

# DIFFERENT WORLDS

MAGAZINE OF ADVENTURE ROLE-PLAYING GAMES

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# DIFFERENT WORLDS



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By Steve Perrin

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This article, which could have been named "Everything You Always Wanted to Know About Heraldry...", provides information necessary for designing coats-of-arms using a vocabulary of important heraldic terms.

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By Roby Ward

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### 20 RACE FOR THE "SPECTER"

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By Ernest Hogan

The Mimi are only one of the many different spirit beings that the Australian Aborigines believe to be sharing the land with them. A glimpse at another part of our world.

## Editorial

There was a time when this hobby wasn't so business-oriented. Packaging wasn't a concept (original *D&D* came in a plain-looking white box), rules were first draft (look at original *T&T*), miniatures were few in variety (I still remember the first fe-

male elf figure), magazines had two-color covers, *Empire of the Petal Throne* was \$15, *Chivalry & Sorcery* was typed and reduced 50% to microscopic type, and there was no *Different Worlds*.

Changes have been mostly for the better.

The quantity of material now available is enough to satiate the most voracious of our customers. There is more of the same sort of trash but there is more good stuff, too. Eclectic items like vinyl playing boards, gem dice, and deluxe ver-

sions of games are now available. There is more and more licensing of popular titles (*Thieves' World* game supplement, miniatures for *Traveler*, *D&D* lunch pails, *Dallas* role-playing game). There are more women in the hobby who actually partici-

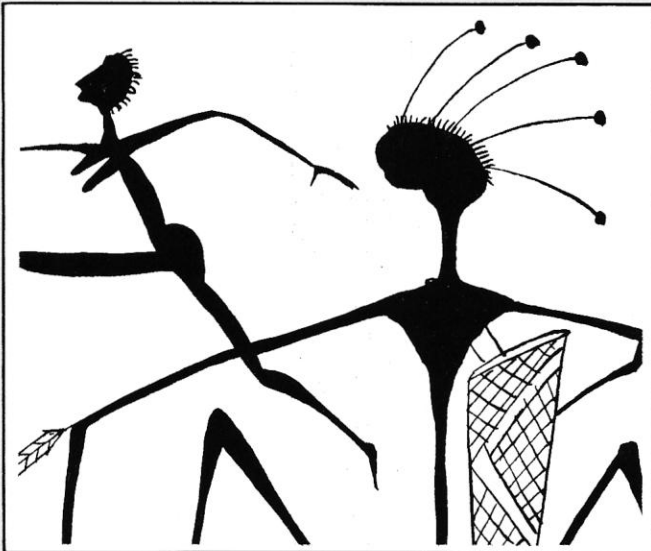
pate rather than just watch. There are new old-timers in the hobby—they couldn't exist before, because the hobby was too young.

The old-timers have watched the hobby for several years now. Some may have experienced game burnout,

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## Artists

**FRONT COVER :** This issue's cover was painted by Luise Perenne. It depicts Zarzeena the Sorceress casting a spell through her scrying stone by drawing upon the cloak's inhabitants to power the incantation. For more information, see story on page eight.

**INTERIORS:** Yurek Chodak page 24-25; David Dudley page 18; Ernest Hogan page 44-45; Alf Klosterman pages 20, 22, 23, 27; Luise Perenne page 8; Robin Wood page 10-17.

a condition brought on by excessive game playing.

In the old days we were secluded from the mainstream, apart and unknown. Now, kids grow up with role-playing; every teenager at least knows someone who plays. This tremen-

dous influx of new gamers has not incurred the psychological problems that we worried about: that role-playing, improperly presented, could cause.

In the hobby there are more younger people now because they are always the ones

willing to tackle new ideas and pursue them. The idea burnout that the historical board-game hobby seemed to have experienced has not yet occurred with role-playing games. Greater possibilities exist in our hobby, and there is more room for

new ideas to create change for the better.

What will come next? Doubtless more of the same, but there will be, I'm sure, new and re-

freshing springs among the ordinary that extend, and challenge the hobby to new heights. The quest for the ultimate game goes on.

Happy Gaming,

*Tadashi Ehara*

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Tadashi Ehara editor, Yurek Chodak assistant editor. Lynn Willis, Steve Perrin, Greg Stafford, John T. Sapienza, Jr., associate editors. Charlie Krank, Rudy Kraft III, Gigi D'Arn, contributing editors.



## Disappointed with Horsecans

I was extremely disappointed in the article on the Horsecans written by Mr. Pehr which appeared in issue 17. *The Horsecans*, of course, are the central theme of a series of novels written by Robert Adams, and are a people whose customs have been well developed by their author.

In view of the large amount of material available on the Horsecans, and in view of the wide readership of the novels, I would have expected as experienced a writer as Mr. Pehr, whose work has graced many amateur and professional FRP journals, to have devoted a large portion of his article to a general exposition of his subject, including in capsule form enough information that the readers of *DW* could have placed Horsecans in their campaigns no matter what the rules system, and written it so that his specific rules could be better evaluated by a critical and intelligent reading public. To my surprise, Mr. Pehr has narrowly restricted his exposition to the meanest number crunching and giving of rules by fiat for a single game system. We, his humble readers, are reduced to re-reading the Horsecans novels from scratch, either to evaluate his rules or to use the tribes for our own gaming.

I hope that future articles in *DW* be of wider scope so as to be of more interest to the general audience of GMs who read the magazine.

Anders Swenson  
Lafayette, CA

## The Jolly Soldier

A recent issue of *DW* (issue 17) contained an adventure based on the song "The Jolly Soldier." I would like to first applaud the author's taste. As he may be aware, there are several endings to the song beside the one in the scenario.

The song may be heard on the album *Andy Irvine / Paul Brady* available from Mulligan Music Ltd., Green Linnet Records, 70 Turner Hill Road, New Canaan, CT 06840 (203) 966-0864. The album is excellent and contains material for several adventures from among its songs. I recommend in particular *Arthur Mc Bride and The Sergeant*, it is as pleasant a Christmas carol as I've ever heard.

Tim O'shenko  
Oakland, CA

## Mr. Cthulhu Replies to Guns

Thanks for giving me this opportunity to 'reply' to Dick Wagenet's (*Guns against Cthulhu* in issue 19) mainly good article. Before I go further, I'd like to say that I felt his writing style was quite good, and I wish that more article writers did as well.

Mr. Wagenet was quite correct in his appraisal that I didn't try to make guns and gun combat too complex. This was for

three reasons: first, I don't consider myself a gun expert by any means; second, I didn't want to get involved in any sort of interminable arguments with gun nuts or experts on gun esoterica, so I kept it simple to avoid some of these problems; finally, *Call of Cthulhu* actually is not combat-oriented, or at least tends not to be so in my experience, so combat is less important than other parts of the system.

I do agree with Dick Wagenet's comment that it is possible to pick out two or three 'best' weapons using only the information given on the tables in *Call of Cthulhu*. I applaud his efforts to try to make different calibers of guns still worth having in the game. The system of Rate of Fire which he uses was, in fact, the exact same system used in the first draft of *Call of Cthulhu* and later discarded in favor of simplicity. Since it is essentially the same as my earlier system, I won't comment about it at all and may use it in my campaign, with some changes — I feel that a bolt-action rifle is a lot slower in firing than a ratio of 4:5 to a revolver.

I do disagree with Dick Wagenet when it comes to determining how hard it is to hit someone at close range. For his example, he uses a tied-up victim being fired at from (I guess) about ten feet away. I don't think that any referee in the world would make him roll to miss. I feel that the *RQ* rule that helpless enemies can be killed on a roll of 95 or less on a D100 would apply here; for firearms, I would say that point-blank range on a helpless foe would be a kill on such a roll. However, if said foe were engaged in combat, hopping around, firing back, and otherwise harassing the firer, I think his chance to hit would be reduced.

The father of a friend of mine was a police officer in Los Angeles. Once he was engaged in a gun battle with a suspect. Both he and the suspect emptied their pistols at each other. Both missed every shot, and then, when both guns were empty, the suspect surrendered to my friend's father. The suspect was sitting in the back seat of a patrol car during the battle while the officer was sitting in the front seat. Obviously, it is not extremely reasonable to allow a 100% chance to hit with a weapon at any range.

Mr. Wagenet's method of increasing accuracy at closer range seems clumsy to me, and not very realistic, considering the problems in actual combat. A reasonable compromise would be to allow the character to add, say, 05% to his chance to hit for every three points he subtracted from his DEX rank in firing in a round — thus simulating his taking an increased time to aim and fire.

Dick Wagenet's comments on stopping power do not seem very necessary, at least not in my campaign. Guns are grossly too

deadly already. His system does seem needlessly cumbersome, though, and looks like it would be a pain in practice. A simpler, and as accurate, way to simulate the kinetic punch of a firearm would be to simply match the damage given by a bullet (before being reduced by armor) vs. the victim's SIZ on the resistance table. If the victim fails to resist, he falls over, or is knocked back. If he resists, he 'merely' takes damage.

I do confess that the explosives rules in *Call of Cthulhu* may be somewhat simplistic. I would go along with his method of reducing damage done by 1D6 per so many feet away from the point of impact. The only caveat I would add is that some explosives peter out a lot quicker than others because of less shrapnel effect. A good example of this is difference between the so-called 'offensive' and 'defensive' hand grenades of WWII. The defensive grenades were the ones John Wayne always armed with his teeth, then throwing them into the face of the approaching enemy. The offensive ones carried the same amount of explosive charge, but didn't have the pineapple-like metal jacket for a shrapnel effect — being encased in cardboard instead. They were notoriously less effective, which is why John Wayne never used one. I would say that something that does shrapnel damage, like an artillery shell, or typical hand grenade, decrease damage by 1D6 every two meters or so, while something with less of this effect decreases damage by 1D6 every one meter (like dynamite).

Finally, for reasons best known to himself, Dick Wagenet reduced the damage of the *Call of Cthulhu* firearms by about 1/3. This may work well in his campaign, but from personal experience, I feel that it is unwise to decrease firearm damage in *Call of Cthulhu*. Much firing is done against the monsters in that game, and they are already practically immune to guns. Many of the monster's hit points were specifically designed with an eye for gunfire — by matching hit points with weapons and their damage so that it would not be possible to kill with such-and-such types of weapons. This effect would be lost with reduced damage for the guns.

In summing up, I really did like the article. I thought that all of his objections (except the one about point-blank range) were justified, although in some cases he seemed to try to make an easy solution seem overly complicated. I'll probably adopt all the rules changes mentioned in this letter, and you are welcome to as well, in case you are the sort of player that needs a designer's go-ahead in order to adopt a new rule.

Ia, Shub-Niggurath!  
Sandy Petersen  
Davis, CA



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# Zarzeena's World

By Steve Perrin

*Zarzeena, whom many call La Bella Donna, draped Ill-Spun, the Cloak of Souls around her shoulders. She heeded not the murmurings of threat and vengeance issuing from its soft, dark folds. Summoning all the powers of those ensorcelled within the cape, Zarzeena absorbed their magic-strength greedily.*

*Luminous in her hand lay Ravenmore, the Eye of the Night-Jar. "With this stone I would see all," she whispered in command. The scrying stone flared with the stolen power she fed it to search out the latest target of her wrath.*

— From the Tabathene Chronicles in *El Draco's Daughter*, a fantasy by Luise Perenne, which also is the source for this issue's cover painting, as well as this short article.

The following bare-bones of a scenario involving La Bella Donna and her magic was written to present the setting of the novel from a role-playing perspective. Exact characteristics and specific magical items have been ignored to allow for use of the basic plot with any gaming system.

Whatever game system used, the goal of the scenario should be to get the characters involved in a story-like setting where first they must determine who the antagonists are before they can act.

## Setting the Stage

A party of dauntless souls (player-characters) have distinguished themselves in their recent nearby adventuring and are taking a well-deserved rest in the court of Duke Jeromey Aquilas St. Genet D'Orione.

While being feted and banquetted, and engaging in courtly dalliance, they begin to realize that there are some very interesting characters and rumors wandering around castle D'Orione.

## The Characters

**La Bella Donna** — A sorceress of great power, with many powers of summoning, enchanting, and even necromancy. She may be immortal, or simply long-lived. She has not been around as long as her sometimes-ally, Duke Varsini.

**Duke Varsini**, Lord of Shadows — His goals are simple, dominion over the world, or at least this part of it. He is immortal to all intents and purposes, and as demonic as the demons and other creatures he summons to his aid.

**Eroc Sea-Rider** — Zarzeena's son, pirate and ravager, but not without some nobility in him. A knight with tarnished armor and honor. A noted fighter with some magic in his possession.

**Duke Jeromey** — A relatively young man to have so much power, he is a competent if not a spectacular warrior, and extremely learned in sagecraft. He is reputed to be something of a sorcerer himself, but what ruler isn't in this sorcery-strewn land?

**Visconte Roderic** — Weak and self-seeking, he is the younger brother of Jeromey. While glorying in the privilege, he has no regard for the responsibilities of



Illustration by Luise Perenne

**The Cloak of Souls** is an item of great magical potency. In terms of *Magic World*, recently published by the Chaosium as part of *Worlds of Wonder*, its creation took the almost unique combination of the talents of three types of ceremonial magicians; a necromancer, a summoner, and an enchanter.

The first magic worker needed to create the Cloak of Souls is an enchanter. The enchanter must first have a totally new cloak, made of newly shorn wool or other newly-made cloth. All ingredients used in the making of the cloak must be new and totally unsullied, for the imprint of any previous use will make it unusable for enchantment.

The enchanter's ritual will take weeks, and will involve every thread of the cloak. Finally, the enchanter will close the initial ritual and permanently place a point of Power (a rolled *Magic World* characteristic) into the cloak.

The enchanter must then work with a summoner (unless the enchanter is also a summoner) to call up a demon. The enchanter's work has made the cloak a place a demon may be held in. Now the summoner must dominate the demon with a POW versus POW struggle and seal him to the cloak. A price has to be paid the demon, however, but that comes later.

At this point the cloak could be used as a standard *Magic World* magical device, with a demon inside who can memorize spells and cast them at the command of the user. However, the Cloak of Souls is to be a somewhat



more potent item, and for that the enchanter and the summoner must enlist the aid of a necromancer (unless one of them is already a necromancer). The necromancer must use his knowledge of particular rituals to make the cloak a place to hold ghosts, and he must teach the demon inside the abilities to ensnare a ghost in the first place. With this step the cloak takes on its full aspect. Like any demon object, the user must dominate the demon every day to use it. However, if the user fails to dominate, the demon will slay him, and entrap his ghost into the folds of the cloak. Moreover, the ritual of entrapping includes the permanent transfer of one point of the victim's Power to the demon, making the demon steadily more powerful and harder to dominate.

The ghosts of the cloak are in bondage to the user, as long as the demon has been dominated. They are released with the death of their enslaver. The user may draw on their Power rather than her own to throw spells and perform her own rituals. The user may even give up the permanent Power of the ghosts within the cloak to create undead and enchantments.

The current holder of Ill-Spun is Zarzeena, a wheeler and dealer in the court of Duke Jeromey Aquilas St. Genet D'Orione. Very few of her associates realize she has the cloak, nor do they realize that the former court wizard now resides within the cloak as a ghost thanks to a will-sapping draught Zarzeena provided him with just before he was to use the cloak.

Zarzeena uses her cloak to fuel her various sorceries, including the use of Ravenmore, her scrying stone. Ravenmore, the Eye of the Night-Jar, is a somewhat simpler piece of magic. Only an enchanter was needed to create a Vision spell within the scrying stone. The unique thing about the stone is the INT (intelligence) of its creator. Because he had, through arcane means, driven his Intelligence up to 24, the Vision spell is of the twelfth level, virtually impossible in *Magic World* terms. It takes twelve points of Power to use the stone (with at least one point left over so the soul of the ghost does not depart the cloak) thus Zarzeena keeps herself at top ability when using it.

his position as current heir to the duchy. A good fighter, with no taste for magic.

**Tanaquil and Teodor Marzucco** — The children of the powerful condottieri, known as "El Draco," and known collectively as "The Dragonspawn." They are both young and strong and each has been touched by the power of their missing warleader father, whose arts encompass more than just swordplay. Both have their own magics to call on, to reinforce their steady sword-hands.

**Alin Le Beau** — Minstrel and wayfarer, with a good sword and his own magic. He has ever been a wanderer, but will take root and lay down his life for a smile from lady Tanaquil.

### The Plot

There are a number of rumors floating about town.

The Duke is to marry Tanaquil.

Duke Jeromey's ne'er-do-well brother, the Visconte Roderic, has been seen with the notorious Milady Zarzeena, Marquizette D'Oeste, also known as the Dark Lady and La Bella Donna. Roderic is known to harbor ambitions and a definite eye for the ladies, particularly young and innocent girls like Tanaquil.

Varsini, Lord of Shadows, Commander of the notorious Night Riders, was driven from his stronghold by El Draco, and craves revenge. Already, Tanaquil's twin brother, Teodor, has disappeared.

Visconte Roderic and the noted minstrel Alin le Beau have been sent to bring Tanaquil to Duke Jeromey's court for the wedding ceremony.

Eroc Sea-Rider, son of Zarzeena (fathered, some say, by Duke Jeromey's father), and noted pirate, is known to be sailing off the coast in his swift corsair, the Rouge Lady.

What will the player-characters do? Will they be hired by one or the other side? They can, of course, stay out of things, ignore the intrigue, and ride away to their next adventure. But perhaps they will find themselves intermixed against their inclinations.

The Duke would like the most competent guard of honor possible for his young bride. After all, Duke Varsini's Night Riders and other demons might appear at any time. This brave adventuring band (the player-characters) would be ideal guardians.

If the Sea-Rider is off the coast, deviltry may be afoot. The adventurers may be called upon to man a naval vessel and hunt down the pirate down. They should watch out, though, Eroc is reputed to be a magician as well as a freebooter.

### The Plot Thickens

As adventurers begin to gather the threads of the plot, they will find themselves in quandaries that simply smashing down a door and charging in will not solve. Surviving in what is basically a Renaissance court environment will take far more than magic swords (which a properly courteous visitor would not wear at court) or plate armor (which is totally taboo in the environs of the court).

Eroc is a sea rover and general pirate, and has numerous bloody deeds to atone for in the service of his mother. Yet he is in his own way an honorable man, and compassionate. His devotion to his mother is not total, and he chafes more and more over her iron control of his life.

Roderick doubtless plans dire deeds, but one can hardly accuse the younger brother, and only heir, of a reigning Duke of treason without proof. Jeromey is fond of his brother, and Roderick, for his part, is fond of his older brother. He is just not one to let little things such as affection stand in the way of his ambition.

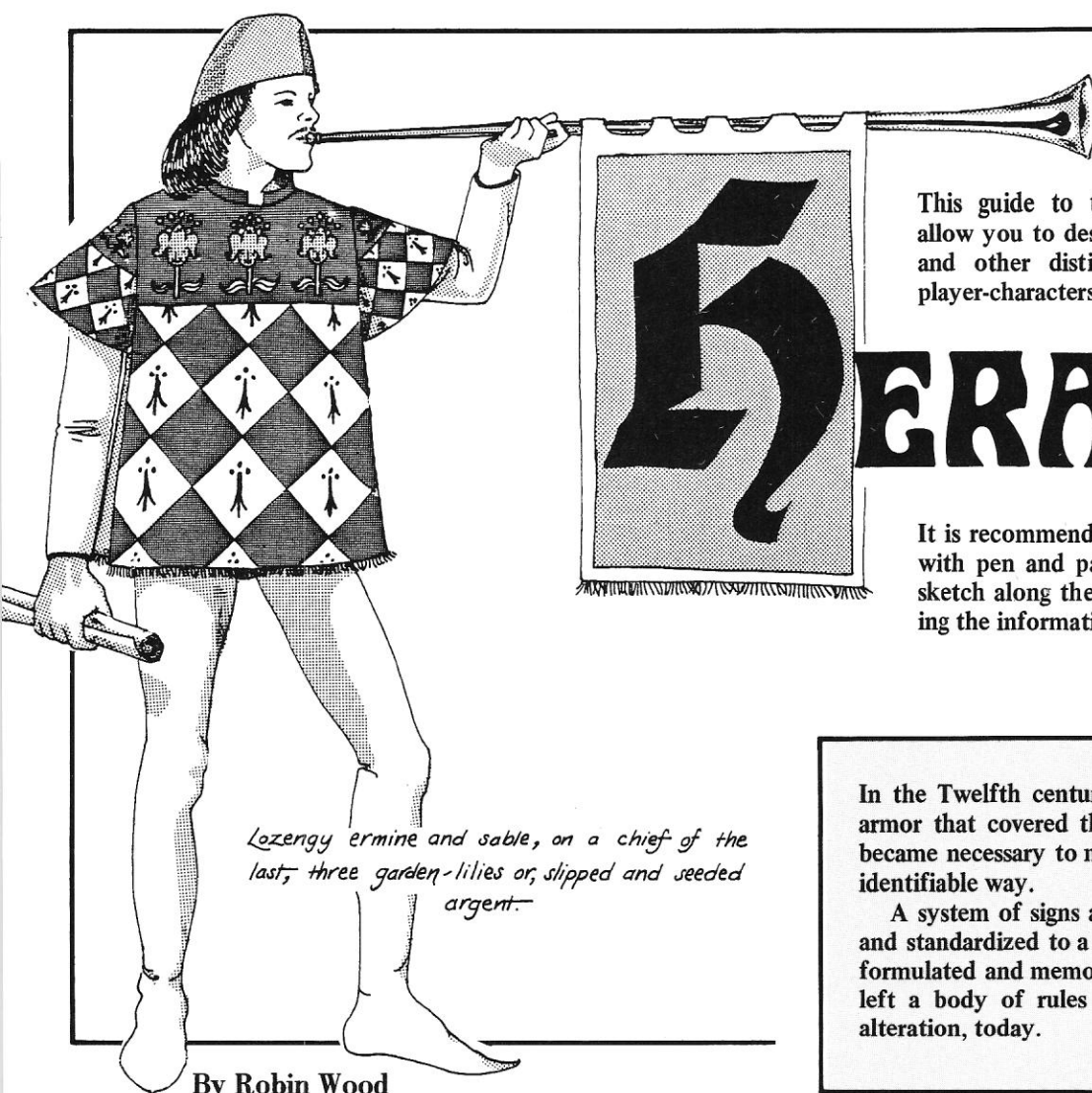
### Conclusion

Note that the character descriptions hint at further plot complications which have nothing to do with a fight of good and evil. Roderick lusts after Tanaquil. He is in company of Alin Le Beau, a somewhat more honorable soul who loves the swordmaid.

