

DIFFERENT WORLDS

MAGAZINE OF ADVENTURE ROLE-PLAYING GAMES

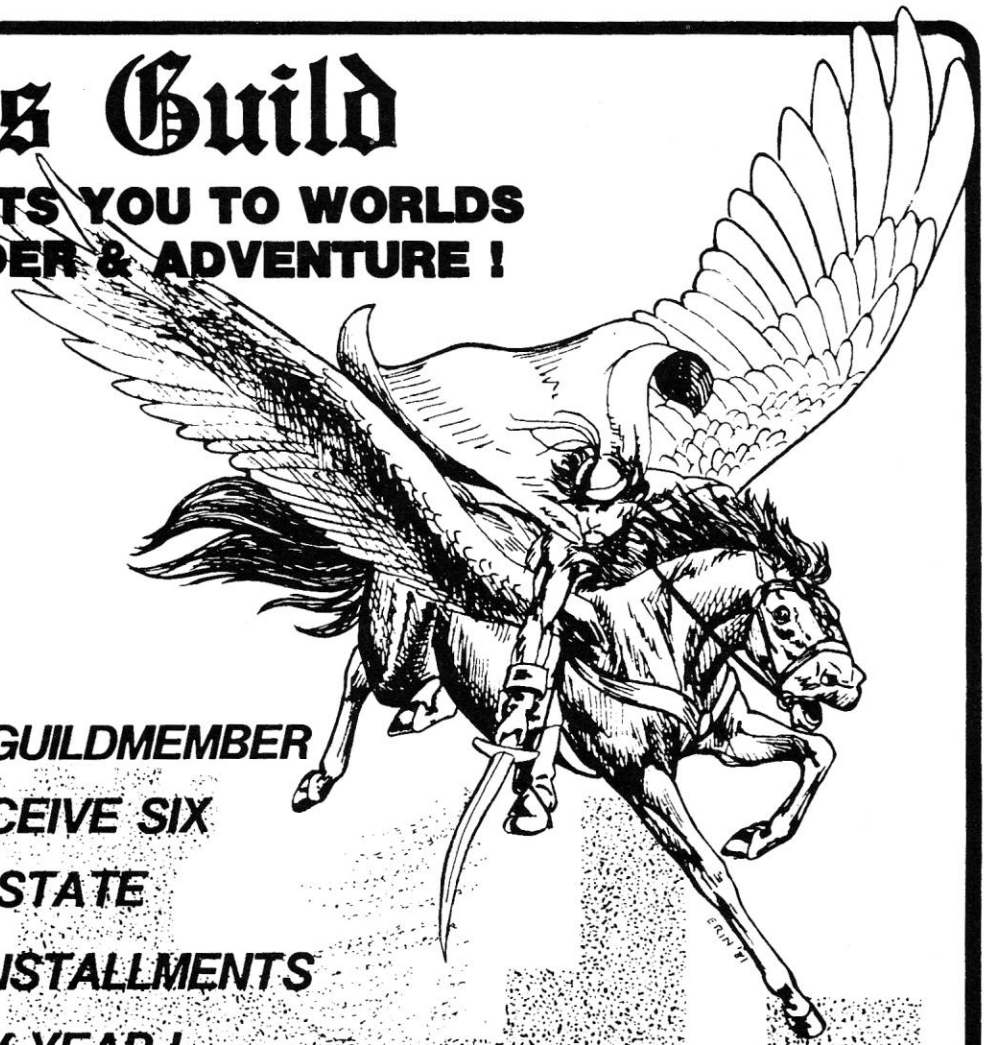
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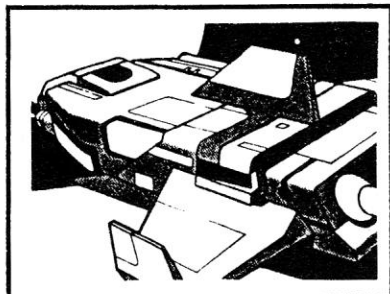
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EDITORIAL

RULES

Rules are the backbone of role-playing systems as well as of life. Without them there is disorganization and nothing and no one to say how things are done or how things work. Rules provide guidelines from which tales are derived and life defined: Without rules there is no story. Rules shape the world and determine the destiny of its adventurers.

If one chooses role-playing as a lifetime hobby, careful consideration must be made when deciding on a role-

EDITORIAL

playing system. Presently, there are a handful of popular systems (*D&D*, *Traveller*, *RuneQuest*, etc.) as well as less popular ones but with a dedicated following (*Chivalry & Sorcery*, *Space Opera*, *Empire of the Petal Throne*, *Bushido*, etc.). Regardless of their original intent in design, the players ultimately make the decisions regarding their use. The important thing is the concept behind the rules. What is the game doing? *D&D* tends to be quick, fun, and short

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EDITORIAL

term. *Traveller* works for solo players and people who like paper work. *RuneQuest* is more storytelling and concentrates on the development of characters and the clash of cultures.

For something to be lasting and worthwhile, fun is not enough. We need learning experiences that we can use constructively in our daily lives. The real world is where we are and we delve into our imaginary worlds to escape,

EDITORIAL ►

to play out our fantasies, to get a different perspective, or to experiment with our theories. Well thought out concepts like honesty, honor, chivalry, and bravery should be played out in as many different situations as possible. Luckily, role-playing allows us to do just that.

Not all systems allow such playing-out. They may be limited in scope, or their focus may be totally different. Some rules sets reward violence rather than allow the

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EDITORIAL

understanding of it. We want to make our own value judgments and have a chance to analyse the consequences of the choices we made, constantly re-evaluating what is right or wrong. We tend to play games which allow us to do things we want to do, and that way are ultimately satisfying.

For those who choose the life-time of learning through role-playing, their ultimate set of rules will be the one that

EDITORIAL

mirrors and simulates life and the real world as much as possible. These rules have answers that satisfy us and that allow us to learn, and extrapolate the consequences of our decisions as closely to the real world as possible. There are many interesting worlds to explore; ultimately we live in the one we choose. Choose your systems carefully.

Happy gaming,

Tadashi Ehara

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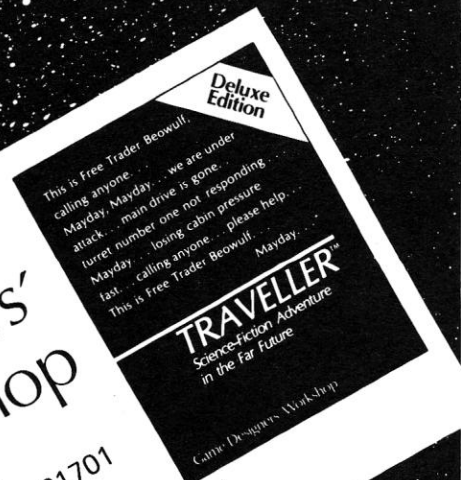
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DIFFERENT VIEWS

Dear Tadashi:

ON ISSUE 15

The quality remains high. I preferred the Tournament Role Playing article (though I may be biased since I have to prepare a *RuneQuest* tournament). The Cult was interesting, though it may have been a bit long for some of your non-*RQ* readers. Still, if they can get through it, articles like this can give a good idea of the feel of Glorantha, and should be continued. The artwork was better than usual, I think, and the (apparently) commissioned pieces for several of the articles enhanced them.

The reviews were another high point, especially the one for *Aftermath!*. Rarely do reviews get so deeply involved with the philosophy/rationale of a game, rather than the mechanics, but this is not only interesting but rather important for a role-playing game (and several of Ken Rolston's points about selecting a game system also fell into this same category). This sort of viewpoint is one I would like to see encouraged in reviews: the likely course of a campaign using the rules. Of course, this can be very subjective (I know of hack-and-slash *RQ*, and role-playing *D&D*) and inaccurate, but it is usually neglected by other magazines.

I have to disagree with the letter complaining about Gigi. She is still one of the first things I read each issue, and I see nothing wrong with the style. Keep the column the way it is, even if the length is reduced — and keep the picture. It is a good trademark.

The only minor flaw I saw with the issue was that there were a few places that seemed to have an awful lot of blank space. Some filler art would have taken care of them.

Cheers!

David Dunham
San Antonio, TX

Gentlemen:

I BEG TO DIFFER

This letter is in response to the *Aftermath!* review in the fifteenth issue of *Different Worlds*.

The suggestion of the reviewer that the "name of the game is kill kill kill" is not only incorrect, it is assinine. Mr. Grant apparently refuses to recognize that one of the main features of any role-playing game is its combat system. Therefore a major portion of any rules system must be devoted to it. Page one of *Aftermath!*'s first book states "the rules give the methods for deciding how successful a character is when he fights, attempts to be acrobatic, or does anything requiring a particular amount of skill or knowledge," and further "rules also deal with things: weapons, armor, tools . . ." etc. Furthermore "the person that decides what will happen in the game, according to the rules and his own imagination, is called a Gamesmaster."

If Mr. Grants' adventures were composed of nothing more than firefights the rules contained in *Aftermath!* are not at fault. The gamesmaster is directly responsible for what occurs in his adventure. Hack-and-slash campaigns are the direct result of an adolescent mentality on the part of gamesmasters and players who are incapable of role-playing and cannot see any further than their holsters.

Characters do not die any faster in *Aftermath!* than in any other role-playing game. *Aftermath!* is not violence-oriented. Character mortality is not a drastic problem, nor a problem at all, in the game. I feel that opinions which disagree with these three facts are incorrect.

Regarding Mr. Grant's minor haggle about the inadequate encounter tables, I have a minor reply: the only GM who needs encounter tables detailed to the degree suggested in the review is a moronic vegetable who has not had an original idea since the day he was born. Encounter tables are no excuse for a lack of preparation or imagination.

How is the weather in California? I do not need a game to tell me about the weather in New York. Why Mr. Grant suggests that there is a need for a highly detailed section on weather when he openly admits that one of *Aftermath!*'s strong points is the ease with which it can be made to fit any campaign situation is impossible to comprehend.

In regard to the Skills list's alleged orientation towards combat, the simple fact is that there are 35 combat and combat related skills on the list along with an additional 55 skills which are totally unrelated to combat. Combat skills therefore constitute about 39% of the skills listed. Quite frankly, I have been playing the game for about six months and have been unable to think of more than one skill which is not specifically covered by the skill list. Mr. Grants' criticism of the *Aftermath!* skills list is absurd.

The criticism leveled at the *Aftermath!* character generation system would be valid if it were not for the fact that Messrs. Charrette and Hume had included in the game a stunning innovation which radically simplifies the process of character generation. This innovation is called a "Table of Contents." Had Mr. Grant not spent a "full half-hour of page flipping" but instead referred to the table of contents in book two he would have noticed the heading "Character Generation" in bold type along with 18 sub-headings all very clearly showing what pages the appropriate sections were on.

It is quite obvious to me that the half-hour spent by the reviewer flipping pages constitutes the total amount of time spent inspecting the rules. I do not doubt that this gentleman expected to grasp the rules in a very short time, and, upon failing to do so, determined that *Aftermath!* was a "bloody mess." *Aftermath!* requires a number of hours of study and play before it can be mastered. I personally read the game from cover to cover three times before beginning my campaign. The fact that I was a novice role-player with no game-mastering experience prior to beginning my campaign (a very successful one according to my players) refutes Mr. Grants' opinion that *Aftermath!* is nearly impossible to comprehend.

Although *Aftermath!* is not a simple game, I do not think it is overly complex, merely detailed. It is not a game for players who prefer to resolve a combat situation, or any situation, by the roll of one six sided die. While the game does have its faults, just like any other game, it is not deserving of the treatment it received in this review, which I found to be worthless and despicable.

Robert C Weller
Smithtown, N.Y.

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WARE HALL

The grim flat building of Ware Hall stands intact amid the rubble of Greater Pavis. Strange sounds have been recently overheard from within the building and the cult of Pavis wants someone to investigate and see if the building presents any danger. Your character got unseemly drunk at the Pavis Circus and was promptly thrown in the brig. The Pavis cult promises you your freedom if you will scout out the Hall and bring them word. You are allowed to keep any treasure you find. In addition, the cult will provide you with any weapon you care to have, but you must provide your own armor. Good Luck.

SPEED IN MELEE



D&D VARIANT

By Ronald Mark Pehr

The melee combat resolution system in *Dungeons & Dragons*, gives short shrift to the subject of who strikes first in melee. A die is rolled for surprise, the side gaining that advantage is allowed a free strike, then subsequent exchanges are simultaneous. The revised rules for *D&D*, *Advanced Dungeons & Dragons (AD&D)*, give a little more attention to who strikes first in melee:

Surprise is still rolled on a die.

After that, each side in a melee rolls a die for initiative. Highest number hits first. The roll is modified if a character has very high or low dexterity.

If initiative is equal, characters with the smallest, lightest weapons gain first strike. The rules assign a number to each weapon for that purpose.

There are numbers for each magic spell. If initiative is equal, the number

is subtracted from the initiative roll and compared to the weapon speed number of an attacker to determine if the latter struck the spellcaster before the enchantment was completed.

The *AD&D* system works, but gives no attention to skill of participants in a battle. Luck of the dice almost always determines first blow. In those few cases where it doesn't, the only factor looked at is lightness of a weapon. Dexterity has an effect, if it is very low or very high, but this still does not take skill into account.

Speed in fighting is indeed partly dependent on natural reflexes, but it depends far more on training. A skilled fighter will hit faster and more often, with any given weapon.

To some extent, *D&D/AD&D* rules can ignore this because a round of melee is not presumed to be a single exchange of blows, as it is in other role-playing games. In *D&D/AD&D*, a round is a full minute, with many lunges, parries, and fancy footwork going on. The dice rolls record only the best blows, talent and experience of combatants are reflected only in how often a "best blow" penetrates.

This causes a *D&D/AD&D* melee to seem less exciting than a melee in other games, where the results of each blow are important and hitting first is often the determining factor in a combat. Moreover, the skill of the participant plays a key role.

In Metagaming's *Melee*, each round is five seconds. The character with the highest dexterity strikes first. Unlike *D&D/AD&D*, dexterity in *Melee* may be improved with experience so that the more experienced combatant is likely to strike first. This is important, as a strong blow can lower a victim's dexterity — which directly determines hit probability as well as first strike — or even knock him down so that there is no return blow.

In TSR's *Boot Hill*, each round is ten seconds. Since characters are using firearms, the classical Wild West showdown, the first shot is all-important. A number of factors are taken into consideration: character's basic abilities, experience, and other actions. Basic abilities may improve as the character gains experience. Again, the more experienced gunslinger has the better chance of first attack.

DIFFERENT WORLDS

Chaosium's *RuneQuest* has twelve second rounds. Dexterity, type of weapon, and other actions determine first strike; a character hit hard enough may not be able to retaliate. Dexterity in *RuneQuest* may improve with experience, and the weapon of choice always affects first strike. Once again, experience and skill play a determining role.

The presence of danger in each blow makes combats exciting. Historical duels were usually concluded by a few good blows rather than a steady wearing away of resistance, as takes place in *D&D/AD&D*. Further, luck was seldom a factor — the odds favored the more experienced fighter to hit first and hit hard.

PROPOSAL

To introduce these concepts in *D&D/AD&D*, we can change each melee round to only six seconds. How this affects spellcasting is beyond the scope of this article, but all other types of activities may be presumed to take as long as *D&D/AD&D* rules suggest. Thus each exchange of blows in a fast and furious melee will occupy far less time than other activities — fumbling in a backpack, drinking a potion, picking a lock — so that if it takes a minute to light a torch or find and drink a potion, that will now be ten melee rounds instead of one.

Who strikes first in each round will be a factor of a new quality: Speed. The Speed refers to reflexes in combat, not running. Speed of each player or non player-character (NPC) is recorded wherever the other vital statistics are kept by a referee, for easy access.

Speed is the average of Strength, Wisdom, and Dexterity. Add the character's level and subtract a constant for the type of armor. For low level characters, being very strong (to swing a weapon faster), very wise (in the sense Wisdom reflects judgement, perception, alertness), and dexterous, will overshadow experience level. But then, all men are not created equal.

As characters progress in experience levels, speed will become more important and will overshadow basic physical advantages. This reflects that training and skill are more important than physical ability. Naturally, a physically adept individual who also is experienced will always have an advantage.

Subtracting a constant for armor reflects that bearing that much weight will always slow you down — particularly the lower level character who is less trained in armored combat. Suggested constants are 1 for padding or a shield, 2 for leather, 3 for chainmail, 4 for scale/ringmail, and 5 for plate. The heavier armors will always slow combat Speed, but the very experienced fighter will be able to overcome it to some extent.

Instead of subtracting, it may be more convenient to add. Use the *AD&D* armor class rating number added to Speed. Thus, an unarmed character is +10 for his Speed, a character with plate and shield is only +2. If this seems to be too advantageous to the lightly armored characters, cut the number in half, rounding down. As an option, enchanted armor or weapons might give +1 Speed for each +1 point of enchantment.

For NPC's simply roll Speed on the spot with 3D6. If the NPC is an Adventurer-type, add his level; otherwise, add the number of hit dice. Presume armor class is accounted for by the NPC's basic characteristics. Monsters that wield weapons are treated as NPC's.

Monsters with fang and claw roll 3D6 for Speed, and add the monsters' hit dice. Level can be ignored since prowess of such a creature would depend on size, strength, ferocity, rather than training. Slow monsters, such as Giant Slugs, might be rolled for Speed on 2D6. Nasty customers, such as Undead, or Lycanthropes might be allowed 4D6 Speed.

Points of damage taken will subtract directly from Speed in the following

round. Subtract half that in the next round and one quarter in the next. Not only might a well-placed blow slow a victim but an incapacitating wound may prevent retaliation in that round:

The critical hit: If a blow is scored by rolling a 20, the attacker rolls again. If he rolls whatever number he actually needed to hit, he has scored a critical hit, the victim is knocked down and may not retaliate at all.

At a given percentage of maximum damage, a critical hit is presumed. For example, at 25%: a D4 knife must roll a 4, a D6 club must roll a 6, a D8 sword must roll 7-8, a D12 axe must roll 10-12.

These methods can be combined. In addition, there is the concept of a strong blow which staggers the target from sheer force and speed. Even if the character doesn't score a critical hit, roll below the character's level minus the victim's on D20 (after a hit has been scored and damage assessed) to gain a staggering blow which prevents retaliation that round. Monsters should use hit dice ratings. In a staggering blow, not only would Speed be important but the skill of the character, to balance the natural strength of a monster. Thus a four hit die Ogre would stagger a Level 1 character three out of twenty times but be unable to stagger a character who is Level 4+, even though the Ogre could still score a critical hit, preventing retaliation if the Ogre is quicker.

The concept of Speed, applied to *D&D/AD&D* as a six second melee round makes for faster, more exciting combats. It livens the game considerably, and allows it to more realistically simulate real battles. For very little extra record-keeping, players have a lot more fun.

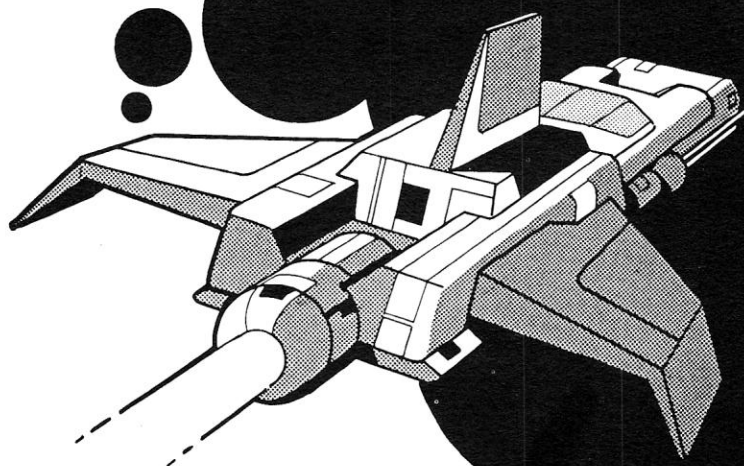


- 9A — The door is sealed. In order to open it you must make a successful STR vs. STR roll against its STR of 22. You may try only once. If you succeed, you have left the house. If you fail, go back to (7A).
- 9B — As your eyes clear, you see a small hideous shape ahead crouching on a heap of bones. It leaps at you. Go to page 41B.
- 9C — You may now either go back the way you came (go to 27B), or search through the heap of bones (go to 33A).
- 9D — You may now leave (go to 27B).
- 9E — Go now to 23A, but ignore any comments about poison gas or trap setting — you have already taken care of that.

WARE
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For Sale

THREE NEW FIGHTERS



THE COBRA - STRIKE FIGHTER

FOR YOUR SPACEFORCE

By Paul Montgomery Crabaugh

Several new fighter designs have made the news lately in the Spinward Marches. Although none of them will be deployed with the Imperial Navy in the near future, all three are virtually certain to be important in military situations from now on.

One is a collaboration between a new military consulting firm, Interstellar Technical Consultants of Mora, and the sector-famous Ling Standard shipyards at Lunion. Under contract to the IN, ITC performed an effectiveness study of the popular Rampart fighter. Their conclusion was that while the Rampart Leader, the two-seat, missile-armed version of the craft, was entirely adequate to its role, the actual combat version, armed with three lasers, was woefully under-powered and needlessly difficult to maneuver.

ITC therefore undertook to design a replacement for the Rampart, using the same constraints that the Rampart itself was designed under: the fighter had to mass not more than fifteen tonnes, be capable of launch through standard launch tubes, be armed with three lasers, and be capable of attaining six gravities of acceleration.

THE COBRA

The resulting design was of a type described as a "Strike Fighter." Reportedly designers consulted with one of ITC's employees, Jana Varrick, the famous and much decorated fighter commander who retired with distinction three years ago from the IN, about what the pilots would like to see in their spacecraft.

The Cobra Strike Fighter therefore should be popular with the squadrons of any navy, even if its rather high cost is less than popular with procurement officers. The Cobra is capable of six gravities, with no diminution of performance even under maximum stress conditions, such as firing of the ship's three heavy lasers. This performance is due to the extraordinary proportion of the fighter being devoted to power production. Even under full usage, the power plant retains a sizable reserve of energy. (It is claimed that during her flight testing of the Cobra, Commander Varrick overrode the cutoffs for the maneuver drive and ran the Cobra up to nine gravities under combat conditions.) As a further bonus, the Cobra is equipped with a Ling 2.2 Small Computer System, rather than the 1.2 usually found on fighters.

Having designed the Cobra, ITC arranged with Ling to have several experimental models produced. Performance was everything that had been hoped for. Rumor has it that the IN is indeed interested in the Cobra as a replacement for the Rampart; however, no negotiations have taken place yet.

STRIKE FIGHTER

MCR 23 15Tons Crew:1 TL:15
FS-0106V21-000000-40000-0

1

1

Passengers:0 Low:0 Cargo:0 Fuel:4.35 EP:4.35 Agility:6

THE CORAL

The second fighter to attract attention is also a joint venture of Interstellar Technical Consultants and Ling Standard. It was, in fact, an outgrowth of the Cobra project. The resulting fighter, the Coral, is officially described as a Heavy Fighter.

During the design of the Cobra, various alternative weapons systems were considered. Among these was the possibility of building a fighter around the advanced particle accelerator weapons now becoming available. Engineers eventually came to the conclusion that an accelerator could not be used in a fighter that was also to meet the requirements of maneuverability and size.

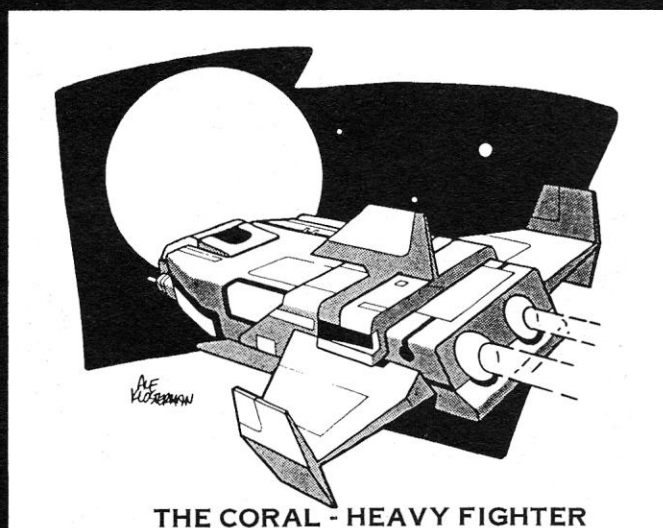
However a separate team was assembled to design a fighter independent of size and cost constraints that would make use of the new technology.

