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The most exciting features of the game. The time limit also allows for traps and encounters that will lose you valuable time. Missing a turn suddenly becomes a matter of life and death; a portcullis falling behind you and blocking your route out a major disaster!

In addition to the Sun Track, Dan & Jakob have made sure that the player is constantly making a choice when resolving encounters, rather than simply rolling a dice. Combat, for example, is resolved using a variation of the old paper/scissors/stone game, although in this case it's a mighty blow/flash/side-step! Any of the five different monsters you may meet can react in a different way, depending on your choice of strategy.

Even when it comes down to just rolling a dice, Dan & Jakob don't let you get away with simply 'rolling a 4 or more to escape'. Oh no, they make you pick 3 numbers on a dice, and then roll one of them to escape! (To some, this may seem like a fairly pointless rule, after all the odds are the same whichever method you use. This is true, but with Dan & Jakob's method that simple die roll suddenly acquires a whole new tension, even though the result is the same.)

Another feature of Dungeonquest is how difficult it is for the characters to survive. Dan & Jakob estimate that a character has about a 15% chance of surviving a game, and I've only seen one game in which more than one character managed to get out of the dungeon! During play this makes the game extremely atmospheric - you know that your character will not be safe until they are out of the Dungeon. It also makes Dungeonquest an excellent solo game, and full rules for playing a solo version of the game are included in the rulebook.

Above all, however, Dungeonquest is simply great fun, with plenty of opportunities for a good laugh at the misfortune of the other players and excitement as your character makes a desperate dash for the exit before the sun sets. And the clear and simple rules make it an ideal introductory game, just right for all the family to play.

Jervis Johnson

WARHAMMER FANTASY BATTLE - 3rd Edition

Fantasy Miniatures Rules, £14.99

Get One Of Me Little Pixies To Do It

In theory, work on the third edition of Warhammer started with Rick Priestley putting index finger to keyboard at the start of 1987. By the time we reached the beta state at the time 'coz he was the only one who didn't still have a New Year hang-over. Rick's response to this was a characteristic, 'Naaai, Get one of me little pixies to do it.' His objection was carefully weighed, given all due consideration and then completely ignored.

In fact, the work on Warhammer III was started much earlier - probably the day after the publication of Warhammer II in 1984. Warhammer players are such that you can't fight a battle without somebody coming up with an idea for new troops, new weapons new rules or reforming existing rules. By the time Rick started to write the draft for Warhammer III, we'd already had three years of feedback from our own Warhammer games; those played by the loopy but devoted Citadel staff and via letters, from hundreds of Warhammer players in all sorts of interesting places.

Hells Bells and Buckets of Dice

All this feedback stoked and provoked a continuing dialectic on the rules, so when Rick started work, the broad form that new edition would take was already subject, which could loosely be described as a 'consensus'.

Firstly, the buckets of dice were staying put! Most mass combat systems refer the player to a series of mathematical charts. These systems can often be quite 'accurate' but, we feel, are fairly dry and lifeless, not to say cumbersome and difficult to use. The use of dice rolls to resolve attacks allows the dice to serve as the result table - the attacker rolls one die for each attack to determine the number of hits. Those which come up with the appropriate scores are taken out and re-rolled - if any wounds are caused. Again, the dice with the appropriate scores are taken out and re-rolled - this time by the defender. This cuts out the need for recording and cross-referencing and just seems to have a better 'feel'. Some people criticise this aspect of Warhammer. Many more enjoy it.

Secondly, the areas where the most work was going to be done were also agreed on. The psychology rules had been designed for a much smaller scale 'Harder' Warhammer, the 'freibie' skirmish game envisaged in the first draft - many moons ago. To fit in with a system now serving much larger armies, a little streamlining and an overall tightening down of their effects was required. Apart from anything else, this is good news for the Orcish general who now has to worry a lot less about the crippling effects of animosity.

The magic system in Warhammer III had changed little from the original first edition draft and, as it was felt, required balancing and expanding. We already knew which spells seemed to be the most effective and which suited the balance and pace of the game. There were lots of good ideas for new spells and a few of the better ones were incorporated. My favourite is a particularly nasty little new Battle Magic bone-snapper spell - the wizard casts the spell, points at someone's arm...
or leg and then 'snap'). We also decided to do away with the 'paladins' classes like Necromancers and Demonologists. Many specialist spells were as much to do with countering that particular brand of magic as casting it. Thus a lot of Necromantic spells were actually anti-Undead and it seemed reasonable to allow other magicians access to them.

Santa's Musings

Rick, of course, had his own ideas for the new edition. Indeed, the manoeuvres and formation rules in Ravening Hordes were drawn more or less directly from Rick's early Warhammer III work.

Rick's major areas of concern - apart from attending to his bizarre collection of tropical fish, painting toy soldiers and hurting dogs - were to do with the movements and behaviour of large bodies of troops, as exemplified by the 'excerpts' in Ravening Hordes. These were only the tip of the iceberg. Warhammer III contains more advanced rules for formation types and use. There are also special rules for units with mixed weaponry and armoured types - say lightly armoured archers and well-armoured axemen. Such a unit could be drawn up with the archers in front, the rear, formed up in the centre or into two groups at either end of the unit. Switching these different ranks around is a fairly easy matter provided the unit and its leaders are good enough.

Manoeuvring has also undergone some rewriting. A manoeuvre can be an actual move like a turn or a wheel, or it can be a change of formation; either expanding ranks, swapping ranks or forming new formations. The first manoeuvre a unit executes is 'free', subsequent manoeuvres or formations changes must be accompanied by a leader check. If the manœuvre fluffed it - they don't execute the intended manoeuvre and cannot move any further.

Rick was also keen to explore the way that heroes and wizards interacted with their units. To this end, the important personality characteristics of the leaders have been developed. A character model used to have a Leadership defined by a single number, usually in the range of 5 - 10. The leader's characteristic was used for most Leadership tests - so the unit's own Leadership was largely irrelevant. Thus a good leader could get practically the same results out of a unit of lowly hobbits as in an equipped unit of trained cadets. This was clearly a bad thing. Leadership and all other personal characteristics were redefined to allow a bonus when applied to psychology tests. A leader now has personality characteristics which read 9 x 1140. 10 x 20 20 x 25 and 25 x 25. The bonus modifier is applied to the unit's own characteristics on all Leadership, Cool, Intelligence or Will Power tests.

Death of the Minor Hero

While all this was being devised, the levels of character models were also redefined into a more rational and coherent system. Warhammer II sported things like 'Champions', 'Major Heroes' and 'Level 3 Wizards'. Now there are five character levels for all races. The levels represent the number of advances on the character's basic profile for racial traits. They are not to be confused with those of other types of wizards. The higher levels now have much more advanced characteristics than the old Major Heroes, making them more like the mega-heroes of the fantasy novel. The Major Hero is dead, long live the Level 25!

Eat Your Heart Out Napoleon

Towards the end of Rick's work on the WhIII manuscript the epic games-testing series began. Testing something as big as WhIII is hard work - everything had to be checked. Famous people like Jon Stallard, Gallagher & Bamba, Ken Rolston, Matt Connell and others, way too many to mention, played in these games and, well, ripped the rules to pieces.

Each game had to be structured to investigate a number of different elements of the rules. Earlier games featured 'ordinary' armies and were designed to test the balance of the points systems and the new rules on special formations and manoeuvres. Once these fundamental areas had been explored, the subsequent games began to explore more exotic rules - chariots, the new spells, the new tropic types, Undead, Chaos and the new war hordes - all had to be checked and then double checked.

Highly Trained Professionals

The games tests pointed out several minor faults. Rick's first draft was then handed over to Jim Bamba and myself for developing. The experience of the games tests was written into the rules, they were further checked and in places required expansion and simpler explanation. The manuscript was already out of date in terms of Citadels's miniatures range, so many new types had to be introduced into the bestiary and Advanced rules sections. Finally, when everything had been done, when all the nobby bits had been knocked into shape, Jim Bamba took the discs into a small darkened room and spent two months improving the English and clarifying the rules. When he was at last satisfied that each and every sentence had at least one subject and one predicate (and who knows, maybe even the occasional verb), he handed the manuscript over to production.

As I right this the MS has just gone upstairs and is now subject to the tender mercies of John Blanche and his trusted Art Marines.

There's still a lot I haven't had the space to mention; the spells, the re-written rules on war engines, the monstrous, ethereal and chaotic hosts of beasts of war (Mammiths - sorry, Mammots).

So there you have it. Warhammer III is a re-write from the bottom up. It contains a lot of new ideas, the rules are clearly explained and we've gone into detail on all those 'what if?' points up by the play-testing. The rules have been developed, re-written, exhaustively tested and then re-written again. It is almost perfect, what more can we ask? (Do it faster - Ed).

Richard Halliwell
Sculptors Sell Their Figures For Money

Jes Goodwin of haircut fame admits, 'It's just the way we walk.'

When pressed for further revelations, the Citadel Scumbags were merely abusive before referring us to their solicitor. There we were given this official press release:

'It accordance with the wishes of my clients I am obliged to list the Citadel January Products which are as follows: Loads of Dwarfs, stacks of Wizards, tons of mean Chaos Thugs, a Balrog, a Space Marines Command Pack, a Space Orks Command Pack, a Space Dwarfs Command Pack, and the omnipotent Orc Dreadnought Suit. Matt Connell's repeated requests for a Wardancing, Mad-Death, Kung-Fu, Zombie Space Zooat from Planet 9 have been turned down!

Citadel Plastics - Robbery Scandal

Only yesterday, certain information was leaked which led to an immediate investigation. Despite Bob Naismith and John Ellard's desperate attempts to hide the evidence, all was in vain and the truth can now be revealed. A new boxed set called Warhammer Fantasy Regiments is about to hit the streets. Inside each box (selling for just under a tenner) you will find a mix of Skaven, Elves, Dark Elves, Orcs, Goblins and Dwarfs with a choice of heads and weaponry for each figure. The incredible thing about this set of 25mm plastics is that in each box you will get somewhere in the region of 60 (yes sixty) figures! Table top battles will never be the same again.

Asked to comment on this lack of business sense, which will result in the general public virtually ripping Games Workshop off every time they buy a box, the man with no name said, '!

Immig Infiltrates Nottingham

Michael Immig's name should be familiar to both 'Easy Metal' readers where it was incorrectly spelt last month. So infuriated was this talented artist and figure sculptor from the Ruhr that he spent all night driving across Europe (through fog) to come and complain in person. Straight away, John Blanche and Sean Masterson took him to a nearby watering hole, where Michael was subjected to vast quantities of alcohol and Dixieland jazz. He left a happy man. A special 'Easy Metal' is currently under preparation, showing Michael's phenomenal skills.

And Finally... Subversives in Black Leather Shock Games Day Crowds

Barely a second had passed after David Oliver completed his speech thanking the gaming public for his Games Day '87 Notoriety Award, when suddenly, two uncouth gate crashers armed with water pistols thrust themselves upon the assembled gatherings and declared that they were holding the whole building hostage. Seen elsewhere on this page shouting outrageous demands from the dictator's balcony, Charlie Machismo Elliott and Tim Shogun Pollard threatened to get everybody really really wet unless Her Majesty's Government found a way to return them to their homeland in the four hundredth century. Gentlemen your slate quarry awaits you.

And on that apocryphal note, this month's installment of Culture Shock comes to a close.

And for the weather...

Inset: Michael Immig. Another quiet day at work for Charles... and Tim!
Diana Wynne Jones favours a less straightforward approach, diverting you with hilarious invention and deadly observation of disintegrating family life as she lays fuses for her concluding fireworks.

Fire and Hemlock ( Methuen, Teens 34pp £1.95) updates the old ballads of Tan Lin and Thomas the Rhymer, with a girl getting (rather remotely) involved with a musician who's somehow in thrall to a modern-day fairy queen. She has to evade subtle magical opposition without more than dim instinctive notions of what's happening; most of the time, indeed, she's struggling to keep her memories erased by a sourcous coup. There's almost too much complication in this ambitious book. When the fireworks finally begin to erupt in earnest, the change of pace from earlier, leisurely enigmas is liable to leave you battered and baffled. Read it warily.

Ian Watson's The Power (Headline 232pp £2.50) is one to read nervously: grown men have pulled their own heads off at the thought of the hideously inventive Watson being loosed on a cringing horror genre. Indeed there are the usual revolting set-pieces, but the main thrust is political. After routine arguments about nuclear bases and peace camps, Watson sets off the apocalypse and moves into a bleak new territory where the supperspower (parasitic on humankind and with all the usual unpleasant tastes of diabolic powers) becomes the survivors' sole ally against something worse, the sterile wastes of nuclear aftermath. But for all his acuteness, Watson isn't immune to this genre's habitual gloating tone of 'Look, Mummy, see how disgusting I can be...'

Two novels highly characteristic of their authors' current work are R A Lafferty's Serpent's Egg (Morrigan 166pp £0.95) and Piers Anthony's Statesman (Grafton 367pp £2.95). As so often before, Lafferty moves from determined whimsy to a bloody, religiously informed and inconclusive finale: almost any paragraph is a delight to read, but in contrast to his earlier works they don't add up convincingly.

Anthony's overall scheme is clear---to offer enlightened liberal solutions to world political problems, mapped by ponderous allegory onto a Solar System where Jupiter is America and Saturn is Russia plus China. It's the execution which is dire, with its humourless efforts to characterise all women by their performance in bed with hero Hope Hubris, and the extremely ad-hoc nature of the solutions. The key to peace proves to be world unification behind the Dream of Space, which from the 1980s end of the allegory is hot helpful.

Also: Less Than Human by Charles Platt (Grafton 283pp £2.95) is moderately funny SF pastiche, especially if you think hippies are hilarious. Pohl's & Kornbluth's Gladiators-at-Law and Samuel Delany's Babel-17 (both Gollancz Classics £3.95) are good reads: Earth threatened by commercial monopolies and deadly green waste from space, respectively. Philip Dick's The Preserving Machine (Grafton 413pp £3.50) may be the first uncrit British edition of this nifty collection---does your copy have the 72pp story 'What the Dead Men Say'? Gosh, I'm erudite today....

Dave Langford
MAYHEM IN THE MERMAID
A Bar Room Brawl for Warhammer Fantasy Roleplay
by Matt Connell and Jim Bamber

INTRODUCTION

Night is falling on the river wharves of Aldorf. As the day ends and light departs from the city, a dank mist rises from the water and creeps ashore. The citizens pull their cloaks around them and head for the comforting warmth and entertainment offered by the city's inns and taverns.

This article presents a "Bar Room Brawl" set in the Mermaid, one of the many sleazy inns lining the streets of Aldorf's docklands.

Characters are provided for 5-10 players. It is important that characters are used in the following order as they have interacting backgrounds and will not 'work' if mixed up differently.

For a five player game these characters should be used:
The Agitator (12Q)
The Noble (2E)
The Exciseman (8I)
The Smuggler (14L)
The Boatman (2I)

For additional players (up to ten) add characters in this order:
The Pick-pocket (SM)
The Troll Slayer (12Q)
The Protagonist (4E)
The Roadwarden (14N)
The Beggar (4I)

If there are only 3, 4 or 5 players the GM may consider giving each player two characters each. If this is the case it is important to make sure that a single player doesn't have two interacting characters. For example, a player could have the Agitator and the Pickpocket but not the Troll Slayer with the Protagonist.

Each character is provided with a brief background including their motivations and their starting location (a hex number). Several NPC's are also provided for the GM to control. A floor plan of the Mermaid and counters for its furniture can be found on pages 24 and 25. Metal miniatures should be used to represent the PC's and NPC's.

THE MERMAID

Entrance
At the entrance to the pub is a raised off area containing the Pit Fighter's weapon collection counter. This counter is like a shop counter, with a section that lifts up to allow entrance. The Pit Fighter looks after the characters' weapons and will attempt to prevent the PC's from gaining access to them (see NPCs).

The Bar Room
The bar room is large with a massive bar in the centre, a crackling coal fire (complete with tongs and poker) and a set of stairs leading up to a balcony which has a series of unhealthy looking potted plants arranged on its railing. Tables and chairs made of roughly shaped oak are dotted around, covered with pools of beer (and worse). A thick pall of blue smoke hangs heavy in the air, reaching down to the damp, sawdust covered floor. Scattered around the floor are disgusting looking spittoons and buckets of sawdust.

The bar is filled with the low murmur of voices, all of which pause briefly as their owners turn to stare at any new arrivals. The door to the left of the bar has 'BOG' painted upon, with an even cruder representation of a squatting man daubed underneath it. Through the cracks in the door the sounds of porcine squealing can be clearly heard.

Poteboys move around the bar room, clutching pots of surprisingly wholesome smelling stew which they deliver to any patrons requesting it.

Behind the bar stand two laconic barmen, pouring drinks and chatting listlessly, occasionally turning their heads to shout for more starch to a dimly visible cook in the kitchen. What little light there is is provided by cheap looking tallow candles suspended in four even cheaper looking wooden chandeliers. The chandeliers are suspended from the ceiling by sturdy ropes and sway gently, dripping wax on anybody foolish enough to sit under them.

There is an effectively limitless supply of bottles and glasses in the pub, but there are only eight potted plants along the balcony (one per hex). The rooms off the balcony are simply furnished with a chair and a straw mattress on the floor.

The Kitchen
This is occupied by the cook (see NPCs) and contains a variety of pots, pans, cooking knives as well as a large pot of bubbling stew.

Other Rooms
These are the manager's living quarters - they contain general furniture and personal effects.

The Toilet
This door leads out to the back yard, next to the Pigpen.

The Pigpen
This contains three pigs (see NPCs) and a lot of muck, together with a bucket and pitchfork.
HOW TO PLAY

Starting Locations

Place the various items of furniture at the following locations:

Chairs: 2, 2F, 2L, 3G, 3I, 4F, 4J, 5H, 5I, 5L, 5N, 7L, 7J, 7M, 7N, 11P, 12O, 1Q, 1R, 1S, 1T, 1U, 1V, 1M, and one in each of the bedrooms.

Tables: 3F, 3I, 6L, 12F, 14M.

Straw Mattresses: One in each bedroom.

Fleur Pot: Henes 16K-16r on the balcony edge.

Pokew: 11Q

Tongs: 9P

Pitchfork: 4C

Buckets of Muck: As in hex 6E.

Hot Stews: Two in hex 8E and one with each of the potboys.

Spittoons: 2D, 6H, 14O, 13J

Buckets of Sawdust: 7G, 7O, 15Q, 10N

NPC’s Starting Locations:

Cook: 9F

Manager: 12G

Pit Fighter: 2M

Pot Boys: 10H, 5J

Once the furniture and NPC’s have been placed, distribute the characters and then set the scene by reading the description of the pub’s interior to the players. Then have the characters place their figures on their starting locations.

PLAYERS’ DESCRIPTION:

‘As you enter the pub a large, mean looking man with many scars and the indefinable air of a professional fighter motions towards your weapons and grunts, ’Giz’em, you can ‘ave ’em back when you leave, OK?’ Sizing him up, you decide that this is in no way unreasonable and unbundle your hardware. He takes it with another grunt, stashes it behind his counter and motions you into the pub proper.’

RUNNING THE BRAWL

Each turn players secretly write general orders to cover their character’s actions and then hand them to you. General orders include such things as going to the bar to buy a drink, talk to the potboy, go sit at the table with the Roadwarden etc. While the players are writing their orders, you should decide upon the actions of any relevant NPCs.

Once all orders are in, have the players roleplay their actions for you, encouraging them to act out their characters.

Once the fighting starts, order writing may be dispensed with. Players should carry out their actions in order according to their initiative scores. Characters with the highest initiative have the option of acting before characters with lower initiatives, or they can pass and take their action after any other player’s action in the round. In the event of a tie between two passing players choosing to act at the same time, the player with the highest initiative acts first.

Events

At certain points during the game it is likely that things will slow down a bit - this is the time to use an Event to pep the brawl up again. The following events can be used when you see fit but are best used in order:

1. The Fishmonger

A Fishmonger (see NPCs) wanders in, seemingly oblivious to any fighting that may be going on. He tries to sell people wares from his basket of fish. Unfortunately the fish is all rather old and anyone who eats any of it must make a successful Toughness Test or suffer from one of the effects below. Roll a d3 to determine which.

1. Spend the next d3 rounds vomiting up the fish.

2. Become uncontrollably flatulent for one round. Everyone within two hexes must make a Toughness Test or flee five hexes away from the character - this also applies to any pigs present.

3. Feel queasy for d4 rounds - no actions possible.

2. The Watch

Two members of the Watch (see NPCs) arrive and attempt to restore order. If the odds look bad they will flee and get reinforcements in the shape of another Watchman. The three of them will return in 4d6 rounds.

3. The Thugs

News of the fight has got out and a group of local Thugs (see NPCs) turn up, eager for some aggro. They will size up the action for a while before joining in. During this pause they could be swayed by a stirring call for aid or, more likely, an offer of payment.

4. The Press Gang

This event is best used as a way for bringing an end to the brawl whenever appropriate. A press gang from ‘The Barnacles’ (a small sea going ship capable of travelling up large rivers) bursts in on a recruiting drive. They attempt to drag off all those they can overpower (including anyone who is unconscious). See NPCs for details of the press gang.

Improvised Weapons

There are many objects in the Mermaid which can be used as improvised weapons. These include:

Bottles

Buckets of muck

Buckets of sawdust

Chairs

Flower Pots

Glasses

Pitchfork

Pokew/Tongs/Hot Coals

Pots of hot stew

Spittoons

Straw Mattresses

Tables

All the objects can be treated as ‘improvised weapons’ as per pages 120-128 in the WRPR rules. Unless otherwise stated, all of these weapons are used with a -10 penalty to Initiative and a -2 penalty to damage unless a character has the Street Fights skill.

Bottles: These can be used with no penalty to Initiative but cannot be used to parry. Any successful hit with a bottle causes it to shatter and become useless.

Buckets of Muck: A hit with a bucket of muck will inflict 1d6-2 points of damage. A head hit will have the same affect as a full spittoon (see below). These automatically break once thrown, they cannot be used in hand to hand combat.

Buckets of Sawdust: A ‘head’ hit with a bucket of sawdust will force the victim to spend a round cleaning out his or her eyes, nose etc. Until the victim does this, they fight at -20 to ‘Hit’, and have a -20 penalty to their Initiative score. The bucket will also inflict 1d6-2 points of damage. These automatically break once thrown. They cannot be used in hand to hand combat.

Chairs: These can be easily lifted by any character. Each time they are used, a Toughness test should be made against the chair’s Toughness of 3 to see if it breaks. Each time a chair is used to successfully hit a character its Toughness is automatically reduced by 1.

Chairs may be thrown with the following ranges: Short 1 yard, Long 5 yards and Extreme 8 yards. They may be slid up to 3 yards. Any character hit by a thrown or slid chair may attempt to dodge it by making a successful Initiative test.

Flower Pots: These automatically break once thrown. They cannot be used in hand to hand combat.

Glasses: These are only effective against unarmoured areas. If they hit an armoured area they break with no damage. If the target is wearing normal clothing they do -4 damage.
Poker or 'Tongs': If the poker or tongs are heated up for one round in the fire, the next round they ignore the -2 damage modifier for using improvised weapons. These tongs can also be used to fling hot coals. Hot coals are treated as improvised weapons but do one point of fire damage. The sawdust on the floor of the pub is so beer sodden it will not light when coals fall on it.

Hot Stew: The pots of hot stew inflict 1d4 burn damage if poured over someone. If it’s thrown along with the pot, the pot causes 2d6 points of damage. These automatically break once thrown. They cannot be used in hand to hand combat.

Pitchfork: This weapon has only a -1 modifier to damage.

Spittoon: A ‘head’ hit with a full spittoon requires the victim to make a Toughness test. If the test is failed, no actions save cleaning the face and retching are possible for the next round. These automatically break once thrown, they cannot be used in hand to hand combat.

Straw Mattress: These are too heavy to throw but can be dragged to the edge of the balcony and dropped. They do the same amount of damage as a normal improvised weapon, but a successful hit will also trap the victim under the mattress for one round unless they make a successful Strength test. Any character hit by a falling mattress can attempt to dodge it by making a successful Initiative test.