Tanaquil must marry Duke Jeromey for reasons of state, and to cement the alliance against Varsini. In fact, the pair are quite fond of each other, and could make a very successful marriage. Whether the player-characters ever meet any of these people or not, or have anything to do with them outside of a battle either with them or against them, the gamesmaster can use these interactions as a story device and motivator for further player-character action. □

# Designer's Notebook

illustrations by Robin Wood



*Lozengy ermine and sable, on a chief of the last, three garden-lilies or, slipped and seeded argent.*

By Robin Wood

This guide to the terms of heraldry will allow you to design your own coats-of-arms and other distinguishing marks for your player-characters.

## HERALDRY

It is recommended that you read this article with pen and paper in hand, to be able to sketch along the way to help in understanding the information.

In the Twelfth century, when knights first began to wear armor that covered the entire body, including the face, it became necessary to mark the outer covering in some easily identifiable way.

A system of signs arose, and gradually became inherited and standardized to a certain degree. The professionals who formulated and memorized the rules were the heralds. They left a body of rules that are still valid, almost without alteration, today.

Originally mere messengers, with a social ranking akin to that of minstrels, heralds rose to a position of relative power by the beginning of the fourteenth century, simply because they could read all the insignia used, and tell enemy from friend.

At their head was a *king-at-arms* or king of the heralds. He was followed by the full-fledged *herald*, and then the *pursuivants*, who were candidates. All of them had clearly defined duties.

Besides recognizing the standards of other lords, they were required to don their tabards, (see title illustration), and read aloud the text of any decrees made by their lord. During time of war, they had to announce any truce, bear messages to enemy commanders, challenge enemies to fight, demand a fortress be given up, start negotiations for surrender, organize individual combats, and be official witnesses at the dubbing of any new knights. Before a battle, they had to record any last wishes, take care of valuables, and note physical characteristics which might aid in the identification of a badly mutilated body.

Through all of this, they remained unharmed (although they were allowed to wear chain under their tabards), and they were honor bound not to notice any details of an enemy camp that they might enter. In principle, they were

not to be taken prisoner or harmed during battles. But they had to watch from a distance, taking note of the bravery (or cowardice) of the combatants.

After a battle, the heralds from both sides would go to the battlefield, and decide the outcome. The side with the most dead was defeated. Then they had to make out lists of the dead, and arrange for burial, while the herald of the victorious party raised his lord's standard, and made sure that the loser's was handed over.

For all of this, heralds were very well paid; in money, land, non-military goods, and special privileges (such as exemption from taxes and freedom to travel just about anywhere).

As an aid to memory, many of them wrote books containing hundreds of armorial bearings, and all wrote "occasional roles" showing the lists for a particular occasion. From these writings comes most of what we know of medieval heraldry.

In 1484, during the second year of the reign of King Richard III, the Royal Heralds and pursuivants of England were incorporated into a body called "The College of Arms." This is composed of thirteen persons, and still exists today. After that, noblemen gradually gave up maintaining heralds of their own.

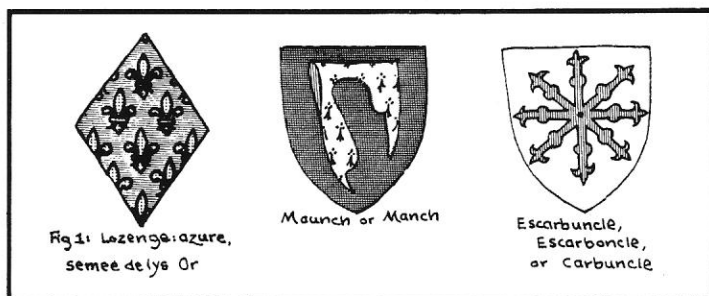


## ACHIEVEMENTS OF ARMS

To describe a coat of arms in the technical language used by the heralds is called to *blazon* it. Blazon is thought to have been derived from the German *blasen* – to blow, because the herald proclaimed the armorial bearings of people so loudly.

In blazoning, the shield is described first, then the helmet, mantling, and the crest if any, and lastly any decorative devices, such as supporters, a base, motto, chains of office, etc.

It should be noted here that by English tradition, no lady except a sovereign Princess was entitled to any of this but the shield device, and that was only to be shown on a lozenge. (see fig. 1)



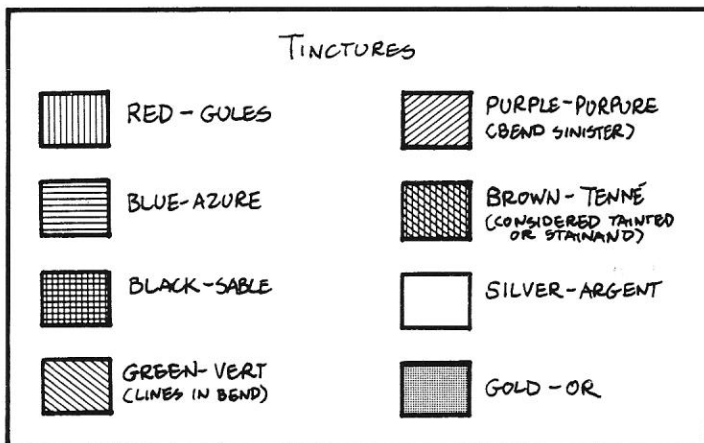
## COLORS

All shields are basically composed of some combination of colors, known as *tinctures*, *metals*, and *furs*.

There are six basic tinctures used. In the older manuscripts, these were shown as colors. But as the printing process was developed, a system of *hatching*, or showing colors by different arrangements of closely set lines came into use. This was standardized in 1638, and will be used throughout this article.

Red is the most common color used. It is called *gules*, and is shown by vertical lines.

Blue, or *azure* is the next most common, and is shown by horizontal lines.



Black, or *sable*, is next, and is shown by crossed vertical and horizontal lines.

Green, or *vert* is shown by diagonal lines "in bend," that is running from upper left to lower right.

Purple, or *purpure*, shown by diagonal lines "in bend sinister" (lower left to upper right), was rarely used.

Brown is called *tenne*. (Some authorities say *tenne* was orange. It probably was a color similar to "burnt sienna,"

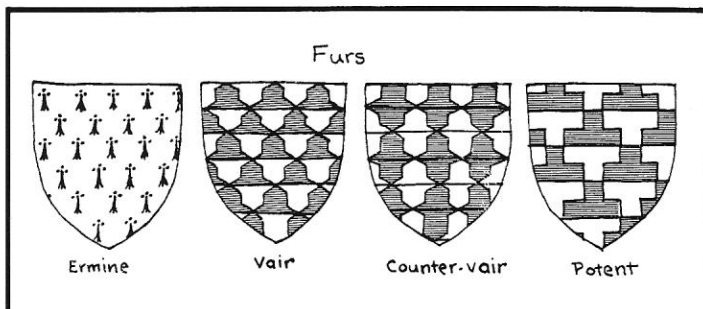
and so could have passed for either one.) It is shown by a hatching of crossed vertical and diagonal (in bend) lines. But it was considered tainted, or *stainand*, and not something any honorable person would want on their shield. The exception was when it was the natural color for something, and so used as *proper*. (More about proper later.)

In addition, a dark red, or *sanguine*, is sometimes mentioned but it is exceedingly rare.

One of the two metals was supposed to occur on every shield. These are silver, called *argent*, which is shown as white in colored arrangements and as plain in hatching; and gold, called *or*, usually shown as yellow, and appearing as a field of dots in hatching.

In addition, there are two furs, *ermine* and *vair* which may be used, along with all their variations.

Ermine is from a small beastie, now commonly called a stoat, and related to the weasel. Ermine is its winter coat, and is shown as white, with little designs on it that represent the clover-leaf clasps that were used as fasteners. (see *furs*) The variations, which are the same design in different colors, are *ermine*, or white spots on a black ground; *erminites*, just like ermine, but with a red hair on each side of the black; *ermineois*, yellow with black spots; and *pean*, black with yellow spots.



Vair, the other fur, is supposed to be that of a squirrel. It is normally shown as *vair bells* of alternating blue and white, as in the illustration. Its variations are *counter-vair*, where the bells are placed under those of the same color in the row above; *potent*, where the bells turn into crutch-shaped pieces like truncated 'T's; and *counter-potent*, where the crutches are placed below those of the same color. There is also a rare variation in which some other metal or tincture is substituted for the argent (white) or azure (blue). This is called *vairy*, and should be described. For instance, vair bells of yellow and red would be blazoned, "*vairy*, or and gules."

The most important thing to remember about the use of the tinctures, metals, and furs, is that they absolutely must not appear on a color of the same denomination. In other words, colors are not to be used on colors, or metals on metals, or furs on furs, unless there is absolutely no way to avoid it. The exceptions are when a part of the design is *proper*, that is, in its natural colors, when it can go on anything; if the field is divided into three sections, or patterned; or if a charge crosses a division. It has also been ignored when someone wanted a shield that would attract a lot of attention.

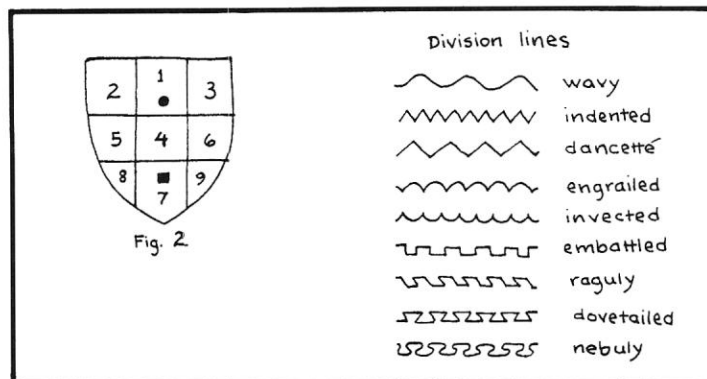
## DIVISIONS

The background of a shield is called the *field*. It may be plain, and contain one or more charges. Or it may be divided in any number of ways.

Look at figure two. You will notice that the shield has been divided into nine parts: 2, 1, and 3 are called the *chief*; 5, 4, and 6 are the *fesse*; 8, 7, and 9 are the *base*; 2, 5, and 8 are *dexter*; 3, 6, and 9 are *sinister*; 1, 4, and 7 are the *pale*.

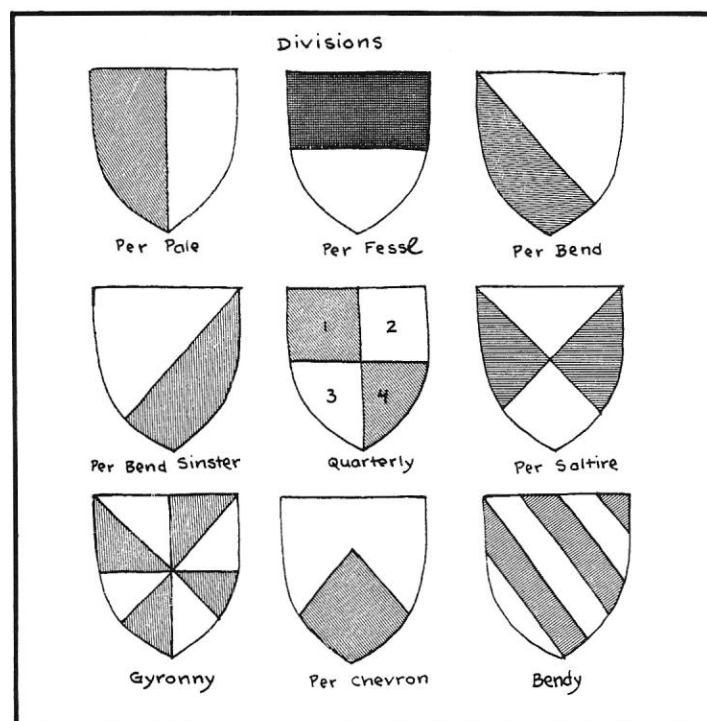
You may remember that dexter means right and sinister left. You are quite right. But you must also remember that a shield is always blazoned from the wearer's point of view.

The circle in fig. 2 is known as the *honour point*. 4 is the *fesse point*, and the square is the *nombril* or *navel point*.



All of this may seem confusing, but it's not really that hard to learn.

The main divisions are shown in the illustration of that name. It is easier to look at that than having me describe them. The variations are legion, of course. Each form has a compound form, made by repetition.



A repetition of *per pale* is known as *paly*. It looks like lots of vertical stripes. *Per fesse* is *barry*, or horizontal stripes. *Per bend* is *bendy*, or diagonal stripes, as shown. A *quarterly* division reduplicated is called *chequy*, and looks like a checkerboard, as the name would imply. *Per saltire* is *lozengy*, and can be seen in the title illustration. *Chevronny*, as one would expect, is made from the *chevron*, and looks like sergeant's stripes.

The different forms can also be combined to get things like *paly-bendy* or *barry-bendy*. Do this by drawing a number of lines from top to bottom for *paly*, and upper left to lower right for *bendy*. Then color the rhombuses formed alternately, like the checkerboard mentioned previously.

The lines of division need not be simple straight lines. The most common variations are shown in the illustration titled "Division Lines." They can also be used for ordinaries (explanation coming up), and are blazoned by specifying type, right after division. For example "per fesse embattled."

The other thing you can do to the field before putting any charges on it is to sprinkle a lot of small figures all over it. This was known as *geratty* in early days. But now it is called *semee*. This is blazoned as "semee of escallops," or what have you. An example is the field of fleur-de-lys in fig. 1, which is called *semee-de-lys*.

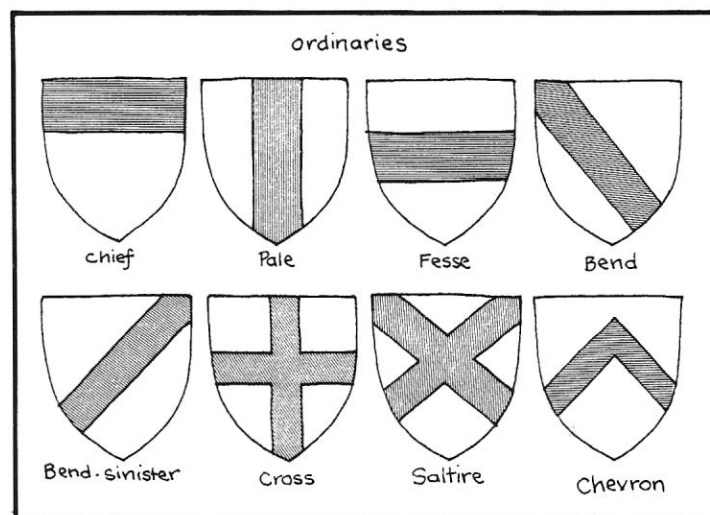
## ORDINARIES AND SUB-ORDINARIES

Charges are the objects that go on the shield. The simple charges are called *ordinaries*, and are shown in the illustrations below. As may be anticipated, they all have diminutives.

A small chief is called a *fillet*, but is quite rare.

The diminutives of the pale are the *pallet*, half the size of normal pale, and the *endorse*, one quarter the size. A pale between two endorses is blazoned as "a pale endorsed."

The diminutive of the fesse is the *bar*, and it can go anywhere on the shield but only in chief or base. It cannot,



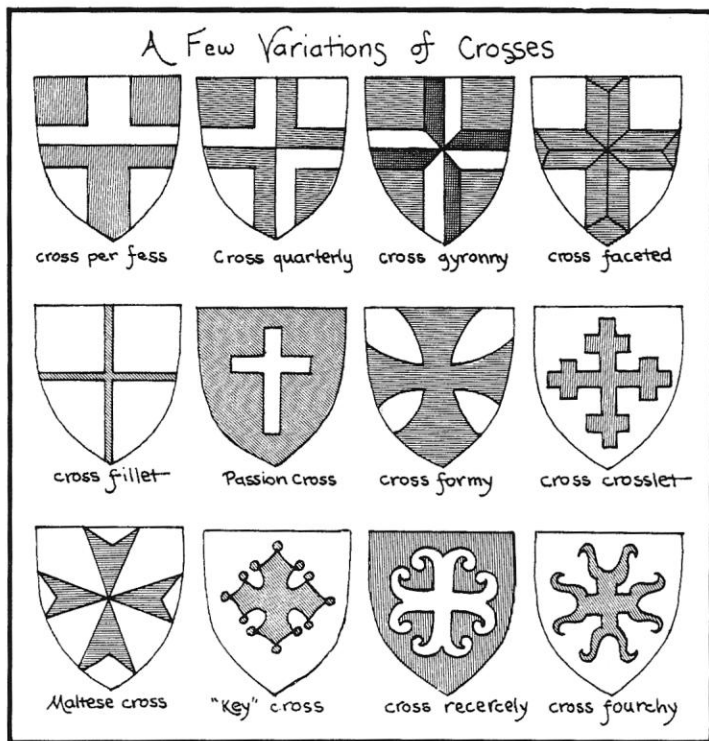
be in either dexter or sinister, as it reaches across the field horizontally. So a "bar sinister" does not exist in heraldry, although a "bend sinister" does. The symbol of illegitimacy was normally the baton, which is a bendlet sinister, coupé, or cut straight off before reaching the edge of the shield, at both ends. Two small bars, or *barrulets*, used together are blazoned *bars gemelles*. A fesse between two barrulets is a *fesse cotised*.

The bend has the *cotise*, one-quarter its size. A bend between two of them is a *bend cotised*, just like the fesse. Two bends, half normal size, are sometimes used as well, and they are called *bendlets*, and always appear as a pair. All of this is true for the bend-sinister as well.

There are a bewildering number of crosses (one reference lists 56). I have included a bare twelve illustrations. But, as



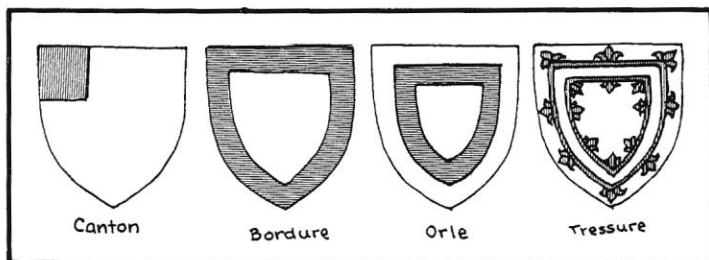
you may see, any field variation may be applied to a cross, as well as any divisional lines, and it may also be diagonal (*saltire*), cotised, or coupé (cut straight off before reaching the edge of the shield) in any form. In blazoning these, just keep going until you have described the thing; for instance "a cross quarterly wavy coupé."



*Chevronels* are one half the size of the chevron in thickness, and *couple-closes* are one quarter the size, and always borne in pairs. Chevrons, like fesses and bends, are blazoned *cotised* if they have a couple-close on either side.

Also considered ordinaries are circular figures, called *roundles*. These were once simply described by their color, such as "a roundle or," but in the last few centuries they have somehow acquired proper names. So now gold circles are *bezants*, silver ones are *plates*, blue ones are *hurts*, black ones are *pellets* or *ogresses*, green ones are *pommés*, and red ones are *torteaux*. In addition, circles containing horizontal wavy lines of alternating blue and white are fairly common, and are called *fountains*.

The four shields below are properly termed *sub-ordinaries*. Of these, a small shield in the center of the field is known as an *inescutcheon*. It looks just like the *bordure* in reverse. *Bordures*, by the way, are often charged.



The *tressure*, which is the last shield shown, is actually a diminutive *orle*, but it is almost invariably borne *fleury-counter-fleury*, as I have shown it.

Normally, the ordinaries and sub-ordinaries are in the positions shown in the diagram. If they are higher on the

shield than usual, they are blazoned as *enhanced*. Lower than usual is *abased*. Any that are cut off in a straight line before reaching the edge of the shield are blazoned *humetty*. Two or more ordinaries interlaced are said to be *braced*, and if twisted like a rope they are *wreathed*. In addition, there is a way around the denomination rule for cantons and chiefs. If it is necessary to place one of the same denomination as the field, it is blazoned as *cousu*, and then it is legal. This originally meant that it was sewn on, and was used when showing the chief or canton of an overlord.

There is one more group of figures that appear on shields so often that they almost merit being called sub-ordinaries. These may appear anywhere on the shield.

The first set is based on the lozenge shape which is the only shield a lady may have. They consist of the *lozenge* itself, the *mascle*, or outline of a lozenge, the *rustre*, which is a lozenge with a round hole in the middle, and the *fusil*, or elongated lozenge. The *fret*, which is shown, is a combination of the saltire and the mascle.

The *billet* is a rectangle standing on the narrow end. The *table*, *annulet*, *crescent*, and *fleur-de-lys* are all signs of differencing, as well as widely used signs.

## FIGURES

I feel that the hardest part to learn is the vocabulary used in the descriptions of the pictures on a shield, in that strange and poetic language known as heraldry.

After quite a bit of mental wrestling, I have come to the conclusion that it would be best to abandon the prose from here and go to an English-to-Blazon glossary, with an introduction to the different parts where needed. This should make it easier to find what you need with a minimum of trouble

## Partial Glossary

The animals, birds, and plants of heraldry bear little resemblance to those of nature. The names, in many cases, are different as well. The following is a partial list of the heraldic names of various items.

- badger — *gray*
- bat — *rere-mouse* always shown from the front, with the wings spread out.
- boar — *grice* if it's young. *marcassin* if the tail is straight, not curly, otherwise, simply *boar*.
- bugle horn — *hanchet* this is normally shown in profile, with the wide end toward the dexter (left as you view it) and the cords tied in a bow above.
- centaur — *saggitary*
- cormorant — *lever*
- crayfish — *crevice*
- crown — *coronet*
- dagger — *skeen* or *skene*
- eagle — *allerion* if it has no beak or feet, and the points of the wings are down. Otherwise, just *eagle*.
- fox (grey) — *genet* usually shown with black spots.
- illegitimacy, sign of — *baton* shown in the illustration.
- magpie — *pyot*
- medieval sleeve — *maunch* or *manch* this often included the hand, shown holding some object.
- parrot — *popinjay* usually shown green, with a red beak and claws.
- pike (fish) — *ged* or *lucy* sometimes simply called *pike*.
- pinecone — *pine-apple*

raven — *corbie*

sea-lion — *morse* this is not the large seal we are used to today, but a creature with the upper body of a lion, and a fish's tail.

sea-shell — *escallop* this is the kind used by the Shell Oil Co., and denoted a pilgrimage to the Holy Land.

spear-head — *pheon* the point is always borne downwards, unless otherwise specified.

star (five pointed) — *mullet*

strawberry plant — *frazier* or *fraze*

sun — *soleil* it was shown with alternating straight and wavy rays. Anything surrounded by such rays is *en soleil*.

swallow — *hirondelle*

whirlpool — *gorges* this is shown as a tight spiral starting at the center of the shield, and going counterclockwise as it is viewed. It was usually blue on a white field.

wildcat — *leopard* shown as brown with darker spots, this beast is probably related in some tortuous fashion to the leopard. Don't get it mixed up with the *lizard*, which is a reptile.

