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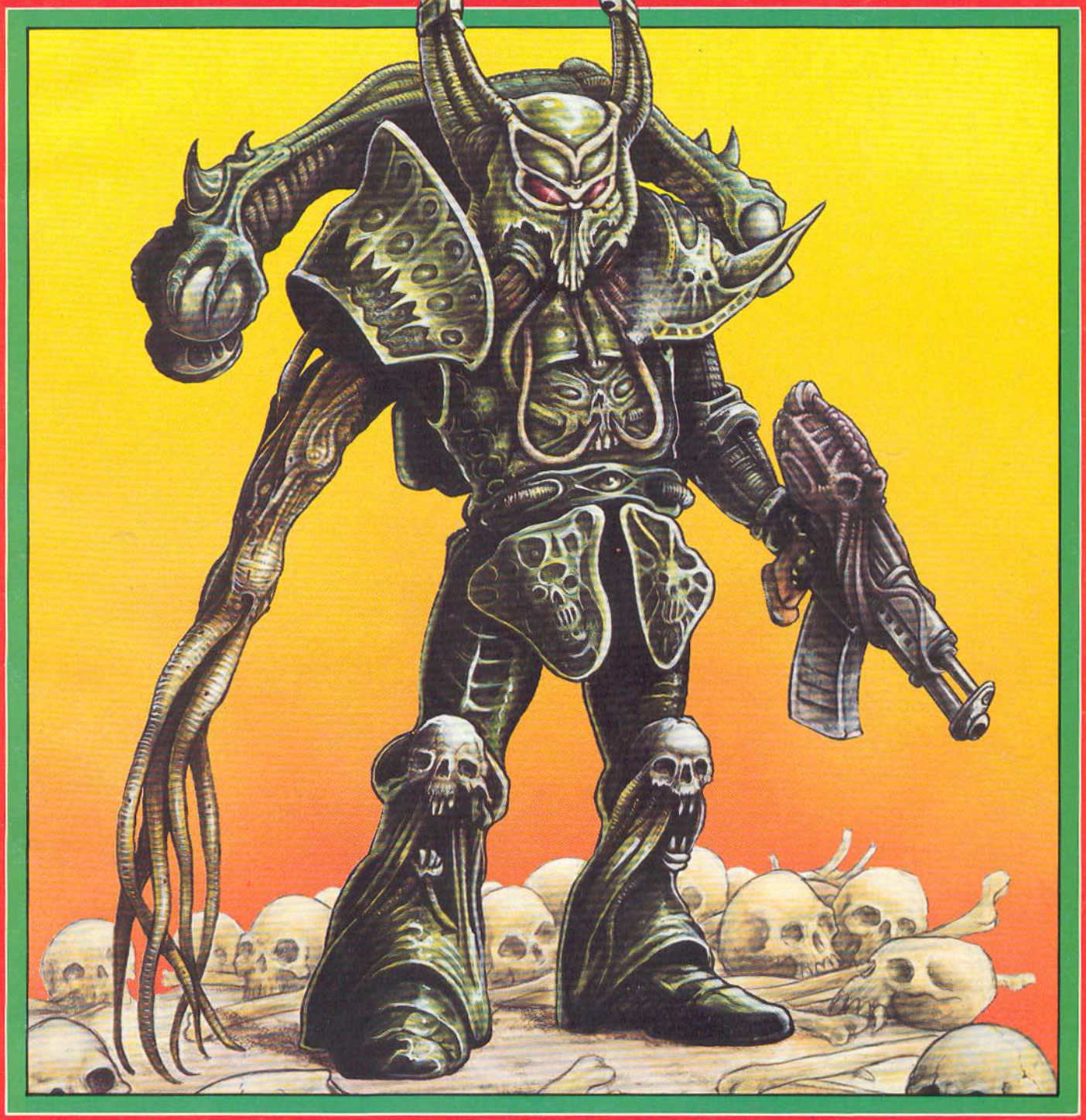
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WHITE DWARF™

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WARHAMMER 40,000 ROGUE TRADER



ELDAR COMMAND GROUP



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WHITE DWARF

ISSUE 99 MARCH 1988

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The **Realm of Chaos** swirls around our feet as we trip over ourselves trying to get this issue out. Malignant forces seem to ooze from the pages, and seep back into the mind of whoever happens to be working on them.

The effects are very strange indeed. No-one has escaped them. Articles shrink or grow fat and spiky. Artwork squeezes into awkward spaces and refuses to move. Pigments get thick and sludgy or so thin as to acquire superfluidity. And time flies faster.

Wouldn't mind if I could just get another pair of arms out of all this...

Sean Masterson

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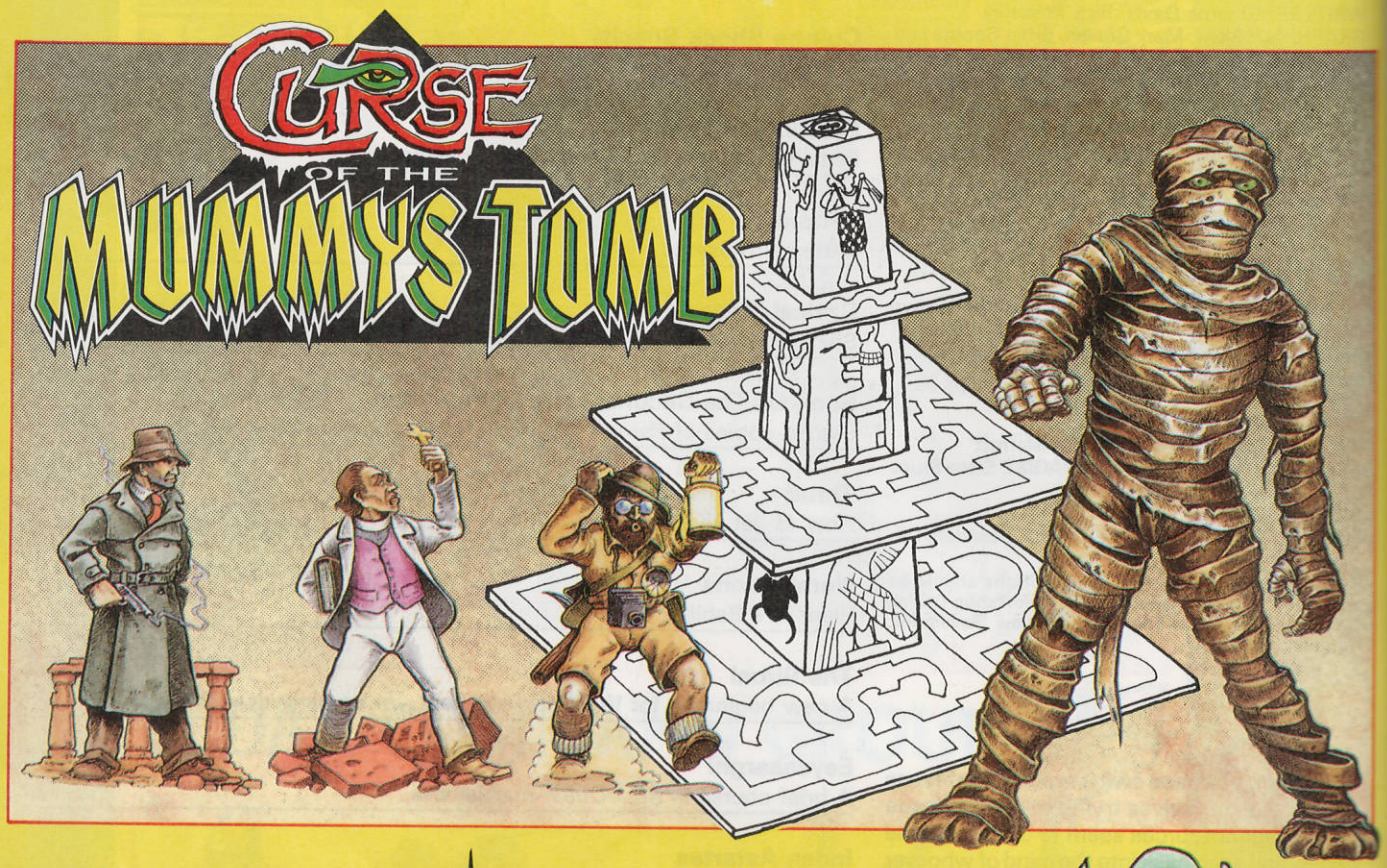
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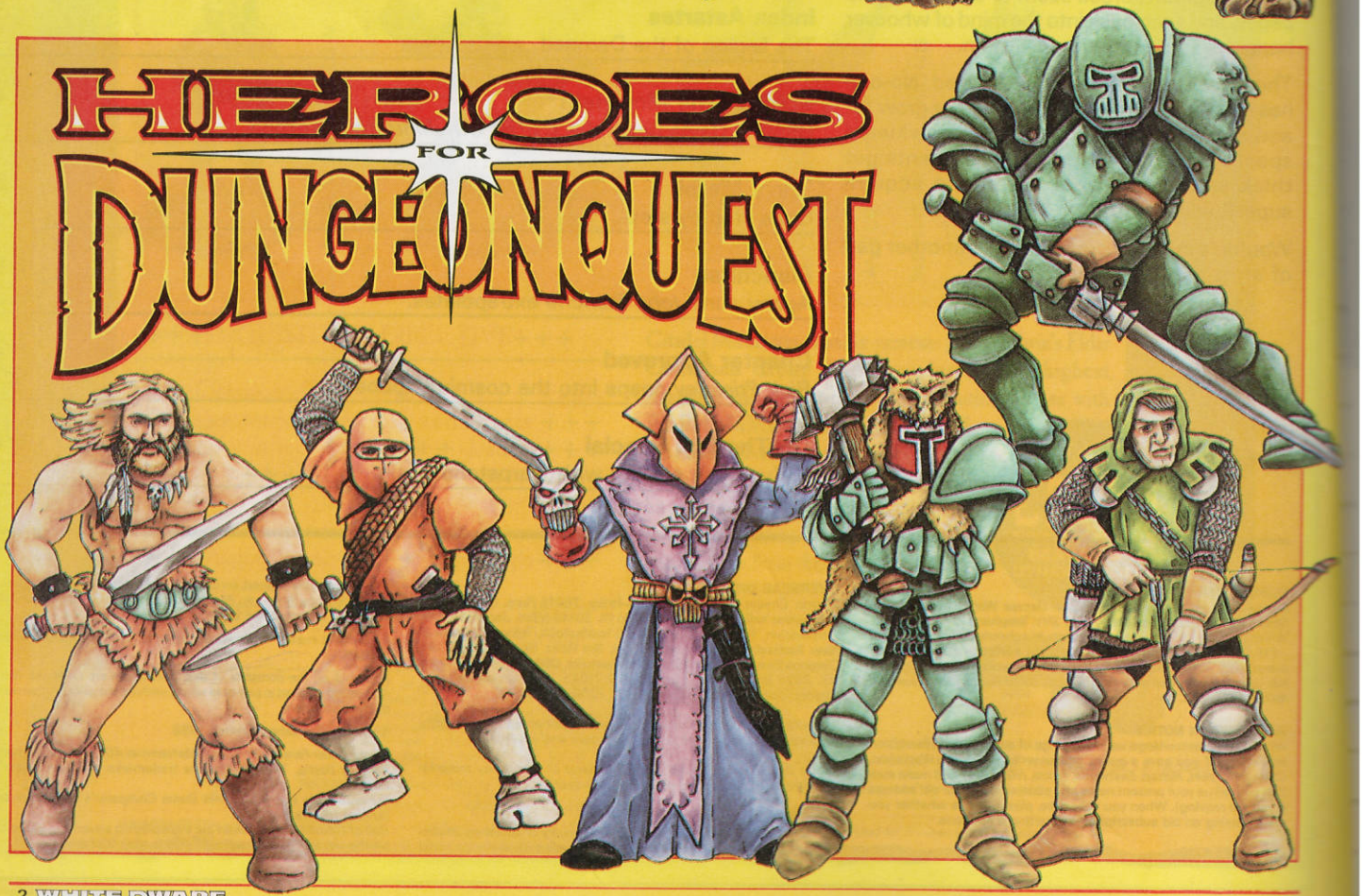
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Marginā″lia

to enter on the margin. —*adj.* **mar'ginal** pertaining to a margin: in or on the margin: barely sufficient. —*n.* marginal constituency. —*n.pl.* **mar'ginalia** notes written on the margin. —*v.t.* **mar'ginalise, -ize** to furnish with notes. —*adv.* **mar'ginally**. —*adjs.* **mar'ginate, -d** having a well-marked border; **mar'gined.** —**marginal** con-

Out of the darkness it shambled, talking Swedish and walking like an Egyptian. And all who beheld it were filled with awe...





CURSE OF THE MUMMY'S TOMB

Boardgame
£14.99

It isn't too often that a game arrives 'out of the blue' and really knocks out the creative staff in the Games Workshop Design Studio. I suppose the last time was when this quirky Swedish game called *Drak Borgen* arrived. We played it all night, and went for it. Most of you now know it as *Dungeonquest*.

At the beginning of this year, Steve Hand, who has already had *Chainsaw Warrior* and *Fury of Dracula* to his credit, announced that he had another game in playtest-able form. 'Okay,' we said, 'we'll give it a bash.' So, he hauls out a kitchen roll and some cardboard 'floors', some metal miniatures and some other odds and ends, and revealed **Curse of the Mummy's Tomb**.

It was a gem, and we've given it a hot priority to get it out. Of course, the kitchen roll had to go, and we've interfered with a few other aspects of the game, just to prove that we're working for a living, but the game is basically the same as it was when it came out of the carrier bag.

So, what makes it so special?

Well, for one thing, it's different in play to just about anything else we have done to date. We've all seen plenty of games that are basically track races; we've all seen free-form movement games. Well, now you're going to meet a game where you can move freely, if you have the right cards, but then be moved on by other players, so that getting to the end of the 'track' isn't going to be easy. This single idea gives the game an unpredictable quality - you really can't be sure how to get to the final square on the board.

It has to be said that a vertical 3-D board appealed to us as well. It's one thing being moved backwards by some bad luck, but it doesn't compare with the feeling you get when you've just gone down a floor.

The four characters supplied with the game have seven attributes, and four lives. Each character has inherent advantages or disadvantages. The big adventuresome 'Indy' figure is Strong, the Professor knows his Egyptology, etc. Attribute tests crop up all the time, and you have to hope that you don't get an Encounter which tests your lowest attribute. Hope is all you can do, because the Encounters are played on you by the other players, who are bound to try and fit you up with the least acceptable one. You can Run Away, Fight or Trick the Creatures, or evade the Hazards, so your tactics are important. However, four lives don't provide much of a luxury...

I mustn't forget to mention the Mummy. During the game, players can collect the mystical Tana Leaves by Passing and cashing in Movement or Encounter cards. You can use these leaves to recover lost lives, or attempt to control the Mummy with them. Before each round of turns, players bid Leaves to control ol' bandage-bonce; the player who bids the most gets to move him. If he moves onto your square, you've lost another Life. The bidding gets a little frantic when the Mummy is actually next door to a player... There's a lot of bluff and counter-bluff built into this one idea.

Just putting together the game is going to be fun - it looks great now that we're past the kitchen roll stage. This is going to be one of the smash hits of '88, and a certain lesson for all of us who dread the arrival of games in carrier bags.

HEROES FOR DUNGEONQUEST

Boardgame Expansion
£9.99

It's as if you could book a holiday there. Like any popular destination, Dragonfire Castle is being developed. Except that as explorers of that maze of death traps will know, it's not exactly five star accommodation. **Heroes for Dungeonquest** is the first *Dungeonquest* expansion kit. Like the original game, it was developed by the Swedish game company, Alga. And as the title suggests, the prolific Algans have come up with some interesting characters you can hire for the perilous journey to the treasure chamber.

After ripping the box apart with your teeth, you're faced with a weighty set of components. Most impressive of these are the twelve metal figures used as playing pieces. Designed and cast by top *Citadel* designers, these beg to be painted up before facing the adventure. A ninja character, a thief, a chaos warrior, female fighter, two magic users (one with a familiar), and a dwarf berserker are all added to the roster of potential adventurers.

Some characters are more complex to incorporate than others, but a user-friendly rulebook should get most people off to an easy start. Apart from adding a lot of colour, the characters provide a new range of abilities to employ against the inhabitants of the dungeon. For instance, Tori-Jima, the ninja, benefits from the ability to evade monsters and an awareness of creatures attempting to *sneak attack* him. His inventory of weapons include shuriken and a blowpipe. In fact, new ballistic weapons feature with a few other characters and include a slingshot and throwing daggers.

As this is a fantasy game, magic also plays a part in the expansion. No longer are players restricted to single use magic rings (though eight more magic ring cards are included with the set). Azoth The Faceless, another new character, carries six spells with him. The relative power of these is deftly merged into game mechanics. A spell may only be usable once per game, or use of the spell can mean missing the next turn while you recover (and time is of the essence in *Dungeonquest*). You may even have to lose Life Points to cast a spell. Azoth's spells are *Dark Force* - a healing spell, *Eyes of Doom* - scares the wits out of creatures, *Fireball* - zippo that goblin, *Invisibility, Stasis* and *Warp Door* (the last two allow time freezing and the ability to walk through walls).

A different application of magical powers comes in the form of the *Oracaz* - a useful little familiar who warns you of impending doom if the next room is trapped, fights for you in combat when something threatens you, and generally does its level best to make sure D'Zala Naryn of Zimendell wins the game. You can even 'refuel' this chap with a Healing Salve (though its use is limited). The drawback to all this is that poor old D'Zala could be knocked down with a feather. But then, it was never going to be easy.

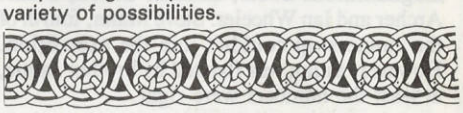
A door is never jammed to the inconspicuously named Rildo the Crafty. A trusty set of skeleton keys always does the trick. Rildo leaves no stone unturned when he *Searches* either, drawing two cards instead of one. When it comes to fighting it out with one of the castle's antisocial inhabitants, Rildo has the opportunity to use his daggers as throwing knives, though with only four of them, the choice must be made carefully.

Do we even need to discuss the habits of the berserker?

The characters in *Heroes for Dungeonquest* don't just look different and sport juggled characteristic values, they do things differently. Their powers are matched by disadvantages, which sometimes remain hidden until their full implications become painfully clear.

For ease of play, Combat Cards replace the chits used in *Dungeonquest* though they share the same results. Some characters are also capable of unarmed combat. None of them lack fighting spirit.

The expansion kit fits snugly into the mould of the parent game, yet offers a vast and colourful variety of possibilities.







CULTURE SHOCK



THE RAVENING MADNESS MANIFESTS

Madness? Rage? In the end it turned out to be a day of casual insanity. But in different ways for different people. *Phil Lewis* reports.

Nobody forgot about about WD 89's Ravening Hordes competition. But in case you missed it, we offered you £2000 worth of miniatures in return for some ideas on pushing them around a table. I'd say that indicated madness. Going through all your battle plans was a task of mammoth proportions: a job people had to be rescued from to spare their sanity. But thoughts of irony were probably far from our winners' minds when, on a foggy January morning, they travelled to Nottingham to collect their ill-gotten gains.

Steve Mann, Ray Turner, Sean Bawthwick and Ultramarine David Wise were the noble runners-up. The winning team were a trio of magnanimous Scots; Zennan Green, Stuart Archer and Ian Wheeler. Steve Mann, fourth of the runners-up couldn't join the expedition. However, as Ian was flanked by brother Jamie, at least the numbers were right.

The Design Studio Bit was first port of call for the intrepid scribes. They were shown around by Phil Gallagher and introduced to the staff - whose daze matched theirs.

At 12.30 precisely, two Land Raiders arrived to take the generals on the short but hazardous trip to the Games Workshop Eastwood Chunk. We were given assurances that the Mail Order Trolls had been fed at noon.

Having got through reception's complex security screening, everyone was rushed into the relative safety of the sales department, where they were greeted by Chris Harbour. A lengthy infiltration of the premises followed. It was fairly safe, mainly thanks to our two bodyguards, Mac and Andy Howes, although there were occasional sideways glances when a Troll strayed too close for comfort.

Rather than run the risk of winners with hernias and/or slipped discs carrying away so many miniatures, everybody agreed that games and boxed sets could be taken in lieu. Finally, the order was given. 'Grab what you can.'

