Road, Kimberley, Notts., and 53 Victoria Park Road, Cambridge, Tel. (0223) 67118

D&D and AD&D are Trade Marks referring to the DUNGEONS & DRAGONS and ADVANCED DUNGEONS & DRAGONS role-playing games. These Trade Marks are registered in the UK & USA, and owned by TSR Inc. These trade marks are not used with the permission of TSR Inc, and the material in the magazine is not approved by TSR.
ESSEX FANTASY
25mm ROLE PLAYING MINIATURES

NEW WOOD ELVES

103 Archers firing 3 different figs per pack 92p
104 Archers firing 3 different figs per pack 92p
106 Leader with sword pointing 39p
106 Leader rallying men 92p
107 Armoured leader with sword and dagger 92p
108 Female archers 3 different figs per pack 92p
109 Spearman 3 different figs per pack 92p
110 Females with spears 3 different figs per pack 92p
111 Two handed swordsmen 3 different per pack 92p
112 Fighter with axe 39p
113 Fighter with two swords 39p

GREAT NEW WOOD ELF ARMY OFFER
60 FIGURES JUST £15.95 POST FREE DON'T MISS IT!

AMERICAN EXPRESS — TELEPHONE ORDERS 0268 682309 — VISA — ACCESS
ESSEX MINIATURES, UNIT 1, SHANNON CENTRE, SHANNON SQUARE, THAMES ESTATE, CANVEY ISLAND, ESSEX

KRACKERS GAMES SHOP
HAVE MOVED!!

We are now at:
5 BATH STREET, TAUNTON
Tel: Taunton 85057

Also we are now open 6 days a week!!

The widest range of role-playing, war and sports games in the southwest.

JOTO
7 Lawrence Sherriff Street,
Rugby CV22 5EJ
Warwickshire
Tel: Rugby (0788) 62372

Open Mon-Sat 9.00am-5.30pm
Discount scheme for clubs

GAMES STORE
161, Linthorpe Road, Middlesbrough, Cleveland. Telephone: (0642) 247553.

Stockists of:-
Games Workshop, Citadel, Games (of Liverpool), Tabletop, Skytrex, TM Games, Denizen, Torchlight, Flying Buffalo, Standard Games, and many more.

Computer software:
For the most popular computers ie. C64, C16, Spectrum, Atari, BBC, Amstrad and MSX etc.
Mail order (+12½%) P & P.
ESDEVINUM GAMES
LOW COST MAIL-ORDER SPECIALISTS

Wide selection of boards, pieces & sets for CHESS, GO, SHOGI, MAH JONG, BACKGAMMON, CITADEL, GRENADIER, PRINCE AUGUST + ASGARD Fantasy Fiction miniatures at manufacturer's prices. P&P 10% (30p min.-£1.30 max.).
Overseas p&p 30% (48p min.)

Fantasy Games
- Warrior Knights £14.95
- Chinese War Machine Riders (P) £32.95
- Arabian Knights (WG) £18.95
- Deluxe Medieval £18.95 ea.
- Captain's Log I, 2, 3 £18.95 ea.
- SSN Board I-3 £4.95 ea.
- SSN Command Post I £2.10 ea.
- Update I, £3.95, Reinforcements £3.95
- PP 1st, 2nd, Pastry Corps £3.95
- Battleships (GW) £3.95
- Battleships/Car Wars Expansion, Ultra Force, Tarantulas, Hell on Wheels £GW 5.50 ea.
- Egyptian (GW) £3.95
- Ogre, DEV £5.95 ea., Ogres (Book) £5.95 ea.
- BattleTech £P (GW) £5.50 ea.
- Black Widow, Tora's Teeth £6.95 ea.
- Car Wars Living £GW 12.95 ea.
- Car Wars I (GW) £3.95
- CW Expansion #1 £5.95
- CW Gettys £3.95 ea.
- CW Gettys II £6.95 ea.
- CW Gettys £GW 8.95 ea.
- CW Road System £1-3 £4.95 each
- BattleTech Catalogue £1-5, £4.95 ea.
- Star Traveler (GW) £2.75 ea.
- Modules (GW) £4.95 ea.
- SF3 MAC I-5 £5.95 ea.
- SF3 MAC II-5 £6.95 ea.
- SF3 MAC £GW 8.75 ea.
- SF2 Battle I-3 £2.95 ea.
- Stacko (GW) £6.95
- Stacko II £5.95
- SF2 Star Soldier R. S. (GW) £8.95
- Transfer Box £3.95
- High Jump, Medium Scout £3.95
- Personnel £3.95
- All Suppliments £3.95, Introduction 0.75
- Atlas of the Star Hawks £9.95
- Aiken Module I, 2, 3, 4 (GW) £6.95 ea.
- White Dwarf I, 2, 3, 4 (GW) £6.95 ea.
- White Dwarf I £GW 13.95 ea.
- High Jump II, 3, 4, 5, 6, 7, 8 £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95
- Napoleon (GW) £7.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 13.95 ea.
- SF2 Battle I £4.50 ea.
- SF2 Battle II £4.95 ea.
- Space Battleship £5.95 ea.
- SF2 Battle £GW 11.95 ea.
- Space Battleship £5.95 ea.
GAMES WORKSHOP - THE SPECIALISTS
IF WE DON'T HAVE IT ... THEN YOU PROBABLY DON'T NEED IT!!
Introduction

Magic sometimes seems to occupy a rather uneasy place in the worlds of Superhero comics, alternately being viewed as a ludicrous implausibility and one of the great forces of the universe. The reason for this lies in the history of the comics, and the great variety of sources from which they are borrowed. On the one side, comic writers have drawn on the traditions of 'pulp' SF, and on such 'scientific', rationalistic archetypes as Doc Savage, and Conan Doyle's Lost World stories. On the other, they have borrowed much from supernatural, Gothic types of story, using ideas from horror films, writers such as H P Lovecraft and Bram Stoker, and ancient legends. In fact, these fields aren't as far apart as they appear - there's a very important link between science fiction and the Gothic tradition - but the clash between rationalism and mysticism can lead to problems for writers, and also for Superhero games.

Consider the very common 'Scientist Hero', who either builds himself special tools (Iron Man), combines superpowers with scientific skill and gadgetry (Mr Fantastic), or uses mostly 'innate' powers but has considerable scientific expertise to back them up (Spiderman). At one stage in comics history, characters such as these could be found fighting opponents who appeared to have supernatural talents; they would eventually be found to use technological trickery or hypnosis, or their powers would have some 'scientific' justification, however thin and implausible. This was all in the great tradition of detective stories and science fiction, where a logical hero could always disprove any suggestion of magic. However, this approach began to look dubious when the scientist-heroes began to encounter others who either had blatantly magical powers (such as Thor), or who were actual, out-and-out sorcerers (such as Dr Strange). Very soon exotic characters began to appear who brought a hint of magic into titles with more 'rationalistic' approaches; the Fantastic Four, for example, fought Dr Doom, who was 'A Master of both science and sorcery'. Today, a few characters have non-magical powers but thoroughly magical associations, such as the New Mutant Magik (Illyana Rasputin), who can teleport to and from a magical dimension where she rules as a witch-queen. Thus magic has become an important part of the 'Superhero set-up', while remaining a slightly odd and uncertain factor.

The Nature of Magic

At this point, we really ought to try and define 'magic' as it appears in the comics. Essentially, it is a mysterious force, often extra-dimensional in origin, which can achieve effects inexplicable by science, and which can be manipulated by certain non-human creatures, and by humans with the right knowledge, inherited ability, or devices.

To begin with, consider the term 'mysterious'. In context, this means more than 'amazing' or 'rare'. Superhero stories are full of amazing events; probably the majority of heroes have powers that are actually impossible in the real universe, and stories are full of scientists achieving results that would change the whole of science if they were real. But that's all part of the style of the comics, and equally important is the way that most of these results are given 'pseudo-scientific' justifications. A technically trained reader may be reduced to giggles by the ideas offered by the writers, but in the comics' universes a sufficiently trained scientist can usually understand what's going on, and probably do something similar or about it. Magical powers are different. They may be linked to 'scientific' ideas, but in general it takes a specialist in magic to understand them.

This, along with magic's tendency for extradimensional origins, distinguishes magic from 'psionics' in Superhero stories. Many stories and characters use 'mental' powers that somewhat resemble magic, such as telepathy, telekinesis, and teleportation, and many 'magical' characters use similar abilities, but the two are usually viewed as quite distinct. A generalisation that can be drawn is that although it often breaks down, is that magical powers come from training, psionic powers come from birth or 'laboratory accidents'. It is sometimes said that magical powers draw energy from outside the user, yet psionics come from the user's own 'energy reserves', but this approach also fails at times. Although some characters with 'mental training' can blur the distinction, magical and psionic powers should be viewed separately.

The extra-dimensional aspect of magic is important, if not actually crucial. Apart from allowing the writers to scrap such trivia as the law of conservation of energy (which comics tend to forget anyway), it justifies spells of summoning with fewer paradoxes, and brings in colourful tourist spots such as Limbo and assorted Hells, many with resident beings who possess major superpowers plus the malicious and ingenuity to act as interesting supervillains. (Heroes presented with demonic opposition can feel very morally satisfied in their victories; it's gaining the victories that's the hard part.) Reference to other dimensions can also be made when magic achieves results 'inexplicable by science'.

This is the most amusing aspect of Superheroic magic. A rationalistic character may be able to cope with someone throwing energy bolts, reading minds, levitating, and so on, but when a real magician shows off by, for example, turning a pumpkin into a stagecoach, the poor super-scientist may well tend to despair. This is not to say that magic doesn't have 'laws' of a sort; sometimes, quite a complex and internally consistent set of principles may be deduced. What it does mean is
BOUND

by Phil Masters

that those laws of magic have little to do with such scientific laws that Superhero stories respect.

The beings who use magic are a mixed and peculiar crowd. The different kinds of character or creature which may be encountered in a magic-oriented story are discussed further below, but the different ways in which they may obtain their magical abilities are worth looking at. To begin with, some beings — usually non-human, frequently extra-dimensional — are naturally magical, and wield their powers with little mental effort. Such creatures need not be particularly intelligent; indeed, they include many demons, monsters, and so on that are downright moronic (usually displaying immense magically-powered strength). However, some inherently 'magical' beings are very intelligent indeed; those that combine large reserves of 'innate' magical power with intelligence and skill in its application are among the most formidable of spell-users.

Secondly, and related to the first category, there are human beings who inherit magical ability. Although comic writers generally distinguish magical and non-magical beings (like storytellers before them) often seem to view magical ability as genetically determined. A character whose ancestors, let alone parents, possessed sorcerous powers will usually have at least latent talent, and some (such as Talisman of Alpha Flight) may actually be able to use raw magical power without conscious effort. However, if magic is to retain its air of history, such 'instinctive' magic-users should be rare.

A variant form of magic-wielding character, often closely related to the 'inherited talent', is the 'accident victim'. This is in fact the most common of comic plots; if radioactive spider-bite victims, or space travellers can gain strange powers by accident, why not those who brush with the occult? The accident or other 'incident' may involve a tie-up with an inherently magical being (as in the case of the inactive Ghost Rider, who was subject to intermittently controllable demonic possession), a brush with raw power (perhaps tied up with some kind of family tradition), contact with an artifact (further discussed below — an example might be Dr Fate), or even simple death (as with Deadman); more complicated death leads to such oddities as vampirism or the Living Mummy syndrome.

If you can't pick up personal power, you can always pick up magical devices. Fantasy fiction has a long tradition of magical artifacts, often with plot complications attached (ask Frodo Baggins), and comics' plots often take up the idea. Magical items tend to be very old, with complicated histories and associations with powerful beings, and sometimes family associations, while even the most capable trained sorcerer or demon may use such for reinforcement of power, so the character possibilities and plot complications are immense. Examples well worth considering in the comics are Dr Strange's 'Eye of Agamotto' and the Black Knight's sword.

The last, but perhaps the best way to gain magical power as a comic plot character is sheer hard work. Traditionally, magical training is a long, difficult process, requiring much dedication and talent, and usually a teacher of immense power and personal eccentricity. Study of old books or suchlike may suffice, but this is a dangerously limited approach, tending to produce flawed characters (such as Silver Dagger in Dr Strange); tinkering with magic one only partially understands can be very foolish. Even the best self-taught character may need 'finishing' (remember Luke Skywalker in The Empire Strikes Back; The Force may not be magical, but it is treated similarly), and the location of — and relationships with — teachers can be entertaining plot topics. Teachers can be very peculiar beings, and may not be entirely human (Shaman of Alpha Flight received instruction from the spirit of his dead grandfather) or entirely benevolent (Illyana Rasputin was a disciple of the demonic Belasco for some years).

Those Who Know...

Characters who appear in magic-oriented scenarios may be of many different levels of power. At the lowest level are those who possess no special power of their own, but become associated with beings who do have powers. These tend to appear most often on the side of evil, as good spell casters will be too worried about the danger to the weak and unknowing to let many 'normals' become involved. Magical villains, on the other hand, will be only too happy to employ thugs and cultists as cannon fodder, which can be a problem for opponents who don't like damaging weaker beings — however misguided — overmuch; the few 'normals' found around heroic magic-wielders — dependent NPCs and suchlike — have to be protected, whereas their enemies are frequently totally ruthless with 'lesser mortals'. Particularly tricky are cultists and fanatic followers of evil supernatural beings, who tend to be highly motivated,appallingly ruthless, and very hard to frighten off; fanaticism justifies giving such characters more physical and mental toughness and fighting ability than appearances would imply.

Next toughest are the lowest grade of magically-powered being. This category covers very low-grade demons and other supernatural beings, zombies and thugs or cultists who have been equipped with minor artifacts or granted limited powers by their very powerful leaders. Normal humans who have, accidentally or by study, gained some small measure of magical power should also be included here. (Perhaps their powers are restricted by circumstance, inability or general applicability.) This is an under-used category, and one that
can repay thought. Beings of this kind should be constructed to match the very best agents employed by high-tech criminal groups, but with very different powers. In Champions terms, think of around 75-125 points including disadvantages; in Golden Heroes, a thug with good characteristics and one or two minor superpowers, or one spell or psionic talent, would be appropriate.

Next up are beings at about the same power level as the average player character hero or mercenary villain. This covers good but relatively inexperienced wizards, characters drawing all their power from some device or a single powerful spell, lesser vampires, werewolves, lesser independent demons and other extradimensional entities, and beings granted power as the favoured friend or pawn of some incredibly powerful entity. Origins aside, these are very similar to other superbeings in many ways, and for this reason need least discussion here.

Beyond these are the really powerful sorcerers (such as Dr Strange), the older master sorcerers, some extradimensional beings, and a few others. (An interesting variant is the human sorcerer receiving reinforcement from some ultra-powerful master, such as Baron Mordo, Belasco, or Mephisto of the Contest WD 70.) This is the magical version of the classic 'Mastermind' or 'Megavillain'. The evil type is an incredibly dangerous foe, who may be faced (and perhaps temporarily bested) at the end of a long and tricky campaign. The better-natured version should be a non-player character of far greater power than the best player hero, and may appear occasionally as a 'deus ex machina'. As always with powerful NPCs, these characters should be used sparingly; unbeatable villains are a threat to the players' self-esteem if over-used, while friendly NPCs who outclass the player-characters may leave the heroes wondering why they bother — although they can be useful in some plotlines.

Last to consider are the really ultimates, the beings, almost invariably extradimensional, who could flatten every hero in the world simultaneously if they really wanted to. These are the gods of legend, the demon princes, elemental lords and arch-devils. It is probably a mistake to even write down statistics for such beings; although they tend to have distinct personalities, these are not so much characters as forces of nature, and if they have to take direct action, the GM should simply rule at the time what occurs. (An exception to this would be in high power campaigns based on the most flamboyant styles of the comics — such as Thor.) By tradition, such beings are unable to intervene directly in the world we know, unwilling to risk their home-universes, unwilling to cause threats of equal power, or to be defeated; they may be found to use super-beings as pawns or emissaries. These are interesting plot devices, but any GM should consider the nature of his or her campaign universe carefully before even hinting at their existence.

Sorcery in Action

Any GM deciding to run a Superhero campaign must make some decision about the place of magic within his or her world. As with other aspects of such games, a certain amount may be determined by the attitudes of the players and the types of characters they choose to generate, but the GM still has some decisions to make. The usual pattern is a small number of player character magic-wielders, perhaps appearing as a rather enigmatic bunch to the other heroes, participants meeting the evil, supernaturally gifted beings, evil magicians and suchlike, against which they tend to act as a 'spearhead' or as advising experts. However, it is worth noting that alternatives exist.

No Such Thing

It would be possible to run a campaign in which magic simply did not exist. This would demand some sort of magic-less version of the rules — no CHAMPIONS III magic pools, a changed powers table in Golden Heroes — but it could work. Of course, magic comics' fans among the players would need persuading, but a technophile GM might consider the effort worthwhile. Such campaigns might include apparently magical events, of course, but rationalist heroes could amuse themselves exposing the tricks of the trade. Alternatively, it would be possible to say that a campaign had no magic, then slowly reveal to the heroes that some things are beyond their understanding, and they must pit their powers against mystery. In such campaigns, 'magic' would seem much as in other games, but certain hints to the contrary might eventually emerge. A difficult but enjoyable trick would be to conceal the truth until the very first, even from magic wielding heroes.