Tables: Any character attempting to lift a table must make a successful Strength test to be able to do so. Each time a table is used as a weapon a Toughness test should be made to see if it breaks. A table is 7Syt and each time it is used to successfully hit a character its Toughness is reduced by 1. The legs from a broken table may be used as improvised weapons.

Tables may be thrown with the following ranges:
- Short 1 yard
- Long 3 yards
- Extreme 4 yards

They may be slid up to 2 yards. A successful Strength test is required to push a table. Any character hit by a thrown or slid table may attempt to dodge it by making a successful Initiative test. Characters hit by thrown or pushed tables must make a Toughness test or be knocked to the ground. It takes characters 1 round to regain their feet.

Tables may be overturned if the character succeeds in making a Strength test. Any character standing on an overturned table may jump to safety if they make a successful Initiative test. Failure to do so results in the character falling 1 yard (roll a D6 and subtract it from 3 if the result is positive the character takes many wounds). Whether wounded or not, a fallen character must spend 1 round regaining his or her feet.

Notes:
- When using improvised weapons be sure to make any necessary changes to Critical Hit results. A character at a higher height than another character may not be hit in the head, treat all head hits as leg hits.
- Characters attempting to hit a character behind an overturned table or beneath a table or chair attack at -10. Characters fighting from underneath a table attack at -10.

BECOMING INTOXICATED

Each alcoholic drink the character consumes reduces all percentage abilities by 5%. If the character has Consumed Alcohol, each drink will have half the normal effect.

Notropian Blue (the drug the barman is selling) is a waft of pressed leaves with a metallic blue tinge. It is used in a similar way to chewing tobacco, a small wad being sufficient for creatures of human size. Its effects are first to stimulate the user into an excited, agitated state. If more is consumed, hallucinations follow. These will be of wildly shifting colours and are extremely confusing. At this point roll a D6 and consult the table below for each indulging character.

1. The character perceives a nameless evil all around - it's within all the people in the pub - PURGE, CLEANSE, AAAAA... GGGHHH. The character is driven into a violent Frenzy.

2. The character becomes convinced that all is harmonious and that to preserve this state he/she must do nothing - a Willpower test must be made before performing any action, including defence. Once successfully embarked on a course of action (such as 'fighting the barman') no more rolls are required until a change of action is attempted.

3. The character is having a wonderful time, drifting through multicoloured mists. However, there is a tendency to fall over - each round, affected persons have a 25% chance of losing their balance and collapsing, giggling.
4: An uncontrollable urge to eat strikes the character - he or she must eat something. When the character has finished eating, roll a 6 to determine how many rounds will pass before the hunger strikes again.

In addition to these effects anyone under the influence of the drug suffers a -10% modifier on all percentage abilities. The effects of the drug last 4d6 rounds, but when the effects have gone, a Willpower test is needed to resist the desire for more. The 6GC packers the barman is selling contain five doses.

TIME & MOTION

One hex on the map represents one yard ground scale. Within the pub it is not advisable to move any faster than Standard speed. This is because of the cramped and gloomy nature of the inside of the Mermaid and the less than perfect surface of wet sawdust. Even at standard speed an initiative test must be made to avoid slipping, running characters have a -20 modifier to the test. It should be emphasised that standard speed inside a building is risky enough.

It is not possible to fit more than one figure in any one hex, adjacent figures can be viewed as in combat (or conversation depending on the circumstances).

Obstacles

Certain objects in the pub are treated as obstacles and therefore there is a half movement penalty for anyone crossing them. These include:

- The Bar
- Tables
- Wooden Railings

Characters ascending the stairs move at half speed. There is no penalty for descending them. Crossing an obstacle or ascending the stairs at anything faster than cautious speed requires a Risk test for the character attempting it, with a -20% modifier for running characters.

The Chandeliers

Swinging on the chandeliers is possible (indeed desirable) and involves leaping from the balcony and grabbing the chandelier (see 'Jumping, Falling, Leaping, Climbing' on page 75 of the WFRP rulebook). In order to get a good enough run-up the character attempting the manoeuvre will need to start in one of the rooms off the balcony. If the character makes a leap that is long enough to take him or her to the chandelier, all that remains is to make a successful test on combined Dexterity and Initiative to grab the chandelier. The lines on the map show far each character will swing. To leap from one chandelier to another all that is needed is the DEX/1 test. As the momentum of the swinging chandelier is assumed to be enough to fling the character across the intervening distance.

The balcony is three yards high and the chandeliers hang level with it.

It is possible for players to attempt many other 'jumping' actions. These can be arbitrated using the 'jumping etc' rules on page 75 of the WFRP rulebook.

GENERAL HINTS

We have attempted to cover a wide variety of possible actions that your players may attempt, but it is inevitable that they will come up with something we have not considered. In such a case use your judgement and the rules to come up with a solution, bearing in mind that a quick decision that allows the game to proceed quickly is preferable to an exact rules definition that upsets the flow of action. This also holds true for anything we have covered - if you can come up with a result that gets more laughs, do it. Good Brawling!

*The Count, so called astrocoty is perpetuated yet another crushing blow against you, the real citizens of Alden. This latest attack on your liberties takes form of a barbaric tax on firewood, a cruel way of adding more to the already overflowing coffers of the Nobility. This tax will strike hardest at the poor and elderly! We the Popular League Against Nobility and Taxation (PLANT) urge you to strike back. Come to the mass rally next week in Burgemuster Square and show the noble scum that we won't stand for this kind of tyranny.

Sack the Nobility!

---

PLAYER CHARACTERS

---

Movement values are in hexes per round and the three figures are for Cautionary, Standard and Running respectively. Unless stated otherwise, each character has a ladder and hand weapons with the pit fighter at the door.

Conrad Kuglmann - Agitator

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<tr>
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<td>35</td>
<td>44</td>
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<td>22</td>
<td>39</td>
<td>30</td>
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<td>28</td>
</tr>
</tbody>
</table>

Age: 27

Movement: 12/24/36 (inc Fleet Footed)

Skills: Belligerent, Fleet Footed, Public Speaking, Read/Write, Street Fighting.

Equipment: Leather Jack worn under jacket (AP 0/1) on body.

Money: 3 GC

Background:

You are a dark haired and have a large droopy mustache. Your clothes are old and shabby. You are member of P.L.A.N.T. (Popular League Against Nobility and Taxation) and have been detailed to train up support for a rally to be held next week. You have some leaflets advertising the rally and highlighting the latest tax (a levy on firewood). Being one of the Empire's greatest public speakers, you intend to hold forth on this latest how to the poor and needy.

Otto Von Frunzenburger IV - Noble

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<td>35</td>
<td>45</td>
<td>22</td>
<td>34</td>
<td>59</td>
</tr>
</tbody>
</table>

Age: 19

Movement: 8/16/34

Skills: Blaster, Charm, Consume Alcohol, Dance, Etiquette, Gambler, Honesty, Luck, Read/Write, Ride, Sixth Sense, Wit.

Equipment: Expensive Clothes

Money: 12 GC (Pendant value 25 GC, Gold Ring value 15 GC)

Background:

You are dressed in plain clothes tonight in the hope of catching the villains red-handed. The clothes you wore identify you as an artist's apprentice and your black hair has been cut very short.

Having been lucky enough to receive a tip-off from a discreet between a smuggler and a boaterman, involving some valuables, is due to take place here (The Mermaid). You have seng out yourself down with a view to apprehending the villains when they complete the exchange. You have a warrant which could be used to place city watchmen under your command.

Evie Baum - Smuggler

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<td>32</td>
<td>28</td>
<td>29</td>
<td>24</td>
<td>38</td>
</tr>
</tbody>
</table>

Age: 22

Movement: 8/14/34


Equipment: Leather Jack (AP 0/1 on body).

Money: 26 GC

Background:

You are dressed as a river boatwoman tonight, the type of clothes that will cause no suspicions in this waterfront inn. You are here to meet with two people. Firstly you need to speak to the manager to arrange a delivery of bootleg brandy and secondly, you have arranged to collect some diamonds from a boaterman who should be here tonight. Unfortunately, you haven't got enough money to pay for these gems so you may (not) have to resort to violence to secure them.

Gunnar Haugvedsson - Boaterman

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<td>24</td>
<td>29</td>
<td>37</td>
<td>20</td>
<td>57</td>
</tr>
</tbody>
</table>

Age: 55

Movement: 8/16/34

Skills: Ambidextrous, Excellent Vision, Fish, Orientation, Read/Write, River Lore, Row; Very Strong*

Equipment: Leather Jack (AP 0/1 on body).

Money: 2 GC (Pear of diamonds - value 200 GC)

Background:

You are dressed in your normal work clothes, encrusted with tar from your work. You are not out of place in this riverside inn. Like most boatmen you wear your blond hair short.

It's been a hard day on the river and you have developed a powerful thirst - but you're going to have to raise business with pleasure. For you've been hired to deliver some diamonds to a smuggler who should be here tonight. You're supposed to be paying you 200 GC for them - of which 15 are yours (the other 185 GC are to be delivered to your employer tomorrow).
Inga Schultz - Pick Pocket

Equipment: Cups and Pens.
Money: 2 GC

Background
You are dressed as an Artisan's Apprentice tonight - the best disguise for gaining people's confidence.

You are here posing as a 'Sham Artist' running the 'Three Cups and a Pea' game as a cover for picking as many pockets as you can. Any one attempting to guess which cup the pea is under must roll under their Intelligence minus half your Assiduity to succeed.

Gretelka Khabizla - TROLL SLAYER

Equipment: The human scum at the door took your weapon!
Money: 5 GC

Background
Sparing the rather mild apperance of humans, you have turned up in all your finery. Your bright orange hair is particularly spiky tonight and the aga's blood amends on the end is sure to get you noticed. You are particularly proud of the ring through your nose and anyone who touches it must die.

Passing through on the search for something mean enough to make your glorious death a certainty, you have dropped in to this bar in search of food, drink, drugs (and with any luck) violence. You have heard that the barman here may have something for that may interest you.

Alfrida Steen - Protagonist

Skills: Acute Hearing, Disarm, Dodge Blow, Hide, Street Fighting, Strike Mighty Blow, Strike to Injure, Stealth.
Equipment: Mask Shirt (AP 1 on body).
Money: 12 GC

Background
You are a tough and ruthless individual - a hired killer - accustomed to putting your life on the line for your daily bread. You look the part as well, the scar down your left cheek may have damaged your looks, but it makes you look very mean and everyone takes you seriously.

Tonight may make or break your career for you have been contracted by a shady merchant to average with deadly intent given her by a filthy Dwarf you have never trusted - no matter how much. The problem is that the dwarf is one of the Insane Troublers, so don't think that he would be easier to handle after he's had a few drinks, you've followed him to this pub...

Hugh Fleablasta - Beggar

Equipment: Begging Bowl, Tattered Clothes, Crotch, Bottle of Beggar Brandy.
Money: 2 Bras Pennies

Background
You have been making a living out of pretending to have a parasitical leg for several years and have found that showing your leg (complete with cosmetic marring smooth) to people enjoying food or drink usually secures a few pence! An added bonus in a place like the Mermaid is the ever present possibility of a brawl and loot to be had.

Eric Dagon - Road Warrior

Skills: Lightning Reflexes, Ride - Horse, Silent Move Urban, Stealth.
Equipment: Mask Shirt (AP 1 on body), Rope - 10 yards, (shied).
Money: 12 GC, 16 BS, 18 CP

Background
You are here in your Road Warrior clothes, so the scum who hang out here better respect the law you represent.

You are not on the trail of a noble responsible for the death of your family whom he and his cronies set fire to your chicken run maintaining that it was a yeanling! and have followed him here to demand satisfaction or to humble him in some way. He is the main wearing ridiculous clothes.

NPCs

Vorax Tolls - Manager - Trader

Skills: Appraise, Evaluate, Haggle, Numismatics.
Equipment: Knife.
Money: 30 GC

Background: There have been so many fights in the Mermaid that the city watch have threatened to close the establishment. In order to cool things down a bit the manager has appointed a Pick Fighter just below to 'look after' patrons weapons while they are in the pub. The manager obviously wants to prevent too much bloodshed on her premises.

Feastmutter the Killer - Pick Fighter

Equipment: Smeared Meal Shirt (AP 1 on body and arms), Helmet (AP 1 on head), Shield (AP 1 on all), Knuckledusters, Pauldron, Plat. Money: 1 GC

Background: Having retired from public fighting, the Pick Fighter is a formidable opponent. Feastmutter will always remain at his counter to prevent anyone getting hold of the various weapons that are in his charge.

Brune - Barman 1 - Trader

Skills: Evaluate, Haggle, Numismatics.
Equipment: Leather Jack (AP 0/1 on body), several packets of 'Stoppyman Sugar', a powerful stimulant and mind altering drug. Each packet costs 6 GC. For a description of its effects see the section Gettting Intoxicated.
Money: 10 BS

Background: The barman will attempt to sell the drugs to any likely looking customer. If a fight breaks out he will throw bottles at anyone who refuses to leave.

Gehrhard Barman 2 - Trader

Skills: Evaluate, Haggle, Numismatics, Specialist Weapon - Blunderbuss.

Equipment: Leather Jack (AP 0/1 on body), Blunderbuss under barrel (24H: Lr4: 2.25: 2.50: 3.00: 3.50: 4.00).
Money: 26 BS

Background: If a fight breaks out, this barman will lose with his Blunderbuss should offenders refuse to desert.

Hans and Hans - Polteys 1 and 2 - Servants

Skills: Dodge Blow.
Equipment: Pots of hot stew.
Background: These lads circulate with pots of stew, drinks, etc. They will defend themselves if attacked, but will try to keep out of a mass melee, preferring to remain at a distance and throw stew to attackers.

Petel - Staffing Cook - Servant

Skills: Cook, Dodge Blow.

Background: Will cover in the kitchen if any violence starts - that's his role.

The Fishmonger - Trader (See Event 1)

Skills: Stealth Fighting.
Equipment: Leather Jerkin (AP 0/1 on body), Dagger.
Money: de Silver Shilling.

Background: Members of the band "Ein Street Kell", dressed in stained leathers with arcane symbols sewn to their back, these guys are out for a 'fang'.

Watchmen 1, 2 and 3 (See Event 2)

Skills: Strike Mighty Blow, Strike to Injure.
Equipment: Leather Jerkin (AP 0/1 on body), Helmet (AP 1 on head), Daggers, Club, Leathern on pole (only one between them).
Money: 5 GC

Press Gang - Seamen 1, 2, 3 and 4 (See Event 4)

Skills: Dodge Blow, Row, Sailing, Scale Steel, Strike Mighty Blow, Swims, Consumes Alcohol.
Equipment: Rope (for tying up victims), Club.
Money: 2 GC

Pigs

Skills: It is possible to drive the pigs into the pub. If this is done the pigs will rush around squealing frantically, getting in people's way and attacking randomly. Play them to create maximum confusion.

---

**TABLE**

**TABLE**
Erild Hastor looked up as the scout hurried into the clearing. Seeing the distress in the youngster's manner, he crossed the clearing rapidly, meeting him at the foot of the mighty Council Oak.

'Lord Erild!' the scout began, breathlessly. Erild put one hand on his shoulder.

'Calm yourself, Brightbranch,' he said gently. 'Now - quietly - what have you seen?' His calmness reassured the inexperienced scout, who paused for a few moments to recover his breath.

'Lord Erild,' he repeated, in a steadier voice, 'my route took me close to Three-Willow-Clearing. I heard voices, in the Orcish tongue.

'How many?'

'I saw four hands, all with the sign of the cloven skull.'

Erild's light grey eyes hardened from quicksilver to steel.

'Skull Cleaver, eh?' He murmured, half to himself. 'They grow bold, or short of memory!' He turned at the sound of a light footfall, but Brightbranch was whitled round and flung to the ground before he knew what was happening.

'I heard,' the newcomer's voice was dry and keen; his eyes scanned the forest. 'A new order?'

'Four hands,' Erild repeated, with a slight warning note in his voice. The Wardancer chuckled, like the purring of a brook.

'Afraid I'll go alone?' she grinned. Then she threw back her head and gave vent to a cry that blended laughter, song and war cry. Brightbranch shuddered despite himself. His eyes followed her as she melted into the forest, and in his fascination he failed to notice four figures do the same at the far side of the clearing.

Half an hour later, Saksquit Headbreaker squinted through the shifting mist.

'Sure I 'eard summink out there,' he mused. 'Watcher fink, Pus! There was no reply except for regular heavy breathing. 'AAAOOWW!' The Orc second-in-command woke abruptly as Saksquit's mailed fist made contact with his lower body. 'Er - yer chief, right? He nodded enthusiastically, hoping desperately that this was the right response.

'You bin eatin' them weird berries again?' Grunted Saksquit. Pus alternately nodded and shook his head - vocal expression was denied him by Saksquit's grasp on his windpipe. Saksquit threw him aside in disgust, and shouted for the Orcs to gather round.

'Right lads, listen up - this 'ere's elf country, an' we'll get you dead alert.'

'Ded lerts?' Chimed in a voice from the back. 'But we've lost Oros!'

Saksquit had just started to think about this when the attack came. With a feral cry, five figures came sursonsaulting out of the forest, and six Orcs were dead before Saksquit had even turned round.

'Shift venselves!' he roared, hefting his great cleaver. 'Come on, there's only five of...' Those were his last words.

Yavathol's eyes were glazed as she danced the dance of death. She heard the clash of weapons, the screams of the slain and her own keening wail as if from a distance, and was scarcely aware of her companions as they leaped, spun and carthwedled, weaving a web of doom about the Orcs. A few broke and tried to flee, but the last died barely a dozen paces away.

THE RULES

A sneak preview from the forthcoming Warhammer Armies book.

Wardancers are an elite group of Elves, trained from childhood in the strange ways of their race. The rules for their use are as follows:

1. Wardancers may be either Sea Elves or Wood Elves.
2. Wardancers may wear any type of armour, and ignore the extra movement penalties incurred by normal armoured Elves.
3. Wardancers fight in troupes of 5-10 models. These troupes behave in exactly the same way as skirmishers (see Warhammer III, special troops section), with the following exceptions: Wardancers may ignore the restrictions placed on skirmishers with regard to weapons and armour. Wardancers may not form up in base to base contact. Wardancers do not have to run away when charged, and may charge as normal troops.
4. Wardancers suffer no penalties if engaged from the flank or rear.
5. Once engaged with an enemy unit, the Wardancers attack using one of the following attack modes (player's choice).

ATTACK MODES

With the exception of Interpenetration, all the attack modes are treated abstractly. The Wardancer models are left in place, no matter what acrobatic feats they are performing. The opposing unit may fight back against any Wardancer models in base to base contact.

Concentrated Attack

Using their acrobatic prowess it is possible for the Wardancers in a troupe to concentrate up to six attacks on one model. More than one model may be attacked in this way.

Interpenetration

The Wardancers attack as normal; if they win the turn (see Warhammer III, basic rules, combat results), they may move through the enemy unit up to their movement allowance in inches. A 'troupe' of Wardancers may not move within 4" of a new enemy unit by interpenetration.

Transfix

Whilst in hand to hand combat the Wardancers may use a combination of mystic dance and song to transfix their opponents, while attacking normally. The enemy unit must make a WP test. If they fail, the Wardancer's rolls to hit and wound are at +1; and the enemy unit's rolls to hit are at -1. The transfixing only lasts for the turn in which it is engendered - although there is nothing to stop the Wardancers trying the same attack mode next turn.

Whirling Death

In a frenzy of bloodlust the Wardancers may double their number of attacks for one turn. They must continue attacking the same unit, with any attack mode except interpenetration, until all its members are dead. This could involve following a fleeing unit off the table.

Distract

The Wardancers weave around their opponents, avoiding all attacks and making none. This results in an automatic 'draw' for that turn. This attack mode can only be used against opponents with a lower weapon skill than the Wardancers, who do not outnumber the troupe by more than 2:1. This attack mode can be used for only three consecutive turns against any one unit.

Taunt

By use of insults and imaginative gestures the 'troupe' may force an enemy unit to charge them. The enemy must be within their normal charge distance of the 'troupe' and may make a Cl test to resist the urge to charge the Wardancers.

Normal Attack

If the player wishes, the Wardancers can attack as normal troops. Wardancers pursuing enemy troops may only make normal attacks

Profile

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<td>6</td>
<td>18</td>
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</table>

Points Value

Wardancers cost 20 points each.

Matt Connell and Graeme Davis
Izitibiti and his Sann may be included in any non-Bretonnian Old World army as mercenaries. The force list allows players to select from Izitibiti's forces, any troops and character models they wish. Although Izitibiti's force includes only a single wizard, a player may choose from amongst a variety of wizard level characters so as to comply with the general army lists.

**ARMY LIST**

This list is designed to provide a group of Mercenary Sann. The list is based upon the full Sann Army List given in the forthcoming Warhammer Armies book.

**Character Models**

A Sann mercenary group may spend up to half of its total points on heroes, wizards and magic items. Players are free to spend these within the maximum limitations given below. A Mercenary force may contain no more than 6 character models.

The Mercenary group is allowed one group standard which must be carried by a character model. This costs 50 points and the points value of the bearer is doubled.

**Heroes**

The force may contain a maximum of 5 hero models. Level 5 and 10 heroes must be assigned to specific units as champions. Level 15 or higher heroes may act independently. The maximum number of heroes available at each level, along with their points cost, is given below.

<table>
<thead>
<tr>
<th>Maximum availability</th>
<th>Points per model</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three level 5 heroes</td>
<td>42</td>
</tr>
<tr>
<td>Two level 10 heroes</td>
<td>77</td>
</tr>
<tr>
<td>One Level 15 hero</td>
<td>112</td>
</tr>
<tr>
<td>One level 20 hero</td>
<td>147</td>
</tr>
<tr>
<td>One level 25 hero</td>
<td>182</td>
</tr>
</tbody>
</table>

The points costs given are for a basic unarmoured model equipped with a hand-weapon. In the case of the Sann, this is usually a club or flail and edged sword. Points must also be paid for armour and additional weapons depicted on the models and selected from the following list. If a model carries an item not included in the list, it should be ignored.

<table>
<thead>
<tr>
<th>Points cost by hand-weapon level</th>
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<tbody>
<tr>
<td>5</td>
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</table>

- Additional hand weapon
- Double-handed weapon
- Lance
- Net
- Spear
- Blowpipe
- Darts
- Javelin
- Sling
- Throwing Knives
- Throwing Spear
- Shield
- Light Armour
- Heavy Armour
- Cold One Mount

**Wizards**

The mercenary group may contain up to three wizards. The maximum number of wizards available at each level is given below.

<table>
<thead>
<tr>
<th>Cold One Mount</th>
<th>22</th>
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<tbody>
<tr>
<td>44</td>
<td>66</td>
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<tr>
<td>68</td>
<td>88</td>
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<tr>
<td>110</td>
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</tr>
</tbody>
</table>
Maximum Points per model
Two level 5 wizards 72
Two level 10 wizards 107
One level 15 wizard 187
One level 20 wizard 282

The points value includes a hand weapon but no other equipment. Additional equipment may be chosen from the list already given for heroes, and at the same cost per item as the equivalent level hero.

**Magic Items**

The player is allowed to spend up to 200 points on magic items. These may be selected from the following list. The points values for these items vary depending on which attributes, abilities of spells are used. These are detailed under Magic Items in the main rules book.

- 0-2 magic hand weapons with up to three attributes each.
- Wizards may be equipped with up to three scrolls each. A scroll may contain up to three different spells of level three or lower.
- A single character model (hero or wizard) may wear a ring with a spell of level two or lower.
- A single character model (hero or wizard) may wear magic armour.

Any unit standards may be magical standards.

The contingent standard may have up to two magical abilities.

**Rank and File**

At least half of the contingent's points value must comprise rank and file troops. Any unit may be given a unit standard bearer and/or a musician. Standard bearers and musicians cost double the points value of a basic trooper.

**Cold One Riders**

Slann are one of the few races able to master and ride the fierce reptilian creatures known as Cold Ones. Riders are highly trained and respected warriors, ranked above the ordinary foot soldiers.