## Terms

The following are general terms, used to describe any change.

arched — *embowed*

back-to-back — *endorsed*

covering a divided field — *counter-changed* this is true if the part of the charge over the metal takes on the tincture, and vice versa. It can be seen in the illustration of the cross quarterly.

covering other charges — *over all* or *surtout*

edged with another color — *fimbriated* the edging is very narrow, and appears on the part of the charge next to the field.

edged with rays — *radiant* or *rayonne*

facing the viewer — *afronte*

perforated — *pierced* the field shows through, leaving only a thick outline. A charge with another passing through it is also "pierced by" the second charge.

rising from a division line or coronet — *issuant* normally only the upper half of an animal is shown.

rising from the middle of an ordinary — *naissant*

## Partial Figures

Frequently, only some part of an object is shown in heraldry. In those cases, these terms describe the part or the manner of presentation, and should be used unless otherwise specified in the section dealing with the particular object. For example, ordinaries cut straight before the edge of the shield are humetty, as specified in the section dealing with ordinaries, not usually coupé. Crosses are the exception, which may be either one.

broken — *fracted*

cut in a straight line — *couped*

cut to bits with the outline left intact — *dechaussé* this is shown by a normal figure, with lines of the field cutting across all over it. See illustration.

half — *demi*

leg — *jambe* or *gambe* this generally refers to the leg of a beast. If only the first joint is shown, it is blazoned as a *paw*.

torn — *erased* the torn edge is usually divided into three parts, as in the illustration.



Vert, a morse or



Argent, a lion rampant  
dechaussé gules

## Animal Positions

The next several sections deal with heraldic animals. This section describes the positions any animal may assume. Once again, check with the section dealing with a specific animal for possible exceptions. For example, most animals standing in that position are careering, and stags are springing. Don't be afraid to use as many terms as necessary to fully describe position. For instance, a lion standing on one leg, looking over his shoulder, who had two tails, and a crown for a collar would be "a lion rampant, regardant, double-queued, gorged with a coronet."

back to viewer — *tergiant*

collared — *gorged* animals are often gorged with coronets, that is, crowns.

facing opposite normal placement — *renverse*

facing each other — *confronte*

facing viewer — *gardant* normally, only the head actually faces the viewer. Heraldic animals, with the exception of birds and insects, are almost invariably shown in profile.

full face, no neck or body — *cabossed* shown full front.

looking over shoulder — *regardant*

lying down — *couchant* usually the head is erect.

sitting — *sejant*

standing on four legs — *statant*

standing on one leg — *rampant* the spine is normally very near the vertical, and the other three legs are fully extended. See illustration of lion rampant.

standing on three legs — *passant* the right foreleg is raised, and extended, the tail is normally held over the back.

standing on two legs — *salient* this is supposed to represent the act of springing, and normally the two hind legs are together, the spine is nearly vertical, and the two front legs are extended and also together. See illustration.

tail between legs — *coward*

tongue of a different color than body — *langued* for example, a red lion with a blue tongue would be "a lion (position) gules, langued azure."

two tails — *double-queued* usually done to lions.

upside down — *reversed* this refers to the reverse of the way normally borne.

## Beasts of Prey

Beasts of prey are very popular, and normally use the same terms as other animals. However, they do have certain special attributes or positions.

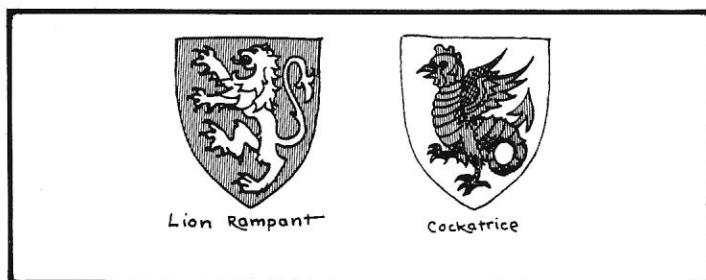
devouring — *vorant*

claws and teeth a different color than the rest of the body — *armed* this also goes for beak, talon, horn or hoof, as long as the last two are not on a stag. So if the red lion had blue claws and teeth, as well as tongue, he would be "a lion (position) gules, armed and langued azure."

face to face, standing on one leg (rampant) — *combatant*

leopard — in ancient heraldry you couldn't tell a leopard by his spots. You could tell him because he was always





borne full-face, or gardant, and had no mane. A leopard's head with no neck showing is always a leopard's *face*, not a leopard's head, cabossed. And when a leopard's head does show the neck, it is always erased (torn), never coupé (cut).

### Stags

Stags, on the other hand, sometimes seem to have a set of terms all their own.

hooves a different color than the rest of body — *unguled*

horns a different color than rest of body — *attired*

lying down — *lodged* they may be shown with all four feet tucked under their body, or one up as in the illustration, at the discretion of the illustrator.

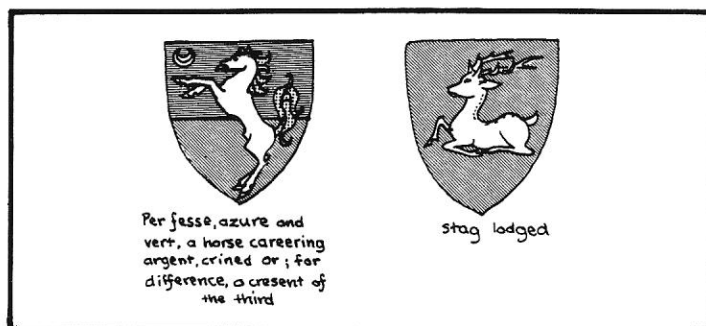
standing on four legs — *at gaze* or *breathing* in this position the head usually faces the viewer.

standing on three legs — *trippant* the right foreleg is raised.

standing on two legs — *springing* see illustration of horse careering.

wounded — *vulned* the wound is normally shown bleeding.

If the weapon is still in the wound, the stag is *transfixé* by it.



### Horses

Here are two terms applying to horses.

mane and tail of a different color than body — *crined* for

example, "a horse (position) argent, crined or."

rearing on two hind legs — *careering* see illustration.

### Birds and Insects

Birds and winged insects, naturally, are subject to a whole host of terms describing the positions they assume, which are quite different from those of most other animals.

beak and talons a different color than body — *armed* this is primarily used for birds of prey.

comb and wattles a different color than body — *jelloped* this is used for cocks and cockatrices.

flying — *volant* the flying is done bend-wise toward the dexter, that is diagonally up toward the left side of the shield as you view it. If some other direction is used, it must be specified.

legs a different color than body — *membered*

pelican — always shown in profile, with her wings over her back, or endorsed, wounding her breast. When feeding her young this way in her nest, she is *in her piety*.

preparing for flight — *rising* the wings are shown open.

quill or feather different color than body — *quilled*

seizing prey — *pouncing* this is usually used with falcons.

wings closed — *trussed*

wings open, point down — *disclosed* the wings in this position are also said to be *inverted*.

wings open, point up — *displayed* usually, the legs are spread to either side, as well. Wings in this position are *elevated*.

### Fish

Fish, besides frequently being borne embowed, or arched, have three main positions.

diving — *urinant* the head is down.

erect — *haurient* the head is toward the top of the shield in a position that is supposed to represent breathing.

swimming — *naiant* the fish is horizontal, and the head is usually toward the dexter, or left as you view the shield.

### Plants and Trees

Plants and trees naturally have their own set of terms.

ears of grain a different color than rest of plant — *eared*

seeds present, or of a different color — *seeded*

stalk present, or of a different color — *slipped* an example of this can be seen in the title illustration. Some flowers, notably roses, are assumed not to have a stalk unless it is mentioned.

sheaf — *garbe* if not otherwise specified, this is automatically a sheaf of wheat. If some other grain is used, it must be named, for instance "a garbe of rye."

torn up by the roots — *eradicated* the roots are shown.

### Weapons

Most descriptions of weapons are in somewhat plain English; at least the kind that most FRPers are familiar with. The exceptions follow.

arrows — usually borne in pale, that is vertically, with the point down. Several are called a *sheaf*. If the point is a different color than the shaft, it is *armed*, while the feathers are *feathered* their color. That is, a black arrow with a silver point and yellow feathers would be "an arrow sable, armed argent and feathered or."

bloody weapons — *embrued*

broken sword — *blemished* or *rebated*

piercing something — *enfiled* an eagle with arrow through it would be "an eagle, enfiled with an arrow."

### Humans

Humans were most often represented in heraldry by their heads and arms.

arm covered with armor — *vambraced*

arm cut off at elbow — *cubit arm*

clothed — *habited* or *vested* the clothing itself is called *attire*.

hair a different color than face — *crined*

hand — normally borne open, with the palm showing, or *apaume*. The reverse of this is *dorsed*, showing the back of the hand.

helmet — *casque*

sword belt — *baudrick*



Per fesse, sable and azure; on a fesse argent a lion passant guardant gules. In base an escallop reversed; surmount a baton of the third. On a dexter canton a baronet's badge.



Argent, a sinister hand couped at the wrist gules. This is the baronet's badge, and is worn by all baronets on a canton or inescutcheon placed to interfere least with the other charges.



azure, a unicorn's head erased argent, crined and armed Or, langued gules; in a chief embattled, of the second, 3 mullets sable.

## MARSHALLING ARMS, AND MARKS OF DIFFERENCE

As heraldry, and arms, became more of a science, a son was expected to use his father's arms, with some mark of difference. Theoretically, this took the form of a mark of cadency, and showed not only who his father was, but his numerical rank among his brothers. In practice, the system soon became unwieldy, as marks were added to marks until only a sort of hash was left. However, they were used at times, and an illustration of the marks in the english system for first to tenth sons is given. The marks were usually borne at the top of the shield, in the middle or on the left side as viewed (chief, pale or dexter). The general exceptions were on the shields with quarterly divisions, when they were borne in the exact center, or at the fesse point.

Frequently, however, a son varied his shield by changing one of the colors on it, or adding a simple ordinary.



A Quarterly Coat Impaling a Simple Coat

Quarterly, first & second gules, a harp argent; in a chief Or two pellets: second and third sable, a fret of the second impaling azure, an eagle displayed of the second; in chief a mullet of the third.

Daughters, on the other hand, bore their father's shield intact. This is because it was on a lozenge, and they never went into combat where it might be necessary to know which family member one was fighting.

In much the same way, a woman whose brothers had died without issue, was heiress equally with all her sisters, no matter how many there were, or in what order born, and all bore identical arms.

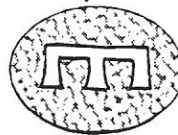
*Marshalling* arms is the process of combining the arms of two (or more) families, and is subject to strict rules.

Any man who marries a woman with arms has the right to bear hers impaled with his own, regardless of her family rank, and with no difference, even after her death (unless he remarries). To impale, in this sense, is to divide the shield down the middle, top to bottom (per pale), and put his full arms on the dexter (left) and hers on the sinister. This arrangement was sometimes called *Baron and Femme*, the baron being the husband, and the femme the wife.

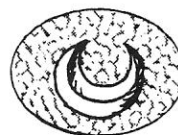
If the woman is an heiress, her husband may place her arms in a small shield covering the center point of his. This is known as an *escutcheon of pretence*.

When a man's mother was an heiress, he may quarter her arms with his own. Hers are placed in the second and third quarters, and his father's in the first and fourth. These positions are shown in the illustration labeled Divisions, on the

## Marks for First to Tenth sons



1. Label



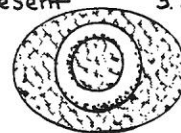
2. Crescent



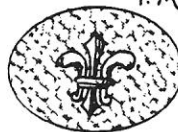
3. Mullet



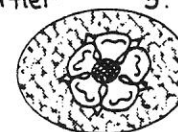
4. Martlet



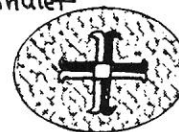
5. Annulet



6. Fleur-de-lis



7. Rose



8. Cross Moline



9. Anchor



10. Double Quatrefoil

quarterly shield there. In blazon, this would be "quarterly, first and fourth ....., second and third ....."

As the children of the heiresses marry heiresses and beget more children, the quarterings continue until it all becomes faintly ridiculous. In this case, the *armiger*, or bearer of arms, usually selects the ones he wants to bear with his own (his own being the straight paternal line, with nobody's mother thrown in), and uses the whole batch only for special occasions.

## CRESTS, SUPPORTERS, AND MOTTOES

The crest was attached to the helmet, and usually rested on a *wreath*, or twisted rope made from the two main colors of the shield (normally a tincture and a metal). Crests could be anything that could be represented in three dimensions. Although not generally as individual as the shield, they were at times used to represent the knights at a tourna-

## English Coronets



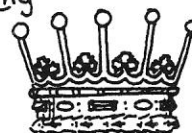
King



Duke



Marquis



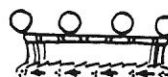
Count or Earl



untitled noble



Viscount



Baron



chapeau

Any titled noble may wear the cap and tassel shown with the Duke's coronet.



ment. There the helmets would be lined up, and the ladies would be led by them four times. If any knight had made any derogatory remarks about a lady, she would touch his helmet, and he would be called to account.

A crest is normally blazoned as "On a wreath of the colors (description)." But not all crests rest on wreaths. Some are on coronets or crowns of various ranks, or the *chapeau*, or *cap of dignity*. These are all illustrated below, and are blazoned as "Out of a (description)."

The *mantle*, which is often seen in full achievements fluttering down from the wreath on the helmet, originally represented the covering that knights in the Holy Land wore to keep the blazing sun off their heads. As they engaged in battle, it became tattered and torn. This was considered a mark of honor, and it was worn long after the return to England, and more moderate climes. Now it is solely a decorative device, and usually not mentioned in the blazon.

*Supporters* are generally beasts or men, and stand one on either side of the shield, ostensibly supporting it. They may stand on a base, in which case it is fully described as well.

The motto started out as a battle cry. Gradually, it became more of a statement about the personality of a man or his family, and their values. Most are either in Latin (the language of the scholars) or French (the language of the court).

### BLAZONING

Now it is time to put into practice all the things you have learned, or at least read about, and actually blazon, or describe a shield. This always follows a set formula, and I have numbered the steps to make it easier for you.

1. Describe the field — its color, if there are no divisions. If there are, the type of division, the kind of division lines if they are not straight, and the colors of the divisions.

2. If semee, that is, covered with small charges, they must be mentioned with their color.

3. The principal ordinary (except the chief) and its color are named next. If there isn't one, the charge nearest the center, or fesse-point, is described fully (kind, position, color, etc.).

4. Any other charges on the field are fully described, with the main charge blazoned as *between*, *surrounded by*, or *within* them, whichever seems most appropriate. Their positions on the field must also be described, unless they are arranged in a pyramid shape, with the wide part at the top, for instance two and one, or three, two and one. This is considered the usual mode, and need not be mentioned.

5. Any charges on the principal charge are described.

6. The bordure, if any, and the charges on it are described.

7. The chief, or canton, and any charges on it are described.

8. Any differences, marks of cadency, or baronet's badge are enumerated.

9. The crest, any supporters, and the motto are listed, as described earlier in this article.

The main thing to remember through all this is that repetition is avoided. The names of colors are not repeated. Instead, the phrase "of the first", "second", "third" etc. is used. This refers the reader (or listener) to the order in which that color was mentioned.

When two consecutive parts are the same color, this is mentioned after the last one. For instance, a red chevron, with three red stars around it would be blazoned "a chevron between three mullets gules."

Repetition in number should also be avoided. For instance, if the shield in the paragraph above was white, and besides the red chevron and three red stars in the lower part, had the upper third black with three white sea shells in it, the whole thing would be blazoned "Argent, a chevron between three mullets gules; in a chief sable, as many escallops as the first."

And that is basically all there is to it. In an article like this one must be brief; and a lot of things had to be left out that are simply fascinating.

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A Guide to Heraldry — Ottfried Neubecker ©1979 McGraw-Hill Book Co., England.

Heraldry — Julian Franklyn © 1965 Published by A.S. Barnes and Co., New York. □



Paly-bendy gules and or; on a chief of the first, three escallops, surcoat a baton, argent. On a wreath of the colors gules and or, two stag antlers, proper

illustration by David R. Dudley



## GIVING BIRTH

By Roby Ward

How should a GM determine whether or not a female player-character has gotten herself pregnant? It certainly should not be an arbitrary ruling from a GM. The life of a character for the next year, and possibly longer depending on the customs within the campaign's societies, is at stake. There should be some justification for such a decision besides a GM's whim.

The females in our campaign wanted a workable solution to this problem. They needed to know the

situation before an accident happened to their player-characters. By talking with them, researching data, and putting my experience in *Advanced Dungeons & Dragons* and fantasy together a workable solution was reached.

The tables presented here are very close to being accurate for humans in our real world. The tables also reflect the close to ideal conditions of the typical AD&D characters. No loss of abilities is assumed.

The human female is fertile for only a couple of hours every month. Due to the lifespan of the sperm and other factors, the actual period of fertility is a few days longer. On the average, the period of fertility can be considered to be five days long.

The GM should roll for one day each month. The average number of days in a month in our campaign is 29½. I roll up a number between one and 29. This is the day of the month on which a human female is 98% certain of becoming pregnant if she does the right, or the wrong thing. Such acts around this date have odds determined by the following table:

### Human Female Fertility Period

| Day of Period        | Chance Pregnant |
|----------------------|-----------------|
| 3rd day before ideal | 46%             |
| 2nd day before       | 73%             |
| Day before           | 87%             |
| Ideal day            | 98%             |
| Day after            | 67%             |

The average gestation period for a human is 270 days. For adjustments to this as well as other data, roll percentile dice and consult the following table:

### Human Gestation Table

| Percentile Roll | Result                                                                                                                                    |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| 01-04           | Miscarriage (will only carry for 5-60 days)                                                                                               |
| 05-18           | 10-60 days premature / 4-6 pounds (45% chance of dying within the first week)                                                             |
| 19-55           | 1-20 days premature / 5-7 pounds                                                                                                          |
| 56-60           | Right on time / 5-10 pounds                                                                                                               |
| 61-86           | 1-20 days late / 7-10 pounds                                                                                                              |
| 87-95           | 6-36 days late / 7-10 pounds                                                                                                              |
| 96-99           | Twins / roll again for time of birth and weight (If this rolled again then triplets, etc.                                                 |
| 00              | Deformed / roll again for time and weight (If this rolled again then child is stillborn. If 96-99 rolled then twin need not be deformed.) |



For example: Athena the Heroine allows herself to be seduced by Bromaine the Curate on the 16th of the month. The day for Athena is the 18th of the month. Two days previous gives a 73% chance of pregnancy. The GM rolls a 54. Athena will bear Bromine a child. Another roll by the GM gives a 19. This says that the child will be 1-20 days premature and will weigh 5-7 ponds.

I leave choosing the sex of the child to the GM. For our campaign I roll a D6 and a roll of 1-4 means that the baby is a boy. The gods in our campaign realize that a lot of males lose their life in adventuring and wars. Therefore the gods are very free about giving out male children.

A pregnant mother should have at least a three percent greater chance of contacting a disease each month. If a disease is contacted, then there is a chance for complications to develop which will cause the child to die. For any race, if a mother catches a disease then consult the following table. If complications develop, the child has a ten percent chance of surviving for every month it has developed, although any child which is conceived before five months will soon die outside the womb. A mother has her constitution times five to survive childbirth on percentile dice.

#### Disease & Complications Table

| Disease Severity | Complications |
|------------------|---------------|
| Mild             | 25%           |
| Severe           | 55%           |
| Terminal         | 90%           |

It must be emphasized that only recently was the relationship between fertility and the menstruation cycle determined. A female player-character should not be told when her fertility period is. A female player-character also should not be told until two or three months into her pregnancy that she is pregnant. We do tend to give Druids a benefit in these areas due to their knowledge and study of nature.

Halflings and Halforcs should use the same tables as humas. The halfling is described as being similar to a human in the Tolkien books and in the *Monster Manual*. For halflings I would just subtract three pounds from the rolled weight. It states in the *Player's Handbook* that halforc characters are considered to be part of the 10%

which are hardly recognized as having orc blood. I take this to mean that they are close enough to human beings to be assumed the same.

Dwarves and Gnomes are creatures of the earth. Both live to be many times the lifespan of humans. If their females were as fertile as human females they would quickly overpopulate the planet. The cycles of the human female correlate to the cycles of the moon. Dwarven and gnome females respond to the seasons of the earth. Once each season they will be ideally fertile, but due to their slower metabolism they will be fertile longer. Consult the following tables for dwarven and gnome females.

#### Dwarf & Gnome Fertility Periods

| Day of Period        | Chance Pregnant |
|----------------------|-----------------|
| 4th day before ideal | 19%             |
| 3rd day before       | 62%             |
| 2nd day before       | 83%             |
| Day before           | 93%             |
| Ideal day            | 98%             |
| Day after            | 87%             |
| 2 days after         | 54%             |

The gestation period for dwarves and gnomes is 350 days. They are less likely to have miscarriages or multiple births than are humans. Subtract two pounds for gnome babies.

#### Dwarf & Gnome Gestation Table

| Percentile Roll | Result                                                                                                               |
|-----------------|----------------------------------------------------------------------------------------------------------------------|
| 01-02           | Miscarriage (will only carry for 5-100 days)                                                                         |
| 03-14           | 4-80 days early / 5-10 pounds (33% chance of dying within the first week)                                            |
| 15-47           | 1-20 days early / 6-11 pounds                                                                                        |
| 48-68           | Right on time / 6-11 pounds                                                                                          |
| 69-89           | 1-12 days late / 6-11 pounds                                                                                         |
| 90-97           | 3-18 days late / 7-12 pounds                                                                                         |
| 98-99           | Twins / roll again (if this rolled again then triplets, etc.)                                                        |
| 00              | Deformed / roll again (if this rolled again then child is stillborn. If 98-99 rolled then twin need not be deformed) |

Elves and halfelves are creatures of faerie. Halfelves do have human blood

in them, but the ways of faerie still play a strong part deep inside them. The *Dungeon Master's Guide* states that halfelves are usually much like their elven parent as far as characteristics go.

Elves also live for an extremely long time. The elven female is only fertile once a year during the spring when all of nature is fertile. The GM should randomly choose a day during spring when an elven female is ideally fertile. The magic and mystery of nature allows the elven female to be fertile for seven days.