The resulting ship — the Coral, after being designed, was also produced on a limited basis by Ling Standard.

Massing a full 22 tonnes, the Coral is far too large to be used in any ship designed around the 15-ton Rampart. For this reason, the Coral's future looks more clouded than the Cobra's; the IN would have to invest in new carriers for the large fighter, and new construction is not likely to be funded in the near future.

Aerospace enthusiasts are disappointed by this; by all accounts the Coral is an awesome tour de force. Essentially a stretched Cobra, it features the powerful model 2.2 computer used in the latter craft, as well as the powerful maneuver drive — six gravities under combat conditions.

The "tour de force" aspect derives from the accelerator which is the ship's weaponry. Similar to the accelerators used in the Kinunir-class battlecruisers, it gives the Coral a striking range and power heretofore denied fighters. Commander Varrick, who oversaw testing of the Coral as well as the Cobra, was quoted as saying, "It's amazing: you don't expect something the size of a ship's boat to maneuver like a hot fighter. And it's hard to get used to achieving a 100% kill rate on targets too far away for a Rampart to even track."



THE CORAL - HEAVY FIGHTER

HEAVY FIGHTER

MCR 29 22Tons Crew:1 TL:15
FH-0106V21-000000-00200-0

1

1

Passengers:0 Low:0 Cargo:0 Fuel:6.38 EP:6.38 Agility:6

THE HORNET

Also just announced is a new fighter from Tenalphi Shipbuilding LIC. Originally intended as the standard fighter for Vilis Subsector Navy's ill fated Sarandon class battleship, the Tenalphi Shipbuilding vehicle (their first military vessel) is now being offered for general procurement to any individuals or governments.

Called the "Hornet," this fighter is a low-mass, inexpensive, moderately low-technology vehicle of nevertheless impressive performance, and is expected to have quite a market among users unwilling or unable to afford the more powerful equipment used by the Imperial Navy.

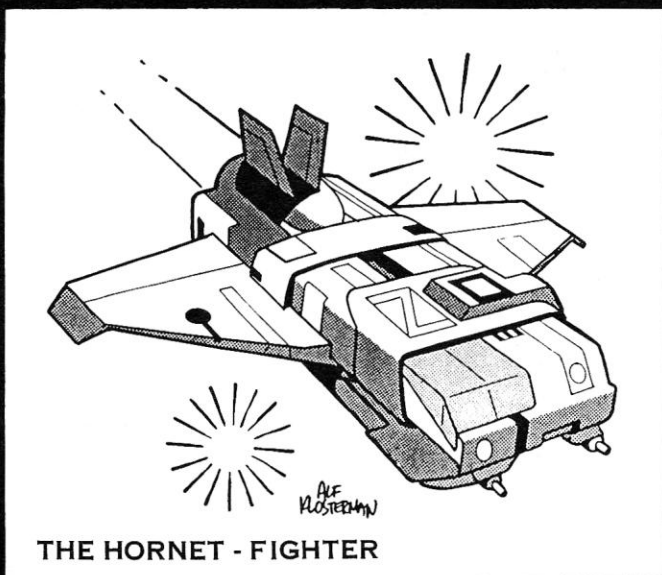
FIGHTER

MCR 18 12 tons Crew:1 TL:14
FF-0105N11-000000-30000-0

1

1

Passengers:0 Low:0 Cargo:0 Fuel:2.6 EP:2.6 Agility:5



THE HORNET - FIGHTER

Even if the Hornet cannot be used against IN-standard forces, it should certainly be superior to most of the planetary, subsector and private equipment in the Marches, which generally do not come up to the Hornet's capabilities. The Hornet includes advanced twin lasers and five gravities of acceleration, with enough power to make full use of both.



Enuk Manamee

By Greg Wilson

MYTHOS AND HISTORY

Before Time

In the Great Age before the Lesser Darkness, a fire god named Eruk Manamee came to dwell among the people on the Northern shore of the Pale Sea. His name meant "Tundra Summer," and for the warmth he brought and the warmth he showed, he was much loved by these folk.

Eruk Manamee stood aloof during the Lesser Darkness, but with the coming of the Greater Darkness he gathered together his strength to defend his people. When the armies of Ice approached from the south, he stood before them, daring them to pass or to harm those he cared for.

Pass they finally did, leaving Eruk Manamee fallen and mortally wounded at the place called Weeping. It was thus that the remnants of his people found him. Out of their grief and gratitude was forged the Oath — they would give their power, themselves, and anything else required, to make Eruk Manamee whole again.

Since Time

Eruk Manamee's weakness at Time's beginning left him freedom to change, but little else. He could give no magic to shelter the Oath-sworn from the seasons of Darkness and

Air, or from the incursions of other people into the tundra. Barely alive himself, all he could do was teach skills of survival to those few of his guardians who did not perish from the cold. Many tales are told of the hardships of those first winters, and of heroes such as Anga (discussed in Subservient Cults section) who sacrificed themselves to save their bands of Oath-sworn.

Over time, Eruk Manamee grew more powerful, obtaining the ability to supply his followers with magic.

Life After Death

The Oath-sworn know that those who have kept the Oath will join with their god at Weeping after death, returning to the Ever-Summer of Godtime. Those of Lord or Priest status can expect to become guardian spirits, ghosts bound to the protection of their god. For the ones who break the Oath, nothing but a cold, eternal darkness awaits.

Burial in the tundra is accomplished by covering over the dead cult member with a cairn of rocks. Often several generations will be buried in the same cairn, the pile of rock being extended and added to over the years. These long, twisting mounds of stone serve as landmarks in the tundra, and are often guarded by a ghost or ghosts.

Runic Associations

The primary rune of Eruk Manamee is the elemental rune Fire. This is modified by the power rune of Stasis, representing the 'frozen' form of the god.

NATURE OF THE CULT

Reason for Continued Existence

The cult of Eruk Manamee provides the basic skills for survival in the tundra, and provides the Oath-sworn with a reason to survive. To a large extent, the structure of the cult is the social structure of its member people.

Social/Political Position and Power

Leaders of the bands of Oath-sworn, who are invariably Rune Lords or Rune Priests of the cult, serve also as teachers, advisors, and if need be, saviors.

Particular Likes and Dislikes

Because of the interdependence of the Oath-sworn and Eruk Manamee, anything capable of harming either one is disliked. Chief among these is Ice; any Oath-sworn must fight to destroy, or at least drive off any Ice Being found in the tundra.

Also disliked are Darkness, for the cold of Winter, and Storm/Air, partially for traditional reasons, and partially because of the Storm season's destructiveness in the South.

Death is not liked by the cult, and Death-associated deities have long returned the sentiment. Although accepted as part of living, Death is fought with any resource.

Other Fire cults, with active gods, are envied and emulated. Often, when out of their homelands, members of this cult will join other Fire cults in the hope of learning new skills or spells. Note that often the Oath-sworn have an almost pathological need to prove themselves as good as anyone whose god is whole . . .

Peaceful cults, and cults of growing things are envied and cherished by the cult, and no cult member will allow harm to come to a member of such a cult. The majority of the women of Eruk Manamee's people are part of some Fertility-related cult.

Finally, the other tundra people, those not Oath-sworn, are looked upon with disgust. In the Winter hunts, members of these tribes may be slain as Initiation sacrifices.

Holy Days and High Holy Days

The longest day of summer is the High Holy Day. Lesser holy days occur on each Sunday.

ORGANIZATION

Inter-Cult Organization

Each band of Oath-sworn may be considered a separate faction of the cult. Whenever two bands join, the senior Lords and Priests will choose one of their own number to lead the new, larger band. This is decided in a long session of bargaining, boasting, and contests. The process continues

from the Sacred Time to the Summer, until all the Oath-sworn are assembled at the five Warm Places.

Whoever is senior Priest at Weeping then becomes the new High Priest. In a day-long ceremony, the last year's High Priest hands his successor a spear with flint head, an arrow fitted likewise, an animal pelt, and a burning torch; all Rune Lords and Priests sacrifice one point of characteristic POW, and the new High Priest is ordained. He or she then chooses a Rune Lord to act as High Lord for the coming year.

After the summer gatherings, the Oath-sworn once again break up into family-sized bands to survive the lean fall, winter, and storm seasons.

LAY MEMBERSHIP

Requirements to Become a Lay Member

Any child of the Oath-sworn who survives to puberty becomes a lay member of the cult, and begins participating in ceremonies. The membership is mostly male, but exceptional women have often been admitted. For those not born to the Oath-sworn, lay membership may be given if the person has never been associated with Ice, Darkness, or Storm/Air, and if he can pass a test abstracted as (POW + CON) divided by 2 times 5 on D100. If the person has lived in the tundra for one winter, or aided a cult member in distress, or sacrificed to Eruk Manamee, add half again to the chance of acceptance. Only humans and elves may join.

Intra-Temple Organization

The organization within the bands is much the same as that without. The Lord or Priest who can best brag and bargain will become the leader of the group. In return for following his orders, the members of his band (from twenty to a hundred individuals) are given instruction in the cult and other skills and spells. The only notable exception to this, the Long Spears, is discussed below.

Centers of Power and Holy Places

The hot springs at Weeping constitute the only holy place of the cult. The years' High Priest and Lord stay there with a picked retinue of guards to defend the god for the year. The other four hot springs, places where Eruk Manamee's blood flowed, are centers of worship and ceremony, but are not holy. No one shelters at any of these latter four places during the cold seasons out of fear of draining them before Eruk Manamee's recovery.

Requirements to Remain a Lay Member

Lay members of the cult are expected to act for the good of Eruk Manamee and the Oath-sworn, and to learn to survive in the tundra. They must sacrifice 1 point of Battle Magic POW each Sunday at sunrise. Like anyone in the cult, lay Oath-sworn are expected to share half of everything hunted or found. Additionally, once each Winter they must give something which they have made to a Lord or Priest of their band. This gift serves to commemorate the gift of the Oath-

13A— You see a flash of movement in the blackness ahead. Roll your DEX x 5. If you make it, go to 15B, if you fail go to 34B.

13B— The sinister eyes glow more brightly and you can hear a chanting song begin. You must now either leave the room (go to 30C), or enter it (go to 21A).

13C— Your tortured interior heaves the foul potion back up, then you black out. When you wake up, go to 34C.

13D— At the end of the vault, on a raised platform is a silver casket. You may either open the casket or leave the room. If you open it go to 14B. Leaving takes you to 7A.

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sworn to Eruk Manamee, and a great deal of pride and craftsmanship goes into it.

The lay membership of the band must obey their elders and superiors. They must wear something red at all times, except when hunting. Like all band members, they must work for the good of the band.

Mundane Benefits

The primary benefit of the cult membership is survival. A single man could only survive alone in the tundra with a great deal of experience, or luck or both. Being a part of the Oath-sworn ensures assistance when it is needed. Cult members take pride in the fact that no Oath-sworn has starved without his whole band starving as well.

Skills

Not only are cult members allowed to learn the following skills, it is demanded of them. Any cult member who does not take advantage of the one or two hours of free instruction per day is ridiculed, and expelled from the band.

Skills taught by the band are:

Bow	Shield (small or medium)
Camouflage	Spear (any size, any mode)
Hide in Cover	Snow Survival
Starsight	Tracking
Oratory	

STARSIGHT

Knowledge skill Base 0% 400/800/1600/3200

This skill pertains to the use of the stars for navigation – a very important skill for sailing and navigation in the tundra. In the featureless snow, it is essential to the band's survival.



SNOW SURVIVAL

Knowledge skill Base 10% 300/600/900/EXP

The tundra is not as benign an environment as most of the world. To reflect this, a person alone or without equipment in the cold seasons must make this roll once per day, or take ½D6 - 1 damage in *each* limb from frostbite.

Other skills are often available from Lords and Priests who were Long Spears in their youth. This varies widely from band to band.

Spells

As with skills, spells will be taught free to any working member of the band. As with most fire-related deities, Eruk Manamee specializes in magic related to that rune.

Reduced – Detect Enemies, Firearrow, Fireblade, Ignite.

Double cost – Detect Gems, Detect Silver, Xenohealing. (lack of opportunity to practice)

Prohibited – Bludgeon, Darkwall, Detect Undead (the 'undead' nature of Eruk Manamee interferes), Extinguish, Silence. Bladesharp may be learned, but no cult member will teach it.

Unique – Firespear, Heat.

FIRESPEAR

Cost to cast – 3 POW points Free to working lay members

Range – touch Duration – Instantaneous

Focused, Passive

This spell is cast upon a spear as it is thrown, the spear is turned into a lance of flame, doing 3D6 damage if it hits. This spell is basically the same as the Firearrow spell.

HEAT

Cost to cast – Variable Free to working lay members

Range – 40 meters Duration – 15 minutes

Unfocused, Passive, Temporal Up to 4 points

For each point of the spell, one human-sized thing (SIZ 21 or less) may be raised in temperature by 5 °C for 15 minutes. If cast upon an inanimate object, that object is heated; if cast upon something animate, it warms the immediate surroundings to blanket the thing with a layer of personal warmth. Nothing of lead, and nothing of Ice may be so heated. Something of gold requires twice the usual POW.

INITIATE MEMBERSHIP

Becoming an Initiate

To become an Initiate of the cult of Eruk Manamee, a person must be at least 60% at Snow Survival, and have shown dedication to the cause of the Oath-sworn. The person also must have spent at least one winter as a lay member, and must know at least one point of the cult spell Heat.

Sometimes during the person's last winter as a lay Oath-sworn, he must leave his band and spend one entire week alone. During this time, a sizable animal of the snows must

WARE HALL SOLO

14A – A strange grey gas begins to pour out of the casket. It is evidently heavier than air, and begins to pool around the bases of the pillars and quickly rises. You cannot make it to the door, which is by now submerged under the gas. Your only hope of escape from this creeping menace is to climb one of the pillars. If you came here from **14B**, you must try to roll your POWx5. If you make it, go to **23A**. If you fail, go to **23B**. If you came here from **35A**, go straight to **23A**. If you don't want to try to climb a pillar, go straight to **23B**.

14B – Make a Spot Traps roll. If you make it go to **43A**. Otherwise go to **14A**.

be single-handedly hunted and killed. The skin, teeth, or claws of this animal are given to the band chief upon return, and the person is initiated the following summer. The new Initiates, in a day-long ceremony, swear the Oath, and each is given a small ornament of gold.

Remaining an Initiate

The requirements for remaining an initiate are much the same as those for a lay member. Two points of Battle Magic POW must be sacrificed each Sunday, and the Initiate must continue studying the various skills.

Most Initiates return to their family bands, some join a new one. Some, however, will choose to join with others of their age to follow a particularly adventurous Lord or Priest instead. Such people and bands are called the "Long Spears," both from the two-handed spear which is their favored weapon, and from their habit of making deep, sometimes year-long forays out of the tundra.

The cult encourages this practice, which arose during the First Age when magic could only be learned outside the tundra. Non-cult magic and skills are often learned during these ventures, and many future band leaders gain experience this way. Without exception, the High Priests have been past Long Spears leaders.

Mundane Benefits

In addition to continued instruction in the cult skills, and the chance to go adventuring, Initiates are given authority within the band. They have more personal freedom than lay Oath-sworn; they may marry, trade with non-Oath-sworn, and leave their band.

Skills

The same skills are available to the Initiates as to lay members. However, if an Initiate seeks training in a skill not available in his home band, he has freedom to search out an outside teacher.

Magic

Initiates have the same Battle Magic spells available as lay members. In addition, they may sacrifice characteristic POW for the special cult spell Suspend Animation. They are also allowed (by Eruk Manamee, at least) to learn magic from any other non-hostile cult. Whether the other cults will accept them or not is a different question.

RUNE LORD MEMBERSHIP

General Statement

The Rune Lords of Eruk Manamee are leaders of the Oath-sworn and defenders of their god. It is their task to guard Eruk Manamee from further harm, and to ensure the survival of the Oath-sworn long enough to restore Eruk Manamee to his former power. It is expected that at some stage in their lives they will perform some quest, such as leading a band of Long Spears or killing one of the dreaded snowbeasts. They are the teachers of cult members.



Requirements

All Rune Lords must be men. They must have been initiates for at least five winters, rightfully upholding the laws of the Oath. As with becoming an Initiate, they must go out into the winter, this time for the entire season, and kill some beast or monster (non-Oath-sworn men count).

A prospective Rune Lord must be 90% in Snow Survival, and at least 90% in Spear (any style) and one skill *not* listed in the lay membership section. He must also be 90% or better in two of the following: Camouflage, Bow, Shield, Tracking, Starsight, or Oratory, and must know one fire spell as well as two points of Heat. One point of characteristic POW is sacrificed upon becoming a Rune Lord. Other requirements are as listed in *RuneQuest*.

Restrictions

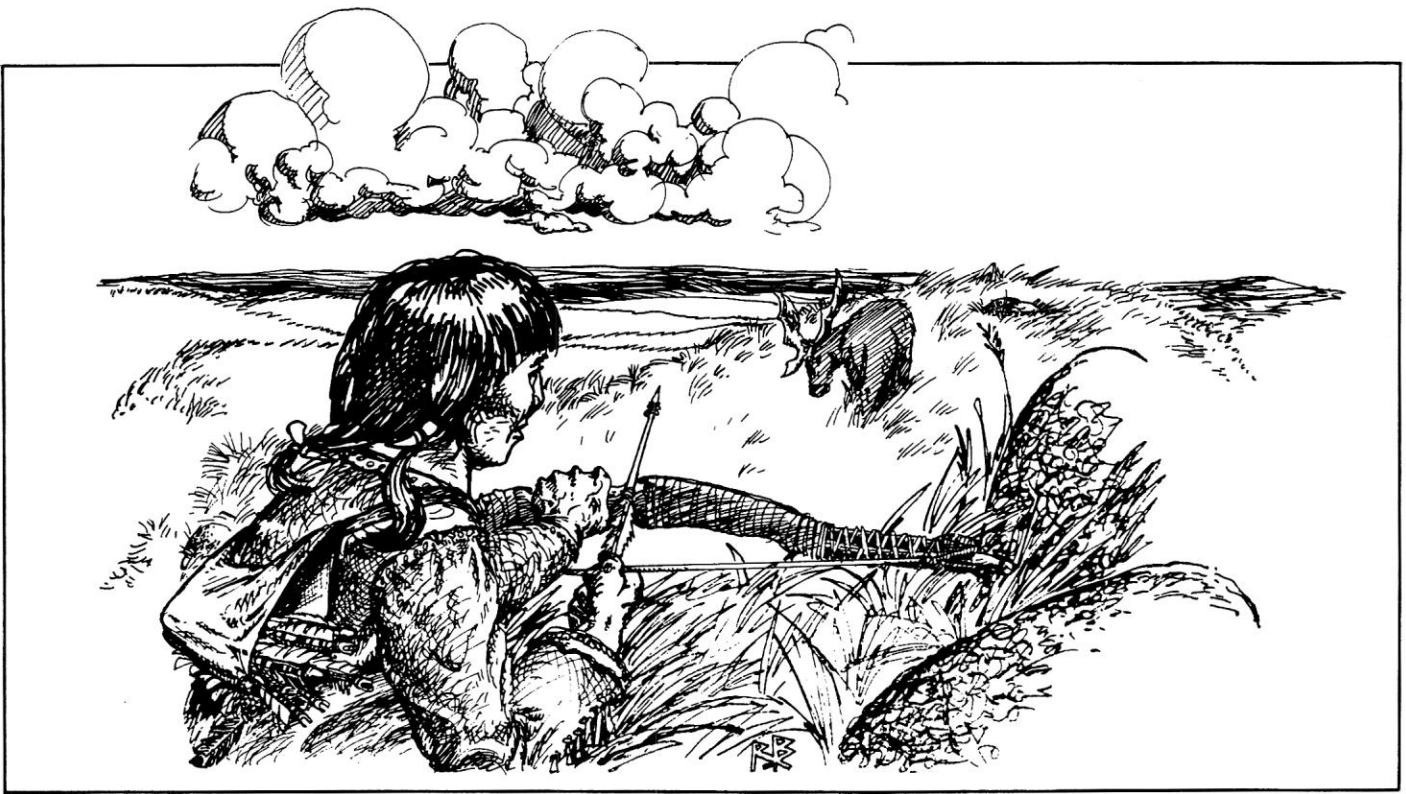
A Rune Lord of Eruk Manamee exists first and foremost to protect his god. Anything which might possibly be a threat must be destroyed, or driven off, without reckoning the cost. The secondary responsibility is to ensure the cult's survival, so that Eruk Manamee may be made whole again. Anyone not of Ice, Darkness, or Air must be sheltered and offered whatever is the Lord's to share. No Rune Lord of Eruk Manamee will use Divine Intervention for purely personal reasons; the drain on the god is too high.

Each High Holy Day the Rune Lord must re-swear the Oath and sacrifice one point of characteristic POW. To avoid being

15A — As you walk back, you see a heavy grating descending from the ceiling. It will certainly cut off your retreat from this corridor, at the least. You can either shrug your shoulders and go on down the hall (**go to 44C**), or you can try to make a leap to escape the grating (**go to 17A**).

15B — If you came here from **34B** you were just hit by a dart. It does 1D6 points of damage. If you came here from **13A** you dodged a flung dart. Ahead, you can see a stunted figure flee into the shadows. You may either fire a missile (**21B**), cast a spell (**30B**), or ignore it and **go on to 21C**.

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completely drained over the years, a Rune Lord must lead an active (and adventurous) life . . .

Benefits

For becoming a Rune Lord, the cult member has the honor of being a bulwark between Eruk Manamee and his enemies. On a more mundane level, along with all the advantages listed in *RuneQuest*, Rune Lords become band leaders, and receive gifts from the band members once each year. They have first chance to trade with non-Oath-sworn, and may marry as often as desired. They will usually attract several dedicated Initiates as students and followers. They may lead a Long Spears band; they may gain an Allied Spirit (usually that of some past Lord or Priest). If possible, they will be given iron armor and weapons by the cult. However because of the scarcity of the metal in the tundra, the possible gaining of these always requires a quest.

RUNE PRIESTHOOD

General Statement

The Rune Priests of Eruk Manamee, both male and female, are the ones responsible for restoring Eruk Manamee to health and power. As such, they are subservient to the Lords in times of danger, but take precedent in times of prosperity. Like the Rune Lords, they are leaders among the Oath-sworn, and are expected to teach any cult members of their band.

Requirements

The candidate must have a POW of 18 or greater, know at least 3 points of Heat, and three other fire spells, and have sacrificed at least once as an Initiate for Rune Magic. They

must have upheld the Oath, and have been an Initiate for at least five winters. Finally, they must spend one winter alone, during which time they must capture and tame one of the animals of the snows, to later serve as a familiar for some Rune Lord's allied spirit.

Restrictions

The restrictions on Rune Priests are the same as those on Rune Lords. Additionally, the Rune Priests are expected to compose chants of the events in their band's travels. Once each High Holy Day, the priest must sacrifice one point of characteristic POW. (It is useful to have an extra point of POW.) No spell is gained from this. All Priests must learn how to teach magic as soon as possible.

Benefits

Again, the benefits of being a Rune Priest parallel those of the Rune Lord. All ceremonies are officiated at by priests. The final authority in the cult, short of Eruk Manamee himself, is vested in the High Priest at Weeping.

Rune Spell Compatibility

All one and two point Rune Magic is available to this cult, with the exception of Multispell II, Reflection, and Summon Elemental. (The power of Summoning was lost to the Ice Gods.

Cult Spells

Rune Priests (and other cult members) have the following cult-special spells available from Eruk Manamee:

WARE HALL SOLO

- 16A** — The cavity in the pillar top is larger than you thought — inside it is a winding stairway leading up. There is nowhere else to go. Either climb the stairway (go to 44B), or wait in your cubbyhole until the gas dissipates (go to 36C).
- 16B** — The trollkin hands over his club and three extra darts that he had. He also gives you a pouch of lead bulgs (troll money). There are 80 bolgs in the pouch, each worth about a clack. He then scurries away. Go to 27A.
- 16C** — You may either go out the back door of this room, or go back the way you came. Going out the back door leaves the dungeon entirely, and going back where you came from takes you to 7A.