**Profile**
- Slann on Cold One mount
- Weapons: Spear and hand weapon
- Armour: None
- Units: 5-10

Points ........................................ 37

A single unit may be upgraded to Slann shock elites either:
- +1 Elites .................................. 7
- or +2 Elites .................................. 14

Any unit may be equipped with blowpipes .................... 2
Any unit may be equipped with shields .................... 2
Any unit may be equipped with light armour ............ 4
One unit may be equipped with heavy armour ............. 6

**Warrior Clan Elites**

The Slann Warrior Clans form the core of Slann armies. Each clan unit worships a specific animal and dresses in its skin. The most famous units are the Jaguar, Eagle and Alligator warriors. Like all regular Slann units, all its constituent members are part of the same _spatum_. They are literally _Brothers of the Same Water_.

**Profile**
- Slann +1 shock elites
- Weapons: Hand weapon
- Armour: Light
- Units: 10-20

Points ........................................ 16

One unit may be upgraded to +2 shock elites .................. 7
Any unit may be equipped with double-handed weapons .... 2
One unit may be equipped with blowpipes ................. 1
Any unit may be equipped with shields .................. 1

One unit may upgrade its light armour to heavy armour .......... 1
Any units may be subject to _frenzy_ ........................ no cost

**20-60 Braves**

Braves are the common footsoldiers of the Slann armies. In Lustria they would be augmented by additional troops drawn from the primitive Slann Tribes, but these tribal warriors do not fight abroad.

**Profile**
- Slann
- Weapons: Hand weapons
- Armour: None
- Units: 10-20

Points ........................................ 7

One unit may be equipped with additional hand weapons ........ 1
One unit may be equipped with double-handed weapons ....... 2
Any unit may be equipped with blowpipes ................. 1
One unit may be equipped with darts .................. 1
One unit may be equipped with throwing axes ............. 1

**20-80 Human Lobotomised Slave Warriors**

Slann populations all over Lustria are in decline as a result of human intervention and disease. As a result, the Emperor has instigated a special case of slave warriors recruited from amongst human captives. With half their brain cut out and their bodies pumped full of secret preparations the humans fight well enough, although their constant dribbling, braying and vomiting is a bit much for sensitive Slann. See below for full rules on slave troops.

**Profile**
- Slann Slave
- Weapons: Hand weapons
- Armour: None
- Units: 20-50

Points ........................................ 4

One unit may be equipped with double-handed weapons ....... 1
Any unit may be equipped with shields .................. 1/2

Each unit of Slave troops must be led by at least one Slann animal handler and may be led by up to one handler for every two slaves. In this respect lobotomised troops are identical to packs of beasts.

**Profile**
- Slann animal handler
- Weapons: Hand weapons
- Armour: None

Points ........................................ 12

A handler may be equipped with a shield .................. 1
A handler may be equipped with light armour ............ 2

---

**WHITE DWARF**

29
Each Slann Wizard may have a litter carried by four lobotomised human slaves. Slann Wizards must ride in this litter if they are to avoid the spiritually polluting effects of walking on the soil of the Old World (see below for details). A litter may carry a single wizard and one other model.

<table>
<thead>
<tr>
<th>Profile</th>
<th>Human levy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weapons</td>
<td>None - no attacks</td>
</tr>
<tr>
<td>Armour</td>
<td>None</td>
</tr>
</tbody>
</table>

| Points          | Wizard 5   | 12 | Wizard 10  | 24 | Wizard 15  | 36 | Wizard 20  | 48 | Wizard 25  | 60 |

These sturdy reptilian warhounds are related to the larger Cold One and are very similar in all but size. The Slann use them as trackers and scouts. Their keen noses can pick up the acrid smell of a dry-skin from many miles distance.

<table>
<thead>
<tr>
<th>Profile</th>
<th>Cold One warhounds/Slann animal handler</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weapons</td>
<td>None</td>
</tr>
<tr>
<td>Armour</td>
<td>None</td>
</tr>
<tr>
<td>Units</td>
<td>5-10 hounds + up to 1 handler per 2 hounds</td>
</tr>
</tbody>
</table>

Each unit of warhounds must be accompanied by at least one Slann animal handler and up to a maximum of one handler for every two hounds. See Human Lobotomised Slave Warriors for details of handlers.

**Skirmishers**

Up to one third of the troops may be used as skirmishers at no extra cost, provided that the following limitations are obeyed.

- A unit of skirmishers may be no larger than 15 foot models or 10 cavalry.
- All models must be individually based to facilitate skirmishing.
- Skirmishers may only carry shields and/or wear light armour.
- Human slave warriors may not skirmish.

**Special Rules**

**Slann Wizards Overseas**

The Slann are a highly mystic, erudite and above all, weird race. The Slann are the most magically powerful people in the world, more so than even the High Elves, who are little more than their favoured children. Slann magicians are the strangest members of their species. The Slann Emperor is himself the greatest of all Slann magicians, and his thousands of spawns include many mighty and renowned sorcerors. Such an individual is Ultha’up - Voyager in the Rain Drops of Eternity.

The Slann hold very firmly to the belief that the ‘lands across the pond’ (as they call the Old World) are places of great spiritual pollution. They are quite right, for is the taint of Chaos upon the Old World that sensitive Slann wizards have problems coping with it. As a result, any Slann Wizard whose noble feet touch the cursed soil of the Old World is unable to use any spells of spell level 2 or higher. He may still use spells of spell level 1, and a wizard with no spells of level 2 or higher will be unaffected.

To overcome this nagging problem, high level wizards must either ride a Cold One or must be carried about on a litter so they need never touch the disgusting native soil. Loss of a wizard’s spells may be rectified by renewing spiritual faith back in Lustron, but not otherwise.

Litters are carried by Lobotomised Human Slaves at a rate of 1” per living slave (up to 4” maximum). Slaves may not (and indeed cannot) do anything else (except perhaps dribble a bit). A single slave is not capable of literally carrying the litter by himself of course, but he will continue to mindlessly drag it at 1” per turn. Missile hits against the litter are randomised between bearers and wizard. Bearers and wizard both count the litter as soft cover (1 to hit). If all of a litter’s bearers are slain the wizard will just have to leg it!

**Lobotomised Human Slave Warriors**

Human slave warriors are castrated, lobotomised and fed a variety of special drugs to keep them compliant, or to make them aggressive. Reduced to this sad condition, they are in fact little more than beasts. In fact, they are treated exactly like a pack of beasts, like the Cold One Warhounds for example. They must have handlers in exactly the same way as packs of beasts, and react in the same way as beasts if deprived of all handlers.

Lobotomised slaves have very little intelligence, almost no imagination and not a lot going for them in general. A slave unit is subject to stupidity. Test for stupidity on the characteristic of the Slann handler leading the unit. The Slaves’ own characteristics are ignored for psychology including stupidity. Note that although only the Slaves are stupid, the psychology effect may affect the entire unit including the handlers.

When testing for rout, the Slann leader’s characteristic (Ld) is used. The Slaves’ characteristic is ignored in the same way as that of any subervient beast.

Once routed, Slaves cannot be rallied. They continue to rout until they are dead or have left the table.

**Rick Priestley**
To Live and Die in Mega-City One

The Concluding Part of an Epic Adventure for the Judge Dredd Roleplaying Game

by Marcus Rowland

This is the conclusion to an adventure begun in White Dwarf #14 and continued in the last issue. You cannot play this adventure without copies of these previous two issues. Do not read any further if you are playing a character in this adventure.

So far, the Judges have had their briefing interrupted by a powerful psychic broadcast, been involved in capturing a serial killer, averted a Citi-Def riot, destroyed a gigantic cleaning module, and witnessed cases of spontaneous human combustion.

They have also been sent to the ruins of Old Atlanta to prevent a bone marrow donor for a young and very powerful psychic, Bobby Cameron. It was Cameron who had the power to disrupt a Justice Department hypnosis session. Although the PCs don’t know it, an older Bobby Cameron has been manipulating their actions. The older Cameron is a Psi-Judge who has been sent from the future to prevent a time paradox from occurring.

Potential donors for Cameron have, however, been systematically destroyed in a series of freak incidents. The first of these has been Detrich Cameron, the boys paralyzed uncle, who was buried in a Sus-An vault under Atlanta. He burst into green flames during the journey to the Ben Casey Memorial Hospital, leaving behind a pile of ash and a mysterious message...

PROG 3: LET’S DO THE TIME-WARP (AGAIN)

PHASE 8: FRIEND OR FOE?

As the team heads towards Ben Casey Memorial, their radios crackle with ominous-sounding messages, half drowned in static.

++ ITEM ++
++ SCIENCE EPIDEMIC ++
Spontaneous Human Combustion cases in the current epidemic now exceed two hundreds. Victims have the rare Sigma Aleph 3 blood group. Any citizen or perp found to have this blood group must be Zeeeeeeeee.

++ ITEM ++
++ FROG PLAGUE ++
Last night’s zoom crash was caused by a massive accumulation of frogs on the line. All protection is crackle from frogs, toads, and other amphibiiiiiiiiiiiii until further notice.

Crackle-Div city-wide disaster prediction now exceeds fifty percent. All defence installations switch to communications scramble code blue eight. Repeat, all defence installations buzzzz.

++ ITEM ++
++ ABNORMAL WEATHER CONDITIONS ++
Weather control reports numerous system faults throughout the city. Flash floods have hit Sectors B through 14, snow is falling in Sectors 134 to 157. Temperatures in all screeekee are approaching thirty-five centigrade. These conditions are changing erratically. All Judges should be prepared for problems.

++ ITEM ++
++ WEREWOLVES ++
The outbreak of Lycanthropy in Sector 48 is now confirmed.

Victims do not respond to the Cassidy treatment, and zzzzzzzzpppphh! Dredd advises all units to shoot to kill. Do not attempt to make arrests.

Ben Casey Memorial is a pre-Apocalypse building, scarred by the war but still sound. The approaches to the hospital are guarded by H-Wagons, a sonic cannon team and a riot control unit. The Judges have to pass through several checkpoints before they reach the entrance. A fleet of ambulances is leaving the hospital as they arrive. If the Judges bother to ask, a porter-boots says that the building is being evacuated. It has no idea why.

As they are about to enter, the sky darkens, and a patter of rain showers down. It’s an unusual rain, streaked red and mixed with fragments of flesh. A Med-bot runs out with a portable analyzer, and studies the readout. A moment later it says, “It’s raining liver…” After a few moments the storm turns to normal rain, which slowly washes the mess away.

The PCs report this incident there’s a short delay, then a garbled message from MAC tells them that a freak tornado hit an organ donor’s warehouse. Other Judges are at the scene.

Inside the hospital, a reception droid leads the team to a lecture room on the first floor, where Psi-Judge Ferguson is waiting. He seems very upset. Once the team are seated, he moves to the platform and starts to talk.

“I have to tell you that Mega-City One is facing an unusual crisis. We have strong evidence of widespread psionic attacks, aimed at one goal: the death of Bobby Cameron, a young telepath who was discovered a few days ago. Oddly, there has been no direct attempt on the child’s life. Instead, the attacks seem to be aimed at anyone who could possibly give him a bone marrow transplant.”

If the players haven’t already noticed, the Judges make SS calls to notice that Ferguson speaks without any of his former emphasis. He’s too worried to keep up his act.

“Fortunately, you’ve given me a clue to the origin of this phenomenon. Some time ago Tek-Div developed a time machine, the Proteus time module. Judges Dredd and Anderson travelled into the future, then used knowledge gained in the year 2120 to eliminate a mutant criminal called Owen Krysell, sometimes known as the Judge Child. Dredd’s intervention completely changed history, from the moment of Krysell’s death onwards.

“This child was a psionic master, and had an eagle-like mark on its forehead. However, your recent experiences make it seem likely that Krysell wasn’t destroyed. By killing the mutant, Dredd cut off the timeline in which Krysell lived, but it somehow survived there. Now he seems to be able to influence events in the real world, and is gaining power rapidly. This raises several questions…”

Suddenly Ferguson is interrupted by an angry female voice, ‘And we’ll start with the big one. Who are you, creep?’

Standing at the back of the hall is an angry blonde Psi-Judge, her Lawgiver pointed at Ferguson’s head. Two spy-in-the-sky cameras float above her shoulders, their lenses covering the room. Judge Anderson is instantly recognisable. Ferguson slowly raises his hands, and says ‘Psi-Judge Ferguson, operating out of Justice Central.’

‘Spug that for a laugh. I know every Psi-Judge in the Central sectors. I’ve spent the last few days looking for a pyrokine with a grudge against blood donors. When I was told that there was another Psi-Judge on this case - one I’d never heard of - I knew that something rotten was going down. When I discovered the Sector Chief he had been hypnotised, I was sure. You aren’t a Jimp, there’s no way that you’d fool so many Judges for so long, and...
it takes a real pro to plug a fake ID into MAC. What are you, an East-Meg infiltrator or something?"

As she says the last words, her eyes narrow and her hair swirls as though it was charged with static electricity.

Any other Psi-Judges in the room should make PS rolls. If they fail, they take damage from a Psychic Attack, but roll for damage on a D3, not a D6, since they aren’t the intended targets. Use of any other PS ability (such as the Detect Intent ability, to read Ferguson’s mind) isn’t possible while blocking out Anderson’s thrust.

Ferguson suddenly clutches his head and sinks to his knees. Anderson’s eyes widen.

‘Drokk! You idiots must be out of your spugging minds. Don’t you think we can handle things ourselves?’

Ferguson collapses, and Anderson says, ‘Well, don’t just stand there. Throw some water on him or something. We’ve got to find out exactly why he’s here, before it’s too late.’

If anyone asks what she means, she says, ‘I would have thought it was spugging obvious. He’s a time traveller. He’s a Judge all right, but he’s from some time in the future!’

After a minute or so Ferguson revives.

‘Right’ says Anderson ‘Who sent you back here?’

Ferguson looks at her for a moment. ‘Well, the order came from the Chief Judge, but you were my briefing officer, and you never told me this was going to happen! I knew that this mission was asking for trouble, but everyone insisted that I had to take the case. It’s bad enough that I have to frack around with time, and spend slowly to avoid using modern slang, but when it’s my own drocking life on the line...’

Ferguson stops, realising that he’s said too much. It’s probably that one of the team will ask what he means. If not, Anderson does: ‘So what’s so special about your life?’

‘Frack it, it’s me that the creep’s trying to kill! My real name’s Cameron! At this moment I’m a five year old child, asleep in an isolation bubble on the eighty-fifth floor!’

Anderson’s radio beeps for attention, and she listens for a moment. The PCs won’t be able to hear the other end of the conversation.

‘Right. The Chief Judge has been watching, says I’m to back off and leave Cameron to deal with this. The Tek-team say anything I do will make the paradox worse. Give Cameron all possible cooperation. I’m to head back to Justice Central and prepare to use the Psi-Amplifier. If Kryler gets loose I’ll try to stop him. Until then you’re on your own. Good Luck, I think we’ll all need it!’

Anderson walks out. One camera follows her, the other stays behind, watching the room. A TS or PS roll will remind the PCs that the Psi-Amplifier boosts Psionic power, but always kills the Psi-Judge using it.

Ferguson/Cameron climbs to his feet. ‘Right. That’s saved me some explaining. For some reason Kryler seems to be making a determined effort to kill me before I ever became a Judge. Does anyone have any suggestions as to how we might stop him?’

Outside the window, swirling clouds seem to be gathering around the hospital. Cameron says, ‘Perhaps we’d better continue upstairs. I’ve a bad feeling about this.’

All the Judges (even those with PS500) feel a strange cold sensation - a tingle of approaching evil.

If the team don’t follow Cameron upstairs, he will face The Mutant on his own. Not surprisingly, he will be defeated, and The Mutant will gain enough power to claim Mega-City One. Allow about two minutes of playing time, a last chance for the team to change their minds. If they don’t follow him upstairs, go to Phase 9a, a tragic final scene for use if the Judges fall completely.

If the team stop Cameron going upstairs the Mutant will be almost unopposed. It can materialise completely, and start to do some real damage. Go to Phase 9a again.

If the team go upstairs with Cameron, or within two minutes of him, the lift seems to take forever, but eventually reaches the 85th floor. Cameron goes to the room holding Bobby’s iso-bubble.

The level of the hospital (see figure 13) specialises in treating patients with low disease resistance. There are eight isolation chambers, each made of tough flexible plastic, in four suites with medical monitoring equipment, plus a laboratory and visitor’s waiting room. All of the bubbles are occupied. There hasn’t been time to arrange for sterile transport to evacuate the patients. Doctors watch over the instruments, and work in the laboratory. A few nurses have insisted on staying behind to look after the patients. An H-Wagon flies round the hospital, its street cannon aimed at the building.

Bobby is in iso-bubble 5, sedated and guarded by three Judges. He wears blue bunny-rabbit pyjamas, and is a picture of innocence. Impossible use NPC Judges the player characters have met before to guard Bobby, but do not use any famous Judge (eg Dredd, Hershey, etc). All should have average statistics. All have their Lawyers ready, and will stop the PCs if they aren’t with Cameron.

Allow one minute for the PCs to take up positions around the level. When you know exactly where everyone is standing, start the action.

There’s an ear-splitting explosion, and the H-Wagon disintegrates in a ball of flame. The glascrete window at the West end of the main corridor bulges in, then explodes in thousands of jagged fragments. Anyone standing directly in front of the suite containing iso-bubbles 1 and 2 takes 203 hits with +1 effect modifiers. If none of the Judges happen to be there, a nurse has just stepped into the corridor.

The entire level seems to sparkle with prismatic light, and the dimensions of each room shimmer and distort. In the laboratory equipment starts to shake as the lights dim and go out. A glowing form, like a gigantic humanoid spider, starts to materialise in the laboratory. Any Psi-Judges present immediately know its exact location. The glare of light and screams from the laboratory are a reasonably good clue for the rest of the Judges.

They have one round to reach the laboratory. At the end of that time The Mutant will have materialised completely. As he appears, two of the NPC Judges burst into flames. Any shots fired by the team will pass through the apparition without harming it during this round. Cameron runs into the lab, shouting ‘Keep firing! It’s our only chance’, and starts to fire high-explosive rounds at the apparition.

In the minds of the Judges there is a cold, soundless, voice:
"PITIFUL WORMS, DO YOU REALLY THINK YOU CAN STOP ME?"

THE MUTANT

S 4 D 19* CS 91* DS 11 TS 30 SS 30 MS 35 PS 300**

* In psionic combat, and with psionic weapons (eg telekinesis) only, otherwise 35.
** See notes below!

The Mutant has six arms (but no legs), and a tapering scorpion-like body. All areas of its body are covered with ridges of leathery skin giving some armour protection:

<table>
<thead>
<tr>
<th>Location</th>
<th>Probability (%)</th>
<th>Armour (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head</td>
<td>01-10</td>
<td>15</td>
</tr>
<tr>
<td>Chest</td>
<td>11-36</td>
<td>10</td>
</tr>
<tr>
<td>Abdomen</td>
<td>36-50</td>
<td>10</td>
</tr>
<tr>
<td>Left Arms (3)</td>
<td>51-75</td>
<td>10</td>
</tr>
<tr>
<td>Right Arms (3)</td>
<td>76-00</td>
<td>10</td>
</tr>
</tbody>
</table>

The face has vaguely human features, but no eyes. However, the Mutant is aware of everything happening around it. It is ridiculously tough. It won't be knocked out by anything less than a head hit, will recover from any knock out in 1D4 rounds, and will fight on until it is dead. Its odd metabolism makes it immune to Stun and hypo-shells.

The Mutant can use any PS ability, including some the team can't even imagine, and can make multiple psionic attacks in a single round. Powers used include Pyrokinesis (causing spontaneous human combustion), Disintegration (as a disintegrator shot but aimed), Lightning bolts (resolve as laser fire) and the like. It can also teleport (no range limit) itself and other objects, and maintain a psychic force-field equivalent to 99% armour. To simulate these powers, without making the mutant totally unbeatable, use the following rules:

1. The mutant has PS 300 (hereafter called PS Points). However, it must split these 300 points between all psychic attacks and defences in each round. No single PS use can exceed 99 points (99%).

2. The mutant doesn't need to expend PS Points to maintain its force field, but does need to use them to repair the field if it is damaged. For every shot that hits but doesn't penetrate, the protection is reduced by 5%. It must use 5 points to repair it. Bullets that penetrate the force field do normal damage, if they penetrate The Mutant's skin. However, they still only reduce the force field's protection by 5%.

3. Attacks and other use of powers are made by PS rolls against the number of PS Points used. For example, if 45 points are spent on an SHC attack, there is a 45% chance of success.

The effect of these rules is simple: if the Judges can keep the Mutant under continuous heavy fire, its psychic attacks will be limited, and its psionic defences will be weakened.

The mutant is fairly vain, and a little childish. It toys with its victims before killing them, and wants a few helpless witnesses to its ultimate triumph. It may taunt the Judges with illusions, or use telekinesis to take their weapons in preference to killing them, if it's in serious trouble all attacks will be lethal, and may include oddities like teleporting a Judge a few metres outside the building, 85 storeys above the ground.

The Judges may be able to defeat The Mutant in a straight fight, though this isn't very likely. Once the other Judges join his attack, Cameron will try to engage it in psychic combat, and any other Psi-Judges should be encouraged to do the same. The Mutant will always give priority to its psychic defences, improving the chance of success by conventional attacks. It also tends to kill NPC Judges before the team. There's no good reason for this, but never mind... However, there are a few other things the team can try:

KILLING BOBBY

The Judges may reason that the Mutant is only able to make this attack because Cameron's presence has weakened the fabric of time. The Mutant hasn't attacked Bobby directly. Maybe his death would end the paradox. It's also possible that the PCs may kill Bobby accidentally.

Unfortunately Bobby's death makes the paradox even worse. If he never lived, Cameron could never have returned to the past, and the last few days could never have happened. Unfortunately, this means that Bobby wouldn't have been killed, so grows up to become Judge Cameron...

Run Phase 9b to resolve this paradox.

KILLING CAMERON

No effect. The Mutant is already here, and killing Cameron will only weaken the forces of Justice. If the team try this before The Mutant appears, it's still too late. The paradox already exists, and Cameron's death only helps The Mutant.

WAKING BOBBY

Bobby is sedated, but the robodocs have the antidote. It takes two actions to administer the antidote, a round for Bobby to wake. It's a good move, and likely to be effective.

His mind (PS 35) immediately merges with his older, future self, boosting their combined PS. However, since normal humans can't use psi-powers in the same way as The Mutant, they only gain an effective PS of 99%. This effect can also be achieved if other Psi-Judges try to merge their powers with Cameron. However, the combined PS will never exceed 99%, and the merged minds can still only use one ability a round. Bobby can only make psionic attacks if merged with the mind of Cameron. He can't leave the bubble unless the team cut it open.

PRAYER

Not likely to be effective. In any case, a Judge with religious beliefs is a contradiction in terms. If you are feeling really generous, the PCs may be able to summon up some form of averting force symbolising The Law.
PHASE 9A: GOING OUT WITH A BANG

So the Judges have failed to stop the Mutant from achieving complete power. Fortunately, the Chief Judge was prepared for this possibility. While Anderson was talking to the team, a specially prepared cleaning droid entered the hospital. By chance it’s near the team at the climactic moment. Read this to your players:

You feel a strange sensation, as though the entire building has twanged like a tuning fork. You all hear a cold voice ‘NOW IT BEGINS. CITY OF THE DAMNED, I CLAIM YOU ONCE MORE.

A nurse staggers out of a side room, her hair on fire. As you watch, her head explodes. One of the guards is burning like a candle, and hundreds of people seem to be screaming.

A nearby droid seems to fall apart. Inside the outer casing is a sleek metal cylinder. You have a split second to recognise the Eagle of Justice insignia on a nuclear warhead, in the instant before the fireball engulfs you all.

The explosion devastates half the sector, killing several million citizens and thousands of Judges. It’s just powerful enough to crack the Mutant’s defences, though it’s possible that his incredible mind will eventually be able to return to Mega-City One...

Anderson is lucky. She survives, escaping with severe burns and radiation poisoning. The PCs - and most of the Judges they have ever known - are killed. Over the next few days the Chief Judge attributes the explosion to a Sov booby-trap bomb left over from the Apocalypse War. The Daughters of the Apocalypse/Cit-Def Pre-Emptive Strike Coalition Alliance Party attracts another few million votes at the next mayoral elections.