Nothing But

Lastly, consider a possible campaign in which nearly every incident had a supernatural element. The GM would have to require all the players to come up with suitable characters, but that should not be impossible; apart from 'straight' magicians, there are psionics ('wizards of the mind'), martial artists ('students of physical disciplines') — probably trained in the Mysterious Orient, and any number of openings for accident victims and amulet-wielders. Again, player co-operation would be necessary, but a campaign with a cohesive theme should be interesting in some ways (if limiting in others), and the heroes would have an excellent reason for existing as a team of experts. The GM should present material such as Ancient Lore, Guarding An Unknowing World from Dark Forces from Beyond The Limits of Science.

Lastly, at some risk of stating the obvious, it may be necessary to re-state two principles of role-playing games. For one, the object of the exercise is enjoyment, the players and the GM should agree what adds to it and what confuses it too much. For the other, only one thing should determine what fits in a campaign and what doesn't; the answer, carefully considered, to the question Does It Feel Like It Belongs? Happy Spellcasting!
Dear Customer

With the opening of our ninth branch in Plymouth and with an estimated turnover for 1986 of over £8 million, we can now lay claim to being the world's No. 1 retailer of specialist games.

Apart from having the largest specialist games shop in the world, at 100 Oxford Street, we have several other claims to fame:
- The first specialist games department in a record shop, (our Leeds Branch).
- The first specialist games department in a menswear shop, (our branch in basement of Burtons in Bromley).

All of this has been achieved in less than two years, but none of it could have happened without you the customer and the support you have given each of our ventures. I would like to take this opportunity to thank you, for making Virgin Games Centres the No. 1 specialist games shops in the world.

Further improvements for 1986 will be:
- More branches; probably another 7 by the end of the year including our first branch in Europe. With many U.S. suppliers becoming 'Non-Exclusive' and, in conjunction with our sister company Virgin Atlantic we will be able to bring prices down and get new releases on our shelves first, weeks ahead of our rivals.

We like to think that we have become No. 1 because we put you, the customer first with a level of service second to none. In order for us to maintain our position therefore, I would ask you to write to me at the address above with any comments or suggestions you have regarding Virgin Games Centres.

Regards

Bob Malin
NATIONAL GAMES CENTRE MANAGER

ABERDEEN 172 Union Street = BIRMINGHAM 98 Corporation Street = BRIGHTON 167/161 Western Road
BRISTOL 18 Merchant Street = BROMLEY 140/144 High Street (in Burton Menswear) = GLASGOW 28/32 Union Street
LEEDS 94/96 Briggate = PLYMOUTH 105 Armada Way and = LONDON 100 Oxford Street W1

New shop opening 22nd April in TOP MAN, Oxford Circus
GAMES & PUZZLES
Sir James’s Walk COLCHESTER 574781 • 1a Back of the Inns NORWICH 866350

THIS MONTH!
TERROR OF THE LICHEMASTER, NIGHTMARE IN NORWAY, ADVANCED SQUAD LEADER. *PLUS MANY MORE NEW RELEASES*

Dungeons & Dragons, RuneQuest and most RPGs plus aids and supplements
Avalon Hill—Catalyst—Grenadier
Prince August—Paints and magazines.

Mail Order accepted
Upper Level, 16 mercia Square, off Frodsham Street, Chester.
Tel: Chester 28802

LASERBURN
NOW A COMPLETE SCI-FI COMBAT & ROLE-PLAYING SYSTEM
LASERBURN RULES (boxed) (£1.95)
FORCES OF THE IMPERIAL (£1.95)
IMPERIAL COMMANDER (inexpensive combat rules) (£1.95)
ADV. LASERBURN & ALIENS (£1.95)
ROBOT BOOK. (£1.95)

LASERBURN SCENARIOS
Bunker 17 (£1.95)
Seven Torsess Host (£1.95)
Sevenville Shock Out (£1.95)
Sea Prison Escape (£1.95)

STARTER PACK £7.95 inc. postage
(Rules, Bunker 17, 15mm figures & dice)

Full range of Figures & Vehicles available
LASERBURN

NEW
SCAVENGER
A Solo Laserburn Scenario £2.95
Become an 'organ scavenger' and pil the vehicles in this scenario with book based on the LASERBURN system.

25mm ASGARD FIGURES
DWARFS (super range of dwarfs, incl. drunks, the best we've seen)

DW1 Adventurer 60p
DW2 Dwarf Assassin 60p
DW3 Dwarf with Hammer 60p
DW4 Dwarf hero 60p
DW5 Dwarf with Spear 60p
DW6 Black Dwarf 60p
DW7 Dwarf Squirt 60p
DW8 Dwarf Lord 60p
DW9 Dwarf Sharp/Mad 60p
DW10 Dwarf Crossbowman 60p
DW11 Dwarf Warchief 60p
DW12 Dwarf Mercenary 60p

BARBARIANS
BP1 Conan Spectro 60p
BP2 Fire-Forged 60p
BP3 Kent the Reaver 60p
BP4 Luthien of Mordor 60p
BP5 Mad Roa 60p
BP6 Sem the Darkling 60p
BP7 Affaire the Archer 60p
BP8 Auron Skirmish 60p
BP9 Ski Wolfbane 60p
BP10 Alix Mandeleau 60p
BP11 Wolf King 60p
BP12 Mod the Raggard 60p

THE Temple of Games for London and the Home Counties

LEISURE GAMES
AT
91 BALLARDS LANE
FINCHLEY, N3

(Just 3 minutes walk from FINSBURY CENTRAL UNDERGROUND)

OPEN 6 DAYS A WEEK 9.30am-6.00pm (SAT - 5.30pm)
FULL RANGES OF: AVALON HILL, BEAST, CITADEL, COLUMBIA, F&G, GRENAIDI.S, GDW, JUDGE'S GUILD, MAYFAIR, PACESETTER, PRINCE AUGUST, SLEUTH, STANDARD, TSR, TORCHLIGHT, VICTORY, —and much, much more — TRY US!!!

We can now offer mail order — send SAE for details
Available at Good Games Shops Nationwide

Send S.A.E. for complete list of games in case of difficulty in obtaining any game, we can supply direct.

UK Post & Packing Charges:
£1.95 for one game
£3.00 for two games
Phone for details of shop-coiled & transit damaged games at reduced prices.

T.M. Games
650 High Road, North Finchley
London N12 ONL
Telephone: 01 445 3044

Trade and Overseas Enquiries Welcome

(All prices are subject to change without notice.)

Adventures Modules
- Octopusy
- Golfighter
- On the Golden Gun
- A View to a Kill in the Games Shops Now!

Over 150 Games and Extension Modules to choose from!

Authorised Distributors in the United Kingdom & Europe for The Avalon Hill Game Company & Victory Games Inc., New York, NY

Enter the exciting world of James Bond now you can experience the thrills, pleasures and perils in the life of a Secret Agent! The James Bond role-playing rules allow you to survive in the violent and dangerous world of international espionage - ready to undertake further hazardous missions for 'M'.


Game Locations

- Beaties of London
- Central London
- 100 High Holborn, WC1V 7BA
- North London
- 10 The Broadway, Southgate, N14 5PN
- Romford
- 7113 High Street, RM1 1JU
- Watford
- 10 The Parade, High Street, WD1 2AW
- South East
- 210 Lewisham High Street, SE13 6J
- Croydon
- 136a North End, CR0 1TF
- Kingston-Upon-Thames
- 30/42 Eden Street, KT1 1BP
- Southwark
- 114 East Street, SE1 1HD
- Brighton
- 4/6 Dyke Road, BN1 3FE
- Birmingham
- 22 South Malt, Birmingham Shopping Centre, B3 4XD
- Liverpool
- 36/37 Davenport Way, L1 1LH
- Blackpool
- 10 Fareham Street, FY1 4HU
- Bristol
- 17/19 Perrin Street, BS1 3AW
- Cardiff
- Northgate House, CF1 4AD
- Leeds
- 16/18 King Charles Street, LS1 6LT
- Manchester
- 4/6 Brown Street, M2 1EE
- Nottingham
- 3 Mount Street, NG1 6W
- Sheffield
- 38 Princes Street, S1 2HN
- Newcastle
- 43/47 Pilgrim Street, NE1 6DE
- Virgin Games Centres
- 100 Oxford Street, London, W1 3BA
- Tel: 01 637 7911/2
- 94/96 The Brigate, Leeds, LS1 6BP
- Tel: 0532 423208
- 172 Union Street, Aberdeen, AB1 1TD
- Tel: 0224 940561
- 157/162 Western Road, Brighton, BN1 1EF
- Tel: 0273 26464
- 18 Merchant Street, Bristol, BS1 1EP
- Tel: 0272 264774
- Hamleys
- London
- 136/166 Regents Street, W1 1DF
- Bath
- 5 Milson Street, Bath, BA1 2ES
- Birmingham
- Colmore Road, Birmingham, B3 6HE
- Scotland
- S.B. Hobbies
- 103 Main Street, Prestonpans, East Lothian
- V.E.R. Models
- 73 Castlereagh Street, Greenock, Scotland
- Tel: 0475 87738
- John Menzies Ltd
- 107 Princes Street, Edinburgh, EH2 2JY
- Tel: 031 220777
- Overseas
- Spielwaren
- Maria Hiler Strasse 77/79, 1080 Vienna, Austria
- Tel: 0222 40425
- Codaco s.r.l.
- 1072 Chaussee, Belgium
- Jeux Actuels
- BP 35, 27005 Evreux Cedex, France
- L'Œuf Cubé
- 28 Rue de Tournes, 75006 Paris, France
- Librairie des Tanneurs
- 26 Rue de Tanneurs, 13000 Aix en Provence, France
- Fantastique Shop
- Kirchfelder, 143, 4000 Dusseldorf 1, Germany
- Spiel und Fantasy
- Isenbergstr. 31, 4300 Essen 1, Germany
- Das Spiel
- Rentierstrasse 4, 8024 Grünwall, Zürich, Switzerland
- De Speelzaak
- Kerkenstraat 189, 1070 GT Amsterdam, Holland
- Boutique de la Grande Armée
- William de Zwartplant 120, PV Den Haag, Holland
- Brosco Ken Brakuels BV, Zonnestraat 8, 3454 Jv de Meern, Holland
- Telebosch, s.r.l.
- Via Fumagalli 6, 20143 Milano, Italy
- JOC International
- P. Masa Sala, Sant Hipòlit 20, 08630 Barcelona, Spain

More Missions Coming Soon!
Space. The final frontier. . .

A phrase that's become part of the language. Words with the power to capture our imagination, and sweep us into the twenty-third century.

Because Star Trek is unique. Nothing, except possibly Lord of the Rings, has ever fired the imagination of so many people around the world. And nothing else has continued to grow and develop for two decades, spilling over from television into books, films, magazines, comic strips, and, finally, one of the best role-playing games on the market.

The last, of course, being a purely subjective assessment. But I've yet to see anyone come to Star Trek from other science fiction RPGs without becoming an instant convert.

So what's so special about it? What's Star Trek - The Role Playing Game got to offer you?

Well it depends who you are, I suppose. If you're new to gaming and just want something to play with your friends, or an experienced game master (GM) looking for something a little bit different to run, or a Star Trek fan interested in the greater degree of involvement role-playing has to offer, different aspects of the game will appeal to you.

The most obvious advantage Star Trek has for anyone new to it, player or referee, is the familiarity of the background. Practically everyone's seen the television series so much of the jargon, equipment, and the general environment aboard a Federation starship can be taken for granted. The GM might have to explain a few things in detail when it comes to applying the rules to them, but in general the players will already know what a phaser looks like and what it does, how a tricorder works, what colour sweatshirts their characters are wearing, and so on. This means a game can start almost at once, without getting bogged down in esoteric trivia.

Another useful side-effect of the common awareness of the Star Trek mythos is that players tend to apply what they've seen on the screen to their characters' behaviour without any prodding from the GM. This can occur in anything from equipment use ('Phasers on stun!' to standard bridge procedures ('I'm taking a sensor reading') to assessing the long-term consequences of their actions ('We can't risk a diplomatic incident over this'). Player awareness of the 'greater reality' of Star Fleet and the Federation, against which their adventures occur, tends to intensify this kind of realistic assessment instead of reacting purely on the basis of short-term expediency. This makes the referee's job a lot easier, as he doesn't have to keep such a tight rein on the players' behaviour, and can get on with the job of developing the atmosphere of the scenes and fleshing out the NPCs. After all, if the GM isn't enjoying herself too there's no point in her running the game.

The flip side to all this, of course, is that you can easily find yourself running a game full of players with an encyclopaedic knowledge of Star Trek trivia. If this happens, it's no use com-
books. There are two basic ones, as well as other supplements examining specific aspects of the Star Trek universe in greater detail. The one supplied with the basic game concerns itself with the background of the television series, while the update supplement covers the period of the movies. Quite apart from their own game, Gold, the referees cover the definitive Star Trek reference material; they meticulously systematize everything consistent with the primary material - TV episodes, films, books, and other officially-approved sources - while ruthlessly discarding the rest (including my own pet hate, the in-joke 'guest appearances' of aliens from other SF stories in the animated series). The only problem they present is the constant temptation to browse while you're trying to look something up.

Which brings us to the serious question of what the game's actually like to play. Again, all that depends. Provided the GM takes the time to read the rules carefully, neither he nor the players should have any real trouble during a game session. Those with previous experience of percentage-based systems - Call of Cthulhu or RuneQuest, for instance - should find them quite easy to grasp. Newcomers to role-playing, on the other hand, or players used to six-sided dice based systems of some other games, may have to read them quite carefully before feeling confident enough to run a session. Even though they may seem a little daunting laid out in the manual, the rules are really quite simple and elegant in play.

In the basic set you'll find a trio of booklets and a pair of percentile dice. Turning our attention to the booklets, we find a sourcebook (Cadet's Orientation), a player handbook (Officer's Manual) and a referee's manual (Game Operations). They're likely to take a bit of a battering over successive gaming sessions, so it's a good idea to cover these with transparent plastic.

The sourcebook has been mentioned already. It contains brief articles on Federation history, terminology, the structure of Star Fleet, and so on. Most useful during a game is a list of the equipment available to landing parties and other personnel, and the shipboard systems the characters may wish to use.

The player handbook concerns itself mainly with creating and running a character. It explains the skills available, leads a player step-by-step through the character generation process, and concludes with a brief section on movement and combat. Most useful to absolute beginners is a short introductory essay, which explains the basic principles of role-playing clearly and concisely, and a glossary of gaming terms.

The referee's manual covers the actual running of a game, before going on to consider some of the wider aspects of GMing. Sections on various topics like world creation and scenario design are followed by another essay setting out the basic principles of running a game, for novice GMs, and some useful hints on playing technique.

Though it seems like an awful lot to assimilate, the time taken to get to grips with the material at this stage will pay off in spades when it comes to running a game later on.

The next thing to do, of course, is generate some characters. Any experienced gamer will tell you this is one of the best ways to get the feel of the game by yourself. Once you're not used to, and generating characters for Star Trek is a little more complicated than for some other games on the market. It does, however, produce fully rounded individuals instead of two-dimensional puppets with a handful of basic skills. Many regular Star Trek GMs prefer to inventing their own characters, rather than spend an hour or more in the process before a game can begin. This isn't quite as autocratic as it sounds. There are, after all, nine senior officers aboard a Star Fleet vessel, so the players still have a reasonable degree of choice. Anyone wanting to play a particular role - a Vulcan science officer, for instance - can easily be catered for if they consult the GM in advance, and the players can still personalise their characters by allocating Artistic, Trivia, and similar skills themselves. In any case, 'unclaimed' senior officers still have to be kept around as NPCs, so it's often simpler for the GM to generate all nine and ensure a well-integrated crew. This also explains why so many Star Trek games are run as part of a continuing campaign, instead of one-off adventures.

Characters are generated in the usual way, rolling dice to create their basic attributes; strength, dexterity, intellect, and so on. Players can choose their characters from five alien races - Andorians, Caitians, Edonians, Tellarites, and Vulcans - as well as Humans, their attribute scores being varied accordingly. Additional rules for Klingon and Romulan player characters are available in the appropriate supplements, but fall outside the scope of an introductory article.

Experienced players will probably prefer to stick to Human characters at first, although there's no reason why someone sufficiently familiar with the Star Trek universe shouldn't take on an alien if they wish. The next stage is to determine the character's skills and proficiency levels. Skills are measured simply in percentages, requiring a d100 roll of less than or equal to the rating held to be used successfully under critical circumstances. ('Can you give us more power to the shields?' "I don't know, Captain; the dilithium crystals might not take the strain.") Under normal conditions, however, a basic level of ten is sufficient to get the job done without any real difficulty.

A character's skills develop throughout his career, building on whatever he's learned before. Once he's completed his basic education at Star Fleet academy, a cadet goes on to specialise in one of the seven branches of the service: Helm, Navigation, Engineering, Communications, Science, Medical, and Security. These, of course, correspond to the different
departments aboard a starship. Player characters will normally be department heads, like Scotty, Uhura, and Sulu, or command officers like Kirk and Spock.

Once qualified, a character receives a full service record, which a little imagination can flesh out into a complete life story. One point to look out for here is a misprint in both the GM’s manual and the players’ handbook, subsequently corrected in the third edition, to which the new “Star Fleet Academy Command” from the top row of the assignments table, and substitute “Constitution class starship.”