FREEZE FIRE

Cost — 1 POW point
Duration — Until used
Reusable

Range — touch
Non-stackable

This spell causes one cooking-sized fire to become dormant. The flames and heat disappear until such time as someone touches the material and recites a brief prayer (one round) to Eruk Manamee. The flames then reappear. Such frozen torches will be carried by almost every Initiate or Rune level character in various numbers. The chant to release the fire is taught in every band.

SUSPEND ANIMATION

Cost — 3 POW points
Duration — indefinite
Non-reusable

Range — 40 meters
Non-stackable

This spell, which may not be cast on an unwilling subject, causes all life functions to be frozen for an indefinite period. No deterioration takes place, and no further damage from poison or disease occurs (although these are not cured). The subject remains in this state until conditions surrounding him or her become favorable for reawakening. This spell is usually used to save oneself from winter's cold, and it is not an unusual sight in the spring to see a body, apparently frozen, lying in some sheltered niche away from predators, waiting for summer's warmth, or some passing friend to build a fire to warm it back to life.

SUBSERVIENT CULTS

Spirit of Reprisal

There is no spirit of reprisal for this cult. Any member who forswears the Oath is expelled from the cult and his band, and earns the undying enmity of those who remain faithful. He or she may be hunted as an animal by would-be Initiates and Lords. In the harsh tundra, this is usually sufficient. Note that raising weapons in anger against a fellow cult member, or stealing from a fellow cult member, is considered a betrayal of Oath.

Anga Kok

Anga was an early leader of the Oath-sworn who sacrificed himself in the Second Winter to save his band. From him, the cult gains a special magic.

SACRIFICE

Variable spell

Only Priests and Lords may use this magic. Any Priest or Lord of the Oath-sworn may sacrifice *all* (and only all) his/her characteristic POW to save the band. In exchange for this, the spirit of Anga will drive toward the band sufficient food for twice as many people as the sacrificer has POW.

This is used only in dire situations, to save the band from starvation. It was needed more in the First Age than in the Second or Third, but remains as a reminder of the obligations of Lord or Priest to the cult. It is not learned; anyone of Rune status can use it, and it is automatically successful. It will work only in the tundra.

GENERAL NOTES

Encounters

Few bands of northerners will ever travel far enough to meet Eruk Manamee's cult in the tundra. However, as noted, Long Spears bands often travel North, and it is these people that a character could bump into. The 'average' Long Spears band, if such a thing exists, contains a senior Lord or Priest (or combination), three or four subservient Lords and Priests, and fifteen to forty Initiates.

Like any group of people in a strange land, Long Spears tend to be very 'clannish' in their attitudes and habits, and very protective of one another. They will often join other fire-related cults, and usually as a group. They will also participate in any Ice- or Darkness-hunt near them, and have earned the respect of many Lawful cults.

Attitudes

The harsh tundra makes survival itself a victory, and the Erukna Manamee (the native name) have survived in style. A high proportion of the Oath-sworn become Lords and Priests; any family can boast at least one. Unwilling to admit even the possibility of defeat, they take a justifiable pride in the survival of their god. ■



ORIGINS '82 Needs You . . .

Yes, when the National Adventure Gaming Convention returns to its birthplace in Baltimore next July 23-25, it will need the help of people whose interests span the gamut of the entire Adventure Gaming spectrum. Wargames, role playing, miniatures, sports, computer, science fiction, and fantasy games will all be represented in the biggest gathering of sophisticated game players, designers, and manufacturers ever assembled.

If you, your gaming club, or company wish to take part in ORIGINS by gamesmastering or sponsoring a tournament, seminar, or demonstration we'd like to hear from you. A request for information will be gladly answered by return mail with an ORIGINS '82 event policy sheet explaining how you can become involved in ORIGINS as a sponsor and/or gamesmaster. Don't delay! Write today so we can schedule your event in plenty of time for the soon-to-appear Pre-Registration forms for ORIGINS '82.

Stay tuned to this magazine for further details on ORIGINS '82 as it becomes available.

ORIGINS '82, P.O. Box 15405, Baltimore, MD 21220, 301-539-4634.

- 17A** — If you either make your Jumping roll or your DEX x 2 roll (take your pick, but only one) you managed to squirm under the grating before it hit the floor. If you failed, it hit you, doing 2D6 points damage to your chest. In either case, you got to the other side (unless you are now dead) and must **go to 7A**. As you trudge back, the grating begins to slide back up again.
- 17B** — As you walk, make a Listening roll. If you succeed **go to 33C** Failure means you **go to 44C**.
- 17C** — You awaken to a great pain in your left foot. Something is chewing on it — take 3 points of damage (regardless of armor) to that location. You may now leap up, if your leg is not at 0, and see what is going on. **Go to 41B**.

**WARE
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The Horse- clans Player



By Ronald Mark Pehr

Robert Adams has written a continuing series of novels about a culture of nomadic warriors called The Horseclans. The timeline for the novels occurs one thousand years after the United States was destroyed by an unknown calamity. The land reverted to barbaric kingdoms, and the Horseclans have overrun the current ruling kingdoms — the Ehleen — to found a new confederacy. They know there was a major civilization before the Ehleen, but know nothing about it. (In one story, the heroes move through what

was once a sewer under Pittsburgh. They wonder why “The Ancients” put little, round, metal doors in tunnel roofs.) The Horseclans are aware of a secret group, possessing some technological devices, which is opposed to the Horseclans dominion. Except for their highest leaders, they do not know that this group consists of a hierarchy based on scientific knowledge, which is descended from government scientists from the time of the calamity, who want to reestablish a United States — with the scientists in charge.

The Horseclans make an interesting cultural background for adventures in *The Fantasy Trip* (TFT). Adventures on Cidri can take place in that section you design in which social collapse occurred after the Mnoren Abdication. There will be cities in a state of political unrest, as the Ehleen are, and this might be an area of confrontation and intrigue, along with the political differences. Then, there are renegade scientists, in their secret bases, allowing the judicious use of technological artifacts in a fantasy campaign. There are plenty of standard-issue causes for adventuring too, as the Horseclans seek to extend their burgeoning confederacy into other kingdoms, confederacies, and tribes. There are many ancient cities to explore, and strange tribes to encounter, in the as yet unclaimed lands which were once part of the ancient civilization.

STARTING OUT

Horseclans characters in *TFT* start out with the usual 32 points to be divided as for other human characters: 8 each for ST/DX/IQ and 8 to be distributed at will. They are Hero characters, learning talents rather than magic spells.

Horseclansmen all receive military training of some sort. Physical conditioning and battle ability are highly prized. However, they are not crude, illiterate, vicious barbarians. They are fully aware of the virtues of civilization, and know that although they have enjoyed a nomadic, tribal existence, that their future is in the farms and cities of the new confederacy. The Horseclans are composed of independent tribes, and the members have an unshakable loyalty to their own tribe. However, the tribes are integrated into the confederacy and a Horseclansman has equal loyalty to the confederacy rulers.

REQUIREMENTS

No matter what other Hero Talents are selected by a Horseclans character, it is expected he will acquire Horsemanship, Animal Handler, Expert Horsemanship, and Vet, as soon as his IQ allows. A Clansman who did not learn these things would be poorly thought of by his peers. No matter how urbane the characters become they are, at heart, part of their tribe, and in a tribal society peer pressure is extremely important. Players should actively strive to create characters who will be at home in an agrarian society which places high premium on its warriors and which appreciates the benefits of culture. Horseclans characters are usually well-disciplined, honorable, brave, and trustworthy.

TALENTS

Talents appropriate to a Horseclans character include: the IQ 7 weapons, Longbow, Sex Appeal (women are more emancipated than in traditional, non-technological cultures), Thrown Weapons, Farming, Acute Hearing, Diplomacy, Fencing, Tactics, Armorer, Warrior, Physiker, Chemist.

Magic does not appear in the Horseclans stories. Many players will want to introduce it into their campaigns, as it is such a large part of *TFT*. It is suggested that there be a few Wizards among the Ehleen, or in other cultures the Horseclans

encounter, but that Horseclans characters themselves not be Wizards.

There are certain special abilities, coming from genetic accidents rather than learned magic, which some Horseclansmen will possess. If these are included, care should be taken that you don't end up with ordinary Heroes + extra powers. Only allow the abilities if the players stick to their roles as Horseclansmen.

— Almost all Horseclansmen have a telepathic rapport with their mounts. The rapport does not cost any ST to use, it must be formulated with a horse (or other riding animal, if you allow) of IQ 5 or above, over the course of six months, as detailed for training animals (*In The Labyrinth*, Page 60). Naturally, a true warhorse is preferred. Telepathic commands can be given at a range of 1 *Melee* hex per IQ point of the character. Animals can transmit such information as an animal can comprehend, and can only obey commands of simplicity appropriate to their IQ and training.

— Some Horseclansmen can speak telepathically to others. Roll 3 dice vs. IQ. If successful, the character can speak telepathically to another who has the ability. Range of telepathy is the number of *Melee* megahexes equal to IQ of transmitter. (Thus it is possible that a character could be outside his own transmitting range but still "hear" another character of higher IQ).

— Unlimited Range Telepathy can be learned as an IQ 15 Talent, at a cost of three points of IQ. There are three prerequisites to its use:

One, the character must already possess the ordinary telepathic ability. You may allow a roll vs. IQ for this each time (Example, first IQ gain roll vs. four dice, second gain roll vs. five dice, etc.).

Two, Unlimited Range Telepathy only works if all participants have the Talent. One with the Talent cannot transmit to, or receive from, one who only has ordinary telepathy (unless they are in ordinary telepathy range).

Three, characters communicating at Unlimited Range must have an extremely strong genetic or emotional bond: marriage, blood relatives, best friends.

There are few, very few, elite leaders of the Horseclans who are nearly immortal. These should probably be controlled by the game-master only, usually as leaders of a tribe or confederation to which a player character belongs. If you insist on having immortal player-characters, roll three dice when a character is created. On a 3, he is one of the elite. Immortals age at 1/10 the rate for normal characters and regenerate damage as Trolls. ■

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19A — The Runticore has a POW of 10, 12 hit points, and 3 point skin (armor). It attacks three times per round on SR 9 (or DEX 7). All attacks do 1D6 points of damage, plus one of them (the sting) injects a poison of potency 13, if it successfully penetrates armor (if stung, roll your CON vs. 13, if you fail, subtract the 13 points from your CON, if you succeed only subtract 7 points). All its attacks have a 45% chance to hit. It has a 10% defense (subtract from your to hit chance) and it knows no spells. It will not run away, no matter what. (Its hit location table is the same as for a real mantichore.) If you lose, it eats you and your bones join the growing heap. If you win, go to 9C.

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By Gerald Seypura

CAPTAIN OF THE "MERRY BET"

JACOB GRIEVE

Rank: Captain
Skills: Navigator Level: 6
Level Bonus: N/A Hit Points: 45
Bonuses & Penalties: +10 Hit Points

Strength: 16 Gambling: Even
Intelligence: 14 Election: +10%
Agility: 17 Hit Plus: 22%
Constitution: 19 Dodge: 22%
Luck: 13
Leadership: 20

Weapons: Rapier, Pistol
Weapon of Expertise: Rapier

CAPTAIN Grieve returned to the ship a troubled man. As was his custom, he had made his way to Old Captain Starkey's house for an evening of talk and found the door open. Investigating, he found the old man lying on the floor of his den, dead of stab wounds. The oddest thing was the word that was scrawled on the rug next to the body. Log was the word.

Not so odd was the fact that the place was searched from cellar to roof with belongings scattered thoroughly about. Port Royal never was known for its law abiding citizens and it was fair to believe that the legend of the old man's wealth had struck him down.

"Blast me for a thick-headed fool" says the Captain. "Never thought, but i'll wager my best pistol it were Old Starkey what wrote that word. Even dyin' he was thinkin'. The log must be the one off his ship, the Lively Lady. Come lads, lets turn to and find it."

The ship's officers then proceeded to the cottage where the Captain had spent his declining years and searched it for the ship's log. The only year that was missing, when the log was found, was the year 1680. The Captain is determined to find out who and why his friend was murdered and you are selected to help. You start at the Crown and Thistle where Captain Stark spent many an hour.

THE SCENARIO

Captain Stark lived in residence no. 39 (see map) Teddy Mc Tavish, the barkeep at the Crown and Thistle knew the Captain for many years. He also knew some of the men who sailed with him. One of them, by the name of Dickie Hart, lives at the Inn. If asked about old shipmates, Teddy will mention Hart first.

If the players offer a tip, Teddy will show them to Hart's room. Unfortunately, they will just find a dead body clutching a tiny scrap of paper in its hand. Inscribed on it is the longitude of St. Thomas and the latitude of Marsh Harbor (if you have the S&C map, see coordinate 3801.)

Both men are rumored to have been killed at the behest of a former officer of the Lively Lady, Asa Benton, now Captain of the brigantine Shark. He supposedly has the log that shows the location of the island upon which Captain Stark was rumored to have buried his treasure. (The booty from the Spanish galleon Santa Isidra, some 60,000 in gold plate.) Captain Benton is now searching out the navigator of the Lively Lady, Marius Montbel, who reputedly knows the exact location of the treasure. He is hiding at the residence of his wife's mother, residence no. 27 (see map). He has heard of the death of Captain Stark and his other shipmate, Dickie Hart, and is terrified.

Whether the now well hidden Montbel is found or not, the Shark will sail in four days. Benton figures that he has a chance to find the loot because of the smallness of the island.



CREW OF THE "MERRY BET"

WILLIAM BUDD

Rank: First Officer
 Skills: Sail Master Level: 5
 Level Bonus: N/A Hit Points: 34
 Bonuses & Penalties: None
 Strength: 16 Gambling: Even
 Intelligence: 15 Election: Even
 Agility: 14 Hit Plus: 14%
 Constitution: 18 Dodge: 14%
 Luck: 14
 Leadership: 14
 Weapons: Rapier, Coach Gun
 Weapon of Expertise: Rapier

RYAN O'SHEA

Rank: Navigator
 Skills: Navigator Level: 4
 Level Bonus: N/A Hit Points: 32
 Bonuses & Penalties: +5% Exp.
 Strength: 17 Gambling: Even
 Intelligence: 20 Election: Even
 Agility: 14 Hit Plus: 19%
 Constitution: 15 Dodge: 19%
 Luck: 11
 Leadership: 14
 Weapons: Rapier, Pistol
 Weapon of Expertise: Rapier

MICHAEL ANDERSON

Rank: Master Gunner
 Skills: Gunner Level: 5
 Level Bonus: +10% Hit Points: 29
 Bonuses & Penalties: +10% To Hit
 Strength: 15 Gambling: Even
 Intelligence: 14 Election: Even
 Agility: 21 Hit Plus: 36%
 Constitution: 14 Dodge: 36%
 Luck: 16
 Leadership: 17
 Weapons: Cutlass, Pistol
 Weapon of Expertise: Cutlass

PADDY O'SHAUGHNESSY

Rank: Sail Master
 Skills: Sail Master Level: 5
 Level Bonus: Turning Bonus HP: 33
 Bonuses & Penalties: +30% Gambling
 Strength: 16 Gambling: +30
 Intelligence: 13 Election: Even
 Agility: 18 Hit Plus: 13%
 Constitution: 17 Dodge: 13%
 Luck: 24
 Leadership: 14
 Weapons: Rapier, Pistol
 Weapon of Expertise: Rapier

21A — You cautiously enter a dark, smelly room. In front of you is a table covered with bones and mugs of stale liquor. Three trolls are sitting around the table chanting a drinking song (which is what you heard). A lone harried-looking trollkin waits on them, and serves drinks from a big, scummy kettle. You may either leave (30C), or enter the room (34A).

21B — The figure ahead has a 5% Defense (subtract from your to hit ability). If you hit it for at least 6 points of damage, go to 36A. If you miss, go to 21C.

21C — Make a Spot Hidden roll. If you make it go to 13A Otherwise go to 34B.

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BIG JOHN IRELAND

GEORGE CALAIS

CREW OF THE "SHARK"

ASA BENTON

ROARK SLOUGHTON

At the Admiral Benbow Inn, if the players send someone around to check, will be found a couple of drunks talking about that sly devil Montbel near the establishment of Madam Bella, the local madam (no. 66 on map).

Jim Hawkins, the owner of the Benbow, knows (for a tip) that Rosa Montbel's mother lives in that area and that Montbel has hidden out there more than once. His wife has a pretty bad temper and he has often gone there to let her cool off.

All of the neighbors know Mrs. Delgado well and have seen Montbel coming and going at various times. They will readily tell where the house is (for a fee).

If Montbel is approached by Captain Grieve, he will tell all he knows and beg him for protection. If any of the other crew members come looking, he will slip out using an emergency tunnel. He will then make his way to the Pieces of Eight Pub where his friend, Patch Bowes will hide him.

There is a 25% chance per day that rumor of his presence at the Pieces of Eight will reach your crew.

Since the crew of the Shark is not universally beloved, the chance of them hearing a rumor about the location of Montbel is 10% per day until they sail on the tide of the morning of the fourth day.

□ □ □ □ □ □ □ □ **The Brigantine “Merry Bet”** □ □ □ □ □ □ □ □ □ □

Captain: Jacob Grieve	Owning Power: England	Full Crew at Guns: 108
Captain's Lev.: 6	Last Careened: 1 month ago	Repel Boarders Crew: 111
Navigator's Level: 4	Current Max. Speed: 3	Total Men on Board: 136
Sailmaster's Level: 5	Damage/Hit Points: 200	Letters of Marquee: England
	Cost of Repair: 100 Gold/Point	

No. Guns on Starboard (right) Side: 10/8 No. Guns on Port (left) Side: 10/8
10 on first deck, 8 on second

The ship is also equipped with ten swivel guns; five to a side and mounted along the rails unless they are being used on the small boats of which the ship has three.



□ □ □ □ □ □ □ □ □ **The Brigantine “Shark”** □ □ □ □ □ □ □ □ □

Captain: Asa Benton	Owning Power: Unknown	Full Crew at Guns: 112
Captain's Lev.: 6	Last Careened: 3 months ago	Repel Boarders Crew: 118
Navigator's Level: 5	Current Max. Speed: 3	Total Men on Board: 148
Sailmaster's Level: 5	Damage/Hit Points: 200	Letters of Marquee: England
	Cost of Repair: 100 Gold/Point	

No. Guns on Starboard (right) Side: 10/8 No. Guns on Port (left) Side: 10/8
10 on first deck, 8 on second

This ship is equipped with twelve swivel guns; six to a side and mounted on the rail unless they are being used on the small boats of which the ship has three.



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22A — The oath is as follows: “I swear to respect the lady Kyger Litor and never to harm a troll unless I am attacked or harmed first.” The oath is binding — if you ever break the part about attacking a troll that has not attacked you first, you will be immediately engaged in combat by a Grey Fury (probably while you are still in combat with the troll). For Grey Fury statistics, see *Cults of Prax*, under Kyger Litor. If you lack *Cults of Prax*, treat it as a gargoyle of large size. The oath does not bar you from killing or harming trollkin. Gnash now invites you to eat the magic bundle he gave you, or else to save it to give to a friend. You may either eat it (**go to 43B**), save it for later (**go to 43B** whenever it is eaten) or leave (**go to 16C**).

CAT ISLAND

The island may only be approached from the north east due to the large coral reef around the island. The bay is deep enough to hold a brigantine.

There is a small tribe of Carib Indians living on the west side of the island. The treasure is hidden in a cave at the base of the easternmost tip of the mountain.

Inside the cave is a main tunnel with an idol at the end of it complete with a low stone altar that the natives use for sacrifices. In a well hidden side tunnel, lies the treasure of the Santa Isidra (20,000 in gold).

There are over 200 Carib warriors in the tribe. At any time, there is a 10% chance that a hunting party will sight an expedition during every four hour segment. If there is a sea battle near the island, the natives will be alerted and ready.

Referees should note that even if one ship leaves earlier than the other there is still a very good chance that the two will meet since winds, navigation, and weather determine a ship's progress.

There is also a chance that the Shark's crew will be encountered on the island.

NOTES FROM THE EDITOR

This mini-scenario is intended for play with the *Skull & Crossbones* rules. To summarize, the chance To Hit is equal to the Hit Plus percentage. To resolve combat simply, roll under the indicated percentage on 1D100 to hit. The same percentage could be used for parrying purposes.

The indicated Dodging skill is used for such things as jumping overboard, and dodging thrown objects.

A weapons damage list is included for this scenario, and is solely an estimate. It need not be followed to the letter.

If you do not have the *S&C* package, just use one, or all of the ship crewmembers as player characters. ■

WEAPONS DAMAGE LIST

Cutlass — 2D6
 Rapier — 1D6+2
 Pistol — 1D6+1
 Coach Gun — 3D6-3 This is a strictly close quarters gun.
 Maingache — 1D6-1
 Musket — 2D6
 Javelin — 1D6
 Spear — 2D6-1
 Cannon — 1D6 vs. ship
 6D6 vs person



CREW OF THE "SHARK"

ANDREW STEARNS

Rank: First Officer
 Skills: Sail Master Level: 5
 Level Bonus: N/A Hit Points: 34
 Bonuses & Penalties: None
 Strength: 16 Gambling: Even
 Intelligence: 15 Election: Even
 Agility: 18 Hit Plus: 12%
 Constitution: 13 Dodge: 12%
 Luck: 14
 Leadership: 16
 Weapons: Rapier, Coach Gun
 Weapon of Expertise: Rapier

DONALD "BULLSEYE" MC GOULD

Rank: Master Gunner
 Skills: Gunner Level: 5
 Level Bonus: +10% Hit Points: 17
 Bonuses & Penalties: +5 Exp., -5 HP
 Strength: 14 Gambling: Even
 Intelligence: 21 Election: Even
 Agility: 18 Hit Plus: 27%
 Constitution: 8 Dodge: 27%
 Luck: 15
 Leadership: 16
 Weapons: Rapier, Pistol
 Weapon of Experience: Pistol

JOSIATH DREAD

Rank: Master Gunner
 Skills: Gunner Level: 5
 Level Bonus: +5 Musket, +10 Grapple
 Hit Points: 58
 Bonuses & Penalties: +15 HP, +5
 Damage, +10% To Hit, +10% Dodge
 Strength: 23 Gambling: Even
 Intelligence: 15 Election: Even
 Agility: 19 Hit Plus: 47%
 Constitution: 20 Dodge: 47%
 Luck: 15
 Leadership: 13
 Weapons: Cutlass, Pistol
 Weapons of Experience: Cutlass

ROBERT RUFUS

Rank: Sail Master Hit Points: 36
 Skills: Sail Master Level: 5
 Level Bonus: Turning Bonus
 Bonuses & Penalties: +2 HP, +2
 Damage, +15% To Hit, +10% Dodge
 Strength: 19 Gambling: Even
 Intelligence: 13 Election: Even
 Agility: 22 Hit Plus: 36%
 Constitution: Dodge: 31%
 Luck: 15
 Leadership: 16
 Weapons: Rapier & Maingache, Pistol

23A — If you make your Climbing roll, you can squirm up a pillar. At the top of the pillar is a loose brick, which conceals a cavity within. You may crawl into the cavity (go to 16A) or hang on outside (go to 30A).

23B — The gas attacks as a Potency 16 poison. However, it attacks vs. your DEX, not your CON. (Match your DEX against 16.) If your DEX is reduced to 0 or less, your breathing stops and you will die within the hour. Otherwise, your DEX remains lowered until you can sit back and rest for at least a full week of no adventuring. You must leave this room at once, or take a second dose of gas. Go to 7A.

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AN APPROACH TO WORLD-BUILDING

QUESTWORLD

BY LYNN WILLIS, GREG STAFFORD, AND THE CHAOSIUM STAFF

As publishers of games and scenarios, we always seek new places to adventure. As believers in the 'campaign game' style of play we also believe in settings for those adventures. We have published many details of the world of Glorantha for play with *RuneQuest*, but this setting is too restrictive or too unfamiliar for many writers and gamers, for Glorantha is a closed world, and is intended to remain that way.