Tek-Div computers analyse the time paradox, adding another fragment of knowledge to the overwhelming evidence that time travel should be avoided at all costs. There was never a Judge Cameron, and no-one will ever brief him about a paradox in his past.

But the dead stay dead.

PHASE 9B: A FEELING OF DEJA-VU

The Judges have made the time paradox even worse. Read out the following:

There’s a strange sensation, like the snap of a huge synthi-rubber band, and something hurts you into a dark universe. You feel as though you are falling down an endless shaft, spinning faster and faster. You lose all sense of space and time...

You are lying on a couch in a briefing room, as the machines pump an endless torrent of data into your mind. A child’s voice seems to be saying something in the background. Somehow you feel that you’ve been here before, though you don’t know why.

Over the next few days this feeling recurs again and again, until you find yourself in Ben Casey Memorial Hospital. Bobby is about to die. Suddenly you realise that you’ve been here before and before and before...

What are you going to do?

Repeat this as necessary until the Judges try something else.

PHASE 9C: DARK VICTORY

However the Judges defeat The Mutant, ensure that the body count is very high. In particular, Cameron must be killed in the last part of the battle, if he isn’t already dead. Bobby should not be dead. If he was killed, you should have run phase 9b.
The Judges stand in the smoking ruins of the corridor, as Med-bots bustle around looking after the wounded. The Mutant’s body shimmers and disappears. The crisis is over, but there’s nothing to say that it can’t come back...

If Cameron’s body isn’t too badly damaged, one of the Judges may think of using it as a bone marrow source for Bobby. This will work, and this course of action won’t cause a paradox because Cameron isn’t going to return to the future. In any case, a donor can easily be found, now that The Mutant isn’t interfering. The time harness in Cameron’s car crumbles to dust.

If Bobby is awake, he’s aware that his older self is dead, and collapses under the psychic strain. By a fortunate quirk of fate, he will eventually recover with no memory of his older self. The team may think of administering a routine memory erasure treatment to make sure that his amnesia is permanent.

There’s a popping noise, and an orange plastic box marked with the Eagle of Justice appears on the floor. It’s closed with the seal of the Chief Judge, and marked Chief Judge’s Eyes ONLY. Alert characters making TS rolls will recognise that the latch is a fingerprint sensor, similar to the grip of a Lawgiver.

If anyone other than the Chief Judge tries to open this box, it explodes (as a hand bomb), and another box appears a round later. When the Judges report it, an SJS courier squad soon arrives to take it to the Chief Judge. The team are ordered to take care of things at the hospital. If anyone is suffering from radiation sickness or is wounded they can stay for treatment.

Within a couple of hours the Judges are summoned to Justice Central. They are to give a full report of all they have done to the Council of Five. The Council will criticise anything that seems Unlawful—abandoning the vehicles in Atlanta, unnecessary deaths among bystanders and the like. Use this debriefing to decide how many experience points you will award, on the scale listed at the end of the adventure.

When the Judges have reported, the Chief Judge stands up, holding an orange box.

‘As some of you know, this box materialised shortly after The Mutant was defeated. It contained a vid-slug, a message to me and the Council. It seems to have been recorded by a future Chief Judge. Although it’s electronically distorted, I’m fairly sure that it isn’t me. In view of your involvement in this case, I’ve decided to show you the message.’

A shadowy figure is projected above the Chief Judge. The recording disguises the voice of the speaker, and masks the face in a shimmering grid that makes it impossible to pick out definite features. It isn’t even possible to tell if the future Chief Judge is a man or a woman. The insignia of the Chief Judge are just visible.

The figure speaks:

‘Greetings. I must apologise for the death of so many Judges. I wish that there was some way that it could have been prevented.

Ever since you unmasked Cameron, his origin and actions have been known to the Justice Department. We were faced with a dilemma. If we sent him into the past, to investigate the paradox surrounding his early life, we knew that the Mega-City would be in immense danger. His presence weakened the time lines, allowing The Mutant to return to Mega-City One. However, our records showed that you were able to defeat The Mutant. It was already part of our history.'
EXPERIENCE

Any Judge surviving from beginning to end of this adventure should receive 70 experience points. Judges surviving prog 2 and 3 should receive 50 points. Judges surviving prog 3 only should receive 30 points.

Additionally, you should make individual or group awards for good or bad play. Group points should be split amongst the Judges involved in a particular action.

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**Phase 4**

No experience for this phase. However, any Judge removed from the group should receive 20 experience and a share of the group experience points.

**Phase 5**

If all Judges and vehicles survive  
10 Group

**Phase 6**

<table>
<thead>
<tr>
<th>Action</th>
<th>EPs</th>
<th>Group</th>
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</thead>
<tbody>
<tr>
<td>Per bot destroyed</td>
<td>5</td>
<td>Group</td>
</tr>
<tr>
<td>Per bot reprogrammed</td>
<td>5</td>
<td>Group</td>
</tr>
<tr>
<td>Deitritch thawed out safely</td>
<td>10</td>
<td>Group</td>
</tr>
<tr>
<td>Deitritch killed, but body kept</td>
<td>5</td>
<td>Group</td>
</tr>
<tr>
<td>Deitrich isn't recovered</td>
<td>-10</td>
<td>Group</td>
</tr>
<tr>
<td>Robots capture vehicles</td>
<td>-15</td>
<td>Group</td>
</tr>
<tr>
<td>Bot factory destroyed</td>
<td>-15</td>
<td>Group</td>
</tr>
</tbody>
</table>

**Phase 7**

If all Judges and vehicles survive  
5 Group

**Phase 8**

<table>
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<tr>
<th>Action</th>
<th>EPs</th>
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</thead>
<tbody>
<tr>
<td>Per run through phase 9b</td>
<td>-20</td>
<td>Group</td>
</tr>
<tr>
<td>Bobby merges with Cameron</td>
<td>-10</td>
<td>Group</td>
</tr>
<tr>
<td>Cameron killed by Judges</td>
<td>-20</td>
<td>Group</td>
</tr>
<tr>
<td>Supernatural aid invoked</td>
<td>-15</td>
<td>Group</td>
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**Phase 9**

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<tr>
<th>Action</th>
<th>EPs</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening the box</td>
<td>-10</td>
<td>Individual</td>
</tr>
<tr>
<td>Arguing with Chief Judge/SJS</td>
<td>5-20</td>
<td>years*</td>
</tr>
</tbody>
</table>

* And serves them right for such un-Judgelike behaviour!

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ACKNOWLEDGEMENTS

This adventure is based on an idea originally developed for Golden Heroes, and adds many ideas suggested by the staff of White Dwarf. It also incorporates ideas suggested by playtesters at Games Workshop Hammersmith, Dov Rigal, and other friends.

The initial inspiration for this adventure was an article on the work on the International Panel for Rare Blood Donors, a real organisation. Give blood, not excuses!

---

SOURCES

Judge Child books 1-3, City of the Damned. The Cursed Earth Books 1-2 Titan Books; 2000ADs, IPC; All You Zombies, Robert A. Heinlein; The Clone, Kate Wilhelm & Theodore Thomas; Millennium, John Varley; Damnation Alley, Roger Zelazney; and The Rocky Horror Picture Show and The Blob.

Marcus Rowland

Illustrated by Carl Critchlow
GM's Introduction

This adventure is designed for any number of characters. Ideally, the adventurers should be in service with a Daimyo, although an independent adventuring party might stumble across the situation, if the GM is prepared to amend the players' introduction a little. Kozamura is a tiny mountain village which can be located almost anywhere in Nihon, preferably about 2-3 days' journey from the Daimyo's castle.

Players' Introduction

Within your Daimyo's domain lies the tiny village of Kozamura. Headed by the Jizamurai Takamaru Hoichi, it has always been a peaceful backwater, but in recent weeks it has become apparent that something is wrong there. An unexpected and potentially disastrous crop failure has been followed by reports of a monster threatening the village. The Daimyo has sent you to Kozamura to investigate.

The Story So Far (GM Only)

Two years ago, Aizo the Woodcutter found a fox caught in a hunters' snare. Taking pity on the creature, he released it, and watched as it limped off into the undergrowth. Unknown to Aizo, the fox was a Kitsune.

A few months later, the villagers of Kozamura were surprised when Aizo suddenly announced his marriage to Yukio, the orphaned step-daughter of a distant relative from a neighbouring province. Indeed, Aizo himself had never heard of her until the match was proposed. All this was the doing of the Kitsune. She had taken the form of a beautiful girl, and engineered the match in order to repay Aizo for his kindness.

Recently, Yukio has decided that she is not accorded the respect she deserves by the other villagers. And, it must be admitted, she is tiring of Aizo, who is a loving and dutiful husband but completely content with the lot of a poor woodcutter in a tiny and insignificant village. Yukio has decided that things would improve significantly if Aizo were to become the headman of the village, and is currently trying to bring this about.

All the village's present troubles stem from her plan. First, Yukio set about undermining the popularity of Nobu, the present headman. She assumed his form and publicly insulted several leading villagers, and once managed to attend a meeting in his place, appearing to be drunk and insulting most of the prominent villagers.

Becoming carried away by her natural fondness for mischief, Yukio then had the temerity to impersonate the village's Kami, appearing before the village shrine to announce that Nobu had offended the Kami and should be replaced. Not surprisingly, the Kami was most offended by this, hence the crop failure.

These measures almost succeeded in causing Nobu to be replaced, but Aizo was not inclined to push himself forward as a candidate, so Yukio has decided on more drastic action. Using her Shapechange ability, she has staged the appearance of a terrible monster, and intends that Aizo should save the village in front of as many people as possible. After that, surely nothing can stop him from becoming headman; the villagers will all accord Yukio the respect she deserves, and once Aizo has a taste of power, she is sure that she can set him on the way to a more interesting life.

Illustrated by Russ Nicholson

THE JOURNEY

You should handle the journey to Kozamura as you see fit. You can either rule that the party reaches the village without incident, or you can play the journey out in full, perhaps with an attack by bandits or wild beasts. Take care not to weaken the party unduly during the journey, although their mission at Kozamura will not require great physical prowess.

ARRIVING AT KOZAMURA

The party arrives in the early afternoon. Kozamura is a tiny place, consisting of a few huts, a shrine, and the mansion of Takamaru Hoichi, the Jizamurai in charge of the village. Upon arriving, the party should present themselves at the mansion of the Jizamurai before doing anything else; if they fail to do so they must check for HON loss.

THE JIZAMURA

The party will be met by a servant at the gates to the Jizamurai's mansion, and politely asked their business. Once they state that they are on the Daimyo's business, they will be received with the utmost courtesy, ushered into a waiting room where, after a few minutes, Takamaru Hoichi will come to greet them. Courtesy requires that all armour, and all weapons except wakizashi and tanto, be left in the vestibule; the servants will not press the point if any character refuses to do so, but the character must check for HON loss.

Takamaru Hoichi is a grave, solidly-built man in his middle forties. He appears drawn, and seems not to have slept for some time. Despite this, he performs a Tea Ceremony for the party (assume that this is an automatic success) before proceeding to business. It is clear that, unlike many Jizamurai, he is no ignorant country bumpkin. If any character comments on this (particularly by way of a compliment), he will admit that he prefers the tranquillity of a country life to the turmoil and intrigue of the court, and is glad that the Daimyo has chosen him to serve in this capacity.

Takamaru-san will provide the party with the following information, provided that they ask. He will not rush impolitely to burden them with his troubles, and if they do not ask him about the events in the village, he will not presume to force the information upon them. The party are the Daimyo's agents, and therefore his superiors, despite any intrinsic differences in social status, it is up to them to take the lead.

About the crop failure: 'I am at a loss to explain it. The weather has not been bad, there have been no pests or blights - yet the rice simply withered. Some of the villagers say that the Kami is offended; I am a Buddhist, and have a poor understanding of
Shinto matters, but it is a faith that is close to the land, and there seems to be no other explanation.

**About the monster:** Several villagers claim to have met the monster. Some say that it is scaly, others that it is furry; some say that it is thin, others that it is huge and broad.

About the only thing they all agree upon is that it had huge and terrible teeth and claws, and made a great noise.

If the party asks further about the monster, Takamaru-san will tell them that no one has been injured - although he feels that it is only a matter of time before it injures or kills someone - and that it does not seem to haunt any particular area; it has been encountered on all sides of the village, but never far from it. This is all he knows; if the party requests further information, he will politely suggest that they question the villagers.

If the party asks further about the crop failure, Takamaru-san will say that he knows no more; any character who makes a successful INT x 5 roll will notice that he seems to be holding something back. A successful Omen roll (or any other skill that the GM deems appropriate) will force him to admit that there are other problems in the village, but he will maintain that he is sure that they are not connected to the crop failure or the appearance of the monster. If the party presses the point, he will appear increasingly uncomfortable, and then (at about the fourth time of asking) admit that some of the villagers have begun to blame each other for the disasters, and that he is afraid that the social fabric of the village will fall apart if the problems are not solved quickly. He will say no more than this, and if the party persists in questioning him further, they run the risk of losing HON for their rudeness.

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**THE VILLAGE**

The map shows the rough layout of the village. There are fourteen huts, bounded on one side by steep wooded hills and on the other by the village's paddy fields. A small shrine stands at one end of the village.

**Questioning the Villagers**

The business of getting information from the villagers should be conducted as you see fit. You can either make your players role-play their interaction with each and every villager they question, or simply feed them a summary of rumours, according to the style of gaming you prefer. You should, however, play any interaction with Nobu in full. A selection of rumours is presented here: you can use a D10 for random generation or select rumours to feed to the players, as you prefer.

1. Nobu used to be highly respectable, but these days his behaviour is disgraceful. He has insulted many people in the village quite openly, and showed up at a meeting drunk; only the authority of Takamaru-san keeps him in his place.

2. I saw the monster - it was huge, with iron-grey scales the size of rice-bowls and steam pouring out of its nostrils. It was in the woods, and chased me all the way back to the village. If it had caught me I would have had no doubt.

3. Nobu is sick in some way - he often acts strangely and out of character.

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Nobu lives in the hut numbered 1 on the map, with his wife Miko and his three teenage children - sons Yoshi and Kobi and daughter Fujiko. When the adventurers call at his hut they will be received with the utmost courtesy.

Nobu is in his early forties, a small man whose life of hard work in the fields has given him a lean, wiry build. He appears haggard and troubled. As befits his station, he is polite and deferential, listening intently to anything a character has to say and speaking only when spoken to. If he is asked, he will be able to give the adventurers the following information. While he will answer any question he is asked, he will not volunteer information unasked - it is for the players to lead the conversation and ask the right questions. The information given here will not come all at once, and the players may miss out on some of it if they don't ask all the right questions.

**About the crop failure:** 'It's past all understanding. The weather has been ideal this year, and the crop was growing fine and strong - and then it just died. No trace of a blight, no insects, no marks on the crop - it simply turned brown and died overnight. It's as if all the goodness suddenly disappeared from the soil. Begging your pardon, honoured sirs, and I know that we farmers are sometimes regarded as superstitious and backward by well-born and educated people like your good selves, but I have racked my poor brains and the only answer I can think of is magic. If I may presume to offer my unworthy opinion, it seems to me that something of a kind of curse has been placed on the crop - or perhaps the whole village.'

**About the monster:** 'I've never seen the beast myself, but several of the villagers have come running into the village from one direction or another, frightened half out of their wits - they are all so terrified that no two of them can even agree over what it looks like. I don't know if it is connected in any way with the crop failure, but it's as if there is a curse or something - as if some evil spirit wanted to destroy the village.'

**About the villagers' accusations:** 'I have never done any of the things they accuse me of. I was here at home when they say I arrived drunk at a meeting, and I would never insult anyone - as headman I have to keep everyone happy and working well...
together, and that would just be making my
own job more difficult. I'm aware that some of
the villagers might be jealous of my
position - if you'll pardon my saying so, they
have no idea of what it's like being headman.
But they say that our Kami appeared outside
the shrine, and said that I had caused offence.
I can't believe that anyone would lie about a
thing like that, and yet I can't imagine what I
could have done to offend the Kami. I've
been serving the shrine on behalf of the
village for nearly twenty years, and I've done
nothing different recently, nor forgotten to
do anything. I've approached Takamur-san
more than once, asking him to relieve me of
my position, but he refused.'

If the adventurer press the point about the
Kami being offended, make a resistance roll for
the group's total HON (not including
absent characters!) against Nobu's POW. If the
roll is in the group's favour, Nobu will break
down and confess that he has offended the
Kami, and that he has been unable to
open the door to the shrine for the last few
weeks. He has pretended that all is well to
avoid angering other villagers, but
reported this turn of events to Takamur-san
when he asked to be relieved of his post, on
the same day that it first happened.

If the adventurers question Nobu's family,
they will be able to add nothing to the
information given above, but they will be
able to confirm all of it (as one would expect
from a loyal family), but let the players try
this out for themselves!), and they may be
able to fill in any gaps if they are asked the
right questions. From other villagers, they
know nothing about Nobu not being able to
open the shrine. If any character makes a
successful Fast Talk roll while questioning
Miki, she will let slip that Yukiko, the wife
of Aizo the woodcutter, has always had ideas
above her station and failed to treat Nobu
and his family with proper respect - but then
she comes from the next province, so it's
hardly surprising.

**Visiting the Shrine**

The village shrine consists of a torii gateway
eight feet high and eight feet wide, with a
tiny hut behind it, in the shade of a very
sakaki tree. It has no priest, for the village is
too small; Nobu the headman served at the
shrine as part of his duties.

When the adventurers visit the shrine, they
will find several offerings outside - small
packets of food and pots of sake. Needless to
say, any character daring to interfere with
these must check for HON loss. They will
also find that the door is indeed jammed
solidly shut. The irate Kami has cast a STR 20
Glue spell on it. If any characters who try to
force it open, they must check for HON loss
(Buddhist characters will lose double - they
shouldn't be meddling with a Shinto shrine
to begin with), and they will suffer a 20% penalty to all attempts to contact the Kami
subsequently.

Any Shinto character may attempt to contact
the Kami as if trying to learn spells in a
ritual - he must beat the Kami in spirit combat
before it will deign to appear. Shinto priests
use their Summon skill normally, but with a
20% bonus. Although Nobu is not of favour, the
Kami is easier to speak to than normal - it
has been waiting for the villagers to come
crawling for forgiveness, and rehashing what
it will say to them. Any number of attempts
may be made to contact the Kami.

As soon as an attempt succeeds, the door to
the shrine will fly open - characters in the
way must make a successful Dodge roll in
order to avoid being hit for 1 point of
damage - and the Kami will be seen inside. It
is a short, stoutish human-looking figure,
dressed like a peasant but in the richest of
fabrics. The Kami will wait for a full minute
before inviting the adventurers inside the
shrine, and if any character attempts to speak
or enter uninvited, the door will slam shut
(again, any characters in the way must make a
Dodge roll or take 1 point of damage) and
the process of convincing must start all over
again. The Kami is in a very bad mood, and
is making the most of teaching mortals some
manners.

When the adventurers finally wait in
respectful silence for the full minute, the
Kami invites them into the shrine, launching
immediately into an unstoppable diatribe
which the adventurers will have no
opportunity to interrupt.

"Well, come in, then, if you're going to, it
says. What are you standing out there for?
So, they've sent you to apologise, have they?
Humph. I'm not sure that's enough, you
know. I spend centuries looking after their
fields and livestock, and what thanks do I
give? Oh, yes, they're quick enough to come
cap in hand when things go wrong, but as
long as everything goes smoothly do you
think they remember? I exist to help them,
their fathers were no better, nor their fathers
before them. I wonder why I bother, really I
do. But then, that's what I'm here for - a
ligam has to look after the crops and the
livestock and make sure the babies are born
healthy and do a hundred and one other jobs
that nobody appreciates until they're left
undone. Just think, I say to myself - the state
they'd get themselves into if they had to do it
all without me! Can you picture it? No, of
course you can't - that's why you're mortal
and I'm not.

'But things have gone too far. I can put up
with being blamed for everything that goes
wrong, I can put up with getting no thanks
when things go right, but when some
impostor starts making pronouncements in
my name, that's it. They can do without me,
and good luck to them!"

With that, the Kami vanishes. It cannot be
summoned again, and when the adventurers
leave the shrine, the door will be Glued shut
behind them as before.

The players should be able to conclude from
this encounter that the Kami is indeed
offended, as the villagers may have told
them, which accounts for the crop failure.
However, it does not appear to be offended
with Nobu specifically.

**ON THE TRAIL OF THE MONSTER**

The adventurers should have gleaned from
the villagers that the monster has appeared
on virtually every side of the village, but
tends to keep to the forest. They may well
decide to venture into the forest in search of
it, and indeed this is what the villagers
expect of them. If the players are reticent
about monster-hunting, drop a few subtle
hints - here are some ideas:

1. One of the villagers from whom they had
had an eye-witness account of the monster offers
to guide them to the spot where he saw it.

2. A small boy, about ten years old, swaggers
up to the adventurers proudly holding a
bowed stick which he has whittled into the
approximate shape of a kusuma. Being too
young to know manners, respect or fear, he
asks straight out when they intend to go
and slay the monster, and announces that he is
coming with them. He intends to grow up to
be a great warrior, and would have slain the monster himself if his mother had not ordered him to wait until the Daimyo's people arrived. After a few minutes, the boy's mother runs up and hustles him away, bowing apologetically all the time and apologizing profusely for her son's presumption. As the boy is led away, the adventurers become acutely aware of many pairs of eyes upon them. The Daimyo has told them not to respond to this hint, have each character check for HON loss.

A village approaches the adventurers diffidently and asks if they might request a favour - if you like, he may be one of the villagers who has told them about an encounter with the monster. If the adventurers decide to hear his request, he politely asks if he might be allowed to have one of the monster's paws once the Daimyo's great warriors have slain it. His neighbour, who also claims to have seen the monster, maintains that it is covered in bright orange fur, and he wishes to settle the dispute by showing him proof that it is iron-grey and scaly.

**Into the Forest**

If the adventurers are being guided by a village, they will arrive at a small clearing a hundred yards or so into the forest, and the village will make his excuses and disappear. If they are not being guided by a village, have them make a Track roll (or a Scan roll if a character has a higher Scan score) for every ten minutes they spend looking for some sign of the monster. Each skilled character may test every ten minutes until one character is successful. If no character has Track skill, use a Luck (POW x 5) roll instead.

On the first successful Track or Luck roll, the adventurers come across some trace of the monster. Its precise nature is up to you - it might be a few strands of bright orange fur caught on a bush, a single iron-grey scale as big as a man's palm, or a four-toed, clawed footprint fully three feet long. Once this trace has been found, a Track roll is needed to pick up the monster's trail and follow it for ten minutes. This roll is made at a +10% bonus (even unskilled characters may test at this expectation). If you like, you might substitute the deer for something a little more dangerous, such as a brown bear or a small group of wolves (2-5, but always fewer than the adventurers).

2. Everything suddenly becomes unnaturally quiet, until even the rustling of leaves in the breeze becomes sinister. You might like to play this out - tell the players that everything has gone suddenly and completely quiet, let them spend a few moments waiting for something to happen, and then tell one player that he hears a rustling noise behind him. The hero turns, whipping out his sword - to see a dry leaf scattering across the trail! If you are feeling particularly cruel, the adventurers carry on at a few paces through the eerie silence and start a game-bird from the undergrowth at the side of the trail. There is a sudden whirring of wings, a cracking in the undergrowth and a deafening screeching and squawking as it retreats into deeper cover. The silence - which was due to a hawk hovering unseen above the trees - is broken, and after a few minutes of alarm calls, the normal birdsong and other forest sounds resume.

One or two such incidents will enliven the search for the monster considerably, but be careful not to overdo it - the novelty wears off trivial incidents like this very quickly.

After ten minutes (ie to the end of the duration of the first Track roll), the adventurers will lose the trail. This will happen automatically, regardless of the results of any further roll. They must try to pick up the trail from scratch, as described above. Allow them as many attempts as they need to succeed - an important clue is coming up.

The first character to make a successful roll will become convinced that the monster's tracks actually come to a dead end, as if it had vanished into thin air. Apparently carrying on from the monster tracks is a set of smaller tracks, those of a dog of some sort. A critical success on the last Track roll, or a successful Animal Lore roll, will reveal that the tracks are those of a fox.