All you have to do now is calculate the character’s combat statistics—lots of different modifiers to worry about—and you’re ready for a life of adventure on the final frontier.

Unfortunately, one thing missing from the basic game is an introductory scenario—a surprising omission, since one was included in the first edition rules. There’s a wide range of scenario booklets available, however, most of them containing supplemental information of general use in a Star Trek campaign.

Ideas for Star Trek adventures can come from a variety of sources. Some of the official ones, for instance, are written as follow-up episodes to the television series. Other crews can easily become involved in the aftermath of a situation resolved by the Enterprise, or some aspect of a fleetingly glimpsed alien culture can be explored in greater detail. Other obvious sources of inspiration are the novels, comic strips, and movies, and the awesome array of officially sanctioned Star Trek material.

And then there are the unofficial sources. The number of fanzines around defies computation; they breed faster than Tribbles. Many of them are execrable, of course, especially those on the other side of the paper circuit. Most of them, however, are of a commendably high standard, and these can be a goldmine of potential scenario ideas.

To begin with, though, you’re more likely to be using one of the official or hard-to-find booklets, so I’ll take the structure and layout of a typical Star Trek adventure. Most scenarios from other sources will tend to follow this pattern in any case, as it’s easy to use and keeps things nice and simple for the referees.

In general, then, you’ll find the scenario laid out in a series of scenes, one of the television episodes. The storyline branches every device that the players have to make a decision, or combat needs to be resolved, and the GM simply turns to the appropriate paragraph to continue the adventure. Thus Star Trek scenarios tend to combine the ease of use of a linear adventure with the unpredictability of a free-form one. Though fairly well structured, the actual flow of events depends entirely on the players.

One aspect of Star Trek players more used to other roleplaying games will probably be the non-violent nature of the average adventure. The emphasis in Star Trek is firmly on problem-solving, with differences to be settled by diplomacy rather than the force of arms. Star Fleet officers resort to violence only in self-defense, and when there’s no other way to get what they need. When it does, they’ll offer to negotiate or compromise once they’ve gained the upper hand (look at Arena, Balance of Terror, and many others). Conflict will still occur, of course, but will arise naturally out of the course of events rather than being the main reason for them.

Similarly, ship-to-ship combat is relatively rare in the course of a Star Trek campaign. The rulebook therefore deals with it in a fairly cursory fashion, although the rules given are perfectly adequate for most purposes. Even so, since you may find yourself running into encounters with other vessels in greater detail can use the role playing rules included with the Star Trek III: Starship Combat Game. For a tactically-minded group, using the Starship Combat Game in this way can provide a fascinating evening’s entertainment.

On the other hand, a group more interested in role-playing the characters might resent the hiatus in the adventure as a whole. You’ll just have to use your judgement. The other disadvantage of using the Starship Combat Game is that it will inevitably mean a break in the session. The tables have to be cleared for the hex sheet, the ship counters distributed, the panels and player counters handed out. All in all, a good moment for an astute GM to call a coffee break.

In considering the possible use of a supplementary product, we’ve taken our first step beyond the basic game. One of the essentials of a good RPG is that it should be capable of further development; so as you and your players master one aspect of adventuring in the world it presents, you’ll always be able to move on to fresh challenges.

An obvious second stage in Star Trek gaming is to move on to adventures set against the background of the films, either adoring your regular characters accordingly or starting a new campaign. The sourcebook update lists the major changes in space, ship and technology as both periods shown in the movie, five years after the return of the Enterprise (The Motion Picture), and five years after that (The Wrath of Khan / Search for Spock). It also fills in some of the events occurring off-scene in the interregnum between the year mission of the rebuilt Enterprise under Captain Spock.

GMs beginning to run a campaign set against either movie background will find certain provisions have already been made for them in the basic rules. The referee’s manual already contains the framework of the major weapons, for instance, even though phaser Bs and disruptor Cs aren’t available at the time of the television series. This saves a lot of flicking backwards and forwards between manuals, and makes the game flow much more easily.

One of the most useful features of the update supplement is a short scenario, ideal for a single evening game, which serves as an excellent introduction to adventuring in the later Star Trek universe.

On the other hand, once you’ve mastered the basic game, you may prefer to expand your horizons in the Federation completely disconnected with Star Fleet. After all, there are an awful lot of merchant ships around you, and they have to be crewed by somebody.

The Trader Captains and Merchant Princes supplement contains the generation of merchant crews, and all the background information needed to run a civilian campaign set in the Star Trek universe. Merchant characters are far quicker and easier to create than Star Fleet personnel; civilian training is much less intensive, and there are fewer skills to be learned. It’s a possibility, anyway.

Though a campaign for merchant characters will probably seem more familiar to players used to other science fiction rolegames, many of the basic assumptions are unique to Star Trek. In particular, the rules tend to reflect the essentially peaceful nature of the Federation society. Merchant characters are unlikely to develop any significant combat skills, for instance, apart from the occasional individual who drinks in the wrong bars too often. Furthermore, the private ownership of weapons is strictly controlled, if not completely prohibited, on most Federation worlds. Just as well, really, considering the awesome lethality of a phaser.

Independent traders will tend to operate in the frontier regions, however, beyond effective Star Fleet jurisdiction, so a certain amount of latitude may be appropriate in this respect. Nevertheless, the emphasis will still be very much more firmly on thieving your way out of trouble than it is in a Star Trek campaign.

The booklet includes an introductory campaign background, a pre-generated region of space with plenty of opportunities for profit and adventure. There are sections on the interstellar economy—e.g. a set of rules for specialized trade— and rules for calculating profit and loss, covering everything from a one-man scout to an entire shipping line. Several different classes of vessel are dealt with in detail, including deck plans in a few cases.

Probably most useful in the course of a gaming session is the price list of goods and services, which, although it doesn’t pretend to be exhaustive, is comprehensive enough to cover everything from a second-hand shuttlecraft to a round of drinks. There are sections on shipboard personnel, either running two parallel campaigns against the same background, or involving two parties in the same adventure. The possibilities for creative role-playing opens up are tremendous, especially if they start bickering among themselves, and the players are running a character from each group simultaneously.

Advanced players might want to go on to explore the murderous complexity of Klingon society, or the secretive autocracy of the Romulans. On the other hand you might prefer brazening the hazards of unknown space, or fighting for political and economic power, or struggling to make a living with a ramshackle cargo ship. The opportunities are limitless.

Star Trek gaming is like Star Trek itself, a never-ending voyage of the imagination.

To boldly go where no man has gone before. ...Coming?
Nick Smith, Southampton: Considering your forthcoming, innovative one-theme-issue approach, and change of title, I’ve thought up a replacement.

Something along the lines of ‘Imagine’, perhaps?

Besides raising examples of sparkling wit, issue 76 of Dwarf brought in a large variety of mail.

Chris Elliott and Richard Edwards, London: OK, so You’re Booked didn’t actually appear on the right day, but full marks for a great April spoof. The best of the joke is that there are probably some referees out there going down for the third time as they try to cope with the bookkeeping involved in sending a number of Judges to, say, Titan and back – to pluck an example out of the air. (Hire of space ship @ 10 000 credits per ton hour, for 56-day round trip, plus 600 credits per Judge hour... Hey guys, Acc- Div here. Are you sure this lead’s solid? I know only one of you went, and they only used a ten ton Sinclair Special, but on our calculations, even if Mega-City One is in mortal peril from some unspecified threat, that’s only worth, mmm, let’s be generous and call it 105 million credits, and you’ve just locked up something like 135 million... Tell you what, why don’t they stay now they’re out there?)

Maybe everyone should take a lead from Dredd; after all, as someone says in Judge Caligula Book 1, page 4, ‘Thanks to Dredd, millions have been saved.’

David Kuper, London: Congratulations on your new post, and on the best White Dwarf I have yet seen. At first glance it seemed to be full of articles on games I don’t play, but underneath they were all generally applicable. The pieces on thieves, supposedly for AD&D, were just as useful for real games, RO2 being a prime example. I won’t ask whether the reason you say all your Superhero articles are for Golden Heroes, is that Golden Heroes is produced by Games Workshop, but merely suggest that in future you label such articles as ‘Superperson articles’. All that was said in Caped Crusaders (or Caped Crusades, as we were informed on the cover) applies directly to Heroes Unlimited, and is also useful for the Marvel and DC games if you are running a campaign in them.

Jon Smithers, Ramsgate: I’m not sure whether you guys have had a mental aberration whilst moving to your new offices in Nottingham, but I’m running some new competition, or if you are simply trying to outdo The Guardian for typesetting errors, but I’m writing to point out a few minor errors in my article in issue 76.

Para’s 1-4 are fine, but should restart at para 13, line 2. It is then possible to read on through to para 21 inclusive. From there you return to para 6, continue through to the end of para 7, then back to para 5 and then to 8 and 9. It is then possible to read on a while through paras 10-12 and the first line of para 13 inclusive. From there move to para 22 which starts with the end of a sentence. It is then possible to read on from there to the end.

Well, there you have it, or do you? Watch out for next month’s exciting episode:

I don’t suppose you’d believe it was the world’s first Fighting Fantasy style article? You would!?? Phew!

Hywel T Phillips, Swansea: I think theme issues are a good idea. May I also suggest as themes a particular system (eg Traveller, Bushido, Rolemaster, etc) or a particular campaign type (eg ‘After the bomb’.spies, Superheroes, conversion of books, the Dark Ages, Nordic and Celtic campaigns, and so on).

I also get the feeling that I’ve read something like Banditry Inc before, but it is reasonable advice to a DM. I would regard warring criminal guilds as essential in an AD&D city campaign: is it really reasonable to expect CN and LN or NG and NE thieves to belong to the same organisation? In fact, wouldn’t a NG thief be more likely to be a Robin Hood type outlaw rather than a guild member?

Neil Armstrong, Tonbridge: I am writing to congratulate you on a superb issue 76. A trilogy of thievish material which made fascinating reading, a useful article for Judge Dredd, but OH NO, another article telling us how to play Golden Heroes.

Brian Duguid, Tarriff: Being an avid fan of the Superhero genre I was naturally interested to read both a letter criticising Superhero games as ‘childish’, and an article by Pete Tamlyn trying to justify the games.

Pete manages an excellent job of explaining why Superhero rolegames are worth playing, but he does omit one or two points. Firstly, the playability of Superheroes. Because SHRPGs require any insistence on mass slaughter, or on complex skills rules, it is naturally the character itself which gains (deservedly) the most attention. Also the opportunity for all those countless role-players out there. Although most SHRPGs tend to assume PCs to be of the good and noble sort, there is nothing to prevent some others if personality being used. Superhero motivation is often neglected, but is always for far more interesting than the type of game abounding with hairy-footed hobbit types.

I also suspect that powerful Superheroes are far more in danger of being hurt (from powerful supervillains) than powerful 60th level D&D characters.

Simon Davies, Swansea: Surely good role-playing depends more on the players than the game? I use the Marvel Super Heroes game so I shall use this to illustrate my arguments.

Although characters can be rolled up I prefer to use mostly characters taken from the comics. The advantages of this are that the players have a wealth of background and hit points on for their character (so does the GM for villains), although each character is open to individual interpretation and development (as in the case in comics when new scripter takes over: the framework is there, but it is up to the player (scrip- ter) to make something of it and take that character into the future that he chooses. I believe this helps rather than hinders role-playing. I can’t count the number of times I have been involved in a game of (for example) AD&D where characters become simply a list of abilities and hit points (and often benefit from the experience). Surely this is true ROLE-PLAYING?

A firm history gives the players something to build on and helps them to play the role of the character he has chosen. Sometimes it gives him the chance to take on the role of someone with views, attitudes, opinions and a personality totally alien to his own (and perhaps benefit from the experience).

Surely this is true ROLE-PLAYING?

If there is no fear or suspense in a game that is the fault of the GM. Role-playing no matter how powerful you are, somewhere there is usually someone (or something) more powerful still.

Roger Stenning, West Wickham: CLOT, TWIST, GENERALLY INCOMPETENT PERSON! I refer to a person who egotisti- cally calls himself Supermole. I quote: ‘As the Thunderbirds introduction used to have it, “Anything can happen in the next half-hour”’. PHOOEY! ROTT and not to put too fine a point on it, WRONG! The above quote comes from the first 30 second introduction credits of Gerry Anderson’s Stingray! I maintain Supermole think we are FOOLS?! (Yes. – SM.)
Insults, of course, usually get you nothing but a sack load of hate mail. I received my fair share recently for letting someone use the word 'spastic' as an insult on the Letters Page. I'm truly sorry for any offence this may have caused.

Niall Chestwood, Tewkesbury. Ever since Mr. Stepnake's letters in W&D69, the whole air of the Letters Page has changed. First to a forum for debate, thence to a bitter slanging match between opposing parties. The start of the whole debate into role-playing participation was started with the letter which had a Nasty – Ed comment at the end, and this is how it has continued to the detriment of the Letters Page and RPGs as a whole. Now is the time to end it while there is still peace and agreement left.

In the last few years the role-playing game has been taken to a much wider audience in many rooms of universities. This expansion has been mainly due to excellent magazines like White Dwarf and the mass appeal of the Fighting Fantasy books. Many players, among which I count myself (being 18 and no 'child'), have come to experience role-playing through these books and I hope that many more will do so. If people think this a pity the same time I am sorry, but I feel a much wider appreciation of such an enjoyable pastime is a boon. I also feel that attitudes displayed by Dave Hughes, Steve Broom, and all the ageist and sexist twaddle from other people are not only unhelpful, but stupid and ill-informed. People of whatever sex or age can successfully role-play, with only a need for good imagination and the ability to communicate and understand the English language (or any other language native to the country you are playing in). This is an experience, many under-16s and women.

Another side of the conflict is inter-game in-fighting shown by Dave Hughes (again) and many, many others. Everyone has their own personal likes and dislikes (too simple, too unrealistic, too rulebound, etc) but this should not lead to bickering between players of different regimes, but to a healthy competitive spirit to attract people to other RPGs by showing them their merits, and not personal dislikes of other systems.

In summary, role-playing is a wonderful pastime which can be played by anyone, with given characters and help the younger element as much as possible so that they can enjoy it at its best.

One thing I will agree with, the sexism and young gamer debates have gone on long enough. However, in compiling the Letters Page, I always try to present a cross-section of opinion, even if some of that opinion is extremely distasteful to me. I take the view that all gamers should have the chance to voice their opinion on the Letters Page of White Dwarf; after all it is currently the only effective communication medium which reaches UK games players. The Letters Page is, in effect, what the readership of White Dwarf wants it to be, and in compiling it I am restricted to the letters I receive – I don’t make them all up you know! If there is to be a change in style it is up to the readership to write interesting, thought-provoking letters on other subjects, or at least to the ones I have about 70 letters this month about sexism/young gamers from people who care enough about this aspect of their hobby to write in. It may well be a distasteful, noisy argument to you, but to other gamers it matters very much. And now, the last sexist letter!

Pete Cottrell, Kenfig Hill: As a medieval historian I was deeply interested to read Simon Evans' letter in WD73 and the consequent flak he seems to have attracted.

It would seem that most of the replies to this letter seem to be rather 'anti' the views expressed by Mr Evans. I am sorry to say that in the context of a medieval based society Mr Evans' conclusions are completely in tune with trends, like it or not. Mr Evans' phrase 'pseudo-medieval society' seems to pose some readers – like Venetia Lee – with problems. Mr Evans is not confused with his terminology. A pseudo-medieval society is one which is better known as a Bastard Medieval Society; that is to say, one which was typical in Europe after the Black Death and the 100 Years War. In the changing society which culminated in the Renaissance we see no radical change in the role of women in society.

I also received a letter from Simon Evans giving the same definition of a pseudo-medieval society. Thank you for this erudite piece of information. Herein lies the difference, Peter and Simon: in fantasy gaming, pseudo-medieval society is usually taken as referring to one based loosely upon the historical reality, yet adjusted to suit the fantasy setting, ie it has no reality in itself. A reference to historicals is present in a pseudo-medieval society' has no foundation, and is precisely why such scorn has been poured upon the authors of letters using these arguments. There is no reason, therefore, why in a game using pseudo-medieval society as a background and with exceptional characters (adventurers) around, that women characters should not take a more active role in the game's setting, should that setting permit it.

Robert Jane, Dunferline: Just had to put pen to paper after reading White Dwarf issue 79. Call of Cthulhu more like.

Jeremy Burdock, Alton: I am writing in response to a letter in WD76 from Peter Gilboy who reminded role-players that many people view us as devil worshippers or connected to the occult in some way. As a fairly experienced role-player I have always held the view that the game is and always has been totally innocent. However, I begin to have doubts when I read the Small Ads of White Dwarf these days.

I am referring to the advert by The Tarot Workshop for tarot cards with full instructions, books about magic, occult, psychic teaching, astrology, hypnosis, and much more. Having not seen any of these advertised goods I can only say that they suggest that the company sees role-players or anyone stupid enough to want to act out practices of the occult. Therefore I strongly advise you to assure your readers that you are only playing a role-playing magazine and not a platform for the same sort of activities by removing the advert from further issues.

As a Christian I find justifying playing A&D&D (a game that contains Devils, Demons and magical penagrams) to my Christian friends and acquaintances difficult. The task is made ten times harder when I see the existence of such advertisements encouraging the ignorant to dabble in the unknown.