But not all adventures need to occur in Glorantha. Steve Perrin has been playing his North Shore Campaign, a variant based on *RQ* with *D&D*-ish magic. Science fiction gamers have been running characters with blasters and power armor for a while — you'll see that in *Worlds of Wonder: Future*World*. The popular Young Kingdoms world of *Stormbringer* has loosed agents of chaos into many games, and the unearthly minions of Cthulhu continue to wreak havoc on unsuspecting parties. Last week Greg played his Zorak Zoran Rune Lord armed with a heavy blaster, and others in the group included a PC version of the Supervillain Doctor Dread, already infamous in *Worlds of Wonder's: Superworld*.

This sure isn't Glorantha!

Well, instead of trying to cram such entertaining characters into the mythos of Glorantha, we have created a new place for them: it is called QUESTWORLD.

QuestWorld is intended to be an open campaign world for *RuneQuest* and its variants, and for the constantly-expanding *Basic Role-Playing* family. Chaosium will minimally direct the development of this planet, intending it to serve as an example of an open world in the same way that Glorantha has been our example of a closed world.

Even an open world, though, needs a coherent basis for its construction. While a single continent could have almost any kind of weather, relating several continents to each other and to an entire globe demands realistic weather and geography. This is why we decided to undertake the pleasurable task of planet-scaping, or world-building.

World-Building 101

World-builders should keep in mind the reason for which they build: if the imaginary world is to be a setting for adventure, then the world should not be so amazing or so strange that it over-shadows what is to occur on it, just as the ring setting for a diamond should not detract from or confuse the brilliance of the stone which it holds.

Science fiction novels have been written in which the world is as important or more important than its characters — Hal Clement's classic, *Mission of Gravity*, is an example. But imagine the confusion if a referee tried to run a campaign in a world in which atmosphere, gravity, and chemical reactions were as unfamiliar and as game-important as on Clement's wondrous world where the G-force varies by 50-100 times, the air is poisonous, and where fire is impossible. Players might find such a place difficult gaming — their characters certainly would!

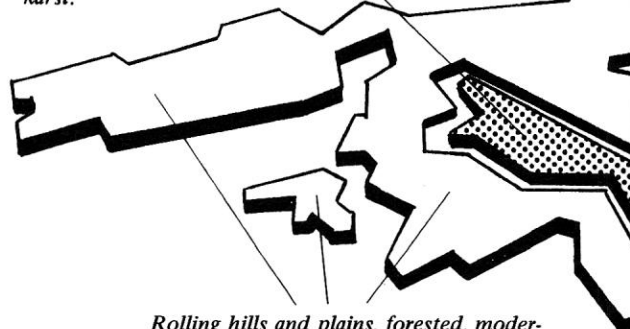
THE CONTINENT OF KANOS

Frequent morning
Temperatures are u
the coasts. If water
is profitable. Low l
coast. Vast ocean fi.

A bleak granite slab, covered with birds, bird nests, and bird droppings. A carnivorous emu-like bird rules here. Large mammals never have taken hold here. The birds feed on the teeming sealife of the banks to the north.

A high gran
points; ave
The thousa
feature. Th
volcanic at
glacier activ

The West Range is the most chaotic. It is presently volcanic, but the volcanism is occurring in uplifted and contorted depositional. The central area is mostly karst.



Rolling hills and plains, forested, moderate in rainfall, good soils, agreeable climate—the largest area for civilizations to develop on Kanos. Islands off-shore are equally good. The far south gets snow every winter; along the ocean on the north shore there is never snow. Hurricanes do hit sometimes along the north shore. There is a chance of tornadoes along the eastern edge of this climatic region.

A very large shield volcano, sloping usually up to about 24,000 feet at the top. The interior has slumped to about 10,000 foot level, is warmed by countless vents and hot springs, and shielded by the fortress-like walls.

Most world-builders will be content with a milder place for adventurers, with oxygen-giving trees and waterfalls falling at a reasonable rate.

Nor should an imaginary world be so like Earth or have so little variety that it would be as good or better to stay on

DIFFERENT WORLDS

very long stretch of jungles and mountains is uniformly wet and lush. mountains are relatively low (not rising above 6000 feet), but of very jagged, knife-edged basalts.

These are drier mountains, ice-capped but with little vegetation below 4000 feet except along watercourses. They average about 8000 feet in height.

A break in the mountains, this wide pass is a paradise for herd animals.

Of greater average height than the northern part of the range, these parallel granitic mountains average 11,000 feet. They are dry in the west, wetter and heavily forested with conifers on the east.

Ordinarily damp and warm; climate is like Alabama. Forested lands. Very good farming conditions.

This savannah is a buffer between a number of climatic regimes; its year-to-year weather is quite variable.

The most desolate place on the continent. Most of the Pit is dune; only along the rivers will grasses be found. There are a few oases as well. Summer temperatures average 115°.

Cooler granitic mountains, heavy mixed forests. The average mountain heights are 6000 wet feet.

Moist lowlands, excellent farming.

High, grassy plains; portions are lightly forested, as are all the watercourses. The divisive scarp and great canyons affect the altitudes involved by several thousand feet. The interiors of the great canyons are warmer, frequently foggy, and can support extensive farming.

Older granitic range, 8000' av. height. Is sharply eroded and very dry.

Uniform strata, mostly limestone, recently uplifted. It has been fractured and eroded into thousands of mesas. 6000' av. height in the northeast and 4000' in the southwest. Coastward is karst terrain, with watery sinks and caves. Wet to dry by the distance to the sea.

Pine forest, much snow in winter, normally cool, and dry.

Cool and dry, the region supports few trees. Grasses and lichens abound; the enormous marshes in the south support vast bird-life during summer nesting. The winters are cold, with much snow.

Mostly granite in the south; new-born basalt in the north. Averages 6500 feet in height; glaciers on the higher peaks.

Pine forest: stately, dense in the north; ragged and puny in the south. Cool/cold.

This desert is partially bounded on the south by an inland sea. Occasional large storms will sweep over this area, making flash floods a threat. The terrain is mostly rolling hills, canyons, and pans; there are almost no sand dunes.

...; rainfall scanty. ...ally high, even by ...s available, farming ...s parallel the north ...eries are nearby.

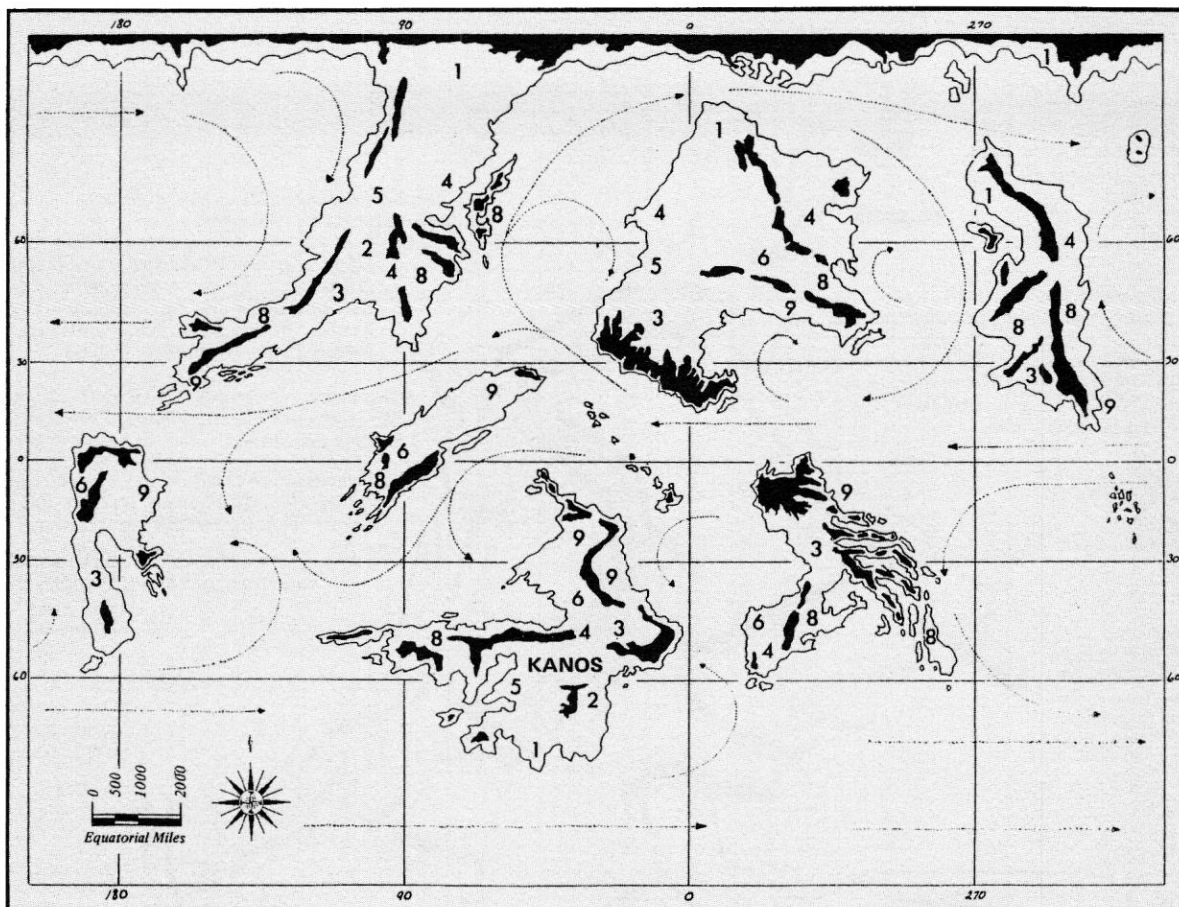
ic range fractured at several ...ges 10,000 feet in height. ...-mile valley is an important ...southern spur is actively ...several points. Some local ...y in the north.

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Earth in the first place — Adventurers deserve to have something by which to test their mettle. If the world created is an endless Iowa cornfield without much more happening than the buzzing of bees, the characters may decide to teleport to another world — and their players go to another campaign!

Exploded Terrain/Weather Diagram
Kanos divides into distinct climatic regimes. Notes for mountain type and farming potential are given. Stippling indicates a completely all-mountain regime. No rivers, lakes, or inland seas are shown.

QUESTWORLD THE PLANET



World-building is aesthetic and artistic in impulse. It is only a tiny step of logic to say that world-builders should avoid like the plague random methods of world construction unless the world itself is of so little importance that any result will do. Even the most conscientious referee's creativity may find justified relief in a hexgeneration system. But if a new-built world is to be the home of many adventures, then it deserves to be designed to be a satisfying arena as long as it is used. A hex-generation system, after all, is only a xerox of what someone thinks should be included.

Beginning Construction

In making QuestWorld we needed a complete world, since we wanted a continent for our own games and scenarios, and continents also for Judges Guild and Games Workshop. Given their own continents, these licensed companies could develop their own *RQ*- and *BRP*-related supplements, without the supervision needed for a Glorantha scenario.

We decided that every continent should have a variety of climates — jungles, deserts, mountains, farmlands, and so on. This is practically a necessity for fantasy adventures. And we wanted some spare continents: a world is hard to change once it's in print. Six of the new continents resemble North Amer-

ica in general climatic distribution. One jungle continent lies athwart the equator.

Since QuestWorld was going to be a setting for heroism, cunning, deduction, treachery, love, honor, and all of those other human qualities, we made it earth-like in most respects. The rotation period, the gravity, the length of year, the average temperature, the salinity of oceans and the fertility of lands are all what would be expected to be found on Earth. There are reasons for this. It's easier for any referee to not have to worry about different lengths of day, or a different effective calendar, or constantly run up against the possibly different effects of a lighter gravity as he lets his imagination run and makes up adventures. It's also easier for the players, for they will not be preoccupied with events which usually will be peripheral to the campaign. Designers will not be bugged by planetological considerations, either — QuestWorld should be an easier place than Glorantha in which to place adventures, not more difficult. The ultimate judgment, of course, is that playing an FRP game is more interesting than bookkeeping.

It occurred to Lynn that the way that Earth had arranged its continents was unfortunate, for land masses bar the line of the equator. Since the currents of air and water depend upon the rotation of the earth for ultimate generation, if the equa-

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26A — The troll is Gnash Blackbrow. He has 16 hit points (same as CON 16), 6 points of armor over his entire body, and fights with a heavy mace (doing 1D8+2+1D6 points of damage) and a medium shield. His SR with axe is 6 (or DEX 12) and he has a 50% chance to attack and parry with mace and to parry with shield. He has a POW of 12. Now decide how you are going to fight him. In round 1 he will always cast Demoralize. In round 2 he will always cast Bladesharp 1 and attack (Bladesharp 1 adds 5% to his chance to hit). He knows Healing 3 and will cast it whenever he is wounded for more than 2 points of damage. If he wins the combat (go to 43C). If you win, either by knocking Gnash unconscious, killing him, or incapacitating him, go to 28A. The other trolls will not interfere in the fight.

Temp.	+ Rain	= Vegetation Type
1. low	low	<i>Glacial, tundra: lichens, moss, some grasses. few if any trees.</i>
2. med	low	<i>Chapparral, wasteland: broken grasses, scrub, dry mountains.</i>
3. high	low	<i>Desert: succulents.</i>
4. low	med	<i>Forests: pines, firs, river brush: short-season blooming plants.</i>
5. med	med	<i>Grassy plains, light deciduous forests.</i>
6. high	med	<i>Grassy plains, light forests: highly variable seasonal rains.</i>
7. low	high	<i>Alpine: short growing season, deep snows; limited trees.</i>
8. med	high	<i>Mixed or all-evergreen forests, especially in wet mountains.</i>
9. high	high	<i>Tropical forests: vines, creepers, broad-leaf evergreens.</i>
Temperature: 'low' — +80°/-50° F. 'med' — +100°/-20° F. 'high' — +120°/+40° F.		
Rainfall: 'low' — 0/15 inches 'med' — 15.1/35 inches 'high' — 35.1/up inches		

QUESTWORLD is smaller in diameter than Earth, with a slower rotation; its length of day is nearly 24 hours. QuestWorld is about the same distance from its sun as Earth is from Sol, so their years are nearly equal as well. QuestWorld's sun is somewhat less bright (G3), so that the planet receives less surface radiation. QuestWorld is inclined to its orbit at about 20°, so there is slightly less seasonal variation, and the arctic and antarctic circles are slightly higher.

QuestWorld is internally warmer than Earth, with an average mean surface temperature higher than Earth's by several degrees. The internal structure of the planet is unclear: despite greater internal radioactivity (probably prompting more powerful convection currents within the core and the mantle), surface precious metals are quite scarce. Though the greater internal heat may in some way leach heavy elements from the crust, no satisfactory explanation exists.

The crust of QuestWorld has broken into more and smaller plates than on Earth; the plates move by sea-floor spreading and pluming. The crust is thinner and the ocean basins are shallower than Earth's — the many vast banks in the seas of Quest-

Continued next page

tor were essentially unblocked, Adventurers could circumnavigate QuestWorld by hooking onto the equatorial current, feeding themselves with fish from the fecund seas and methodically catching the abundant rain of the equator. This vision was so appealing that he arranged the continents discreetly, to the north and south of the equator, allowing one land mass (for the sake of asymmetry) to deflect the globe-girdling flow of water. We assume that the major currents have only a 2-3 mph speed; a raft presumably could sail around QuestWorld in about a year without raising a sail. (Think of the yacht races possible!)

Earthly continents are frequently poorly distributed on the globe. Australia, for instance, has only a few fertile areas. If we moved it north or south of its present location, it would receive better rainfall. As it is, Australia is a desert with a few fertile edges surrounding it, something like the fringes of hair that bald men sport. The placements of South America and Africa have long been a source of disappointment, also. Any world-builder would turn them around, so that the broad portions of each continent would be in temperate regions, and so that only the tips of Argentina and South Africa would be desert zone. The Andes mountains would need some leveling to allow proper rainfall, of course, but this effort would be

off-set by the increased ocean circulation that the Mediterranean would get, once it ceased being so land-locked.

Weather and Climate

Meanwhile Greg struggled to build a simple scheme for the climates. Weather, as any weatherman will tell you, is not simple. What evolved depends strictly upon latitudinal temperature and gross yearly rainfall — a climate profile could not be much simpler. It does not tell the user when the wet and dry seasons are, or if there are any seasons, for that matter. World-builders who want to include seasonal data are referred to the climatological sections of any good world atlas. There they will find charts using or based upon Köppen's classifications, multi-letter codes which analyze climatic regimes. For world-building, however, the Köppen generalizations are dangerous: it is just as easy to write down BSfs ('semi-arid climate which is constantly moist and has a dry season in summer') as it is to write down a climate which makes sense. The shorthand scheme code is unconfusable in this sense: though no one can be stopped from placing a jungle in the middle of a desert (for instance), with the simple chart the jungle and the desert each will work correctly if independently.

27A — As you proceed, you may attempt a Listening roll. If you make it, go to 28C. If you fail, go to 28D.

27B — The way back is now cut off by a large brass and wood grating. You cannot possibly either break or burn through it. Go back to 44C. If you came here from 41B, you must go straight to 19A instead.

27C — The trolls give you a dirty bag containing 800 leaden troll bolgs along with a trollkin for a slave and then they run out the back door. You may now either leave by the back door — leaving the building entirely, or you may go back the way you came (go to 7A). The trollkin slave says in Tradetalk that he refuses to go back in the building. If you choose to go to 7A, he will quickly run off before you can stop him (he is very good at dodging, from years of experience). However, you will retain your bolgs.

**WARE
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World breed ocean life more numerous than do the seas of Earth.

Individual plates of the crust move at a rate 15 to 100 times faster than on Earth. In consequence geological features appear and disappear much faster: it is impossible to assemble an original proto-continent for QuestWorld, if in fact a single one existed. QuestWorld's surface temperature has been stable: though incidental mountain or polar glaciation occurs, there is no trace of the widespread glaciation common to Earth.

With a thinner crust and higher internal temperatures, volcanism is endemic, but eruptions almost without exception produce shield volcanoes. The liquid flows occur with little outgassing, perhaps one reason why there is less water on this world than on Earth. Shield volcanoes on QuestWorld have been found measuring more than 600 miles across.

Of the total ocean surface, 30% of it is shallower than 100 feet. With ample zones for vegetation, the ocean life is very dense, though the actual variety of species is less than on Earth, since the Quest-

World continents less divide the water temperature bands which determine eco-zones. The seas are slightly less salty than Earth's, perhaps indicating that the planet is newer than Earth.

There is no one description for weather. Presume that storms come from the sea and that they do not cross mountains easily. Land interiors 500-1000 miles from the sea will support a persistent atmospheric high-pressure ridge which can be shoved aside or dispelled by conditions, but will re-form when given the chance. Areas near the equator of a planet will be the warmest and wettest. Land areas between 15° and 45° latitude can be deserts if other factors allow: the major wind patterns tend to be west to east (since the planet rotates in the same direction as Earth), and move above and below those latitudes. Rainfall usually concentrates in certain seasons of the year.

Once the largest patterns have been worked out, vary the effects and seasons prompted by those climates as your imagination sees fit: weather is variable enough that almost anything will happen once in a while someplace.

Putting down the continents into a whirling globe of water determines the currents — water is deflected northward north of the equator, and southward south of the equator. With juggling, continental outlines and mountain ranges can be fitted together, just as our own continents can be. Sea-floor spreading also occurs on QuestWorld, though it pleased Lynn to speed up the rates of spread. Compared to Earth's, these plates whip round around as though they had engines, bonking and whamming into each other like bumper cars. On Kanos, the southern plate of the continent has lifted the next-northerly plate for a geological moment, yielding the long scarp and the coincidental erosion of the great canyons.

Mountain-building occurs in episodes, but the plate movement on QuestWorld is so peppy that mountain-building occurs constantly.

Interior Carpentry

We have done more work on one continent, Kanos. For this we enlarged the Kanos continent to roughly 8½ x 11 inch size, and re-drew it, adding rivers and more intricate mountain relief. At this time the mountain areas were considered to be 6000 feet or more; later this seemed excessive, and the present 4500 foot scheme adopted. Kanos had been enlarged 250% for the first continental map; now we enlarged it once again by 250%, making a new Kanos map roughly two feet square.

Lynn re-drew the continent, adding detail as necessary. At this point it was time to seriously consider the major climate zones of the continent. Little more had been done than the general distribution of zones apparent on the world map; it was time to draw more exact boundaries and to coordinate those boundaries in a believable fashion with the physical realities of latitude, sea, continent, and mountain.

It is climate that determines what grows, whether a valley is barren or choked with green life, and whether a hill is knife-edged, rounded, or contorted into surrealistic shapes. Climate dictates vegetation, and it is climate that story-tellers typically portray:

... it was a hard land, lifeless under a cruel sun. Biff the Barbarian hefted his nearly-empty water bottle At last the party left the wintry blasts of the peaks and entered the green valley. Cheered by the warmth of the clearing skies, they marched along a merry brook. . . . For the third day Melissa began hacking at the tangled undergrowth with her machete, making her way out of the green hell of the lower Mobitsi river. After a few minutes sweat poured from her. The awesome heat of the jungle had only begun!

And so on.

Kanos by Sections

The scheme on Kanos is this: the northern part of the continent is close to the equator. The dominant easterly winds are

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28A — The two remaining trolls are very impressed. They offer a ransom in return for your not attacking them. You may accept the ransom (27C), leave (go to 7A), or attack them (35B).

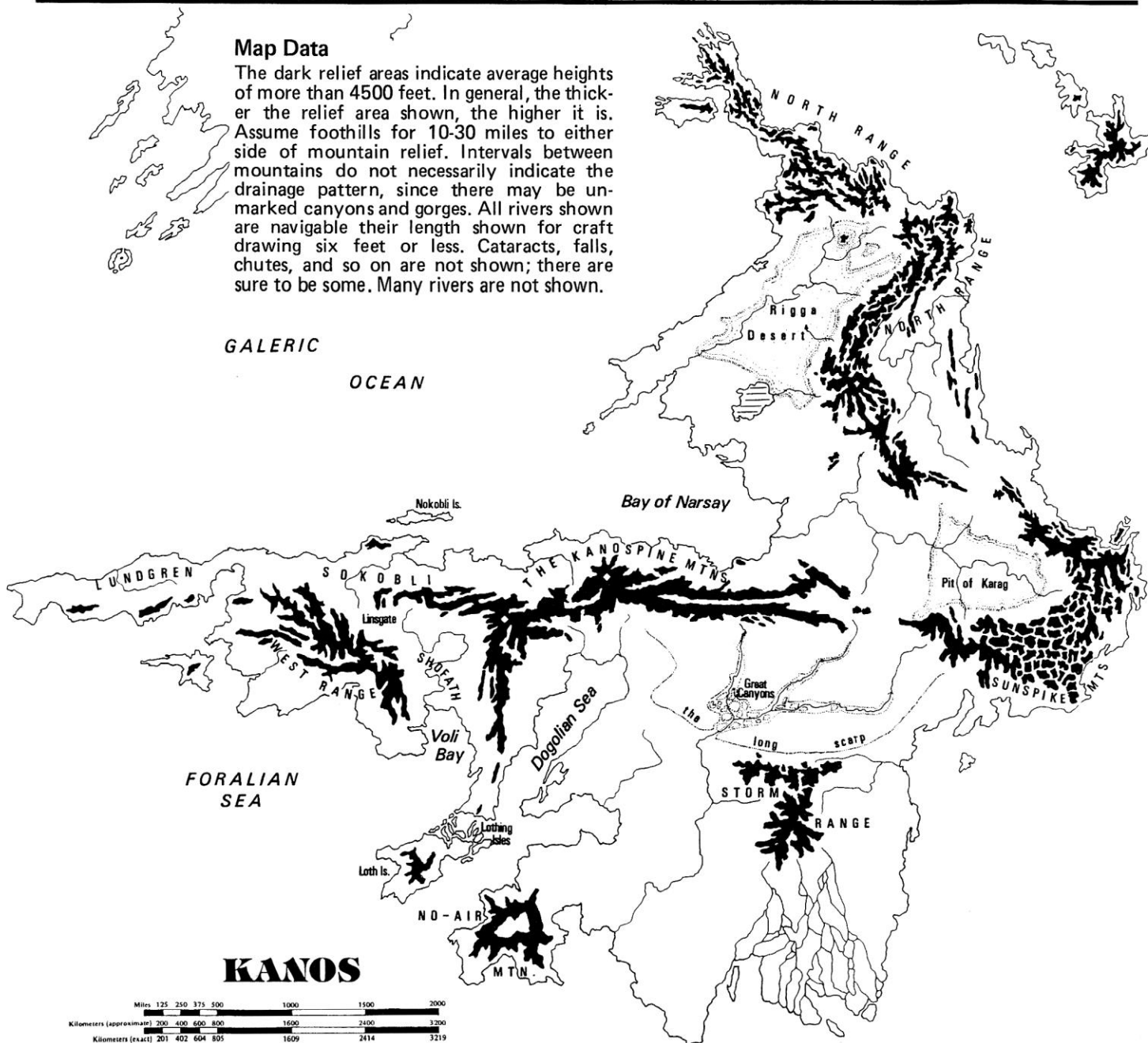
28B — Behind the door lies a large vaulted chamber. If you enter (go to 13D), or go back (go to 7A).