You should let the players draw their own conclusions from this, giving them no clues one way or the other. If they ask, tell them that it is quite possible that the tracks are from a fox which crossed the monster's trail before or after it had passed this way, and if they look for other tracks in the vicinity, let them find some - wolf, bear, deer, any forest animal you like.

If the adventurers decide to follow the fox-tracks, they will be able to do so for ten minutes on the strength of the last successful Track roll. The tracks turn off the trail and head back towards the village, coming to a dead end just that few steps before the edge of the forest. A further Track roll will be required to determine that they have come to a dead end, and if the adventurers look for tracks of another type, they will find human footprints in a variety of sizes.

**The Return of the Heroes**

As soon as the adventurers arrive back in the village, the villagers will hurry towards them, all eager to see some evidence that the monster has been slain. When they see that this is not the case, they will quietly - almost sullenly - shuffle back to their work, leaving the adventurers alone in the village. They don't actually have to check for HON loss, but the players should feel just as bad as if they had to.

**AN EVENTFUL NIGHT**

**A Dinner Invitation**

It is now almost dusk, and the party is invited to spend the night at the Jizumaru's mansion. Takamaru-san will entertain them to dinner, and after the meal will ask them what they have found out.

If they mention anything about the Kami being offended by an impostor, he will question them very closely. Are they sure that the Kami actually used the word 'impostor?' Did it mention anyone by name, in any context? Did it mention being offended by anything else? When he is sure that all he questions have been answered, he will shake his head in bewilderment. He will confirm anything that Nobu has told the party about his asking to be relieved of the post of headman on the grounds that the Kami was offended, and will tell the adventurers that he didn't mention it before because he didn't think that it was anything more than a rumour which had got out of hand, and because he didn't want to dishonour Nobu without having more concrete evidence. He will admit to being baffled about the mention of an 'impostor' - he is sure that none of the villagers would dare impersonate the Kami, even if they had some means of doing so.

Takamaru-san has no further information to offer the adventurers, and after dinner and sake, the party will be shown to a range of guest rooms. The sake is of average quality. Each four cups of sake amount to 1 potency point (see the drinking rules in the players' section of the rulebook). Any character who drinks so much as to become ill and pass out must check for HON loss.
A Rude Awakening

The arrival of the adventurers in the village has appeared to Yukio as a golden opportunity. During the night (36 hours after the adventurers have retired), she slips out of her hut - Aizo is a heavy sleeper and she will not awaken him by doing so - and assumes her monster form, attacking the village with a great deal of roaring and bellowing.

If the adventurers have left someone awake or watch throughout the night, this character will be able to warn the others. Otherwise, the first they will know of this is when they are awakened by the shouting and footsteps of Takamaru-san’s retainers in the passage outside their guest rooms.

In either event, by the time the adventurers are able to gather their equipment and leave the mansion, the village will be crowded with panicking villagers, some armed with agricultural implements of various kinds. The monster can be heard roaring at the far end of the village, but the milling peasants will make it difficult for the adventurers to actually get there - a successful DEX 5 roll will be necessary before each character can make his way to the scene of the disturbance.

When the adventurers finally reach the far end of the village, they will see a huge, scaly, four-legged monster roaring and lashing out at a small group of villagers who are desperately trying to fend it off with pitchforks and the like. On a successful INT 5 roll it will be noticed that, despite its apparent ferocity, the monster doesn’t actually hit any of the villagers.

At this point, the adventurers must make another successful DEX 5 roll in order to get to a position where they can strike at the monster - its statistics are given at the end of the adventure. You should allow one round of combat for all characters who are able to reach the monster - it will fight back against them for real.

After this round, the monster sees Aizo the woodman coming out of his hut - the noise has finally woken him, and he has grabbed his axe and come out to investigate. The monster breaks off all other combats and charges him. He raises his axe to strike it, and whether or not he actually succeeds (any character who has a clear view is permitted an INT 5 roll to notice whether he has hit or missed the monster), the monster howls in anguish and backs hurriedly away.

“You are too strong for me, Aizo the woodman, it says. I shall trouble your village no more.”

With that, the monster disappears into the forest. If any characters try to pursue the monster - the villagers will not enter the forest - they will find that the monster’s tracks stop dead in a small clearing. As before, they may be able to spot a set of foxtails and human tracks leading by a roundabout route back to the village, but all rolls are made with a -20 penalty because of the darkness.

If anyone thinks to take a roll call to find out if anyone is injured or missing, they will find that everyone is present except for Yukio, and no one has been harmed. By the time that the roll call has been organised, however, Yukio will have made her way back to the village, and she will be found apparently asleep in Aizo’s hut. If the monster was injured during the attack, Yukio will have a cut or bruise in the same place, already bound with a poultice of healing herbs; if she is questioned about the injury, she will claim that she had an accident with a cooking knife the previous day. Any character who spoke to her the previous day is permitted an INT 5 roll to recollect that she had no such injury when they spoke to her.

SOLVING THE PUZZLE

There are two ways in which this adventure can be brought to a conclusion. The most satisfactory would be to expose Yukio as a Kitsune. If they question her after the monster attack, permit each character present an INT 5 roll to notice the tip of a bushy tail showing beneath the hem of her kimono - force her to confess to what she has done, and make her apologise to the Kami. She will then leave the village and never trouble the area again.

If the adventurers fail to penetrate Yukio’s ruse, Aizo will be made headman for saving the village from the monster, the Kami can be placated by a Shinto priest - if there is no Shinto priest among the adventurers, the Daimyo will send one at their request - and the village will settle down to its normal peaceful life and a bountiful second crop.

In either case, Takamaru-san will be grateful to the party for helping solve the problem, although the degree of his gratitude will depend on how active a role they took. He may be useful as an NPC contact in later adventures.

NPCs

Takamaru Hoichi - Jizamurai

If game statistics are required for Takamaru-san for any reason, use the Fearful Samurai statistics from the Nihon Digest; in addition to the listed skills, he has Tea Ceremony 55%, Play Bina (a form of Japanese lute) 60%, Play Fue (the Japanese flute) 85%, and any other cultural skills the GM sees fit.

Yukio - Kitsune

If game statistics are required for Yukio in her human or animal form, use those given as average for Hengeoyokai - Typical animal form and Hengeoyokai - Human form in the gamemaster’s section. For her monster form, use those given as average for a Ryu in the same section, omitting the ability to fly, any breath weapon and the tail attack. Her scales provide only 8 point armour. Note that she will only attack in monster form if the adventurers attack her - she will feign blows at villagers, but never hit them.

Yukio has 5 points of divine magic from the Inari cult, and knows the following spells: Summon Fox, Summon Kitsune, Command Fox.

The Villagers

It is not anticipated that detailed game statistics will be necessary for the villagers. If necessary, use the standard human statistics from RuneQuest Monsters. Skills, if necessary, can be generated with reference to the Farmer occupation listing.

The Kami

The Kami is a Kami of Place, in charge of the village and its fields, and has INT 16 and POW 19.
Iain McCaig has been carving out his prominent position in the British fantasy art scene for a number of years now. The quality of this talented man's work is invariably high, and has brought him respect throughout the industry. So why hasn't his work been seen on any of GW's game covers (the cover of this White Dwarf apart)? This Illuminations tells the story behind it all...

Cast your mind back a few years and the memories of Iain McCaig's Fighting Fantasy book covers should come flooding back. Forest of Doom, City of Thieves and Deathtrap Dungeon are all titles under Iain's belt.

Soon after working on these projects, it was announced that he was to collaborate with Ian Livingstone on a joint project: a highly illustrated story/puzzle book called Casket of Souls. As the plans were for a large format full colour book, it promised to be a good thing from the start.

DARE YOU OPEN THE CASKET OF SOULS?
Demon across Table

WHEN days of the Battle of Baraborg, the kingdom of
Samhitz was ravaged. The minions of the demon
destroyed the people, whose spirit was broken, and
burned down their buildings. Wherever the undead walked, the soil
turned black, poisoning the land. The new dead were quickly raised by the
demons to join its army of zombies which spread each day and marched;
exterminating on.

When they reached Lizard Island, there were few guards left to defend the
royal family who were taking refuge in King's House. The young
Prince Talis carried his sister Tanis to safety with the help of Lorenz their
guardian. Their only shield was a table with magic runes that could each
the harmful effects of the undead. They ran for their lives, the prince and
princess hoping to find their uncle, Queen Reinhild, who had already
sailed to The Cauldron with her own-born son.

THE CROWN OF KINGS was made by Thorpe
and was awarded to the king of the
province. It was handed down by our ancestors several
days later and became their symbol of power. The
nearest that the crown would ever be held by
Queen Thors was passed on to a member of the
Thors family which became the head of the
family. Thors has never been given to another
person. Thors is not for sale, never been
for sale, never been
for sale, never been
for sale, never been
for sale, never been
for sale, never

ROYAL TREASURE NO. 1

THE CROWN OF KINGS
However, there was some unintentional flexibility regarding the publication date. Dates were announced, but they all slipped by with no sign of the book. There were problems, Iain and Ian were labouring under the weight of the project they had begun.

Iain was so determined to paint the most intricate details into each of his pictures that he would spend weeks on research, model building for composition, photography, sketching models and concept drawings. This acknowledged master of watercolour painting was setting himself an awesome task.

'Each painting in Casket of Souls is like 100 Forest of Dooms.' That was his polite way of answering people who were putting pressure on him to finish the paintings.

If he was unhappy with parts of the story, he would phone Ian with his ideas. Suitably inspired, Ian would go away and write huge chunks of the text. The new text would inspire Iain to rework some of his pictures or to start them all over again.

This could have gone on forever, and publishers only have so much patience. A three-year delay is pushing it a bit!

At last, the book is a reality and it's absolutely fantastic. The paintings are fantastic. They are each one well worth the wait. The story is exciting too. Some of the puzzles are easy but others leave this reader totally baffled.

---

The story concerns itself with the threat to the great war-torn kingdom of Amarillia by a demon spirit. The grand wizards decide on a plan to trap the demon in the Casket of Souls - a plan that goes drastically wrong when a critical error on the part of the last remaining wizard, Sallazar, results in the Casket being lost.

Now it has to be found and opened by means of a spell that's hidden within the book. There lies your task. The fate of Amarillia rests on your shoulders.

Every reader who sends in a spell to Penguin books, whether it's right or wrong, will receive a poster depicting the outcome. However, those readers who enter the correct spell will automatically enter a prize draw, with the winner being sent a 4" x 3" x 2" gold plated replica of the Casket of Souls.

So get spellcasting!

John Blanche

---

**HISSED AT PAPER SHIELDS**

Inside the pass the rebels watched silently as the demons dragged King Krull through the dust in chains behind them. It was too much for the rebels to bear, and they swarmed out of the pass to save their king. At once the demon took flight, leaving Krull with his minions so that it could direct the battle from above. It ordered its vats to urge the undead forward to meet the disorganized rebels charging towards them. The fighting was fierce, and although outnumbered, the rebels held their own ground for the first hour of the battle. The charging centurions managed to break through the packed ranks of undead in several places and the guards following behind crushed the zombies underneath. The eleven archers closed in and loosed their bows on the centurion's fruitless. Valley after valley of arrows rained down on them and it looked for a while as if the orcs might break and flee. The men and dwarfs attacked haggardly on foot, wielding their swords and axes, stepping over the twitching limbs of the fallen zombies and orcs. But the demon still held its war dragons in reserve, and now it gave the signal for them to fly into the melee. Their killing power was awesome. Crushing, cleaving and tearing, they decimated the rebel army. Panic spread throughout, and the rebels died by the hundred. Forming a last desperate circle to hold back the demon's army, they began to chant 'Krull! Krull! Krull!' at the top of their voices.

This happened only minutes ago.

---

**THE AMOUR OF COURAGE**

A war of life and death has been raging on the moon since the wheel began to turn. In the eyes of the gods, the wheel symbolizes the cycle of life and death. But to the mortals below, the wheel is a symbol of their own fate. A wheel that turns inexorably, forever changing the world as we know it. It is a wheel that propels us forward, that propels us towards our own destruction.

The wheel is a symbol of the cyclical nature of existence. It is a symbol of the constant flux that characterizes the universe. And it is a symbol of the ultimate fate that awaits us all - our own destruction.

---

**ROYAL TREASURE No. 11**

**THE AMOUR OF COURAGE**

The wheel is a symbol of the cyclical nature of existence. It is a symbol of the constant flux that characterizes the universe. And it is a symbol of the ultimate fate that awaits us all - our own destruction.
Welcome to Chapter Approved - the first of a regular feature devoted to Warhammer 40,000 (WH40K) in all its multi-dimensional guises. In future issues we'll be looking at zippy new ideas, some dinky game mechanics and more background information about the Imperium and alien space. If all goes to plan, Chapter Approved will provide a forum for material from as many sources as possible. We'll be discussing such diverse aspects as tabletop tactics and role-playing development, as well as printing questions and answers about the WH40K game and universe. Space may be infinite... but not in this magazine so: "Lights! Curtain! Music! And roll on the giant, mechanical, rubber monster."

Citadel designer and full-time Scottish person Bob "mince 'n' tatties" Naismith has been working feverishly on the latest Imperial contract. With only days to go before the handover date, and with the Emperor's hangman lurking ominously in the doorway, Bob finally unveiled his latest masterpiece. And very snazzy it looks too - the new Imperial, hover-assisted, full-flight capability battle-cycle. I can tell this one is going to go down well with the Space Marines' recon and raider units, especially as it's designed to accept a normal plastic Marine as rider. Bob tells me it's easy to adapt other models to fit it as well, so you can incorporate them into your Army and Oék units too.

We've been conducting a thorough field test on the prototypes, and I can assure you they're pretty mean machinists Official jet-cycle tester Space Commander Pedro Cantor wasn't available for comment - and what do you mean you thought he was a fictional character? If you're out there Pete, you'll be glad to hear we fitted better brakes to this one. In fact we gave it a whole new profile compared to the wheeled ferrobeast (described on WH40K p102 as the Vincent Black Shadow). Recon operations with the new bike proved a success. We only lost one prototype, although four bikes limped home under auto-systems! Still, men can be replaced, data is precious.
MECHANICUS ARMOURIES
MK14 JET-CYCLE ‘BULLOCK’

The jet-cycle is categorised as a ‘bike’ in the vehicle section of WHAOK (p101). Like all bikes it is designed to carry a single rider and a small amount of equipment. The usual special rules for bikes apply (p102) in addition to the special rules for hoverers (p105) and flyers (p105). All these are summarised below. The Bullock is capable of both hover and flight modes. In the latter it is especially fast, making it ideal for the recon role for which it is designed. Where atmospheric disturbance, vegetation cover or circumstance prevents an orbital survey, this sort of vehicle is invaluable.

The Mk13 is already in service with the Army and, in modified forms, with many Marine Chapters. Old Mk13 models will be upgraded to Mk14 performance with the introduction of the new machine.

Special Rules

1. Bikes are open targets. At short range the rider or bike may be targeted. At long range hits are randomised (1-3 rider, 4-6 bike).

2. A single platoon passenger may be carried. Passengers may not do anything and may leap from the bike in the same way as crew leaving vehicles (p39). A bike carrying a passenger has a TRR of 1 as a hoverer and 3 as a flyer.

3. A stationary bike may be turned on the spot to face any direction.

4. In flight, all terrain is overflown and therefore ignored.

5. In flight, the bike’s high speed may result in it entering and leaving the table in the same turn. During such a turn weapons may be fired or dropped from any position along the flight path. In their turn, any troops on the ground may fire against the bike at any position it occupied during its fly-past.

6. The GM must determine how quickly a flying bike may turn around and re-enter the table. This will vary according to the flight-speed and the size of your table.

7. In hover mode, the bike may cross a linear obstacle without penalty at speeds of up to ½ maximum. At greater speeds, the vehicle goes out of control for the duration of the following turn.

8. In hover mode, the bike is not able to operate inside woods or comparable terrain.

9. Bogs, water and other marshy or loose ground incur no penalty.

Various weapon combinations have been ear-marked for testing with the Mk14. The standard combined twin-bolter assembly will be fitted to most machines. Many Marine Chapters favour a heavier supporting armament as part of their recon squad, usually on the basis of 1 bike in 5.

Equipment comprises a built-in auto-drive with an additional option for bio-scanner, energy scanner, communicator or auto-aim (controlling the twin bolters, or other main armament). Exact specification can be changed depending on the circumstances: most equipment simply bolts on.
THE RAVEN WING

There are ten companies (each of a hundred battle-brothers) making up the fighting brethren of the Dark Angel chapter of Space Marines. Each company is led by a captain assisted by an assigned lieutenant and supported by medics, communication officers and psykers drawn from the apostacarion and librarium.

Number seven company is a specialised recon and attack company, known as the 'Raven Wing'. Instead of the usual Dark Angel motif Brothers of the company sport a black wing overlaid by the company number on the right shoulder armour. Equipped and trained for high-speed reconnaissance, the Raven Wing specialises in hit-and-run warfare and search-and-destroy missions.

At full operational level, Raven Wing boasts ten squads of ten riders, each divided into two battle units of five riders. One is led by the squad sergeant and the other by the squad's most senior brother-trouper. The company's captain, lieutenant and ancillary staff are additional to this total.

History. The Raven Wing's exact origins are lost in the history of the First Crusade (circa thirtieth millennia - about ten thousand years ago). Indeed little is known of the Dark Angels during that time. The Chapter's early history was removed from all Imperial records following the Horus Heresy and the banishment of the nine "treacher-legions" to the Eye of Terror. The reason for the erasure is now known only by the Emperor himself.

According to legend, the Chapter was founded by Lynom Jacobson or Jønson, a man whose reputed exploits include the incineration of Goyas Asteroid and the first sub-light circumnavigation of the Outer Dolmans. He is said to have died defending the honour of the chapter in a duel with Leman Russ (founder of the Space Wolves). This may be true, but it is more likely that the story was invented following the Inter-legionary wars in the thirty second millennia. In any case, the two chapters have remained rivals at best (and outright enemies at worst) ever since. More recently the Dark Angels undertook the initial invasion of Rastabhal (year 465 of the current millennium), pursued Tyranid hive-ship 'Behemoth' during the last Tyranic rebellion (678-745), and took part in the final assault upon the space-fortress of the pretender Kaligur during the fourth quadrant rebellion (780). In the current year 987, the Chapter is engaged in the war against the Chadoron Orks around Rynn's World and Bad Landing.

Raven Wing. In 986 the Dark Angels received an Imperial Order to relieve Rynn's World. The planet was then under siege following the almost complete destruction of the Crimson Fist marines at the hands of Ork Warmongers. Snagrod the Arch-arsonist of Charadon. As the Dark Angels approached orbit around Rynn's World, their fleet took a severe beating from a vastly superior Ork force. The Dark Angel fleet was eventually driven from orbit - but not before it had made a single pass in which recon unit LADA-7 'Raven Wing' was dropped into a declining orbit. Captain Galus Oblonksy's first mission as Captain of the Company was to be no easy ride... Hitherto, the Raven Wing had been led by Taquin Hesperides, until his transport accident and subsequent retirement to the Chapter Apostacarion.

The Company was inserted in eleven drop ships: the first ten holding squads 1 to 10, while ship 11 contained the captain and other staff.

Equipped with the new Mk14 'bullock' jet-cycles, the unit staged the first ever aerial-drop separation maneuvre (flying out of their drop ships before they hit the ground). This proved to be good decision as only two of the company's 11 drop ships landed intact - by then, of course, they were empty.

With the rest of the chapter driven into deep space, Oblonksy and the Raven Wing were left to fend for themselves. They did remarkably well, raiding and destroying two of the three equatorial, ground-to-space defence sites before harrying to reinforce the surviving units of the Crimson Fist at New Rynn City.
Configuration of the Mk14 Bullock

The organisation and assignment charts shown below indicate the type of bike armament and equipment carried by the various officers and men of each of the Raven Wing's ten squads. Number 4 drop-ship was hit by a Charadon ship whilst in orbit and the number 4 squad was lost in its entirety. No other casualties were sustained in the drop.

**Config.001 - codename Raven's Talon**
Attack troopers
Weapon: two bolt guns
Equipment: auto-drive, targeter (slaved to bolters firing synchronised at the same target).

**Config.002 - codename Raven's Beak**
Attack support
Weapon: laser cannon
Equipment: auto-drive, targeter.

**Config.003 - codename Raven's Eye**
Scout
Weapon: none - extra equipment allowed to compensate (4 points)
Equipment: auto-drive, auto-facilities, communicator, bio-scanner.

**Config.004 - codename Raven's Flight**
Special scout
Weapon: 1 bolt gun - remaining weapon point modified to allow extra equipment (3 points)
Equipment: auto-drive, power canopy, communicator.

**Config.005 - codename Raven's Nest**
Officers
Weapon: 1 plasma gun - remaining weapon point modified to allow extra equipment (3 points)
Equipment: auto-drive, auto-aim, targeter.
Astropath - Vedi Lazar (standard human minor hero stats) - Mastery 2.

Abilities
Level 1: Cure Injury, Mental Blow, Wind Blast. Level 2: Aura of Protection, Jinx, Smash.

Vedi is one of the Chapter's most able brother psykers. He normally works in the librarium as one of the Dark Angel's 'contact angels' - monitoring and relaying psychic messages from other marine chapters.

Equipment issue 3. Bike configuration issue 004.

Astropath - Rumman Koak (standard human stats) - Mastery 1.

Abilities
Level 1: Aura of Resistance, Mental Blow, Steal Mind.

Equipment issue 3. Bike configuration issue 004.

Captain - Gaius Obloynsky (marine major hero stats).
Equipment issue 5. Bike configuration issue 005.

Lieutenant - Djinn Ntonnik (standard marine stats) - Mastery 1
Djinn is a psychic marine - he has been judged worthy to live with his powers and has been recruited into the Dark Angels.

Abilities
Level 1: Hammerhand, Mental Blow, Wind Blast.

Equipment issue 4. Bike configuration issue 005.

Medic - Kylex Kildare (standard marine minor hero stats).
Standard marine equipment plus medi-pack and suspensors to off-set its weight. Otherwise equipment issue 2. Bike configuration issue 001.

Medic - Cassius Harci (standard marine champion stats).
Standard marine armament plus medi-pack and suspensors to off-set its weight. Otherwise equipment issue 2. Bike configuration issue 001.

Communications - Mayek Rufus (standard marine champion stats).
Equipment issue 6. Bike configuration 005.

Communications - Clof Bibulus (standard marine champion stats).
Equipment issue 6. Bike configuration 005.

PSYKERS ARE DANGEROUS

Psykers are unpredictable and dangerous... we should have been more careful. How could we have foreseen the effects of uncontrolled mental energies upon our typographical equipment, not to mention the mental functioning of some of our staff? Yes, it's true, WH40K has been got at. Who stole the page references from the combat section for example? More to the point, which vorpal force made off with the psychic ability level 2 teleport on ps5? The level 2 teleport and level 2 teleport should read as follows.

TELEPATHY - Telepathy 2
Level 2
Psi-points 3

This is a more effective version of the first level telepathy ability. It enables a psyker to establish momentary two-way contact between himself and another individual within 24". The psyker may both give and receive a brief message of about 10 words.

For example: Psyker - where is the enemy spacecraft? Character - it's behind the large hill by the crater.

An exchange of information of this kind would be impossible using a level 1 telepathy ability, of course.

TELEPORT - Teleport 2
Level 2
Psi-points 6

This is a longer-ranged, more powerful version of the first level teleport ability. It allows a psyker to teleport a distance of up to a mile in any direction. This is achieved immediately, the model disappearing and rematerialising all within the psionic part of the turn. He is able to teleport through walls, solid objects, etc so long as the thickness of interposing matter is no more than 1 metre.

Let the repentant enjoy a merciful end.

Proverb
EQUIPMENT ISSUE

The Raven Wing carries only light equipment suitable for its role as a fast-moving assault force. The following summary describes the different equipment issued to the troopers. This is not indicated on the main charts - all troopers have issue 1 and all sergeants have issue 2.