While our three Highland friends raided the games section, David, Ray and Sean scoured racks of models for their requirements. Both parties kept half an eye on the Trolls who, by this time, were totally confused by the sight of interlopers just helping themselves!

After taking about £600 worth of games, the winners were left with a choice of miniatures to the weight of five kilos each. Despite having planned their requirements, Zennan, Stuart and Ian eventually faced confusion over what to take to make up the weight - five kilos may not sound a lot, but at something like 60 -70 typical human figures per kilo you can build up a sizeable army, and, let's face it, the choice of figures is staggering.

Meanwhile, our runners-up, who had each accumulated about £100 worth of figures, were busily stacking games into boxes (or in Ray's case, a shopping trolley). They opted for taking a selection of their prizes home there and then, with everything else being sent on.

And so it was that the shelves of Eastwood lost boxes of plastic Marines, Space Orks, Dwarf Juggernauts, copies of **Warhammer 40K, Warhammer III, Warhammer Fantasy Role-Play, Dungeonquest, Dracula** - you name it - it went. Along with the odd miniature or two...

●



The event runs from 10am to 8.30pm on Saturday, and 10am to 7.30pm on Sunday - giving you plenty of time to tear open the cling wrap over a cup of coffee/Bugmans afterwards. Details and tickets are available from GAMESFEST, PO Box 144, Peterborough, Cambs PE3 8QF.

●

ROLL ON SPRING

Games Workshop will be taking goodies down to Cambridgeshire when they pay a visit to the **Gamesfest 88** in May. The event, which runs over the weekend of 28/29 May, will take place at the Court Exhibition Centre, 6 Mallard Road, Bretton, Peterborough. Tickets cost £1.75 for the day or £3.00 for two days if paid in advance; or £2.50/£4.00 on the door. Cheques and postal orders should be made payable to Gamesfest.

ALL THIS AND AZAROTH II

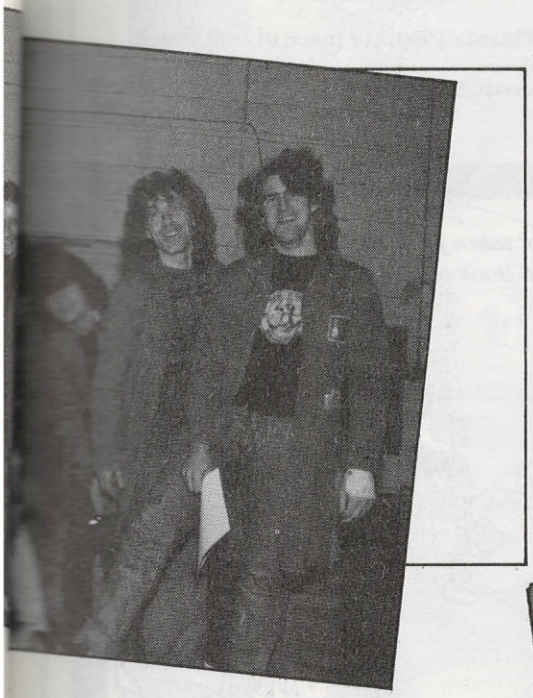
Word from convention organiser **Andy Jones** is that Golden Demon Day 1988 is on for this summer! This is the second time Games Workshop have organised a national figure painting and modelling championship. Full details of participating shops will be released soon. Meanwhile, everyone interested better start

painting. Categories are for *Citadel Miniatures* (either *Fantasy* or *WH40K* unless otherwise stated) and are:

Category 1:	Single Character
Category 2:	Single Figure Conversion
Category 3:	Single Monster
Category 4:	Single Dragon
Category 5:	Single Mounted Figure
Category 6:	Fantasy Vignette (up to 4 models and scenic base - max size 5"x4")
Category 7:	*Warhammer 40,000* Vignette (up to 4 models and senic base - max size 5"x4")
Category 8:	Standard Bearer (single figure)

There will be prizes for the winners of each category, and a 'Best of Show' award as well. Last year's winner, Brian Moore, was presented with a huge sword by Azaroth himself, so we're sure that something special will be conjured up! Our manic convention organiser assures us that there will be a repeat of the mayhem that made last year's competition such a memorable day - for everyone involved. Just when you thought it was safe to open a paint pot, eh?





'EAVY DUTY ELDAR

Figure designer and space pirate extraordinaire **Jes Goodwin** has been promising reinforcements for Eldar forces throughout the galaxy. ETA is next month. The deadly machinery that Jes has been developing is a Dreadnought.

The model not only packs a punch on the tabletop, but it can be constructed in so many different variations that Eldar commanders may experience difficulty in deciding which version to field. Coupled with the **Eldar Dreadnought Expansion Kit** which is scheduled for simultaneous release, this model makes an exciting addition to the *WH40K* range.

CHAOS FOR THE COSMOS

Bobby Naismith, Laird of the lead casting, has tortured some modelling compound into a new range for *Citadel Miniatures*. Old 'mince n' tatties' has unleashed the **Chaos Renegades** - a range of futuristic chaotic denizens which include horribly mutated marines, warp cultists, and other foul servants of chaotic powers. We're all doomed, Jimma!

DIAL A DUNGEON

Fighting Fantasist **Steve Jackson** has linked up with a company called **Computerdial** to provide an exciting new type of roleplaying opportunity via your friendly telephone. **Computerdial** have been applying their expertise in telephone services to set up a system that works, while Steve has been responsible for the design of the game itself (and its production in a recording studio).

The first adventure to run on the system, **Castle Mammon**, is almost ready to go. One of the interesting features of the project is a players' phone-in line called *Black Claw Tavern*, where off-duty adventurers can swap advice and progress reports. Next month in *White Dwarf*, **Steve Jackson** issues the invitation for you to fight his new on-line monster.

Got to hang up now.



CRUISIN' FOR A BRUISIN

Citadel's new Ork War Buggy has got Warlords everywhere donning goggles in preparation for a swift entry onto the battlefield. We take this welded wonder for a test drive and see what it's really made of.

ORK WAR BUGGIES

Orks are responsible for some of the ugliest technology ever to see the light of day. The extensive range of vehicles known as War Buggies are a prime example of how much importance the Ork masters of "know-wots" place on aesthetic appeal; ie, none whatsoever. Despite their cobbled-together appearance, however, these vehicles are effective enough and often put to good use by the Warlords.

The buggies are all constructed in a similar way and incorporate similar features - even though two seen side-by-side may bear little resemblance to each other. Each buggy is assembled around a basic, highly robust chassis to which are bolted various modules such as power plants and weapons mounts. Occasionally, enclosed cabins are used to provide protection for the driver or other crew members. But more often, the crew are left exposed, simply janging on to any convenient bits of the buggy's superstructure while they operate the drive system or guns as best they can.

The most common form of Buggy can only hold two Ork crew, but there are larger versions which can carry a tactical unit (5 models), albeit in great discomfort.

LAND		AIR			TRR	Cp	T	D	Sv	Eq	W
Max	Acc/ Dec	Max	Min	Acc/ Dec							
24	6				½	2	7	15	6	2	2

Equipment: Communicator, Targeter.
Weapons: Twin Bolt guns, swivel mounted (180° traverse).

Each buggy is crewed by two Orks wearing Flak armour and carrying Knives and Bolt Pistols. The crew will have standard Ork profiles. They are included in the points cost of the buggy.

PV: 148 each

Optional Upgrades for Ork Battle Buggy

1. Substitute **Multi-Melta** for Twin Bolt Guns

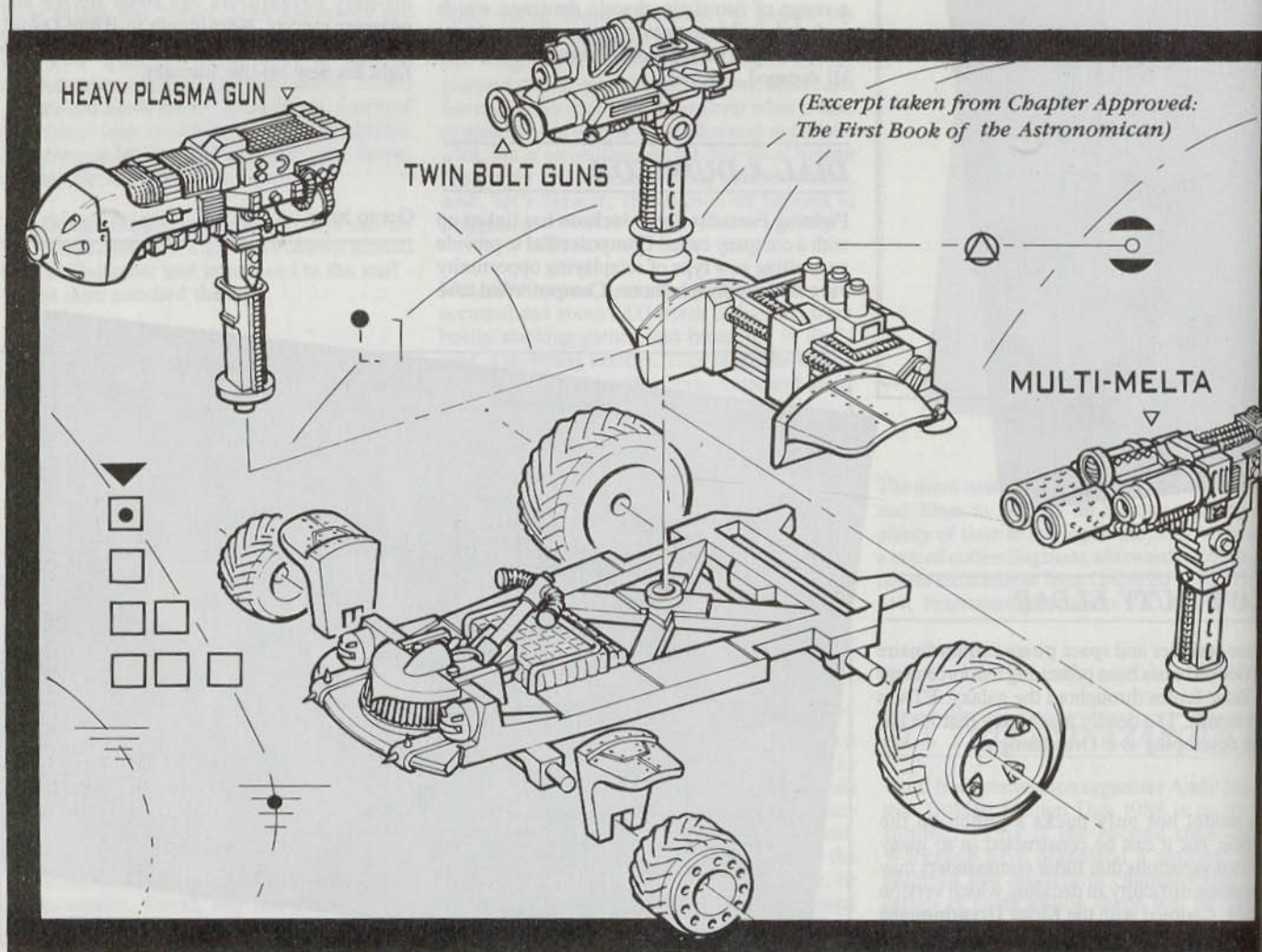
Additional points cost: 46 per Buggy.

2. Substitute **Heavy Plasma Gun** for Twin Bolt Guns.

Additional points cost: 71 per Buggy.

3. Arm driver with **Plasma Pistol** in place of Bolt Pistol.

Additional points cost: 3 per driver.



(Excerpt taken from Chapter Approved: The First Book of the Astronomican)

ADVENTURERS



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LETTERS PAGE,
WHITE DWARF,
ENFIELD CHAMBERS
14-16 LOW PAVEMENT,
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WHITE DWARF

Counterpoint is this month's buzzword.

C F Taylor, Nottingham After reading *From Sprue to You* (WD97) and being thoroughly amazed at the versatility of the plastic Space Marines I recently aquired, I got to thinking about what other types of multi-pose figures you could produce in plastic. *Judge Dredd* fans (myself included) would benefit from Exorcist, Brit-Cit and Oz Judges, as well as specialist ones. A Manta Prowl tank wouldn't go amiss either.

Moving onto *Warhammer 40,000*, are we ever likely to see a Tyranid in plastic (or metal for that matter)? Incidentally, the *Chapter Approved* articles in *White Dwarf* help provide an insight into the history and workings of the Imperium. *Index Astartes* is proving most useful for my Marines, as well.

Anyway, I think the multi-pose format is the best way to go with plastics. The gamer and collector both have a wider range of figures to choose from that way.

Okay, Tyranids next month. Now...

R Tande, W Yorks I vote for more figures with less variety because the bulk of most armies are made up of regiments using the same weapons, wearing the same armour etc.

But of course, that wasn't the only issue raised in the article. Not that there was likely to be any more agreement on the next point...

G Buckley, BFPO 20 I prefer the metal figures to the plastic ones simply because metal figures have more character to them. Each one looks like an original and they have a bit of weight to them (this adds to the feel of battles). I have hundreds of plastic tanks and figures left over from when I used to play WW2 wargames but these seem very dull and repetitive when compared to Citadel metal miniatures.

A Fridge, Morcombe Save the metal for making grommets. It's about time someone brought out some decent placcy figures. I think a lot of people in this hobby kid themselves by saying, 'Oh yeah, I'm going to build an army of this and that - ' when in fact, while they're spending their money on army A, some really good figures come out for army B and they end up changing priorites and getting two half sized armies (at best) or a wide ranging but fairly useless colection of miniatures - which is fine for the collectors but not the gamers.

So get pentographing. I can see it now. 'Games Workshop Offers Grommet Franchise Deal.'

Last month's change in the cover presentation style is another example of counterpoint at work.

Adam Hough, Herts The cover of WD98 was superb. I only wonder why the neat 'boxed' style has not been used before. It certainly gives WD a touch of class.

Just a smidgin, eh? Thanks anyway.

Chris Hobbs, Lincolnshire Being of a generous nature, I would go so far as to say that over the last few moons your publication has been approaching total excellence... with one exception. The cover of WD98 was a disaster. No nastiness intended to your graphic designers, who I'm sure do a wonderful job, but who came up with the idea of having a border?

Okay, with the old style some parts of the picture were obscured but so what? The overall scene could still be discerned. I do prefer the new cover line (and even the fact that Games Workshop is now advertised more prominently). Removing the awful contents blurb was a step in the right direction because that only distracted the eye from the cover painting anyway.

So, to compromise (*this is where he flips - Ed*), group all the Bumfinalia including the title, price etc up in the top of the page and reduce it to about 2" depth. Cook at gas mark 6 for 10 days. Devote the rest of the page to the full picture - 9½ inches of glorious technicolour! Here's one I prepared earlier...

It would be nice if those wonderful designers drew a border around this letter, thus committing you to sending me all the new releases which I can't afford after sending you that £100 note.

No chance. They're too busy scratching their heads over your suggested modifications to the cover. Anyway, I can tell a forged note when I get one. It tasted foul by the way.

Richard Hawkins, Dorset I have just finished combing my copies of WD for those excellent extracts of 'Warhammer Dialogue'. They are quite brilliant: that one about Grugni Cloudshoulder and his blunderbuss cracks me up every time. Is only one warped mind responsible for these pieces, or are they samples of collective creativity? I have only recently indulged in *WFRP* and the *Enemy Within* campaign, but I have had *Warhammer Fantasy Battle* rules for some time, so I can see where most of the ideas come from.

Nah guv. Itz uz - uz gobbos wot sez 'em. De simpul reezon wot no-un stopz uz iz coz if de tride, wee'ed 'av de boyz rownd an' sink teef innoo 'em, shakes ar 'eadz a bit, an' leggo juz wen itz gonna ruurt.

To change the subject completely, are there any more JD scenarios planned? We poor GMs, who's players have punched, shot, blown up and otherwise totally destroyed the scenarios already published, are having trouble writing adventures comparable to those of Tynan and Rowland. Best get working chaps, or lawmasters will come a-smoking and you'll end up doing twenty on Titan for neglect of duty!

We're still catching our breath after the last epic. But yes, there will be more JD material in the future.

Tony Johnston, Redditch
Subject: *Dungeonquest*
Crossfile: Drak Borgen
Notes: Best £15 ever invested in a GW game.
Criticism: Solo player rules too 'chancy' with D12 roll.
Alternative: Choose tactic. Roll D6 for monster; 1-2 Mighty Blow, 3-4 Slash, 5-6 Leap Aside.
Result: Greater player involvement.

Andy Cairns, Bolton This is it. Everybody's cracked! I was playing a solo game of *Dungeonquest* (great game by the way), when Volrik the Brave, on examining the various

items of debris on the floor, came across the small grey helmet of an Imperial Space Marine. An interesting find. Would you care to tell me how it got there?

Sure - the same way that the fish, the luger, the wrist-watch and the pair of underpants got there.

P Malhotra I am quite an inexperienced GM and I have just bought *Stormbringer*. I would like to comment on how hard it is to suppress certain reactions from the players, mainly psychotic ones (the reactions, not the players). For instance, 'Let's go in there and kill everybody,' is not always the right thing to do. I find certain players go over the top. For example, one player named his characters 'Pootle the Flump' and 'Perkin the Flump'. I sometimes find it hard to cope with this.

I'm not surprised. Why are they giving you a hard time? Are you messing up the adventures? If you are, they should try to be patient and helpful. Are they in the least bit interested in the game - or indeed, any game? You don't really enjoy this hobby until you're in the company of other people who do. So have a think about the way you have treated the PCs, how the players have respected your position as GM, how much interest they show in the game ***when you're not playing it*** *and try to adjust your game, and attitude, where you think it might help.*

It may be an idea to let someone else GM and see what happens when the tables are turned. If the worst comes to the worst, find new people to run games for. And if you think that might be difficult, don't ask people if they're interested in roleplaying. Ask them if they're interested in Moorcock - and the Young Kingdoms. Then invite them to visit it.

Tom Hutchinson, London On page 81 of WD98, Mr Davis advocates depriving 'bad guys' of a combat advantage in the form of minor critical hits. This is completely contrary to the fundamental axiom of the RPG world; no double standards. The change that Graeme Davis suggests would only result in a stronger hack-and-slay element in the game, as the PCs and their friends would have a greater opportunity to do it unto their opponents with long, sharp, pointy things before their opponents do to them etc.

Chapter Approved is shaping up very nicely indeed, merci beaucoup. The fact that the *WH40K* universe is capable of supporting such additional background elements without being tedious is a tribute to its depth and profundity. However, bung in any more rules additions and my multi-lung will leap up and clobber hell out of you.

Oh yeah, lots of people are neglecting the fact that music can be drafted in for atmosphere in most RPGs. Wagner and Sibelius for your epic trilogies, Chopin for all the tense drama of power politicing and Bix Beiderbecke for all those shoggoths out there. All this, and more, without cruel half-hour drum solos or inhumane torturing of idiotic flying V guitars by some group called Eric Bloodaxe's Squashed Bunnies.

Didn't they do All You Need is Blood? Anyway, Graeme was suggesting this as a possibility GMs might want to consider. Double standards are optional as always. For instance, most people determine the fate of a critically hit monster on the Sudden Death table but use the detailed list of effects for their own characters.

Alexander Fennell, Swindon Why is it that members of the older age group (I'm 14) refuse to divulge the whereabouts of gaming clubs in my area?

When I ask someone who might know, they may admit to knowing of a club, but then shut up when they see that I'm quite young. If I push for more information, they either ignore me or say they can't remember the name of the street it's in (or give some other weak excuse). Is this attitude prevalent throughout the country? Why people act like this is beyond me. Maybe they're afraid that I might be better than they are, or perhaps it's just that they don't imagine someone of my age being any good at gaming. But after all, you can only get better by actually playing.

I think it's disgraceful.

Agreed.

Ollie Allinson, Berks Thankyou again, Simon Nicholson. *Scenes From Courtly Life* was very interesting, not to say inspiring, though I think *Friends In High Places* (WD89) was better. Come to think of it, *Vance's Evocation of Arcane Delight* (WD94) was even better. Does this mean I'm a Simon Nicholson fan?

Probably, but you're not alone.