#### Elf Female Fertility Period

| Day of Period        | Chance Pregnant |
|----------------------|-----------------|
| 4th day before ideal | 42%             |
| 3rd day before       | 73%             |
| 2nd day before       | 88%             |
| Day before           | 95%             |
| Ideal day            | 98%             |
| Day after            | 78%             |
| 2 days after         | 38%             |

The gestation period for elves is 210 days. The elven child is born small, frail, and with its eyes closed. The child develops very slowly and will not even be able to open its eyes for another 120 days. Still, by the magic of faerie, it will usually pull through and develop into a proud and frivolous creature. There are a number of stories of twin siblings among elven folks as well as stories of deformed children. This is reflected in the following table. Add one pound for halfelf babies.

#### Elf Gestation Period

| Percentile Roll | Result                                                                                                               |
|-----------------|----------------------------------------------------------------------------------------------------------------------|
| 01-06           | Miscarriage (will only carry for 4-48 days)                                                                          |
| 07-22           | 1-12 days early / 3-5 pounds (18% chance of dying within the first week)                                             |
| 23-75           | Right on time / 3-6 pounds                                                                                           |
| 76-93           | 1-12 days late / 4-6 pounds                                                                                          |
| 94-98           | Twins / roll again (if this rolled again then triplets, etc.)                                                        |
| 99-00           | Deformed / roll again (if this rolled again then child is stillborn. If 94-98 rolled then twin need not be deformed) |

In all cases use the appropriate table for the female in question. □

# Traveller Scenario

This is a complete scenario for play with the *Traveller* role-playing game system. The players will need basic *Traveller* books 1, 2, and 3. This adventure could be played with two groups of players and a referee at once or just with one group and the referee. It is recommended that those parts of the scenario that are to be used by the players be copied before use. The following information is for the referee only.

## Introduction

Prior to launching the first attack in the Fifth Frontier War, the Zhodani received information on the nature of the new Imperial outpost on planet Judice in District 268 of the Spinward Marches. They knew that the ongoing secret Imperial research could be a threat to the Zhodani's plan to capture the Marches in one swift movement. To

nullify this chance, the high command decided to stage a raid to either capture or destroy the Imperial research station. The hand-picked assault team is scheduled to attack on an Imperial holiday backed by four companies of battle hardened marines to cover their back door. There is only one option for the Zhodani, victory.

## The Situation

The research installation is located two kilometers underground according to Volatile Experiments Regulations. The Imperial Research team left a duty section on watch when they went to the planet's surface to celebrate. The duty section's job was to keep the project going in the proper direction. Now, with the news of the Zhodani attack, the Imperial duty section has to try to keep the project alive and save as much as they can. The computer has started the automatic self destruct sequence and the seconds are ticking off bringing closer the impending power plant explosion to protect the secrecy of the project.

## Game Master's Instructions and Notes

*The following information is for the Game Master's use only.*

The research facilities are completely self-sufficient, protected by computer-controlled security plates and robots. The whole complex is composed of an upper and a lower level. The upper level is for the research crew while the lower level is composed entirely of robot access tunnels.

The palm print plates used to open the doors are keyed to work for the research team members only.

The power plant will blow up in 60 turns after the Zhodani enter area 2, destroying the installation, unless

# Race for the 'Specter'

*illustrations by Alfred Klosterman*

A  
Traveller  
Scenario  
by  
Doug  
Houseman





overridden from the master computer terminal in room 17, or if cold shutdown of the power plant is undertaken at the fuel control center in room 26 (this information is accessible by the Imperial players if they specifically ask the computer for it).

Prior to the start of play divide the two teams, by putting them in different rooms (if possible) and give the Imperial players the following information: the upper level map and key, the Imperial player-character descriptions, the ship launch sequence and the number of turns left before destruction. Give the Zhodani player the following: the intelligence briefing, the Zhodani player-character descriptions (make sure they know about the eight charges carried by the demolition expert) and 15,000 Credits to buy equipment from books 1-3 of the basic *Traveller* set.

Do not allow more than crude mapping, approximating all distances.

#### THE SHIP LAUNCH SEQUENCE

|                                     |         |
|-------------------------------------|---------|
| STEP I: fuel ship's drive unit      | 5 turns |
| STEP II: fuel ship                  | 5 turns |
| STEP III: power up ship             | 3 turns |
| STEP IV: mate ship and drive        | 4 turns |
| STEP V: open bay doors              | 2 turns |
| STEP VI: roll ship into launch tube | 2 turns |

*Whole sequence takes a total of 21 sequential turns before ship can be launched.*

The following is a list of items keyed on the map.

\* **Light Security Plate** — Consists of a flat plate that drops from the ceiling to fire two rounds each from eight body pistol-equivalent guns as the plate rotates. It can take 25 points of damage before the plate is knocked out. The armor on the plate causes a -3 adjustment to the die roll to hit. The plate hits on an 11+.

⚙ **Heavy Security Plate** — Consists of a rotating flat plate with four laser carbine- and four automatic rifle-equivalents. The rifles get three shots each and hit on an 8+ while the carbines get two shots each and hit on a 12+. This plate can take 50 points of damage to knock out and the armor causes a -3 adjustment to hit.

○ **Man Holes** — Found only in rooms 10 and 25. They are half a meter in diameter and are visible to a casual observer. The one in room 10 is a flush hatch and the one in room 25 is a manual hatch.

☐ **Lifters** — Found in rooms 5 and 20, they are two meters wide by two and one half meters high. They are cargo carts with grav lifters built in. They are very slow (walking speed) but can be programmed to follow up to a three turn path in one turn.

☞ **Blast Door** — 150 points of damage or a demolition charge will blow these doors. They are tight-fitting, hardened security doors. Blowing open a door will cause the automatic security system to turn red the area on the other side, and the next enclosed section to go yellow. The third section from the blown door will still be green.

#### THE EFFECTS OF SECURITY COLOR CODES

**RED** — the light panel in the corridor will turn red and start flashing, the security plate will activate, all doors and computer terminals within the area will become jammed and useless.

**YELLOW** — the computer will provide only unimportant information, the doors will require a palm print and a code to open (one turn).

**GREEN** — doors require a palm print, computers will provide all needed information on request.

#### Computer Terminals and Procedures

All computer functions may be overridden at the master control terminal room 17 except for the security robots. Assume that all computer access is through standard information/video terminals. Each of these can also be overridden from room 17 the main computer center. The video terminals can be unjammed by the use of a hand computer even in a red zone. A basic roll of 20 on 2D6 is needed with the die modifiers being computer skill of user and turns of trying [E.g. a technician with a skill level of 2 would be able to open the door to a red zone by rolling a 12 after six turns of trying to unjam the computer. That is 2 (level) + 6 (turns trying) + 12 (rolled 2D6).]

**Slide Doors** — all normal doors are slide doors and will jam shut in a red zone. They have locks that can be opened by using the palm plates. The doors are three meters wide or less. They will absorb only ten points of damage before they will yield.

**The Demolition Charges** — They take one turn to set up and one turn to blow and can be forged through by the assault squad on the third turn.

**Lower Level** — never give the map of this level to either team unless they access the computer for it. It will take two turns to laser out a floor. All movement is at half speed unless on a worker robot. Do not allow any but the crudest mapping. Robots totally block tunnels and destroyed robots may only be moved by other robots.

#### ZHODANI INTELLIGENCE BRIEFING

Your squad's mission is to penetrate and secure the enemy research station complex located below. The station contains a new Imperial weapon that may turn the tide of the war. If you cannot secure the complex intact, secure all files, computer tapes and other information available.

The date of the attack was planned for a national holiday at the research station, hopefully reducing the number of personnel that must be dealt with. Any personnel you can capture alive will aid in our ultimate victory. Our operatives have developed the following information: the main center is located under the Imperial reservation at a depth of approximately two kilometers.

The complex is completely self-sufficient, to include a power plant, berthing, computer complex and work shops. Standard Imperial security robots are in use in the complex. No marines are posted within the complex. Security is very tight both at the surface and at the entry area. Three of our agents have disappeared within the complex. Our strike force will destroy the system defenses and neutralize the planet's surface. Five companies of marines will land at the security station on the surface and will secure it for your squad's entry. All of the members of your squad are hand-picked top notch veterans. They include:

Force Commander Mohzandhur (Mohz)  
Lieutenant Commander Terbonnezz (Terbon) pilot  
Staff Sergeant Bhomhder (Boomer) demolitions expert  
Sergeant Kephrynor (Kef) ordinance specialist

Power Plant  
Countdown

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Corporal Palchitedhac (Pal) sniper specialist  
 Private Carlephassdi (Carl) electronics technician  
 Private Natoyhandhan (Nato) rifleman  
 Private Zlephitraz (Zlef) hand-to-hand specialist

That is all, your ship is leaving in one hour, Good luck.

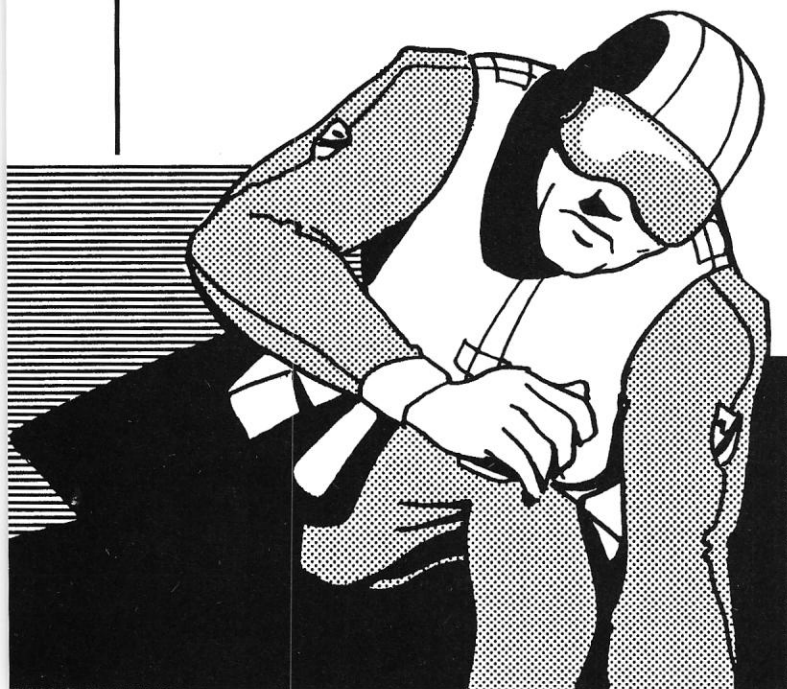
### ZHODANI START

(read after the set up is complete)

Your fleet is orbiting overhead. The bombardment failed to do its job and the fighting has been bloody. Your forces are holding the entrance area for your assault, but if the counter-attacks continue they will be forced to withdraw within four hours. Your mission is critical. Your shuttle has just touched down and it may never fly again, so riddled was it with holes.

The tram car is shuttling mindlessly back and forth on the side track. A platoon of regular marines is holding the entrance. Your men pile into the tram car and slide out onto the main track. Just before you take the first curve, you see a blinding flash behind you and feel the heat of an explosion on your backs. Gravity now pulls your tram car along.

You know you must succeed in finding the enemies' new weapon. Rumor has it that it is a new jump drive, designed to take the invaders into the home planets of the Zhodani interior. The tram car slams to a stop and the entryway beckons, time is running out.



### ZHODANI SQUAD

**Force Commander Mohzandhur (Mohz)** 997BB9 age 40

Psionics Potential: 8 points; detect life, read surface thoughts, level 3 telekinetics. Active member of the Zhodani marine force; Skills: Auto pistol - 1, Leader - 2, Computer - 1; Armor: cloth and reflect; Equipment: auto pistol and four clips, short range radio, helmet and hand computer.

A low level noble, Mohz prefers his troops to social life. A very good commander, he is very well liked by his men.

**Lieutenant Commander Terbonnezz (Terbon)** 996A86 age 47; Active member of the Zhodani naval forces; Skills: Pilot - 2, Navigator - 1, Vacc. Suit - 1, Auto Pistol - 1, Computer - 1; Armor: cloth and reflect; Equipment: auto pistol and four clips, short range radio, helmet and hand computer.

Raised without formal schooling, his family taught him how to pilot ships in space. Drafted into the Zhodani forces for the duration, all he wants to do is fly. He has 44 kills to his credit.

**Staff Sergeant Bhomhder (Boomer)** BB8864 age 34; Active member of the Zhodani Marine Force; Skills: Demolition - 2, Auto Pistol - 2, Leader - 1; Armor: cloth and reflect; Equipment: auto pistol and three clips, eight shaped charges, helmet, backpack, short range radio.

A career soldier, Boomer is respected by his men as the best bomb man on the team. If he can't blow it up, it can't be done.

**Sergeant Kephrynor (Kef)** 7A7655 age 26; Active service Zhodani marine force; Skills: Laser Rifle - 2, Auto Pistol - 2, Air Raft - 1; Armor: cloth and reflect; Equipment: laser rifle and power pack, auto pistol and three clips, helmet, short range radio.

Kef grew up on a forested planet, where if you didn't kill it it would kill you. He has passed his initiation tests at home by surviving two years in the forest alone.

**Corporal Palchitedhac (Pal)** 5C7473 age 29; Active service Zhodani Special Forces team Omega; Skills: Laser Rifle - 3, Computer - 1, Auto Pistol - 2; Armor: cloth and reflect; Equipment: laser rifle and two power packs, short range radio, helmet.

Pal is a convicted killer with a history of successful assassinations. He has a violent temper and will kill anyone who stands in his way, save a friend, Mozh is such a friend.

**Private Carlephassi (Carl)** 7A8A84 age 31; Active service Zhodani marine force, support unit 44; Skills: Electronics - 2, Computer - 2, Laser Rifle - 1; Armor: cloth and reflect; Equipment: laser rifle and power pack, electronics tool kit, backpack, helmet, short range radio, hand held computer.

Carl is a wizard at electronics, but he hates blood. He volunteered for this mission in hopes it would end the war faster.

**Private Natoyhandhan (Nato)** age 21; Active service Zhodani Marine Assault Squad Gamma; Skills: Battle Dress - 1, Laser Rifle - 2, Auto Pistol - 1, Jack-of-all trades - 1; Armor: battle dress; Equipment: auto pistol and three clips, laser rifle and power pack, short range radio.

The mule of the squad, he wants nothing more than a good fight.

**Private Zlephraz (Zlef)** age 19; Active service in the Zhodani marine force; Skills: Brawling - 3, Auto Pistol - 1, Blade - 3, Gambling - 2, Street Wise - 2; Armor: cloth and reflect; Equipment: laser rifle and power pack, auto pistol and four clips, blade, helmet, and short range radio.

Zlef grew up in the Imperial city as a poor battered child, he survived but swore that he was going to get even. As far as he is concerned this is what getting even is about.

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## IMPERIAL START

(to be read after the Zhodani squad enters area two)

The station alarms disturb the normal holiday routine. Most of the station crew is on the surface, you know only a few persons are present below. All are in the control center with you (all eight team members start here).

**Attention Game Master** — at this point give the Imperial players the following information:

Location of the arms room in the control center and the three levels of weapons and their access points.

Complete briefing on the corridor security color codes and the meaning and limitations of each.

Ensure that they are familiar with the complex layout and room descriptions (do not allow them to retain the room descriptions beyond this point, but any notes made are permissible). You may want to impose a time limit on the two team's preparations.

## RESEARCH TEAM WATCH SECTION

**Commander Plymoth Dodge** 876BBB age 50; Retired Imperial Naval Commander; Skills: Pilot - 8, Vacc Suit - 3, Communications - 1, Computer - 2, Ships Boat - 1, Submachinegun - 1, Snub Pistol - 3, Electronics - 1, Navigation - 2, Ship Tactics - 2.

Commander Dodge retired after his fourth crash. He joined the project so that he would not have to fly again. His greatest fear, as the back-up pilot, is another crash.

**Klaus Haut-zum** 5569AA age 55; Reaction energy engineer; Skills: Engineering - 6, Computer - 2, Grav. Vehicles - 1, Jack-O-T - 2, Admin - 1, Leader - 1, Vacc Suit - 3, Electronics - 1, Laser Carbine - 1, Snub Pistol - 1.

A good engineer, he is very vain. He feels the project should explore better drives instead of this "black magic." He has read all of the bases' fusion plant technical manuals and knows how to shut down the power plant.

**George Slaks** 976885 age 30; Support technician; Skills: ACR - 1, Electronics - 4, Engineering - 1, Handgun - 3, Computer - 4.

Frustrated by his failure to pass his boards to become a full fledged engineer, he has thrown all of his efforts into the project to impress his superiors so they will use their pull to give him another chance. He will sacrifice all to protect this project.

**Vera Kirlak** 7B8BB7 age 44; Communications technician; Skills: Snub Pistol - 3, Electronics - 3, Computer - 2, Communications - 3.

In love with Commander Dodge, she will not leave his side. A career technician in the Imperial science service.

**Gill Soma** ABA987 age 78; Support technician; Skills: Communications - 1, Admin - 1, Computer - 1, Mechanical - 2, Electronics - 2, ACR - 1, CBT Handgun - 2, Engineering - 3, Vacc Suit - 1, Ships Boat - 2.

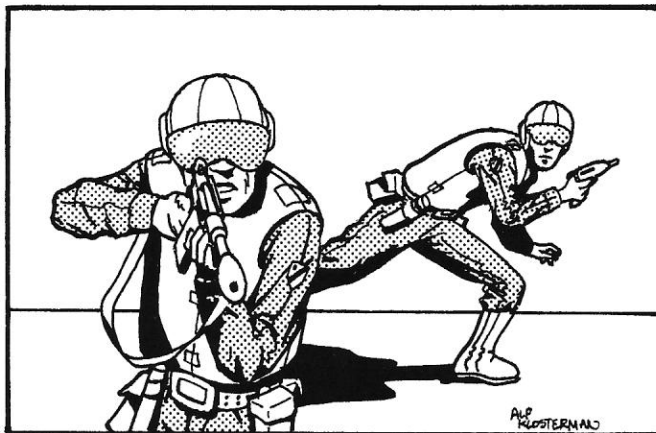
Grandfather to the project staff members he grew up in space and has learned to do everything by himself. He likes people most of the time.

**Jan Feldmeir** 787997 age 34; Bureaucrat and manager; Skills: Dagger - 3, Carousing - 2, Leader - 1, Admin - 4, Computer - 1.

A nervous little man with a large cigar. He does not understand all the scientific gibberish, but he does know how to play power games.

**Namuk Ohourke** 8B89A5 age 21; Security technician; (note: this character is a plant by the Imperial Secret Service) Skills: PGMP - 13 - 1, ACR - 2, Cutlass - 2, Brawling - 2, Pilot - 2, Zero G Combat - 2, Vacc Suit - 2, Computer - 1, Medic - 2, Battle Dress - 2, Interrogation - 2, Electronics - 1.

Because he is quiet and a loner, many consider him to be a spy for the enemy, little do they know that he is a spy for the Imperial Emperor.



## AREA DESCRIPTIONS

**Area 1 -- Tram Platform** — 6mx3m open platform with standard sliding door to area two. The walls are smooth, laser-cut rock with a granite floor and ceiling. A palm-print plate and a ten key number pad are on the far wall next to the door. Lighting is diffused from several light plates in the ceiling.

Unless otherwise noted, the rooms from here on look like the following description:

The metal walls reflect low levels of light. The air seems to filter through the bottoms and tops of the walls if a hand is held close enough to check. All of the walls sound very solid (at least 2-4 inches thick). The ceiling is covered in light plates and is also metal, like the walls. The security condition of that section of corridor will be reflected in the color of the light plates [i.e. white (when not in an emergency), green, yellow, red] the floor is granite and polished to a wax-like shine. All small doors (non-blast doors) are of metal and slide into the wall. Beside all doors are palm print screens and ten key pads. All blast doors are black in color and dull. They are at least two inches thick. Blast doors have the same key pads and palm plates that regular doors have. **Note to the GM:** a remote video camera is also hidden in each ceiling and can be monitored at the master console or any security console.

**Area 2 — Security / Entry Checkpoint** — Two light security plates are set in the ceiling (if the intruders blew open the door from area 1 then the plates are active). A blast door is centered on the far wall. A computer keyboard is located to the right of the door, It will take a hand computer and four turns to decode the door if the door into area two has not been blown. On the east wall is a small door leading to area 3.

**Area 3 — Fresher** — A standard *Traveller* fresher facility. Three basins and facilities are located within (bathroom).