28C — You hear a low chanting noise. Go on to 21A or retreat to 7A.

28D — All at once, you blunder around a corner and find yourself in a dark smelly room. Four pairs of eyes glow redly at you in the shadows. You may either stride boldly in (go to 21A) or stand still (go to 13B).

Map Data

The dark relief areas indicate average heights of more than 4500 feet. In general, the thicker the relief area shown, the higher it is. Assume foothills for 10-30 miles to either side of mountain relief. Intervals between mountains do not necessarily indicate the drainage pattern, since there may be unmarked canyons and gorges. All rivers shown are navigable their length shown for craft drawing six feet or less. Cataracts, falls, chutes, and so on are not shown; there are sure to be some. Many rivers are not shown.



laden with rain because they are warm (warm air carries more water than cold air can) and because they come from the sea (open water allows the evaporation necessary to form storms). The jungle extends south to about the 45° line; this world is generally warmer than Earth, remember. Enough rain is blocked by the eastern coastal mountains around latitude 30° that the broad interior valley behind these mountains is not as jungle-filled as it might be — it is more like Alabama, though rarely so cold as winter Alabama. The Northern Range blocks the storms from the east and sends their waters (via the rivers) back to the sea.

The west side of the Northern Range is dry: the air circulation over the sea to the west pushes storms away from the land, then wheels them south toward the long temperate arm of Kanos. Thunderstorms develop over the wastelands and plains to the south and southwest of the Northern Range. There is desert in the leeward portion of those mountains. The small inland sea is not large enough to generate regular or strong rainfall.

Savanna lies at the south tip of the range: wedged as it is between jungle, moderate climate, and desert its yearly rainfall could swing dramatically from year to year, though it might be

- 29A** — You may now leave, go to 7A. The lever opened the grating that barred your retreat.
- 29B** — It is locked. You must either pick the lock or match your STR vs. its STR of 20. If you succeed in either (only one try in each is allowed), you may go to 28B. Otherwise, go to 7A and try again.
- 29C** — You blew it. It unlocked a trapdoor beneath you. Go to 34C.
- 29D** — Roll your CON x 5 to keep from being overcome by the stink. If you fail, go to 17C. If you make it, go to 9B. If you have been in this room before do not roll but hold your nose. If you have defeated the beast go to 9C, if not go to 41B.

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QUESTWORLD

more like that a cycle of wet and dry years would develop. Adventurers who crossed the savanna in one year might find an inhospitable wasteland there in the next year.

The Pit of Karag is the worst desert on the planet. The mountains on three sides interdict the rain from the nearer sea-coasts, and the open side of the Pit faces a narrow limb of the sea more than a thousand miles distant. The Pit can be crossed by following the rivers that flow from the Checkerground (the central part of the Sunspikes) to the Bay of Narsay, and there are some oases close to the mountains. But the Pit is mostly eroded plateau and dune.

The Checkerground is an enormous maze of tablelands, formed by water erosion while uplifting. In this case, the uplift angle changed over millenia, so that the rivers systematically cut new channels. The uplift continues, so that the mesas are an average of a mile or more above sea-level, amid canyons thousands of feet deep. They get enough rain that their tops are fertile, though the canyons usually are too narrow and too dark for much agriculture. Any largish mesa can be a self-supporting fortress for a reasonable number of folk, succoring bandits, exiles, weird cults, sorcerers seeking real privacy, and assorted monsters. A large-map can only suggest the true number of plateaus.

East of the Checkerground, along the sea, is an area of very good farming about the size of Italy. There is room for dozens of kingdoms.

To the south, the continent trails away into pine forest and tundra. Bird lovers, the marshes of the extreme south give safe nesting to a quarter to a half of all the avian life on Kanos.

North of the marshes are volcanoes paralleling the uplifting Long Scarp. The scarp itself has reached a sheer height of several thousand feet in places. It is a major obstacle, as daunting as a mountain range (though a bit warmer). Adventurers crossing the scarp will probably meet one or more of the great canyons, within which whole empires can be tucked away — in Lynn's imagination the canyons and mesas are as elaborately terraced as south China. The kingdoms there may be occasional foes or lackeys of the plains barbarians above. The river south to the sea will be frozen in winter.

To the west of its mouth is No-Air Mountain, so-called because climbers literally would have to climb out of the breathable air before they could reach its top. No one knows what is inside its crater. It could be anything. There may be old vents or lava tubes leading into the crater.

Further north the cold of the south is tempered, and increasing moisture makes the open plains give way to forests. If you like Vikings, the Lothings are a natural place for them. When the Vikings raid people further north, their victims no doubt pray to be delivered from the wrath of the Southmen!

The whole western end of Kanos is roughly northern European in climate, with little snow except in the mountains.

Water is abundant and pure. The north coast of the western arm of Kanos is nearly 4000 miles of uninterrupted good farming and decent climate, wetter and stormier in the west, drier and more California-like at the eastern end. Greg finds the pass calls Linsgate reminiscent of a pass in another universe, though it is unknown if dragons live here. Startip, about 32,000 feet, is in the Kanospine Mountains. It can sometimes be seen from the coast. To the east is the Vale of Awin, a long valley with looming mountains and graceful waterfalls.

Everywhere in the continental interior are grassy plains fillable with sinewy barbarians and unabashed damsels with flashing eyes.

Kanos and You

Thus the construction of Kanos. We have populated it slightly with our own imaginations, just to give it some shape, but the place is unknown except for the information you yourself read here. Kanos will be the site of the next scenarios which appear — those scenarios can be straight *RuneQuest*, or a mixture of any of the *RQ* and *RQ*-compatible games which we have published or will be publishing.

May your adventures here be wild, wooly, and open! ■

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30A — You must roll your CON x 5 or your endurance and your grip will weaken and you will plunge into the grey gas below. If your grip gives way, go to **23B**. If your grip holds, go to **36C**.

30B — If you cast a Befuddle or a Binding spell successfully, you were able to catch him (he has a POW of 5). If you cast Mobility on yourself, you also were able to catch him. All other spells fail utterly. If you catch him go to **36A**. If you don't, go to **21C**.

30C — Three heavy objects strike you, doing 2D3 points of damage each — they are beer mugs thrown by strong arms. Now go to **7A**. If you are dead go to **43C**.

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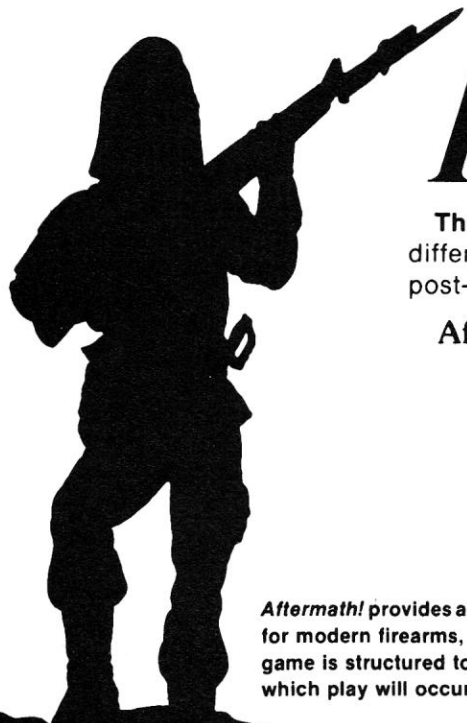
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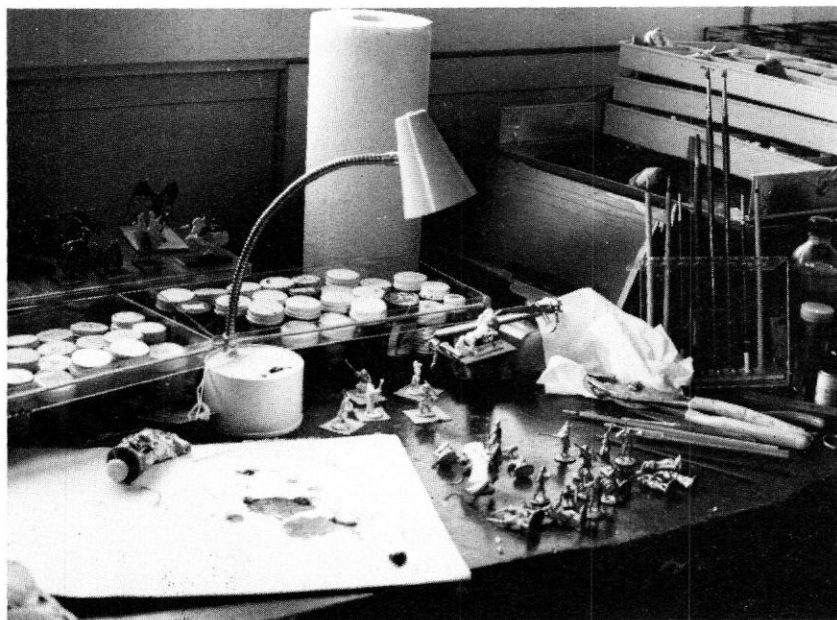
- Basic Rules book with multiple examples
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MINIATURES



MATERIALS

NEEDED	USEFUL
Needle files	X-acto X-tra Hands
Aluminum foil	Dremel Moto Tool
X-acto knife	Needle-nosed pliers
Polyform or Epoxy Ribbon	Nail scissors
White Glue	
Cuticle gadget (for Polyform)	

Conversions in LEAD

By Robin Wood

First you must convince the figure of the error of its past ways, and show it the true path of . . . oh! Wrong kind of conversion! What we are really talking about here is making a non-standard figure by changing a standard one in some way.

Every conversion involves several steps. First, you must decide exactly what you want the figure to look like. Then you must choose a figure (or figures) as close to that as possible. Next you must decide how to do the conversion, assemble all the pieces, prepare the figures, convert them, and finally paint, mount, and finish them. I can't help you with the first two steps, but we will cover the third and fourth here. Painting, mounting, and finishing were explained in my other article (*Painting Miniature Figures*, DW 14).

MINOR DETAILS

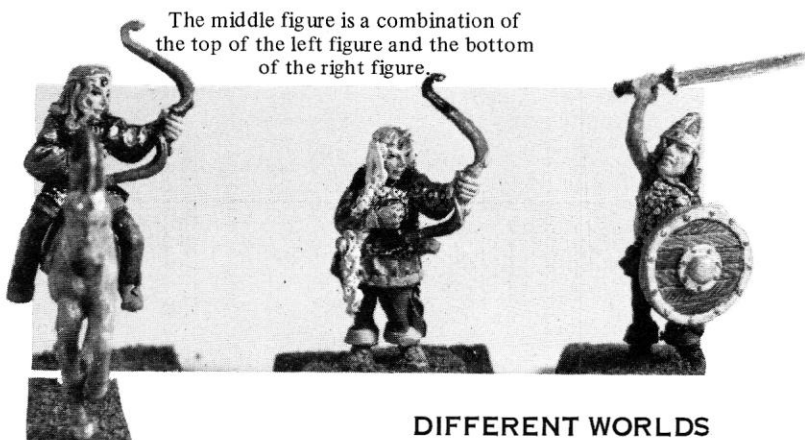
The easiest, and by far the least durable method of changing minor details on a figure is to use *Elmer's* (or any other good white glue) and aluminum foil. Just glue the foil on, and shape it to resemble what you had in mind. This is fine for figures that won't get much handling, but don't use it for playing figures unless you want your figure's billowing cloak to wind up all crumpled with silver at the fold lines.

The next easiest thing to use is *Polyform*, available at craft stores. (Not *Sculpy*. They are not the same thing, no matter what anyone tells you. *Sculpy* is a gross, crumbly yellow stuff with a thin coating of *Polyform* on the outside. Avoid it.) *Polyform* is worked with a metal cuticle gizmo, available in most "dime" stores. (Fig. 1) You can also use your fingers, an x-acto knife, a toothpick, your kid brother's Boy Scout knife, etc.; but the results are best with that gizmo, and something pointed for fine detail.

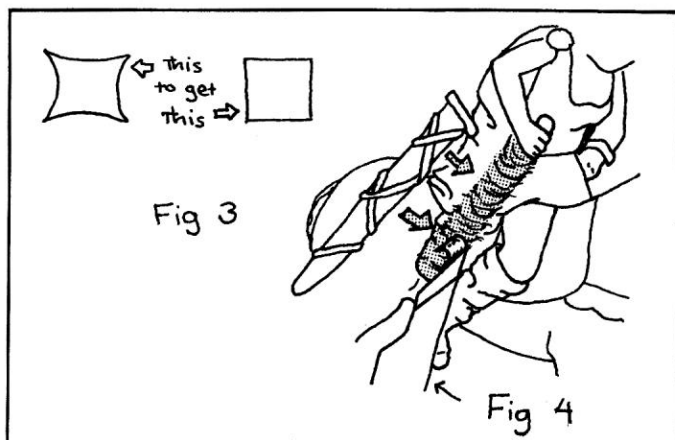
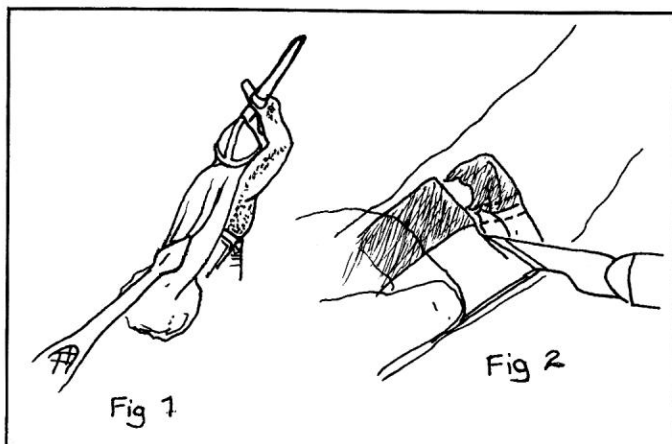
Polyform is used just the way you used to use plasticene in grade school. (You remember: that clay that never got hard.) It stays pliable until you bake it in your own oven at 325 F for 30 minutes, as per package instructions. The real beauty of *Polyform* is that after you bake it you can add anything to it that can stand the oven temperature, and it will be built right in. Baked figures remain very slightly flexible, but retain all their detail.

The third, and by far the most difficult way to convert a figure is to use green *Epoxy Ribbon*, available at most hardware stores. This is what I use, because with practice it can give the best results. Most figures are made of this stuff before they make the mold. But it is difficult to work with, so listen carefully.

It comes in strips of yellow and blue, all folded up. Unfold a bit, and cut off a tiny amount, straight across the two colors. (Fig. 2) Cut out the place in the middle where the different colors were touching, and throw it away, because it is already hard there. Now fold the yellow part inside the blue, and roll it in the palm of your hands with the blue side out until it is green. Completely. You should keep the blue on the outside because it is less sticky. After it is all green, put it on a piece of foil.



DIFFERENT WORLDS



At this point it is strange, sticky, gooey stuff — not yet ready for modeling. However, it is an excellent glue, so use it now to stick parts together. Use only a very tiny amount. Larger globs will give way and come apart.

About twenty minutes after it is first mixed, it becomes stiff enough to model with. If you wait too much longer, it won't stick to your figure at all. Take a sharp, clean x-acto knife, and cut just a tad off the wad. Attach it to your figure very carefully, modeling as you go, until it looks like what you want. Exaggerate all the sharp edges, because the Epoxy will draw together and collapse slightly as it dries. (Fig. 3)

After about fifteen minutes, go back and sharpen up the edges that have gotten soft. Keep going back to it as often as it needs it until the thing is hard (a couple of hours).

This method takes lots of time, and a fair amount of practice, but the results can be impressive. Finished figures are supposed to be as strong as steel. I don't believe that, but they are quite sturdy.

Whatever method you use, you must have a firm ground to model on, and you should work from the skin out, as with painting. It is usually easiest to work on one side of a figure, and after that is hard, do the other side. This way you can hold the figure in your hand, which will give you something to push against.

Try to match your modeling to the figure — If you are working on a chunky figure, with only rough detail, don't put a beautifully worked quiver with lots of fine designs on it, it will look out of place. And do not put a lumpy article on a fine figure, either.

Decide exactly what the finished figure should look like: the weapons, clothing, packs, everything. Then assemble all the parts to make it look like that. Arms and legs can be bent to some degree, but if you want a mounted figure to stand, or a standing one to ride, you will be better off using two figures — one for the top half and one for the bottom half. Weapons and magic items can be purchased separately from most figure manufacturers, but if the arm positions need to be radically different, use a weapon from another figure and take the arm too, while you are at it. Clothing, hair, etc., can be modeled on. For a monster that is a little bit of this and the body of that and the tail of whatever and what's it's wings, you

will need one each of all the body parts you do not intend to make from scratch.

After you have decided which method to use, and have all the parts in front of you, you will need to prepare them, exactly the same way you would for painting (clean off all the flash, and wash the figure with soap and water.



THE CONVERSION

There are actually five kinds of conversions. First, and easiest, is adding or removing something. Second, is a change in weapons. Third is a change in position. Fourth is a change of sex. The last and most ambitious conversion is a combination of two or more figures. After that you are building from scratch, and that is another article.

Adding Something. You can add another weapon, a cloak, a familiar, a sword or anything else you want. Look carefully, and decide where the addition should be on your figure. Sometimes you can simply glue the thing on, but usually it will be resting on something that gives a little; a cloak, or hair, or the side of a tunic. In these cases it is necessary to file a notch into the place. Otherwise it will look like it was just glued on. Don't worry about making the spot too big, you can always fill it in later.

If the thing you want to add is separate and available, add it and then fill the cloth, hair, or whatever back inn. (Fig. 4)

If it isn't, model it yourself. Here are some specifics on adding details. They will work for all kinds of conversions.

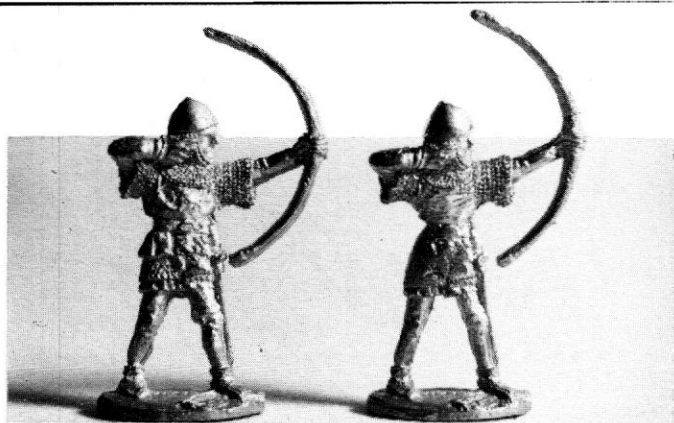
Clothing should flow around the figure, especially if it is an action figure. It will also be wrinkled where anything is

33A — Buried under the bones are the following items: a) chainmail hauberk with full chain sleeves — suitable for SIZES 11-13, b) cracked leather case with a wheel, 15 lunars, and 20 clacks inside, c) magical Healing potion — Healing 4, d) mysterious lever sticking out of the floor. If you pull it before you leave, go to 29A, if you don't, go to 9D.

33B — He slaps a mug in front of you. The brew is green, covered with slime, and the mug smells like used sweatsocks. Fight (go to 26A) or drink (36B).

33C — You hear a rattling, clanking noise behind you. If you go back to investigate (go to 15A) or go on anyway (go to 44C).

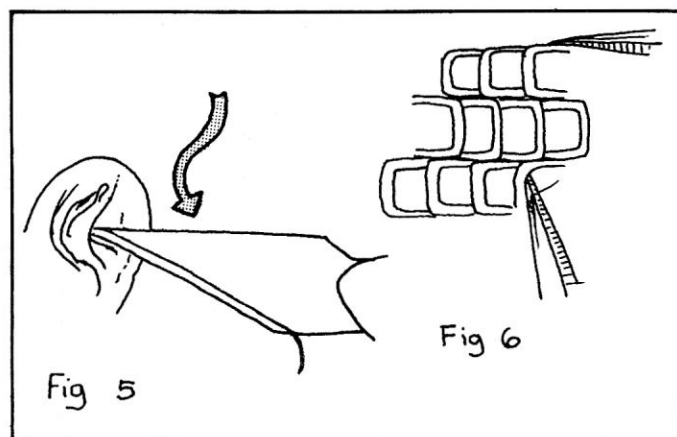
**WARE
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Male to female conversion — The figure on the left becomes the one on the right with a little filing of the legs, arms, and torso.

touching against it. If you aren't sure how it should look, get a piece of cloth and see. The stress of clothing differs as the person inside it moves. Get a mirror or a friend, and hold up an arm to see what it does to the shirt. Now make your figure look like that. Experiment until you get it.

Hair should have life in it. Try to avoid lumps with lines drawn in. (unless that is what the figure has, and you are trying to match it.) Give it curl and bounce. You can do this by slipping an x-acto knife into the hair, and lifting a tiny section up slightly, pulling the knife downwards and waving as you go. (Fig. 5)

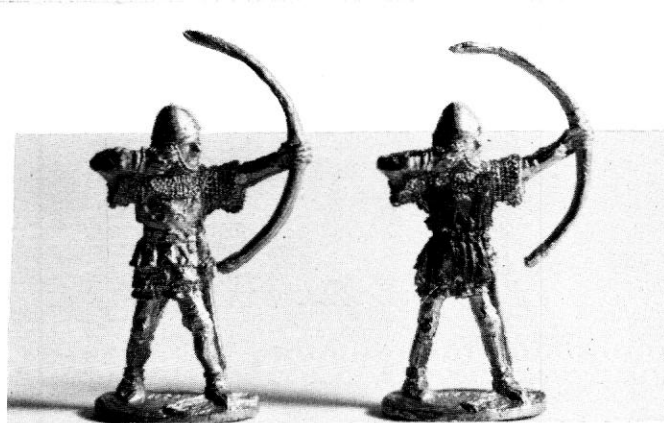


Beards should have a smooth interface with skin on the cheeks. They continue under the chin, so don't just put a shield on the face. They also tend to be very curly.

Use your imagination on quivers, backpacks, and belt-pouches. Give them detail to match those on the figure.

Chainmail is usually made by poking holes into a solid mass. But if you are trying to match Ral Partha mail, it is a bit more difficult. Make tiny loops with your point, going first in one direction, and then the other with Polyform. If you are using Epoxy, make little croquet wickets with your knife. They will round out into loops by themselves. (Fig. 6)

It is actually harder to get a smooth surface than to make folds, mail, or anything else. Both Polyform and Epoxy can be filed after they are hard. You can get a smooth surface the first time by drawing the flat of your knife (or whatever)



Add Epoxy Ribbon to fill out the figure in the proper places and make any changes in the clothing.

lightly across large areas, keeping the pressure even. Small areas can be flattened by pressing lightly with the side of the blade.

If you are modeling plate armor, and are not sure how it is joined, look it up. Libraries are good for that type of problem.

Changing Weapons or Armor. This is a bit harder because you first have to remove the existing. This can be simply done or it can be very difficult. To remove the old, use a pair of heavy nail clippers (available at most general stores) and snip off whole pieces from the figure. Smooth off rough edges after clipping, with your needle files.

If you are planning to do this at a large scale — converting an army, or even doing this professionally (may all the gods have pity on you) — you may find it worthwhile to invest in a *Dremel Moto Tool* to make the filing, cutting, and drilling easier. Get a variable speed model — it is worth it. They are quite expensive, but you can use them for many things besides miniatures (I built part of my harp with one). If you do get one, get a steel brush attachment, too (it is inexpensive). You will need it to get the lead out of your other bits.