Naturally, when the Tarot Workshop approached us with regards to advertising in White Dwarf we were extremely very very pleased, given the age of the majority of its readers the magazine has to be very responsible in terms of the sort of advertising it accepts. The Tarot Workshop, as far as we are aware, is a specialist arm of tarot cards primarily for collectors; given that tarot cards can be found in high street shops and department stores like Dixy, they have the right to ban advertisements for such cards in WD. TTW have also been very co-operative in introducing an age-restriction on customers, to the extent that parental consent is required to order goods if you are under 16.

David McDonald, Crawley Down: Without anything against anyone personally, I believe that the strident negative being dominated by what I call the 'Letters Page Personalities', a group of people who appear at least every other month or so, people like Jez Keen or George Standidge.

It seems very unfair that these 'Letters Page Personalities' are allowed to rabble on and on about such dated issues as the Twilight 2000 game review way back in WD68, or about sexism in FRP, whereas new people with new ideas and new issues well worth talking about never seem to appear on the Letters Page.

I suppose it can seem very unfair not to have your letter printed in White Dwarf, and yet have someone who is 'more well known' get theirs printed. Naturally WD receives a number of letters on the same subject, and sometimes about the most cogently argued ones. It would be quite impossible to print all the letters received in the course of one month in the space available: this explains why we receive well over 100 letters suitable for publication in this period. To all of you, therefore, all I can really say is thank you for contributing and don't be discouraged.

Finally, if you are sending in a letter, please enclose your name and full address; we don't consider printing it otherwise.
Axles Armies
25mm FANTASY ARMIES
£19.70 + £1.30 P&P
MEN OF THE ORIENT - MEN OF THE WEST - DWARFS - GOBLINS -
ORCS - HIGH ELVES - UNDEAD - SKELETON - BOARFACED ORCS
15mm FANTASY ARMIES Good and Evil
£16.50 + 98p P&P

SPECIAL OFFER
MERCENARIES, SPIES AND
PRIVATE EYES RULE BOOK

Plus
STORMHAVEN™
Adventure
includes
“Cardboard Heroes”

RRP £12.45 OUR PRICE £9.95
INC P&P
I highly recommend you invest in a copy - "Different Worlds"

ORC STARTER ARMY
60 figures & 1 chariot ONLY £29.00 p&p Save £4.95!
OC1x3 OC9x5 OC16a x5 OC39x1
OC2x2 OC11x5 OC17x5 OC41x1
OC3x1 OC12x5 OC18x1 OC69x1
OC4x1 OC14x5 OC34x1 WF1x3
OC5x1 OC15x5 OC37x1 WF2x3
OC6a x5

MAIN STOCKISTS
Model Shop Harrow & Spirit Games of Croydon.

Axle says:
WHY NOT VISIT THE
GUARDROOM
AND SEE OUR
COMPLETE RANGE OF
GAMES AND FIGURES.

“The Friendly Games Shop”

The
Guardroom
38 WEST ST., DUNSTABLE.
Tel: (0582) 606041
2 miles from Junction 11 on the M1

Gremlin
minatures
P.O. BOX 154, WEMBLEY,
MIDDX. HA0 3UG.

ORC STARTER ARMY
60 figures & 1 chariot ONLY £29.00 p&p Save £4.95!
OC1x3 OC9x5 OC16a x5 OC39x1
OC2x2 OC11x5 OC17x5 OC41x1
OC3x1 OC12x5 OC18x1 OC69x1
OC4x1 OC14x5 OC34x1 WF1x3
OC5x1 OC15x5 OC37x1 WF2x3
OC6a x5

MAIN STOCKISTS
Model Shop Harrow & Spirit Games of Croydon.

Please add 10%
(Min 30p) P + P
Overseas add 30%
(Min £1.) P + P
POST FREE
OVER £15. (UK only)

SAE for full lists
Make all cheques
and PO’s payable to:
GRELIN
MINIATURES

Allow 28 days for delivery.

3 Winning Games
from Spirit

STAR SEARCH
A Tactical Race
through the hazards of deep space

STRAT-OPS
THE GAME OF STRATEGIC
AIR OPERATIONS

Shoestring
Racer
THE FUN
BUILD & RACE GAME

Available from your local stockist or
from our shop at
1st floor
Croydon Indoor Mkt. Park St.
01 760 0078
Croydon's leading R.P.G. & Fantasy Figures stockist.
**FREE GIFT WITH ALL ORDERS OVER £10**

0773 760462
Credit Card order hotline

**COSMIC ENCOUNTERS**

In the far, far future bizarre aliens battle to gain control of the galaxy. You are one of these aliens; equipped with your own unique powers. You must use persuasion, double-dealing and plain brute force to expand your influence throughout the cosmos.

32 full colour Alien cards, 66 Combat Cards, 18 Destiny Cards, 120 playing pieces and a truly cosmic playing board.

**JUDGEMENT DAY**

The greatest criminal minds don't just lie down and die; they keep coming back to wreak their insane revenge on Mega City One. True to form, the most twisted, evil perp the city has ever witnessed has returned to bring his own law to the citizens, on Judgement Day!

Judgement Day is the first adventure pack for the record-breaking, Judge Dredd role-playing game. Written by Marcus Rowland, it comes complete with card characters, pull-out handouts and map sheets.

**McDEATH**

The evil sadistic and thoroughly unpleasant McDeath has foully murdered the rightful King Dunco and usurped his throne. But the forces of justice are gathering to do battle and bring down the tyrant in a titanic struggle for money, power and alcohol.

McDeath is the latest campaign adventure for Warhammer, written by Richard Halliwell.

It features a campaign book, card buildings, command sheets, card counters, and full colour plans of the legendary Runsinane Castle.

**SPECIAL MEGA-MAIL ORDER DEAL!**

Available only until end of June 1986! Thieves of Tharbad and Goblins’ Gate & Eagles’ Eyrie and the Middle-Earth Role-Playing boxed set special deal price £16.95 (a saving of £3.00 ! !)

**LATEST TITLES**

- Doctor Who RPG
  - The Hartlewick Horror ...................................... £6.95
  - The Daleks ................................................ £8.95
  - The Master ............................................. £5.95
- CALL OF CTHULHU RPG
  - Alone Against the Dark ................................ £7.95
- MIDDLE-EARTH RPG
  - Riders of Rohan .......................................... REDUCED! £7.95
- TRAVELLER
  - The Spinward Campaign ..................................... £4.50
- STORMBRINGER
  - Stealer of Souls .......................................... £5.95

To order, simply cut out this coupon and fill out the details below (or send all details on a piece of paper).

<table>
<thead>
<tr>
<th>QTY</th>
<th>ITEMS</th>
<th>£</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Name ....................................................................................................
Address ...................................................................................................

Make all cheques payable to Games Workshop Ltd

POST + PACKING 60p UNDER £10
33% EUROPE – 55% OVERSEAS

Please mention White Dwarf when replying to advertisements.
This is a scenario for MERP and D&D which is suitable for any number of characters of almost any level. For high level parties it will be more in the way of a diversion; for low level parties it will provide a complete adventure. The GM should ensure that encounters are not too difficult for the party: the scenario is designed to entertain players with unusual scenes and diverting experiences, not slay them all where they stand. D&D game masters will require the Basic and Expert sets at least to use this scenario – Companion and Master may be useful in addition.

A SECRET WISH

An Adventure for MERP and D&D, by Graham Staplehurst

GM’S INTRODUCTION

The story starts a long time ago, at the Fall of Gondolin. The hidden city of Gondolin was the fairest built by the elves during the First Age in their Middle-earth realm of Beleriand. Because of its secret nature it was the last of their cities to be discovered by the evil Morgoth. But eventually it was betrayed and the Dark Foe of the World unleashed unimaginable destruction to the city of Gondolin. This adventure can be set in the company of Elrond of Rivendell, for the tale of the elves in Middle-earth in the few elves who fought against all the pursuers, the Balrogs’ chief, Gothmog, was slain by Ecthelion, Lieutenant of the Tower.

Another, unnamed, Balrog pursued the few elves who managed to flee through a narrow passage Princess Idril had prepared in fear of this emergency. In order to ensure their escape, a noble elf of the House of Fëanar, Fingon, warned the Noldor warriors who were known, and no other Noldor had golden hair. . . .

In a battle on against all the Balrogs, Fingon took off in a stream at the bottom of the abyss. Unen let her tresses cushion his fall and soothed his wounds with her healing waters, then suspended his life while he regenerated by placing upon his lips Unen’s Kiss. Naturally, Unen had fully expected to bring Glorfindel back to life in a few days – had not Thorondor’s mighty claws been detached from the Balrog and with him fell, he plunged into a copse on the brow of a hill. It was Eru that heard again, for many actually inside the Durmast Oak, who live in a great tree standing alone, and as a branch of a hill. You may also be able to think up some alternative reasons why the characters should be sent to the Durmast Oak.

THE DURMAST OAK

The Durmast Oak stands tall and proud in the midst of a copse of sturdy trees, on the brow of a hill. It can be seen quite clearly from surrounding crests. The approach shows signs of habitation: a few flocks of goats in surrounding pastures, small well-tended gardens around the copse, and the odd diminutive figure walking about. In the Durmast Oak itself there are rope bridges and stairs cut into the living wood and many tiny round windows and doors.

The Hobbit Community

There are 240 hobbits living in the copse, many actually inside the Durmast Oak. 72 are able-bodied males, 72 able-bodied females, 72 children (under 20), and 24 old folk (over 80).

There are four main families, all drawn from an early migration of Fallohide stock: Wildings, Furboughs, Petreae and Carpenters. Their leader is the Longfather of the Petreae, currently Querce Petreae. This family originally led the small migration from Rhudaur to the Durmast Tree, which by legend was
planted by the Vala, Yavanna Kementari herself on an anonymous visit to Middle-earth before the First Age.

The Oak is all but indestructible and resists all fires. It can be hollowed and used as a home by the hobbits because of this. It also provides them with huge crops of sweet acorns. All manner of other creatures live in its outer, untamed branches: squirrels, woodpeckers, finches, pigeons, tree mice, possums, marmosets and galbears — small furry animals like koala bears which live exclusively off oak apples.

The hobbits are mostly self-sufficient but do trade with passing elves and dwarves; men are rarely seen and little trusted. Durmast hobbits will usually be found engaged in some work or other; they are very industrious. Their nimble fingers enable them to produce excellent woodwork. In the mulberry trees in the copse they cultivate silkworms and weave exquisite fabrics. A typical adult hobbit will be attired in silcolding with a goathair cloak or coat and a leather hat or silk bonnet. They wear no gloves or shoes. The Scouts wear goat leather armour and are the only hobbits of the Oak to regularly bear arms. If the alarm is given though, all will quickly arm themselves. They use shortbows, light crossbows and slings at a distance, and close to use flint-edged short spears and swords. Some have metal weapons, such as an inherited sword or dagger. A number of hobbits with good memories and high intelligence also train as Sages for the benefit of their community. They learn how to read and write and study subjects such as history, geography and botany as well as elvish lays and poems, weather, astronomy, animal behaviour and genealogy. Querco Petraea is the oldest and wisest of the Sages, and knows much. Since he is also head of the clan and very old (and hence often tired) he is difficult to get to see. Since most of the hobbits' trade is done by barter, there is little treasure in the Durmast Oak. However, if anyone gets greedy or light-fingered there are supplies of silk; handsomely-carved wooden articles and statues; odd family mathorns such as swords, jewellery, tableware and so on. The Sages have quite a number of small libraries containing many valuable texts. Some of the hobbits who grow herbs in their gardens also preserve them and such stores can be worth a lot.

Encounters in the Durmast Oak

1. If the characters show any signs of aggression, nearby Scouts will sound the Alarm and 5-10 will arrive within 2 minutes from the Oak. Other folk will probably try to get inside and lock their doors. If attacked they will respond by trying to trap the aggressor(s) with nets and pits. All the hobbits are exceedingly agile and could swing down on ropes to drop nets or launch spears, for example. They also know the secret paths and doors of the Oak and all the routes of the branches and ropes. Each round, if the characters try to move about the Oak or the copse there is a 10% chance of encountering a pit trap and a 25% chance the Scouts will be able to attack them with nets. Once aggressors have been captured they will be stripped of all possessions and dumped far away.

2. If characters are cordial they will be shown hospitality by the first family they meet. They are also expected to give a gift in return as would only be courteous: this might be some modestly valuable item or a service, but not money.

3. The characters might be introduced to the Durmast hobbits by encountering a Scout (or two) defending a goat herd from wolves, and rescuing them.

4. Eventually the characters should get an audience with Longfather Petrae to explain their problem. He will seem absent-minded and inattentive during the meeting (falling asleep, etc) and give the impression that he cannot help them.

Some hours afterwards one of the apprentice Sages (Plato) will call them back to the Longfather's study and Querco will thrust an open book at one of them muttering 'Get me some of that; that'll help you'. The book is written in Sindarin [Rank 5 in Sindarin required to comprehend the text; D&D: ability to read elvish]. The flower is very rare, only
A SECRET WISH

occurring in one marshy location about 50 miles away. If asked, Plato will tell the party how to get there. (They should follow a river and then head for a tall spire of rock surmounting a low bluff or limestone cliffs which form a well behind the marsh.) Characters may take the book with them if they can successfully Influence Plato [D&D: Reaction roll, using CHA adjustment; hostile or neutral result means a refusal].

A SHORT JOURNEY

The characters are not following any established trail or path and are well beyond the bounds of civilisation. They might well go astray if they deviate from the set course. The first part of the route continues through the rolling countryside following a little river, called the Belling Brook by the Durmast hobbits. It continues, joining a river flowing out of the marsh, but before then the characters will have sighted the Troll Tor. This spire of knobbly rock is reputed to be a huge troll which was turned to stone when Anor first rose into the heavens. It has weathered considerably since!

The landscape gets rather bleaker towards the marshland, and at sundown one day a group of wild creatures attacks the party. If the characters are making camp and split up, this is when the attack takes place [D&D: roll for surprise]. Use creatures suitable for the level of the party, such as cliff buzzards [D&D: small rocs], brown [D&D: grizzly] or black bears, wolves or snakes. There will only be one encounter during this part of the journey, unless the characters deliberately seek others out.

When the Troll Tor is sighted, the characters must leave the Belling Brook and pick their way across rolling moors, hampered by tough heathland plans. Additionally, if the weather is misty, or foggy, or if there is low cloud or heavy rain, the Tor will disappear from view.

THE MARSH

The Edge Of The Marsh

The edge of the marsh is obvious as the moorland comes to an abrupt stop and a flat area of swampy fens is visible, leading up to the limestone cliff and the Troll Tor. Dotted about the marsh are stands of twisted trees. The whole place shimmers with the light on the water and is a riot of plant life. On very warm days (75°F+) the marsh steams and at night will-o’-the-wisps can occasionally be seen.

The way down to the marsh from the moors is a little unsafe after recent rains and unless the characters see this [MERP: an extremely hard -30 Perception roll; D&D: roll under level on d20] their chosen path will suddenly become part of a landslip. [MERP: Everyone must make a hard MM roll to try and evade the slide—any result lower than a 50 results in failure and a roll on the MM Fumble Table; any ‘F’ result means that the character is buried in mud and rocks, taking an ‘A’ Crush Critical and suffocating in 5+d10 minutes unless dug out. D&D: roll under DEX on 3d6+6; failure by more than 6 means the character takes 1d10 damage from rocks, and may suffocate.] Anyone re-entering the area (eg to find a buried compatriot) has a 10% (per person) chance each round of triggering off another slip with identical effects.

In the Marsh

In the marsh, the characters will soon come within range of Nensilmerel’s song. However, only those characters with the most sensitive hearing and highest Perception skill [D&D: elves and thieves] will hear anything at first. The song should be described to them privately, as something they ‘think’ that they can hear, such as laughing waters of a stream, or the sighing wind in dry leaves. This song or music, or so it seems, comes from the other side of the marsh, and the character or characters hearing it will want to try and locate its source. This feeling is gradual and insinuative rather than immediate and demanding.

The marsh has no name but is somewhat bleak and forbidding. Chill winds tend to blow across it even on warm days. Firm ground is indicated by dull green and brown wiry grass, and edges with drooping irises and seedy bulrushes. Weakening birch trees (many of which are rotten and dead, and will fall over at the slightest touch with an alarming splash) are dotted around with sturdier willows and yews. There are also tall stands of marsh elder, keck, wild parsley, kinewood, plantain and water rhubarb. Flowering plants are rare and have sickly cream, pink or purple blossoms. In winter, snow and frost keep all but the evergreen plants and trees hid-
den. Treacherous areas are usually brighter green mosses or chickweed.

There are few animals or birds in the marsh. A few rails and bitterns sound eerily late in the day and early in the morning. Native animals include small and medium-sized lizards, toads, frogs, newts, fish, terrapins, weasels, speckled cats, and small bats called birdmice.

**Paths in the Marsh**

There are no specific paths through the marsh. If the characters are trying to reach a specific point, roll on the Path Table:

- 01-25 Dry land allows them the right direction.
- 26-50 Dry land tends to the right.
- 51-60 Dry land tends to the left.
- 61-85 No further dry land.
- 86-95 Quicksand!
- 96-00 Din Fuinen patch (see below).

Note: On a 86-00 re-roll for the path.

Quicksand is Very Hard (-20) to detect [D&D: roll level or less on d20-2].