**Issue 1 Troopers**

**Issue 2 Sergeants**

**Issue 3 Astropaths**

**Issue 4 Officers**

**Issue 5 Officers**

**Issue 6 Communications**

---

Do you have a question about the WH40K game? You want to know more about the Imperium? Any good ideas for models or supplements? What are you waiting for... get writing! I'll select the most commonly asked or interesting questions for our WH40K Q&A and answers feature (space and editor permitting). Obviously I can't guarantee to publish any letter, so if you want a personal reply please include a stamped self-addressed envelope with your letter and try to leave enough space on the letter itself for me to answer any question.

Rick Priestley

---

**Warhammer 40,000**

**Jet·cycles**
Jet Cycles are supplied Ready-to-play and are designed to accommodate 25mm plastic Space Marines

**Christmas Marines**

**Limited Edition**

**RTE £1.95 for 2**
to change in society, both within Middenheim and in The Empire as a whole (see the New Millennials - below).

Otto is a rational and reasonable man, who will calmly argue his case with anyone. Far from being fanatical, all his arguments are based on reason. He can see that a rationally ordered society would benefit far more people than it does at present. However, Otto is aware that the New Millenialists are viewed as a threat by the city authorities, and therefore wishes to keep his activities secret. Even if the authorities did not close him down, they could, by various surreptitious means, destroy his presses and put him out of business. To avoid this, no callers to his office, no matter how hard they try, can convince him to print seditious literature. In order to do so they will first need to contact an Agitator, who will then arrange an introduction to Otto (see Contacting the New Millennials below).

| Mon | Wed | Fri | S | T | W | A | D | Dec | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct |
|-----|-----|-----|---|---|---|---|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 3   | 34  | 46  | 3 | 4 | 7 | 50 | 1  | 44  | 47  | 46  | 50  | 52  | 76  |

**Skills**

Blather; Drive Cart; Magical Sense; Public Speaking; Read/Write; Scroll Lore; Secret Language - Guilder; Secret Signs - Artistian; Very Resilient*

**Possessions**

Ink-stained clothes, sword kept under desk; 40 GC in purse; 156 GC in desk drawer; Key to desk drawer.

Callers at the print works are greeted with a cheery but slightly croaky, 'Hello, what I can do for you. Would you like a seat. I'll just move this pile of paper and you can sit down here.' His old body moves surprisingly swiftly, and a clean rag is soon whipped out to wipe the two seats in front of his desk.

'Would you like a glass of wine while we conduct business. I always say that a little wine helps to smooth the passage of the day and makes negotiations go so much more smoothly.'

Located in one of the many side streets that make up Middenheim's Wynd district lies an old shabby warehouse. Above the door is a sign which reads: 'Otto's Printworks - leaflets and books printed to order.' Behind the door is a small dusty office, where can be found Old Otto, the proprietor. Otto sits behind a large ink-splattered desk, strewn with assorted pieces of paper. Behind the desk are shelves heaped high with books and pamphlets - guides to Middenheim city and flyers announcing various civic functions. From behind a closed door can be heard the muted rattle of presses and type blocks as the apprentices go about their daily work.

---

**OLD OTTO THE PRINTER**

Human, Male, Demagogue & Artisan

Otto looks about 68 years old and wears an old ink-stained apron. His thick pebble glasses invariably distort his face and make his eyes look like they are buried a foot into his head. A mop of curly grey hair crowns his skull and a long white goatee beard dangles from his chin.

Although his body is bent with age, and his face deeply etched with wrinkles, Otto's mind is very much alive and his eyes sparkle from behind his glasses. Otto is friendly to all that call, regardless of social standing. He takes the time to make his callers feel at home, appearing to all intents and purposes as an honest artisan wishing to provide his customers with the best service possible.

But contrary to his public image, Otto is one of the leading members of the New Millennials - a radical group dedicated...
Whether visitors accept his offer or not, Otto politely asks what sort of print work they are looking for. His rates are reasonable, decreasing proportionally according to the number of copies required. He will print anything from one sheet flyers to large books.

**Rates:** Assuming a print-run of 100 books, Otto charges 30 GC per 100 hundred pages per book. A print-run of 100 books therefore costs 2000 GC. For each additional 100 books ordered, his rate is reduced by 1 GC to a minimum of 10 GC per 100 pages. It takes 3 days to prepare a press to print a 100 page book and a further ten days to do a print-run of a 100 copies. The rate of printing can be increased by 50%, but the cost goes up by 100%. Otto can only manage this increased output by working overtime, which costs him more in wages and other overheads.

One sheet flyers are considerably cheaper, costing only 1GC per hundred sheets. He offers discounts on 500 sheets or more; 500 sheets for the same price as 400; 1000 sheets for the same price as 800 etc.

The above prices are for standard quality work. Otto charges more for special layouts and for the inclusion of woodcut illustrations - up to 200% extra.

---

**The Printworks**

The door from Otto's office (a) leads to the print room (b) where two printing presses are tended by three assistants. Prospective clients are given a personal tour of this room by Otto, who points out the rows of lead letters stacked on racks around the room. Bundles of paper lie on the floor and stacks of partially printed books and pamphlets line the shelves. Otto will carefully guide his visitors around these, apologising for the disorganised state of the room. 'We have so many jobs to do these days, that we find it easier to sort them into piles on the floor, than to put them on the shelves. So please step carefully, we don't want any of you falling into a press.'

The presses are primitive but effective. They operate on a screw principle, with the galleys of composed type being wound down onto a sheet of paper. Three type styles are available and Otto will go into great detail of their respective merits.

Gothic - 'A very nice visual text, looks good to the eye, but unfortunately difficult to read. Still, useful for impressing people, particularly those who cannot read.'

Luther - 'This face is very good for clarity, a bit utilitarian, but easy on the eyes for protracted reading. An ideal type for books and pamphlets.'

Imperial - 'An impressive face. Yes indeed. Used on Imperial documents you know. A good cross between the other two types - useful for those shorter proclamations beloved of our illustrious rulers. You can't go wrong with this one, dazzle your friends with your Imperial connections.'

Otto will not show visitors through the door leading from the press room. If asked, he says, 'Oh, that's where we store the paper. A simple storeroom. Nothing to interest you.'

But, little known to the outside world, Otto's print shop is the source of the majority of leaflets handed out by Agitators on the streets of Middenheim - even those who are not connected to the New Millenniumists. Any cause that embraces the government or calls for improvements for the lot of the common folk, is given access to Otto's print facilities.

The locked room (c) holds another printing press used solely for producing material of a seditious nature. The press specialises in leaflets proclaiming the imminent arrival of the New Millennium, in which the common people will control their own destiny without being subject to the whims of inbred nobles or fat and wealthy church leaders (see below for two examples of Otto's press). Here two Agitators produce leaflets calling for an end to taxation and the overthrow of the existing order. Leaflets, sorted into various piles, are neatly stacked around the room, making a stark contrast to the disorganised mess of Otto's 'public' print room.

The existence of this press is a closely guarded secret, known only to the members of Otto's press and certain Agitators around the city.

At night, the printworks is manned by two Agitators who work the press and hand-over leaflets to other agents for distribution. They attempt to capture any intruders, but will be unaware of any activity outside the print room, unless this is very loud indeed.
**AGITATOR**

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Skills: Public Speaking; Read/Write

Possessions: Leather jack (0/1 AP - body and arms) worn under an inked stained overall. Sword, Dagger, assorted leaflets.

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**THE NEW MILLENIALISTS**

Large numbers of Agitators throughout the city espouse the beliefs of the New Millenialists. The New Millenialists believe that society is unjust, benefiting the rich and powerful at the expense of the common people. They wish to see a change in the running of The Empire and Middenheim in particular.

New Millenialists are, on the whole honest hard-working folk, who dislike the efforts of their labours going to feed the rich and powerful. Members point to the poverty and decay visible in the poorer sectors of the city, as evidence of the rulers’ disregard for the common people.

Many members are worshippers of Verena, the Goddess of Learning and Justice, who would like to see an Empire run by reason and not by the whims and personal interests of the rich. They view the schism between the followers of Ulric and Siggmar as nothing more than a sham to divert the common people from the real issues of the day - namely their lack of money, and the constant threat of Chaos.

Although adventurers coming into contact with the activities of the New Millenialists may suspect them of being Chaos cultists, the New Millenialists are totally opposed to Chaos. For Chaos would mean an end of all order and reason. Anyone suspected of being a Chaos cultist would find their lives dogged by Agitators seeking to expose them in public places and organising demonstrations outside their own dwellings.

The recent Imperial proclamation declaring that mutants no longer exist (see Death On The Reik), has further fueled the New Millenialists’ belief that the Emperor and all nobles are inbred incompetents, who are now actively seeking to aid Chaos. This is the cause currently taken up by the New Millenialists, an activity that for once, does not particularly bother Graf Boris Todbringer (ruler of the city) and his advisors.

For all their agitating, the Millenialists are not as influential as they would like. Although their Agitators are active, most of the city’s folk are usually deaf to their pleas. Occasionally they will catch the common folk in a volatile mood, but the ‘mob’ is easily distracted by a hurriedly prepared festival or parade put on by the City Council. Attacks on public figures tend to be more effective - it is difficult to ignore agitators who harangue you from public corners, particularly if there is a whiff of Chaos involved.

---

**RATS & VERMIN EXPLODE FROM CITY SEWERS**

Suffer no more. Force the rich nobles and wealthy church leaders to free us from the plague of rats daily erupting from our sewers.

While the rich and powerful are safe in their fancy houses, the common people must suffer these foul creatures.

Catch as many rats as you can and let them loose in the Grafsmund.

Let our betters know what it is like for their children to live in terror of these beasts.

Direct action is our only hope.

**ACT NOW**

**CATCH A RAT TODAY**

There is no printer's by-line on this poster, but it is typical of a New Millenialist poster commissioned by an outside group. In this case the publishers are the city’s rat catchers, seeking to drum up more trade by making rat catching into a social issue.

Initial response to this poster will be good and the city authorities will be forced to deal with the rat problem - however, this results in the posting of guards on streets leading to the Grafsmund. Anyone suspected of carrying rats will be stopped and searched. The authorities take no action to deal directly with the rat problem.

The other poster is one of the New Millenialists’ own.

---

**MUTANTS TAKE OVER THE EMPIRE**

The recent proclamation from our beloved imbecile: Emperor (he of the fat breeches and deficient brain) has turned The Empire into a breeding ground for mutants.

Mutants are to be elevated to positions of power in an effort to make our lives worse.

Show your disgust.

**END CHAOS**

**END POLITICAL TYRANNY**

**FREEDOM FOR ALL**

(mutants excepted)

---

**SIGNS OF THE NEW MILLENIALISTS**

While the player characters are travelling around Middenheim, either on a shopping expedition or another adventure, draw their attention to a couple of fly posters pasted up on the walls of the city streets.
This poster is recent and is still being pasted up by Agitators. Because of its seductive intent, the City Watch are taking these down as fast as the New Millenialists can put them up. PCs reading this poster will be quickly moved on by a group of police but firm Watchmen.

"Excuse would you mind moving on while we redecorate this wall?"

PC. "Sorry I haven't finished reading it."

"Perhaps you didn't understand. Push off - unless you want arresting for sticking up illicit bills."

This cause is also being agitated for around the city. Agitators will be heard calling for an end to the nobility and venting their spleen against the Emperor and his advisors. The Watch responds by peacefully dispersing the crowd and moving the Agitators on. Violence is unlikey to flare, unless instigated by any adventurers in the crowd. These street corner agitations can be run for as long the GM wishes and could even culminate in a large demonstration if desired. The main role of the agitations, however, is to show that there is opposition to the dictates of the Imperial Court and to draw attention to the existence of the New Millenialists.

If a demonstration does occur, Chaos Cultists will attempt to make trouble by starting fights and hurling from the sidelines. Empire loyalists will also heckle the crowd and a small counter demonstration might be organised. Unless you are willing to disrupt the life of the city, it is best to allow the demonstration to take place without it erupting into major violence. The Watch will contain any trouble that occurs. Where player characters are involved, simply roleplay out the scene in response to their actions. Make it colourful, but avoid major confrontations.

ONTACTING THE NEW MILLENIALISTS

There are a number of ways you can introduce the New Millenialists and Otto's printworks into your game. You can draw the adventurers' notice to the various posters stuck up round the city. Later on, when the adventurers are out after dark, they can spot an Agitator pasting up posters at night or they can talk to an Agitator on his soap box. Sympathetic characters such as Agitator player characters or a character who successfully makes a Bluff test can roleplay their way into the Agitator's confidence, an easy enough task as Agitators are willing to talk to people sympathetic to their cause.

Following a successful bluff, characters will be introduced to Otto who will willingly teach them the necessary skills for their new trade. Otto charges nothing for training characters, but he will expect them to work as printers, and once they have mastered public speaking, to work the streets in their new career.

Characters who oppose the Agitators may decide to follow the Agitator back to the printworks and then either break into the building to get evidence to give to the authorities, or try to bluff their way into the building and arrange a meeting with Otto. Its up to you (the GM) to determine how convincing the characters appear to Otto. Characters who are out to shop Otto to the authorities, should have their work cut out. Don't make it easy, but reward players for clever play.

Other possibilities are employing Otto to print leaflets for some cause or other, such as exposing Chaos cultists or corrupt government officials. In this case the characters will have to pay for Otto's services and be responsible for posting and giving out their own leaflets.

And of course, if the adventurers should require a printer for any reason in Middenheim, Otto's can be employed as a 'straight' printers. Otto will not employ Artisan's Apprentices, unless he is convinced of their political integrity.

Watching The Printworks

The characters may find themselves approached by public figures who have been attacked by the New Millenialists, or by the authorities to uncover the source of the leaflets. The characters can find leads by following Agitators or by hanging out in certain inns - its up to you which ones. You should make sure, however, that you give them a lead to draw them to the printworks.

Characters watching the printworks at night will see Agitators arriving at the back door to collect leaflets and to discuss future agitations. Getting the Watch to act against Otto's will require evidence, a sample of seditious leaflets from the printers will suffice. Allegations on their own, are insufficient.

OTHER AGITATORS

There are many freelance Agitators in the city, espousing many different causes - from the state of the drains to carrying out verbal attacks on public figures. A few inns can be nominated as the places where Agitators hang out, and these would be known to most of the city's dissident and criminal elements. Any bawd will be able to take the adventurers there.

Player character Agitators can find many things to agitate against in Middenheim. It is simply a matter of picking a cause which appeals and going out there to shout about it!

Agitator PCs can be very useful in the course of a campaign. They are capable of holding very strong views which gives them great roleplaying potential. A lot of fun can be had cutting loose on your views at every possible occasion, particularly if your views are somewhat unusual. "The rights of the common donkey are being eroded. We have many human clerics, but never a donkey cleric. And why? Because people are prejudiced against donkeys." Okay, a bit extreme. But some people do have strange ideas.

More concrete possibilities are using Agitators to gather a large crowd as a distraction while the PCs break in somewhere or carry out some other illegal act. Successfully inciting a crowd to riot is a sure way to occupy the Watch!

Jim Bambr
Illustrated by Ian Miller
Who hasn't experienced some pleasure when seeing a Dragon on either a tabletop display or diorama mount? It's one of the most spectacular miniatures to observe. These reptilian evolutions are understandably popular subjects.

Yet there remains a certain reticence on the part of many enthusiasts to tackle what they consider to be a gargantuan task. This need not be the case. Dragons need be no more difficult than the ordinary 25mm figure. Indeed, the lack of miscellaneous detail on the model makes life a lot easier for the painter, who has the room to elaborate on standard techniques. There's room to drybrush another few tones or blend ink washes.

But in this article, we're going to explain the techniques used on the new Citadel Dragons. The effects you can see from these photographs are attainable if you carefully apply the techniques described below. In future Easy Metals we will look at more advanced techniques in this area, though there is a surprise here for those of you looking for something special. More of that later. Grab the box and follow us...

Unwrap the model and check that all the parts are present. Begin by cleaning the model of any flash or other irregularities from each component. Take care not to separate any of the detail from the components or yourself.

At this point it's advisable to assemble the parts using blue tack or plasticine. This will show up areas that might cause problems or require adjustments, such as changing the wing or neck positions.

Assess all the major joints that need strengthening. Neck joints in particular, wings and legs (to the base, if applicable) are likely to benefit from support. Drill holes for support pins into each part at the area to be joined. The pins may be pieces of stiff wire cut to length, or panel pins with the heads clipped off will do.

Having Prepared the joints, you should mix the glue. Again we recommend the standard two-part epoxy resin, though this does require patience. The five minute version of this adhesive is generally the most satisfactory. Mix equal amounts of the glue, and apply it to both surfaces being joined. Secure the join with sellotape, elastic bands, or anything else you find of use.
3: Young Fire Dragon
Red base colour + red ink wash. Alternate ink washes of red + drybrushing with red and orange. Body scales picked out with a dot of orange followed by a dot of orange and white. Underbelly painted brown, blended with orange and white and shaded with brown and orange ink. Claws painted black and given green ink wash.

2: Young Forest Dragon
Woodland green base colour. Alternate green ink washes and drybrushing with woodland green + spearstaff brown + white. Scales picked out in light yellow/green.

2: Horned Dragon
Grey base colour. Highlighted in blended grey and white. Shaded with very thin black, blended in. Light silver drybrushing. Claws coloured red with black ink blending the join.

3: Serpentine Dragon
Wings and back given medium blue base colour. Blue ink wash. Drybrushed with successively lighter shades of blue (increasing the white proportion of the mix). Underbelly, arms and legs base coloured electric blue, drybrushed with electric blue + white. Thin blue ink added to joints and blended in.

The Dragons depicted here have the following profiles in the 3rd edition Warhammer Fantasy Battles rules. Complete rules for Dragons can be found in the rulebook. As both the young Fire Dragon (1) and young Forest Dragon (2) are so small, the first set of profiles adequately caters for either of them.

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Nightmare Dragon
Universally applied black base colour. Body brushed several times with progressively lighter shades of grey. Wings highlighted with blended grey. Underbelly has dark green blended in followed by woodland green.

Lava Dragon
Red + black base colour. Ink wash of red + black. Alternate ink washes of red, and successively lightened drybrushes of red + orange. Drybrushed orange. Underbelly is bestial brown, blended with bestial brown + white. Shaded with brown + orange ink.

Rock Dragon
Bestial brown base colour followed by brown ink wash. Alternate drybrushing (with bestial brown + white) and further brown washes. Drybrush with bronze then gold. Details picked out in gold.

The ultimate effect is a glowing depth that adds life to the model.

...And here are some profiles for the new race of Dragon-Ogres, as represented by Nick Bibby's amazing new figure. Full rules for these fearsome beasts will appear in Realm of Chaos, but the following profiles and rules should keep you going until then.

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Special Rules: Dragon-Ogres cause fear in living creatures under 10 feet tall. 1 stomp attack, 1 tail-lash attack, the rest are weapons attacks. Dragon-Ogres count as a large target for missile fire.

Dragon Ogre
Give yourself a break. Come back tomorrow and your creation will be strong enough to withstand the next phase.

Detergent, a cloth and perhaps a toothbrush are the necessary tools now. Clean the model of grease smears and dust. It need not be a time consuming affair and will make all the difference to the paint job. Dry the model afterwards with a tissue, or a hair dryer for that matter.

With the aid of either a new mix of epoxy resin or Milliput, proceed to neaten up any mistakes made during earlier preparation or shrinkage in the casting process. Apply the putty in the thickness required, and shape and smooth it. Then leave it to dry for the specified time.

When the putty has hardened, use scalpels, files and any other useful tools to model these areas into detail as desired. You may then go on to prime your Dragon in your usual way. A spray can primer is ideal for large models, but if using an acrylic, apply it with an old brush.

Incidentally, the colour guides given here come courtesy of Citadel figure painter Mike McVey, who painted the models for this article. Use your own by all means, but rest assured that these will serve you well if you’re stuck for ideas.

Mike has adopted a careful drybrushing technique to paint his models. Tones are finely layered to have the strongest, but most subtle effects. Dragons provide an ideal opportunity to concentrate on this area and gain attractive results. Scale rims, wing bones, horns - all of these catch the eye and draw attention to the most intricately detailed parts of the model. You should pay particular attention to these areas.

The drybrushed tones were complimented by successive ink washes. Subtle shading benefits from the large surface area on these models. Finally, the eyes and teeth may be painted in to finish the Dragon. Using these techniques, it was possible for Mike to complete two or three Dragons per day, though admittedly, this was something of a daunting task. Take your time.

Now for something a little special. Glazes can make the difference between two otherwise equally well painted models. Basically, this treatment involves layering thin washes of colour on top of each other. Each wash is translucent and allows the colour underneath to shine through. The ultimate effect is a glowing depth that adds life to the model. The same principles apply to the treatment of creatures by many old masters and find application in Japanese lacquered furniture or custom cars!

For our purposes a useful technique to master is the two brush blending technique (another Blanchitsu special). Instead of applying the wash all over the model and allowing it to rest where it falls, it facilitates greater control of the pigments. The ink wash is carefully applied to the crevices with one brush, and before it totally dries, the colour may be drawn out and thinned, gradually working upwards to the dry areas with the other brush (which should be clean, and moistened but not dripping). We’ll come back to this subject at greater length in a future "Easy Metal."

Incidentally, another variation of this (not used on any of these models), is the underwash. A green ink wash applied to a pale pink Dragon works wonders if you’re after a fetid, rotting undead feel. Purple on light blue is also extremely effective, while the most dramatic is red or green over a warm yellow. This gives a bright and colourful result to the model.

Next month, John discusses the benefits of advanced painting and shading techniques. But we think you’ve got enough to keep you busy until then.

John Blanche and Ian Cooke
THE MADCAP LAUGHS

A HEART OF DUST,
A HAND OF DEATH

by Matt Williams

INTRODUCTION

This is the first adventure in The Madcap Laughs series. The outline of the campaign was dealt with in last month's White Dwarf, a copy of which is required if the intention is to follow the campaign closely. However, GM's will have enough information here to use this as a one off adventure without knowledge of the campaign structure.

GM'S INTRODUCTION

This adventure is set in the Weeping Waste and assumes the starting location of the characters to be either in, or near, the city of Karlaak. The party will have to journey across the desert in search of an ancient tower which a nobleman's children are held captive.

Darsu Dhibrac, a nobleman of Karlaak, has had his son and daughter kidnapped; carried off by bandits into the Weeping Waste. Dhibrac needs to hire a group of talented adventurers to find and recover them, and return a family treasure worn by his daughter - the Key of Mirikos. Dhibrac will pay a reward for freeing his children, plus a bonus for the heirloom's return.

In fact, the bandits were hired by Ziamora, the powerful inhuman enchantress. She has spirited the children to an ancient tower amid the Scarlet Shoals in the Weeping Waste and used sorcery to secure their hiding place. Ziamora believes the Key of Mirikos will release her race from a ten thousand year slumber on a nether plane. While she is seeking the correct rituals for this in the Young Kingdoms, she has made the tower her base.

SWORDS FOR HIRE

Dhibrac will contact the characters via his servant, Graman, who will meet the party at a suitable point either just as they approach the city of Karlaak, or shortly thereafter. The exact location of the encounter is left to your discretion. Read this to the players:

The road ahead is blocked by a richly dressed, hooded man who sits astride a horse led by a page. From beneath the hooded man's cloak you can see the ravages of age upon his face. Closer inspection reveals areas of stretched skin that cover the eye sockets. But despite his shocking appearance, a reassuring smile spreads across his face.

He greets you by name, though you have never seen him before.

'Greetings from my noble lord,' he cries. 'I bear you a message.'

Graman's only purpose is to disseminate certain information to the PCs. He will be civil and identify himself. He will not enter any discussion regarding the message, but might provide other information, perhaps advising on a good inn where the characters may rest safely after their journey. His page is mute. Neither of them are armed or possess any fighting ability. If attacked, they will succumb easily.

After reciting the message Graman will leave. If the adventurers press him he will issue threats ("If I do not return by sunset, your kidneys will be my master's next breakfast"). If they decide to follow him, allow them to stay on his tail for a short while before losing Graman and the page in the city's crowded streets.

Graman has a perfect memory (99%) and will report precisely what happens on returning to his master. If the characters torture or kill Graman, Dhibrac will exact revenge in a range of ingenious but ultimately lethal ways.

If the characters accept the message, read them this.