After you remove the old weapon or armor, add the new (see *Adding Something*, above). If you have nothing to add, simply rework any damaged area. Remember, if you do add a weapon, make sure that it can be used from the position your figure is in. If it can't, then you have to change the position.

Changing the Position. Stand in front of a mirror, and move your arms, etc. You will notice that when one part of you moves, it affects other parts. When your arm moves back, it changes how your shoulder and back look. When your legs move, so do your hips. Remember this.

If a limb is bent, and you want to straighten it, cut the joint with an x-acto knife and very carefully bend the limb back into the new position. Use the needle-nosed pliers if you have to. Heal the wound with Polyform or Epoxy, and don't forget to make the folds in the clothing, etc., conform to this new position (remember the mirror). (Fig. 7)

To bend a straight limb, cut or file a wedge or notch at the joint, and slowly and carefully bend the limb into its new position. Once again, heal the damage and put the appropriate folds into any clothing. (Fig. 8)

WARE HALL SOLO

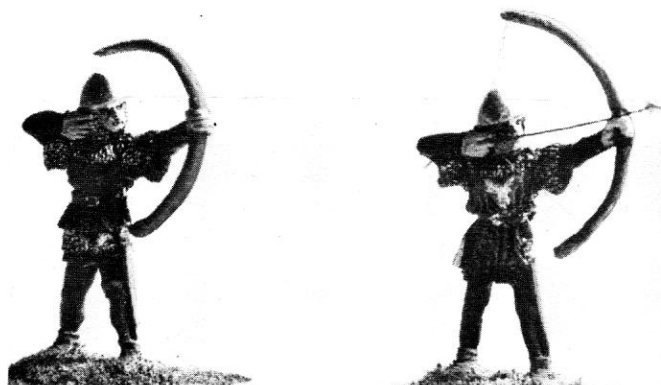
34A — The biggest troll stands up and grins evilly, while his comrades begin singing a troll drinking song. He invites you to have a drink with them, and snaps his fingers for the trollkin to pour out an extra mug. You may leave (30C), fight (26A), or sit down at the table with the trolls (33B).

34B — You just took 6 points of damage in random body location from a flung dart. Go to 15B as you stagger back, gasping.

34C — You wake up in the troll prison. If you have a ransom of 200 Lunars or more, they free you after getting the ransom. If you don't, go to 43C.



Epoxy Ribbon – back view.



The finished painted figures – male on left female on right.

To raise or lower a limb, very carefully cut it off at the hip or shoulder, move it into the new position and stick it there with either fresh Epoxy or white glue. It will probably need to be propped, which can be a chore. I recommend getting a pair of *X-tra Hands* made by X-acto to hold it with. These are wonderful. With them, you just hold the two pieces in the clamps, put the glue or whatever on, and touch them together. (Fig. 9)

After it is dry and firm, model the surrounding area to look natural. Use a mirror to get the positions or check out an artist's anatomy book to see how the muscles work.

To turn the head, or anything else, carefully cut it off, fix it in the new position as above and heal it again.

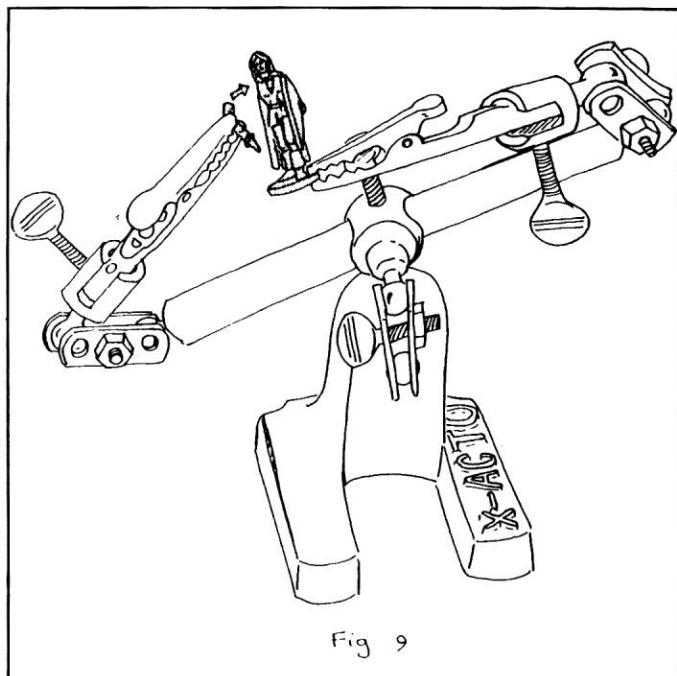
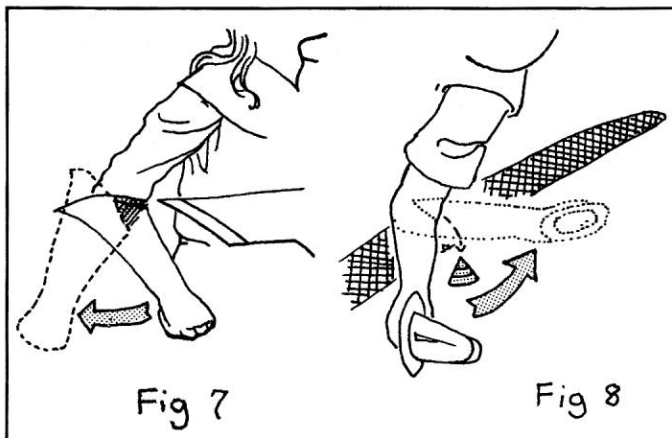


Fig 9

Sex-Changes. These used to be very necessary for those who played females, because there were two unwritten laws for female figures: "Thou shalt not wear any clothing, neither shalt thou wear any armor save a chainmail bikini." and "Thou shalt not use any weapon save a dagger, neither thee nor thy daughters with thee." This was inconvenient, to say the least. Unable to convert the figure-makers, we perforce converted the figures. The situation is starting to change and there are figures available that are female – with clothes on, wearing armor, carrying weapons, all at once. Some of them even look nice. But it still is not enough so here goes.

It is not, I repeat, not enough to cut off the beard and stick on a pair of breasts. Females differ from males in many

subtle ways and the figure is going to need some filing as well as filling. Females have smaller waists and chests than males, and finer faces. Their trunks are shorter in proportion to their legs as well. Remove all excess, and then add the necessary. It is also a good idea to lengthen the hair, unless the figure has long hair already. If it is wearing a cap, let some hair escape under the edge, or around the face. Be careful when you are doing this not to add to excess. Too much hair, no matter how beautifully modeled, will make the figure look hydrocephalic.

You can add extra detail to the clothing if you want, but if the character is an adventuress, I tend to assume that she is wearing male clothing. I certainly would. Female clothing is not as sturdy.

Combinations of Figures. This is the last and hardest type of conversion. This includes replacement limbs, monsters, and cavalry into infantry, and vice versa. You will be using all

35A — You made it, you didn't puncture the enormous gas-filled bladder within the casket. Set it carefully aside and look inside the casket. There is a layer of 200 lunars, plus the casket itself is worth at least 25 wheels. Below the lunars is a lever that must be pulled to carry off the casket. Pull it (go to 29C) or ignore it and leave with your lunars (go to 7A), or you may carry your wealth and try to climb one of the pillars in the chamber (9E).

35B — The trolls upend the table at you slowing you down, and run out the back door. You may go back whence you came (7A), or follow the trolls out the back – if you follow them, they will already be out of sight, but you will have escaped the building.

**WARE
HALL
SOLO**

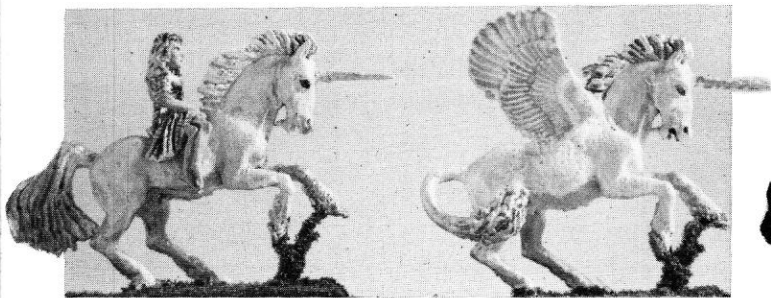
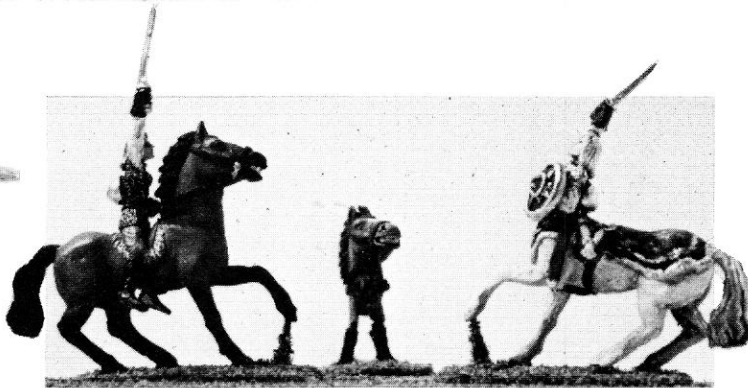


Figure on the left was changed to the figure on the right.



The figure on the left became the two figures at center and right.

the skills you have learned from the easier types of conversions, except that you will probably be doing more of the modeling yourself to get "seamless" construction.

Decide just what you want, and make sure that all of your figures are in the same scale. This is trickier than it sounds, because not all "25mm figures" are exactly 25mm scale, and there are quite a few 28mm and 30mm figures on the market.

Cut off the parts you are going to use, do it in such a way that you will have the parts you are not going to use more or less intact. This is a start of a bank of spare parts, so that you do not have to use new figures every time. You can also put unlikely things together to make monsters that are a game-master's delight (which is handy if you happen to be married to one, like I am).

File the joining surfaces so they are fairly smooth. Avoid polishing them as glue sticks better on a surface that is fairly rough. Fit the pieces together, as you would to change position, and mask the surgery with modeling once more. If you have edges that you cannot smooth over, use hair or clothing to cover the damage. If you need a piece that protrudes, say an arm or a wing, and you plan to model the entire piece, use a bit of fine wire as an armature to help the piece keep its shape. Bend the wire to approximate the shape you need, and then form the Polyform or Epoxy around it.

This kind of conversion takes a lot of time, but it is not really that hard to do, especially if you have done other minor conversions first; and you can impress your friends all to pieces with it.

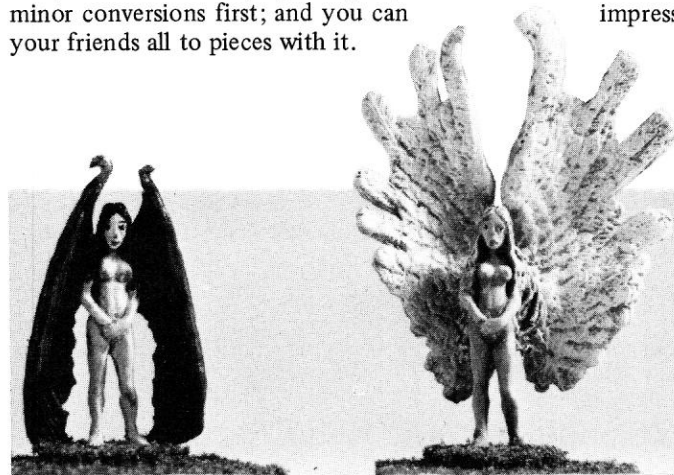


Figure on the left was changed to the figure on the right.

FINAL NOTE

After you have finished all the conversion work, and the figure has either been baked for the final time, or left to dry and harden for a day or so, you should wash it again, before painting. *Exception:* If a piece is held on or held together primarily with white glue and the glue is still exposed, do not wash it. Don't even use thin acrylics on it. In fact, don't get the silly thing wet. If you do, the glue will dissolve, and all your hard work will literally come apart in your hands.

Paint and finish in the usual manner. That is all there is to it! Next article will concern building figures from scratch. ■

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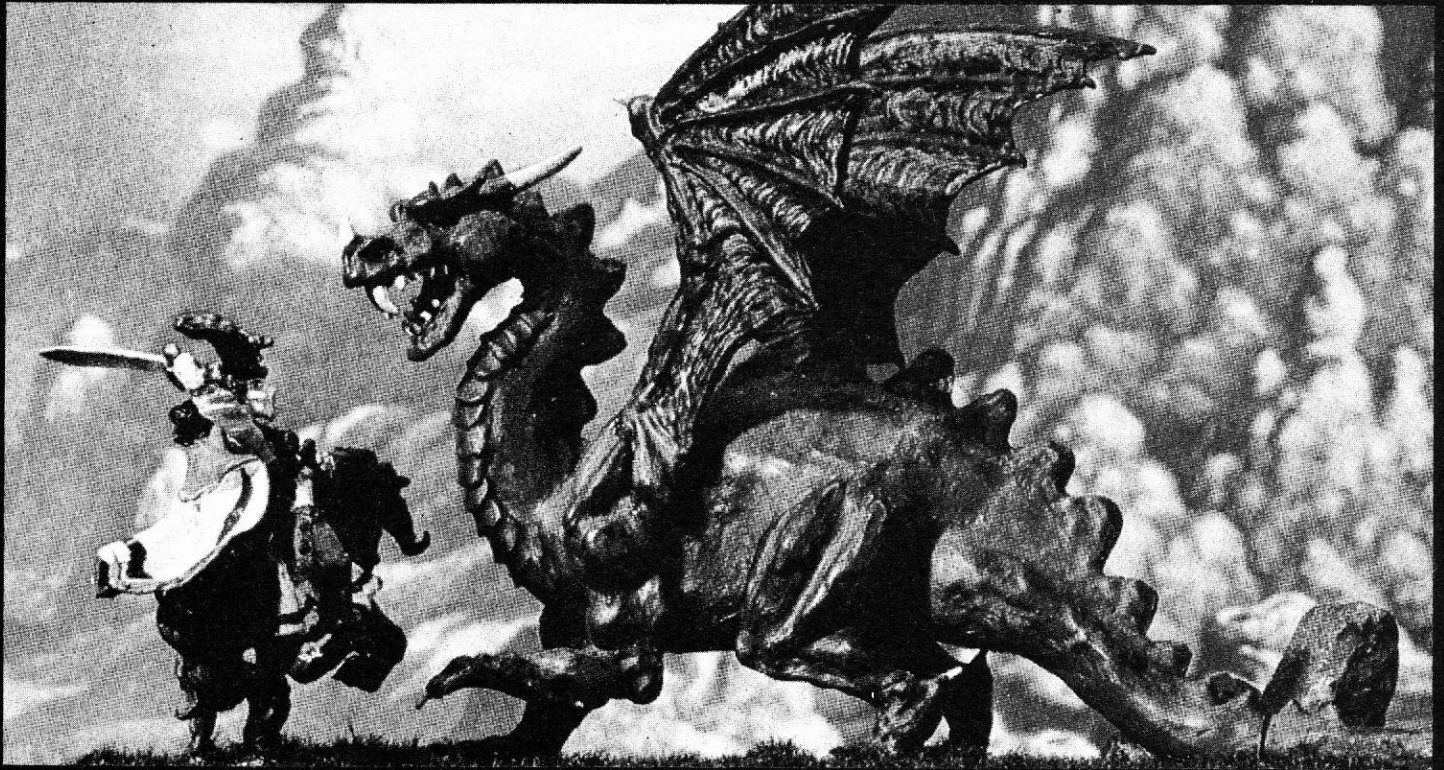
WARE HALL SOLO

36A — The figure is a trollkin, who surrenders abjectly and immediately. You can kill it anyway (go to 27A), or accept the surrender (16B).

36B — You have just drunk a pint of fermented elfblood. It acts as potency 6 poison on you with no CON roll. Additionally, now that you have drunk it, you must roll your (lowered) CON x 5 roll. If you make it, go to 44A. If you fail, go to 13C.

36C — When you climb back down, you may go to the casket (go to 35A) and ignore comments about disarming the casket.) You may leave as well (go to 7A).

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DEVIOUS MAGIC

By Robert Plamondon

Most players that have played *D&D* long enough can recite the magic item powers from memory. While I have never heard anyone say disgustedly, "Oh, it's just another Throne of the Gods," the appearance of an over-familiar magic item may induce terminal boredom in veteran players.

The standard cure for this malady has been to invent new magic items. While this works fairly well, it puts all the burden on an already overworked

GM. The search of the clever player to find out every possible application of his magic items' powers is much more creative. Many magic items and spells have some very powerful applications that never occurred to the game designers. Finding a new use for old magic is as useful as finding new magic and a lot less dangerous.

To illustrate this point, let's examine some unusual applications that have been developed by my group of gamers.

POLYMORPH OTHERS

Chris Cornuelle worked out the odd applications for this spell, for the benefit of Magic-user, Eberhard Faber.

Take an orc, any orc. Charm it, then cast a Polymorph Other to change it into an ogre, gargoyle, dragon, or whatever strikes you (no pun intended). If the former orc retains its former orc mentality, it will still be charmed, and you have a valuable henchman. If it doesn't, you will need to subdue the monster or cast a Charm Monster spell. It might die from system shock, but who cares about a crummy orc?

Assume you used a Polymorph spell to turn an orc into a rather stupid Red Dragon, who was then subdued. How are you going to feed this monster? Easy. Take a housecat that you are not particularly fond of, and change it into an elephant. Even a dragon will have trouble eating more than one elephant a week, so you won't be wasting too many valuable spells on maintenance.

MIRROR OF LIFE-TRAPPING

This device captures anyone who gazes into it, and is usually used to capture monsters during melee. Another, lesser known, use is for transporting people or goodies. The compartments in a Mirror of Life-Trapping are extra-dimensional and non-spatial, and time does not pass for any creatures trapped inside (this is not mentioned in the *Dungeon Masters' Guide*, but it is obvious when you consider that Mirrors lost for centuries still contain live monsters).

One standard use is to transport mercenaries or henchmen in the Mirror. You don't have to feed them when they are in the Mirror, they do not take up any room or make any noise. When you want them, you can call them forth to fight for you, and when you are done, you send them back.

You can also put mortally wounded in the Mirror. They will be in stasis until you find someone who can cure them. Victims of disease and poison will also appreciate being put in stasis while you run for help.

DIFFERENT WORLDS

Equipment is trapped by loading it on a beast of burden and showing it the Mirror. These animals can be grossly overloaded, since they don't have to support their burdens while in stasis. One of my characters used this trick to carry delicate wines, gourmet foods, a king-sized bed and a silk pavilion along with him on adventures.

THRONE OF VALHALLA WITH IMPROVED PHANTASMAL FORCE

This trick was thought up on a dungeon adventure when the party, battered, and with few spells left, was trapped in a room by a Shambing Mound. One magic-user blew his Horn of Valhalla, and his six berserkers appeared. The Illusionist cast an Improved Phantasmal Force, creating a group of illusory berserkers who looked like the real ones. The real berserkers charged the Shambing Mound, and the fake ones followed.

When a summoned berserker is killed, he immediately disappears. When an illusory berserker is struck, he immediately disappears — in other words, the illusory berserkers behave just like real ones, but they were just weaker. This means that the creature being tricked doesn't have a chance in hell of figuring out what is going on.

The Horn was blown and the spell cast out of the Mound's sight. All it knew was that it was being attacked by an endless stream of berserkers. Soon the real berserkers were all dead, but the illusory ones continued to do well, especially after the Illusionist had a couple of dozen show up behind the Mound. Eventually, the Shambing Mound was dead, and we escaped.

This is an example of cooperative magic use, an idea that needs to be explored more thoroughly. I have seen many battles where the several spell-casters working cooperatively did an incredible amount of damage. On the other hand, I have also many, many battles where the spell-casters ignored each other, and accidentally nullified each other's spells. If you have ever tried to throw a lightning bolt while some idiot cast a Wall of Iron between you and your target, you know what I mean.

ANIMATE DEAD

Adventurers often have to abandon the bodies of fallen comrades because they do not have the carrying capacity to haul them to the surface. If a Cleric casts an Animate Dead spell, however, the bodies become zombies, and can move under their own power. The

animated corpses then leave with the rest of the party, and later the spell is nullified and the adventurer is raised from the dead, or at least decently buried.

Good Clerics should agree to such a procedure when it is pointed out that the animation is done solely for the use of the deceased — but in that case you cannot use the zombie for cannon fodder. Neutral and Evil Clerics do not need persuasion, and are generally willing to let the zombie take damage, or even be destroyed — they will reason that at least they gave the dead fool a chance.

CONCLUSIONS

These are just some examples of how magic items and spells can be put to use in unusual ways. Thinking up new and devious ways to use your magic is both entertaining and a good way to make your characters more effective. In the hands of a good player, a "ho-hum" magic item can be very effective, and a powerful item awesome. An ingenious Magic-user can do a lot of things with even the simplest of spells.

Memorizing spell descriptions and the *Monster Manual* will only get you so far. After that, you have to get clever. ■

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Non-human Level Limits

By John T. Sapienza, Jr.

The *D&D* rules are designed for human characters, in a worldview that assumes that humanity dominates among the intelligent races. The game mechanisms that enforce this dominion are the level limits applied to the other races, which are present in all of the editions of *D&D* that have been published. If human dominance is being sought, there should be a different way to slow down the other races rather than the mental block now existing.

This particular rule has been criticized on various grounds, but the worst thing about it is that it seems distinctly out of place in the second edition. The first edition had implied limits on the growth of human characters, since the original *D&D* rules made no provision for characters no higher than about tenth level, and the racial level limits were set accordingly. But the second edition specifically allows for humans reaching 36th level, and it might be said that the new rules structure with its basically open-ended attitude towards humans leaves the nonhumans too pitifully far behind in their development. As a practical matter, in *D&D2* (second edition *D&D*), there seems little fun in playing a character whom you know you will have to abandon after your friends' characters reach the lower 'teens of levels, since at that point having no further development in the character's skills to look forward to is going to become acutely frustrating.

Iwould like to suggest a method of limiting the growth of nonhumans that would maintain the built-in assumption of human domination in the *D&D* world view, while opening up the progress of nonhumans to higher levels to keep them interesting to play. The method is simple: Require nonhumans to progress at the rate of one level gained per two levels earned on the experience point scale.



This is not as unreasonable as it may sound at first. Consider both the design goal and the method chosen. The goal is to hold back the progress of nonhumans so as to keep the very high level characters limited effectively to humans, while at the same time keeping the nonhumans able to advance without theoretical limit in their chosen character classes. The system I recommend is to abandon arbitrary limits on levels, and limit advancement by increasing the cost of progress instead.

The mechanics of the system were developed after I had spent a lot of time working with scales that merely increased the number of experience points required per level. This was done in *D&D2* for elves, using a scale that begins as double the experience points scale for fighters, and making elves both magic users and fighters.

The problem with doubling or trebling an existing scale is that you end up with the experience points numbers seeming very high, but without really improving matters. The method slows nonhumans down, alright, but only by about one level as compared with humans of that class. For a character getting the synergy that comes from enjoying the powers of two classes, the cost is far too low.

By making the nonhumans advance on the same scale as humans of their character class but at one level per two earned, you keep their rate of gaining skills at half that of a human of the same class. In *D&D2* terms, this means that you won't see tenth level nonhumans until the average human reaches the mid-thirtieth levels, the average nonhuman will

be in the upper 'teens, which is an improvement over the current rules in terms of nonhumans having a future.

But isn't it unfair for a nonhuman to be held back so much? The answer is no, if you accept a non-human frame of reference. Remember that from the point of view of the Kindred Races, humanity is the short-lived new race, whose members are incredibly energetic. They work hard, play hard, and they burn themselves out in their few scores of years. Each of them who lives long enough will rise briefly to a level of power and skill in their chosen field of specialization that few humans ever reach, but to what good? They give up breadth of knowledge for power in one narrow field because their drive for power does not allow them to relax and enjoy life. The elves, dwarves, and halflings (and their less savory counterparts) have relatively long lives and accordingly lack the urge to study as hard as the humans. Indeed, they lack the attention span of a human, and will work on something for a while, then put it aside to go do something else.