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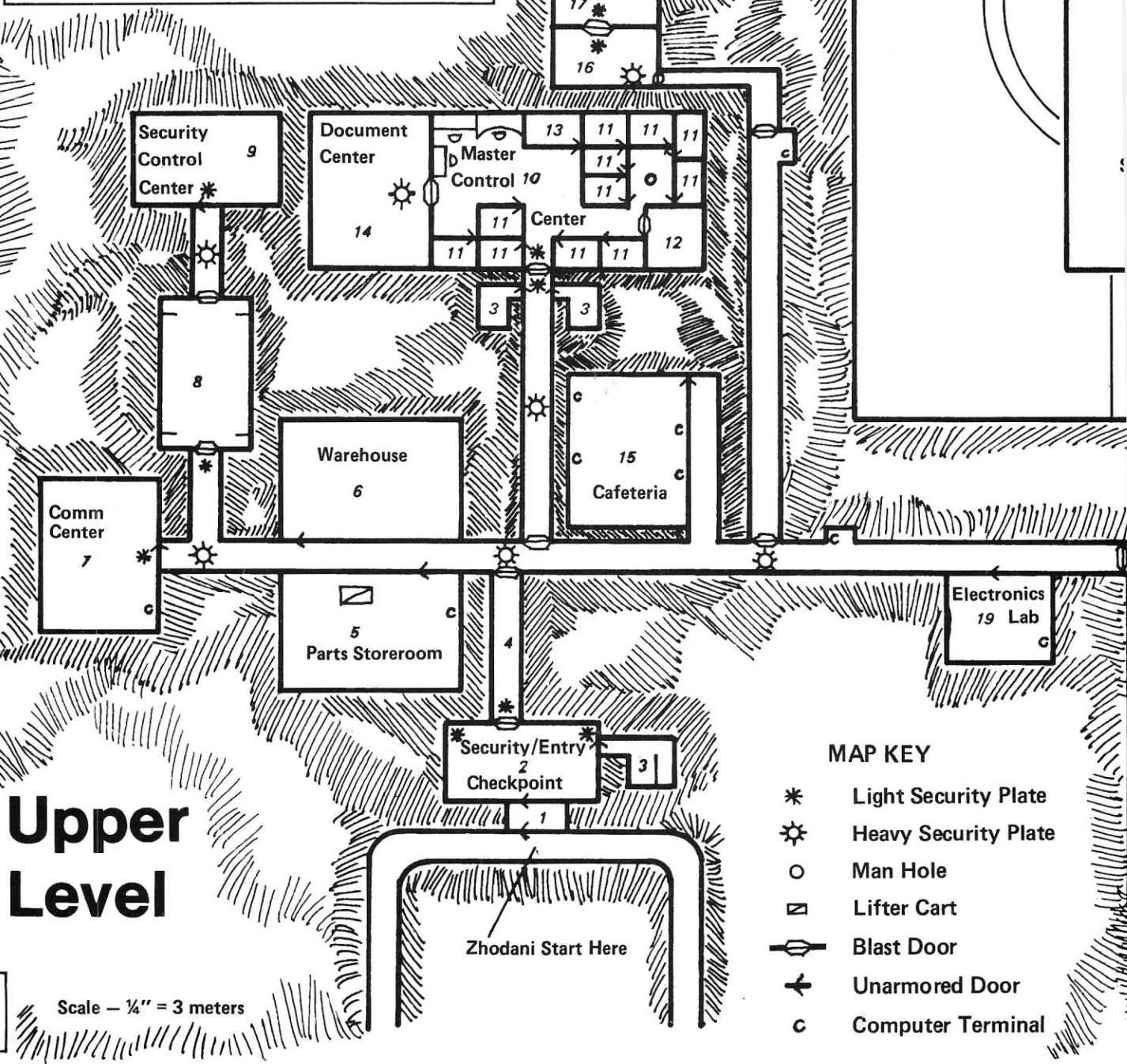
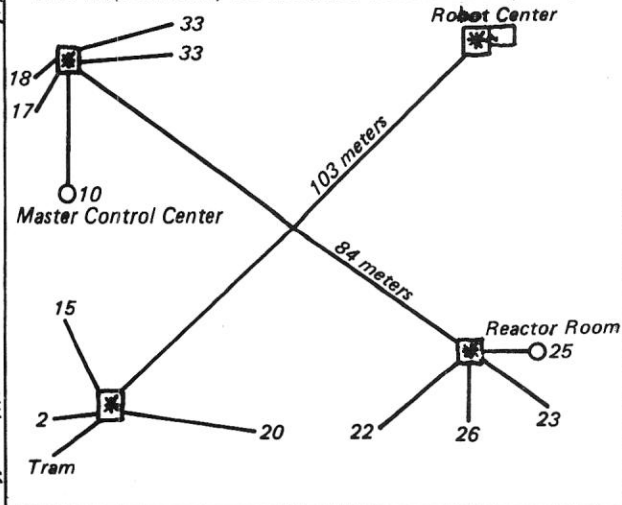
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This map can only be obtained from the computer.

# Lower Level



# Upper Level

## MAP KEY

- \* Light Security Plate
- ⊛ Heavy Security Plate
- Man Hole
- ⊠ Lifter Cart
- ⊔ Blast Door
- ✈ Unarmored Door
- c Computer Terminal



35 Launch Tube

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c  
c

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c  
c

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c  
c

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c

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Jump Drive Unit for Ship

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Ship Work Storage and Work Bay

SPECTER

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Machine Shop

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Fuel Control Center

Reactor Room

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Fusion Plant  
34 Control

Gravitics  
21 Workshop

22

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Note:

The Ship Work Storage and Work Bay is actually twenty meters longer in the Launching Tube direction but was reduced to get this map on the page.

map drawn by Yurek Chodak

**Area 4 — Corridor.** There is one light security plate over the door. If the door is blown, the plate will slide down and activate. At the north end of the corridor is another blast door.

**(Un-numbered) Main Corridor** — This corridor, three meters wide as are all the corridors, has four regular doors as well as five blast doors opening from it. Protecting it are three heavy security plates. There is also a computer console in an alcove in the right section of the corridor from the entrance from area four. Only the security plate directly by the blown door will drop down and activate. The others will drop down if the first one is destroyed. These other security plates are almost impossible to see (11+ on 2D6) until they come into action. The computer alcove is a standard installation with a terminal and a video screen. There is a plug-in for a hand computer.

**Area 5 — Supply Support Center: The Warehouse** — There is a lifter here and many rows of bins. The bins are filled with pens, pencils, nuts, bolts, welding supplies, etc (nothing of use to the invading force). The lifter is described under GM notes. The bins run north and south one meter apart. The lifter cannot be seen from the door.

**Area 6 — Parts Storeroom** — The holding space for ordered parts for the project. Again the bins run north to south but are two meters apart. A work robot is in the back of the storeroom sorting parts and making an assembly for a test. The area is a maze of loose parts and piping and a tangle of wiring. If the Zhodani show up the work robot will start throwing anything in sight. He will hit on a 5+ but do no damage.

**Area 7 — Communications Center** — This room, 12mx15m is closed in by a regular door. Inside there are two switch-board cabinets, two large desks with vises installed and racks of small tools along with a computer terminal in one corner. A work robot is bent over a desk working on a telecommunications relay (about one foot square) and will start throwing small tools at the intruders, again 5+ to hit, no damage, four throws per round. It will not chase the intruders after they leave the area.

**Area 8 — Security and Robot Maintenance Area** — Four security robots are housed here and are fully active. A light security plate is in the corridor over the door and will activate if the door is blown. The four security robots will hide behind short walls inside the room and fire at the maximum rate until the intruders withdraw. (Note: if the Imperial team enters here they will be detained for two turns.) The security robots will chase the intruders until one side or the other has been destroyed. A blast door is found on the north side of the room. On the other side of this blast door is a corridor with a heavy security plate that will activate if the door is blown. This corridor leads to area 9.

**Area 9 — Security Control Center** — If the door from area 8 is blown then all control consoles are jammed and locked. They may not be reactivated except from area 17.

**Corridor leading to area 10** — There is one heavy security plate half way down the corridor. The only way to beat this plate is to stand in the corridor and fire away. Shooting from around the corner will not hit. A light security plate is installed in the north end of the corridor and will activate when the north door is blown. On the left and right walls are doors leading into **Areas 37 and 38** (freshers).

**Area 10 — Master Control Center** — This is the hub of activity and administration. This large area contains the master control consoles and the easiest entrance to the lower level maintenance tunnels. It also contains the sleeping quarters of the duty crew and the armory. Inside the entrance blast door is a light security plate that will activate when the door is blown. (Thus both light security plates will be in operation if the outside plate is still functioning.) Blasting the entrance door will jam and lock all consoles in this area. The computer may be unjammed by using the procedure in the Game Master's section. The three major consoles are:

**The Security Console** — video monitors of the entire complex and the ability to override almost all security functions.

**Computer Status Console** — the direct input terminal to the computer. It can override all computer functions, given the correct code. The computer destruct sequence cannot be overridden from here.

**The Master Status Console** — Here all project functions are listed. Personnel in and out of the project complex, computer status and security functions are duplicated here. The consoles are palm-operated for unlocking and require a code to be punched into the ten key keypad. A hand computer jack is installed in each for trouble shooting. The procedure for unlocking these consoles is in the GM notes. The tunnel hatch is too small for armored persons to fit through. It is a flush hatch visible only if the intruder searches the floor.

**Area 11 — Sleeping Quarters** — Two-person bunk rooms for overnight use of the duty personnel. In each room is a throw rug (big enough to cover the flush hatch) and two chests of drawers and a desk. These rooms are very basic and are designed for overnight stay only.

**Area 12 — Armory** — This is the complex's weapons locker. Weapons are assigned three access levels and are available as follows:

**Level 1 Weapons** — A palm print and short access code will release a rack of ten weapons. Two racks of each of the following are available at any time: body pistols with one clip each; cudgels; psionic shield helmets. These racks can all be released in one turn.

**Level 2 Weapons** — A palm print, code and retina scan will release two items per turn to any one player, up to eight total items per turn. Two racks of ten each are available: auto pistol and one clip; reflect armor. These racks will release only after the first attempt at penetration is successful by the intruding force.

**Level 3 Weapons** — After the blast door into area 4 is blown the computer will retina-screen each player and issue to him one weapon of his choice each turn as follows: shotgun with two clips; laser carbine with power pack; cloth armor. **Note: The reflect armor takes one turn to don while the cloth armor takes two turns.**

The armory will self-destruct if the door to it is blown. All material within will fuse into a mass of garbage.

**Area 13 — The Personnel Office** — A small office containing personnel records and files. It has two desks, four chairs, and one file cabinet (the Zhodani will gain valuable information when rifling this office).

**Area 14 — The Document Center** — If the door is blown, the only item that will survive the self-destruct charges is the heavy security plate inside the door. If the door is opened (by non-explosive means) the intruder will find

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all of the files and documents on the project (mission accomplished).

**Area 15 — Cafeteria, Lounge, Recreation Room** — There are ten tables with chairs, an automat and ten video games dominate this room. No items of value will be found here except for the Zhodani Invaders game which simulates an Imperial pilot shooting down countless Zhodani spaceships. There are also four computer terminals here.

**Corridor Leading to Areas 16, 17 and 18** — A long empty corridor ending in a blast door and computer terminal alcove.

**Area 16 — Computer Access Area** — This area is totally empty with the exception of the blast door on the north wall and its associated hardware. If the door to this area is blown the security robots in area 8 will respond. The robots will arrive in three turns.

**Area 17 — The Master Computer Programming Area** — This room has two small desks and the master computer terminal in it. The walls are lined with bookshelves. The terminal in this room will override all computer functions in the complex with the exception of the security robots.

**Area 18 — The Computer Core** — This room contains the interface section of the computer including all input and interface jacks. Blowing the door into this area will cause the computer to run on automatic executing all programs started and seeing all started actions to completion. No other input data may be added.

**Area 19 — Electronics Lab** — Most of this room is filled with bins of electronic parts. The bins run north to south with one meter of space inbetween. The parts in the bins are all standard with nothing secret or interesting to be found.

**Area 20 — Machine Shop** — This room contains computer-controlled equipment that can make any part that is desired with the proper program. The room contains a full range of tools. The shop also includes a grav lifter (see GM notes) and a chain hoist capable of lifting 20 tons. If a firefight were to take place in this shop all occupants would be considered firing from heavy concealment.

**Area 21 — Gravitics Workshop** — Standard gravitics workbench and associated equipment rack fill the west wall. Spare grav plates and defunct grav plates are stacked in all of the remaining area. A computer terminal is half-buried under one stack and a placard that hangs on the wall reads "Never trust a machine to do a man's work."

**Area 22 — Security Checkpoint** — All entrance and exit doors are blast doors except for the doors to the freshers (areas 37 and 38). A heavy security panel in the ceiling will swing into action whenever any of the doors are blown.

**Corridor to Area 23** — Empty corridor with heavy security plate in the ceiling that will activate when the door to area 23 is blown.

**Area 23 — Access and Changing Room** — Access to the fusion power plant. Lockers run east and west in the room. In each locker are coveralls for entering the reactor area. Pressure and radiation suits are hung from pegs on walls.

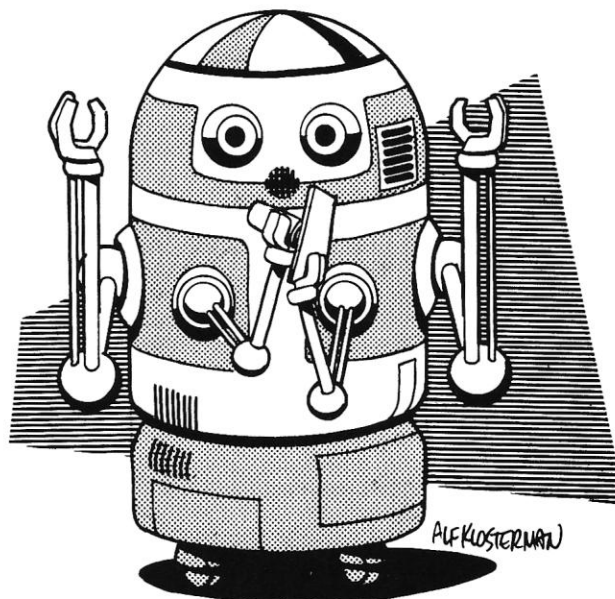
**Area 24 — Corridor to Reactor Room** — This corridor is lined with blast baffles and heat reflective paint. The radiation danger emblem is pasted on every surface. The blast door has no palm plate or keypad.

**Area 25 — Reactor Room** — A fusion plant sits in the center of the room. All associated equipment is housed

in cabinets on the walls. The manhole cover is behind the reactor and not visible from the door. A walk around the room will reveal the manhole cover.

**Corridor to Area 26** — L-shaped corridor leading to the fuel control center. The light security plate will be activated by blowing the door at the north end of the corridor.

**Area 26 — Fuel Control Center** — The main console fills the north wall. On it is the diagram of the fueling system for the reactor and the project ship. From this space the fueling operations for both may be controlled and the reactor shut down. The shut down procedure is clearly explained and can be accomplished in one turn. All fueling valves have remote controls here. Only a man (or a robot) stationed on a valve can override these controls. Zhodani control of this center will delay fueling by three turns.



**Corridor to Area 33** — There are two heavy security plates mounted in the ceiling. The southern one will activate when the southern door is blown while the northern one will activate with the destruction of the northern door.

**Area 27 through 31** — Open work bays for work on the project ship. They all contain work benches and computer terminals. The ceiling height is 20 meters. The dividing walls are temporary partitions that rise three meters from the floor. All walls are lined with work benches.

**Area 27 — Gravitics Work Bay; Area 28 — Maneuver Work Bay; Area 29 — "Special Projects" Work Bay; Area 30 — Power Plant Work Bay; Area 31 — Material Storage.**

**Area 32 — Jump Drive Unit for Ship** — It sits on rails and has a special power pack to move it.

**Area 33 — Ship Work and Storage Bay** — The ship is in this room. See drawings and specifications. The ship rests on a large turntable and is fitted with special rail cars. It is currently lined up to go through the launch doors (that fold into the ceiling) and roll into the launch tube.

**Area 34 — Fusion Plant Control and Monitor Station** — This room is accessed through a short corridor protected by two blast doors and a heavy security plate. The main console will lock if the door is broken. The diagrams will point the way to the fuel control station if the players examine

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them. The monitor will read the number of minutes left until the plant blows up (the clock is based on sixty game turns). The computer will have locked all of the controls here.

**Area 35 — Launch Tube** — After the ship is rolled into the tube the bay doors must be shut or the ship will not launch.

**Area 36** — Not used.

**Area 37 and 38** — Freshers.

## ROBOTS

There are four types of robots in this complex. The first two types are found on the main level, and the last two are found only in the tunnels.

**Security** — shaped like a manta ray, they glide about one meter off the floor. They are armed with a laser carbine and an automatic rifle. They have a sensor package that duplicates the human senses and a remote control unit installed that allows a special section of the computer to control the movement and fire of these robots. They can sustain 50 points of damage prior to being disabled. All doors (including those in red zones) will automatically open for them and close immediately behind them. All four of these robots are housed in area eight.

**Work** — The most common robot, it looks roughly like R2D2 with four hands. Two of the work arms can lift 100 kilograms and the other two can lift 20 kilograms. Except for the regular doors the work robots can not open doors at will. Blast doors will not open without aid of a human at the control console in area ten. The robot has four small wheels that it rides on, and human-type sensors. The vision has been enhanced by adding televisual capabilities. The robots have their own mechanical brain that has the equivalent of skill level six in mechanical skill and a minimum security program to allow them to chase intruders from the working area. The robot can take 70 points of damage to deactivate. It is equipped with a tool kit that is adapted to his hands. They are found in the following areas (no.): 7(1 robot), 6(1), 19(2), 33(12).

### Tunnel Robots

**Work Slug** — aptly named, this little robot looks like a silver bullet about half meter in diameter and one meter long. It has one arm that snakes out of the nose. It has all of the basic human-type sensors, and rides on a rail in the tunnels. The computer has total control over these robots and they shuttle all over the tunnels. They take only 20 points to decommission. There are currently two of these robots in the tunnels currently, one in each of the tunnels numbered 33.

**Worker Slug** — the big brother to the work slug, instead of a meter long this robot is three meters long and can carry one human lying down. It has an installed tool kit, all of the tools can be used by humans. This unit will also be destroyed after 20 points of damage.

## GHOSTING THE ZHODANI

As a Game Master will not always have the eight to sixteen players available to play *Traveller*, so the Game Master will have to run one of the teams himself. Listed below are the tips for running the Zhodani team:

Until the charges run out, blow all major doors (blast doors).

When a decision is needed as to the direction the squad will take, roll one six sided die:

If the decision is to continue straight ahead or to turn, 1-4 is straight, 5-6 is turn.

If the decision is to continue or blow a side door, blow the door only on a six.

A decision of left or right is 1-3 left, 4-6 right.

Always move away from active security plates.

Security plates will be destroyed in two turns of laser fire. Robots will take three turns.

The squad will never split up.

At the first computer terminal inside the complex proper Carl (the computer technician) will spend three turns trying to crack the computer, to no avail.

Always try to shoot to stun or wound, remember your orders are to take people alive.

Fire to disable the ship, ignore all robots that are not engaged in active resistance to the squad.

Once a path is started, only a roll of a 6 at a door will cause the squad to turn back.

If the research team is spotted, the squad will pursue them and ignore die rolls.

If a situation not covered here comes up be creative. □

**Name: SPECTER**

**Tonnage: 400 TONS (standard), 5600 CUBIC M**

**Dimensions: LENGTH: 54 METERS**

**WIDTH: 18 METERS**

**HEIGHT: 6 METERS**

**Crew: 15 (captain, pilot, two gunners, six technicians, two engineers, computer operator, and two mission specialists)**

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**Range: JUMP 2 (shuttle), 30 DAYS MANEUVER DRIVE & RATIONS**

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**Quarters: 13 ROOMS & COMP ENV. CTRLS.**

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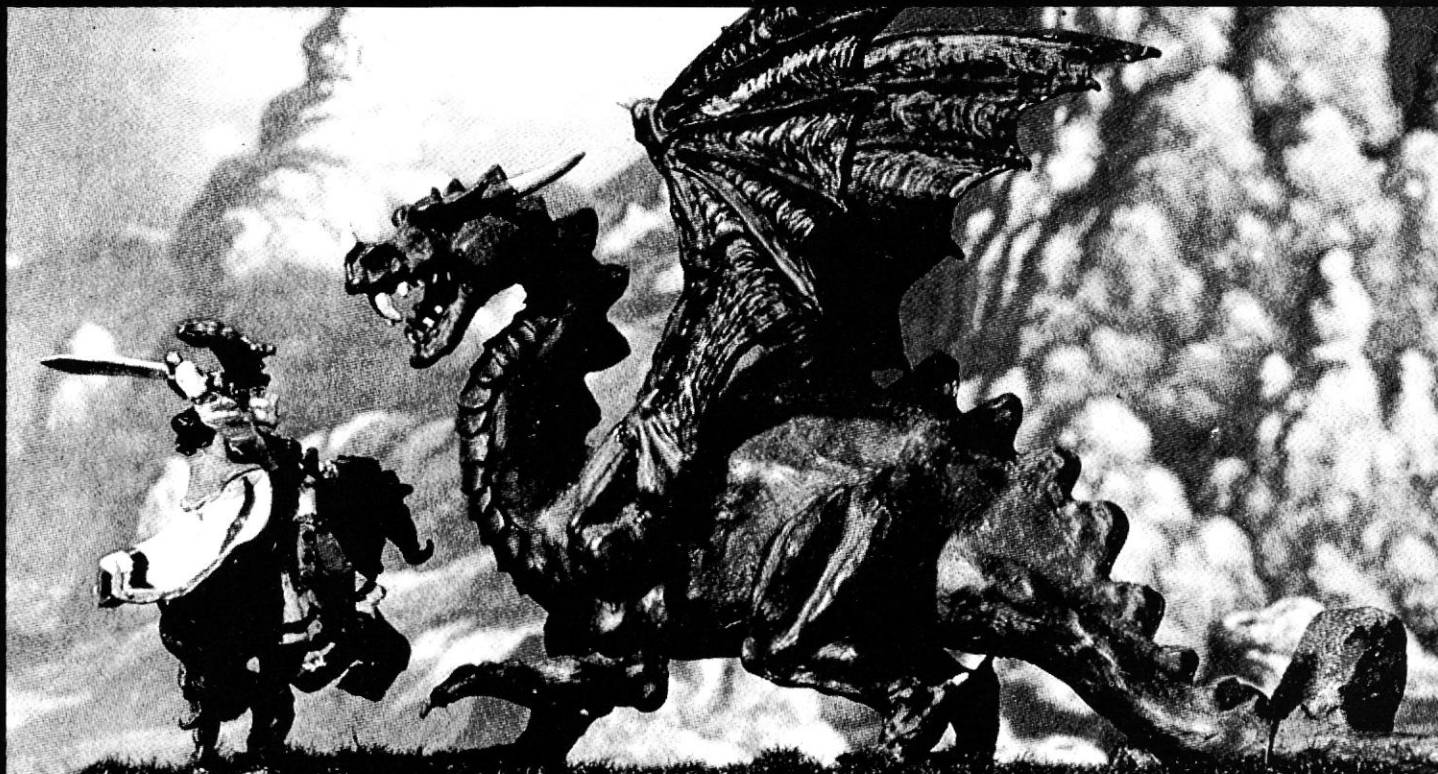
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# MYTHOLOGY

By David P. Joiner

This article will attempt to set down a few guidelines for creating consistent religious mythoi with flavor and storytelling possibilities to tie into complete world-campaigns.

This discussion will be restricted to polytheistic (more than one deity) religions as I am sure that most of you are familiar with monotheistic religions already.

The first question to ask yourself is "Why do the gods need humans?" If the humans were useless to the gods then giving them power (provided the gods had power) would be unnecessary. Thus gods must need humans for some purpose. A few possible explanations are: 1) The gods made a pact long ago never to directly interfere in the course of the world (otherwise there would be a catastrophic war). Thus humans are pawns with which the gods carry out their plans; 2) Humans are the degenerated descendants of the gods; 3) Humans are the 'pets' of the gods; 4) The gods will need the dead souls of the true believers to fight in the final war or some other activity; 5) The gods survive and grow strong by 'feeding' off human prayer and belief; 6) The gods are magical entities created by human prayer and belief.

Often more than one of these reasons will be present. For example in *RuneQuest* reasons 1, 4, and 5 all apply. Note also that the word 'human' in the above paragraph and the rest of this article can mean any sapient race.