'Two days hence in Karlaak, follow the golden woman who collects a pitcher from the East Gate at dusk. Follow her wherever she goes and you will meet my master. He will pay each of you your weight in silver in exchange for a small favour. Not a word of this shall pass your lips, or the bargain is forfeit, and your souls on their way to Limbo. I must return alone. Let your actions be your answer.'

If the characters pay Graman no heed and seem reluctant to become involved, don't worry. Allow two days of uneventful game time to elapse (see below). Encourage them to remain in Karlaak before running The Golden Woman encounter.

Groman, Dhibrac's servant

STR 8  CON 9  SIZ 12  INT 10  POW 15  DEX 5  CHA 14  HP 9

No effective attacks

Skills: Credit 60%, Listen 80%, Memorize 99%, Move Quietly 44%, Music Lore 60%, Ride 50%

Mute page

STR 8  CON 11  SIZ 6  INT 10  POW 9  DEX 12  CHA 12  HP 5

No effective attacks

Skills: Balance 40%, Dodge 40%, Listen 60%, Move Quietly 35%

KARLAAK

Karlaka is a typical limorian city, a bustling town surrounded by well-tended farm estates. It is not as cosmopolitan as the sea ports, and has a slight frontier feel because of all the expeditions to the Weeping Waste. However, nearly all the fruits of civilisation can be found somewhere within its streets, just like any other large city.

EVENTS - KARLAAK

While the adventurers are in Karlaka, you may want to use some of the events listed below to add flavour to the adventure and give the PC's some idea of what Karlaka is really like. Some of the events will require GM development.

Beggars

The characters are beset by 2D4 beggars begging alms. If they are charitable and give them food or money, an extra 2D8 beggars will crowd round for a handout within five minutes. In the fuss, one of the
characters will have his pocket picked. The thief has 50% Cut Purse and 30% Dagger.

The Engine
In a square is a huge steam-powered water-pump drawing water into a well. The pump has gone amok and is flooding the square. The emergency is being directed by Taldren Vindan, a harried priest of Law. If the characters somehow remedy the situation, the priest will give them a compense in thanks.

Forbidden Fruit
A steely-looking street-vendor will sidle up to the characters and ask them if they want to buy his exotic fruit. He will claim all sorts of wondrous properties for it. You will experience dreams beyond your imagination, he says, you will become invulnerable to heat or cold, you will become desired above any man/woman in the world. His price is $300 for a bag of seven, but he can be knocked down to $100. The fruit, a small knobby fig with a ruddy skin, has no such properties. As soon as he has made a sale, or it's clear the characters aren't conned, he will lope away into the back streets. The vendor is unarmed.

Urchins
Two street-urchins playing in the street will stray in the path of a character. They will run round him a few times then dart off happily down the street. While they circle his legs the grubby children will wrap a rope round his legs and knot it. A conspirator will tie the hitched end to a near-by horse and slap its flank with a bramble. As the horse runs off, the character will be dragged down the street for 2d400 yards, taking a point of damage per 10 yards (ignore armour, bumping down the street in metal isn't very comfortable).

A character will spot the ruse on a 1d6 roll, and can then escape on a 1d6 roll or less. If the character can roll STR X1, the horse will be stopped in its tracks, unharmed. Anyone who sees this will be suitably impressed.

TWO DAYS
The characters will have up to two days to do what they wish. Judicious inquiries in the right area will reveal a little about Graman's master. However, Dhiberac has spies in the city and enquiries will have to be kept quiet to make sure he doesn't find out. If the characters leak the reason behind their enquiries, there is a 50% chance that the spies will hear of it and report back to Dhiberac. This will mean a nine tens reduction in payment, though Dhiberac will wait until the mission is finished to tell them this.

While in the city, the characters may replenish supplies, buy new weapons and equipment, and sample the local colour. Nothing much should happen until their rendezvous.

THE GOLDEN WOMAN
At dusk, two days after the message is delivered, a beautiful woman with gold-tinted skin will collect a water pitcher from the East Gate. She is lightly robed in green silk. The adventurers will have no trouble spotting her if they received the message. Otherwise, bring her to the attention of any character making a successful 1d6 roll. She will be aware of them before they see her.

The woman is Jenollia, a Demon of Desire, ordered by Dhiberac to lead the adventurers to him. When she has filled the pitcher she will make her way through the back streets away from the gate, always keeping some distance between herself and the PCs. Jenollia will use her ability to teleport the party to their final destination if they do not follow her.

Whatever the course of action chosen by the characters, they are destined to confront Dhiberac in his house, two days after encountering Graman. If they were unaware of the suggested rendezvous with Jenollia, or happen to be otherwise engaged in some area of the city, you may assume that Jenollia tracks them down during the evening. Any character making a successful 1d6 roll will observe a pretty blond haird woman smiling at them before their surroundings suddenly change to those of Dhiberac's study (see Dhiberac's Home below).

Assuming the characters do not jenollia, their last sight of her will be to see her passing through a gate at the end of a cul-de-sac. Once through this, they will find themselves in the courtyard of Dhiberac's house.

The courtyard is a narrow square, surrounded by high buildings adorned with gargoyles. Most of the windows are shuttered. Inside the rooms are dark and connected by winding corridors, filled with exquisite objets d'art.

Dhiberac's Home
When the party arrive, they will be ushered to Dhiberac's study by the page boy who escorted Graman earlier. Dhiberac will be staring into a huge wall mirror at the far end of the poorly lit room. Graman will be present, standing silhouetted in front of a low hanging chandelier. After a moment, Dhiberac will sit down in silence behind his desk, and speak. If the PCs were teleported to this location by Jenollia, he will begin by profusely and sincerely apologising for his methods. You may then read the following passage to the players.

'Brave souls, I am in need of your help. A week ago, my only children, Hanamel and Cyrona, were plucked from this very house by outlaws. No ransom has been asked for and I fear their lives are in danger. To breach the security of this house, the bandits must be cunning and dangerous. Only the most skilful men will best them, which is why I have selected you. I will pay you well - your weight in silver - and a bonus if you recover a family heirloom worn by my daughter. One thing further, the mission is a secret. I expect you to keep my confidence.'

Dhiberac is more interested in the Key of Mirikos, an artifact worn by one of his children than in the children themselves. He will not say or do anything to let the party suspect this; however. He will provide sketches of the Key and his children to allow them to be identified, and any equipment the characters request (at the GM's discretion). He will also give the PCs an amulet he thinks may be of some use in their search. In any case, he offers to help them.

The bonus for the return of the heirloom is 100 Large Gold to be divided between the party members. If the characters demand more money (they may be particularly annoyed if they were teleported to Dhiberac's house) the GM should ensure that the party will want to recover any excess payments afterwards however, and this could lead to further adventures.

Ner will Dhiberac tell them that his own efforts have failed. He has already expended a Demon of Desire trying to regain the artifact, which now appears to be concealed by warding. He has no desire to risk his life against powerful sorcery except as a last resort.

His reasons for keeping the mission secret are vague. He gives the impression that he wants to keep knowledge of the matter from his known enemies. He will also stress the importance of starting out as soon as possible.

THE AMULET
The amulet given to the characters is a very minor Demon of Knowledge. It will answer questions when dipped in blood, preferably human. The demon requires fresh blood for each question - figure a tankard of blood to three questions. If the characters donate the blood themselves, they take 1d4 damage per inquiry. It is rude, stuy and will be at every opportunity. On one side, the amulet shows a child's face, which speaks when the amulet's powers are used. The reverse is inscribed with the eight arrows of Chaos.

Demon amulet
CON 16 INT 64 POW 8
THE HEIRLOOM - THE KEY OF MIRIKOS

This has been passed down through Dhiberac’s family for countless generations. His patron deity has revealed it was fabricated from the stuff of Chaos aeons ago. Its only known power is to open any lock. Dhiberac’s main reason for wanting the key returned is that his scholarly studies lead him to think it has greater powers that have avoided discovery to date. The Key is normally worn as a pendant by Cyrona, his daughter.

DARSU DIBHERAC

Darsu Dhiberac is slight, young-looking with dark skin and short black hair. He dresses in grey robes (which conceal his sword), adorned with much jewellery. He is cruel but always keeps his word when he feels it has been honourably given. Excessive demands by the adventurers places them beyond such honour.

Unlike other agents of Chaos, he has built up a power base in Karlaak. He is rich and influential with friends in high (and low) places. Few know he serves the Lords of Chaos from his ebony-panelled, labyrinthine house.

Darsu Dhiberac, nobleman of Karlaak and agent of Mabelode
STR 9 CON 12 SZ 11 INT 17 POW 20 Dex 10 CHA 15 HP 12

<table>
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<tr>
<th>Weapon</th>
<th>Attack</th>
<th>Damage</th>
<th>Parry</th>
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</thead>
<tbody>
<tr>
<td>Shortsword</td>
<td>61%</td>
<td>1D6+1</td>
<td>58%</td>
</tr>
<tr>
<td>Dagger</td>
<td>35%</td>
<td>1D4+2</td>
<td>35%</td>
</tr>
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Armour: None

Skills: Conceal 44%, Credit 60%, Dodge 48%, Evaluate Treasure 75%, First Aid 25%, Hide 58%, Listen 40%, Memorise 79%, Move Quietly 56%, Stealth 40%, Poison Lore 10%, Persuade 81%, See 30%, Search 49%

Languages: Common: Speak 92%, R/W 88%; Low Melnibonean: Speak 60%, R/W 55%; High Melnibonean: Speak 40%, R/W 32%

Summonings: Elemental: Water 96%, Fire 62%; Demons: Desire 98%, Protection 73%

Obviously, Darsu Dhiberac is a powerful man, and the characters should realise this. His large fee and the Demon amulet is generous payment for an apparently easy task. Over-generous in fact. The characters should have enough clues to see there is more to this than meets the eye. If they depart unprepared, then they may well die quickly.

Dhiberac wears an amulet which will warn him of any intended attack. He keeps it well-hidden, but characters specifically saying they are looking for it may spot it on a 30 roll. Do not forget to take Dhiberac’s concealed skill into account.

DIBHERAC’S DEMONS

Tfosma, Guardian
CON 20 INT 12 POW 23 DEX 13 CHA 15 HP 20

Special Abilities: Ethereal, Life Drain

Tfosma is charged to protect Darsu from direct attack. It appears as a shimmering golden spectre. The demon is ethereal and can only be attacked by magic weapons or sorcery, but itself has no physical attack. The only way it can affect attackers is by using its life drain. Tfosma is immaterial until called to defend its master.

Urod, Guardian
STR 16 CON 22 SZ 9 INT 12 POW 9 DEX 18 CHA 1 HP 22

<table>
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<tr>
<th>Weapon</th>
<th>Attack</th>
<th>Damage</th>
<th>Parry</th>
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</thead>
<tbody>
<tr>
<td>Claw x 2</td>
<td>56%</td>
<td>2D6</td>
<td>50%</td>
</tr>
<tr>
<td>Bite</td>
<td>47%</td>
<td>1D10+1D6</td>
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</table>

Special Abilities: Invisibility

This Demon may take any form, but usually has that of a giant cat. Bound to one of Dhiberac’s many rings, it is immaterial until summoned forth to defend him.

Jenola, Demon of Desire
STR 20 CON 47 SZ 9 INT 12 POW 9 Dex 10 CHA 22 HP 47

Jenola is a gift from Mabelode. She is shy, smiling with luxuriant gold-tinted skin, and serves as Dhiberac’s slave and lover.

Obba, Demon of Knowledge
INT 71 POW 16 CON 20

This demon is bound to an ornate teak wall mirror (in Dhiberac’s study), 3 metres by 2 metres and reveals its knowledge in pictures. Since this Demon was a gift from the Church of Chaos it does not count towards Dhiberac’s total for binding. He may use it to impress the adventurers.

THE SEARCH

Searching the Waste is a gigantic task. Shrewd adventurers will use the amulet to put them on the bandits’ trail. Listed below are the amulet’s answers to the most likely questions. The GM must invent any other replies as needed.

Where have the bandits gone? - ‘To Limbo.’ True; the bandits have been slain by Ziamora’s Demons in the Weeping Waste.

Where are the children/Key of Mirikos now? - ‘Such knowledge is hidden by powerful sorcery.’ If the Demon rolls its POW or less it can reveal more. ‘In the Scarlet Shoals stands a citadel. The sorcery comes from here.’ The Scarlet Shoals stretch across part of the Waste; the name derives from the characteristic red sand, not seen anywhere else in the young Kingdoms. Further questioning or a Legend Lore roll will reveal this. Any barbarian of the Waste should also know.

Who has taken the children/Key of Mirikos? - ‘The sorceress Ziamora, Queen of the Essegrani.’ Further questions will uncover more information about Ziamora. How much is up to the GM. The Essegrani do not feature in this scenario directly. Full details are given in the third scenario, Empress of the Emerald Shore.

Where is Ziamora? - ‘In the Scarlet Shoals.’ If it rolls its POW or less, the Demon will go on. ‘She stands in a tower constructed of ghosts and shrouded in ancient sorcery. This is all that I see.’ The amulet can tell nothing more about the tower, but characters with Legend Lore or a barbarian shaman may have heard of the Castle of Lost Souls, a tower built by a long-dead wizard from the souls of dead men somewhere in the Weeping Waste.
THE WEEPING WASTE

The Weeping Waste is a vast desolate plain stretching eastwards from the edge of Ilmliora. There are few hills and rivers, but trees grow wherever there is a steady water supply. In the extreme south, bordering the Eastern Ocean, are thick woods and jungle. Further from the sea this gives way to sandy, inhospitable scrublands.

The Waste is home to many wild beasts and creatures of Chaos, and its huge expanse conceals many terrors and adventures. The inns of Ilmliora are full of men and women with strange tales of their travels in the depths of the Waste. Many more have died there seeking their fortune.

The safest way to travel into the Waste is with a merchant caravan. Such caravans leave regularly from the cities and towns of eastern Ilmliora to trade weapons and trinkets for the prized barbarian armour and desert bow. A typical tour might last two or three months, leaving heavily laden with metal goods and returning with a cargo of barbarian wares. Skilled fighters should have no trouble finding employment as hired swords on the caravans.

A typical caravan will be headed by a merchant, usually acting for a syndicate. He will have 8-10 wagons, half carrying provisions, the rest transporting 10-20 mercenaries. Caravans generally return with fewer men than they set out with. Wild animals, raiders, Demons, disease or the owner cutting his overheads usually means the death rate can run as high as 50% on one of these tours. Unscrupulous competitors sometimes hire assassins to protect their interests, or murder an incoming caravan and steal the cargo. The adventurers should be made aware of the difficulties they may face.

INTO THE DESERT

When the adventurers are in the Waste, the Gm should make use of the events list below. The characters will spend five days in the desert before they reach the Shools. The first event is fixed. The encounter with the Clakars is variable. However, if it hasn't occurred by the fifth day, it will take place automatically. See below. All other events are optional. At most, there should be one encounter per day.

Five Bodies
At noon on the second day, the adventurers will discover five mutilated corpses, about a week old. They have been bloodily slaughtered, but seem untouched by scavengers. Their dress marks them as Esmiri. On a successful Spot roll, a character will find a few grains of reddish sand. These are the fetid remains of the kidnappers. They were slain by Ziamara's Demons who then delivered the children to her.

Clakars
Each day there is a cumulative 10% chance Ziamara will find out Dhirrac has sent out a rescue mission. She will dispatch eight clakars to capture one of the adventurers. In the dead of night, they will attack the camp. Unless the sound of beating wings wakes the characters (Listen roll), or they have taken suitable precautions, the adventurers will be surprised.

The clakars have orders to bring back a character for questioning. Six of the beasts will cause a rumple, while two sweep from the air and grab at the weediest-looking adventurer. If a Clakar scores two claw hits, it can pick up - and fly off with - its victim (as long as the character's SIZ is less than a Clakar's STR, otherwise the beast cannot lift him).

The Clakars will only land as a last resort. They are afraid of fire, and will give up if the characters fend them off for more than five minutes (60 combat rounds). Once in close combat though, they will break away only when seriously injured.

All Clakars have the same attack percentages.

<table>
<thead>
<tr>
<th>Weapon</th>
<th>Attack</th>
<th>Damage</th>
<th>Parry</th>
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<tbody>
<tr>
<td>Bite</td>
<td>40%</td>
<td>ID8</td>
<td>30%</td>
</tr>
<tr>
<td>Claw x 2</td>
<td>60%</td>
<td>2D6</td>
<td>25%</td>
</tr>
<tr>
<td>Wing buffet</td>
<td>90%</td>
<td>1D4-1</td>
<td></td>
</tr>
</tbody>
</table>

Clakar One
STR 16 CON 12 SIZ 13 INT 7 POW 20 DEX 21 HP 13
Skills: Climb 44%, Listen 23%, Scent 25%, Search 22%, Track 28%

Clakar Two
STR 23 CON 14 SIZ 12 INT 6 POW 12 DEX 16 HP 23
Skills: Climb 43%, Listen 26%, Scent 30%, Search 21%, Track 27%

Clakar Three
STR 18 CON 11 SIZ 15 INT 5 POW 8 DEX 15 HP 14
Skills: Climb 49%, Listen 25%, Scent 25%, Search 29%, Track 23%

Clakar Four
STR 20 CON 17 SIZ 19 INT 9 POW 14 DEX 11 HP 24
Skills: Climb 41%, Listen 26%, Scent 27%, Search 30%, Track 24%

Clakar Five
STR 17 CON 21 SIZ 14 INT 12 POW 11 DEX 19 HP 23
Skills: Climb 47%, Listen 26%, Scent 28%, Search 22%, Track 25%

Clakar Six
STR 15 CON 19 SIZ 11 INT 4 POW 15 DEX 20 HP 19
Skills: Climb 44%, Listen 27%, Scent 22%, Search 25%, Track 21%

Clakar Seven
STR 18 CON 12 SIZ 12 INT 13 POW 7 DEX 14 HP 12
Skills: Climb 45%, Listen 29%, Scent 28%, Search 26%, Track 23%

Clakar Eight
STR 22 CON 21 SIZ 19 INT 6 POW 12 DEX 17 HP 28
Skills: Climb 49%, Listen 30%, Scent 21%, Search 24%, Track 25%

Oasis
The adventurers come across a small spring surrounded by a few sparse shrubs. The water flows sluggishly and tastes sour, but is otherwise fine to drink.

At Arm's Length
Approaching a rise, the adventurers notice a huge bronze hand sticking up into the sky. As they top the rise, they see that it is connected to a gigantic statue which has fallen into the dip below. Originally 30
metres tall, the statue now lies side down, half-buried in the sand. It depicts a threefold creature, one third man, one third woman and one third beast joined at the spine.

Undead Barbarians
As the day comes to an end the party encounter a small, listless group of 2D6-6 barbarian warriors, who offer their hospitality to the adventurers. They look tired and pallid and carry no insignia. Their chief offers the adventurers food and water, and a place by their fire for the night.

If the characters decline, they will be allowed to pass on their way. As they depart, the chief will say to them, 'You are in the eye of the Gods, travellers, for you have escaped our curse. Farewell, playthings of destiny.'

Otherwise, the barbarians will bring food and drink. As the sun is setting the barbarian leader will recite a tale.

'As the sun sinks into the earth we remember our ancestors and how they told of a tribe who crossed the path of wizard.

'Watash was the mightiest of barbarian kings. In his glory, he desired to be like the gods, immortal. The wizard, Yerim Jathen, had discovered the elixir of immortality. Rushly, Watash tried to steal it.

'The wizard slew Watash and his cohorts, but the elixir was split in the fight and the sorcerer was mortally wounded. Before he died, he worked dreadful sorcery, bargaining his soul with the Dukes of Hell. 'At the price of my soul,' he cried, 'curse these robbers to wander the world undead, their souls in torment, nameless and forgotten, until time's end! Let them tell their story to all who listen, and let them be forever cursed.' And it was said that this tribe still wanders the earth.'

As the tale ends, the barbarians will draw their weapons to attack. If the characters haven't guessed already, they are sitting with the barbarians of the story. As they are zombies, the barbarians keep on fighting until hacked to pieces (le 0 HP). They never parry attacks or retreat, and show no fear of magic.

<table>
<thead>
<tr>
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<th>Attack</th>
<th>Damage</th>
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</thead>
<tbody>
<tr>
<td>Battle axe</td>
<td>48%</td>
<td>1D8+2</td>
</tr>
<tr>
<td>Long spear</td>
<td>48%</td>
<td>1D10+1</td>
</tr>
<tr>
<td>Sea axe</td>
<td>48%</td>
<td>2D6+2</td>
</tr>
</tbody>
</table>

**Armour**: 1D8-1 barbarian

Caravan
In the distance, the adventurers see vultures wheeling overhead. If they decide upon closer investigation, they come across an abandoned caravan – all the personnel are dead. It is obvious from the condition of the bodies that they died in a fight. All the valuables have been looted with the exception of a gold amulet (worth 200 LP) bearing the sign of Chaos.

THE SCARLET SHOALS
After five days travel the PCs will notice lumps of rusty-hued rock jutting out of the ground. A See roll will reveal a pinkish rocky outcrop in the distance. The outcrop leads to a deep gorge with a floor of reddish sand. After about half a mile, the gorge dwindles into the plains of the Scarlet Shoals. Dominating the horizon ahead is the Castle of Lost Souls. It can be seen for miles around, and is the only visible landmark (see map).

As soon as the characters enter the Scarlet Shoals they will come to Ziamora’s attention. If she has not sent Chardhros against them by then she will instantly do so. If the party have already suffered an attack by the Clakars, Ziamora will prepare her defences at the Castle. The adventurers will have no difficulty crossing the Shoals

THE CASTLE OF LOST SOULS
The tower is thousands of years old. Exactly who built it is lost in the mists of time. It stands 90 metres tall. The tower looks carved from a single piece of blue-grey rock. In fact it is made from the souls of dead men bound together by eldritch wizardry.

The tower has a single door, 5 metres wide and nine times as high. If any characters approach within 30 metres of the door they will summon the tower’s Guardian.

THE GUARDIAN
As soon as any character, Elemental or Demon, comes within 30 metres of the door, the ground will shake as if struck by an earthquake. Characters must roll DEX-5 or under, or be thrown to the ground. Out of the sand a huge cerise dome appears. This becomes a head, and then a naked giant, who towers over the characters.

'Who dares awaken Ramukanth’ishrik, Servant of Hell?’ If the adventurers give no response, they will be called puerile mortals and have jokes made at their expense. Ramukanth’ishrik (pronounced ram-UKAN-hazeri) is 10 metres tall. He looks like a garish pink human, is made of living marble and blocks the doorway. He will issue this warming to the characters:

'If you seek to enter without my master’s name I must resist you.' He will then offer help in the form of a riddle. ‘Who bakes bread with a heart of dust, a hand of death?’ The answer is Chardhros the Reaper. If the PCs ask the amulet, it must roll its POW or less to know. If questioned about Ramukanth’ishrik, it knows the following.

Ramukanth’ishrik has a warpaint against all weapons while touching the ground.

Ramukanth’ishrik is a Greater Demon.
He is vulnerable to water.
His height and physical composition.

If any character names Chardhros as the Demon’s master, they will all be allowed to pass. If they try and pass anyway, they must fight Ramukanth’ishrik.
Ramun'khir, Greater Guardian Demon

STR 35 CON 80 SZ 125 INT 16 POW 60 DEX 9 CHA 26 HP 193

<table>
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<tr>
<th>Weapon</th>
<th>Attack</th>
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<tbody>
<tr>
<td>Punch</td>
<td>75%</td>
<td>1D0+3D6</td>
</tr>
<tr>
<td>Kick</td>
<td>75%</td>
<td>1D0+3D6</td>
</tr>
</tbody>
</table>

Armour: 40-pt skin

Special Abilities: Warpac

The Demon's attacks count as magical, if Ramun'khir scores a critical, he has squashed his target. This unfortunate person has been squashed to a pulp and is dead.

The Demon has a warpac against all weapons, including those with bound Demons, while he is in contact with the ground. Anyone striking him while he touches the ground receives a shock and is thrown to the ground taking 2D6 damage. The weapon is destroyed (magic weapons survive if they roll their POW or under and merely lose their enchantment). If he is somehow lifted, he may be damaged. A number of gnomes (Earth Elementals) could do it.