B Pearce, Coventry *Scenes From Courtly Life* has tempted me to explore such possibilities in my own campaign (I've only been GMing a couple of years and my players have never strayed too far from obscure country inns - they say you can't buy a decent pint in the towns). However, it would seem to me that running games with these high-powered political overtones requires particular skills on my part.

All these rumours and bluffs that circulate the court have me worried. If members of my party end up in such a place, how do I deal with the fact that they're each likely to be talking to different NPCs at the same time, possibly accidentally stitching each other up in the process? Just the thought of all those intricacies brings me out in a cold sweat.

Don't run a game you think you're going to have trouble coping with. However, the court need not be that difficult to handle. For instance, perhaps only one member of the party could become involved in its machinations. Alternatively, the whole party could stick together for some reason, making NPC interaction far less complex. If the PCs do start to circulate, restrain yourself (and the NPCs) by letting them get to a couple of no-hopers, gormless gossipers or whatever. There are just as many fools in court as there are outside it. You need not have an NPC espouse (or receive) useful campaign information just because he's there.

Ken Heiney, Bristol Not bad. Not bad at all. I am referring to *The Grapes of Wrath* (WD98). My party is now missing one thief (after she ran into Dieter's bodyguard) but other than that, they came through with flying colours (high flying in fact). Anyway, I now have this problem of finding a replacement for the thief. Should I wait till they get to Middenheim? Come to think of it, they'll probably have arrived by the time you read this. Any suggestions would be appreciated.

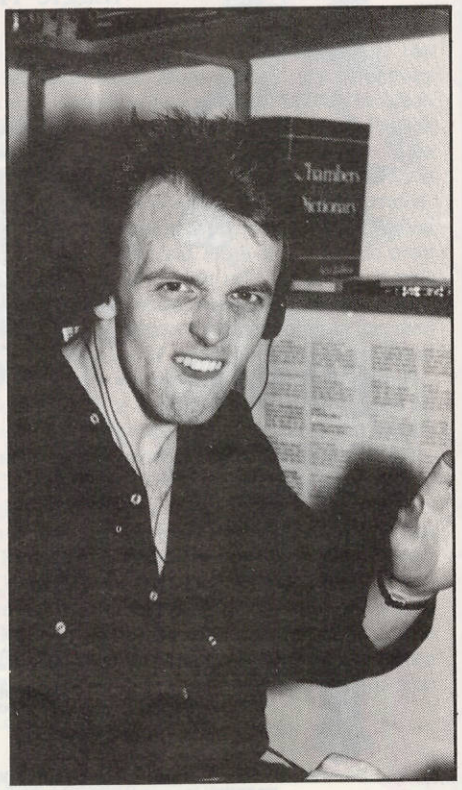
Kurt was a mean dude. I trust he came to a suitably sticky end? Middenheim should provide you with as much choice for a replacement as you could want. Somebody with a decent set of skeleton keys is always useful to have around.

Stephen Fenton, Stoke-on-Trent I see. None of the hack-and-slay bit for the jolly chaps at Games Workshop then? Zarquon, you could have fooled me. What with the crunching bones, punctured lungs, smashed noses (not to mention impeded senses of smell), issue 98 was more like a Mongolian abatoire than anything else! Squeeze The Boil, more like. That and the para-military organ transplant bit for for *Casualty 40,000.*

Otherwise, keep up the good work. Lose the 'Games Workshop Presents' thing on the cover (it looks more like a film still). More Thrud-shaped raspberry flavoured chainsaw freebies, please.

Maybe we should have saved the exploding heads bit from WD96 to round things off. We'll try harder next time.

This month's mail bag fell on Sean Masterson.



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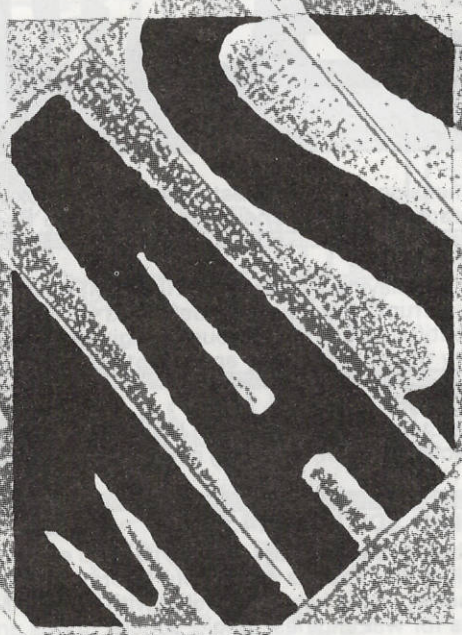
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CRITICAL



A regular book review column, written by Dave Langford

Back To Work

Somewhere out there, are people who think monthly magazines are written the day before they hit the stands. In fact the Langford you read here is a ghostly voice from the past, still contemplating a further twelve months' reviewing after the wild debaucheries of Xmas and New Year. These debaucheries involved reading stacks of books I'd paid for and didn't have to review: some deserve a belated mention.....

Russell Hoban's **The Medusa Frequency** (Cape 143pp £10.95) is a weird mixture indeed, as unsuccessful author Herman Orff suffers imaginary dialogues with his word-processor and imaginary voyages into deep myth inside his own mind, where the decaying but gabby head of Orpheus keeps manifesting itself in strange disguises ('The Thinking Man's Cabbage') while the outside world throngs with stranger encounters. After flashbacks to all the women in his life, Orrf emerges with the inspiration for The Seeker from Nexo Vollma, a pulp-SF epic described with mingled affection and contempt, ready for lucrative cerealization on the backs of cornflake packets. The book is souffle rather than cornflakes: a light and tasty treatment of material which could be depressingly Heavy.

I indulged myself with Rudy Bucker's **Mathernauts** anthology (Arbor House 300pp, import shops only), 23 nifty SF and fantasy stories in mathematical vein, some familiar, some genuinely mindboggling; Peter Ackroyd's **Hawksmoor** (various editions) with its unforgettably black vision of crossed timelines and sinister compulsions built into London's religious architecture; and a murder mystery called **Bimbos of the Death Sun** by Sharyn McCrumb (Windwalker 219pp £1.95), latest addition to the sub-sub-genre of novels set at SF conventions. McCrumb deploys her research with kitchen-sink enthusiasm, neatly caricaturing several SF fan stereotypes but striking an unconvincing note when all these wildly different and often mutually intolerant types sit down to play D&D together. The dull D&D finale tends to spoil an amusing squib. possibly some reference to the game is compulsory in this series, published by famous patrons of literature TSR.

Back in reality, Harry Harrison continues his *West of Eden* with **Winter in Eden** (Grafton 486pp £3.50); a third volume is scheduled. (Book 2 ends with 56pp of background, expanded from 42pp of which devoted readers will thus pay for three times?). The dead weight of research which gave book 1 its worthy-but-stodgy quality is now lighter: Harrison has built up his world of savage humans and high-tech reptiles, and has more elbow room to tell a story. Somehow, though, a strong story never emerges. Several plot threads intertwine, involving groups of characters travelling from A to B or meeting up with C: much of this feels like positional play in chess, moving pieces into place for the next book's jolly exciting endgame. There's one good SF frisson as our heroes realise the nature of the (excessively unconvincing) biological weapon deployed against them by dinosaur sapiens, and one routine SF reversal as an entire cityful of inimical reptiles is overcome - almost exactly as in Book 1 - by one man exploiting the cold-blooded foes' carefully planted weakness. These are tricks and turns of mere short-story weight, while the epic potential lies elsewhere: with the long-term inevitability of either human/dinosaur coexistence or one species' extinction, with the advancing glaciers that can't be conveniently bluffed or set fire to. Maybe in book 3 ...?

John Crowley's **Beasts** (Gollancz Classic 184 pp £3.95) reappears as a 'classic' for the second time in the history of this column. I've always thought it the slightest of Crowley's books, but it's an undeniably fine blend of modern beast-fable and near future SF in a fragmented USA. DNA tinkering has produced the leos, hybrids of human and lion genetic material: strange 'people' with a simplicity and grandeur which shine from the page. The tortuous political complications are orchestrated by the result of another, one-off experiment: Reynard, human/fox, a master plotter without a plan, a lost soul forever hoping to find his own identity in fables about foxes. The slightest of Crowley's works? I recant: anything by him demands to be read and reread.

Two unrelated Jack Vance books: **The Asutra** (VGSF 187pp £2.50) and **Star King** (Grafton 204pp £2.50). The first concludes the trilogy beginning with *The Faceless Man*, one of Vance's best novels for its combination of baroque sociology, colour and wit with a sympathetic hero who (as in most of the best Vance SF) is compelled to overthrow his world's rulers to preserve his own integrity. Some of the freshness leaked out of this series by book 3: *The Asutra* isn't actively bad but seems perfunctory, the result of over-hasty production. By contrast, *Star King* opens a five-book series ('Demon Princes') of which the last two are particularly enjoyable: Vance didn't rush to finish but waited for inspiration. This is a different brand of SF, pure space opera whose hero is a glum, dispassionate instrument of vengeance. Around this chilly core, Vance constructed a gaudy stage-set of brilliantly daft ideas, quotations, scenery and grotesques. The revenge plot is banal in the extreme, but the pace is headlong and it's impossible not to admire the backdrop.

Has Cordwainer Smith's **Quest of the Three Worlds** (VGSF 184pp £2.50) really not appeared in Britain before? Smith was unique, sometimes irritating with his bouts of cuteness, repetiton and doggerel, but far more often achieving effects never thought of in SF before. The four Quest stories concern three exploits of the unlikely hero Casher O'Neill - 'On the Gem Planet', 'On the Storm Planet', 'On the Sand Planet' - plus a seperate story using him in a minor role. The backgrounds are fully as garish as Vance's, though more poetic: but O'Neill is a man of ideals and compassion, and in each episode the awesome hardware is less important than O'Neill's making of the correct, unobvious ethical decision. ('Ethical' may be an unfamiliar word to the more enthusiastic hack-and slash role-player: try looking in the dictionary.) In their far-out, mystical way, these aren't the most accessible of Smith's many linked stories: a tasty sample, though.

Further back still, from 1953 when even your aged reviewer hadn't become cynical (that came in 1954), Eric Frank Russell's **Sentinels from Space** (Methuen 227pp £2.95) is a simultaneously heart-warming and awful reminder that genre SF could be compassionate and metaphysical all those years ago. Heart-warming, because Russell's optimistic vision of the importance of life, mind and soul indicated a new direction in SF, away from mere nuts, bolts and galaxy-wrecking hyperdimensional vortices. Awful, because metaphors about 'great bright-eyed moths beating gloriously through the endless night' fit terribly into a threadbare plotline consisting largely of psychic mutants swapping cliched wisecracks and mayhem. More modest and - on its own level - successful is his 1956 **Three to Conquer** (Methuen 211pp £2.95), a fast-paced thriller with a lone, wisecracking telepath battling alien virus invaders who infect and (cf *The Puppet Masters*) generally Take Over people. On both books, Methuen have struck a blow for SF tradition by commissioning covers you're embarrassed to be seen holding on a bus.

Still shattered and hung over from the aforementioned debaucheries, your reviewer forced himself to glance into further works which therefore may not have had a fair trial. Patrick Woodroffe's **The Second Earth: The Pentateuch Retold** (Paper Tiger 143pp £7.95) is beautifully produced and author-illustrated, but its prose content asphyxiates in the rarefied air of quasi-biblical High Style which even Tolkien couldn't bring off. Katherine Kerr's **Darkspell** (Grafton 369pp £6.95) opens with three pages of notes on pronouncing an invented Celtic language (if you're not going to use a real one, what's wrong with phonetic spelling?), followed by a double-page map, followed by opening text containing three rapid out breaks of the word 'dweomer': if the language is fake-Celtic, why the Old English? (To give a warm glow to D&D fans, I suppose.) I lost heart at this point. Tony Richard's **The Harvest Bride** (Headline 279pp £2.95) is plugged by Ramsey Campbell as 'A supernatual thriller with a real sense of menace'; it opens with the words 'Mallory was dead. Yes, I know that's close to the beginning of another book...', and was at once hurled aside on the grounds of excessive cuteness. I must try to be nicer.

Dave Langford

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But not much....

Patrick Woodroffe's wonderful icons (some of which are illustrated here) form the basis of the Second Earth's written language. Unfortunately, a full translation of the ideograms has never been achieved, but perhaps you can contribute your skills to help.

We have included a 'quotation' for you to have a think about. All its component parts (and their meanings) are illustrated on this page. All you have to do is translate it for us. Remember, these icons are deliberately open to different interpretations, so we'll be interested in seeing the cleverest 'meaning' you can think of. For instance, to make up a sequence meaning 'White Dwarf' in the top left of the page, we have used icons which could literally be translated as *small man of light*.

While we're on the subject of interpretation, one of the icons in our 'quotation' we made up ourselves. You can decide what it means and how it fits in with the rest of the message.

And don't think you have to look in the book for clues, because there aren't any. Though if you win a copy, you'll find plenty of mystery to keep you occupied.

The ten most imaginative, appealing (or even silly) translations each win a hardbacked copy of *The Second Earth* signed by the author. The ten that nearly made it will each win a softbacked copy: a goal worthy of the quest.

Answers should be sent (on a postcard or the back of an envelope) to: *Second Earth Competition, White Dwarf, Games Workshop Design Studio, Enfield Chambers, 14-16 Low Pavement, Nottingham NG1 7DL*. All entries should arrive no later than 28th March 1988. Winners will be notified by post and details will be published in a later issue of *White Dwarf*. This competition is not open to Games Workshop employees or their families.

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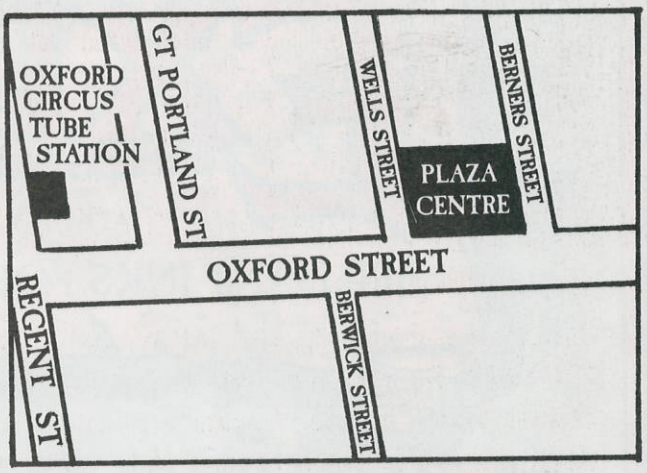
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BLANCHE'S BABIES

We often use *Illuminations* to bring you glimpses of work by artists and illustrators far from the constraints and environment of the Design Studio. We keep our own team of artists, illustrators, graphic designers and figure designers constantly busy with the latest projects to distract their attention from the fact that their companions are edible.

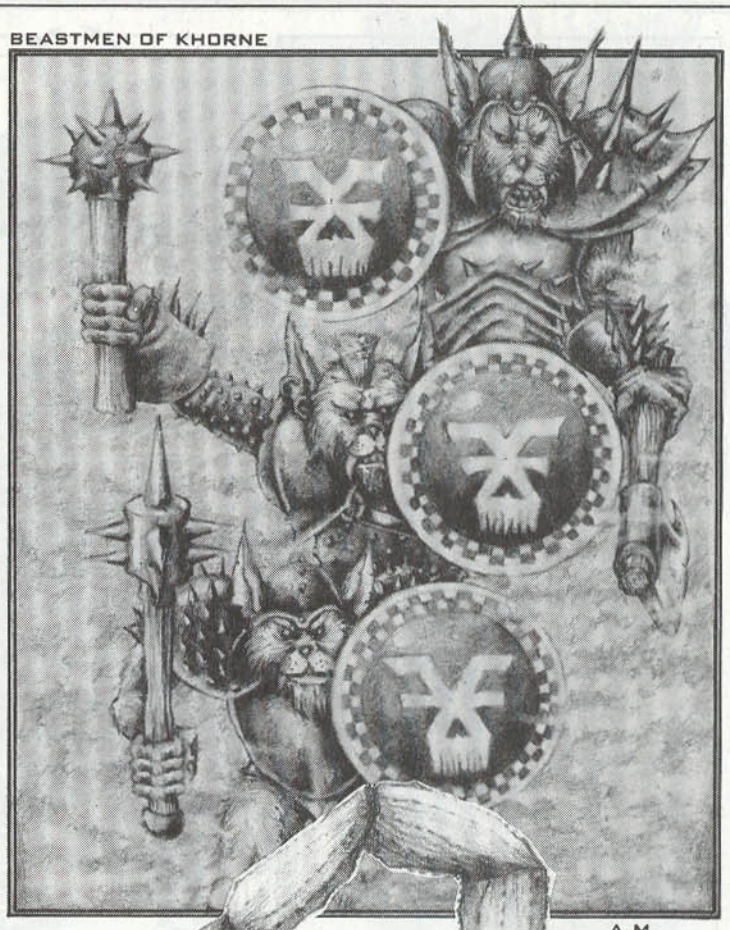
Yet the Studio is a flexible place - dynamic, to use my favourite adjective - and these bio-degradable Art Marines mutate from time to time. For instance, every reader knows that BiL Sedgwick draws Gobbledigook, but very few people realise that most of the time, BiL designs such gems as the *Dungeonquest* Sun Track, or the mausoleum effect for *Fury of Dracula*. Likewise, Jes Goodwin is respected for his work as a figure designer, but his sombre illustrations for *White Dwarf* and various GW hardbacks can send a chill down your spine.

How many of you thought wee Bobby Naismith spent all his time and talent on co-ordinating the figure designers? Bob's talents extend far beyond his managerial role. And some of you have been curious as to *what* H is. So are we.

The people who create the visual imagery for our games are a creative team; each has specific skills and talents but they all work together, building from ideas to final concrete forms and styles. And it's great to watch them do it. For now we can look at their rich black and white illustrations - next month we'll see what happens when you let them loose with colour.

John Blanche

BEASTMEN OF KHORNE

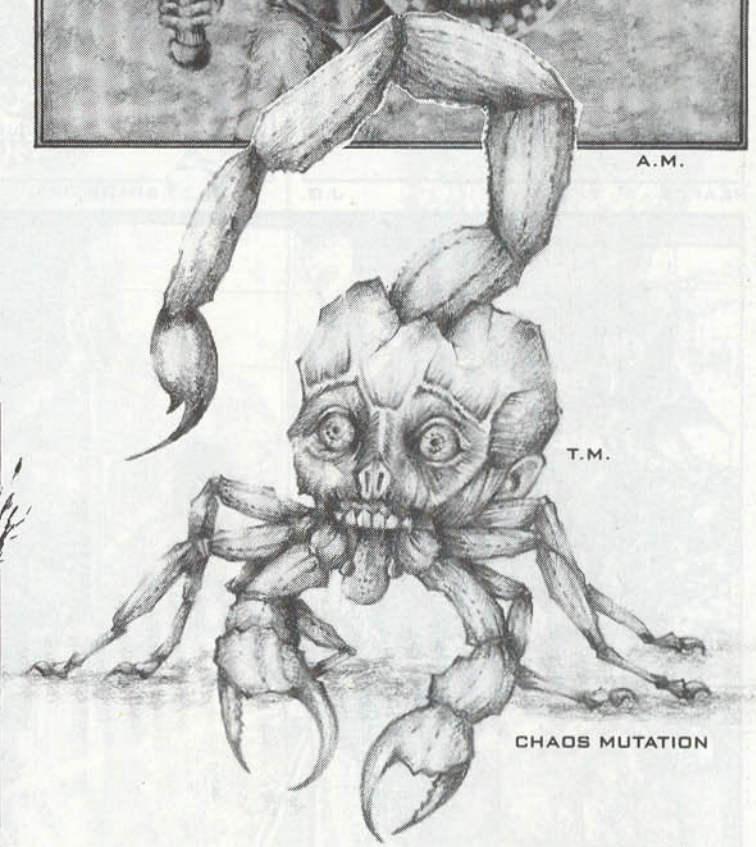


A.M.