The result is that it takes nonhumans twice as long to advance in a given field of knowledge (character class) as a human. A single-class nonhuman will waste half his or her time on enjoyments that produce no particular gain in life, but were fun while they lasted. Halflings, for example, will spend incredible amounts of time sitting and smoking their pipes after a good meal, when a human would be studying tomes of learning or out exercising physical skills. The more energetic nonhumans will spread their pursuits to two or more classes — and as a practical matter, most adventuring nonhumans will be multi-classed, simply because adventurers are more goal-oriented than the rest average member of their race.

These additional classes, however, may have little active effect on gaming. For example, a dwarf fighter may also spend a lot of time pursuing a side activity such as mining, smithing, or making and repairing weapons and armor, all of which would give occasional insights into things encountered while adventuring without requiring elaborate sets of rules as actual character classes. So the operating rules for such characters would be those of their specific character class, with side interests. Their only direct level-by-level progress on the experience point scale would be for hit point gains, which is necessary for game balance to keep them playable.

Nonhumans who are actually multi-classed would alternate progress in each class. Their experience point scale would be determined by averaging the scales of their two (or more) chosen character classes into one experience point scale. They would start at first level with the first level of one class. When they earned sufficient experience points to rise to second level on that scale, they would remain at first level in the first class and acquire first level status in the second class. When they earned sufficient experience points to rise to third level on their scale, they would go up one level in one character class, thus for three-class characters they would be

L1/L1/L1 in terms of skills available at third level, while for two-class characters they would be L2/L1 — the total skill levels between the classes chosen always equals the experience level on each character's personal experience point scale,

Each level gained would bring the appropriate hit die for that class gain, as well as all other applicable rules concerning skills acquired, improvement in saving throws, etc. In case of rules conflicts, the character would get the best results, so on the combat table the character would get better to hit odds every three levels gained as a fighter (meaning every six levels on the experience scale), instead of every five levels gained as a magic user (ten actual character levels), if the character is both a fighter and a magic user. However, physical limits would still apply, so a combination fighter and thief could wear plate armor — only at the expense of not being able to move silently or climb walls handily.

This slow rate of advancement in levels will make nonhumans less attractive to play than humans. This was one of the design decisions in *D&D*, and the purpose of this article is to provide an improved method for implementing the pro-human policy in the rules. On the other hand, the improved method for split-class characters is so balanced as compared with single-class human characters that it would be reasonable to allow humans to operate as multi-class characters if their players are willing to accept the slow rate of progress that must accompany a multi-class character under this system. This would provide better integration of nonhumans in the campaign, since multi-class operation would have both human and nonhuman examples in society. The major difference would be that humans would tend to be single-class characters, reflecting their preference for specialization and rapid growth. Nonhumans would tend to be multi-class characters, reflecting their preference for breadth of experience and their disinclination toward hard work when taking your time will do. Nonhumans would get hit points just as fast as humans, thus making mixed parties viable in play. Humans would still be the ones with the higher combat skills, and higher level spells at comparable levels of experience points.

MULTI-CLASS CHARACTER TABLE						
Two-Class Characters			Three-Class Characters			
Level	Class1	Class2	Level	Class1	Class2	Class3
1	1	0	1	1	0	0
2	1	1	2	1	1	0
3	2	1	3	1	1	1
4	2	2	4	2	1	1
5	3	2	5	2	2	1
6	3	3	6	2	2	2
7	4	2	7	3	2	2
8	4	4	8	3	3	2
9	5	4	8	3	3	3
10	5	3	10	4	3	3

41A — Gnash hands you a bundle of dried mushrooms, herbs, and leaves. He says you must swear an oath to Kyger Litor before taking this gift. He says that taking the oath will not compromise you with your own deity and is very mild. Do you agree to take the oath (go to 22A) or refuse — in which case you must fight (26A).

41B — Confronting you is the dread Runticore, a midget version of the manticore. Run, you fool (27B), or fight bravely (19A). If you came here from 27B you cannot run, so fight hard. If you came here from 17C, your leg may be too damaged to run anyway, so you might as well fight.

WARE HALL SOLO

REVIEWS

CHAMPIONS □ ASSAULT ON THE AERIE OF THE
SLAVE LORDS □ IN THE DUNGEONS OF THE
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CHAMPIONS

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This game does for Superhero role-playing what *D&D* did for fantasy role-playing and *Traveller* did for science fiction role-playing; it sets the standard. Any future game set in a milieu of comicbook superhero role-playing will have to match the standards of character development and game systems established in this game, either by adapting them to the new game's systems or consciously developing alternatives to the systems to accomplish the same results. *Champions* is not the first game of its type. Both *Superhero 2044* (Gamescience) and *Villains and Vigilantes* (FGU) come to mind, and I have not seen *Supergame*. However, this is the first game I have seen which recreates the whole atmosphere of comic book superpowers and combat so the player can see himself as part of a four-color adventure.

Half the book covers character creation, and that is only proper, for creating the character is half the fun. Every power in comics over the last forty years can be built using the powers described in the book, though some very fancy finagling has to be done to get the more obscure ones. This finagling, in fact, points up one flaw in the system. How major the flaw depends on how the potential player likes to play. A character is given a certain number of points "free," then must pay for further points by accepting modifiers to his powers and disadvantages for his character. Since a decent character cannot be built for the free points available, the player *must* take disadvantages and power modifiers for his character.

Picking the modifiers and disadvantages becomes as much of a game as the role-playing itself, encouraging the player to "minimax" by stretching the rules out of shape to give his character few enough points that he doesn't have to take so many disadvantages that the character becomes a basket case.

This is a minor quibble in face of the fun of building characters. The character sheet

provided is a great help in this process. It gives most of the formula necessary to figure characteristics, combat values, etc., and provides outlines of several basic human forms. These are used to base character's costumes on and enhance visualization.

The second half of the book deals with combat and other game mechanics. The authors have adopted the laudable practice of developing a simple system, and then applying easily rationalized modifiers. Simply put, every character has a combat value. To determine whether the character hits, the player adds the character's combat value to 11, then subtracts the target's combat value. The result or less must be rolled on 3D6. There are modifiers for range, movement, previous actions and other factors, but they are simple additions and subtractions and quickly done.

Like *Tunnels & Trolls*, *Traveller*, and *The Fantasy Trip*, this system uses only D6, rather than the multi-sided array used by *D&D*, *RuneQuest*, and others. The author's stated purpose is that this game is one in which the players get to roll lots of dice, and that is certainly true. Damage is based on Stunning damage (taken from the pips on the rolled dice) and Body damage (taken from the number of dice rolled), and the Stun damage is determined with massive handfuls of dice.

The game uses a mostly static hit point system, but the many dice rolled for damage must be matched against high initial hit points, and damage absorbing protection (armor, force fields, etc.). In this way, the players have the fun of rolling lots of dice, yet the characters taking the rolled damage can still stay up for many melee phases.

Champions also has a very effective melee round system. As in *RuneQuest*, *Champions* uses a 12 second round. Unlike *RuneQuest*, the authors have then further broken the melee down into one second phases. The GM counts off the phases, and every character can do something on at least two of those phases (and some really fast ones can do something on all 12!). At first glance, this seems to slow down the game, as a single 12 second melee round can take an hour to play out if several characters are involved. Yet, it is the same attention to second-by-second activity that gives the

game its feel of putting the player in a comic book battle, in which the action of milliseconds is broken down into panel-by-panel activity. And, while it may take an hour to play out 12 seconds of melee, something is happening every second of that hour, every player has a chance to do something several times during that melee, and the whole fight is quite likely over by the time that one melee round is. Superhero battles that last more than one game minute are rare, both in comics and in this game.

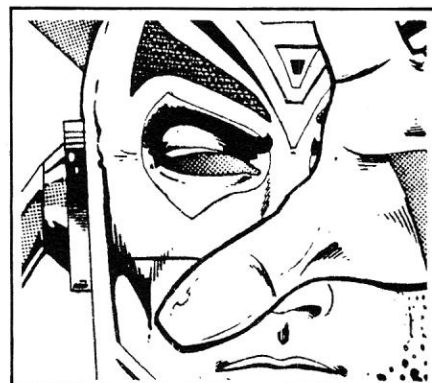
The authors have attempted to cover any kind of weapon from knives to SAM's, the player might want in the combat section, with some success. There is a definite slighting of archaic weapons such as show up in all FRPs, but they no doubt felt the experienced gamer could extrapolate from the information they do give, which is probably correct.

In all, I feel this is a benchmark for future games on this theme. The follow-up books already issued, *Enemies*, and *The Island of Dr. Destroyer*, have shown that the authors have an excellent grasp of their system and the capacity to continue to supply excellent play aids for the game. This is a new company with no previous credits, but this very impressive set of books shows a dedication and love for the game that should take them far in the industry.

The one major lack the rules have is a matter of format. Except for the formulae shown on the character sheet, there is no available centralized listing of the various combat modifiers, powers costs, and all the other minutiae that an experienced player could use in one place because he no longer needs to look up definitions, just wants some numbers to plug into a character. There are a lot of these little charts scattered throughout the rules. They need to be compiled into pull-out sheets for easy reference. No doubt a second edition will take care of this problem, and/or provide an index to the charts. Because of this lack of centralized references, I cannot say this is a good game for beginners in its current incarnation. Necessary information is scattered throughout the book, and some phrasing is contradictory at first glance. However, there is nothing an experienced gamer cannot either comprehend or make up his own rule to patch the hole.



Value	Cost	Notes
10 STR	0	Normal STR
20 DEX	30	A good DEX, Starbu
20 CON	20	A high CON
10 BODY	0	Normal BODY
10 INT	0	Normal INT
12 EGO	4	A medium EGO
10 PRE	0	Normal PRE
16 COM	3	A good COM
8 PD	6	A medium PD
14 ED	10	A good ED
6 SPD	20	A good SPD
10 REC	8	A medium REC
50 END	5	A high amount of E



All in all, an excellent effort. If donning your colorful costume and flying out the window to fight crime in your never-ending battle for truth, justice, and the American Way is for you, buy this game.

Steve Perrin

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RAVENSCRAG

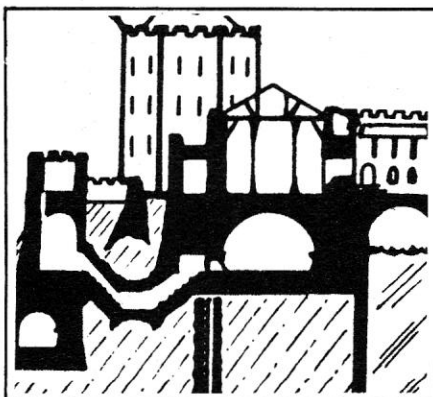
Scott Fulton
Judges Guild
\$10.00

Ravenscrag is an adventure from Judges Guild usable with most FRP systems. I have fond memories of Judges Guild from when I started FRPing some years ago, and looked forward to seeing how their products had developed. But when I looked through this scenario, I encountered the spectre of dungeon designs better left forgotten.

The scenario consists of a 64 page rule-book with a wrap-around color cover, and three 22"x34" maps. The production quality of these items is good: the maps are well drawn, with both dry-transfer and original terrain; and the text is clearly presented with adequately good art by Ken Simpson. However, the price of *Ravenscrag* is higher than the average for game aids and supplements — it would take a much higher level of production quality to earn such a price.

The contents of a scenario are what really recommend it. *Ravenscrag* is really set up for *D&D*, though it could easily be adapted to most other systems by a GM with the desire to do so. The first things which caught my attention were the absence of any introduction or statement of purpose, and the abominably poor choice of names. Such idiotic signs of pedestrian imagination as "Ravenscrag," "Martinsburg," "Tristan," "Anthony," "Alexis," and "Bunbur Brandy-cook" caught my eye immediately. If you are trying to create a fantasy world it seems counterproductive to use names which are so non-fantastic that they disrupt any novel and adventurous mood which might have been built up. This is a small fault, but symptomatic of the problems with most Judges Guild material.

This scenario follows standard Judges Guild form. There is little that is new, but it is a fair time-bider. *Ravenscrag* is technically good. The material is fairly detailed with lots of background and detail on NPCs. Most of the history is suited only to the world where the adventure is set, but much of the core material could be transposed to most worlds. There are good treatments of the area around Ravenscrag Castle, including a village and town. One striking item here was the Featherwine (ugh) Inn, which is the first detailed treatment of a historically accurate fortified inn that I have seen. All of this regional material and some static encounters are fitted into 16 excellent pages. This sort of material is useful as is, and as a guideline for setting up local communities.



The remaining 48 pages of the book are taken up with an exhausting examination of every aspect of Ravenscrag Castle. The castle is fully mapped and divided into about ten sections. The first five of these sections are quite good. They are well conceived looks at the functional parts of the castle, with full description of the inhabitants and attributes of a somewhat under-populated fortress.

Things become unreal in section six with the "Forgotten Level." After a promising beginning we are back underground, and FRPing jumps back five years. Things don't get too bad here in any specific way. Most of the problems hold off for the next level; the "Temple Area."

First off, the temple complex is too big for this castle. It is a full scale monastery, somewhat out of proportion for a modest fortress. Here we find monks and priests mixed in with fearsome monsters for no apparent reason. The monsters are scattered about here, and for the life of me I can't figure out how they got here or how they survive. These Vorpall Skulls, Sphinxes, Ogres, Gorgons, Trolls, Hydrae, Liches, and Doppelgangers have to live, and I just can't believe that they can co-exist in near proximity with these vulnerable clerics. There are also: a room which is full of gas for no apparent reason, and a room with a magical view from the top of the castle, which lets you see for 25 miles, which seems to indicate that the planet which the castle is on is half-again the diameter of the earth.

After the temple comes a section full of "little people" which was so absurd that I had to look at it three times before I believed it was there. What are they doing here? Why don't the humans and the monsters exterminate the little mites?

Then there is the "Maze," another excuse for a good old "dungeon." The worst incongruity here is that they have stuck the poor, defenseless castle janitors in with Vampire Bats, Giant Baboons, Giant Spiders, Giant Mosquitos, and some sort of furry centipedal slug called a Quzl. No wonder good help is hard to find in Ravenscrag.

The last part is the "Wizard's Level," which is not badly done, but seems to be some sort of magic item giveaway, including a slightly hidden, but unguarded, room with 82 potions and 65 scrolls of the old *D&D*



random variety. Such a prize not only taxes the tables, but also my credulity.

On the whole, these last few sections feature a lot of moderate magic guarded by a few illogical creatures. The areas are under-populated and follow no sensible pattern of design. This is a throwback to the worst days of old *D&D*. Not even the monsters feature new ideas. It is like a nightmare re-run of all of TSR's worst early modules, and is a refutation of all the good developments of the last few years in FRPing.

It is a pity that *Ravenscrag* does not live up to the promise of its first few pages. The regional description and background may be a bit unimaginative, but they are workmanlike and well done. Yet, after reading the castle material, especially the later sections, it seems as if the designer deals with the early parts of the scenario in an almost offhand manner in his eagerness to wallow in the mindlessly repetitive chaos of the latter sections. I fear that in *Ravenscrag* Judges Guild has thrown away some good work in their longtime reliance on stale formulae. If they cannot break out of this pattern the FRPing market will soon leave them behind.

David Nalle

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ASSAULT ON THE AERIE OF THE SLAVE LORDS

Allen Hammack
Published by TSR, Inc
\$6.00

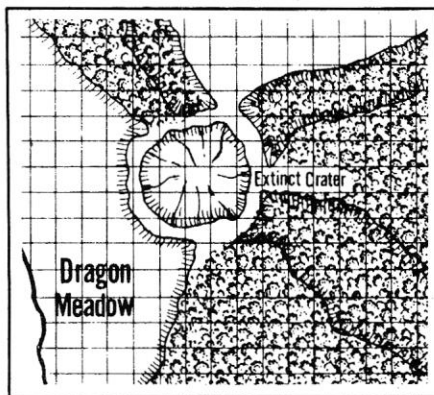
IN THE DUNGEONS OF THE SLAVE LORDS

Lawrence Schick
Published by TSR, Inc.
\$6.00

These two adventures (A3, A4) complete TSR's series of Slave Lords dungeon modules. There are a total of four A-series adventures, covering seven separate scenarios which were combined into a monster-sized *AD&D* competition at a major convention. Booklets A3 and A4 document adventures in and around

- 43A — You spot a trap on the casket. Either try to disarm the trap (if successful, go to 35A, if failed, go to 14A) or leave the room (7A).
43B — The bundle tastes awful, but it is edible. It permanently adds one point of STR to the eater, unless your STR is already at species maximum, in which case it is worthless. You may now leave. Go to 16C.
43C — Gnash Blackbrow and his troll cronies make hors d'oeuvres out of you.

WARE
HALL
SOLO



the city of Sunderham, which is the seat of power of the Slave Lords.

Both books follow TSR's standard dungeon module format. The covers, made of thick stock, are not attached to the text pages they contain. The outside covers show the usual brightly colored artwork, while the inside covers have maps which pertain to the adventures. Both adventures are 28 pages long and contain the adventure text supplemented with maps, illustrations, new *AD&D* monster descriptions, and material related to the use of these adventures in other FRP competitions. Both are written for standard *AD&D*.

The plot of these adventures is consistent with the other A series modules, nos. A1 and A2 which have been previously reviewed in *DW*. A notorious gang has been raiding civilized lands for captives who eventually turn up as slaves. The adventurers must locate the headquarters of the slave gang and do something about the situation.

The adventures are individual segments of the competition sequence. Modules A1 and A2 each contain two adventures which were used in the first elimination round — A3 has a fifth first-round adventure and also the second round scenario, while A4 is based on the final, third round of the competition. All of the scenarios take place near or inside the mountain-headquarters of the Slave Lords.

The Assault on the Aerie of the Slave Lords begins at the base of a large peak in the Drachensgrab Mountains. The adventurers enter a series of caves which lead to a trapdoor slide. After they are down the slide, the adventurers must pass guards, Piercers, Carrion Beasts, and a pair of exotic, complicated traps. Next, they must master a new monster called a Storoper, pass another trap, and win a complicated melee involving some re-enforced Gnolls. The adventurers are then at the beginning of a cave which leads to Sunderham, city of the Slavers, and the semi-final round of competition.

Sunderham is a small walled city on a tiny island on a lake inside the crater of a great volcano. There is a dock at the lake-side, and a small, very squalid slum between

the dock and the city gates. The party, which may have been directed this far as a result of the first five competition adventures, emerges onto the island from a cave mouth near the city. There is a convenient party of Slaver dandies which the adventurers must assault to obtain disguises and stolen papers to enter the town, and a message from a mysterious beggar, who gives a devious clue to the entrance to the Slavers' citadel.

Once inside the town walls, the party must relate the message clue to a location in the town itself to find the entrance to the dungeon which leads to the Council Chamber of the Slave Lords. The party will blunder around the mostly-closed buildings of the town (the competition scenario is stated to occur during hours of darkness), and translate various misleading and obscure clues, then find one of the two buildings which cover the entrances to the dungeon. Underground, the adventurers must foil more traps, Mimics, Hellhounds, a crafty Minotaur, and a perilous underground lake.

Finally, the chambers containing the dreaded Council of the Slave Lords is reached. Surprise! — Warned and ready for the attack of the player-characters, the Slave Lords easily defeat the party and have them cast into the prison dungeon deep inside the rocky base of their island.

The escape from this unusual fate is the basis for Dungeon Module A4, the final round of the competition.

Module A4, *In the Dungeons of the Slave Lords*, is an unusual adventure in that the characters are not allowed the use of any assistance beyond the native wit of their players. No armor, weapons, equipment, magic, not even powerful spells are available to the characters. In the normal cause of events, the characters themselves would die or be enslaved, and their equipment would be dispersed to arm the tough NPCs of the world. However, there is an interruption by a natural calamity — the volcano in which all this takes place has become active, and the prisoners are set loose into the caverns below the island to die and so become a propitiating sacrifice to the Volcano Gods.

The players, naturally, will see this as chance for escape rather than a sacrifice. The adventurers have been assembled in a pitch-black chamber dressed in loin cloths. The two clerics have access only to simple survival-type miracles, and the mysterious messenger from Sunderham has placed a small set of spell scrolls in the assembly area for the magic-users. There are four tunnels leading from the chamber — one glows with a weak light in the distance. This corridor leads past a Sandling monster working with a Will-o-the-Wisp; this tunnel is a dead end.

The other exits lead to a network of tunnels in which live a number of strange communities. There are a Kobold tribe, a nest of Giant Ants, a tribe of sentient fungaloids, and other, more standard dungeon monsters. The adventurers are expected to traverse the area nearly naked, collecting and constructing makeshift weapons and equipment from objects found along the way. The exits from the tunnel complex are mini-adventures in themselves — even an ingenious party needs to find some good salvage or they will never leave this place.

Leaving the dungeon marks the end of the competition adventure. For the commercial market, a proper ending has been added, so that the characters may put an end to their quest. The adventurers cross the island, collecting more equipment and weapons during encounters with refugees and looters stirred out of the town by the impending eruption. Finally, there is the last battle as the adventurers confront the Slave Lords as they leave the island for safety.

The two dungeon modules are quite different in style. *The Assault on the Aerie of the Slave Lords* for all its complexity is basically a pair of rather ordinary graph paper style dungeons, just like the ones we all have constructed from time to time. There is little effort to justify the artificiality of the various encounters — I have come to expect a lot better from published adventures, even from less exalted publishers than TSR. The city of Sunderham is the one bright spot in this generally artificial adventure — it is relatively two-dimensional but

WARE HALL SOLO

44A — You feel very nauseous, but maintain your balance. The big troll, named Gnash Blackbrow slaps you on the back and roars, "Congratulations! I never saw a Puny (troll slang for human) that could swill down a good drink before! Would you like a gift as a reward for that feat?" If you reject the gift, go to 41A. If you just want to leave, go to 16C. If you want to fight, go to 26A.

44B — It leads to the roof and out of the house. You have escaped.

44C — You reach the end of the passage. In the endwall is a foul slimy hole from which emanates a stench of rotting meat. You may either enter (29D) or go back the way you came (27B).

well done for the small space given it in the adventure booklet. If I were to run the series as a mini-campaign, starting with the first scenario and playing each of the seven in sequence, I would replace the A3 dungeon segments or eliminate them in favor of an extended stay in Sunderham.

In contrast, *In the Dungeons of the Slave Lords*, while basically an underground crawl, is a seemingly realistic, (by FRP standards), situation. Mr Schick has done an excellent job, and I wish that more adventures were written with as much innovation, consistency, and realism.

Anders Swenson



CULTS OF TERROR

Lynn Willis, Greg Stafford, and Charlie Krank.

Chaosium, Inc.

\$8.00

Cults of Terror is Chaosium's second book of Glorantha's cults. It includes a blank cult as well as a complete history and cosmology of Glorantha (the most currently complete available), and appendices.

Physical quality is up to Chaosium's high standard, with high-quality paper, logical organization, clear maps and superb illustrations by Paul Jaquays and Rick Becker. However, Jaquays' cover-painting, though dramatic, is a disappointment representing the usual scene of adventurers fighting monsters (in this case, broos).

As is usual in *RuneQuest* books, an imaginary person of Glorantha has been developed to lead us logically through the cults. Paulis Longvale, as he is called, may be the most interesting yet. Paulis is a Lunar worshiper sent south to spend a summer with his unconverted cousin Chief Hahlgim of Bilini, on the southern border of the Empire near Dorastor, a land tainted by Chaos. Through the summer Paulis encounters the various cults in different ways. Aside from the fact that Paulis' interactions with the cults lead us to a clearer understanding of the motivations and means of these chaotic groups, they make excellent, exciting reading.

The nine cults are many and diverse. Primal Chaos is something of a throwaway: a very primitive cult which all chaotic cults have as an associated cult. The other eight, however, are very complete, containing quite exhaustive descriptions of the mythos, history, nature, organization, descriptions of lay membership, initiate membership, Rune Lord membership and Rune Priest membership for each one, along with subservient cults, associated cults and Paulis' story. Some of the most interesting ones are Thanatar (the Severed One), a group of chaotic cultists who cut peoples' heads off with garrotes, keeping them alive for their extra power; Vivamort (Lord of the Undead), whose cultists create skeletons and zombies much like *Chivalry & Sorcery* necromancers, and metamorphose into vampires in order to become Rune Lords and Rune Priests. Also presented are two broo cults, Mallia (Mistress of Disease) and Thed (mother of Broos). Mallia is particularly entertaining, with spells like Cause Wasting Disease and Minor

Infection. With Thed is a whole new table of chaotic features. Other cults include the Crimson Bat (worshippers of the Steed of the Red Goddess) and Krarsht (the Hungry One).