Ramun'khir's bane is water. A single drop touching his skin will reduce him to a pile of sand about the size of a small dune.

Kind gamemasters may allow characters one chance to slip past the Guardian. If a character rolls his DEX or less, he has nimbyly dodged the giant. If he falls, he is squashed and his soul pulched up by Chardhos to be tortured for eternity. Successfully passing the giant will destroy it.

THE TOWER

The tower is magical and cannot be harmed except by the most powerful beings. Its walls are 3 metres thick at the base, tapering to 1 metre at the apex. The walls are carved into the likeness of a myriad of figures writhing in agony, actually faces of the souls the tower is built from.

It is possible to scale the tower and enter through the third floor balcony. This requires a Critical Climb roll as the walls are quite smooth. The tower can also be entered by air or magically, but cannot be tunneled into. A Demon of Teleportation will convey the adventurers unobstructed. A Demon of Desire could create a human-size gap by expending 1D8 CON.

The interior is dim. Little sunlight seeps in through the few windows. In every hall braziers burn with an eerie green flame that barely lessens the gloom. Sweet-smelling herbs fill the air and deaden the senses to the world outside. Without conscious effort nothing that happens outside will be noticed - save the end of the world.

1. Ground Floor. The whole of the ground floor is taken up by a plain blue-grey hall, 80 metres high. A narrow staircase rises up into the heights of the tower, spiralling precariously around the inner wall. After a heart-stopping climb, the stairs lead onto the first floor.

2. First Floor. This is identical to the ground-floor hall, except of more modest dimensions. The ceiling is only 3 metres high. On the wall are twenty-four pairs of manacles, some still binding the corpses of long-forgotten prisoners. If touched, the corpses will crumble to dust.

3. Second Floor. A sumptuous lounge, expensively appointed, the air scented by incense. Ziamora has adopted this as her living quarters. There are several notable features.

A: Demon Bed. This ornate four-poster, besides guaranteeing a perfect sleep, is a Demon of Knowledge. By sleeping on the bed, a character has a POW X 3% chance of finding the answer to a question hitherto unanswerable, in the form of a dream.

B: Demon Table. This baroque dining table is covered with a delicious feast of the most exotic food and drink. It is self-replenishing, and produces whatever the character desires. Both this and the bed only work in the tower, and become mundane if somehow removed.

C: Demon Stair. Carved from solid jade in the likeness of a wild-eyed dancing youth. This is Tamalan, a Demon of Possession under Ziamora's control.

D: Salt Staircase. This was once alive, but was turned to salt for irritating Ziamora. Any character captured by Clakars earlier will be here beside it, also turned to salt.

E: Lacquered Box. This box is opened safely by pressing a secret stud. This needs a Slew and a Search roll to find. A character lifting the lid without having first pressed the stud must roll DEX as a percentage or get hit by a pin coated with Type 5 poison. Inside are 6 Glass Fingers (see Ziamora's description for full details).

The space under the mezzanine is divided into rooms by heavy tapestries. They are well appointed, once serving as bedrooms. The one marked X holds Dhaberac's children.

4. Mezzanine. This is a library. The walls are lined with rare and valuable tomes which crumble to dust as soon as they are opened. This floor forms a balcony to 3. Rooms 5 and 4 together are 3 metres high, the mezzanine being half-way between floor and ceiling.

5. Third Floor. This serves as a stable for Ziamora's Demon of Transport, Quolalola. There is a large arched window with a balcony through which it can come and go.

THE SITUATION

Ziamora has adopted the tower as her base in the Young Kingdoms. She is seeking the necessary items to release her race from a ten thousand year slumber. Having located the Key of Milflos, she arranged for it to be stolen by hand, since it was well-guarded against sorcery. She is not interested in Dhaberac's children and considers them expendable. Ziamora keeps the Key on her at all times. Obviously, she expected Dhaberac to try to regain the key, and has taken several precautions. As usual with humans, she has underestimated his ingenuity.

Ziamora is aware the tower has a Guardian. She allowed by air, thus avoiding the conditions which summon it. She also knows what the tower is made of.

The High Priestess will be half-expecting the characters, but assumes the Guardian will deal with them. If she captured one of the party with the Clakars, she will have extracted some information about the rest. She will not notice any uproar outside because of the effect of the herbs. If possible, Ziamora will avoid confrontation, preferring to sweet-talk the characters to her way of thinking. If it comes to a fight, she will have no hesitation in cutting her losses and fleeing with the Key. If by chance the characters have the Key, she will unlock her full sorcerous might to regain it.

THE CHILDREN

Dhaberac's children, Hamamel and Cyrona, are held in one of the small rooms under the library balcony. They have been drugged with a sedative and are unable to stand or walk unaided. They are unharmed. Characters with Plant Lore may try and concoct an antitox to sober them up. If a bubble is rolled, the two potions mix and create a Type 4 poison. When the children wake up, they will be disoriented and, unless convinced of the character's mission, will become hysterical.

The children are twins, aged 16, and have their fathers looks. They are very close to each other and will get upset if separated. They are unarmed and lightly clothed.
Hananath, Dhberas's son
STR 10 CON 12 SIZ 11 INT 14 POW 12 DEX 10 CHA 14

Weapon  Damage     Parry
Broadsword 20%  ID8+1  20%
Dagger      10%  ID4+2   10%

Cyrana, Dhberas's daughter
STR 8 CON 12 SIZ 11 INT 14 POW 12 DEX 10 CHA 14

No effective attacks

THE KEY OF MIRIKOS
The Key is an ancient artifact, fabricated by Balo at the dawn of time. In the right hands it has great power. The right hands now happen to be Ziamora's and she guards the Key with her life. The Key's only known powers are to open any lock. She believes that it will also release her god, Amanor-Graan, from his living tomb when combined with the right ritual incantations. It is made of gold and set with pearls (a collector might pay 5000 LB). The Key is about 15 cms long.

The Key and the children are warned from scrying by a Spirit Ward. The Spirit Ward is not actually manifest on the world-plane but drives off prying Demons of Knowledge and Desire on the shadow plane. For game purposes the Demon has a POF of 38 if characters insist their own Demons fight it.

Inside the tower, however, the Spirit Ward is useless. Adventurers may freely use Demons of Knowledge to divine information or Demons of Desire to get their hands on the Key or children.

ZIAMORA
Ziamora is the last noblewoman of the Essegarani, a race that exists on a plane of Chaos, cursed by a magical slumber. She is tall, fair-skinned with closely cropped black hair. She treats all non-Essegarani as expendable servants. She would also prefer that someone else did her dirty work while she relaxed in the lap of luxury. Like all Essegarani, whatever she does she manages to do it aesthetically. The characters should have ample evidence that she is a peerless sorceress who could snuff them out like a candle.

Ziamora is the major adversary throughout these three adventures, featuring indirectly in the events of Ruins In Madness and directly in Empress on the Emerald Shore. Ideally, she should escape alive.

When the adventurers arrive in the tower, roll 1D8 and consult the table below to determine her location.

**D8 Location**
1. The lounge: on the Demon bed.
2-3. Examining the library.
4-5. Summoning a Demon in room 3 (roll 1D8: 1-3 Knowledge, 4-6 Desire, 7-8 Combat)
6. Away on Quoalola; absent for 4D10 minutes
7-8. With the children in the side room

Ziamora, last Queen of the Essegarani and High Priestess
STR 13 CON 16 SIZ 16 INT 21 POW 29 DEX 15 CHA 18 HP 20 ELAN 97

Weapon  Damage     Parry
Claw x 2  35%  4D6   35%
Bite      62%  3D8   ---
Tail bash 30%  2D6   35%

Armour: 20 point hide

Skills: Balance 61%, Climb 27%, Conceal 60%, Credit 57%, Dodge 45%, Evaluate Treasure 74%, First Aid 79%, Hide 38%, Jump 27%, Listen 56%, Make Map 59% Memorise 100% Move Quietly 48%, Music Lore 49%, Orate 62%, Persuade 57%, Plant Lore 89%, Poison Lore 105%, Ride 57%, Search 41%, See 39%

Languages: Common: Speak 100%, R/W 100%; Low Melnibonan: Speak 90%, R/W 93%; High Melnibonan: Speak 79%, R/W 56%; Essegarani: Speak 100%, R/W 100%; 'Dander: Speak 37%, Maldeen: Speak 59%, R/W 46%; Yuric: Speak 32%

Summonings: Elemental: Air 90%, Earth 96%, Fire 94%, Water 97%, Demons: Combat 96%, Desire 97%, Knowledge 98%, Possession 92%, Protection 95%, Travel 93%; Other Summonings: Amara-Grane, Lassa, Strassha, Grome, Kakatal

ZIAMORA'S DEMONS
\**Demon of Protection\**
CON 76 SIZ 16 POW 20 CHA 16

This Demon has the form of a stunning red silk robe emblazoned with the chaos sign in silver.

\**Quoalola, Demon of Transport\**
STR 27 CON 32 SIZ 34 INT 5 POW 11 DEX 13 CHA 6 HP 54

Quoalola is a giant seven-headed swan. It is bound to the gold amulet it wears around its left leg.

\**Seeprest, Demon of Desire\**
STR 4 CON 43 SIZ 7 INT 12 POW 9 DEX 9 CHA 20 HP 38

Seeprest appears as a slight ethereal youth with strange-shaped feet. Like all servants, Ziamora considers him expendable. He is bound to a ruby bracelet on Ziamora's right wrist.

\**Glassajagi, Demon of Combat\**
STR 20 CON 12 SIZ 36 INT 8 POW 9 DEX 14 CHA 1 HP 36

**Weapon**  **Damage**  **Parry**
Claw x 2  35%  4D6   35%
Bite      62%  3D8   ---
Tail bash 30%  2D6   35%

Armour: 20 point hide

Glassajagi is an evil black hound with glowing eyes and a mace-like tail. The demon is normally immaterial and bound to a necklace worn by its mistress.

GLASS FINGERS
These are an assassin's weapon. They require exceptional skill to make, and are extremely rare in the Young Kingdoms. Glass Fingers consist of hollow blades of ice the size of daggers. Inside is a liquid, usually poison, but it may be also an acid or poison. When an opponent is stabbed with a Glass Finger, the tip breaks off and the victim is subject to the poison. On a critical hit, this is automatic. Otherwise, a successful attack means there is a 40% chance of the poison having effect. Glass Fingers shatter easily, and are useless for parrying or throwing. In sunlight, they melt slowly over a period of 1D6 hours, leaving no trace of the weapon.
In her lounge Ziamora has six Glass Fingers, three filled with Type 1 poison, two with Type 5 and one with Type 3. They are kept in the lacquered box (see above).

RUNNING THE ENCOUNTER

Depending on how the characters react, the encounter can proceed in several ways.

In the event that the characters barge in with swords drawn, Ziamora will try persuading them to put their weapons away and accept her hospitality. She says she has no quarrel with them. Ziamora will spin a web of soothing words and lull the characters into a sense of security. If the adventurers co-operate, she will assist them where possible, even turning over Dhiberac’s children, explaining how she rescued them from bandits.

If the adventurers opt to attack, Ziamora will flee with the Key. She will not go without leaving a parting present, either unleashing Tamalan, the Dancing Demon or summoning her Demon of Combat.

If the characters keep mentioning Dhiberac, Ziamora will attempt to persuade them he is an evil man, intent on sending them to their doom for the sake of it. She will say the children are not his at all, and that he keeps them drugged. If need be, she will summon a Demon of Knowledge and question it in a way that shows Dhiberac in a bad light (‘Is it true that Dhiberac is the bedfellow of Demons?’). Ideally, she will try to convince the adventurers that it is in their best interest to return and have vengeance on Dhiberac for sending them on a wild goose chase.

Characters who show intelligence and behave courteously may temporarily bring out her better nature. She will grace them with her story, offer them refreshment and answer their questions. Ultimately, though, she is treacherous, and will make sure she comes out with the upper hand.

The characters might arrive ready for battle, succumb to her silver tongue, then plan subterfuge, only to provoke Ziamora’s wrath and suffer the consequences. Or they might arrive in good will, discover their salted comrade and plot revenge, at the same time enjoying the fruits of the castle. Whatever happens, the gamemaster should bear in mind that Ziamora has one overriding purpose - to revive her fellow Essegraani and their god. Humans may amuse her for a while, but ultimately they are expendable. If she finds them inconvenient, she will destroy them.

If a character somehow obtains the Key, all Ziamora need do is expend a Demon of Desire to conjure it back again, although her sense of artistry is likely to make her try something more dramatic first.

CONCLUSION

The most likely outcome is the characters will settle for the children and leave without the Key rather than die at the hands of Ziamora. Although the following will still hold, minor adjustments may be needed if the resolution was different.

Darsu Dhiberac will keep his word and pay each character his weight in Small Silver. There are about 100 coins per kilogram, so each will have a small fortune. The fee will be packed as requested. If the adventurers have let slip the nature of their mission and Dhiberac has found out, he will only pay them one tenth of the agreed fee; they have broken the terms of the contract and are lucky to get what they’re given. He will let them keep the amulet.

He does not overly care for his offspring, and will show little distress if they’re dead, but he will use this as an excuse to reduce payment. Likewise, if the characters return only one of his children, or return empty-handed but with evidence of their demise, he will make a reduced payment.

The ending to this adventure is not clear-cut because it leads on to the next two adventures. Forces have been set in motion that have been waiting since the dawn of time. The characters have been woven into a web of hellish comedy spun by the whim of Chaos. Gamemasters who are using this adventure apart from the rest may like to alter matters to provide a more conclusive ending.
Space is precious so...

Damian Manning, W Midlands

After watching Paul Cockburn’s valiant attempts to defend the RPG hobby on Central Weekend (30th October), I was so annoyed, I had to write this letter. It finds infuriating that such narrow-minded people can pick up a single copy of White Dwarf, see the words ‘demons’ and ‘chainsaw’ and immediately jump to the conclusion that the piece was written by Satan himself, with the intent of getting young people to go out and commit homicide.

Roleplaying is constantly misrepresented in the media, and it’s time something was done about it.

It does no good to misrepresent anybody’s case in a subject as emotive as this. The problem may never go away, but a greater degree of understanding may help a coherent debate. Unfortunately, this will not necessarily occur through the medium of television, as that vehicle is controlled by people just as capable of taking sides as anyone else.

The RPG industry does find itself being accused of various evils from time to time. Most people watching that programme (a late night chaired discussion that spent twenty minutes on the subject) will have very little accurate knowledge about RPGs, but a significant proportion of them are likely to have encountered previous bad press, and therefore may have preconceptions about the nature of the argument.

The presenter is expected to take the role of ‘devil’s advocate’ and test the industry’s ‘defence’. Does the public feel safer? Or do they find the defendants guilty?

But, of course, a television is not a court of law. The manner in which evidence is presented may be freely tailored. This makes Paul’s job far more difficult (instead of just telling people about RPGs, he must first prove that they aren’t guilty of anything). Of course, if the defence wins the day, then it stands to make better viewing. But the conclusion is rarely so satisfactory.

It often comes back to this business of tailored evidence and a lack of context. Mr X committed a violent crime; he played RPGs; they contain violence - QED. Putting Mr X into context would show that he was one in a hundred thousand. More than one in a hundred thousand people who have played football (ie almost every able bodied male in the UK) is either a rapist, murderer, thief, Satanist, racist, unpredictably violent or just has the ability to carry out one of these acts. What conclusion do you draw from this - ban football?

Figures from independent sources actually show that if the argument for the case against RPGs has foundation - ie, that we are more likely to commit these (and other crimes) - then the figures do not prove it. In fact, the number of people who have been involved in this hobby before committing an offense is disproportionately low.

If your local press prints a bad picture, don’t ignore it. Write a letter to the editor. But base your argument on reason. You may be offended by the material, but only if you point out your reasons calmly and clearly, will you stand a chance of being listened to. It won’t be easy. Fleet Street and the local press have a strong aversion to retracting anything that can’t drag them through the courts. The papers that claimed Michael Ryan was directed to kill by a PBM, were in error. Even the Thames valley police found no evidence for this, yet the papers simply ignored the matter when they discovered their mistake.

Games Workshop is currently in the process of collating relevant information on this subject for the purpose of supplying it to anyone who requires it. Until then, if you find yourself facing fear and ignorance, consider your arguments carefully. Don’t forget, an awful lot of people are trying to do something right because they’re concerned. Don’t give them reason to be.

And now - help of a different kind.

A J Bishop, Penge

In issue 94, a beagle-eyed reader (D England from Tiverton) called for advice in setting up a local games club. You gave good advice (especially the bit about buying White Dwarf - cute), but The Guild of Melee & Magic may also be able to help him.

One of the aims of the Guild is to help set up other clubs. To that end, we produce a club starter pack, containing any leaflets, posters etc they might need, a history of the Guild itself, and an information booklet on our experiences in getting a club going. Interested parties can contact us at: 127 Queen Adelaide Court, Penge SE20 7EB.

A good start, eh? But I knew it wouldn’t be long before we go onto the subject of bendy plastic...

Justin Littlewood, Lisburn

I am looking forward to WD95 for a number of reasons, one being the inclusion of the flexi-disc by Sabbat. It’s good to be getting good music for free for a change.

And may I point out 'Call of Cthulhu' (spelt that way for copyright reasons) and 'That Thing That Should Not Be', both by Metallica, the brilliant band ever (and I’m not biased). Strangely enough, most of the RP'ers near me are metal fans too. I wonder what the connection is?

Spikes?

Lee Adams, Wilts

...I thought Barry Manilow was bad! Seriously, the first time I played it, I thought having the lyrics written down had to be a good idea. However, after a few hours of ear torture I got to like it, and I have to say, ‘Well done WD!’

Shouldn’t that be, ‘Well done Sabbat’? Point taken, though. Glad it grew on you.

Lloyd Williams, W Glamorgan

Although I’m into Thrash metal myself, the quality of the flexi-disc was pretty appalling. I’m sure Sabbat are a good group, but the disc was no reflection of their ability.

That was diplomatic - not to say open minded, even! But I’m sure sure the letters page can stand such thoughtfulness.

Paul Hargreaves, Preston

Why on earth did you pick a heavy metal band to record a song for WD. Not being someone who listens to Saxon or Def Leppard (or rather, someone who has listened and survived the ordeal), I can’t say that ‘Blood for the Blood God’ made me want to sing along.

So when you do your next disc, how about a song for all us soul-blues fans who also read WD. I’m sure a song along the lines of, ‘I've got those goblin slaying blues,’ would be very much appreciated.

Hey brother. I can dig that scene... Yes, Sabbat got a lot of response (it’s amazing what some people can do with their flexis-discs).

Anyway, there are other important matters...
LETTERS

Jason Simmons, Chichester Look at the cover of WD95. Got it? Good. Look at the pretty picture. Why is the ball and chain floating in mid-air? Please hit Mr Sibbick on the head with one to demonstrate that they are, in fact, too heavy to do this. I'm sure he'll get the message.

Look at the cover of WD95. Got it? Good. The ball and chain isn't floating on the air - it's flying through the air. This is because a goblin (the hands of which are on the mid-right hand side of the picture) has just let go of it. Simple.

John Reneha, Wirral It's a shame isn't it, to see how what was once a major innovation in roleplaying games (I refer to RQ) has now been degraded into a mass of spikes, axe wielding dwarfs, and immense damage bonuses. This is due to the great Games Workshop idea of descending rulebooks and under 12's only mentality. I thought this was supposed to be adult gaming!

Presumably, that last remark means that you are an adult. I would assume that, as an adult, you would be capable of understanding that the RuneQuest material we are reprinting is identical to that published previously by Avalon Hill, except we have re-ordered it, and our handbacks are cheaper.

So, how do you justify that criticism? If anything, this version of RQ is amongst the most sophisticated RPG products ever produced. The GM's guidelines in Advanced RuneQuest, with their emphasis on a mature approach to roleplaying, are probably the best ever written. I think the twelve year olds might have a better group of the situation...

Stephen Mooney, Carlow I never thought I'd say anything like this but Marginalia was great. Much better than Open Box which had been on a long, downhill slide, and which I'd ignored for some time before its departure. I suppose that something (anything) replacing that worthless column added greatly to this joy.

Jeremy, Stoke-on-Trent Re Marginalia. It's a great idea to give writers a chance to discuss their games, the story behind them, and the games' mechanics for the prospective buyers - and out of interest - but I've a sneaking suspicion that this is intended to replace Open Box altogether. I'm aware that WD is a house magazine, and that's well and good, but I'm sure many readers would appreciate the retention of Open Box, perhaps on a bi-monthly basis, alternating with Marginalia.

Steve Hyde, Shrewsbury In your review article, would it not be better to have two people write independent reviews of the same product. This might eliminate any shunts of, 'It's a GW product reviewed by GW, therefore they're bound to say it's good.'

Michael Harrison, Stafford Anybody notice the metamorphosing (is that right?) of editor between WD93 and 94? Yes, Mike Brunton lost his parting and dark glasses, gained spiky hair and a vicious looking sneer and started calling himself Sean Masterson.

All the regulars were still there except Open Box. In its place was a glorified advertisement for GW games called Marginalia. Are we ever going to see a review again?

Incidently, the reason why people complain about the GW emphasis (referring to D Bores' letter in WD95), is because of us remember the pre-GW days of White Dwarf.

What strange memories you must have. There were no pre-GW days for White Dwarf. And no, you won't see another review - or Open Box. That was a review column and WD no longer has a review column. Marginalia exists as a forum for game designers to explain how and why they developed a game or supplement. That's all.

Reviews can only be properly handled by an independent journal. Like most magazines in this business, WD is not independent. And the new column does seem to have hit the mark with most people...

Gary Nixon, Preston I have been an avid reader of White Dwarf for many years and have witnessed many changes, most of which were truly inspirational. The new Marginalia section is brilliant.

Paul Johnson, Christchurch I've been playing in the WFRP campaign, The Enemy Within. I'm doing quite well but there's one thing I'd like to know. How do you get in touch with Malaf? My character is suitable. He goes beserk every time there's the slightest whiff of Chaos.

I don't want to spoil your game, Paul, but - erm... you seem to be on the wrong track. Totally. Have fun, though! And if you're really intent on having your character follow a Chaos god (and being hunted by the Witch Hunters), look out for Realm of Chaos.

Giles Griffith, Floodon Warhammer Fantasy Roleplay has unwittingly (or maybe even unwittingly) insulted Dwarfish culture no end, and finally poved GW's obsession with toilets. Khazadil (Dwarfish), when spoken, sounds very much like 'Khazi-Lid'.

Actually, it should be pronounced Khaz-ah-lid. You've only proved that your own mind is warped. But, while we're on the subject of interesting observations...

Philip Smith, London I was interested to see the statement that Warhammer is to provide a new, regular feature for WD in the form of On The Boil (though there has been regular coverage of the game for about a year, now). Does this confirm that WD is abandoning its old policy regarding game specific columns, having previously stated (WD96) that they were 'impractical'?

Fair question - and the answer is... not as such. Times change, and so do the reasons for running such 'departments'. We get far more submissions to White Dwarf now, than we used to. Many of these are first attempts at writing, yet they frequently run into the heavyweight league of ten thousand words plus manuscripts. This may be because people think we will only look at longer material (after all, we do publish a fair number of such pieces).

On the Boil, serves two purposes. First of all, it backs up WFRP with colourful ideas that you can pick and choose from for your campaign. Secondly, it provides a vehicle for novice writers and those who can't write but ooze good ideas. The WFRP team have been providing material to get the thing going, but ultimately, it's your column. Entertaining it should be - educational it could be. It's up to you.

Robert Luke, Harpenden I am writing to tell you that my friends and I are getting annoyed at your total lack of consideration for the under-15 population of RPGers. We're not asking for more comic strips and a free dummy with each edition of White Dwarf, but please stop the 'get rid of the wife, put the kids to bed, ring the mates and get out the lager' attitude. We just want recognition as being an active part of the RPG playing public.

SO THERE!

Anyway, must go. Mum's coming to put me in the cot. Yours, with gaggas.

The oversight is ours, Robert. Unfortunately, GW does not currently manufacture the dummies you require. But we will send you everything else produced this month coz that's the most entertaining letter we've had for some time... And it's sure to generate response. Ehem.

Now then. Where's me four pack?

This month's flak taken by Sean Masterson.