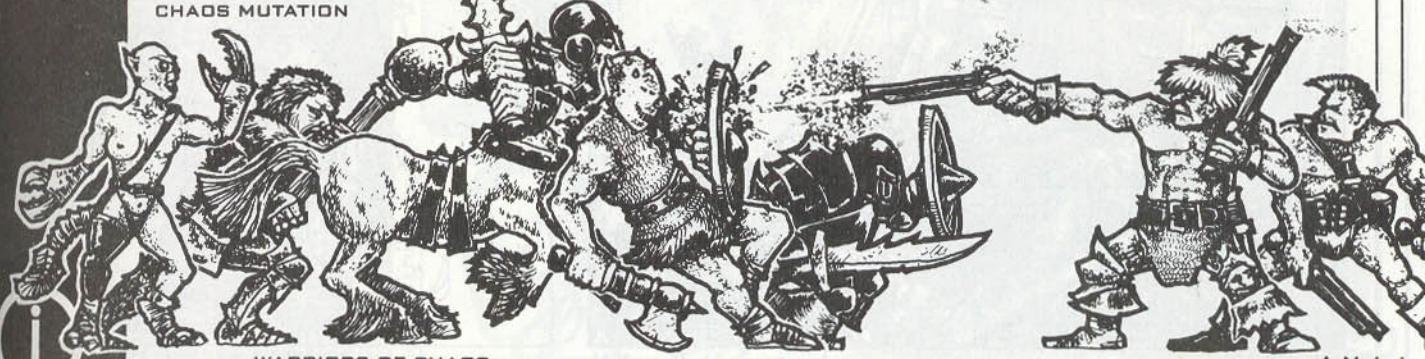
T.A.

CHAOS MUTATION



T.M.

CHAOS MUTATION



WARRIORS OF CHAOS

A.M.



REAPER J.G.



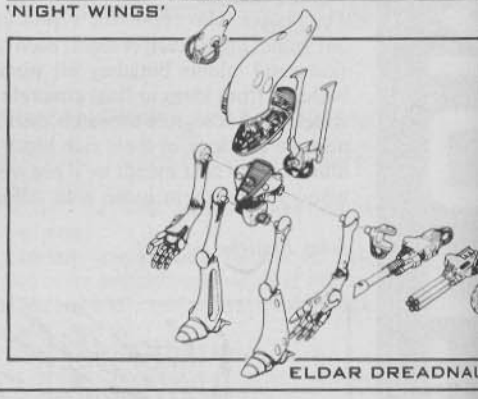
CHAOS WARRIOR MUTATION T.A.



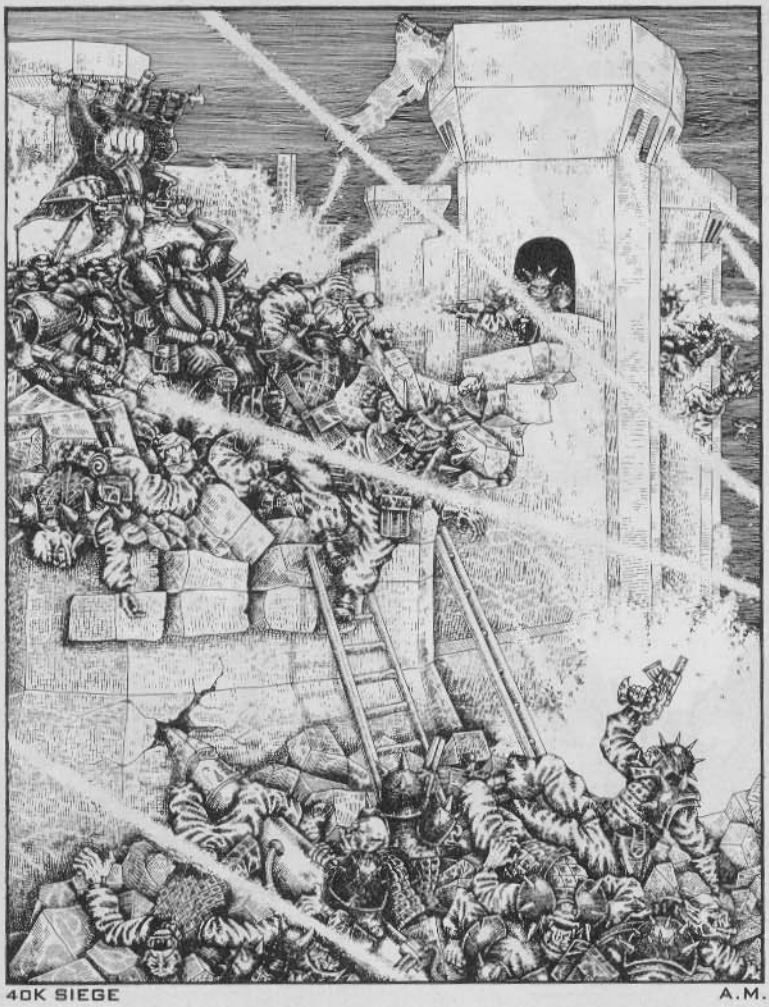
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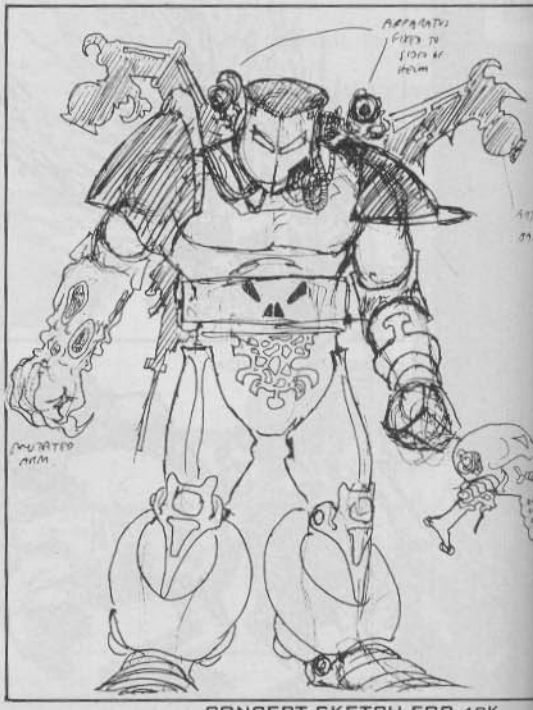
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THE ONE HORSEMAN OF THE APOCALYPSE SID

OLD WORLD NOBLE D.A.

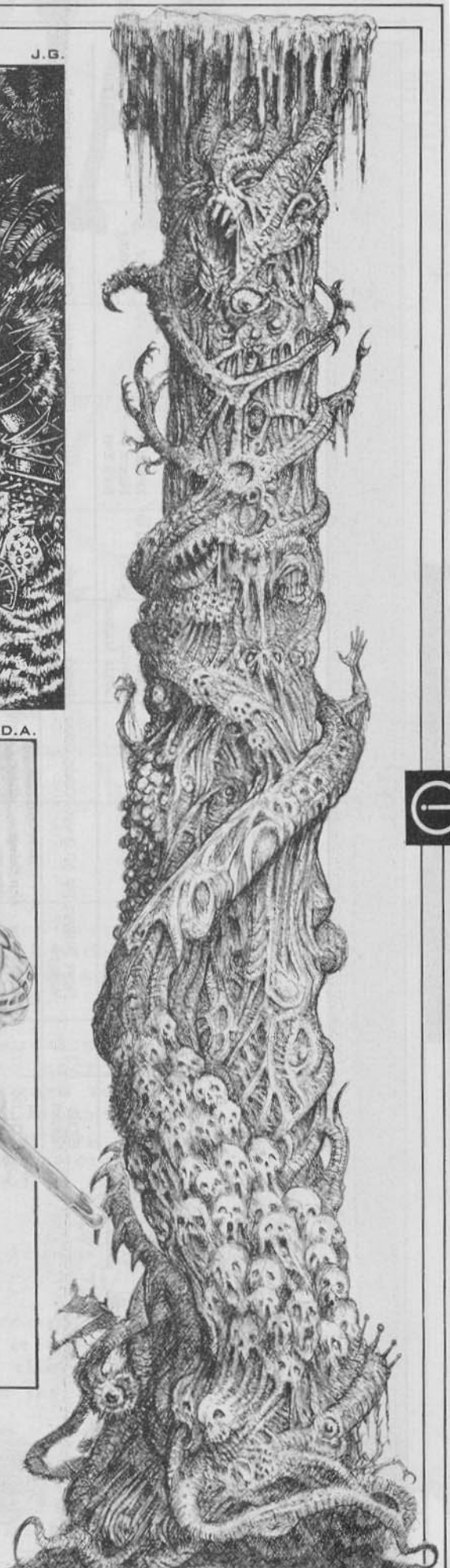




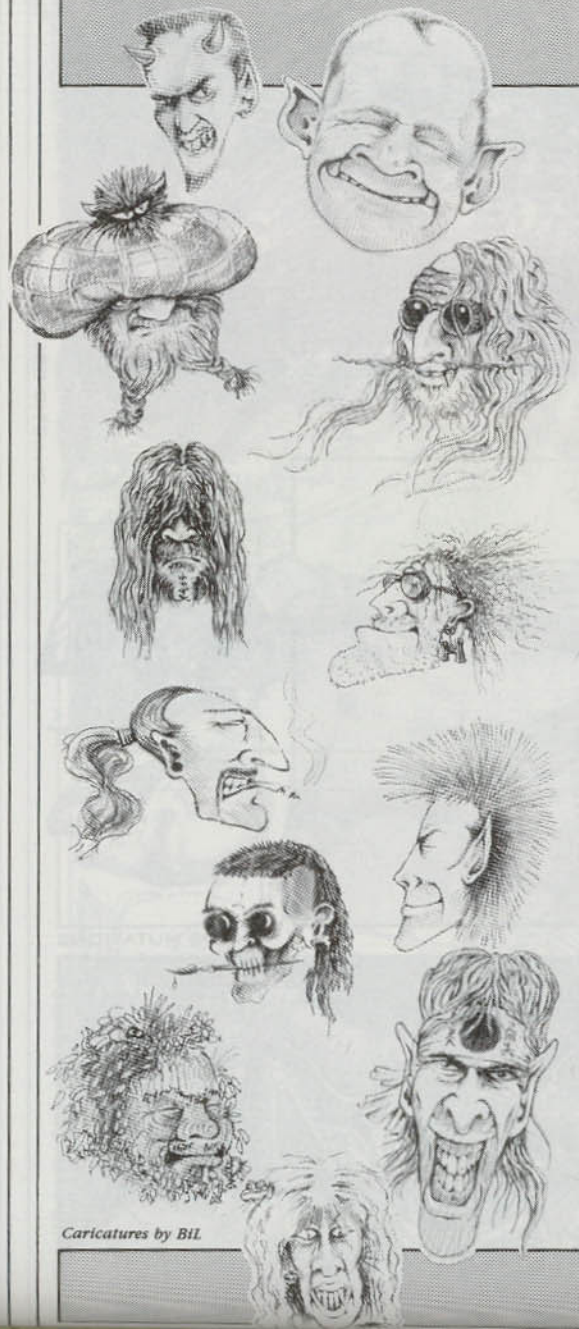
CHAOS MUTATIONS



T.A.



CHAOTIC COLUMN T.A.



Caricatures by BIL

FAVOURITE THINGS AND OTHER STRANGENESS

NAME	AGE	JOB	TRAINING	ART MEDIUM	ARTIST	MUSIC OR BAND	BOOK OR AUTHOR	FILM	FOOD	AMBITION
ALY *Taurus*	30	Figure Designer	Self	Pen & Ink	Miller, Blanche, Dali	Eurhythmics, New Order	2000AD, Any Marvel comic with 'X' in it	Terminator, Aliens	Jap	Bop till drop
BIL *Happy*	7½	Graphic Designer	BA Hons Architecture	Pen & Ink	Uderzo (Asterix), Sergio Aragonés	Motorhead to Mozart	Richard Scarry's Biggest Word Book Ever	Brazil	Lots of everything	None
BOB *Scottish*	31	Figure Designer Manager	Dip AD Design	Citadel Colour	Patrick Woodroffe	Furys		Bladerunner	Chicken Tandoori	(He just laughed)
COLIN *Sagittarius*	23	Artist	Art College drop out	Citadel Colours & Crayons	William Blake	New Model Army	Lord of the Rings	Star Wars	Mushrooms	To be able to draw
DAVE *Aries*	22	Artist	Art college	Acrylics	Breughal	Noisy		Excalibur, Alexander Nevsky		To be rich
H *Aquarius-Capricorn Cusp*	9½ weeks	Designer & Tech Illustrator	Electronics Engineer	Ink via a nib	Michael Whelan	Sisters	Dot-to-Dot Painting by Numbers	Aliens		To grow up
IAN *Labrador*	35	Assistant Art Manager	BA Fine Arts	Screen Printing	Victor Moscoso, Vaun Bod	Zappa, Dead	Ubik, P.K. Dick	Apocalypse Now	Hot buttered chilli dogs	Sail around the world
JES *Leo*	27	Figure Designer	3 years sentence in Fine Arts	Pencil	Froud, Blanche	Jesus & Mary Chain	Gene Wolfe's New Sun series	Time Bandits	Veggy	To watch the world end
SID *Scorpio*	23	Figure Painter	Self	Doris Stoakes	Bosch	Hendrix	Black Easter, Blish	Easy Rider	Garlic pizza	Has achieved - got his Harley
TIM *Armadillo*	23	Studio Assistant	Art College drop out	Pen & Ink	Pre Raphaelites	Marillion	Star Trek	Aliens	Jap	To be Captain of the Enterprise
TONY *Aries*	Silurian	Artist	Self	Variograph	EC comics, Durer	Blues	Collector, Horror & any	Sci-Fi, Horror	Less than it used to be	To train trilobites
TRISH *Virgo*	21	Figure Designer	Degree Jewellery Design	Red Gold	Pre Raphaelites	T'Pau, David Cassidy	Amanda Prantera, Angela Carter	Rocky Horror, Co. of Wolves	Carob coated raisins	To be a dolphin

THE RITUAL



The corpse twitched again. The Skaven's eyes were fixed on the table. The gaunt, robed figure in the shadows moved his arm across an invisible line, and as the twisted fingers uncoiled, the corpse rose to a sitting position.

'Seesee!' cried Skretth, salivating. He was suddenly aware of the curtain of silence he had disturbed. The necromancer seemed not to notice. Skretth returned his gaze to the corpse as it climbed down from the bench. Before it let go, there was a soft tearing sound and the rotting remains of the unfortunate corpse's internal organs splattered across the floor. Unbalanced, the monster collapsed in its own offal.

'I need something better,' hissed the robed figure before turning to leave the chamber.

Skretth was alone. He scurried across the room and and pulled a jar down from the shelf. Clawing it open, he pulled out a small clump of leaves and ate them. His whiskers twitched wildly as he returned the jar and its diminished contents to the shelf.

The Black Lotus almost made him forget the putrid mess on the floor. Walking back around the room, he leaned over the corrupted body and began to sniff. He would find something better. He had an idea that would bring him something much better. He left to tell the others...

INTRODUCTION

This **Warhammer Fantasy Roleplay** adventure provides GMs with an alternative introduction to *The Enemy Within* campaign. It is set in Delberz, and so occurs prior to any of the events in *Mistaken Identity*. Alternatively, new GMs may locate the adventure as they see fit (any reasonably large town or city) and use it as the introductory game in their campaign, or simply as a one-off adventure. (If you have just created some new adventurers with the **WFRP Character Pack** and don't know what to do with them yet, here's your answer!)

If you intend to play this adventure, stop reading now! Knowledge of what lies ahead will spoil the fun for all concerned.

GM'S BACKGROUND

Skretth is insane: a renegade Skaven with an impossible goal. He controls a small group of loyal but misguided Clan Skryre warriors. Recently, he and his patrol have exited from the web of tunnels that riddle the Empire into the sewers beneath Delberz. The map said no such exit existed. Skretth looks upon it as fate.

His last mission involved close association with a necromancer. Skretth became too heavily involved. Constantly hallucinating from the effects of Black Lotus (**WFRP** p82), the young Skaven became fascinated by experiments he could not have hoped to understand. For bodies to be re-animated, there would have to be warpstone present. It was the stuff that sparked life into everything. If it was there, it could be extracted. And if he found a way to extract it, he would be able to return to his clan and take control. So went his warped reasoning.

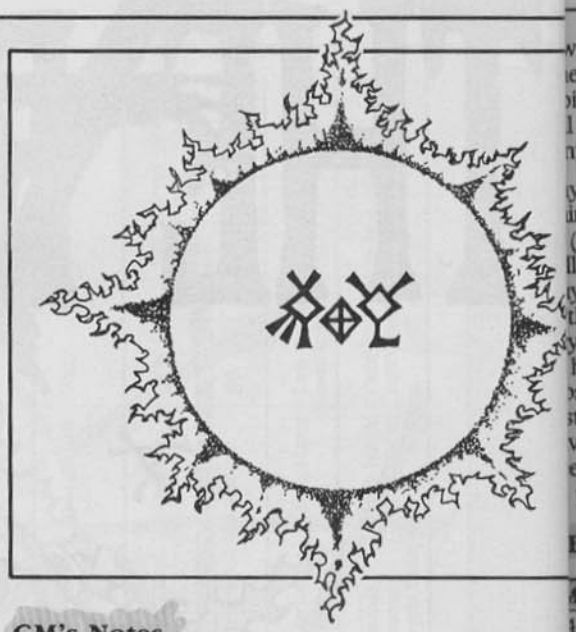
The Delberz sewer network has provided him with an opportunity to collect specimens and practise rituals for his flawed quest. Human cultists in the town, members of the Horned Rat worshipping Poison Claw cult, have been made aware of the group's arrival and are aiding Skretth in his unofficial mission.

This adventure leads the players into the maze of sewers which riddle the ground beneath the city. They will discover that a band of Skaven have recently taken up residence down there, and, with the aid of their human servitors, are carrying out bizzare rituals and sacrifices to their deity, the Horned Rat. The players must try to eradicate (or at least drive out) the Skaven, whilst attempting to save a wealthy citizen from their clutches in the process. As the Skaven presence is significant, the players will need to have their wits about them. Repeatedly choosing to fight will lead to a swift and bloody demise...

CLAW MARK

The following encounter should occur as the PCs are walking back from a late-night drink one evening at their local tavern. Note, however, that they should have a good deal of their equipment with them, certainly a weapon at least, as they will not have time to pick up anything if they left it behind at their place of lodging. If they have *Handout 1* from *Mistaken Identity*, they could be preparing to leave the town for Altdorf and adventure. How are they to know that adventure may be closer than they realise?

As they are strolling through a particularly dark and quiet street, a door suddenly bursts open from one of the expensive houses lining the road. A young man, dressed only in nightclothes, rushes out yelling, 'Help me, someone, please!' As he catches sight of the characters, he turns and races towards them. A large bruise covers one side of his face. As he races over, gasping for air, a dark shape appears, silhouetted in the doorway of the house. The man gasps one last sentence, 'They've got my father... Don't let them take him... Hurry...' before an audible twang comes from the doorway, followed by a much closer thud. The unfortunate young man collapse into the arms of one of the characters, choking and coughing up blood. A crossbow bolt is buried his back. He is dead.



GM's Notes

The crossbow quarrel landed in the back of Ernest Dralst
Klauss Dralst, a wealthy townsman. Both lived in the rath
house from which Ernest just emerged. Ernest was aslee
upstairs bedroom when he was awakened by a sound of s
moving about below. After waking his father, the two of th
to investigate, but were leapt upon by three intruders in the
Klauss was swiftly overpowered. Ernest, however, being
and fitter, managed to break free and rush out into the

Peter Tavelli (a Poison Claw cultist), raced after Ernest in a
to prevent him from alerting anyone, after having first ord
companions to take Klauss back to Skretth by way of
forgotten, stone passageway which travelled right up into th
through a flagstone in the cellar. Meanwhile, Tavelli has su
in shooting Ernest with his crossbow, but not before he m
to reach the PCs.

As soon as Tavelli fires the bolt, he retreats back inside the h
and waits to see the adventurers' reaction through the hall w
If they decide to pursue him, he will lead them into a tra
house before trying to get back to the cellar and into th
passage. If he is caught or cornered, rather than gi
information away, he will immediately seize a capsule of M
from around his neck and bite into it. This Manbane ca
carried by all the humans serving the Skaven, and conta
equivalent of 4 very powerful doses of the drug - the *Pois*
to resist its effects is made at a -20% penalty for each dos
possible that a capsule may not kill, but the GM should ma
that this does not happen very often. The use of the caps
accepted by all the human servitors, and even if the poiso
not work, torture will be necessary to extract any informati
them, such is their loyalty to Skretth.