Krarsht, also known as the Waiting Mouth, fed on the refuse of Glorantha, and is perhaps the most frightening and disgusting of all. Her cultists have the skill to Brew Pratzim, a cohesive viscous liquid with obvious advantages in stopping attackers; also available are the useful skills of Bribery, Acting, and Disguise. Bagog, the Scorpion Queen, is a fairly routine evil religion designed for the scorpion races. Perhaps the most fascinating cult is that of Nysalor/Gbaji; The Bright One /The Deceiver. He was built towards the end of the First Age by a council of the mortal races. Although the cult was ostensibly beneficial (it cured diseases), in fact it would introduce a plague into an area and then take money for ridding the area of it. The Bright One Gradually grew a dark side, The Deceiver. Eventually this side — that of Gbaji — took over the entire cult spreading throughout Dorastor. The hero Arkat Humaktson eventually destroyed his body, and the Red Goddess destroyed his soul.

Cults of Terror includes much more. It contains a sample cult which tells exactly what the various divisions and categories in each cult mean, and how to create your own cult. There is an explanation of time and the Gloranthan calendar, and an incredibly sweeping cosmology and history of Glorantha. Definitely the most complete yet, it covers ten pages and describes the four philosophies of Glorantha (naturalism, mysticism, theism and humanism), the creation of the world, the hitherto-avoided Celestial Court and the original eight runegods, descriptions of the Golden Age, the Gods' War, the Devil, the Lightbringers, and the First, Second, and Third Ages. In addition there is a detailed map of Dorastor, a cult compatibility chart which includes and corrects the one in *Cults of Prax*, five new runes, and "A Chaotic Interlude," several paragraphs on Chaos in Glorantha.

Cults of Terror is one of the most complete, well thought out, well produced sourcebooks on the market. It is indispensable to all *RuneQuest*-Glorantha GMs. However, there is a little note in bold type on the first page:

IMPORTANT: contributors, editors, and publishers categorically intend that these cults be used for Non-Player enemy religions. Player-Characters should not join these cults. We recommend that Player-Characters who join these religions quickly be put to sacrifice by Non-Player-Character priests, to get them out of play.



What dictatorial nonsense! These cults are no stronger or weaker than those in *Cults of Prax*; there will be no game-balance disruption. The note must have been put in on "moral" grounds. There are several arguments against this. First of all, killing, which is "morally" wrong, is practiced constantly in a typical *RuneQuest* campaign. Second, moral grounds do not apply in a game situation. It is not the player who is evil, it is the character. Surely playing an evil character is an outlet for frustration and could in fact stifle "evil" attitudes. Lastly, one should not let such bogus dogma interfere with our gaming fun. And having a character in one of these fascinating and complex cults is FUN.

If you plan to follow the above quoted command, I advise that you do not waste money on *Cults of Terror*: it is not being used at half its potential if only for NPCs. However, if you plan to use it like any cult book, I give it my heartiest recommendation. *Cults of Terror* is one of the most thought-provoking, well-written and imaginatively-designed sourcebooks on the market.

Patrick Amory



DARGON'S DUNGEON

Michael Stackpole, Paul O'Connor,

Liz Danforth, Pat Mueller

Flying Buffalo, Inc

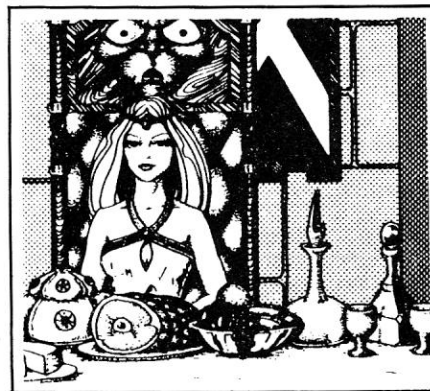
\$5.95

This solo adventure for *T&T* is a thorough rewrite of an adventure written by Bill Hart some years ago. Both adventures are named *Dargon's Dungeon*, and both are numbered as the fifth in the series of *T&T* solo adventures. The earlier edition is out of print and has been replaced by the present volume.

Dargon's Dungeon is a full-sized pamphlet 44 pages long with a color cover by Eymoth and interior illustrations by Brian McCarty.

The adventure is intended for a party of three adventurers of 1st to 3rd levels and an aggregate of 90 or fewer combat adds. Due to the nature of *T&T* combat, it is not as cumbersome to run multiple solo characters as it would be in other game systems. Most of the encounters seem appropriate for a party of this strength, although it would be foolish to bring in a really weak group of characters.

The promise of the adventure is that Dargon, a 17th level wizard, has set up a dungeon full of monsters, traps, and treasure



for kidnapped adventurers to go through. The entrance to the adventure is a room with four exits. Each exit leads to a different track within the dungeon — there are really four mini-adventures in this book, some of them interconnected.

The four doors have different colors. The Blue door to the north leads to a number of easy choices — it is possible for a party to bypass the dangers on this path, although there will be little reward. The White path to the west is tougher, but not impossible for a prudent party with a few DEX adds. The Green door to the east leads to a lot of problems, and the Red door to the south leads to a combat situation best solved with a lot of brawn or combat skill and magic.

There is no overall theme to the adventures in the dungeon, each room is an independent challenge. The encounters are sophisticated in construction in that the player must choose a strategy to deal with many of the situations rather than simply plowing through by force. The difference can be as simple as the choice between combat and flight, or there may be a complicated scene, for example a room on the Blue track where the party encounters a beautiful woman eating at a feast table piled high with food. Should the adventurers talk to her, fight her, seduce her, simply begin to eat some of the food, or leave quickly? *Dargon's Dungeon* contains more choices than I remember for any of the other solo T&T dungeons.

The book concludes with a magic-spell resolution matrix, a table of magical treasures, and a wandering monster chart. When a spell is cast during the adventure (the paragraphs where magic is at all appropriate are marked), the player turns to the matrix and indexes the paragraph number against the spell used to find the result. The magic treasures are imaginative and restrained — a good magic item list for a campaign. The wandering monsters are interesting, and for once in solo T&T, there are none which spell automatic doom for the party.

Dargon's Dungeon is an adventure where anything goes for the contents of a room — there is a strongly random flavor to the book. It is nevertheless a workmanlike product reflecting the great talents of the new co-authors, and it is worthy of inclusion in anybody's collection of solo T&T adventures.

Anders Swenson

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5 A goblin with cataracts over his eyes of spikes running along his spine. A scream hangs on his lips, and m. Dispatch the bugger and be done. Rating is 40.

6 Toward you shambles a horrible flesh and tattered bandages. This 45, and does not like open flames. Sl run like the devil — a guy doesn't sta fellow has by getting into fights that

THE ILLHIEDRIN BOOK

Daniel Hauffe
Judges Guild, Inc.
\$3.95

ZIENTECK

Mark Harmon
Judges Guild, Inc.
\$3.50

These adventure books are part of the latest spate of offerings from Judges Guild. Both books are 32 pages long, including the cover, and include overland maps, dungeon plans, encounter charts, and illos in addition to the game descriptions. Both books contain material for outdoor adventuring and dungeon crawling.

Zienteck is the simpler of the two adventures. Player-characters are made aware of rumors of adventure and treasure in the ruins of an old ruined fortress, *Zienteck*. The overland maps, the area around the fortress, cover a varied terrain, with exotically named features which may inspire further adventures. No scale is given; perhaps one or two inches would be equal to a day's travel. The three areas covered by the text are in one small part of this territory: the Black Angel Woods surround both *Zienteck* and the mountain lair of the dragon which ruined the ancient place.

The Dragon Lair is a series of caves where Griendal the Green Dragon holds court. The dragon is always in the company of several other tough monsters — only a strong party would win here. The underground below old *Zienteck* is in the form of a classic dungeon: consisting of rectilinear rooms carved in the rock foundations. The creatures infesting this labyrinth are easier foes than the dragon and his cronies. An interesting feature of the book is that maps of both the dragon lair and dungeon are provided with the locations of the fixed monster encounters noted. Players are provided with a separate map of *Zienteck*.

The Illhiedrin Book is a more closely plotted adventure. It begins in the tower of a patron magic-user with offered employment in the form of a quest for a magic book lost in an abandoned wizard's tower. The adventurers proceed by stages through the village of Tassin's Wood, through the Tomb of Charrellsfane, and finally into the ravaged tower of the doomed mage. The Tomb and Tower of Charrellsfane are both dungeon-type adventures, and are both occupied with suitable collections of monsters and piles

of treasure. The wandering monster encounters specified for the adventure are refreshing in that they have a high proportion of NPC humans who want to relieve the party of various valuables and magic they have accumulated. There are two parties who want the *Illhiedrin Book* itself, and who will follow the party until it is found, and at least one greedy fellow who wants the magic sword given to the PCs as added assistance.

There are a lot of specified NPCs for *The Illhiedrin Book* because the whole point of the adventure is the extension of a literary-style plot featuring the characters in a semi-civilized environment, and because the author has had some experience with games where the players are supposed to follow one course of action but have contrarily chosen to do something else! Thus, garrisons, villages, and temples, are specified in what will seem to be unnecessary detail. While it will behoove the players to have their characters follow the straight and narrow in this adventure, there are enough enforcers lurking just offstage to accommodate the PCs if they, for instance, decide to take their employer's household troops prior to looting the place.

Neither of these books is carefully edited. The text of *Zienteck* refers to a Journey Log which sounds useful, but which is missing from the text. *The Illhiedrin Book* contains an illustration of a griffin labeled "Lieutenant Sladentail." In the text of that adventure, Lt. Sladentail is stated to be human (and a horse racer besides).

These two books illustrate two different styles of adventure gaming. *Zienteck* is straight monster-slaughter, with a lot of attention paid to lists of monster encounters, each carefully matched to the location. Villages and towns are shown on the map, but no attention is given in the text to such distracting features — I don't believe that a single human NPC is described in the book. *The Illhiedrin Book* is an example of the relatively rare adventure intended for story telling and role-playing. There are both men and monsters described, but the important part of the adventure is the path the party must follow to attain the book.

Both of these books are cheap, showing a lack of the careful editing which is becoming characteristic of the major FRP houses these days. It would seem that Judges Guild has simply failed to advance their standards to keep pace with the other established publishers of adventure gaming material. Few other lines, however, offer such inexpensive products, and there probably lies the tale.

Anders Swenson

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QUICK PLUGS

INVASION EARTH — This is an adventure boardgame of an invasion that covers the basic concepts of space movement, orbital defenses, planetary landings, and ground combat on Earth itself. Designed by Marc Miller, Frank Chadwick, and John Astell, the boxed game comes with a 16"x21" map, 240 counters, two dice, playaids, and 16 pages of rules. For two players, the game takes two to six hours to play. Price is \$11.98.

MAROONED/MAROONED ALONE — This is a double adventure for *Traveller*. The adventure deals with an individual or a band of adventurers and their efforts to cross a sparsely populated world to reach a spaceport safely, all the while hounded by a group of mysterious pursuers with hostile intentions. Designed by Loren K. Wiseman, the book is 48 pages long and sells for \$4.98.

EXPEDITION TO ZHODANE — This is a mission to rescue a sociology professor deep in enemy territory. The 48 page rules describe use of psionics, the Utoland Gazette, a 300-ton asteroid ship, a 25-ton ship's boat, etc. Designed by Marc Miller, it sells for \$4.98. All the above are available from Game Designer's Workshop, PO Box 1646, Bloomington IL 61701.

POWER PLAY — A card game for two to six players, the game simulates power politics in a hypothetical third world country. The game involves control of as many of the power groups as possible: police, business, politics, church, military, labor, and press. Designed by Leslie H. Dixon, David L. Hoover, and Allen D. Eldridge, the game comes boxed with 96 cards, one die, and six pages of rules. Published by Task Force Games, available through retailers and mail order dealers.

HELLTANK — An SF boardgame of tactical armored combat designed by Phillip S. Kosnett, the game includes a 12"x14" map, 126 counters, 28 pages of rules, a playaid, and a die. The rules involve initiative, highway movement, opportunity fire, missile launchers, air defense platforms, heavy launch tanks, etc. There are five scenarios, the game is for two players.

TRAILBLAZER — This is a boardgame of space-age commerce. Designed by Greg Costikyan, the game comes with a 12"x14" map, 126 counters, 32 page rulebook, and a die. A turn involves product purchases, movement, exploration, sales, and maintenance. There are three scenarios that can last hours to days. The winner is the player with the greatest total assets at the end of the game.

MASTER OF AMULETS — Designed by Mike Monastero, this is an adventure suitable for solitaire or group play for use with *Melee*. The game comes with an 8½"x12" map, a sheet of counters, a die, and 32 pages of rules. The game involves a search for magical amulets scattered long ago by a battle of wizards. All the above games come in micro-box format and are available for \$3.95 from Metagaming, PO Box 15346, Austin, TX 78761.

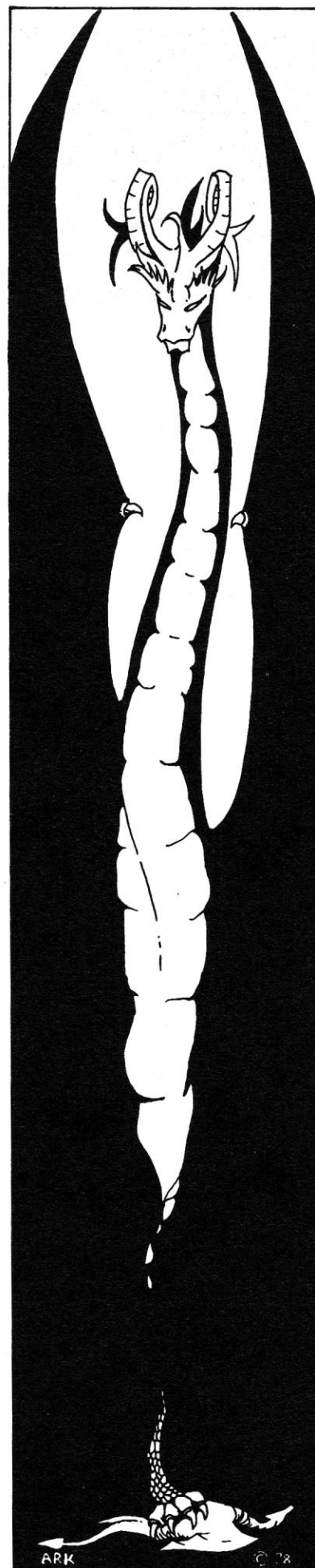
HOAX — The game of imposters, the object of the game is for players to pretend to be who they are not while trying to discover who their opponents are. Designed by Bill Eberle, Ned Horn, Jack Kittredge, and Peter Olotka, the game comes boxed with 18 cards, 60 tokens, a playing surface, playaids, and eight pages of rules. There is a section on strategy. For three to eight players, the game takes 30 minutes to play. Price is \$10.

RUNES — For one to four players, this game takes 30 minutes to play, players try to guess opponents' words by placing segments of letters on the playing board. The one who scores the most points by successfully guessing words while hiding his own is the winner. Designed by Bill Eberle, Jack Kittredge, and Peter Olotka, the game comes boxed with four playing boards, four triangular score pointers, 188 runesticks, and four pages of rules. Price is \$10. Both are available from Eon Products, Inc., 96 Stockton St, Dorchester, MA 02124. Massachusetts residents add 5% sales tax.

SHIPS PAPERS OF OWNERSHIP AND REGISTRATION — Designed by Tim Wisner, this is an 8½"x 11" sheet with spaces to record ship stats: name, registration, size, drives, computers, screens, weapons, crew, etc. Twenty forms are available for \$2.50 from Brigadier Games, 3440 Freeland Ct, Lexington KY 40502.

CALL OF CTHULHU — This is a role-playing game based on H.P. Lovecraft's horror stories and the Cthulhu mythos. Designed by Sandy Petersen, Lynn Willis and others, it comes with three books, one map, eight character sheets, one sheet of cut-out figures, 1D20, 1D8, 3D6, and a 1D4, all in a box. The first book, 96 pages long, contains rules of the game, creating player-characters, skills, sanity, the Cthulhu mythos, monsters, magic, spells, and five scenarios. The second book, 32 pages long, is a sourcebook for the 1920's. It contains a timeline of then-current events, biographies, crime, previous experience, travel, new weapons, and a series of temple and excavation plans. The third book, 16 pages long, is a copy of *Basic Role-Playing*. The world map, 24"x36", shows various excavation sites and locations of Cthuloid activities. It sells for \$19.95.

ELRIC — This boardgame, based on Michael Moorcock's *Elric* stories, was designed by Greg Stafford and Charlie Krank. One to four players try to conquer Ymryr by arranging alliances and acquiring spells and artifacts. This boxed game contains 12 pages of rules, a full color 24"x36" map of the Young Kingdoms, 320 one inch square counters and one die. The rules include, a Chaos-Law balance scale, magic, combat, battalia, six scenarios, spell lists, musters, heroic escapes, individuals, armies, fleets, dragons and more. This game is a complete revision of the earlier edition game. It sells for \$19.95. Both games can be obtained from Chaosium Inc., PO Box 6302DW, Albany CA 94706-0302, add \$1 for P&H, California residents add appropriate 6½% sales tax. ■





by GIGI D'ARN

Dear Tadashi,

The holiday season is just around the corner and with the economy on a downswing, all the adventure gaming companies report poor fall sales, and are depending on X-mas sales to boost their poor cash flow and to put things in order. The early part of next year will see many companies fail and ultimately disappear. The survivors will consolidate their organizations with the hopes that Reaganomics will work. Having stood a true test, the remaining companies should be around for quite a while and experience steady growth, though not with the rapidity they would like. Good luck to all; I just hope I have enough to write about next year. My crystal ball does forecast a cheery summer for 1982.

Ho-hum. It looks like the GENCON EAST people have scheduled their con four weeks before ORIGINS. With all the companies gearing up and getting ready for ORIGINS, I doubt few will be able to allot any effort to go to GENCON EAST. There is still time to do something, and I hope they do. Watch out: this kind of silliness makes me want to start naming names. Didn't this happen last year?

Flying Buffalo's people are available for running demos in stores. Interested parties should contact RICK LOOMIS or LARRY DiTILLIO at Flying Buffalo. They are also arranging Flying Buffalo Game Store franchises; you can contact them about the benefits.

My good friend WOODY KNOTTS has been found! LOU ZOCCHI and Woody regularly entertain crowds at cons with their ventriloquist act. Last spring, Lou's car was broken into in Atlanta and Woody was stolen. The other game manufacturers took up a collection to buy Lou a new dummy but the new doll lacked many of the features which gave Woody his irrepressible character. This September, Woody was found under a bridge in Atlanta. At first glance the finder thought it might be a dead child. After closer examination, he found one of Lou's ad brochures, and called Lou to relay the good news. Many thanks to John Saelley, Jr. for the invaluable service he has given our hobby. I'm looking forward to seeing Woody again

this ORIGINS. I suggest they put on a show at the Game Designers' Guild dinner.

I think it is rather silly that in the last two ORIGINS Awards for Best Initial Release of a Boardgame went to game designers with previous track records. I agree with JACK RADEY, the award should go to new game designers for their first effort, and why is role-playing left out?

Gamelords will be doing campaign modules for TFT. First one is due early next year.

Ever wonder where the next issue of your *Gryphon* is? Baron Publishing, the publisher of the magazine, is rumored not to have enough money to buy paper for the next issue despite the fact that it's been ready for printing several months now.

The staff of *Dragon* was recently warned by higher ups that they had better stay number one. With the competition from many other magazines, and with the loss of "Fineous Fingers" to *Adventure Gaming*, they might be running scared.

Steve Jackson Games has been licensed to do *Villains & Vigilantes Cardboard Heroes*. With the popularity of comic book superheroes, they just might sell.

There are rumors coming out of Fantasy Games Unlimited that they are going to do two magazines, one for their *Space Opera* and a general role-playing magazine called the *Role-Playing Guidebook*. As usual, I'll believe it when I see it.

Grim news out of Texas. Kids with toy guns were arrested while playing STEVE JACKSON's *Killer*. They were disrupting the neighborhood and the traffic. The wary cops investigated with guns drawn. The game store they were playing at was closed for a week due to complaints they were disturbing the peace. The store eventually went bankrupt.

I heard there is a book called *Mazes and Monsters* by RONA JAFFE. It's supposed to exploit the Egbert disappearance incident. If so, it sounds to me like crass, cheap, and commercial exploitation.

My source in Arizona says Flying Buffalo cancelled their KEN ST. ANDRE-Look-Alike Contest when it was ascertained that STEVE PERRIN would undoubtedly win.

Congratulations to OLIVER DICKINSON, the new *RuneQuest*-page editor for *White Dwarf*. Glad to hear I have someone to visit when I adventure to England.

Up at Chaosium, they are working on *Under the Red Moon*, a *RuneQuest* scenario described as *Apple Lane* six years later. They never stop tinkering with their old products, do they?

GERRY KLUG is the new SPI role-playing production development coordinator. For next year, he has plans for SPI to release: an aliens supplement for *Universe*; *Arcane Wisdom*, a *DragonQuest* supplement; by STEVE JACKSON — a world generation system for *DQ*; and a city description for *DQ* to be out for ORIGINS. Looks like SPI is putting a lot of effort into our hobby.

Items for die-hard *Empire of the Petal Throne*/PROFESSOR BARKER fans: *Armies of Tekumel*, Volumes I and II are out. Contact Adventure Games if you want them. The *EPT* second edition is getting a lot of work. Gamescience and Adventure Games are splitting the task with PROFESSOR BARKER finishing the final sections. I still don't have any release date though.

Congratulations to Reston Publishing for publishing Chaosium's *RuneQuest* in hard-cover. Chaosium will retain their regular distribution, and Reston will concentrate on selling *RQ* in book stores.

No, there will be no Gigi D'Arn designer hex paper.

Love,

Gigi



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Edition

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ELRIC



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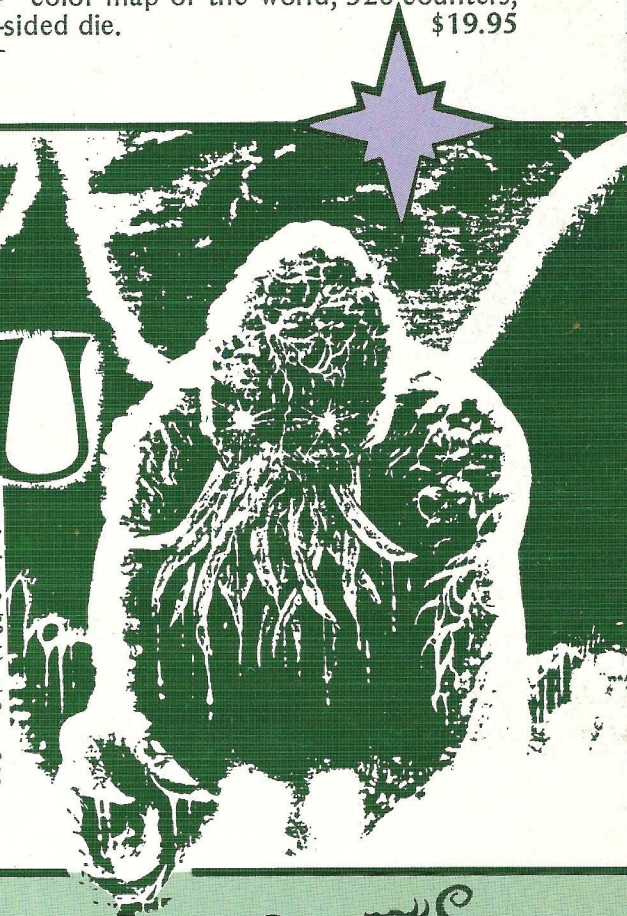
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ARKHAM HOUSE

CALL of CTHULHU

A complete fantasy role-playing game, based on the writings of 1920s writer H. P. Lovecraft. Players and Keeper (referee) investigate the hidden world of the Cthulhu Mythos, trying to save humanity from those haunting horrors and madness. This four-color boxed set includes two books (a 98-page rulesbook and a 32-page sourcebook to the 1920s), a 22"x34" world map, character sheets, beginning scenarios, and all dice needed to play.

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