**Din Fuinen**

Is a moss which, when stepped on, exudes a volatile oil. The oil evaporates to form a vapour and anyone inhaling the vapour must make a Level 8 RR or suffer total amnesia [D&D: save vs poison at -3 or suffer total loss of memory]. The amnesia lasts until a roll is made; a new roll is allowed every 12 hours.

Note: On the Path Table is designed to send characters round in circles.

An encounter with a marsh-dweller is appropriate at some point during this stage. The encounter should be introduced with the correct atmosphere; characters should think they are being followed or 'watched' by something out there. Actually fighting the creature should not be entirely necessary, bright lights or fire should repel most of them, or even a good show of steel. Encounters could be with: a great spider [D&D: as black widow spider], able to cross the marsh waters; 2-5 mewlips, using all their stealth to attack [D&D: shadows; gloom of marsh is sufficient to make them hard to see]; a kraken [D&D: giant squid]; or hummerhorns [D&D: insect swarm].

The Osier

After this early encounter, all who have so far heard the Song must make a RR vs a 20th level essence spell or be affected by a charm song [MERP: section 7.13; D&D: as charm person/monster spell, cast at 12th level]. Those succumbing will be subtly influenced to seek out the Osier, which is close by in a clump of willows.

The Osier is an old and evil ent-like being. It resembles a willow tree with aerial roots, and has even cultivated a species of marsh marigold to grow at its base. When flowering these plants closely resemble the Malinlote: only an Absolute Success result with a Perception roll will recognise the difference [D&D: roll level or less on d20].

The Osier is by far the most powerful and dangerous creature in the marsh. It is surrounded by boggy quicksands but will use its roots to support any fool crossing towards it - withdrawing support when (if) anyone else comes near or tries to cross to rescue them. This moat is about 20' across all round. The Osier stands on a little island just 16' or so across. It cannot move, and attacks with swathes of grappling wand-like branches. These will entangle a person and then crush them.

It can attack up to three persons at once. [MERP: anyone successfully hit by the grapple and receiving a Critical will be at a penalty to OB equal to the number rolled for the Critical, unless some other entangling effect is indicated. For example, if a 'D' Critical is struck and a 19' rolled (+10 = 29), the victim takes +3 hits (the result of the critical) and is -29 to OB next round.] The Osier has an ent's special defence but not its Fear ability. [D&D: see stats, later.]

The Osier's aim is simply to capture people and devour them. When it has reduced an opponent to zero Constitution Hits [D&D: Ohp], it will throw them from its branches into its root structure where it will slowly digest them. The branches are then free to attack other characters. Characters lose 1 pt of CON per round whilst entangled by the roots, only half of which can ever be healed.

If attacked with fire, the Osier will attack no further but use its branches to fall up large amounts of water, extinguishing ordinary flames in 1-3 rounds but magical fires more slowly, if at all. Beneath the roots may be found some...
non-perishable treasures: gold, gems, coins, a magic weapon, etc. The amount should fit the level of the party and their efforts.

If the characters are severely pressed by the Osier, eg at least half snared, Nensilmerel will turn up and save them—but only if they are shouting and likely to attract her attention. She will then slip away quietly and will be very hard to track or follow. [MERP: Other things that might help trapped characters include: Plant Mastery spell list, organic Protections, escapology, freezing the Osier’s roots or the surrounding water, Spirit Mastery spell list, Elf Lights.]

The Osier has 25PP and the following spell lists: Controlling Songs, Lore, Nature’s Lore. It has just used 6PP for each Charm Song attack made.

THE REVELATION
Return of the Voice
All the members of the party hear the voice again after defeating the Osier, and must make a RR vs 14th level Charm Song (Essence). [D&D: Charm person/monster at 9th level. The words of the Song are incomprehensible as Nensilmerel sings in the language of the Uinenore. The sound will be enchanting even to those making their RR. Those succumbing to the Charm will be led to the limestone cliffs forming the far boundary of the marsh. Subtract 20 from all Path Table rolls as they find it easier to pick their way across the marsh in search of the singer.

Eventually the party should arrive at some vegetation-curtained cave entrance in the cliff. Climbing plants are draped around the two holes. Neither looks quite dark if found during the day as one is lit by Malinlote, and one by cracks in the roof. However, neither source of illumination can be determined from the outside.

The Caves
A. This cave has a long and twisting entrance tunnel which is quite dry. The tunnel is a natural cleft, the floor of which is uneven, rising and falling, strewn with boulders. The ceiling varies from 6’ to 18’ high. At the end is an irregular cave with a more even floor. The cave is diffusely lit by two ‘window’ cracks extending to the surface from the 20’ high ceiling. The cave is about 60’ across and domed. Water trickles down the rear wall and two stalactites have formed.

This cave is directly beneath the Troll Tor and is occasionally visited by Glorfindel’s wandering spirit. The spirit can briefly appear to other elves or perhaps under other circumstances, and is very disconcerting. The exact appearance and effect of this appearance is left up to the game master. Glorfindel has fair skin and golden hair and might therefore seem translucent white with a yellow aura. The spirit will try and speak to the party but is too divorced from their reality to communicate anything of use. Glorfindel might frighten or alarm characters (particularly if only visible to them), or make them act in an irrational manner—much to the surprise of their colleagues.

B. This cave is Nensilmerel’s home. A short curving tunnel which also serves as stream bed leads into a large cavern. The atmosphere is peaceful and the sight quite breathtaking. The cavern is perhaps 120’ long and 80’ wide with a roof vaulting up to 35’ high. The room is lit by the radiance of golden Malinlote flowers that grow in profusion over the mossy bank opposite the entrance. To the right of the entrance is another moss bank grown over with plants, and beyond that is an extensive pool with a jetting fountain. The water is crystal clear and drifting in its currents are miniature water lilies. Many other climbing plants bedeck the walls, and on the banks and at the edge of the pool are ferns and other water-loving plants.

The air is filled with drifting spray and the exotic scent of passion flowers, Malinlote and flag-lillies. There is also a remnant of Nensilmerel’s song:

‘A clear voice, as young and ancient as Spring, like the song of a clear water flowing down into the night from a bright morning in the hills, falling like silver."

In the pool near the fountain sits a surprised Nensilmerel. She appears to be a woman (although obviously neither elvan nor human):

‘Her long yellow hair ripples down her shoulders; her gown is of green, green as young reeds, shot with silver like
heads of dew: her belt is of gold, shaped like a chain of mallow flowers set with the corall of sea pinks.'

She also has a necklace of silver and pearls, and delicate earrings made from some South Sea shell. Nensilmerel speaks only Uinonore (Rank 5) and some Quenya (Rank 2), so the characters may have some difficulty communicating with her. (D&D: speaks triton fluently, understands simple elvish. She will regard them inquisitively but do nothing unless they discover Glorfindel or attempt to enter the pool.)

Glorfindel's perfectly preserved form is mostly concealed by the growth of Maelinote over him:

'... a white light shines through his form and raiment... tall and straight; his hair is of shining gold; his face fair and young and fearless; his eyes bright and keen....'

The elf lord was fortunate enough to have dwelt once in Aman and therefore 'lives in both worlds'. Because of his 'great power' Uinen saved him from death after his battle with the Balrog and his body has been kept in a state of preservation by Nensilmerel. His body and spirit can be very simply reunited should any female kiss his lips.

COMPLETION Glorfindel

On discovering Glorfindel, the characters may either ignore him, kill him where he lies, rejoin his body and spirit as described above or carry him off to get some help. Nensilmerel will interfere with the party if they attempt to interfere with Glorfindel but she is not very clever and will not act quickly or decisively. She can be easily distracted or manipulated through her good-heartedness.

Anyone examining or showing concern over Glorfindel will get a good reaction from Nensilmerel. If they suggest a way to revive him, she may well go along with it and get very excited; however, she loves him strongly and will baulk at anyone (even herself) kissing him. It will take close examination to reveal that Glorfindel is not just a corpse, although anyone who has seen his spirit will recognise the body immediately.

If Glorfindel recovers he will need a full day to recover half-strength (including any ability bonus he may have). He will regain another 10% so that he is fit again after 6 full days. However, Nensilmerel will not interfere and will tell him all he needs to know and how to get some help. Glorfindel will interfere with the party if they attempt to interfere with Glorfindel but she is not very clever and will not act quickly or decisively. She can be easily distracted or manipulated through her good-heartedness.

Anyone examining or showing concern over Glorfindel will get a good reaction from Nensilmerel. If they suggest a way to revive him, she may well go along with it and get very excited; however, she loves him strongly and will baulk at anyone (even herself) kissing him. It will take close examination to reveal that Glorfindel is not just a corpse, although anyone who has seen his spirit will recognise the body immediately.

If Glorfindel recovers he will need a full day to recover half-strength (including any ability bonus he may have). He will regain another 10% so that he is fit again after 6 full days. However, Nensilmerel will not interfere and will tell him all he needs to know and how to get some help.

Glorfindel will interfere with the party if they attempt to interfere with Glorfindel but she is not very clever and will not act quickly or decisively. She can be easily distracted or manipulated through her good-heartedness.

Anyone examining or showing concern over Glorfindel will get a good reaction from Nensilmerel. If they suggest a way to revive him, she may well go along with it and get very excited; however, she loves him strongly and will baulk at anyone (even herself) kissing him. It will take close examination to reveal that Glorfindel is not just a corpse, although anyone who has seen his spirit will recognise the body immediately.

If Glorfindel recovers he will need a full day to recover half-strength (including any ability bonus he may have). He will regain another 10% so that he is fit again after 6 full days. However, Nensilmerel will not interfere and will tell him all he needs to know and how to get some help.

Glorfindel will interfere with the party if they attempt to interfere with Glorfindel but she is not very clever and will not act quickly or decisively. She can be easily distracted or manipulated through her good-heartedness.

Anyone examining or showing concern over Glorfindel will get a good reaction from Nensilmerel. If they suggest a way to revive him, she may well go along with it and get very excited; however, she loves him strongly and will baulk at anyone (even herself) kissing him. It will take close examination to reveal that Glorfindel is not just a corpse, although anyone who has seen his spirit will recognise the body immediately.
WELL, HERE WE GO AGAIN
WITH ANOTHER VAN ATTEMPT AT
TOPICALITY IN THE EVER-CHANGING,
MULTI-FACED, CONTROVERSIAL
WORLD OF RPG...

THRU THE
BARBARIAN

IN A DESPERATE,
HAND TO HAND STRUGGLE
FOR THE SUPREMACY OF THE
WORLD!!

(WELL, THIS PAGE ANYWAY!)

HI KIDS!
CAPTAIN CARNAVAC HERE,
AND THESE ARE MY CLEAN AND
WORSHIPFUL BESTIEST BUDDIES —
THE ALL-AMERICAN LEGION OF
INCREDIBLY STUPID HEROES

WHERE'S THE BEER?

MUCH MORE FLASH
THAN THAT GROGGY,
PLAIN-JANE BARBARIAN
HER KIDS!

MEANWHILE, IN A SKIRKISH NIGHT TIME
BAR IN ANOTHER PART OF GOTHAM CITY,
A FAMILIAR FIGURE, PLUGS ITSELF OFF
THE FLOOR.

OHH! ME HEAD, WHAT'CHA DO IT?

THURSDAY, HEELS
TISNH! I WAS SUPPOSED TO
DO MY MONTHLY WHITE DWARF
ADVENTURE FOR NEXT MONDAY! ILL
HAVE TO PLY!

WELL, OLD BUDDIES,
THEM'S THE ENTIRE UNIVERSE
SAVED FROM CERTAIN DESTRUCTION
THIS MONTH — WITH THESE FEW
HOURS TO SPARE!

MEANWHILE BACK AT THE STRIP.

OH!

PROOF!

EH?

NOT SO FAST!
THIS IS MY STRIP AND YOU'RE
FORGOTTEN SOMETHING —
THE LIBRARIAN'S MEGAPHONE!

REMEMBER?
THAT'S ALL WE'VE GOT
ROOM FOR THIS MONTH...
WHO WILL WIN THE
TITANIC STRUGGLE FOR
SUPERIORITY OF THE PAGES?
DOES ANYBODY CARE?
WELL, I GUESS I'LL JUST
GO TO THE PUB FOR LAST ORDER.
DOES ANYBODY CARE?
GET PROOF WRITE THE
LIBRARIAN!
ALL THESE AND MANY
MORE QUESTIONS WILL
PROBABLY NOT BE
ANSWERED IN NEXT
MONTH'S THRILL-LOADED
EPISODE.
SO TUNE IN THEM'
SAME BUT CHANNELED
SAME DAY TIME!
What has this young Brownie maid been up to?

Find out when you play Ringquest!

You could also "Find a Lost Dwarf Mine" or "Rescue the Elven Princess" or any of 8 other Quests - as well as the Ringquest!

Ringquest is a PLAY BY MAIL, Fantasy Role Playing game. You control up to 14 characters with hundreds of possible actions.

Please send the 20 page Rulebook FREE to my
Australian address; o/sea A$3 or US$3.
Name: ..........................................
Address: ..........................................
PBM Games PO Box 83 Mt Eliza Australia 3930

Send SAE for list
S.F.M. SPACE FIGHTERS (75p each)
SF1 Falcon
SF2 Starfighter
SF3 C14 (Fantail)
SF4 Condor
SF5 Devastator
SF6 Phantom
SF7 Crusader
SF8 Dauntless

GROUND ATTACK VEHICLES
MP1. Cub with anti-tank cannon 65p
MP2. Cub with Pulsar cannon 65p
MP3. Cub with Field Generator 65p
MP4. Rhino + Heavy Pulsar 1.00
MP5. Rhino + Hellstreak cannon 1.00
MP6. Rhino + Heavy Anti-air gun 1.50
MP7. Hippo + Light Pulsar cannon 90p
MP8. Hippo + Hellstreak cannon 90p
MP9. Hippo + Medium Anti-air gun 1.20
MP10. Hog + Light Pulsar cannon 95p
MP11. Hog + Hellstreak cannon 95p
MP12. Hog + Light Anti-air gun 1.20
MP13. Hog A.P.C. 95p
MP14. Hog Sapper A.P.C. 95p
MP15. Elephant (heavy assault tank) 1.75
MP16. Rhino + Plasma sphere launcher 1.20
CB1. Lizard Weapons Platform 1.60
CB2. Lizard Anti-air (light) 1.60
CB3. Lizard Anti-air (medium) 1.70
CB4. Lizard Anti-air (heavy) 1.75
CB5. Lizard + Hellstreak cannon 1.45
CB6. Lizard + Generator 1.40
CB7. Lizard + Plasma sphere launcher 1.50
CB8. Strider + Anti-tank cannon 1.00
CB9. Strider + Pulsar cannon 1.00
CB10. Assault Strider 1.10

Fantasy Miniatures
PO BOX WISBECH CAMBRIDGESHIRE TELEPHONE (0945) 581882
25mm PAINTED FANTASY FIGURES EVERYONE CAN AFFORD
The painted figures sold singularly or in their sets. Prices listed include the cost of the figure, painting, authentic basing, scenically textured, and varnishes for protection in matt or gloss varnish. (Figures are by major manufacturers ie. Citadel, Asgard, Essex, MiniArt and Grenadier etc.)

Send SAE for price list
RALLY TO

283 Pentonville Road
Phone 01-833-4971

Irregular-Feudals
plus siege equipment

COMING SOON

15mm Napoleonics

Opening Hours:
Monday 1.00pm-6.30pm
Tues-Sat 10.00 am-6.30pm

GAMERS IN EXILE
We stock an excellent range of wargames,
role-playing games and figures.

Essex Miniatures
TSR Grenadier
Standard Avalon Hill
Citadel Dixon
Platoon 20 Games Workshop
QT Models Heroics/Ros

MIKES MODELS (Renaissance and 7yrs WAR)
FREIKORP (15mm ACW + Romans)

HOVELS WITH CAMPAIGN

'The Old Country Farm House' just one of the latest addi-
tions to the best and biggest range of buildings and acces-
sories for the fantasy player in 25mm and 15mm scale.

Credit card orders 0472-750552 Access and Mastercard

Send a large s.a.e plus 25p (overseas customers 3 I.R.C.'s) for our 1986 catalogue to: HOVELS (M) 18 Glebe Road,
Scartho, Grimsby, South Humberside, DN33 2HL

THE EAST TOWER

SECOND CHANCE GAMES
Second Chance Games, Role-Playing Games, Role, Games and Magazines, Second Hand Games & Magazines Sought & Sold.

THE EAST TOWER
66 GEORGE STREET, HULL,
NORTH HUMBERSIDE.
TELEPHONE: (0482) 24910.
DAILY OPENING HOURS: 10am till 5pm.
NEW GAMES, RPG's and SCENARIOS
ARRIVING EVERY MONTH.
******* NEW THIS MONTH *******
TERROR OF THE LICHEMMASTER (WARHAMMER).

GAMES 'N' MODELS

66 GEORGE STREET, HULL,
NORTH HUMBERSIDE.
TELEPHONE: (0482) 24910.
DAILY OPENING HOURS: 10am till 5pm.
NEW GAMES, RPG's and SCENARIOS
ARRIVING EVERY MONTH.
******* NEW THIS MONTH *******
TERROR OF THE LICHEMMASTER (WARHAMMER).
Non-Player Characters in Role-Playing Games,
by Graeme Davis

Since WD started in 1977, it has published a little over 500 new monster types, mostly for D&D/AD&D but also for a wide range of other rolegames. In WD38, Oliver MacDonald's 'Monsters Have Feelings Too' ventured to suggest that monsters should be more than Just Another Thing to Kill, and WD71 saw the publication of two further articles on the design and effective use of monsters.