## WHY GODS?

The second question is, why do humans need the gods? In fantasy as well as history the nature of a god generally corresponds to some deep human need. The gods give

order to society usually also giving them their laws to maintain a stable culture for people to live with.

In a more direct manner, the gods give power to their priests, so that the priests can be able to protect (and help) the followers of their god, and thus reaffirming the people's faith (perhaps gaining a convert or two). These powers will depend upon the god in question, but the important thing to remember is that when deciding what kind of powers to assign to the god, you should not only consider the god's nature or aspect, but also the nature of his followers.

## THE MYTHOS

Most historical pantheons describe a place that existed before the gods. This is often a featureless plain, an endless void, or an ethereal sea. In many fantasy novels the world is said to have been formed out of a sea of primal chaos. There is some logic to this, for one of the prime aspects of chaos is that it eventually will create all things, including order, it's antithesis.

In most historical pantheons the gods created the world, but this is not always the case. In order that your pantheon have as rich a flavor as possible, the creation mythos should have a 'theme,' a central idea why all this came about. Here are some of the more common themes:

**THE 'CAMELOT' THEME:** The world was created as an island of order and safety within a sea of violence and chaos.

**THE 'GAMEBOARD' THEME:** The world was created as a place where the gods could manipulate their 'pieces,' i.e. humans.

**THE 'ACCIDENT' THEME:** The creation of the world was an accident, or perhaps a byproduct of some other cosmic process. One such process could be a war of the gods (perhaps the world was one of the weapons).



Guatemalan altar



Mythic camel, India



Yucatan idol



Vishnu as a fish



Athene, Asclepios and Hygeia



**THE 'EDEN' THEME:** The world was created as a paradise for humans to live upon. (Note that in most cases the paradise will have been spoiled, but I know of at least one campaign where this is not true).

**THE 'SUPERGOD' THEME:** The gods themselves are the creations of an even greater, yet unknown entity.

**THE 'CORPSE' THEME:** The world was created out of the body of some immense being. It's death may have been caused by a struggle with the gods (who are probably it's descendants), but this is not necessarily so.

**THE 'SPONTANEOUS' THEME:** The world formed all by itself.

**THE 'COLONY' THEME:** The world was created by one god or one group of gods for them and their descendants to live on.

Generally there should be more than one theme present. In many cases there could be multiple creation myths, one for the heavens and the universe, another for the world and still another for the humanoids themselves (the above themes apply to the man as well). Man could have been created first, then the world, and then the heavens (man being cast out of heaven into the world).

### ROLES OF THE GODS

What are the roles of the gods? Here are the major types;

**Deities which represent earthly objects or conditions.** The sun, light dark, earth, air, wind, rivers, day, night, etc., are all good aspects for gods to have. Ra, the sun god of Egypt is an example.

**Deities which correspond to human conditions or professions.** Warrior, mage, sage, craftsman, archer, healer. The Greek god Hermes, a thief, liar, and gambler for example.

**Deities which mirror parts of the human psyche.** Bravery, violence, art, wisdom, love, insanity, creativity, destruction. Gods in this category all represent the deepest human needs. They fit in very well with the 'god was created by man' theory, but this need not be true, for it can also be said that the merging of all these qualities is what produced man in the first place. Most of the gods in *Cults of Prax*

have at least one aspect from this category. Note that this will have a profound influence on the kind of worshipers these gods will have, which is why they are so interesting.

**Gods which represent heavenly functions.** Judge of the dead, keeper of the pact, guardian of heaven, king of the gods, creator of this or that, rescuer or slayer of so-and-so, etc. The Egyptian god Anubis, Guardian of the Dead is a prime example.

**Gods for nonhuman races.** These being 'non-dominant' races, for it is by no means assured that humans are the dominant species in a specific campaign. Designing gods in this category is hard, because you have to decide exactly what kind of psychology these creatures have before a god can be created for them.

**Deities who were once mere mortals.** There are several means by which a mortal can become a god. In rare cases individuals have been known to gain entrance to heaven through arcane lore, but this by no means makes them gods, or even demigods. It is the general belief that to become a god one must be worshiped, or at least be believed to be a god. Becoming a god is simply a matter of popularity. However the popularity required is immense.

Generally an individual's rise to sainthood or demigod status will occur after his death. This occurs because of the fact that in most religions the spirit lives on after death. Imagine, for example, a great hero, who was killed in battle. His followers, now leaderless, might well think of him as their leader in spirit — and so the worship begins.

Occasionally an individual will achieve godhood while still living. This happens when a person is so famous that people begin to say, "He must be a god — how else could he have accomplished so much?" The great hero, the loving healer, even the evil fiend — all of these are potential god material. Even the wise teacher (a theme used frequently in Hindu mythology).

Game Masters can incorporate very powerful player-characters into the pantheon making it more interesting, as in many cases a PC will have a more complex character than some of the designed gods.



Javanese idol



Javanese idol



Guatemalan idol



Anubis



Isis



Buddhist votive tablet

## DIVERSITY

When creating deities, remember that aspects from different sources can be combined making them more interesting. A god of life, wisdom and music is more interesting than just a god of life.

One thing to keep in mind is that the 'leader' of the gods is generally not the first god (although it usually starts out that way). An inevitable consequence of having a diverse selection of deities is that there will often be rivalries, sooner or later leading to conflict. Many myths tell how the world was decimated by a war of the gods.

Consistency is not always necessary, or even desirable in a pantheon religion. The gods are complex entities, and are seldom if ever totally one-sided. The black destroyer can become a hero in some situations, and the lightbearer can fall from grace to become the lord of hell. The goddess of love, suddenly faced with a rival, can become the goddess of jealousy. These kinds of situations are much more interesting and have a lot more 'drama' than a simple black and white mythos.

## GENEALOGY

Another thing to consider is a genealogical chart. Though most gods are described as being created either through asexual or non-organic means, or even just 'existing since the beginning,' some gods are born through the union of other gods. Also there are situations where a god mates with a mortal producing a half-god offspring (many of the Greek heroes were said to be of such nature).

## SETTING

Heaven, Mount Olympus, Valhalla, Nirvana — magical realms have to be created to contain the action. Though in contemporary times heaven is thought of as a 'cloudy, airy' place, other cultures have different ideas. Early ideas of heaven include a great mountain, plateau, or even the headwaters of a great river. Asgard was at the end of the rainbow bridge Bifrost.

Something else that must be decided is whether the gods have global or local strength. A god with global strength

will be powerful everywhere, even if he is only worshiped in one country. In many cases where a god's power is through his people, his priests, or even his element, then the strength will be local. Thus a water god would not be very powerful in the desert (unless it was a god of the precious oasis waters).

In *RuneQuest* gods are described to have existed before time, and that time was a compromise made by the gods. The compromise was brought about because of a great war in which Chaos (with a capital C) was the chief adversary. This is an example of the kind of storytelling that a mythos should have. The relationships between gods, their likes and dislikes, must be thoroughly worked out. Mortality as man knows it does not apply to gods, nor does our human brand of logic. For one god to kill another generally means that the killed god is merely banished to some hell. The gods are supposed to be immortal, and the only way to get rid of one is to bind it, imprison it, or in some cases to divide it up into little pieces and scatter the pieces across the universe (which then become trees or rocks or magic stones).

The more detail that can be put into a story, the more dramatic it will seem. This doesn't mean that it should be overly complex. Everything should be in terms of familiar symbols — life, death, time, etc. It should be remembered that to the gods these things are like physical objects which they can pick up and play with — they don't mean the same thing as they mean to humans.

Heaven is not isolated from earth. The actions in one will affect events in the other. An unpopular god, representing an aspect appealing to no one, will soon become weak and fade from significance. Historical events determine who is to be the strongest god in the future. However gods who are weak in one land may be strong in another.

## CONCLUSION

The mythos should be one of the strongest and most dramatic parts of a role-playing campaign. The actions and events which occur within it are reflected in the fabric of reality. □



Charybdis



Perkunus The muse Thalia



Triptolemus



Svantevit



Njord, god of Winds



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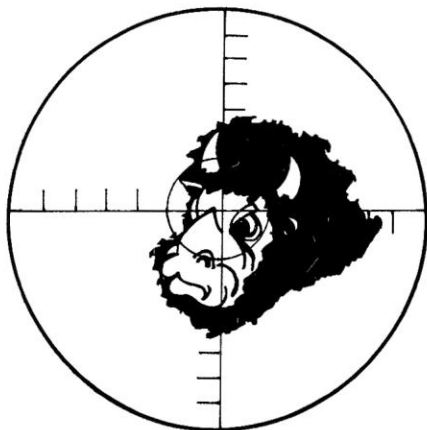
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# REVIEWS

THE FREE CITY OF HAVEN □ THE IRON WIND  
AGAINST THE GIANTS □ TARLKIN'S LANDING  
GLIMMERDRIFT REACHES □ CRUCIS MARGIN  
SINISTER SECRET OF SALT MARSH

## THE FREE CITY OF HAVEN

By Richard Meyer, Kerry Lloyd, Janet Trautvetter, Michael Welker, Larry Richardson, and Michael Watkins  
Gamelords Ltd  
\$14.95  
Reviewed by John T. Sapienza, Jr

This is where much of the action in the Thieves' Guild takes place. You might expect this city pack to be very useful for people playing those scenarios and others based on the same system, and you would be right. But it is a lot more than that. It is a living city complete with political intrigue, commerce, history, surrounding geography, and a cast of non-player characters (NPCs) to keep you busy for years inventing your own scenarios. As a result, *Haven* could be placed in the middle of any fantasy role-playing campaign, with just about any of the currently available sets of rules, as a source of plots and delight. This is true whether you want to run thieving scenarios or more general role-playing games.

The unwary buyer might think that he was buying a complete city in this pack. Not so, this is only a substantial beginning at what obviously will be a series of products filling in where the initial work began. The pack is structured like the other Thieves' Guild products, in looseleaf 8½x11 inch pages. The city is divided into main sections, and each section has its own chapter. Each chapter is sorted by letter and number, so new pages can be added to any chapter later on. It is a clever and praiseworthy system, designed not to impress the casual observer the way hardcover volumes do, but rather to be useful to the gamer.

Even the maps are modular. *Haven* comes with eleven small maps and one large one as gaming aids. The large map gives the user an overview of the city as a whole (it is in color also), to follow character movement through the city, giving a quick understanding of how the different parts of the city relate to each other geographically. The other ten maps consist of detailed pieces of the city designed to be laid out edge to edge to form larger areas when needed. But after you have trimmed the edges so they abut properly you will still have a section left that is punched

for restoring each small map to your three-ring notebook for storage. The maps include specifically described buildings from the text, and general-purpose buildings marked only by function ("a shop," "a tavern," etc.) for development by the GM if desired. You get about a third of the city in this pack, since there are thirty-two such maps (and shown by position on a master map found on the inside of the cover page). It is a little disconcerting to discover that all the included maps fit together but one, which is off by itself in one disconnected corner. However, they are just for the GM to hold and use during play for ready reference and not as a puzzle.

It must be said that as a map pack, *Haven* does not set new standards for artistic excellence. Competitors such as Judges Guild supply much prettier maps, and the buyer who hopes to get great art picturing the city is going to be disappointed. Shops and houses are shown only as outlined and labeled plots of land along the streets, and practically nowhere outside of the dwarves' quarter will you find neatly laid out streets and blocks of land. If instead of pretty pictures you are looking for scenario value, then you get your money's worth in full measure. The maps serve their purpose perfectly well as they are. The main value of *Haven* therefore lies not in what you see on the maps, but in the text describing the city as an idea and a place of adventure. This is why there are 126 pages of text and only 18 pages or their equivalent in maps.

*Haven* is a treasure-house of scenario ideas, liberally lifted from literature as well as the imagination of the authors. Gamelords apparently realized that there is only a limited amount you can do in presenting the physical geography of a city, so they put most of their effort into describing the political and economic structure of Haven society. Then they went on to give an elaborate series of carefully described NPCs living in every section of the city, including parties and movements they support and oppose, and personal dislikes and ambitions for many of them. In addition, full specifications for each NPC in the Gamelords' fantasy system rules is given in the back of the book — over 500 of them.

One cannot avoid being impressed by the amount of imagination, creativity, humor, and hard work that went into this.

Humor? *Haven* is full of slightly hidden literary references, funny names, puns of various descriptions. I do not know whether this review will see print before the contest is over, so I am reluctant to give examples. Even if you miss out on entering the contest, you will enjoy looking for puns, anagrams, and references to both literary and real people.

These humorous bits are incorporated into the structure of each chapter. Each of the seven principal chapters is divided into the same basic pattern. You start with a general description of the physical area, the prominent families and political ambiances there, major NPCs of the area, and the City Guard company assigned there. Then you get GM's notes on special situations and ways to use them as scenario sources, and general hints on how to deal with the nature of that quarter of the city. This is followed by still more NPC descriptions, including motivations and goals to supply them with personality keys. Sample shop and house descriptions are the next section, often with still more NPCs associated with them, and many with floor plans for ready use. This is expanded upon with capsule descriptions of the various shops, businesses, residences, and temples specifically listed in the detail maps. Finally, each chapter ends with plot outlines and/or scenarios making use of the NPCs described earlier. The pack as a whole concludes with still more mini-scenarios for quick use by the GM for random encounters, 60 of them are listed.

*The Free City of Haven* is a city in the ancient meaning of the word rather than the modern english meaning — a populace who live together, rather than the buildings and roads that make up their place of home and work. As a book of maps, it is a useful game aid. As a scenario pack, it is of far higher quality than you might guess from a casual inspection, unless you are already familiar with the fine *Thieves' Guild* series. If you are looking for a game aid in creating a city for your fantasy role-playing campaign you certainly should look at this one. □



contingency cases taken by NPC will charge a minimum fee in criminal fee 1 level below his no

| Rank | Criminal                       |
|------|--------------------------------|
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| 1    | 1 to 10 GP (1x1D10)            |
| 2    | 5 to 50 GP (5x1D10)            |
| 3    | 10 to 100 GP (10x1D10)         |
| 4    | 100 to 1,000 GP (10x1D100)     |
| 5    | 1,000 to 10,000 GP (10x1D1000) |

Participants in civil cases themselves paying assorted court various amounts: usually the 1





## THE IRON WIND

By Peter C. Fenlon Jr., Stephen E. Moffat, Olivia H. Johnston, Terry K. Amthor, Heike Kubasch, S. Coleman Charlton

Iron Crown Enterprises

\$8.00

Reviewed by Patrick Amory

Described as a "Unique Fantasy Campaign" on the cover, *The Iron Wind* is a 68-page booklet describing the geography, history, culture and places for adventure in the land of Mur Fosityr.

The components of *The Iron Wind* are sturdy and well made: the booklet is printed on light cardboard stock with a color cover and map. Particularly impressive are the various drawings of the fortresses and temples of Mur Fosityr: done in a clean, simple style, they convey an impression of fantasy very well. The maps are well drawn and detailed, including dungeons, cities and Mur Fosityr itself. The illustrations of the peoples of the land are crude and badly-done, however; the only exception to an otherwise impressive set of graphics.

*The Iron Wind* is outwardly attractive, but how does it bear up under closer examination? Very well, in fact. In addition to the inspiring architectural drawings, the descriptive text manages to give the reader a sense of the customs of the world. The introduction, by a bard of the land, is corny, but the description of the people of Ky'taari is done from the viewpoint of a traveler who has just visited them and it brings the reader into the world in a way mere description could not.

Ample space is given, for once, to descriptions of cultures, customs, and even some of the languages. As the authors say quite correctly in the introduction, "Worlds are not all towers and dungeons," and the booklet follows this rule throughout. Fairly complete discussions of the manners, customs and political affairs of three peoples, the Syrkakar, the Ky'taari, and the Fustir-Gost, are given. This includes clothing descriptions, names of clans, history, architecture, some vocabulary, and military units. This is not a rehash of the old quasi-feudal-Tolkien-Conan soup, but a totally new recipe. Discussion is given to religion, organization and belief. *The Iron Wind* presents to the reader a living world, not just a stage for dungeon adventures.

Mur Fosityr is threatened by the vaguely-defined Iron Wind, an evil influence which is in the process of "perverting" the land and spreading evil. This touch adds a sense of pur-

pose, urgency and continuity to Mur Fosityr which is totally missing from similar products from other companies.

However, one must be wary of some of Iron Crown's claims about *The Iron Wind*. There are certainly "five dungeons and three cities" — but the cities are little more than well-drawn maps, and the dungeons are slenderly described at best. The true value of this booklet lies in what a GM can do with the well-defined cultures and geography: if the cities and dungeons are simply used without embellishment, *The Iron Wind* is not worth \$8.00.

Iron Crown promises more in the same series. Whatever may come, Mur Fosityr is a worthy setting for your campaign, and *The Iron Wind* is a splendid new effort in pre-packaged worlds, well worth the money. □

## AGAINST THE GIANTS

By Gary Gygax

TSR

\$6.00

Reviewed by Anders Swenson

This is a dungeon module G1-2-3, a volume which combines the first series of TSR dungeon modules under one cover. The present volume consists of a 32-page booklet enclosed in two cardstock folders, one of which serves as the outer cover featuring the usual paintings, with a dungeon floorplan inside, and the other with more floorplans on both sides. The booklet contains the texts of three adventures, the AD&D monster description for the Drow, also appearing in *Fiend Folio*, the description of two spells for AD&D which have not yet been published, and a list of nine available advanced-level characters for AD&D.

The text is essentially a reprint of the three G- series adventures under a single cover at a reasonable saving in price. Some changes in layout have been made to eliminate redundant material common to all three of the first modules, and some new drawings have been added to fill gaps left in the pages.

The adventure begins with an expedition against hill giants. The giants have been raiding human territories, striking with more force and cunning than ever before. The party of adventurers has been sent to explore the stronghold of the hill giants, with the objective of finding out what the giants are up to, and the secondary goal of causing as much

trouble as possible. The steading of the hill giant chief, Nosnra, is a large wooden stockade about 300'x400'. There are three entrances; the text is unclear whether the doors and gates involved are open or closed, but the intent seems to be that the characters walk straight through the front door past the guards, who are in a drunken stupor. In fact, all of the giants in the compound are partying, most of them in the great hall in the middle of the steading. The adventurers have the option of gaining their objective by sneaking around the two levels of the hill giant fortress and picking up clues without having to encounter about 50 hill giants at once.

The lower level of the steading is a conventional underground dungeon, populated with slaves, guards, and the odd monsters. Some of the slaves are supposed to be in revolt, but the arrangement of the chambers of the dungeon and the relatively small space said to be occupied by the rebels seems unrealistic. The final solution to the hill giant problem may be found in a well-guarded treasure vault inside this dungeon.

The information to be found with the hill giants leads far into the snow country to the lair of the frost giants. These nasty creatures live inside a series of caves around a small canyon in the mountains. The frost giants are dispersed into a series of relatively small caves — I would increase the scale on the map fivefold to simulate a place where giants could live comfortably. The party of adventurers again gets to sneak or fight past the giants in the outer works down to the heart of the frost giant complex where signs exist which point the way to yet another station — the hall of the fire giant king.

The fire giants live in a well-constructed dungeon complex inside a volcanic mountain. This is simply a tough nut for the adventurers — the giants are in a place constructed for defense where they can repel a sortie with secondary positions, impromptu barricades, and ambushes. The designer expects this to be a running battle.

In any case, the fire giants live in a three-level complex cut into the hot and living rock of the volcano. The scale of the map again seems to be too small — if the ten-foot squares were increased to twenty feet a lot of things would make more sense. The fire giants mostly live on the top level, which opens out to the surface.

The second level is a storehouse and an armory. It also contains a chapel where mysterious black elves worship strange gods.

The third level is a cave complex given over to an unbelievable assortment of tough



monsters — the usual condominium of creatures common to dungeon hopping. The end of this level is a river of fire which leads to caves deeper yet under the earth, which are described in the D-series of adventures.

These are the first adventures published as modules by TSR, and the reprinting shows the progress that has occurred since they first appeared. First of all, the standards for adventure length have expanded considerably, so that a single product now contains the material previously considered adequate for three booklets. The text has problems which the later books have avoided — the individual room descriptions have no consistent format, and important monsters can be literally lost in the middle of a paragraph between descriptions of loot and room contents. As noted, the flaw of making the scale of the maps much too small is made again by the publisher, along with the bad habit of letting the lower levels degenerate into a random monster mix.

However, this series of adventures has many strong points which outweigh the flaws noted above. First is the theme of a plot which must be followed step by step back to its source. Second is the attempt at a realistic treatment of the giants' living places — except for the problems I have already mentioned, the plans for the various giant forts are realistic and reasonable. Finally, the text is well-written and pleasing to read.

*Against the Giants* is a solid adventure. If you use published scenarios in your campaign, and you have somehow missed the first publication of these adventures, this would be a worthwhile purchase. □

## PORT O' CALL: TARLKIN'S LANDING

By Dave Sering  
Judges Guild  
\$6.98

Reviewed by Doug Houseman

A small backwater planet is the setting for this *general science fiction supplement*. Once booming, Tarlkin's Landing is now a bust town. The citizens that remain are the broken, the misfits, and the general leftovers that society no longer wants. The population dreams of a day when their world will again be filled with mining companies and money will grow like grass.

Not all of the population of this small community desires this kind of growth again, some for reasons of their own want Tarlkin's Landing to wither on the vine, out of sight

and out of mind. Rumors abound in the town and the citizens live for them. Any landing is a major event eagerly awaited by company spies trying to decipher the mission of the landing ships. Cargo and passengers are rare, no real repair shops exist, so the incoming ships have to have some unusual motive to be here. This is a perfect place for the crew of a small exploration or adventure ship to be marooned for a week.

Although the space port itself is not detailed at all, a five by six block area of the town is detailed on an 11x 17 inch sheet. The back side of this sheet and the other 11x17 sheet is covered with 15 mm scale interior plans of buildings. These plans are used for all 67 detailed structures in the thirty block area of the town. About 100 additional buildings have no description or details provided. Almost every building with a description has at least one non-player-character associated with it. Most have two with a short description of the NPC and his reason for being at Tarlkin's Landing. Most of these are plausible but just a few are just a little hard to believe. All of the NPCs have their statistics written up using the 3D6 mode that Judges Guild favors working with. In the back of the supplement is a page devoted to the conversion of the 3D6 statistics to 2D6 or percentile numbers needed in most of the games on the market. 21 pages of the booklet are devoted to the description of the town and the 67 key buildings and about 100 NPCs.