The adventurers will probably decide to chase Tavelli into th
and try to apprehend him. However, should they hesit
whatever reason, you should remind them that in his last
Tavelli's murder victim expressed the need for speed. If th
still refuse to enter the house at once, and insist on return
their place of lodging, then the adventure can still be brough
on line. The Skaven will be very interested in capturing th
they are the only (living) people who know what happe
Klauss. They may be grabbed during their sleep and throw
the cells in the sewers (see *Into the Sewers* below) to await sa
The players will then have to escape - Klauss will have
sacrificed by then, so they won't have to worry about rescui
any more.

UPSTAIRS, DOWNSTAIRS

If he sees he is being followed, Tavelli will race up the st
the hall, making sure the PCs have seen him. If they pursu
up the stairs, he will maneouvre a decorative wine barrel
stands on the landing to the top of the stairs and send it cra

down towards his pursuers. Any characters on the stairs at the time must make a successful *Initiative* test at a -10% penalty to avoid the barrel. Anyone standing at the foot of the stairs must still make a successful *Initiative* test, but this time there is a +10% bonus to the roll.

Anyone hit by the barrel will take one S 3 hit, and anyone on the stairs will be knocked down, taking falling damage as the GM judges fit (depending on how far up the stairs the character got). Tavelli will then come back down the stairs, leaping over the banister half way down (a distance of 3 yards). From there he will rush back to the cellar and the enter the sewers via the secret passage. Should any characters have avoided the barrel and be able to go in pursuit of him, he will turn and fire a couple of bolts from his repeating crossbow. If they start to get too close for comfort, he will just make a straight run for it, abandoning any attempt to kill the characters. Tavelli's actions, should he be caught or cornered, have already been dealt with - don't forget that he will use the Manbane capsule in preference to being captured. His profile is as follows:

PETER TAVELLI, FOOTPAD, CULTIST

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	32	29	3	3	6	36	1	36	29	32	33	32	28

Skills: Silent Move Rural, Silent Move Urban, Strike to Stun.

Trappings: Club, Repeating Crossbow (9 quarrels), Face Mask.

Tavelli is a tall (6'3"), angular man, with a hooked nose, small beady eyes, and black hair. He is wearing a black, wide-brimmed hat that covers most of his face (though he wears a dark blue neckerchief as a mask as well), and his flowing midnight blue cloak is fastened by a cloak clasp identical to the one lying in the kitchen (room 3 - see below). His dark grey trousers are neatly tucked into a pair of leather boots. He is also wearing a pale blue tunic and black gloves. Most of the other humans serving the Skaven dress similarly when involved in night missions, but are indistinguishable from any other upright citizen when going about their business during the daytime.

The House

Only brief descriptions of the rooms in the house are given below as it is not anticipated that the players will be spending much of their time there. All the rooms may be illuminated by lanterns hanging from the ceiling, but only the ones in rooms 1, 7, 11 and 12 are currently burning.

1. **Hallway.** The hallway is opulently furnished with hunting trophies and tapestries which hang from the walls. A plush blue carpet covers the floor. An elaborate staircase spirals upwards to a balcony overlooking the hall in the south-eastern corner. There are three tapestries in all, each worth 25GC, but you should discourage the players from taking them, reminding them of where they are and what they are supposed to be doing. The hunting trophies are not especially valuable.

2. **Dining Room.** This room is currently in a total mess. Two bodies are sprawled across on the floor. The table is upturned and shattered glass lies everywhere. What must have been an expensive wooden cabinet has been smashed in along its front, and the drawers, together with their contents, have been scattered across the room. The two bodies are those of the servants who tried to oppose Tavelli when he was pursuing Ernest. The ensuing fight succeeded in completely devastating the whole room, leaving nothing of value unbroken.

3. **Lounge.** This is where Klauss used to entertain his guests while they relaxed after a meal. The room hasn't suffered the same fate as the dining room. Several luxurious armchairs, a large decorative fireplace and an elaborate sideboard provide grand furnishing. Four paintings hang on the walls, each worth 40GC, but again, looting should be discouraged.

4. **Kitchen.** This large room has a flight of stone stairs leading down into the cellar in one corner. Two clubs rest in a puddle of blood, evident to anyone entering the room. Any character making a successful *Observe* test or searching the room will also find a ornamental cloak clasp with the Horned Rat's symbol on it - three crossed bones forming the shape of an inverted triangle in the middle. All the items were dropped during the scuffle between Klauss, Ernest and the men, and the clasp may serve to tell the players just what they are really up against. Any Cleric or Initiate in the party will immediately recognise the symbol as the Horned Rat's - if the player does not know, you should inform him of the fact together with the associated knowledge of his connection with the Skaven.

5. **Corridor.** This corridor connects the hall to the kitchen. As it is part of the house that guests do not normally see, it is merely stone flagged, showing none of the splendor seen elsewhere in the house.

6. **Storeroom.** This is where all the food and other domestic requirements of the household are kept, under lock and key. However, when Klauss and Ernest went to investigate the sounds, they armed themselves each with clubs kept here, and Klauss forgot to lock the door in his hurry. Thus the door is slightly ajar, the keys still in the lock.

Inside are several sacks of grain, stacked neatly against one wall along with many other items of food - you may add specific items at your discretion. Also kept in this room is what amounts to a small armoury - a wooden crate marked 'DANGER! EXPLOSIVES', sits innocently in the corner (it contains four bombs - **WFRP** p129). There are usually two more clubs, but as mentioned above, Klauss and Ernest each took one, and both are now lying in the kitchen where they were dropped in the scuffle. In addition, there are two lanterns here, three spare flasks of oil, and a tinderbox. The bombs will be very useful to the players in the latter part of the adventure, should they decide to take them now.

7. **Balcony.** The stairs from the hallway spiral upwards onto this balcony which overlooks the hall below. The floor here is also



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GAMES WORKSHOP

covered with the blue carpet, but there are no adornments on the walls except for a large, decorative wine barrel situated in a small alcove at the top of the stairs.

8. Guest Chamber. Visitors to the house are normally accomodated here. A large four-poster bed set against one wall, a set of teak drawers and a large wardrobe provide the main furnishings. There is nothing of real value here, however.

9. Servants Quarters. This large room contains four beds, only two of which have been occupied recently (by the servants now lying dead in the dining room). The room is not as well furnished as the rest of the house, but still represents very good servants' accomodation.

10. Corridor. This corridor separates Klauss and Ernest's bedrooms off from the rest of the house, providing them with more privacy. As with the hall and balcony, the floor is covered with blue carpet. Two paintings also hang on the walls, worth approximately 70GC each.

11. Master Bedroom. This is the largest bedroom in the house, and is where Klauss usually sleeps. An ornate rosewood cabinet is set against the wall opposite the four poster bed, together with an equally ornate set of drawers and a spacious wardrobe. The drawers are all filled with personal belongings and clothes, but the wardrobe has a false bottom, concealing a secret compartment which contains 200 Crowns, 67 shillings and 300 brass pennies.

12. Ernest's Bedroom. This isn't quite as luxurious as the master bedroom. It's relatively sparsely furnished with a single bed, a wardrobe and drawers.

13. The Cellar. This stone flagged room is filled with barrels and casks containing a wide variety of fine wines and ales. A flight of stairs leads up into the kitchen in one corner, whilst in another corner, concealed beneath one of the flagstones is the entrance to an old, long-forgotten tunnel. This tunnel leads into the sewer system, and is the way Tavelli and company gained entrance to the house. Neither Klauss nor Ernest knew of the existence of the passage. The flagstone has not yet been replaced over the hole, as Tavelli has not yet rejoined his companions. When (or if) he manages to do so, he will pull the flagstone back into place behind him, time permitting.

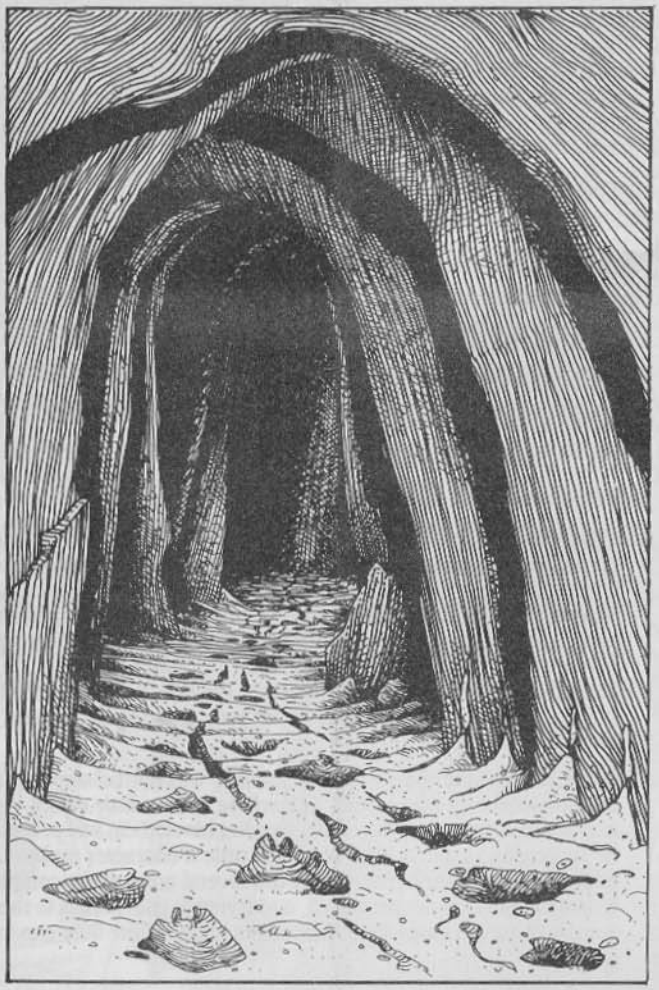
INTO THE SEWERS

Beneath the hole, a rusty, iron-runged ladder leads down a narrow shaft for 10 yards or so, finally emerging in a rough-hewn stone corridor. The course of the adventure from this point depends very much on what has happened to Tavelli. If he has successfully managed to escape down the shaft he will return to Skretth immediately and report what has happened. However, he will only mention the PCs if they are pursuing him. Thus, the Skaven will be ready for the characters and will step up their guard around the sacrificial chamber, so that when the time for the ritual sacrifice comes (at midnight), it will be much harder for the players to stop it from going ahead, as if it isn't going to be difficult enough as it is!

If Tavelli was killed by the characters (or if he killed himself), then he will not be missed for some time, as the Skaven have more important things to worry about with the impending sacrifice. Skretth's experiments have not being going well. He really has no idea of how to acheive his goal and is increasingly worried that his followers will soon lose patience. Apart from anything else, he is constantly under the influence of Black Lotus and the capacity for rational thought (if such can ever be truly grasped by Skaven) is far beyond him.

The guard around the sacrificial chamber will not be stepped up, and consequently the players' task will be made a little easier. Any attempt to impersonate Tavelli (by wearing his clothes) will probably be successful (make a *Bluff* test each time a character makes the attempt), but remember that there are several areas of the complex where humans are not permitted, and trying to gain access to these areas will arouse suspicion. The cultists know where they can and can't go.





From this point onwards, the action is totally dependent on where the players go, but don't forget they are racing against the clock, so keep a careful record of elapsed game time.

The rock corridor in which the players are now standing is pitch dark. Characters must provide some means of illumination to see anything at all. *Night Vision* (except that possessed by Elves or Dwarfs) is useless. The corridor is also quite low (about 6' high), so some members of the party might find themselves having to duck down to avoid hitting their heads against the ceiling. The floor is covered with a shallow layer of mud (any character moving faster than *Cautious* rate should make an I test or slip and fall over), and footprints clearly mark the path taken by the cultists. The PCs needn't possess *Follow Trail* skill to see which way they have gone. In all the branches leading off from the corridor, the mud is undisturbed. However, a character who does have the skill will be able to identify two continuous, roughly parallel tracks as being made by Klaus's heels as he was dragged through here.

The corridor and branching passages are rather frightening, as the players will be able to hear strange, far-off noises and grunts echoing down them. The walls glisten with moisture - a greenish slime being evident in places - and the air is distinctly cool. GMs should try to create an atmosphere of foreboding down here.

Should the party decide to take any of the side passageways, they will soon get lost, as each leads gradually downwards into a terrifying, twisting maze which works its way for miles in every direction. No further details of the side branches have been given - if the players really do wish to investigate them, you should create the details yourself. The further into the tunnels they get, the more dangerous they become: all manner of pitfalls and wandering, mutated creatures creatures could await the unwary... The party could wander endlessly, slowly dying of starvation, lack of water, and their wounds.

The tracks eventually lead to a dead end - a wall of moist, smooth stonework. Any character with *Secret Signs - Thieves* will notice a marked stone on a successful *Observe* test. Otherwise, a succ *Search* test will reveal the mark. Pushing the marked stone c the wall to swing outwards, providing an entrance to the se The door may be closed by pushing the stone as it protrudes the other side (the stone merely repositions the counterweigh operates the door mechanism).

The major encounter areas in the sewers and the bran passageways are keyed on the map, and the correspo descriptions given below. As the whole area below the cella been taken over by the Skaven and their servitors, there is a chance per turn of the characters encountering someo something. If an encounter is indicated, roll a D4 and consu following table. Note, however, that if, during combat, a Critic is scored, the victim should make an *Initiative* test immedi Failure means he has been knocked from the walkway and w into the effluent as described below.

Die Roll Encounter

1. One of the cultists on a routine errand for the Sk Use Tavelli's profile if a fight develops, but remembe raising the alarm will be the cultist's main priori

2. A patrol of D3+1 cultists armed with swords. U following profile for each of them:

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WF
4	36	32	3	3	5	32	1	29	24	25	31	30

3. A single Skaven, going about its business. It will n knife (**WFRP** p226) in combat, and has the follo profile:

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WF
5	33	25	3	3	7	40	1	24	24	24	18	29

4. A small band of two (or more, at your discretion) S returning from a routine reconnaissance patrol else in the sewers. Each may be treated as identical to th detailed above.

DAMP, DARK AND DEADLY LOCATI

1. Entrance To The Sewers. The secret door in the wall leads t into the sewers proper. The walls are made of dull grey sto glisten with moisture (although there is no slime). Ru adventuring in sewers are given in *Shadows over Bögenha* a brief summary of them is necessary here. The sewers, corridor that leads to them, are pitch dark, and even characte *Night Vision* (except Elves and Dwarfs) cannot see unless source of light is carried. The portion of the sewer networ explored by the PCs is classed as a Major Sewer, and as passages are roughly 10 feet wide in their entirety, including stone walways about 2½ feet wide on each side of the channel, which is 5 feet deep, and filled to a depth of D3

The walkways are only wide enough to permit movement in file, and, as they are also wet and slippery, anyone attemp move faster than *Cautious* rate must make an *Initiative* te round or fall into the effluent. The effluent, not surprisingly a terrible stench, and anyone falling in will lose half their Fel until they have the opportunity to clean up. Additionally, any or Halflings falling in must make a successful *Risk* test, or s drown after a period of time equal to their *Toughness* in r After this period, drowning characters lose 1 Wound per roun they reach 0 Wounds (in which case they die), or they are r by their companions. If the character is swept 'underground of the points on the map where the channel disappears into th they are assumed to have drowned. Characters wishing to l effluent channel will only have room for the 2 yard run-u character runs diagonally across the channel - a leap of 4 (**WFRP** p75). If the test is failed, the character falls into the e Wading characters must make a successful *Initiative* test ev to avoid slipping and falling over.

An unpleasant and unsettling atmosphere pervades the sewer system, and as a result all characters lose half their *Cool* and *Will Power* scores whilst they are in them. However, it should be noted that *Magic* tests are still taken on the character's normal *Will Power* score. As they are a dirty and generally unsanitary environment, all wounds suffered whilst in the sewers, apart from those gained by falling, have a 10% chance of becoming infected. Sound also carries for twice as far than normal, and there is a +10 modifier to all *Listen* tests.

The characters should realise that, although it is possible to leap or wade the 2 yard (5 feet) gap across the channel, for two men dragging an unconscious person, this would be practically impossible. Thus, it is highly likely that their quarry has kept to this side of the sewer. As the channel goes deeper 'underground' after a short distance to the left, the only possible way onwards (barring the existence of further secret doors, of course) is to follow the walkway round to the right. If, after much pondering, they still haven't figured this out, you should drop a few subtle hints.

2. Ghoul. At the point indicated on the map, the adventurers can see a humanoid body slumped face down over the walkway, one arm dangling over the edge. When they first see the figure, only the fact that it is dressed in rags and lies unmoving will be evident. The figure is, in fact, a Ghoul (**WFRP** p248), who could smell the far off stench of dead human flesh (see below). It began to explore but came across a Skaven patrol who attacked immediately.

The Skaven soon overpowered the miserable creature and have left it for dead. However, it has merely been reduced to a single wound and is currently on the verge of regaining consciousness. It will not come to unless one of the characters tries to turn it over or lift it, when it will lash out in dazed panic (**WS** -10). It will fight until either a character kills it, or moves out of range - it is too badly wounded to follow up any attack.

3. Entrance to **the Skaven Den.** At this point a secret door opens into a rock corridor branching off to the right. This corridor is inclined upwards at a steep angle (evident to anyone entering it), levelling out when it reaches room 4. Half way along, just before the bend in the passage, is a trip wire (normal chance of being triggered - WFRP p79 - but any character making a successful *Observe* test will see the wire immediately). If the wire is not seen or avoided, and is triggered by one of the PCs, two things happen. Firstly, a bell rings in room 4, alerting the guards there to the presence of intruders, and secondly, a yellowish gas seeps through concealed vents in the roof. From the bend, it floods a two yard radius, spreading down the corridor at the rate of 1 yard per round for D4 rounds. Anyone caught in the gas must make a successful *Toughness* test each round at a -20% penalty or collapse unconscious for 2D6 turns.

After the gas has dispersed (this takes as many rounds as it took for it to fully spread out, ie 2-5 more rounds) the guards from room 4 will take any unconscious characters and throw them in the cells in room 6. If any characters have managed to shrug off the effects of the gas, the guards will try to beat them into unconsciousness with their clubs, using their *Strike To Stun* skill. They will not want to kill the characters because of Skretth's intentions (see below). If the PCs end up being subdued by the guards, refer to *Captured!* below.