Monsters, however, are no more than a specialised facet of a large group of beings—non-player characters. Fantasy rolegames tend to over-emphasise the importance of monsters, and as a result, other NPC types are frequently under-valued in comparison with science fiction or contemporary role-playing games. This is a shame, since NPCs can always add a great deal to a game, whether they be monstrous or otherwise—and while you can run any game without monsters, it is virtually impossible to do without NPCs. They are the medium through which players and referees communicate; they are both fine tools and powerful weapons, and should be handled with great care and thought.

To this end, I present the '3P' Plan for Making NPCs Real People. The three Ps are Purpose, Personality and Potential; three facets of the NPC—three sets of questions, if you like—and once you put together two or three answers in each category, the NPC begins to come to life.

Purpose

Every NPC in a role-playing scenario has a purpose. Some purposes are grander and more vital than others, but no NPC is without one, and the first step in running an NPC is to understand their function within the plotline of the scenario. Here are a few of the more common NPC functions:

1. Patron. Many adventures start with someone getting in touch with the player characters about a job. The basic function of a patron is to divulge information and get characters started on the adventure. The patron may be a single character, but the function can be fulfilled just as well by a crop of rumours, or a book or computer entry discovered by chance. It is seldom important how our heroes get on the track of the next adventure, just as long as they do. For this reason, patrons can be the most underused NPC class, which is ironic because in many ways they have the most potential.

2. Foe. Even those few scenarios which do not need to involve fighting will always have NPCs who are inimical to the player characters and who will try to prevent them from achieving their objective. This is the NPC category to which monsters most commonly belong, and one of the most abused, usually being cut down through a second glance from the players. The points made in Monsters Have Feelings (WD71) apply to all NPCs in this category.

3. Clue. As an adventure progresses, it will often be necessary for the referee to leak certain information to the players. Call of Cthulhu is a perfect example of this, where a whole phase of the adventure is taken up in finding out precisely what is going on. This class of NPC, whether they themselves know it or not, possess information which can be useful to the party, and it is generally necessary for the party to seek them out and coax the information from them.

4. Objective. Every adventure has—or should have—an objective beyond the simple 'kill the monster, grab the treasure, count the experience' motive, and occasionally this objective will be an NPC—a hostage to be rescued, a defector to be recovered, an enemy leader to be murdered, or whatever.

5. Obstruction. It is possible for one or more NPCs to constitute an obstruction without actually being a Foe. Consider, for example, the policeman in a Call of Cthulhu game who runs the party out of the graveyard minutes before—unknown to him—the ceremony is due to begin to summon Something Nasty from Out There. He is an inconvenience, but not really an enemy, whatever the players might conclude.

6. Sidekicks. These are the 'extras'—troops, henchmen, followers, cannon fodder, call them what you will. They have a rough time in most games, taking all the risks and doing all the dirty jobs when a player doesn't want to put his character at risk, all without a word of thanks or a penny in reward. Many referees, taken up with the running of the bad guys, neglect the poor sidekicks and assume that they will meekly do whatever they are told; on the contrary,
they should have minds of their own and definite opinions about the way they are treated.

7. Wallpaper. This class of NPC is at once the most and least important of all. These are the people on the street, the lift operators, the reception clerks - all the people who might be expected to be around, without having anything definite to contribute to the storyline. Their purpose is to make the backdrop against which the action unfolds look and feel genuine - just like walk-ons in a film or TV scene. Without them the illusion is weakened, and so long as they are around, you always have the option of letting them get caught up in the action. The fact that they have nothing definite to contribute does not mean that they have nothing at all to contribute - on the contrary, it gives them greater flexibility and consequently greater potential.

PERSONALITY
If purpose tells you why NPCs are, personality tells you what they are. There is more to it than just dicing a few statistics and working out a couple of attitudes and mannerisms - you need to know exactly what makes this NPC different from any other. Unless you know each NPC as an individual, you will play them all as cardboard cutouts.

Obviously, there is no point in taking this to extremes, but you should make sure that you have all the information you need to play the NPC effectively. The amount of detail you will require depends on the size of the NPC's role in the scenario; major NPCs will require as much detail as player characters, while the desk clerks and lift operators will require somewhat less. Things to consider include race, distinguishing marks, special equipment, and skills and attribute scores which will actually have some effect on play.

As well as determining how much data to record, the NPC's purpose can give you a starting point when considering character traits and game statistics. The less exceptional the role, the less exceptional the character's skills and attribute scores, while a two-bit hood is not likely to be interested in culture and good works. All fairly obvious stuff, I know, but it's surprising how much you can sort out simply by stating the obvious. I don't want to dwell on the complexities of NPC characterisation too long - it is an area literally without limitations, and a great many very useful words have been written about it already.

Some games provide 'Instant NPC' tables, which allow you to generate the whole character with a series of dice rolls, right down to hat size and favourite colour. These can be useful if you're really stuck, but the more complex they are, the more contradictions and anomalies they can throw up - the prime example is the 'NPC Facts & Traits' section in the AD&D Dungeon Master's Guide. However, a couple of exploratory dice rolls can give you a start on a personality when all else fails, provided that you are prepared to ignore, amend or re-roll results that don't fit.

POTENTIAL
Purpose and personality are all you
really need to know to run an NPC satisfactorily — they enter, strut and fret their brief hour on the stage and are gone — but the difference between an adequate NPC and one who will be remembered beyond the end of the adventure lies in an awareness of the character’s potential, their objectives, and what the player does with his/her character at anything less than maximum potential, and by the same token you owe your own characters — the NPCs — nothing less. A lot of work will have gone into some of them — don’t waste it.

Potential can seem like a tricky thing to assess, but part of it, at least, follows on from the purpose and personality which have been established. What the patron tells you what you need the NPC to do, and personality will give some indication of how he/she will go about it. You also need to ask yourself whether the NPC is aware of their purpose in the scenario, and if so where the purpose fits in with other priorities. Every character has ideas, ambitions and motivations, and these should have come out through the patron’s ideas and personality.

For example, the purpose of guards in most rolegames is to give our heroes some kind of a fight before they reach their goal, so that they can still be the heroes, contemplate their wounds and feel that they have achieved something. The guards themselves might see their purpose a little differently, preferring to raise the alarm and fighting only if they have a very good chance of an easy victory. Priorities will be: preservation of self first, raising the alarm second, and protecting the guarded area third; actually fighting to the death will come long way below that. As well as the group objectives there may be personal objectives. Let’s say that the guards are orcs, and one of their group objectives is the taking of prisoners (when possible) for questioning and slavery (or lunch). The sub-chief in charge of the unit might have other ideas — for example, he might try to recruit the party to murder the chief, taking them in as ‘prisoners’ and arranging for them to escape, armed, at a critical moment.

Many NPCs can be stretched in this way beyond the immediate requirements of the story, and they must be done carefully — too much of it and the adventure will collapse in a writhing mass of sub-plots from which the players will be lucky to find their way out. However, it is one of the best ways of adding depth and credibility to NPCs, especially those who have more of a role to play, and it can usually be done without detracting from the main thread of the action. In real life, things are seldom as simple as they appear on the surface, and role-playing scenarios can profit from this example. For instance, motives need not be the obvious type; for an arch-villain who hires our heroes to do a job — why? The simple answer might be that he wants the job done, but there may be more to it than that. If he is wealthy — and by the same token powerful — why does he approach a band of independent adventurers rather than using his own people? Maybe he doesn’t have the right kind of specialists at his disposal, or maybe he doesn’t want his own people to know. Maybe he doesn’t want his own people to know. Maybe he wants to be able to disclaim any connection in the event that things go wrong. All perfectly reasonable motives, but the situation may not be that simple. Let’s say that the job involves the recovery of a stolen object. Is it stolen? Or are the party being tricked into stealing from its rightful owner? Is the patron what he seems? He may look like a wealthy noble, but is he? He could be working for an arch-enemy of the party, leading them into a set-up, or he might be hoping to use them to create a scandal or an international incident. And is the object what it seems? Is it a holy relic or the prison of a demon lord’s soul? Is it the prototype for a revolutionary new device or a clever mock-up containing a fortune in illegal drugs? Even if the device is genuine and the whole job is perfectly legal and above board, the patron would have to be an exceptionally trusting soul to give the party any more information than is absolutely necessary, and if it is to his advantage to withhold information or to tell them lies, he will almost certainly do so.

Foes need not be the obvious type; indeed, the most deadly assissant is the one who is not seen coming because he looks like someone else — a desk clerk, say, or a lift operator. Conversely, if you take an NPC of no real importance and make him big, you can have the players chasing their tails forever trying to work out where he fits in.

‘Objective’ NPCs need not be all that they seem, either. In a fantasy rolegame, captives might be placed under some sort of charm or compulsion to help the party. Get them into traps, or they might have been captured in the first place just so that they could be rescued, having been brainwashed to perform some evil task.

Sidekicks, as has been noted, tend to lead a hard and thankless life, and this may make them prime targets for the party’s enemies, who might bribe or threaten them into working for the party, steal some object, and so on. Severely disgruntled sidekicks would probably desert when the going gets tough, or might even attempt the murder of one or more characters.

NPCs can add a lot to a game if they are broadened out in this way, but you must be careful not to overdo things. If you use all the devices I’ve mentioned in your NPCs, they will look sharp, but give up trying to sort out what is real and what is not, they will lose interest (and hope), and things will begin to fall apart. This kind of device is best used in small quantities.

The best NPCs are those who make it from one scenario to another — the evil genius who always contrives to escape, the policeman or bounty hunter who follows the party, the questing bard who happens to be controlled by players. The only difference is that they are played by the referee. Take as much care in creating the character at anything less than maximum potential, and by the same token you owe your own characters — nothing less. A lot of work will have gone into some of them — don’t waste it.

A CAST OF THOUSANDS
ADVANCED DUNGEONS & DRAGONS
Player's Handbook ........................ £11.95
Dungeon Master's Guide .................... £12.95
Unearthed Arcana .......................... £11.95
Oriental Adventures ........................ £11.95
Monster Manual ............................ £10.95
DUNGEONS & DRAGONS
Legends & Lore ............................. £10.95
Fiend Folio .................................. £10.95
AD&D MEGA-MODULES
T1-4 Temple of Elemental Evil .............. £10.95
Lankhmar ................................... £9.95
BATTLE SYSTEM
Battle System ................................ £16.95
DUNGEONS & DRAGONS
Basic Set ................................... £9.95
Expert Set ................................... £10.95
Companion Set ............................... £10.95
Masters Set .................................. £10.95
WARHAMMER
Warhammer (Revised) ....................... £9.95
Bloodbath at Orcs Drift ..................... £5.95
Terror of the Lichemaster ................. £5.95
Blood on the Streets ....................... £5.95
TRAVELLER
Module 1: Tarus ............................. £7.95
Module 2: Beltsnake ........................ £7.95
Alien Module 1: Aslan ...................... £4.50
Alien Module 2: K'Kree ..................... £4.50
Alien Module 3: Vargr ...................... £4.50
Alien Module 4: Zhodani .................... £4.50
Spinward Campaign ........................ £4.50
Bk 0: Introduction to Traveller .......... £9.95
Bk 4: Mercenary ........................... £3.95
Bk 5: High Guard ........................... £3.95
Bk 6: Scouts ................................ £3.95
Bk 7: Merchants Prince ..................... £3.95
JUDGE REDD
Judge Redd RPG ............................ £10.95
WORLD WAR II ROLE-PLAYING
Twilight 2000 ................................ £14.95
Free City of Keshow ........................ £3.50
GAMES WORKSHOP GAMES
Warhammer Knights ........................ £14.95
Railway Rivals .............................. £9.95
Talesman 2nd Edition ..................... £10.95
Battlcsars ................................. £8.95
RUNEOQUEST III
Deluxe Set .................................. £39.95
Vikings ...................................... £18.95
CALL OF CTHULHU
Call of Cthulhu ................................ £9.95
The Cthulhu Companion ................... £8.95
Call of Cthulhu GM's Screen ............ £6.95
CALL OF CTHULHU SCENARIOS
Alien Module 1: Spinward ................ £7.95
Shadows of Yog-Sothoth ................... £10.95
The Asylum ................................ £10.95
Fungi from Yuggoth ......................... £10.95
Curse of Chthonians ....................... £10.95
Trail of Tathoghepa ......................... £10.95
Mask of Nyarlathotep ...................... £19.95
Fragments of Fear .......................... £5.95
Alone Against The Dark ................... £7.95
Trail of the Loathsome Gnome .......... £2.95
Nightmare in Norway ...................... £2.95
GOLDEN HEROES
Golden Heroes .............................. £8.95
Golden Heroes Supervisor's Pack ....... £19.95
Legacy of Eagles ........................... £4.95
Queen Victoria & Holy Grai ................ £2.95
MIDDLE EARTH RPG
Middle Earth Guide & Map ............... £8.95
Vikings ...................................... £18.95
Rangers of the North ...................... £9.95
Angmar ..................................... £9.95
Umbar ...................................... £9.95
Ardor ....................................... £9.95
Northern Mirkwood ....................... £9.95
Southern Mirkwood ....................... £9.95
Riders of Rohan ............................ £9.95
Isengard ................................... £9.95
RITZ TOYS
100 Queensmere
Slough, Berks.
Tel: SLOUGH 30678
Open Mon-Sat 9.00-5.30
Large selection of D&D,
RuneQuest, Traveller, Citadel
Miniatures, Boxed Fantasy &
Science Fiction Games.

WARHAMMER
Games
10 Skerry Hill
Mansfield, Notts
Open Monday 1pm-6pm
Wednesday 2pm-7pm
Remainder 10am-6pm

Stockist of Citadel, Asgard,
Essex Miniatures; Torchlight
and Gallia products and more

THE "WARLORD" GAMES SHOP
Stockists of
DUNGEONS & DRAGONS
Most RPGs and Supplements
* Wargames * Fantasy Games *
* Science Fiction Games *
Figures by
CITADEL * ASGARD * GRENADIER
Tabletop 15mm SF & Fantasy
Daco Microtsanks, Ships, Planes
Platoon 20 * Gallia Buildings
Torchlight, Fantasy & SF
RuleBooks * Integral Terrain
Paints * Dice * Brushes * Magazines
818 London Road, Leigh-on-Sea
Tel: Southend 73308
Open 9.30-1.30 and 2.30-5.30.
Closed on Mondays

THE "WARLORD II" GAMES SHOP
Stockists of
DUNGEONS & DRAGONS
Most RPGs and Supplements
* Wargames * Fantasy Games *
* Science Fiction Games *
Figures by
CITADEL * ASGARD * GRENADIER
Torchlight, Fantasy & SF
Paints * Dice * Brushes * Magazines
PLUS
Chess * Backgammon * Mah Jong
and a selection of other traditional
and Family Games
362 Chartwell Square, Southend
Tel: Southend 615988
Open Mon-Sat 9.30-5.30
Shop now open at:
9110F Red Branch Road, Columbia MD 21045 Tel: (301) 964 0262
Trade enquiries welcome
STANDARD GAMES
STANDARD MINIATURES

NEW!
25mm Miniatures
Mercenaries from the Age of Dark Blades

Send a stamped addressed envelope for our brochures, illustrating our wide range of 25mm miniatures, games and gaming accessories, to: Standard Games, Arlon House, Station Road, Kings Langley, Herts.

THE ORIGINAL SOLO FANTASY GAME - NOW IN PAPERBACK!

AVAILABLE APRIL 4TH:
TUNNELS AND TROLLS RULE BOOK ........................................... £2.95
CITY OF TERRORS+RULE BOOK ................................................ £3.95
AMULET OF THE SARKI/ARENA OF KHAZAN ................................ £2.50
CAPTIF D'YVOIRE/BEYOND THE SILVERED PANE ................... £2.50
NAKED DOOM/DEATHTRAP EQUALIZER ................................... £2.50

NEW! FROM
CHRIS HARVEY GAMES

TIME & TIME AGAIN
£5.95
From the producers of The Morrow Project a superb new time travel P.G. journey into the past with the Bureau of Temporal Affairs!

BEHIND ENEMY LINES
£15.95
Join the infantry in the trenches of World War II Role Playing Game

OTHER POPULAR GAMES:
The Morrow Project .......................................................... £5.95
Role Playing Supplement .................................................... £4.50
Shield ..................................................................................... £3.50
Group Adventures:
Liberation at Riverton ....................................................... £5.50
Operation Lucifer ............................................................... £5.50
The Starmann Incident ....................................................... £5.50
Damocles ........................................................................... £5.50
Ruins of Chicago ............................................................... £5.50
Operation Lonestar (new) .................................................... £5.50

OTHER POPULAR GAMES:
The Super Hero Role Playing Game
Champions ................................................................. £14.95
Champions II ................................................................. £8.95
Champions III ............................................................... £8.95

GROUP ADVENTURES:
Deadstroke ................................................................. £5.50
Escape From Stronghold .................................................. £5.50
Island of Dr. Destroyer + Screen ........................................ £4.95
Great Supervillain Cont .................................................... £5.50
Organisation Book II (new) ................................................ £5.50

COMPANIONS RANGE:
Scenarios for use with all fantasy R.P.G.'s
Curse on Hareth ............................................................. £9.95
Plague of Terror ............................................................. £6.95
Brotherhood of Bolt ....................................................... £6.95
Streets of Gems ............................................................. £6.95
Cards of Power .............................................................. £6.95

AVAILABLE FROM YOUR LOCAL GAMES SHOP OR BY POST FROM CHRIS HARVEY GAMES
TRADE ENQUIRIES WELCOME

ARLON HOUSE
STATION ROAD
KINGS LANGLEY
HERTS

TIME & TIME AGAIN

CHRIS HARVEY GAMES
P.O. BOX 100, BATH STREET
WALSALL, W. MIDLANDS.
The Cars That ATE SANITY

1920s Car Chases in Call of Cthulhu, by Marcus L Rowland

The Call of Cthulhu rules don’t say much about car chases and combats, implying that a single test of skill against skill should be adequate for most situations. While this may be an option, it isn’t very dramatic – there is no sense of the thrill of the chase, and it doesn’t give the players any way of avoiding the effects of a single bad dice roll.