There are two pages of maps, each done in different tones and without keys. The first map is in 25 kilometers to a 5 mm hex and the second is a 1 kilometer to the hex map. The first map does not contain an indexing point other than the town itself to help key the location of the second map. Also many areas are named in the rumors and encounter tables found at the end of the booklet, yet the maps contain only one named area, the town. On the back cover of the booklet is a world map and again the only reference point is the dot for Tarlkin's Landing. Each 5 mm hex on this map represents 625 kilometers. Problems continue on the next step-down map.

On the town map the scale is 25 meters to the hex. About three out of ten buildings are numbered and keyed in the booklet. All of the roads are named, which helps flavor the game. The worst part of this map comes into play when one looks at the map and sees blocks that are mostly empty. The scale has caused the author to have a vast excess of space for the job that he is trying to do. If he

had adopted a scale of 10 meters per hex, the town would look and feel more like a small backwater community.

As the town stands now, the vast amounts of open area and the number of undetailed buildings cause the game master to do one of two things; he can spend many hours of his time finishing out the town by filling the buildings and the large amounts of empty space in the town with terrain or he can declare all of the empty buildings empty and the back yard areas open weeds or mud flats. The second option is easier to do and faster but, I feel, that the town is too spread out for most game masters' purposes. The first option calls for time and energy to be expended to make the product a useful part of the game.

A third option comes to mind that will work better if this product is purchased; that of not using the town map and drawing a new one on grid paper that uses the 67 major buildings and 50 or so houses, and a warehouse or two in addition to the designing of a spaceport to fit your own campaign set-up. It took me about five hours to do a game map for *Traveller* from this product that was useful to the game master and players alike. The conversion of characters' stats took about three hours to do. Thus it took a total of about eight hours to re-do a supplement that is supposed to be a complete game module.

Conversion to other science fiction role-playing games and design of maps that will fit the campaign may vary, but in most cases the module will take extensive work to ready it for play. This module is not one to buy on the way home to run that night. There are many good ideas in the text of the booklet, the buildings detailed give the right kind of flavor for this kind of space port, and the offered encounters are a useful starting point from which to build good games, again with hours of time invested.

*Tarlkin's Landing* was an excellent idea, however the ideas contained within seem to be rushed and stretched. If a little more work had been invested in the product prior to publication and more thorough playtesting, this supplement could have been an excellent guidebook to the development of small, out of the way space ports and isolated settlements.

This product will probably take the average game master longer to convert to his campaign than would starting from scratch. Judges Guild states that this is the first in a series of starports, one can only hope that more time and effort is invested in the rest of the series. □

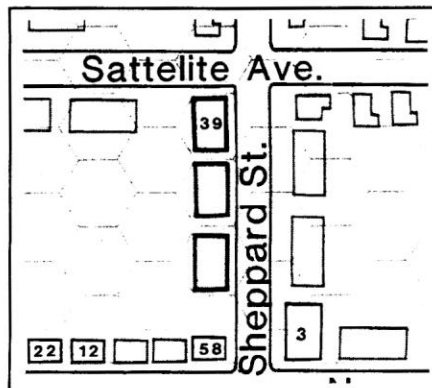
## GLIMMERDRIFT REACHES

Dave Sering & Steve Crow  
\$4.98

## CRUCIS MARGIN

Dave Sering  
\$5.98  
Judges Guild  
Reviewed by Tony Watson

These two playaids for *Traveller* are both pre-generated star sectors providing ready-made areas for adventuring. Both items consist of a 32-page guide book and a 22"x34" foldout map. The guidebooks devote half





their pages to descriptions of the individual subsectors. A map of each eighty hex subsector appears, showing each system and its name and denoting any borders or jump routes that move through the area. A short paragraph gives general information on the subsector (such as political affiliation, trade considerations and history). More detailed information on the individual worlds is found in a table listing planetary profiles in the familiar letter/number code for population, starport, atmosphere, tech level and so on.

The remainder of the guidebooks is devoted to more specific and less routine information. This takes the form of essays on local political groupings and pages of encounter and rumor tables. *Glimmerdrift Reaches* offers a number of new societies. The region is separated from the Imperium by a large rift, and lies between the Imperium, Hive Federation and the Two Thousand Worlds of the K'kree. This position has given rise to the formation of a mixed bag of client states. For example, there is the Zarian Realm, whose inhabitants are similar to the Humaniti but of a different chemical biological make-up; the Zarian government imposing severe restrictions on technological development and trade with the Imperium. The Mandanin Co-Dominion, on the other hand, is an odd mixture of reptilian aliens, mutants bred for specific tasks, religious fervor, and some Humans thrown in for good measure.

The region of Crucis Margin is located adjacent to the Reaches. The Co-Dominion controls some systems in the area, but most of the worlds fall into one of the other many client states present. These include Sphere Fenix, colonized by refugees from the collapsing First Imperium and Union Crucis, a loose coalition of Humaniti factions. Rumor and encounter tables appear for most of the political entities, as well as independent planets. The *Crucis Margin* booklet has a page of animal encounters as well. The rumors give some interesting, if sketchy, suggestions for adventures.

The large fold-out maps show the entire sector, with all the component subsectors in proper relation to one another. No world names appear however, and one must consult the guidebook entries for that information. Backprinted on the back of the maps are more detailed projections of eight worlds within the respective sectors, including a paragraph or two of information.

As pre-generated sectors for *Traveller* play go, these offerings by Judges Guild are about as good as any on the market. They are even relatively free of the typos JG is famous (or infamous) for, though a conscious effort has been made to capitalize every noun of importance in a sentence such as: "sword," "officer," "base" and the like. Still, these remain good values for the money and should provide a nice background for *Traveller* players (and a very large one, considering the two fit together). Perhaps a more fundamental criticism can be levied against these pre-generated sectors as well as those published by other companies, such as Paranoia Press' *Beyond*: do we really need hundreds more worlds for adventuring? A single subsector, let alone an entire world, should provide ample opportunity for adventure, and one

wonders if parsecs of space might not encourage a "one adventure per planet" mentality as well as discouraging the referee from putting in the time and care to make every world a distinct and interesting setting for adventure. □

## THE SINISTER SECRET OF SALTmarsh

By Dave J. Brown and John Turnbull

TSR

\$6.00

Reviewed by Anders Swenson

*The Sinister Secret of Saltmarsh* is Dungeon Module U1, the first of a series of adventures written and edited in the United Kingdom and intended for use with the *AD&D* rules. I understand that everything in this particular volume, from the text to artwork is "British make throughout," excepting the layout. The book follows TSR's practice of a 32 page text pamphlet inside a separate cardstock cover with color pictures on the outside and adventure maps on the inside. In this case, the outer cover consists of three flaps, with a total of four plans for the adventure.

The text itself consists of the actual adventure description, a list of pre-rolled *AD&D* characters to be used by the players if needed, a roster of the important monsters and NPCs in the adventure within a political and economic context which makes the adventure relevant to a larger campaign.

The adventure is presented in two parts. The relatively inexperienced adventurers (suggested 1 - 3 level) will find themselves in the small fishing town of Saltmarsh, where their attention will be directed to the strange events at a deserted house outside of town. As the adventurers depart to explore the house, they are introduced to the town council, thus lending an aura of official sponsorship to the expedition.

The house itself is a crumbling old heap with odd monsters in lairs, or passing through, with interesting little treasures to reward the diligent searchers. A thorough search of the haunted house will bring the party to the basement, where a gang of smugglers have taken up residence (they are the source of the haunted appearance of the house in recent months). In closing down the smugglers, the adventurers will find documents indicating that a ship containing more contraband is due shortly.

This ship provides the second part of the adventure. The adventurers now have some

official status, and have been provided with a fishing boat rowed by a pair of locals, as well as the scouting services of the town's revenue cutter. When the ship, the *Sea Ghost*, arrives, the adventuring party must row out to the ship, board it, and take it over from the crew of smugglers. When they have done this, the adventurers will have salvage rights on the ship and its cargo, and some clues which should lead them on to a sequel adventure, code U2, which has not yet been released.

The adventure has a lot of good points. Foremost is the attempt made to help the GM establish a greater context for the adventure than just a dungeon run. The general lack of surrounding circumstances and overriding goals has contributed to the amoral, lawless and random character of much of adventure gaming, and the typical "... we see the monster ... we kill the monster ... we loot fully ... we search for the next monster ..." gaming which has come to typify some segments of the hobby.

While the characters in this adventure are not placed in a position where they must decide whether or not to break the laws of God and man, they are immersed in a social context where any random infractions would have to be accounted for. Furthermore, the characters are placed in a situation where they must work with the locals in order to further their tastes for adventure — this is a good source for a lot of role-playing.

I liked this adventure's plans. The mansion seems to be a sound job. The drawings of the *Sea Ghost* are realistic, conforming with what I know of archaic ship construction.

I also think that some things should have been handled better than they were. At the beginning of the book, the GM is blandly told to construct the plan and detail the inhabitants of an entire small fishing town. It seems to me that within the format of a 32 page adventure there should have been room to show a town plan with some information about the inhabitants. The members of the gang occupying the basement of the haunted house and the crew of the *Sea Ghost* are both referred to as smugglers in the text, which is confusing. The roster of monsters states that the Gnolls are described in the notes for room 30 — they are actually found (and described) in room 27.

Overall, I like *The Sinister Secret of Saltmarsh*. It is nice to explore a house for a change. If modules U2 and U3 are as good as this one they should turn out to form a solid campaign. ■







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# QUICK PLUGS

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**BROADSWORD** — Designed by Loren K. Wiseman, this 48-page book details adventures set on the 800-ton mercenary cruiser Broadsword devoted to keeping the peace and restoring order. Included are deck plans, organization and equipment for a strike team, four scenarios, a description of the Vilis Subsector, a list of opposing organizations, and library data. Price is \$4.98

**THE CHAMAX PLAGUE/HORDE** — *The Chamax Plague* deals with a survey mission in danger on an unexplored world. The chamax are giant spider-like creatures that eat everything alive. There is also a description of a research vessel. *Horde* deals with a group of adventurers striving to save a planet from an alien invasion. There are eight situations in chronological order, each dealing with an important part of the invasion. There is also a description of an alien spaceship. Designed by J. Andrew Keith and William H. Keith, Jr., This 48-page book sells for \$4.98. Both are available from GDW, PO Box 1646, Bloomington IL 61701.

**STAR PORT MODULE NUMBER ONE: THE HOTEL COMPLEX** — Contains ten floor plans of a hotel complex on five 22"x17" sheets. Also comes with a 16-page booklet with descriptions and scenarios. Areas described include maintenance and engineering, transportation facilities, main lobby, theaters and shops, restaurants, tourist class and luxury rooms, offices, and penthouse. Designed by Jordan Weisman, Ross Babcock, and J. Andrew Keith. It sells for \$9.

**THE FCI CONSUMER GUIDE** — This 48-page book was designed by Steve Harmon. This is a compilation of commonly available equipment and accessories. They include camping gear, personal gear, life support devices, tools, vision aids, communication gear, weaponry & accessories, and clothing. Both are available from FASA, PO Box 6930, Chicago IL 60680-6930.

## FANTASY ROLE-PLAYING

**FANTASTIC PERSONALITIES** — This 64-page book provides 78 NPCs. Along with the usual stats there is an illo of the person with several paragraphs of description and history. Designed by Bill Paley and Edward R. G. Mortimer, it sells for \$5.98.

**WRAITH OVERLORD** — Comes with a 112-page book, a 22"x17" map of the City State of the Invincible Overlord, and a 34"x22" map (printed on both sides) of the sewer system and various underground buildings and undergrounds. Basically a subterranean adventure, it has temples, towers, guilds, tombs, monsters, ruins, etc. Designed by Scott Fulton, it sells for \$12 from Judges Guild, RR 8 Box 9, 1221 N Sunnyside Rd, Decatur, IL 61709.

**THE PHANTASTICAL PHANTASMOGICAL MONTIE HAUL DUNGEON** — Designed by Larry Richardson and Kerry Lloyd, this 40-page booklet contains descriptions of a pyramid. There are 25 places to explore but everything has to be taken with a sense of humor as it is written tongue-in-cheek. It is shamefully sold for \$3.95 by Gamelords, LTD., 18616 Grosbeak Terr, Gaithersburg MD 20879.

## TOP SECRET

**ADMINISTRATOR'S SCREEN** — It's a 25½"x11" cardstock screen with the usual charts and tables. It also comes with an eight page module designed by Corey A. Koebernick. The adventure involves rescue of the kidnaped President of the United States. Published by TSR Hobbies, Inc.

## BOOT HILL

**REFEREE'S SCREEN** — This one is only 17"x11". It also comes with an eight page module. The scenario involves a bank robbery by the James-Younger gang and the citizen reaction. There is also a list of other famous gunfighters. Designed by Tom Moldvay and published by TSR Hobbies, Inc.

## GAMMA WORLD

**REFEREE'S SCREEN** — This screen is 22½"x11" and also comes with an eight page module. Designed by Paul Reiche III, the module describes a starport with 16 places to explore, a shuttle with five areas, and a space station with eleven areas. Published by TSR Hobbies, Inc.

## SPACE OPERA

**VAULT OF THE N'ER QUENYON** — This 24-page book designed by Stefan Jones details a quest for a vault that is a source of incredible wealth and knowledge. There are descriptions of two spaceships, two races, three planets, 14 creatures, etc. Price is \$5,

available from FGU, PO Box 182, Roslyn NY 11576.

## CHAMPIONS

**ENEMIES II** — Edited by Bruce Harlick, this 24-page book contains various descriptions of supervillains and supervillain groups. Published by Hero Games.

## ACCESSORIES

**DEATH DICE** — This is a pair of black dice. The only unique thing about them is that they have skullfaces in place of the usual 'one' pip. Also comes with short rules to the dice game *Skulls*. Available from Flying Buffalo Inc., PO Box 1467, Scottsdale AZ 85252.

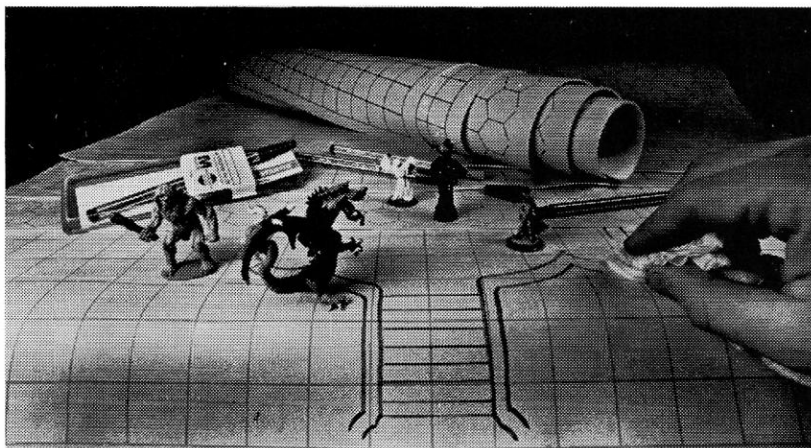
**COMPANION PIECES: FANTASY FURNISHINGS** — Comes in a folder, these are three 11"x8½" stick-on labels printed with various interior furnishings. They include beds, chairs, tables, desks, shelves, chests, casks, sacks, trapdoors, etc. Available for \$5 from The Companions, Inc., 245 Water St, Bath ME 04530.

**CHARACTER REFERENCE SHEETS** — These are double sided 11"x8½" character sheets for class & level FRP systems with saving throws.

**SPELLBOOK SHEETS** — This sheet describes the spells in a spellbook, printed both sides. Both sheets are available from Nomad Enterprises, 1331 Bonnie Ave, Bethlehem PA 18017. They are \$7 per 100 or \$65 per 1000 postpaid.

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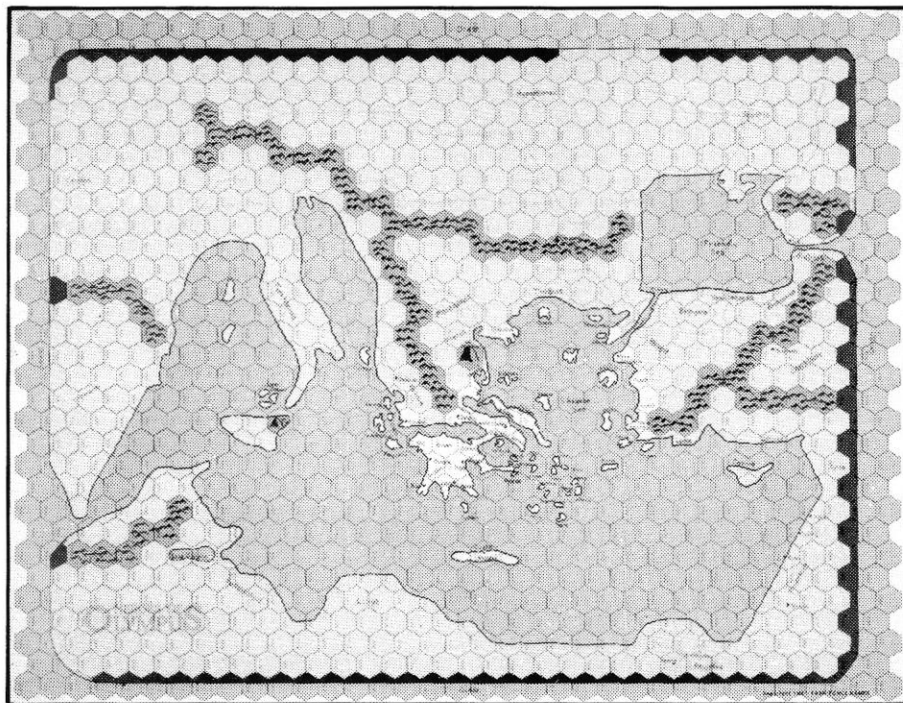
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## AUSTRALIAN WONDERS

*The Ice is Coming* by Patricia Wrightson, published by Del Rey, \$2.25.

Reviewed by Ernest Hogan

Pardon my blasphemy, but I have been avoiding fantasy novels for the last several years. That type of fantasy fiction had gotten sadly predictable — If I opened a book I would find myself back in a familiar world that looked like medieval Europe filtered through nineteenth century romanticism with a little contemporary sexual obsession thrown in where familiar characters set out on familiar adventures. If I wanted my imagination stretched, I'd avoid anything labeled 'Fantasy' (especially if it had somebody with a sword or something like a dragon on the cover) and reach for something by Hunter Thompson, Ishmael Reed, or Robert Anton Wilson.

Still I yearned for tales of lost worlds and magic (once you are hooked on fantasy, you can never kick the habit), so I started reading about anthropology and exotic folklore, and was nearly overwhelmed with 'Sense of Wonder.'

I had discovered material laying around in ill-used corridors of libraries that could be used for shelves of fantasy fiction and centuries of FRP campaigns. I was inspired to write an article about the Mimi (also in this issue, page 44) hoping to inspire both role-players and writers.

Then, to my delight, I discovered a writer who didn't need to prod me into exploring other worlds. Her name was Patricia Wrightson. If my *Mimi* article aroused your curiosity about the spirit-beings of Australia, you will revel in her novel *The Ice is Coming*.

One of her main characters is a Mimi, a very light, stick-like spirit being that lives within rock and hunts and gathers food only in windless weather for the wind is her

mortal enemy that she hides from by using her power of blowing on a rock to enter it. The novel features a large cast of strange beings and monsters all with their unusual abilities, that Wrightson in her author's note insists are *not* products of her imagination, but of a land "as powerful and as magic" as Earthsea or Middle Earth.

To stop the Ninya ice-spirits from bringing about another Ice age, there is a quest, sorcery, power, the learning of wisdom, and fantastic battles. All the stuff of fantasy, only fresher and more original.

It does not take place in the distant past, or a world totally removed from modern reality. The setting is contemporary Australia where Wurrun, the book's hero, is an Aborigine educated among the white people, who feels the tensions of living between cultures; he keeps checking newspapers and the radio to find out where the Ninya have brought the ice. When his path crosses and recrosses civilization there is the irony of a more 'advanced' people being totally ignorant of the struggle that is going on right under their noses. I also like the idea of a fantasy world that you can travel to on foot.

Patricia Wrightson has opened up a different world for us. Her books are a valuable introduction to the mythology of Aboriginal Australia. The author's note mentions two other books *The Nargun* and *the Stars* and *An Older Kind of Magic*, also Del Rey has recently released *The Dark Bright Water* and *Journey Behind the Wind* which are further adventures of Wurrun. I, for one will be going back to her glossaries for reference. I'll also be buying her books. □

## OTHERGATES No. 3 1982

### A MARKET GUIDE

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Science Fiction, Mystery, etc.

For Writers & Artists

\$5.00

### PUBLISHING GUIDE

*Othergates No. 3, 1982* edited by Millea Kenin, published by Unique Graphics, \$5.00

Reviewed by Tadashi Ehara

I am reviewing this because there are many aspiring writers and artists out there looking for publications to send their material to.

*Othergates* is the best guide to professional and amateur publications I've seen.

Though the information given varies with each magazine, *Othergates* generally gives their address, circulation stats, reporting time, payment rates, and what they are looking for.

Ever wonder what *Playboy* pays? \$2000 for fiction, \$1000 for short-shorts, but they are overstocked indefinitely. *Othergates* covers other high-circulation magazines such as *Omni* and *Penthouse*.

Of the pulps, or former pulps, information is given for *Amazing Science Fiction Stories*, *Analog*, *Isaac Asimov's SF Magazine*, *Fantasy* and *Science Fiction*, *Ellery Queen's Mystery Magazine*, *Quest/Star*, etc. Did you know that *Alfred Hitchcock's Mystery Magazine* has a higher circulation than *Heavy Metal*? It even contains info on F&SF gaming magazines such as the *Dragon*, *Ares*, *Different Worlds*, *Sorcerer's Apprentice*, and others. Current info from the *Space Gamer* was unavailable at presstime, however.

It is also useful for fans of the F&SF genre as it lists fanzines like *Amra*, *The Count Dracula Fan Club Bi-Annual*, *Cthulhu*, *August Derleth Society Newsletter*, *Fantasy Newsletter*, *The Holmesian Federation*, *Lovecraft Studies*, *Mervyn Peake Review*, *Minas Tirith Evening Star*, *RBCC*, etc., as well as things more professional such as *Fangoria*. There are occasional omissions, it doesn't list *Mediascene* for instance.

Plenty of minor publications are listed that have circulation figures in the few hundreds that pay only with free copies of the magazine your piece appeared in. However, you can find a few gems amongst them like *Dark Fantasy*. If you are a fan of Gene Day, this is the one that he edits. With circulation of 200-400, it's a labor of love no doubt, which is what you would want from an artist.