4. Cultists' common room/guard chamber. This roughly-hewn cavern serves as both the common room and guard chamber for the cultist servitors of the Skaven. There are a couple of tables and some chairs in the north-eastern area of the room, two sets of bone dice, and a pack of cards lying on the tables. Illumination is provided by four torches mounted on the walls. Should Tavelli have escaped, this is where he will be now (unless the adventurers were hot on his trail, in which case he would not have had time to complete his report to Skretth and would therefore be in Skretth's chamber - room 9). At any time there are 2D4 off duty guards in the room, each with the following profile:

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	34	34	4	4	3	33	1	35	23	28	37	31	30

Skills: Consume Alcohol, Strike to Stun, Concealment Urban

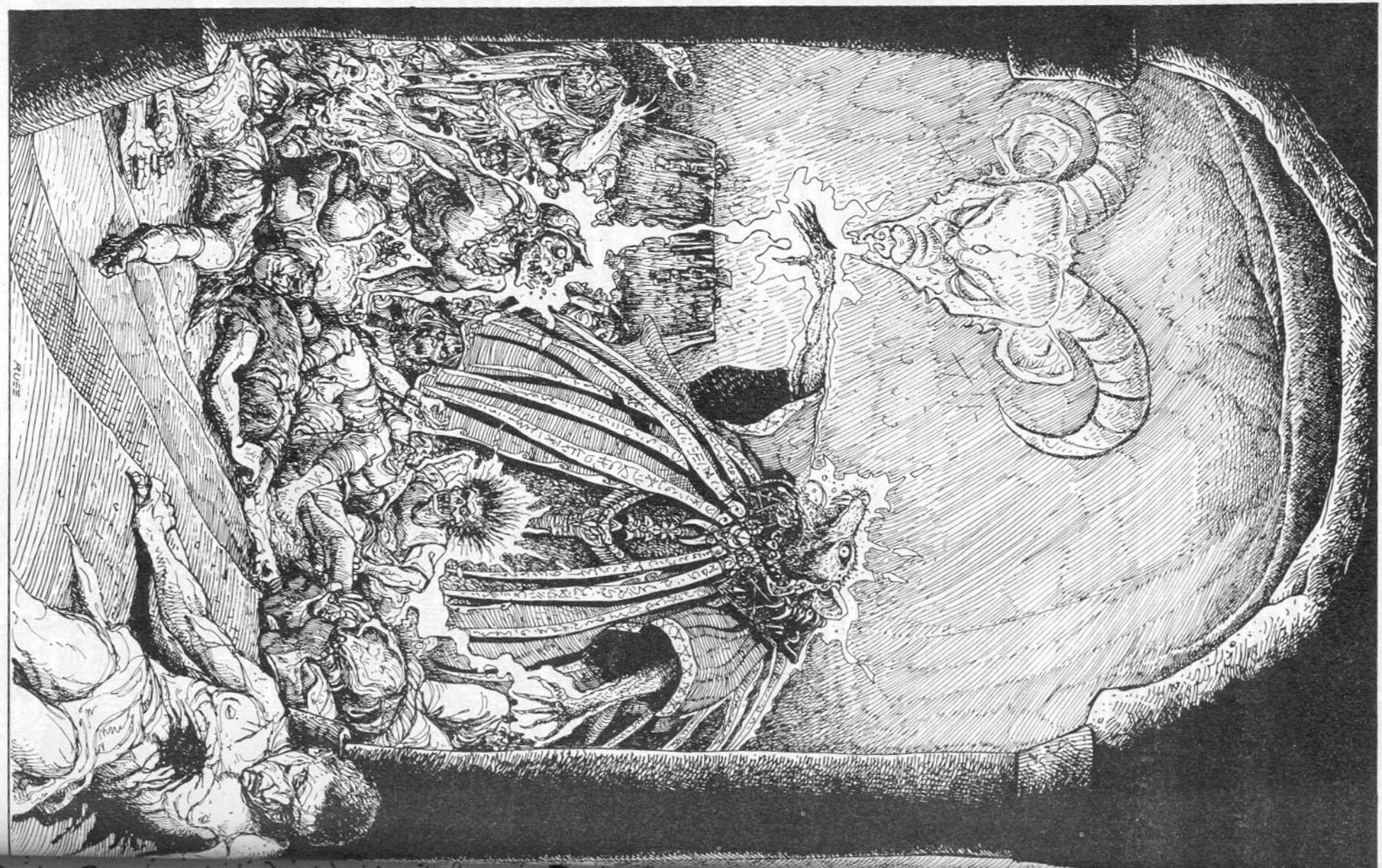
Trappings: Leather Jack (0/1 AP - body & arms), Sword, 1-6 GC each

The guards' actions are dependent upon whether the party triggers the trap wire or not in room 3. If they don't, the guards will be sitting at the tables having a game of cards, and the players are either going to have to think up a convincing story and try to *Bluff* their way through (these guards are naturally suspicious, so any test is made at a -10% penalty), or they will have to fight. These guards knew Tavelli: if one of the PCs has donned the cultist's outfit, they will immediately recognise the character as an imposter. Note also that the noise of fighting will alert the Skaven sentries at location 7, who will attempt to ambush and capture any intruders into their area as described under the entry for room 7.

5. Armoury and Storeroom. This small cave serves as a makeshift armoury and storeroom for the guards in room 4. It contains 5 swords, 6 daggers, 3 hand axes, 2 flasks of oil, 2 tinderboxes and 11 torches. The weapons are all arranged in wooden weapon racks set against the walls, and the torches, oil, and tinderboxes are stacked neatly in another corner.

6. Corridor and Cells. This long, dismal corridor is accessible from the guard room by a sturdy oak door. There are a total of nine cells in the corridor. Each has a wooden door with a small barred window in it (*Toughness* 3, *Damage* 9, *Lock Rating* 30%). Only seven of these cells are actually used as such, though. The western-most cell will be used to store any possessions captured characters may have had, and will always be locked if there is no-one inside. The eastermost cell is the jailer's 'den' - the current incumbent being Tigrati Parvisch. He is about 5'10" tall, and wears a permanent layer of stinking sweat and dirt. He is dressed in a filthy white, sweat-soaked vest, and equally disgusting black trousers. He always carries the ring of keys to the cells around his belt, making them difficult to get hold of, but he is immensely stupid and easy to trick (making him emminently qualified for the job).





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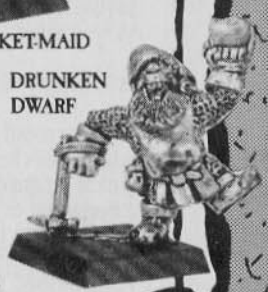


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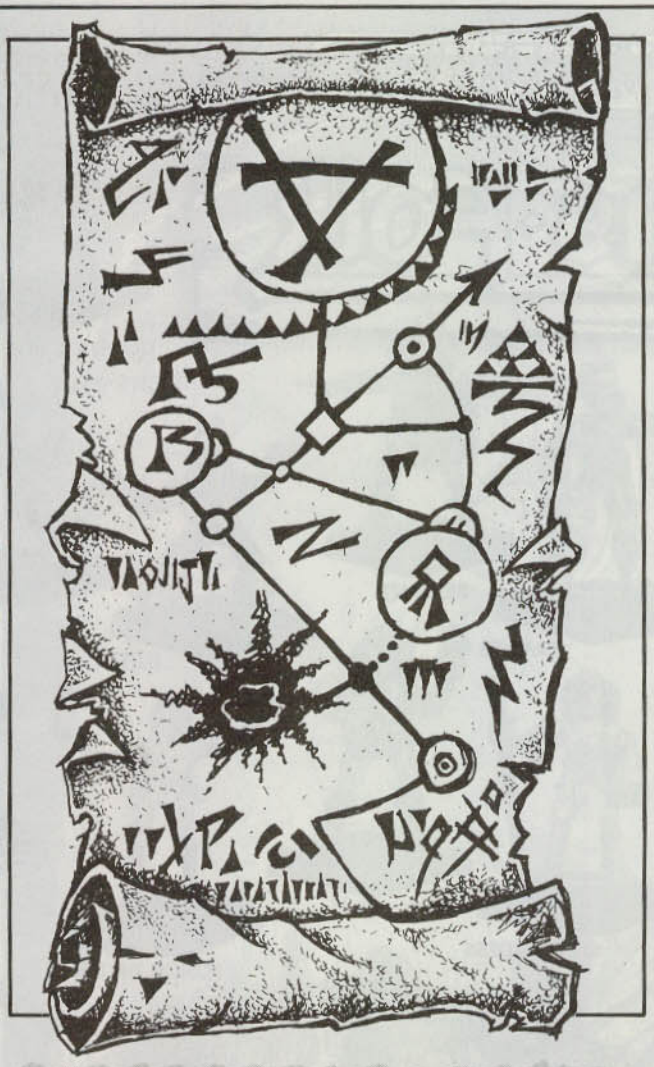
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TIGRATI 'HEAD' PARVISCH

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	33	32	4	4*	6	29	1	37	26	22	25	36	22

Skills: Immunity to Disease, Immunity to Poison, Palm Object, Silent Move Urban, Very Resilient (*).

Trappings: Club, Ring of heavy keys, Fleas

Tigrati's room is crudely furnished with a makeshift table and chair, a bottle of cheap Estalian wine standing on the former. The cells are rat-infested hell holes with damp straw on the floor and not even a bed to sit or sleep on. They are poorly illuminated too, the only light coming from a single lantern in the corridor.

7. Junction. The north-running passageway from the guard room splits into two at this point. Standing at the junction, in the positions marked on the map, are two brown-furred Skaven sentries. Humans are only allowed past them if they have been sent for by Skretth, so again, the players will either have to *Bluff* or fight their way past them. However, yet again, fighting will only serve to alert Skretth if he is in his chamber.

If profiles for the guards are required, use the same profile for the Skaven patrol listed earlier.

8. Shrine. Skretth turned this chamber from a rough-hewn cave into a shrine for worship of the Horned Rat. It consists of an altar flanked on either side by two large (8' tall) statues representing the Horned Rat (these are crudely sculpted and may not be recognisable for what they represent). A large representation of his symbol - the three bones forming the inverted triangle in the middle - has also been chiselled into the rock wall opposite the altar. The roof is supported by four plain stone columns, and there is a small pit in the altar where any offerings to the deity are thrown by his worshippers. This pit is natural - a narrow shaft about 3' in diameter which disappears downwards out of sight, and is effe bottomless.

9. Skretth's Chamber. Two brown-furred Skaven guards profile as above except knives are also envenomed with Black guard the entrance. Unless the PCs arrive during the ritual the victim will be Klauss Drast), Skretth will be here. The c of the room are scattered all across the floor. Skretth's ment has deteriorated through his addiction to Black Lotus and the c failure of his experiments. He spends more and more time i from the rest of the group in 'thinkthink time'. The only c of the room are some foodstuffs, a jar of Black Lotus lea a shield.

SKRETTH

Skretth leads the small band of renegade Skaven in a search for His leadership is unquestioned but his drug-taking habits h to increasing paranoia concerning his position. He is now with self-doubt. If sacrificing Klauss fails, he intends to quiet the scene.

His most powerful possession (indeed, the only one of no ring that he 'obtained' from his old necromantic colleague a spell ring for which Skretth knows the trigger word. Wi can cast *Summon Skeletons* (**WFRP** p176) twice. After th ring will have run out of magic points. If his life is in danger, will use the ring on the corpses in the Sacrificial Chamber will be animated as Zombies (**WFRP** p251) and will be ord attack anyone representing a threat (ie: the characters). Skre try and make his escape while the group are engaged in elim the Zombies.

SKRETTH, SKAVEN LEADER

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	W
5	43	25	3	3	6	40	1	24	34	34	18	2





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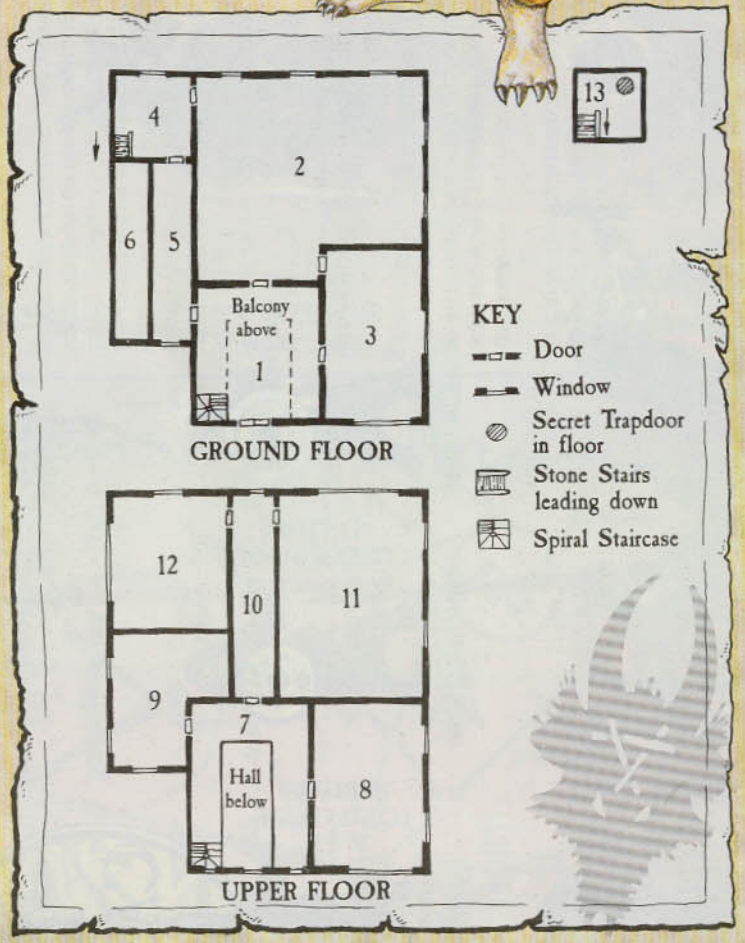
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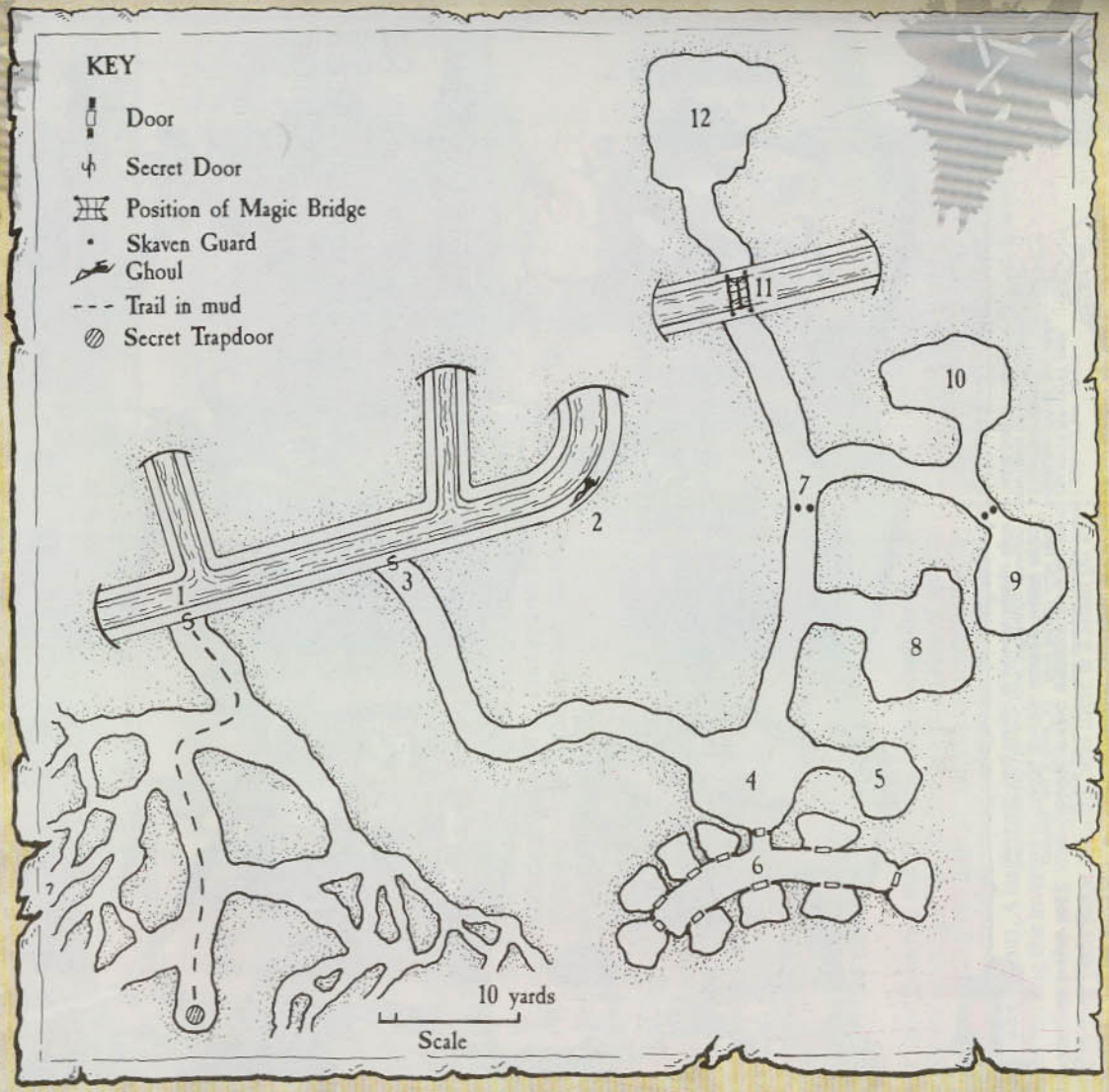
THE RITUAL



THE HOUSE



THE SEWERS



THE RITUAL

Notes: Insane. Skretth suffers from *Dementia* and *Drug Addiction* (WFRP pp84-85).

10. **Robing Chamber.** Skretth uses this room to prepare himself for the rituals. Two robes hang from pegs which have been driven into the stone walls. One is black with red lining. This is the robe worn by Skretth when he conducts his futile warpstone extraction ritual. The other is white, torn and bloodstained. Victims are dressed in this just prior to the ceremony. A sacrificial dagger is left on a natural shelf in the cave wall (unless a ceremony is underway).

11. **End Of The Tunnel.** The tunnel ends at this point, dropping away to the sewer roughly 7 yards below. A rope bridge spans the chasm, ending in another tunnel mouth which leads away into the darkness. A rough staircase has been carved into the rock on the southern side of the gap, to allow the Skaven to get into the sewer system by their own route (they prefer to avoid contact with the humans whenever they can).

12. **The Sacrificial Chamber.** This huge natural cavern is dominated by a carving of the visage of the Horned Rat that has been chiselled out of the stone in the north wall. At the northern end of the cavern is a solid granite, bloodstained block with an iron ring set into it. The southern portion of the chamber is bare, except for two pillars supporting the entrance from the tunnel. This is where all the Skaven attending the ritual assemble. Torches in wall brackets provide illumination.

When everyone is in place (all the Skaven attend rituals), Skretth stands at the head of the block and leads the group into a chant (a noise so loud it can be heard as far away as room 3). This lasts for about a minute, increasing in volume and speed until the Skaven are worked up into a frenzy. Victims are killed at this point. Immediately afterwards, the Skaven fall into silence, waiting for something (they're not quite sure what) to happen. Invariably, it doesn't, and the body is dragged away to a corner (the six most recent victims of Skretth's horrific rituals still lie here).

If the adventurers arrive at the chamber before the ritual has begun (at midnight), Klauss will be bound to the block by a piece of rope tied around his wrists at one end, and to the ring at the other. He will be dressed only in the white robe from room 10, and too exhausted to cry for help. He will be unguarded.

If the PCs have to interrupt a ritual to save Klauss, they are likely to find the odds set against them. First of all, there may be as many as a dozen Skaven in the cavern, more than enough to overpower the characters. If the party have to deal with half a dozen Zombies (and possibly pursuing cultists) as well, they face certain defeat.

Unless... Remember the bombs? Exactly how the PCs use these devices is up to them to figure out and you to adjudicate. They could end up killing everything and everyone in the cavern, including themselves. At the very least, sensible characters should be able to use the explosive devices to aid their retreat if they find themselves outclassed.

CAPTURED!

At some point during the adventure, the PCs may be captured by either Poison Claw cultists or Skaven. In either case, they will be stripped of their possessions (which will be put in the westernmost cell of room 6) and tossed into different cells until Skretth is ready to use them as ingredients in his latest experiments.

Characters will be allowed to shout to each other from their cells and the players may use this opportunity to discuss a number of wild and unlikey escape plans. However, as the jailer is dim-witted in the extreme, all they have to do is think up a *remotely* convincing story (and the *Bluff* test is made at a +30%) and Tigrati will simply open the doors and let them out (smiling, grunting and salivating in the process). After getting him to unlock the door, a swift grab for his keys and well-placed kick could leave him in the cell and the character outside with the keys. It is then an easy matter for the PC to unlock the doors of the cells holding his comrades. If the players come up with another idea, use your common sense to judge whether it works or not, and proceed as normal.

CONCLUSION

This is a fairly difficult adventure for the players to complete with total success - and the EP awards to the players should reflect that fact. A base 30 EPs should be awarded to each player for role-playing, modified at your discretion. In addition, each player should gain 20 EPs if they managed to rescue Klauss, and a further 30 EPs if they managed to eliminate the Skaven threat one way or another. Successfully escaping with Klauss will also bring them further rewards. He will be immensely grateful to the party, paying 80 Crowns to each character as a reward (should the adventurers *Haggle*, Klauss will go no higher than 100GC per person, and he will take offence they refuse his offer).