This article expands the skill-based car chase system mentioned in The Surrey Enigma (WD69), and works best with two cars, one chasing the other. Models will prove useful, since you may want to keep track of who is in the best position to fire. Open-topped model cars which will actually hold figures are ideal for this purpose, but a cardboard cut out representing each car involved in the chase will suffice.

Manoeuvring

Step 1. Decide the condition of the road, which determines modifiers for Drive Auto and firearms skills, and suggests likely speeds.

<table>
<thead>
<tr>
<th>Drive</th>
<th>Firearms</th>
<th>Speed (mph)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tarmac</td>
<td>0%</td>
<td>30 or more</td>
</tr>
<tr>
<td>Gravelled road</td>
<td>-5%</td>
<td>25</td>
</tr>
<tr>
<td>Cobbles</td>
<td>-10%</td>
<td>25</td>
</tr>
<tr>
<td>Good earth road</td>
<td>0%</td>
<td>25</td>
</tr>
<tr>
<td>Rutted earth road</td>
<td>-10%</td>
<td>25</td>
</tr>
<tr>
<td>Track or off road</td>
<td>-15%</td>
<td>15</td>
</tr>
</tbody>
</table>

Step 2. Decide the initial distance between the vehicles, in car lengths, when evasive manoeuvres or combat begins (assume 1 car length = 5 yards for combat, etc).

- If both cars were in motion before start: 2d6 + 2 lengths
- If pursuing car was initially stationary: 3d6 + 3 lengths
- If pursued car was initially stationary: 1d6 + 1 lengths

Step 3. Decide the speed at which manoeuvring starts, either by asking the players or by reference to Step 1.

If both drivers succeed, there is no change in relative position.

If the rear driver succeeds and the front driver fails, the gap between the vehicles changes by one vehicle length.

If the rear driver fails and the front driver succeeds, the gap opens by one vehicle length.

If either driver wishes to accelerate, the Drive roll must be modified by the desired speed increase (e.g., use skill less 5% for a 1 mph increase) before the skill rolls are made. Most 1920s' cars are incapable of more than 5 mph acceleration in a round. Move an accelerating car forward one length for each 1 mph increase.

If a mishap occurs, the car may go out of control and experience a mishap, which the keeper should adjust to suit the case of the scenario. For example, the keeper might want the investigators to catch a car they are chasing, and decide that the front car will crash on such a roll, while the investigators will fall back by several vehicle lengths if they make a bad roll.

The outcome isn’t important roll 1d100 as follows, subtracting the Drive skill modifier for the type of road:

<table>
<thead>
<tr>
<th>Roll Is</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greater than speed (mph)</td>
<td>Less 1d4 + 1 vehicle lengths</td>
</tr>
<tr>
<td>1/4 to 1/4 speed</td>
<td>Skid, lose 1d6 + 1 length</td>
</tr>
<tr>
<td>1/4 to 3/4 speed</td>
<td>Minor accident (puncture etc)</td>
</tr>
<tr>
<td>Less than 1/4 speed</td>
<td>Accident to off road, etc</td>
</tr>
</tbody>
</table>

Occasionally, a car may be damaged or destroyed, with a different modifier. Roll 1d6 + 1d6, subtracting the Drive skill modifier for the type of road.

- Occupants take 1d4 damage, car needs minor repairs (a tyre, bumpers, etc), requiring 1d4 - 1 hour work
- Occupants take 1d6 + 1 damage, car extensively damaged (wheels bent, bodywork crumpled, etc), requiring 1d6 X 1d6 hours repair work
- Occupants take 2d6 + 1 damage, the car is wrecked

For example, a car travelling on a tar mac road at 80 mph crashes, and the keeper rolls 18. This is less than 1/4 the speed of the car, and a severe crash occurs. Silly results (e.g., a single accident at 4mph) should be ignored.

To add extra damage to a crash, apply the damage to occupants according to their position in the car; for example, by adding 2 to the damage to front seat occupants in a frontal collision, subtracting 2 from the damage to the rear passengers.

Combat

Firing between vehicles should be extremely difficult. As well as a modifier for the condition of the road, use a modifier for speed as follows:

<table>
<thead>
<tr>
<th>Speed (mph)</th>
<th>Modifier (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
<td>-5</td>
</tr>
<tr>
<td>11-20</td>
<td>-10</td>
</tr>
<tr>
<td>21-30</td>
<td>-15</td>
</tr>
<tr>
<td>31-40</td>
<td>-20</td>
</tr>
<tr>
<td>41-60</td>
<td>-25</td>
</tr>
<tr>
<td>61+</td>
<td>-30</td>
</tr>
</tbody>
</table>

The same modifiers should be used to fire at stationary targets from cars; the speed modifier only is used when firing at a car from a stationary position. A specific part of the car should always be chosen before firing, and will be hit if the shot impales, otherwise allocate the damage randomly as follows, depending on the attitude of the car:

<table>
<thead>
<tr>
<th>HP</th>
<th>Armour</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/3</td>
<td>3/3</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>3 (window)</td>
<td>3 (window)</td>
</tr>
<tr>
<td>3 (window)</td>
<td>3 (window)</td>
</tr>
</tbody>
</table>

Hits to windows don’t automatically hurt vehicle occupants, and hits to occupants must first break the windows. Some vehicles will be armoured or have other important components which are beyond the scope of this article.

While this article only details car chases, similar rules could be developed for horseback, motorcycle, or even bicycle chases. (With appropriate adjustments to the speed modifier table.) Use it as a framework, not infallible rules, and be prepared to think fast if the players do something unexpected. When in doubt, improvise or cheat (the investigators won’t be hurt). Suddenly ‘remembering’ that there is a bag of nails in the glove compartment of your pet NPC’s car or a flock of beetles on the road to stop villains escaping. However, don’t act too far out of the tone of your players, or your players may begin to smell a rat. Drive carefully! 

50
Let it be known throughout the Land that the Royal Crown of this Land has been stolen by ungodly agents of foreign powers. His Most Imperial Majesty has decreed that to the person who recovers it he will most generously give the hand of the Princess Kimberly in marriage, bawled the Town Crier.

"As incentives go, that's pretty poor," commented the country's foremost soldier-of-fortune. "She's not very pretty. I'm sure it's worth a ransom if rumour's to be believed, and worst of all she's a woman. Can you imagine the High Priest marrying her to me in the Grand Temple? She finished her drink and strolled off to the Ladies...

Fantasy rolegames are often accused of sexism, and players immediately leap to their defence with classically silly lines like 'pseudo-medieval society was male-orientated'. (If you can't spot what's wrong with that line, you're probably not bright enough to understand this article.) Witches rule Darkover; it's easy to 'justify' women merchants. Surely the GM wasn't supposed to kill their characters off just like that? He didn't even my staunchest feminist friends for to do with some lowly caravan guard, because they penalise women. Even the famous AD&D rule restricting women's strength to 18/50 is not really significant since fighters with greater strengths are very rare unless 'powergaming' rules for creating characters are used.

The key to a game which women will enjoy is to cut the sexual imbalance out of the way it is played. This means cutting out the sex roles that the GM builds. The usual argument for having subservient women in fantasy is that the 'real' medieval society was totally dominated by men. However, before the passing of the priesthood and men the armed forces, there were many important roles... even my staunchest feminist friends for to do with some lowly caravan guard, because they penalise women. Even the famous AD&D rule restricting women's strength..."
Tabletop Heroes is a regular column covering painting and modelling hints and tips, written by Joe Dever.

Double-Exposure

Following publication of the Magic Frame articles (WD67/68), in which I covered the basics of close-up model photography, I've received many letters and photographs from readers who were inspired enough to try photographing their own models. Many were of a high standard and I take this opportunity to thank all of you who submitted prints.

This month I've returned to the subject of model photography to feature the technique of double-exposure, and in particular the work of TTH reader, John Edwards. Few cameras incorporate a double-exposure facility, but it is possible to overcome this problem.

The First Exposure

Having arranged your figures and scenery in front of your camera, preferably on a raised baseboard, adjust your tripod so that the scene appears at right angles to the lens (Diagram A). A piece of black card, cut to shape to represent the horizon, is placed at the back of the baseboard. A larger piece of white card is then placed a short distance behind this to represent the 'sky'. Position a flashlight between the 'horizon' and the 'sky', at an angle of approximately 45°. To obtain a coloured sky, place a coloured filter over the flash (a toffee paper will suffice) or camera lens (normal lens filter), or, alternatively, use a piece of coloured card for the sky. It is important at this stage to check the composition of your shot through the viewfinder to ensure that any figures or objects that are to be the subject of the second exposure are placed in such a way that they are hidden from the background card by the 'horizon' (Diagram B). The camera should be focused on the figure(s) and a careful note made of the distance shown on the depth of field scale on the lens. Next the camera is focused on the horizon in preparation for the first exposure, and the appropriate aperture is selected for the flash-to-subject distance. The lens cap is now put on. Then, with the shutter speed set on 'B', the shutter is opened and locked. If your camera does not have a shutter lock facility, use a cable release with a locking screw.

The next stage is carried out with the room in total darkness. Remove the lens cap and fire the flashgun by means of the 'test' or 'open flash' button. Then replace the lens cap before turning the lights on; the first exposure is now complete.

The Second Exposure

To make the second exposure the card used for the horizon is removed and the white background card is replaced with a black one (Diagram C). The flashlight is repositioned to illuminate the figures and foreground, and the lens is readjusted to focus on the figures at the distance that was noted earlier. If the flash-to-subject distance alters considerably, then you will find that the aperture also needs to be reset. Finally, with the room lights turned off again, the lens cap is removed and the flashlight fired. Once this is done, the shutter can be released and the exposures are complete. Of course, you are not limited to double exposures. Triple exposures or more are quite possible. Likewise, you are not restricted to colour filters alone — special effects filters, especially when used in conjunction with coloured filters, can be used to achieve some spectacular effects.

If you missed the original Magic Frame articles, you can obtain a copy by sending an SAE to the following address: Magic Frame Pamphlet, White Dwarf, Enfield Chambers, 16-18 Low Pavement, Nottingham NG1 7DL.

THIS MONTH'S PHOTOGRAPHS

Figs 1-3 were composed and shot by John Edwards using the double-exposure techniques outlined in this month's article. Fig 4 features an impressive conversion by Fraser Gray. The beast itself is a polythene rhino from the Britains' Zoo Animal range, to which a howdah, scratch-built from textured plasticard, has been added. The crew, taking cover behind those beautifully painted plastic Citadel shields, are modified C16 Orcs and C12 Goblins. The brass spikes which adorn the front and rear of the howdah, are made from small beads and Milliput; the straps are pieces of painted masking tape, and the rings are lengths of florist's wire bent to shape. Milliput has been put to good use in creating both the saddle cloth and the rhino's armour. The latter was formed from a rough triangle of the epoxy putty which was pushed onto the head after it had been dusted with talcum powder to prevent it sticking. When it had set, it was removed and carved into its final shape.

In Fig 5 we see Eric White Wolf and Corum, two of the eight models that comprise Citadel's Eternal Champion boxed set (BC5: £4.95), designed by Jes Goodwin.

Another of Jes's creations — a Skaven or Chaos Ratman — is featured in Fig 6. The model shown (Iron Wielder) is one of the first ten miniatures in this range (C47: '3 for £1.50) and was painted and based by Phil Lewis.

Finally, in Fig 7 we see a Cyberman (3 for £1.95) from Citadel's extensive Dr Who range — excellent!

USEFUL ADDRESSES

Britains Ltd, Black Horse Lane, Walthamstow, London E17. (Large SAE for price lists.)

Alex Tiranti Ltd, Theale, Reading RG7 5AR. (Milliput: 4oz: £1.95 inc p&p.)
Photos 1, 2, 3: John Edwards
Photo 4: Fraser Gray
Photos 5, 6, 7: Phil Lewis
Always eager to help, Cook has volunteered for a very dangerous Quest for Wizilene!

Come along, Cook, you're going to explore for me.

That door leads to another dimension. Bring me back a rock for my experiments.

And don't return without one!

A door appears as Cook rushes to explore.

Which naturally results in...

The rock changes hands.

Cook searches on hill...

You! No, me, it's not me! A rock!... GiZ IT 'ERE!

Zoom!

The rock changes hands.

Cook searches on hill...

You! No, me, it's not me! A rock!... GiZ IT 'ERE!

Zoom!

A rock! A rock!

What the Zag?

What the Zag?

Wizileneans, quickly! The door and all extras go.

Here's the real Cook and my rock!!

What a relief!
Heading for Disaster

I'd just like to take this opportunity to wave my fingers in the general direction of certain reviewers - readers who had the temerity to suggest that I was in error! Well, okay, so I was. As all true fans will probably know it was Stingray, not Thunderbirds, that used the phrase 'What was happening in the last half hour.' It's an error I can only attribute to fading memories of Saturday morning viewing.

Who Ya Gonna Call?

An interesting manifestation took place in the WD editorial office this month,... a draft copy of a 'frightfully' cheerful roleplaying game was seen, along with proofs of the brooding box back, bearing the legend of a white spirit in a red ring, and the word 'GHOSTBUSTERS'.

Yes, the Ghostbusters rpg, a collaborative effort from Chaosium (Sandy Petersen is on the writers' credits) and West End. It comes with a special dice (the '6' is replaced with the buster's logo - a portent of bad things), but the reference material is a great laugh, including such things as a franchise agreement from 'Ghostbusters International' and a Damage Waiver. When you look at some of the bizarre public knowledge documents, you'll wonder if anyone is ever going to protect us from spooks.

Meet is Murder

If you've been following the soap opera commonly known as the Games Workshop appointment game, you'll know that the latest development since the disappearance of Paul Aagaard is the reanimation of Sean Macneill as Conventions Organiser. After a daunting career as a Government artist, Sean can now look forward to the joys of co-ordinating all the regional Dragonmeets and Games Day!

Dragonmeet has changed in style since its inception and this year's fashion is very much along the lines of the Games Workshop/Citadel Open Days that used to be held in Nottingham.

The Manchester Dragonmeet on March 8th was half old style, half new, and by all accounts went very well, attracting over 1200 gamers. London's Dragonmeet will take place on 10th May at the Royal Horticultural Society Old Hall. Future Dragonmeets are planned for Sheffield (June 8th, Sheffield University's Octagon Centre) and Nottingham (sometime in the summer). While you have your diaries out, book September 27th for Games Day: this will be taking place in the same crowded location as always (the bar of the RHS New Hall).

Psychic TV

The duplicous nature of Grenadier's promotion of a new TV series recently on 'national' television. Grenadier were featured on both Welsh TV channels, simultaneously, in connection with the Welsh Development Agency leasing them property to produce 'millions' of figures (and pounds too, I suspect). As a result, both Doug Cowie and Nick Lund - who somehow managed this double appearance - are now world famous, and the new Grenadier factory is reported to be beset with telephones. As the hobby's number one investigative reporter, I too have been pursuing the story: my findings are quite astounding. Doug Cowie, no longer satisfied with his lot, has only one ambition - to be the next Bryan Ansell (I thought one was quite enough).
Mayhem and anarchy were just two of the less esoteric ingredients used to brew the latest Spring 86 Citadel Journal. In fact, this brand new issue of our popular magazine is easily the most mind-wrenchingly potent piece of publishing ever to escape from a lead-lined coffin. I can’t tell you the secret of creating such awesome power (this information is securely locked away in the Citadel Publication Crypt), but I can give you some hint of the soul-blasting and utterly abhuman results.

A new selection of models featuring popular codes and a few surprises including fighters, undead, chaos ratmen, minotaurs, halflings, chaos dwarfs, slann, Judge Dredd and more. All new Citadel codes now feature extensive Warhammer descriptions and statistics with any special rules that apply.

The Vengeance of the Lichemaster - a Warhammer battle that can be played on its own or as an add-on to the latest Warhammer supplement The Terror of the Lichemaster. The vengeful necromancer Heinrich Kemler descends upon the monastic recluse of his enemy and rival magician Bagrian Master of La Maisontaal. However, unknown to the Lichemaster, Bagrian is already in deep trouble, for his monastery is under attack from other foes, the dreaded Skaven - chaos ratmen from the city of Skavenblight. This three-cornered game features descriptions for the GM and players, separate brief sheets for each player and complete Warhammer stats for all characters involved. The monastery of La Maisontaal and centrepiece of the battle is provided as a specially designed card model.