*Othergates* offers other lists besides the publications. There is a list of on-going anthologies like the *Middle-Earth Cookbook* and *Universe*, which is edited by Terry Carr; publishers that accept freelance material such as *Arkham House*, *Berkeley Publishing*, *Donald M. Grant*, *Popular Library*, and *Viking Press*; market information sources like *Fanzine Directory*, *The Fantasy Artist*, and *SFWA*; there are lists of fan clubs for Darkover, Tolkien, C. S. Lewis, etc.; and a reading list that includes *Notes to a SF Writer* by Ben Bova, *Writing and Selling SF* by Charles L. Grant (SFWA sponsored), and *The Making of Star Trek*.

*Othergates* is one of those invaluable references that can be referred to all the time. Care has been taken to help the prospective writer and artist as much as possible. Editor Millea Kenin obviously has experience in these matters and it shows with things such as the article on "Manuscript Format & Submission Procedures" that everyone should follow when writing to a publisher. *Othergates* is a good investment that will improve your chances of getting your manuscript or artwork accepted for publication. □

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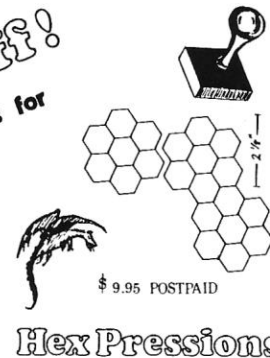
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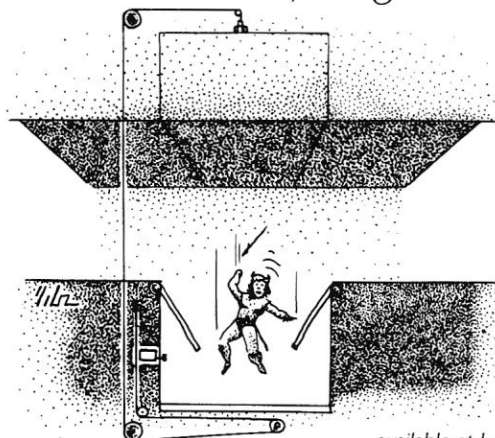
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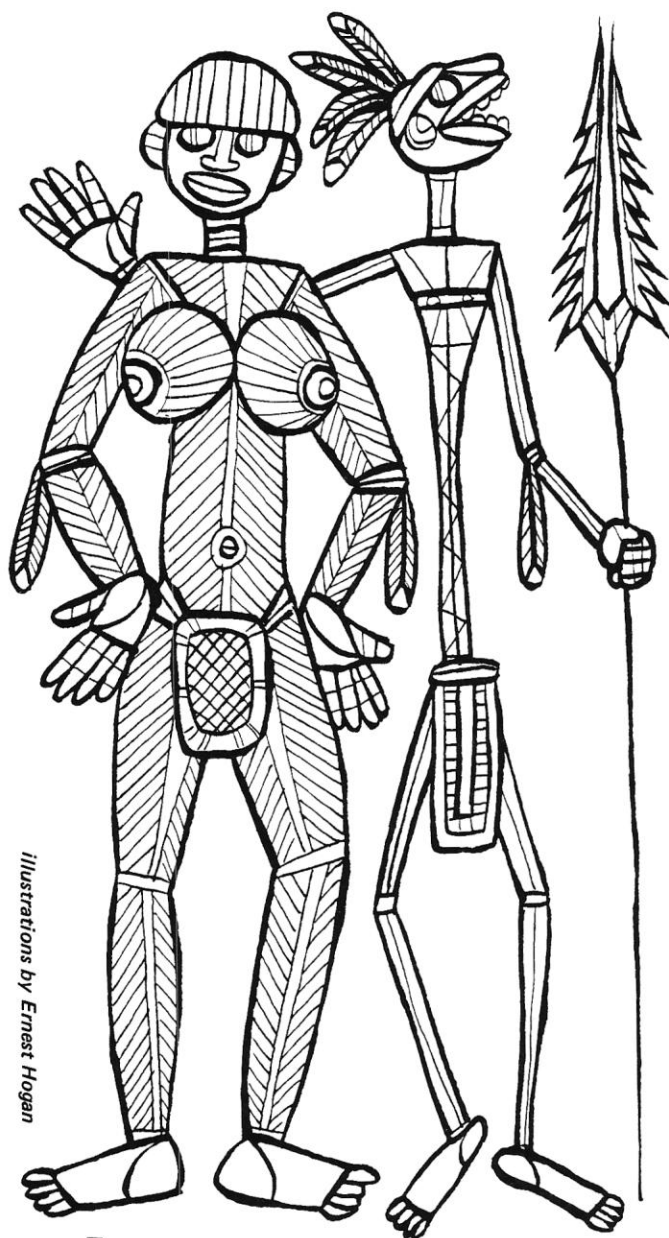
When the trap door slams down against the side of the pit, it hits a button on the wall which causes a vial of acid to shatter. The acid rapidly dissolves a wire that runs up through the dungeon wall to secure in place the section of roof above the pit. As long as weight remains on the floor of the pit the pressure plate therein will insure that the block of ceiling remains in place. If all the weight is removed, then the ceiling (continued on page 18 of Grimtooth's TRAPS)

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Illustrations by Ernest Hogan

# the mimi

By Ernest Hogan

**S**UPPOSE YOU were lost in a vast, rocky desert. After a while the wind dies down, and stops altogether. A nearby boulder suddenly splits open, as if by magic. From this fresh opening emerges a strange being, taller than a human, but unnaturally thin — a living stick-figure — and light as a straw. It sees you and approaches.

How should you react? Should you run and hide? Ask for help? Or just wonder how you ever got into this mess.

The setting for this scene is not another planet, or some mythical fantasy world, but Arnhem Land, a rocky wilderness in northern Australia, the lost continent of Walu the Sun Woman, the Great Rainbow Snake of many names and sexes, and the Dreamtime, a land filled with cultures and mythologies that fantasy writers have yet to fully explore.

**T**he creature described in the first paragraph is a Mimi, one of many kinds of spirit people that the Aborigines claim they share the land with. Besides being tall and abnormally thin — they only come out into the open when there is no wind for fear that they' will be blown over and break their long, thin necks — the Mimi can split a boulder by simply blowing on it — then seal it back up the same way after passing through it. They are also said to have superior senses of sight and hearing so no Aborigine has ever seen one, as they can detect an intruder long before he can detect them.

Besides, they keep kangaroos for watchdogs, tethered around a foot, and they beat their tails against the ground if a human comes near.

But if no one has ever seen one, how can we be so sure about what they look like and are capable of?

Simple. We do have their paintings.

Their paintings? Well, according to the Aborigines, people aren't responsible for certain rock paintings, that are strikingly different from the X-ray style (in which the internal organs and skeletons of the figures are shown) of the local tribes. According to Ronald and Catherine Berndt in *The World of the First Australians*, Mimi art "is quite distinctive and the simple linear designs of great variety are among the most vivid and charming in Aboriginal Australia." They are also older than Aborigine polychromatic X-ray rock art, done in only one color, usually red ochre, blood, red ochre mixed with blood, or a single ochre, and usually depicting Mimis with bodies one line thick, actively hunting, running, dancing, sometimes wearing elaborate headdresses, or feathers on waist, knee and arm bands or carrying dilly bags or spears or goose-wing fans.

Of course, these paintings are thought to be remnants of the original inhabitants of the Opnelli region of Arnhem Land, the Mangaridji or Mangerdji. "Without a doubt, the aborigines are attempting to explain through the myth of the Mimis the presence of an art form they themselves do not practice," wrote Charles P. Mountford in *Aboriginal Paintings from Australia*.

**T**he Mimi are usually shy, and are considered benevolent, not usually interfering in the affairs of humans — usually — but in a culture that believes in the Dreamtime, which is an ancient age of creation, yet is still going on with its inhabitants still alive outside of spacetime as we post-Einsteinians know it (the Mimi existed in the Dreamtime, when they painted their rock art, but they also still exist — witch doctors in the past who were smarter than those of the present generation, often sneaked a peek at them.) these things are relative. Even though they are grouped with the harmless spirit peoples, like the Giro Giro who have left similar, though tinier (some about a few inches high) rock paintings in North Kimberly, the Yerobeni who dance around corpses which have been placed in tree platforms, familiars of

songmen that visit them in dreams to teach new gossip-songs, and totem-spirits that crawl into women's wombs and become children, there are notable exceptions.

Even though their staple food is a special kind of yam, they do hunt and like their meat raw and bleeding. Ant-eaters, lizards, kangaroos, wallabies, and other animals all provide variety in the Mimi diet. They also have nothing against eating an occasional human.

This, however, is no reason to simply run like hell at the rare sight of a Mimi. They are often friendly, and have other ideas about what to do with humans.

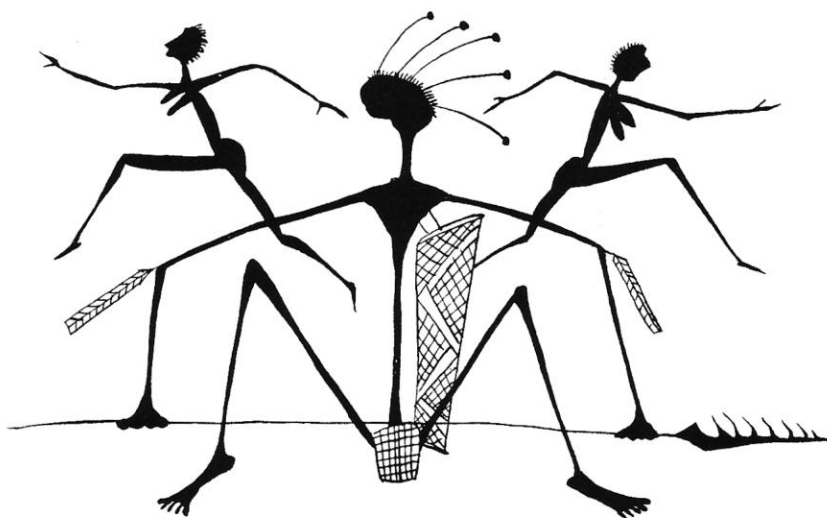
In *Time Before Morning*, Louis A. Allen records a myth in which the Mimi were downright hospitable, in a way. The hunter Djala, while hunting on a windless day, meets a Mimi who offers to share a kangaroo that it had killed, even though "spears have often flown between his clanspeople and these spirit folk." Of course, they had to go back to the Mimi camp (which is usually in a cave, but can be in the clefts of rocks, holes in the ground, waterholes of flood plains, termites' mounds, hollow trees, or even in the sky). Djala went even though he knew "if the Mimi came to possess his spear or his belt, a few hairs from his body, or even his spittle, or should he eat any food they prepared" he would become a Mimi and never be able to return to the world of humans. Once the kangaroo was divided, the Mimi's wives tried to get him to eat some of their food, then tried to seduce him — sex with a Mimi will also cause the dreaded transformation. Resisting Mimi women isn't as easy as you might think, they are larger and fuller than their men and have large, firm breasts. Thinking of his wife, Djala managed to escape, with his share of the kangaroo meat.

Such an escape is best made while the Mimi are in a deep sleep. When the Mimi do decide to take a human in, they don't take rejection well at all.

A bark painting by Old Wurngulngul of the Maung tribe shows an unfortunate man of the Gunwinggu tribe, who after stumbling into Mimi occupied territory, was invited by a Mimi to come back to his cave. Like Djala, he was tempted with food and women, but didn't like the idea of changing into a tall, thin stick-man, so decided to take off. This got the entire camp of Mimi mad, and they went after him. Eventually, the Mimi headman himself captured the Gunwinggu, took him back to the camp, cut some flesh from his face and showed it around to his fellow spirits, who were so delighted that they'd get revenge against this ungrateful guest that they came out of their caves and joined in a big, ecstatic dance. All except for the Mimi who first brought the man to camp, who — without the common decency of killing him first — proceeded to remove all the flesh from his face and eat it. (This and other aborigine bark paintings of the Mimi are in *Australian Aboriginal Art* edited by Ronald M. Berndt.)

So maybe it's all for the best that the Mimi are usually shy, and stay away from humans. Besides, they're just a myth. A fairy-tale dreamed up by a primitive people to explain the presence of paintings on rocks that they didn't make, in a style radically different from their own polychrome X-ray style art. Even though there is no evidence for any extinct ethnic group that could have painted them. Even though the aboriginies simply said that Mimi art was the result of beings from the Dreamtime "becoming a painting" that therefore always existed, the way they explain their own ancient, sacred cave paintings.

Also, things could be worse. Instead of running into the Mimi, one of the shy, mostly harmless spirit folk of Australia, you could find yourself up to your eyebrows in the Mormo or Namandi, the various malignant spirit peoples, who are often depicted in rock paintings up to eight feet tall, who will attack you if you're foolish enough to travel alone in the bush (danger of attack is lessened if you travel with a friend — the buddy system is highly recommended), and steal the spirit-stuff from your body through the solar plexus. One named Adungun (or Aranga) went around eating whole camps of people, and was only stopped after so many spears were stuck in him that his human-filled stomach fell out of his body, and he finally died. While stopping for a drink at a waterhole you can be in danger from a Nabibi with stingray spines on its knees, elbows and elsewhere that he can shoot and make a pin-cushion out of you. A Mali could kill you by using its elbow as a sorcerer's pointing bone, that will invisibly draw off your blood, causing illness, and eventual death. A Madjiba may catch you with a hooked stick.



Warlug may swoop down from his home high above the clouds and steal food from your camp at night. Even if you don't wander, Namaragian (or Namarakian) women can use cat's-cradle strings to teleport themselves to you while you're sick, steal your spirit and leave your body to die (witch doctors have a duty to go on seek-and-destroy missions to keep Namaragians away from the sick).

A different world indeed. □

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- Berndt, Ronald M. (ed.), *Australian Aboriginal Art*, Macmillan, New York, 1964. (Has paintings of various spirit beings.)
- Berndt, Ronald M. and Catherine H., *The World of the First Australians*, University of Chicago, Chicago, 1964. (Good all-around book on aborigines.)
- Mountford, Charles P., *Aboriginal Paintings From Australia*, Mentor-Unesco, New York 1964. (Includes many actual Mimi paintings.)

Dear Tadashi,

Wow! Rumor has it that the sale of SPI to AH has fallen through. The new candidate to buy SPI is TSR. In any case, the magazines will have to go. SPI doesn't feel they could keep up with the lifetime subscriptions. I'm sure there will be more news on this later. . .

For a corporate profile on TSR see the February issue of *Inc.* magazine.

Have you seen *Space Gamer 49*? It has an article on Killer Winnebagos for *Car Wars* and one on tools for terrorists. Ultra-violence! I wonder if the editors are fans of *Clockwork Orange*?

Alas, *Wyrm's Footnotes* is no more. It has ceased publication with its 14th issue. The tyrants at Chaosium claim it takes too much production time for too little return. It was my second-favorite magazine. Most of the information will be transferred to something called *RuneQuest Companion* and some to future issues of *DW*.

Gripes from people running ORIGINS: TSR will not allow any programmed *D&D* events at the con. It seems TSR is upset at the Game Manufacturers Association because they scheduled the 1983 ORIGINS in Detroit, too close to their GENCON. The GMA was formed to protect the exclusivity rights of manufacturers at ORIGINS and to try to keep a consistent quality of the con from year to year. It has never discussed TSR's role in the hobby. Why don't they just shake hands and cooperate?

I don't quite know what the status of Heritage is these days but I'm sure it's up for sale. I've also heard DUKE SEIFRIED has left Heritage for TSR.

I really feel sorry for Judges Guild's and Group One's printers; printing those products does not help their reputations any.

Reston Publishing reportedly wanted to publish *Tunnels & Trolls* along with *High Fantasy* and *RuneQuest*. I guess the people at Flying Buffalo are being very protective about their property these days. I don't suppose KEN ST. ANDRE was pleased, however. Bye-bye royalties!

FASA will be doing modules for Chaosium's *Thieves' World*. They reportedly got an exclusive for one year. I also heard they might be doing modules for SPI's *Universe*, but they already do *Traveller*!

Is Metagaming going to change its name to Howard Thompson Games? Or is it a new joke by Some New Turkey? That bird's PO Box has expired, by the way — if you didn't get a copy of *A Fistful of Turkeys*, it's too late now.

LARRY DiTILLIO is back in southern California after a stint with Flying Buffalo. He reports that they simply ran out of things for him to do. I guess their production department couldn't keep up with him. Does this mean *DW* will have the "Sword of Hollywood" column back in its pages? Welcome back Larry and keep your hands off.

When is *DW* going to give a worst ad of the month award? Some of your ads are unreadable.

There is going to be a challenge volleyball game at this year's ORIGINS between ex-SPIers and ex-TSRers with DAVE ARNESON as referee. There should be plenty of players on both sides.

An unnamable company may be coming out with a scratch-and-sniff solo roleplaying



scenario. What an innovation! I can't wait to get to the unicorn stable.

It looks like GENCON EAST will happen. Latest word is that it will take place June 17-20, 1982, in Widener College, PA. It will be put on by a different group than last year.

I understand that at the first annual DUNDRACON 'E'-party hosted by Flying Buffalo a number of important subjects were talked about. (An 'E' party results when a group of grown men gather at a convention and decide to satirize a famous designer's name.) The most fascinating topic was the International Fantasy Game Designers Society's reason for existence. Founded by DAVE ARNESON, STEVE PERRIN and KEN ST. ANDRE, one of the goals of the society is to set up a rating system for game designers, and players similar to the one for chess. Good role-playing and products result in positive points while bad products and gaming yield negative points. A nominally successful membership drive was staged by the 'E'-party members documented by the included picture, taken in LARRY DiTILLIO's 1952 Chevy.

I hear that MICHAEL SCOTT, author of Heritage's out-of-print *Star Trek* role-playing game is rewriting the rules and is planning to republish the game.

The new *Star Trek* movie is coming soon and it will be titled *Unknown Continent*. It will have at least one space battle and RICARDO MONTALBAN will be one of the 'guest' actors. Spock will not die contrary to earlier plans. Other *Star Trek* news are that *Star Fleet Battles* minifigs, as well as a *Star Fleet* RPG are being worked on.

A tie has been declared for the Most Ludicrous Title of the Year for 1981: they are Flying Buffalo's *Sewers of Oblivion* and Judges Guild's *Tower of Indomitable Circumstance*. I will now take nominations for the worst-looking FRP supplement.

I sure look good on gloss!

Love,

Gigi

LEFT TO RIGHT: Ted Shelton, prospective game designer; Sherman Kahn (front), Chaosium warehouse manager; Don Reents (back), owner of Games of Berkeley; Larry DiTillio, former Flying Buffalo VIP; Ken St Andre, author of *Tunnels & Trolls* and *Stormbringer*; Yurek Chodak, assistant editor of *Different Worlds*; Sandy Petersen, author of *Call of Cthulhu*.





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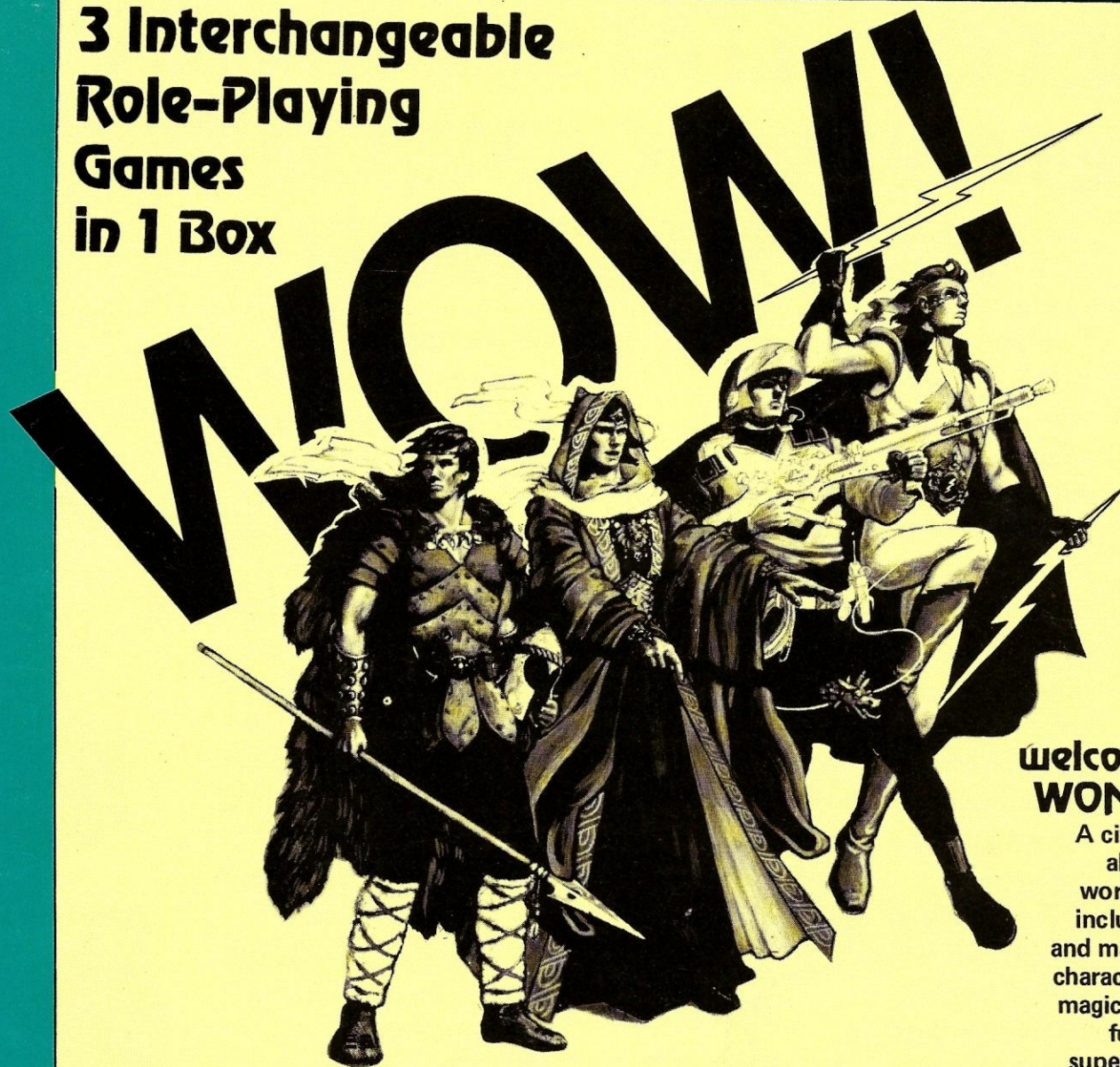
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