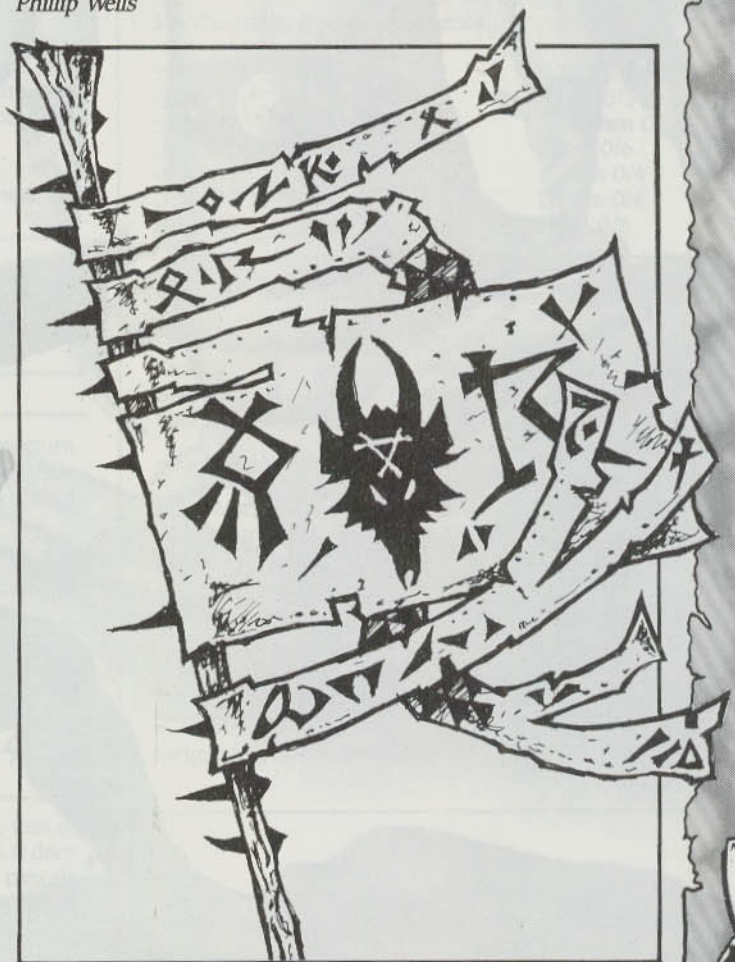
If the characters are careful and sensible, you should make sure they reach Klauss before the ceremony is due to take place. This gives them a reasonable opportunity to get him out safely. Remember that Skretth is an incoherent maniac who could be a far more powerful adversary were it not for his weakness (Black Lotus). If the party rush blindly into combat in every encounter, they deserve to find the going very tough indeed.

If the adventure is successfully completed, the characters can proceed to Altdorf (see **TEW**) or wherever your own campaign may lead them. They should not be encouraged to get sidetracked by another expedition to the tunnels - all those explosions are bound to result in considerable structural damage...

Escaping Skaven need not be a problem. If they retreat into the tunnels, they will never bother the characters again (Skretth is effectively finished anyway). If they actually manage to reach the streets of Delberz, the Watch will be able to take care of them. The Poison Claw cultists, should any of them escape, are likely to either disband, or flee the town. They were only a small outfit and have no contacts to help them re-organise in Delberz. At best, they will seek to join similar groups elsewhere in the Empire.

Failure has no future, though - for anybody.

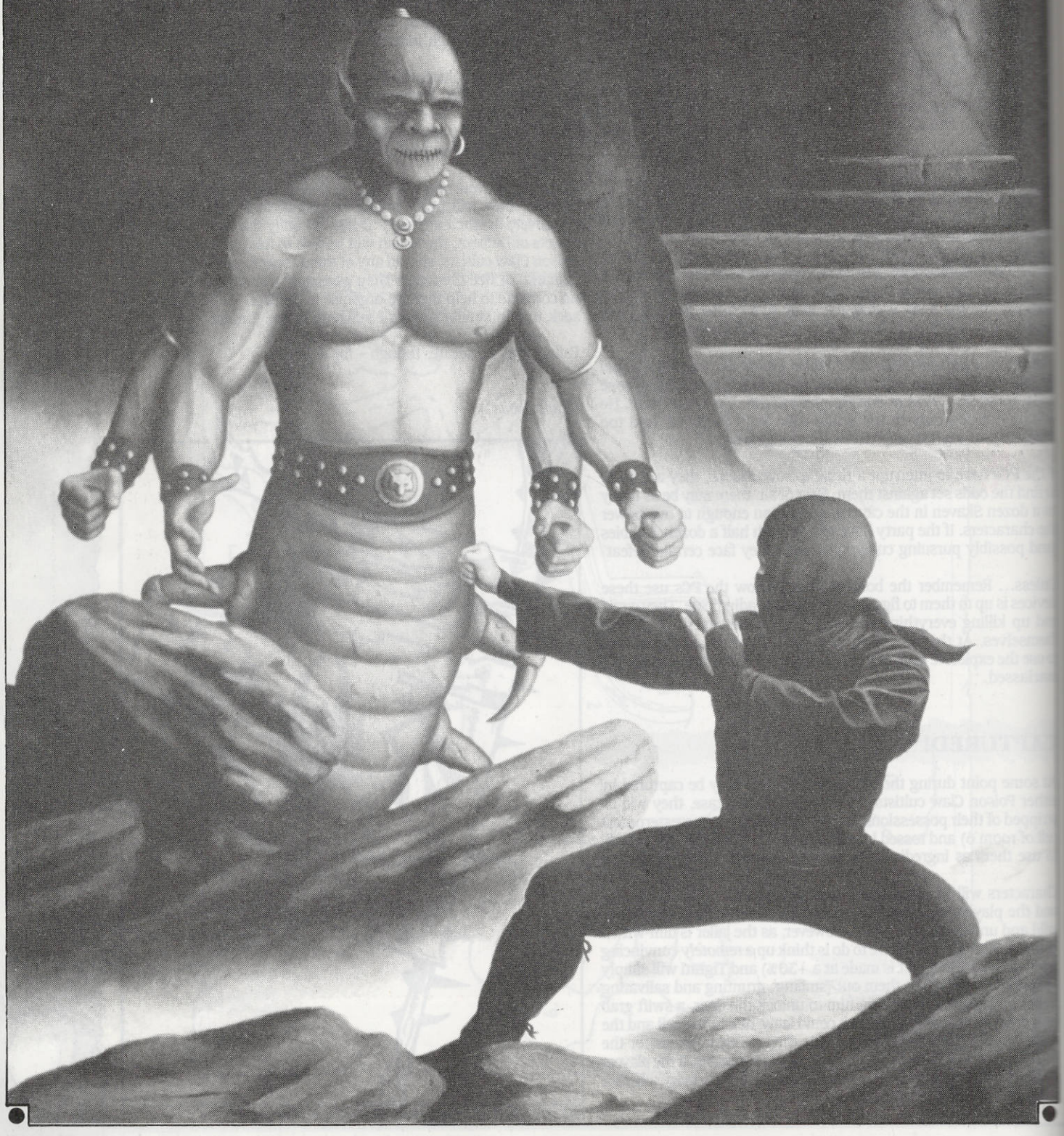
Phillip Wells



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EEEYAAARGH!

Possibilities for Martial Artists in RuneQuest



The Martial Arts skill as described in **Runequest Fantasy Roleplaying Adventure** seems to ignore the full potential of such a discipline. We have therefore drawn up a list of rules additions covering other aspects of Martial Arts. The rulebook describes Martial Arts as improving any natural weapon. We assume this only really applies to Fist and Kick, as such attacks as Head Butt and intelligent Baboons' bites do not seem appropriate.

JUMP KICK

This is basically a flying kick attack. The attacker must succeed in both Jump and Kick attack skills on one dice roll. Success does 1d6+2 damage or double that if a Martial Arts roll is made on the same dice roll. Hit location for a jump kick is rolled on 1d10+10. After a successful attack, the attacker must make a DEX x 5 roll to remain standing. If either the Jump or Kick attack fail, the attack misses and the attacker must make a DEX x 3 to roll to remain standing. Fumble effects are separate for each skill (ie: you only take fumble effects from the skill you failed to roll against). If both are fumbled, both effects are taken.

THROW

Following normal Throw rules, the opponent must first be grappled. If a Martial Arts roll is made before attempting the throw, the attacker can add half again to his STR + DEX for the resistance roll.

Sacrificial Throw

These are throws where the attacker falls to the ground bringing his opponent with him. If it is successful, the opponent is hurled overhead. Sacrificial throws are figured as normal (the STR + DEX of the attacker may be increased as above) but the defender's SIZ can be effectively ignored. The throw has the drawback of leaving the attacker prone.

IMMOBILISE LIMB

It is assumed that the under normal rules for immobilising a limb, the limb must remain held by the attacker. With Martial Arts, if a roll is made on the same dice as the resistance roll, the limb acts as if reduced to zero hit points. This complete paralyzation lasts for 1d6 turns.

JUMP/DODGE

If a Martial Arts roll is made before attempting the Jump/Dodge, half the Martial Arts skill in percentiles may be added to the chance to Jump/Dodge.

GET UP QUICKLY

If Martial Arts is made as a straight skill roll, the user may return to standing from prone in his DEX Strike Rank number of strike ranks. (We usually assume it takes at least one whole round to get up again.)

MEDITATE

If Martial Arts can be rolled as a straight skill whilst resting, Fatigue Points may be regained at a rate of 1d3+1 per round. A new roll must be made each time the meditater wishes to ignore some interruption.

STRENGTH OF WILL

Martial Arts can be rolled as a straight skill to ignore the loss of consciousness, shock etc caused by losing a limb and so on. It does not prevent any actual loss of hit points or fatigue; it only cancels the incapacitating effects of such losses. It does not allow use of a maimed/severed limb. The roll must be made each round.

Since this greatly opens up the possibilities available to one skilled in the Martial Arts, a Martial Artist Occupation makes an interesting addition to the possible adventurer backgrounds. The one we present here assumes only Civilised cultures have centres for training people in unarmed combat. In an Oriental campaign, Martial Arts would be less specialised. Our example has three 'Paths' to the art; Attack, Throw and Dodge. Each Path teaches one form over another and a player must choose which Path to take.

MARTIAL ARTIST, CIVILISED: Ascetics who, by rigorous training, have learned the ways of unarmed combat and mental control. They will usually have been taught to use their skills wisely and to help others.

SKILLS: Climb x1, Jump x2, Speak own language x1, First aid x2, Human lore x4, Martial Arts x5, Read/write own x2, World lore x4, Listen x3, Scan x3, Fist Parry x4, Kick attack x4, Fist attack x5 or Dodge x5, whichever of the last two that was not x5 at x4, 2h weapon (usually staff) attack x2.

MAGIC: Roll D100. Do not change magic system after play begins.

01-75 Divine magic. As in Advanced Rulebook. Worship Ruling Deity.
76-00 Sorcery. As in Advanced rulebook.

EQUIPMENT: staff, sack, linen and wool clothing, headband or some other symbol of level of mastery, 2h weapon learned (if not staff), knife, 20 Pennies.

Example

Martial artist, 8 years experience

STR: 13	Move: 3	R Leg 0/5
CON: 14	Hit Points: 13	L Leg 0/5
SIZ: 12	Fatigue: 27-1=26	Abdomen 0/5
INT: 13	Magic Points: 16	Chest 0/6
POW: 16	DEX SR: 3	R Arm 0/4
DEX: 14	SIZ SR: 2	L Arm 0/4
APP: 15		Head 0/5

Weapons	*SR*	*Attk%*	*Damage*	*Parr%*	*Pts*
Fist	8	69%	1d3+1d4	60%	4
Kick	8	60%	1d6+1d4	30%	5
Grapple	8	76%	1d6+1d4	--	-
Staff	6	37%	1d8+1d4	34%	8

Skills: Martial arts 40%, Climb 51%, Jump 48%, First aid 32%, Human lore 47%, World lore 48%, Listen 61%, Scan 58%, Dodge 49%.

Spells: (Divine magic 99%) *command hawk, heal wound x2*
(Spirit magic 90%) *demoralise*

Languages: Speak own 51%, R/W own 22%.

Tim Walsha and Simon Lipscomb

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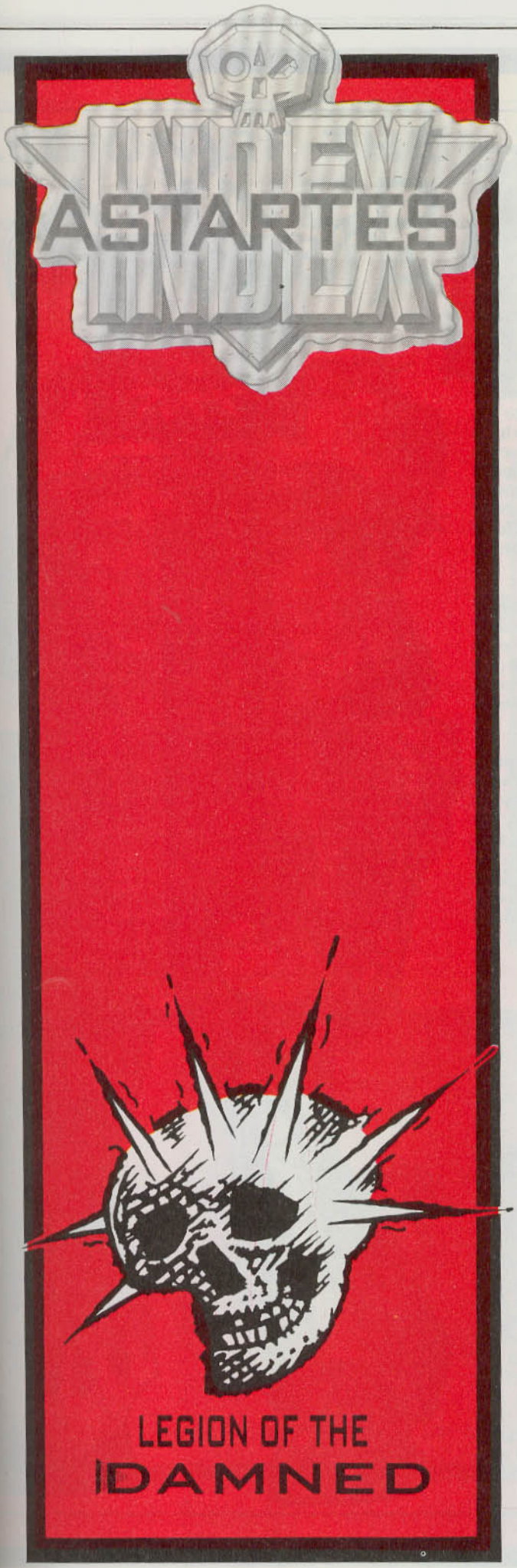
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INTRODUCTION

In the year 963 of the current millennium, Space Marine chapter 'Fire Hawks' was ordered into the Crows World sub-sector. Crows World and adjacent planetary systems had fallen into anarchy following heavy raiding by Eldar Pirates. The 'Fire Hawks' intervention would drive the Eldar from the human worlds, restoring Imperial rule and teaching the alien invaders an important lesson. The entire chapter-fleet, including the chapter's mobile space-fortress, made a successful warp jump from the Piraeus system a mere 120 light years from Crows World. The five ships, over eight hundred brethren, and two thousand other personnel expected to reach Crows World within no more than 12 hours. They never arrived. Twenty years after the event the chapter was officially declared *lost in the warp* and presumed destroyed. The great Bell of Lost Souls tolled a thousand times, and it said that the Emperor himself ordered a Black Candle to be lit in the Adeptus Chapel of Fallen Heroes.

On 9667986.M41 a routine Imperial patrol passed through the Ork held system of Jakor-tal. The squadron uncovered altogether unexpected scenes of devastation. The limited facilities available to the patrol could uncover no clue to the identity of the attacking forces. The incident was noted and passed into the everlasting record of the Administratum.

A rash of similar incidents within the same and adjoining sectors soon began to arouse the interest of the Inquisition. Squadron commanders throughout these sectors were re-inforced and ordered to double their routine patrols. The incidents continued apace, increasing rather than declining in frequency and destructiveness. Even so, no sign of the intruders was discovered for almost a year. Then, on 3628987.M41, a patrol ship in the Maran sub-sector narrowly avoided a collision with a space-craft at the Cift jump-point. The patrol ship was entering the Cift system as the unidentified craft was leaving. Alerted by the close encounter, the patrol crew scanned the entire jump-area and discovered two long cylindrical objects within the intruder's projected flight-path. These were hauled aboard and proved to be standard space-coffins without identification markings.

The coffins were shipped back to earth and opened by the Adeptus Mechanicus. The coffins themselves were identified as belonging to the *Absolute*, one of the spacecraft from the vanished Fire Hawk fleet. Inside were the armoured remains of two Space Marines. The unconventional armour colours and unofficial insignia puzzled the investigators, but serial numbers tallied with equipment made by or issued to the Fire Hawks. The armoured suits were expected to house members of the lost chapter, and were carefully broken open. The bodies within were human, but further identification proved impossible due to their advanced state of decay.

The full truth would not emerge until almost a year later when a besieged Imperial research station received unexpected help. The garrison had been attacked suddenly by Ork pirates. After three hours of fighting the situation looked hopeless. Then, without warning, the Orks found themselves attacked in the rear. The ferocity of the fighting appalled even the station's defenders. Within half an hour, several hundred Orks had fallen to the mysterious, power-armoured figures. Then, as suddenly as they had appeared, the warriors vanished. This time they left behind a banner - the gnarled chapter flag of the Fire Hawks - and inscribed upon it was the motto *In dedicato imperatum ultra articulo mortis* (For the Emperor beyond the point of death). As well as the banner there was a recorder and sundry other sealed items. These were immediately shipped to Earth.

From the data contained in the recorder the Administratum was able to determine exactly what had happened to the lost chapter. Following their warp-jump the entire fleet had been caught within a warp-storm of terrific intensity. Stunned by the power of the warp, the chapter was forced to endure the attacks of powerful warp entities. Ship after ship was destroyed and absorbed into the fabric of the warp. Soon only one craft remained. By a daring warp-exit manoeuvre the craft burst

out of warp-space, emerging far in the galactic east, thousands of light years off-course and beyond even the psychic light of the Emperor.

The original survivors numbered two hundred brethren. All gene-seed had been lost, all initiates killed, and most of the chapter's masters were gone. None of the ordinary human staff have survived at all. To make matters worse the brethen had *changed*. This change became more obvious over the next few months. Skins began to blacken and blister, flesh began to fester and putrify. Slowly they began to die. Within days of the transition into normal space it became obvious that the chapter had been exposed to some form of dangerous mutation or disease. It took many years to navigate a way back into the Imperium, during which time almost half the brethren succumbed to the malady. Those who remained were no longer sane. Pain and despair had driven even their hardened minds beyond the point of rationality. Doomed to agonising deaths, they gradually became obsessed with their fate. Now they only wanted to die. But they were still marines, still loyal to the Emperor and humanity. They would not die without purpose.

So began the unstoppable war of the Legion of the Damned! The marines elected to remove all insignia from their armour. Instead their armour would be black, decorated by each brother with whatever emblems of death he chose (the accompanying illustrations show some typical variations). Most brothers employed a similar theme - skeletons, bones and skulls.

All ranks and companies were abolished, most of the chapter's officers were already dead and the remaining warriors were too few to make up a fully functional chapter heirarchy. All brothers were to be equal before death - levelled by the certainty of their assured extinction. The warriors decided to expend their lives attacking enemies wherever they could be found. The disease had robbed them of their sanity, but not their loyalty! And their condition gave them powers - powers that endow them with incredible fighting abilities.



GAMING WITH THE LEGION OF THE DAMNED

The rules that follow reflect the unique nature of the Legion of the Damned. The legion is not a part of any Imperial force, and employs an unusual modus operandi. Apart from driving them insane, the contagion heightens their psychic awareness considerably. One result of this is the way in which the legion selects and attacks its targets. These matters are left entirely to the process of divination provided by the mystic *Tarot of the Emperor*. This tarot is supposedly bound within the psychic will of the Emperor and is used throughout the Imperium as both a passtime and a form of divination. It is an undeniable fact that attacks always seen to fall in 'the right place at the right time'. The Legion of the Damned certainly believe themselves to be directed by the Emperor - and who is to argue!



• MARINE ILLUSTRATION BY DAVID AN

LEGION OF THE DAMNED INSIGNIA









• INSIGNIA BY DAVID ANDREWS AND COLIN DIXON



IN DEDICATO IMPERATUM ULTRA ARTICULO MORTIS

• MINIATURES PAINTED BY MIKE McVEY AND DAVID ANDREWS

As the fatal malady takes a firm hold, the victim begins to degenerate and putrify. However, even as his body decays, he grows in supernatural vigour. Even though the marine's limbs become rotten and twisted he gains strength far beyond that of a normal marine. These powers heighten as the disease rages through the victim's body. At the moment of death, each brother reaches a peak in power, at which point the raw energies of the warp transmute the death throes of the doomed marine into a berserk orgy of destruction. These changes are reflected by the profile and special rules given later. Make no mistake - the Legion of the Damned may be few in numbers, but their powers are awesome!