The Skaven - a feature-length article on Citadel’s new chaos ratmen with a complete description of their different clans, special weapons and thoroughly unpleasant habits. Complete Warhammer stats and special rules are given, together with extensive rules on the use of associated magic.

Kaleb Daark continues his bloody quest in a further instalment of our incredible chaotic comic feature. Kaleb Daark, chaotic champion of the Renegade God Malal, is driven to the aid of the endangered goddess Arianka.

Citadel’s latest plastic models are an inexpensive alternative to metal, especially suitable for forming large regiments for tabletop battles. We reveal a new plastic model, plans for further additions and tips on assembly and converting.

All the usual features including splendid colour and black-and-white artwork, more photos of new models, yet another competition and more!

CITADEL’S SPRING JOURNAL WILL BE AVAILABLE AT YOUR LOCAL RETAILER FROM 12TH APRIL. IN CASE OF DIFFICULTY CONTACT:
GAMES WORKSHOP, CHEWTON STREET, HILLTOP, EASTWOOD, NOTTINGHAM TEL: 0773769731 OR GAMES WORKSHOP U.S., 9110 FRED BRANCH RD., COLUMBIA MD 21045, U.S.A. TEL: 301 964 0262

FOR ACCESS & VISA ORDERS RING THE MAIL-ORDER HOTLINES ON (0773)769522/760462
Labyrinth goes underground in London

Get into real life role playing now!

For further information on our adventures and holidays

Contact: The President
Labyrinth Club
77 Hinton Road
Herne Hill
London
SE24 OHT

Or phone 0242 578909
Office hours 01-274-9068
Bookings

No membership fee
£6 per adventure
Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!

Bored Sundays? Bored no more!
WIN A COPY OF CHRIS ACHILLEOS'S 'SIRENS'

White Dwarf has five signed copies of Chris Achilleos's latest artwork, Sirens, to give away as prizes in a special competition. Amongst the superb artwork featured in this issue is the stunning illustration featured on the cover of this issue of White Dwarf – the poster from the film Heavy Metal.

All you have to do is paint or draw a picture based on the subject of 'Beauty and the Beast' – the title of Chris's last book. Your illustration should be no larger than A3 in size, and should be carefully packaged to ensure that it reaches us intact. All entries should be sent to Beauty and the Beast competition, White Dwarf, Enfield Chambers, 16-18 Low Pavement, Nottingham, to arrive no later than Tuesday 1st July 1986.

The competition will be judged by Chris Achilleos himself, who will award prizes of signed copies of Sirens to the artists of the five entries which he feels most aptly capture the spirit of the subject, Beauty and the Beast. These illustrations will also be published in White Dwarf at a later date.

All entrants wishing to have their illustration returned to them after the competition should enclose a SAE large enough to contain their entry.

The hardbacks of Sirens presented as prizes in this competition are published by Dragons World/Paper Tiger (£12.95) in June.
KJC Games, Britain's leading Play By Mail company, introduces to you our new Play By Mail game of Xenophobia, Conquest, and Space Warfare called...

BRITAIN'S MOST ADVANCED COMPUTER MODERATED PLAY BY MAIL GAME... AN EXCITING NEW GAME

Capitol features:
- A strategic space warfare game, completely computer moderated.
- Approximately 35 players per game.
- Players design their own race's characteristics and description.
- Construct bases on your planets for protection and production.
- Design your own starships and build them at your star bases.
- Expand your empire and conquer other races.
- An 'advanced stage' of the game introduces new technologies of star gates and improved ship movement capabilities.
- Capitol's simplified order formats are easy to remember. No coding your orders onto computer cards or other gimmicks.
- Capitol has an easy to understand rulebook, complete with numerous examples.
- Capitol was subjected to the largest playtest of ANY commercial PBEM game. Over 100 players played over 1500 turns of Capitol prior to release.
- Runs on an IBM PC, using 512K.

"Capitol is fast becoming the standard against which other space warfare games are compared.
- With each rulebook you receive a set of overlays to use in mapping the game and moving ships.
- Mapping Capitol is extremely interesting, using the computer printed maps you receive with your turn results.
- No due dates. Capitol allows you four turns per month. Most other computer moderated games have the usual one turn every two weeks.

KJC Games has been running Play By Mail games for about five years now and our reputation for giving good, exciting games and a first class service is second to none. Our team of professional Gamesmasters will usually reply to your turn within 48 hours.

Readers in North America should write to Adventures By Mail, PO Box 456, Cohoes, NY 12047, for information on Capitol.

EARTH WOOD

25 players compete to be the ultimate ruler by controlling all the developed cities, either individually or with an alliance. A typical game will last about 18 months, with the first knockouts usually starting after six months. Each player is either a king of a fantasy race or a powerful magical character. You can recruit trolls, werewolves, and control powerful creatures such as dragons. Your characters will capture and control cities, upon which you can spend gold to improve security, workshop production, defense, and maintain and enlarge your army. With gold, your wizards undertake magical research. Spies search out enemy strongholds and then attempt acts of sabotage, theft, and assassination. These are just a few of the many options available to a player in Earthwood.

Earthwood is computer moderated but the turn sheets and replies are written in plain English. No need to look through complex charts and code books to understand this game.

To enrol in Earthwood send a £5.00 cheque/PO payable to KJC Games. For this you will receive the rulebook, setup and first three turns. Each turn of Earthwood costs £1.75 for the first 60 orders. Each additional 30 orders costs 75p. European players are welcome.

Send to KJC Games, PO Box 11, Cleveleys, Blackpool, Lancashire FY5 2UJ. Welcome on (0253) 866345.
Going Underground

Every conscientious Gamemaster knows that Games Workshop's extensive range of Dungeon Floor Plans are the ideal aid for serious gaming. Now, after years of sterling service, the original DFP1 set is being retired. In its place we have the brand new full-colour Dungeon Floor Plans Set 1 from David Andrews. This new set provides everything a GM requires to simulate an underground adventure.

 Contains 12 sheets of A4 full-colour card floor plans:

- 4 sheets of stone/dirt flooring for passageways
- 2 sheets of stone/dirt flooring with puddles, slimes, and blood splats
- 2 sheets of flagstone flooring for rooms
- 1 sheet of flagstone flooring with mould, rubble and general gunge
- 1 sheet of flagstone flooring with special dungeon features
- 1 sheet of stone staircases; straight and circular
- 1 sheet of wood features; flooring, doors, furniture, bridge ....

From all good games shops or post free in the U.K. from GAMES WORKSHOP MAIL ORDER, CHEWTON STREET, HILTON, EASTWOOD, NOTTINGHAM. North American customers contact GAMES WORKSHOP U.S., 9110F RED BRANCH RD., COLUMBIA MD 21045, U.S.A.
TEL. (301) 964-0262

FREE GAMES WORKSHOP Newsletter sent to everybody

FOR ACCESS & VISA ORDERS RING THE MAIL-ORDER HOTLINES ON (0773)769522/760462
THE CHAOS DEATH ROADSHOW
IS COMING TO LONDON!
SATURDAY 10th MAY 1986

This year's third Dragonmeet is in London, with trade stands, competitions, participation games, live combat, lectures, discussions, slide shows, and much more.

The venue is the Royal Horticultural Society's Old Hall, Vincent Square. The event starts at 10am and continues throughout the day. Entrance £1.00.

Future Dragonmeets include:

Sheffield 8th June 1986
Sheffield University Octagon Centre
York To Be Announced
Nottingham To Be Announced

Our new Conventions Organiser is SEAN NOONAN. He is based at our Head Office:
Games Workshop Ltd
Chewton Street
Hill Top, Eastwood
Nottinghamshire NG16 3HY
TELEPHONE: (0773) 769731

Please contact him for information about Dragonmeets and Games Day.

Leicester's specialist.
OPEN: TUES-SAT, 9:30-1 & 1:30-5:30
FOR
ADVANCED DUNGEONS & DRAGONS ALCHEMY METAL WEAR CITADEL DUNGEON DWELLERS D&D AVALON HILL MAGAZINES DICE TORCHLIGHT SQUAD LEADER AMBUSCH MIDDLE EARTH OSPREY BATTLES UNIFORMS & WEAPONS BOOKS WARHAMMER TRAVELLER COW VICTORY GAMES CALL OF CTHULHU RUNEQUEST ROLE AIDED GRENADIER IRON CROWN STAR TREK AFTERMATH TUNNELS & TROLLS WING CAR WARS CRY NAVOC PLAKA PAINTS DUNGEON FLOOR PLANS TSR MORDOR PROJECT TERROR SOULS CHIVALRY & SORCERY STEVE JACKSON GAMES FIGHTING FANTASY BUSHEDE FUGIBRIONS DUNE FANTASY JIGSAWS ROLLMASTER HABN BLANDFORD PORTER HEAVY METAL BADGES SPORTS BUSINESS & LEISURE GAMES SIMCAN TRADITIONAL GAMES ETC. SKYTRIX RULES TABLETOP GAMES STANDARD GAMES SPACE OPERA ARTISTS MATERIALS JUDGE DREDD SCI FI BOOKS FANTASY ART BOOKS PRINCE AUGUST JUDGE DREDD GOLDEN HEROES MARVEL SUPERHEROES MAYFLY GAMES LASERBURN & MUCH MORE

Rieder Design Ltd.
5 Braunstone Gate, Leicester.
telephone (0533) 549182

Midland Games Centre of Coventry & Warwick.
LARGE SELECTION OF GAMES AND MINIATURES

PERSONAL SERVICE COVENTRY 9.00 - 5.00
STUDENT (NUS) DISCOUNT WARWICK 9.30 - 5.30
SECOND - HAND GAMES CLOSED THURSDAYS

SHAMBLES PARADE UNIT 8, THE KNIBBS
21 HALE ST. SMITH ST.
COVENTRY. WARWICK.
UNIT. 24812 & Games.
Tel. 401104.
WHITE DWARF BACK ISSUES!

YOUR VERY LAST CHANCE!

LIMITED QUANTITIES OF VINTAGE WHITE DWARF JUST UNEARTHED!

ISSUES AVAILABLE

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>50</td>
<td>51</td>
<td>52</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>55</td>
<td>61</td>
<td>62</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>66</td>
<td>67</td>
<td>68</td>
<td>69</td>
<td></td>
</tr>
</tbody>
</table>

ANY ISSUE 95p

TEN COPIES OR MORE POST FREE – UNDER 10 65p P&P
33% EUROPE – 55% OVERSEAS

Make all cheques payable to Games Workshop Ltd

MAIL ORDER

THE NEW GAMES WORKSHOP
CHEWTON STREET, HILLTOP, EASTWOOD, NOTTINGHAM, NG16 3HY United Kingdom
(0773)769731/769522

WHITE DWARF BINDERS £4.50 EACH EACH ONE HOLDS 12 ISSUES

Send your orders to:
Games Workshop Mail Order,
Chewton Street,
Eastwood.
Nottingham NG16 3HY.
or ring (0773) 769731
for Credit Cards/Enquiries
SEND SAE FOR FULL LIST OF TITLES

SPirit OF ADVENTURE

REAL LIFE ROLE-PLAYING IN THE NORTH-WEST OF ENGLAND

Send SSAE for booking form & details NOW!

To: Steve Gibson/Steve Turnbull, 1 Scarisbrick Rd.,
Burnage, Manchester, M19 2BT

OTHERWORLD ARTIFACTS

Make it building accessories for

25mm gaming and modelling

* Dungeons, caverns, Great Halls,
  Manor House, Temples, Towers...
* Cast in real stone-based medium,
* Catalogue: £1.20 (£1.50 for Europe)
OTHERWORLD ARTIFACTS, 'Annandale',
Dunclon, Nr Petworth, W. Sussex. GU28 0L9
* Trade Enquiries Welcome (window displays to order) *ACCESS/VISA
The Quest Continues...

TALISMAN, the classic fantasy boardgame, is back in a stunning second edition - now with full-colour cards to create even more atmosphere for adventurers everywhere.

And available at last to all TALISMAN addicts - the TALISMAN EXPANSION SET. More characters, spells, objects and events to make TALISMAN even more of a challenge. Seventy new cards altogether, plus a FREE poster of the fantastic new cover artwork!

TALISMAN and the TALISMAN EXPANSION SET from GAMES WORKSHOP.

Available now from all good games shops, or send SAE for full mail order details to:
Games Workshop/Citadel Miniatures Mail Order, Chewton St., Hiltop, Eastwood, Notts, UK;
or, Games Workshop US, 3110F Red Branch Rd., Columbia, MD21045, USA.
We stock a wide choice of figures for the Fantasy and Wargamer by Citadel, Grenadier, Asgard, Essex, Corvus, Minigfigs, Hinchliffe and others.

PLUS Skytrex 1/300 micro tanks, Naval, Gallia buildings, Torchlight Dungeons — Plus much, much more!

Open Mon-Sat 9.00am — 6.00pm, Closed Wednesday
Mail Order Welcome

FROM THE MOUTH OF HELL ! — is a totally new kind of fantasy campaign, offering extraordinary player-interaction and innumerable options from the very beginning. It brilliantly combines fantasy war-gaming, diplomacy and trade with magical role-playing adventure.

Each game contains thirty to sixty players in an epic struggle of good against evil in which thirty settlements vie for power, military, political and magical. Each of these is controlled by a player-character with his/her chosen clan race of Humans, Elves or dwarves. Many battles occur for possession of the valley’s great wealth: precious metals, and mineral deposits, ancient treasure troves and a legendary stone of awesome, uncanny power.

Into the ‘peaceful’ valley spew the hordes of the evil Dark Lord: Orcs, Kobolds and Trolls, each clan of which is also controlled by a player-character. For the settlements in the valley the bloody pursuit for power and wealth suddenly becomes a desperate battle for survival . . . .

The complete set up for FTHOH is only £3.50. Further turns are a mere £1.00.

FOUR FREE TURNS are included with the set-up cost in ALL of our games.

RAMPAGE GAMES, 37 BEECHWOOD, WOODLESFORD, Nr LEEDS, WEST YORKSHIRE, LS26 8PO
Yes! Citadel's new range of Dr Who Miniatures boasts Doctors, Time Lords, Ice Warriors and Daleks with a further promise of more to come at an advanced point of the current spacio-temporal continuum. All good news for devotees of the famous time traveller, players of the splendid role-playing game from FASA and, of course, loonies with a thing about telephone boxes. Dr Who Miniatures are in your shops now, look out for the special blister cards.

£1.95 per pack

The Doctor Who role-playing game from FASA is a meticulously researched and carefully produced game bringing together the entire Dr Who mythos for novice Time Lords. Copiously illustrated throughout with stills from the TV series as well as attractive line-drawings, this game has already proven a winner with serious role-gamers and Dr Who fans alike.

- **The Players Manual**: Giving rules for character creation, skill use, abilities, and a complete combat system. A glossary of game terms is thoughtfully provided.

- **Games Operations Manual**: Tells you how to set up games and present your adventures. Demonstrates the creation of non-player characters, villains, new worlds and alien creatures. Gives full rules for governing the players, time travel and use of special equipment.

- **Sourcebook for Field Operatives**: Provides a fascinating Time Travellers' Handbook, the informative Tardis Operator's Manual, Indispensable Visitors Guide to Gallifrey, description of the various equipment and thorough background information on The Doctor, his companions, The Master, Daleks, Cybermen, Sontarans, etc.

Available from all good Games Shops or direct from Games Workshop, Chiswell Street, Ilford, Eastwood, Nottingham.

Dr Who Miniatures are produced under licence from the FASA Corporation and are designed for use with the Dr Who Role Playing Game. ©FASA Corporation 1986

FOR ACCESS & VISA ORDERS RING THE MAIL-ORDER HOTLINES ON (0773) 769522/760462
Experience life inside a 30-foot tall, 80-ton BattleMech. And if you think that's tough, wait 'til you get out of your walking tank and have to survive in the not-too-friendly 30th century. This BattleTech rules supplement provides the rules to role-play MechWarriors. Detailed rules show exactly what technology has been lost by the Successor States and what kind of equipment is still being built. Character generation, personal combat rules, equipment lists, and additional BattleTech history fill out this supplement. Also included are color illustrations of the uniforms and equipment used by the more prominent personalities and Houses.

Sections included:
- Character Creation for MechWarriors and AeroSpace Fighter Pilots
- Personal Weapon Systems
- Communication Equipment
- Medical Equipment
- Hand-to-Hand Combat
- Personal Ranged Combat
- Explanation of Interstellar Travel
- The Use and Misuses of Dropships
- Campaign Rules
- Planetary Creation Rules
- Successor States Politics
- ComStar

Plus 12 pages of full-color illustrations of uniforms, vehicles, and equipment. Also included is a full-color 22" x 17" map of the Successor States.

The BattleTech Line will include:
- BattleTech: A Game Of Armoured Combat
- Tales Of The Black Widow: Scenario Pack #1
- The Fox's Teeth: Scenario Pack #2
- MechWarrior: The BattleTech Role-Playing Game
- CityTech: Mech Battles In An Urban Environment
- AeroTech: Battles In Space And In The Air
- BattleTech Map Set

EXCLUSIVELY DISTRIBUTED IN THE UK BY

GAMES WORKSHOP

FASA Corporation • PO Box 6930 • Chicago, IL 60680

FOR ACCESS AND VISA RING THE MAIL-ORDER HOTLINE ON (0773) 769522

BattleTech, MechWarrior, CityTech, and AeroTech are trademarks of FASA Corporation. All rights reserved.