Just as their bodies are changed by contact with the warp, so their minds are hardened too. Brethren are completely immune to all forms of psychic attack or interference. They cannot be affected by the special psychic attacks of warp-creatures - although they may be harmed physically by physical attacks that such creatures may have. Astral spectres and other immaterial creatures cannot harm them in any way.

The brethren have innate psychic abilities in the same way as a normal psyker. These are *psychic sense* and *psychic awareness* as described on p48 of the rule book. These abilities enable them to seek out psychic foes and destroy them. In addition, the pall of death around each marine is so strong, it is manifested as an *aura of doom*. This affects any creature within 6" of the model, reducing all firing and combat dice rolls by -1, and adding +1 to all *rout* tests (thus making it more likely an enemy unit will rout).

Such is their resolve that the Legion of the Damned cannot be affected by any psychological test. They never take *rout* tests and so cannot be routed. Weapons causing psychological effects are useless against them.

ORGANISATION

The Legion has no formal organisation - it fights as a single body of troops on the tabletop. Each model must remain with 2" of at least one other model at all times. The whole force is, in effect, one big unit! The only tactic possible to such a formation is to steam-roller over the enemy by a steady advance.

Facing death - the final equalizer - the marines' command decisions are made by collective divination. Devices, emblems and personal badges are applied over the armour by individuals; they are not indicative of rank or function.

Profile

M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	5	5	4	4	1	6	3	10	10	10	10

The most noteable aspects of the Legion brethren's profile are the disease enhanced characteristic values. Both *WS* and *BS* are boosted to heroic levels, whilst *I* and *A* are sufficient to ensure they win almost any hand-to-hand combat. The psychological values are given as 10, but these are not used because troops are immune to psychology and routing. They have been included anyway and may need to be used occasionally - for example to establish technical level accomplishment.

EQUIPMENT

The vast stocks of weaponry avilable to the Fire Hawks were destroyed along with the rest of the fleet. The surviving brothers have only a limited range of weapons, and most are armed identically as shown below. Powered armour and weapons are of standard type.

Power Armour
Bolt Gun with combat accessory
Knife
Bolt pistol

1 in every full 10 models fielded may substitute the main bolter armament for either a missile launcher firing crack and frag shells, or a plasma gun.

BERSERK DEATH SPASM

The marines are rapidly approaching the moment when they will be claimed by the warp contagion. No-one knows when this be. The rigours of combat tend to initiate the final stages of the disease, warping more and more raw energy into the marine during his final moments.

This is represented by a test made for each marine model everytime it charges into hand-to-hand combat. The controlling player should roll a D6. If the score is a 6 the moment has finally come. The marine enters a berserk death spasm culminating in his automatic demise at the end of the hand-to-hand combat phase. However, until the end of hand-to-hand combat the following rules apply.

1. The model may double its speed. It may charge up to four times its movement allowance rather than the normal two times. This gives a charge of 16". As soon as the model charges it is treated as an independent model and is not bound to remain within 2" of another marine.

2. The model enters hand-to-hand combat and fights as normal except that it doubles the number of *attacks* to 6. Its *strength* is increased from 5 to 8 for the duration of hand-to-hand combat.

3. If the model wins the round of hand-to-hand combat and is left facing no foes, it may immediately charge another foe within 4". This is an exception to the normal move sequence. Another round of hand-to-hand combat is initiated upon contact. Due to the warp-frenzied state of the attacker, the target is not permitted to run-away or stand-and-fire. This extra round of combat is adjudicated immediately.

4. Following a second round of hand-to-hand combat as described above, a model may initiate further hand-to-hand combat in the same way. So long as the marine destroys all of his opponents in each round, the model may continue charging new foes. The only limitation is that the marine may not charge more than 4" at a time.

5. Once the berserker marine has completed his spasm of destruction the model is removed as dead. The normal turn sequence is resumed.

POINTS VALUE

Due to their array of special powers it is very difficult to give a completely fair points value. Powers which are useless against one foe might be pivotal in defeating another. No points have therefore been allowed for these factors. It is assumed that the limited range of equipment and the restriction of operating as a single unit compensates for this. The points costs have been taken from the modified list given in *The Book of the Astronomican* - the only difference with the printed rule-book is the increase in the cost of crack shells from 4 to 20.

Points value. Basic Marine including standard weapons: 7½

Extra to substitute bolter for missile launcher + shells: 4½

Extra to substitute bolter for plasma gun: 3½

Rick Priestley



SPIRIT OF THE MOUNTAIN



A mining company is prospecting on a site of possible historical interest. Graeme Davis asks the investigators to help assess the site's value.

INTRODUCTION

Plot Summary

Ghost Mountain is a Navajo sacred site in Arizona. The Indians there worshipped Cuifexcomec, the Spirit of the Mountain - actually a lesser Other God which occasionally came to bask in the power-flows created by the remains of prehuman activity on the summit.

In the eighteenth century, there were a number of Spanish-controlled gold mines in the area, including a small mine on Ghost Mountain itself. The conquered Navajo were forced to watch the desecration of their holy ground, until at last a medicine-man managed to summon Cuifexcomec to wipe clean the sacrilege.

Many lives were lost as Cuifexcomec rampaged through the mine. The authorities assumed the disaster to be a simple cave-in, and, ignoring the ravings of the few survivors, sent a replacement crew. This crew was also destroyed in an apparent cave-in, and stories of a Navajo curse on the Ghost Mountain mine began to filter back to the authorities. The second replacement crew was accompanied by soldiers, and more importantly, by a priest named Father Ramon Vargas, a heretic who had escaped burning by a matter of minutes when a Papal reprieve commuted his sentence to banishment to the New World. Father Vargas went into the mine alone, and there performed certain rituals and read certain incantations.

Nothing is chronicled about what happened in the mine as evening gave way to night and night to morning, but sunrise found the mine quiet and the workings choked with rubble. As work to clear the entrance began, the body of Father Vargas was found; there was no mark or wound upon the body, but his black hair had turned white and his features were frozen in an expression none could comfortably look upon.

Although the mine remained quiet, the crew could not be induced to clear the workings further, and a report was made by Captain Diaz, the military commander of the expedition, stating that the mine was geologically unstable and that the thin vein of gold was all but worked out.

Now, the Santa Esmeralda Mining Company has begun prospecting in the area with a view to re-assessing some of the old Spanish workings, and Ghost Mountain is one of the sites under investigation. No-one has any way of knowing that Cuifexcomec is still trapped beneath the mountain, weakened but not destroyed by Father Vargas' rituals; no-one, that is, except a Navajo medicine-man named Two Trees, who has set forth as his ancestor did to prevent or avenge desecration.

Running this Adventure

This adventure can be set in any time-period between about 1830 and 1930 with very little alteration; the keeper should not allow investigators to use equipment which had not been invented, such as automatic pistols, pump shotguns and revolvers with more than six chambers (in a 19th-century setting), but otherwise things changed little in the American southwest.

The keeper should read through the whole adventure carefully before running it. Especially in the later stages, several things will be happening at once, and if the keeper is not familiar with the planned actions of Two Trees and Cuifexcomec, play could be slowed down considerably by the constant need to stop and look things up.

Essentially, this scenario breaks down into three sections. Firstly there is the introductory section where the investigators hear of Ghost Mountain and are given the opportunity to conduct initial research. The second stage, the journey to Ghost Mountain itself, is assumed to be uneventful and has not been covered in any detail. The keeper may feel free to add further complications at this stage if desired, but should not make them too taxing as the investigators will have a tough time ahead. In the third and final stage, the investigators arrive on the site and things begin to happen. The first incident is the disappearance of two miners, and from then on the keeper should work to build up an atmosphere of tension and keep the players under pressure, first using Two Trees and the sand-dwellers in a deadly game of hide-and-seek round the mountain, and then with pressure on two fronts, Cuifexcomec begins to work its way free.

A SMALL MYSTERY

An Invitation

The investigator with the highest skill score(s) in *Archaeology* and/or *History* and/or *Anthropology* receives a printed card (Player Handout 1) announcing a public lecture by Dr Ellington Bowers, an old college acquaintance. The venue has been given on the player handout as Miskatonic University, but can be set anywhere to suit the campaign location. The keeper should bear in mind, however, that Miskatonic University has a copy of the Necronomicon, which may prove useful in conducting initial research.

A scrawled note on the back of the card carries a dinner invitation, and over dinner Dr Bowers will explain his 'small mystery' as follows:

'Well, I know you've been interested in esoteric cults and such for a while, and I was hoping you'd be able to help me out. There's a Navajo sacred site I've been asked to look into, name of Ghost Mountain. Test mining is about to start in an old Spanish working and I have to assess the historical importance of the site and the threat, if any, posed by the mining.

'I've done all the preliminary bookwork, but I drew a complete blank on the site and the people who used it. I haven't even been able to find any living descendants. I did find one informant who was born about fifteen miles away - an old man in his nineties. He remembers being told as a child that if he didn't behave, the Ghost Mountain people would get him, but there were no Ghost Mountain people on his reservation or any other that I've been able to trace. He also told me a name - Cuifexcomec. He said it had something to do with Ghost Mountain, but he didn't know what it meant.

'The name doesn't appear in any Navajo legend that I could find - it doesn't even sound Navajo to me. It's going off my area, but I'd say it sounded Olmec or Toltec - somewhere way south of Arizona, anyway.

'Well, there it is - just about a complete blank apart from a name that doesn't fit. Could you see what you could turn up for me? If this Cuifexcomec is a god of some sort, he sure as hell isn't a Navajo god, and I've run out of places to look him up. Who knows, we might have a bunch of Olmecs moved into Arizona for some reason - now that would make a seminar to remember, eh?

'Anyway, I'll be around for a couple more days, as I've been asked to give a guest seminar to the Archaeology grad-school, and if you do manage to get hold of anything, I'd be much obliged to you.'

Research

There are three main directions for initial research, and further possibilities open out from there. Most of the more profitable possibilities are covered below.

Cuifexcomec: If the name is investigated, successful rolls in both *Archaeology* and *Library Use* will reveal that the name does not occur in any central American context. Although the name appears to be central American in character, it cannot intelligibly be translated from the Olmec, Toltec or Aztec languages, and it appears not to belong to this linguistic group.

A successful *Cthulhu Mythos* roll indicates that the name seems vaguely familiar, but cannot be placed. Characters who have read the Necronomicon will recall a similar name being mentioned therein - Khife Shomech in Arabic, Kipe Chomes in Greek and Quiphesomeque in English. If the investigators can gain access to a copy of the Necronomicon, they will find the relevant passage (Player Handout 2).

A character who makes a further *Library Use* roll after discovering this reference will, if working in the library of Miskatonic University, find a short paper by Prof Phileus Sadowsky, translated from the Bulgarian by William Hamblin. The paper presents some results from Hamblin's efforts to piece together some of Prof Sadowsky's notes following the latter's untimely death, and refers to two previous papers, 'Notes on a Fragment of the Necronomicon', and 'Further Notes on the Necronomicon'. The relevant portion of this paper is given in Player Handout 3.

Ghost Mountain people: Attempts to find information about the Ghost Mountain people will draw a complete blank, as Dr Bowers had done. Similarly, no amount of research will be able to link the name Cuifexcomec with Navajo mythology.

Spanish Mining: If the history of Spanish activity in Arizona is researched, a successful *Library Use* roll will yield the information contained in Player Handout 4. Montespiritu is, of course, a Spanish form of the name Ghost Mountain; a character with *Read/Write Spanish* will realise this automatically, while other characters will require an EDUx5 roll.

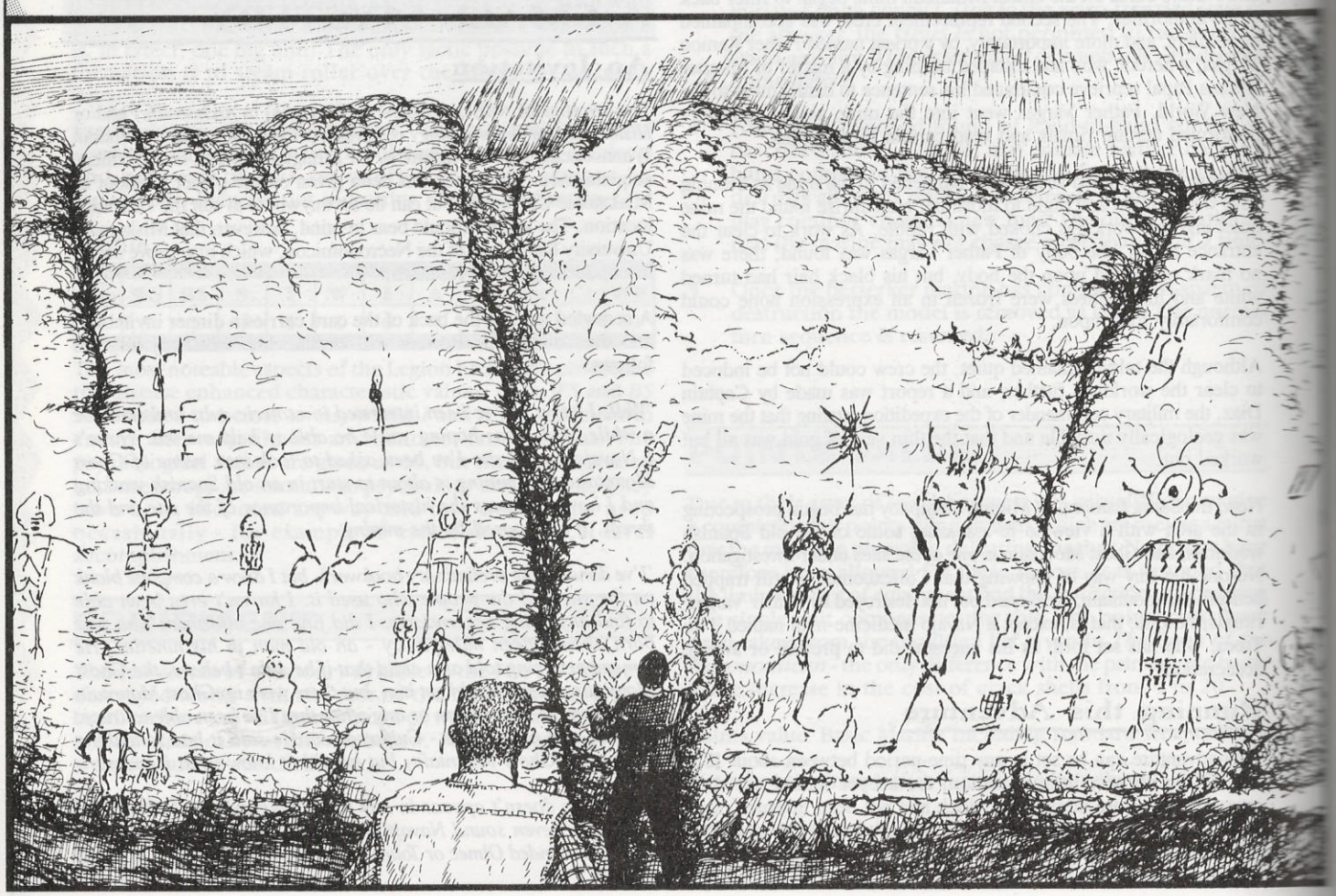
Marston refers to a Spanish primary source, *Documentas Historicas de Californic y Arizona* by Ignacio Castiglione (Barcelona, 1874). A *Read Spanish* roll is necessary to extract each of the following items of information from the book:

a) Montespiritu was mined for seven months, from October 1745 to April 1746.

b) The crew was replaced twice; cave-ins were blamed for frequent loss of life.

c) The third and final crew was accompanied by what amounted to a small military expedition; a detachment of twenty soldiers commanded by a Captain Carlos Diaz and accompanied by a priest, Father Ramon Vargas. This was in April 1746; the mine was examined and pronounced unsafe and practically worked out.

Father Ramon Vargas: A successful *Library Use* roll will uncover a number of references to a heretic priest by this name. Saved from



burning in Seville by a last-minute Papal reprieve, Vargas was banished to the New World; he was not defrocked, but was placed under a Papal injunction never to preach or conduct a mass. A *Luck* roll in addition to the *Library Use* roll will reveal that the date of his banishment is recorded as Sexuagesima - a character with a background in any Christian church will know that this is in early February, otherwise an EDUx5 roll is needed.

Captain Carlos Diaz: No information will be uncovered about Captain Diaz, except a good but not exceptional military record.

Dr Bowers will be very excited by any information that the investigators uncover, and will invite them to return to Arizona with him. He has arranged to visit the site on his return, and would be glad to have the investigators along.

The rail journey to Arizona will be uneventful, and the investigators will have 24 hours in Phoenix to conduct further research and obtain equipment.

Further research will add practically nothing to the little that Dr Bowers has already discovered. A successful *Library Use* roll while researching Father Vargas will uncover a copy of a letter to the Governor of Arizona from his superior in Spain, dated February 16th, 1746. A *Read Spanish* roll is necessary to understand it; a translation is given in Player Handout 5.

GHOST MOUNTAIN

Players' Information

The site is two days' drive from Phoenix, much of it across country. By the 1920s part of the journey will be by road; there is no railroad running near the site.

Ghost Mountain is the highest of a series of eminences rising above the scrublands, and the mining camp has been established on a stretch of comparatively level ground around the mouth of the old Spanish workings. As the investigators arrive they will be met by Matt Palmerston, the site boss. He has been told by the mining company to expect a visit from Dr Bowers, and will greet the investigators politely if not enthusiastically. Once introductions have been made, he will say:

'It seems we're having a day for company. Just a couple of hours ago I had to run a crazy Indian off the site. I guess his interests are pretty much the same as yours, except that he wanted us all to pack up and go home before the great spirit of the mountain got mad and whupped us.'

Palmerston will give the investigators a guided tour of the camp, ending in the 'office' tent where he will show them a few Spanish relics found in clearing the workings - two copper coins, a boot-buckle, a few broken bottles, and a bent shovel. He will explain that at the moment the crew is just clearing the old workings and shoring them up so that he can assess whether it would be worth extending the mine further.

A tent has been prepared for Dr Bowers, and arrangements can be made to accomodate the other investigators. The rest of the day will be uneventful, and investigators may explore the mountain if they wish. Palmerston knows about the carvings (area 3), but has not found the burial caves (area 2).

Map Key

Area 1: The Mining Camp

1. Mine Workings - When the investigators arrive on site, the mine workings will have been cleared to the extent indicated on the plan. The tunnel into the workings is 5ft high, supported by beams and pit props every 10ft. It slopes downward at an angle of about 5°. The roof of the main workings is also 5ft high. 4+D4 miners will be in the workings during every work period (see *Timetable*), using picks, wedges and wheelbarrows to clear the rubble from the main chamber. Every hour there is a non-cumulative 2% chance that some Spanish relic will be uncovered, similar to those already found.

2. Site Office - Palmerston sleeps and works in this large tent. In the 'office' portion are several files of documents relating to progress at Ghost Mountain and other sites. These are normally kept in a small strongbox unless he is working on them (40% chance during the daytime). Also in the strongbox are three small sacks of what looks like sand and rock fragments. A successful *Geology* roll will reveal that they are samples of partially refined gold, worth 20+2D10 dollars per sack. Under the bed is a small trunk containing a box of cheap cigars, two 30.06 rifles, a box of 100 revolver shells and a box of 50 rifle shells. Also under the bed is a small medical kit, including morphine and snakebite serum; there is enough of each for 10 doses.

3. Dynamite Shack - Wisely placed behind the spoilheap in case of mishaps, this 5ftx3ft wooden shack is padlocked, the key never leaving Palmerston's possession. Only one case of dynamite has been brought along for clearing major obstructions that cannot be removed by pick and shovel. The case contains 24 'half-sticks' which are smaller than the more powerful sticks used in quarrying; for game purposes, they can be treated as precisely half the strength of a stick of dynamite, as given in the Sourcebook. Also in the shack are a box of 10 blasting caps (necessary to set the dynamite off), a 50ft reel of fuse with a burning rate of 6 inches per second, and a five-gallon can of kerosene, used for the various kerosene lamps in the camp.

4. Tool Shack - All tools are stored here. The shack contains twelve picks, eight shovels, three 14-pound sledgehammers, a box of 20 iron wedges and three pairs of wedge tongs.

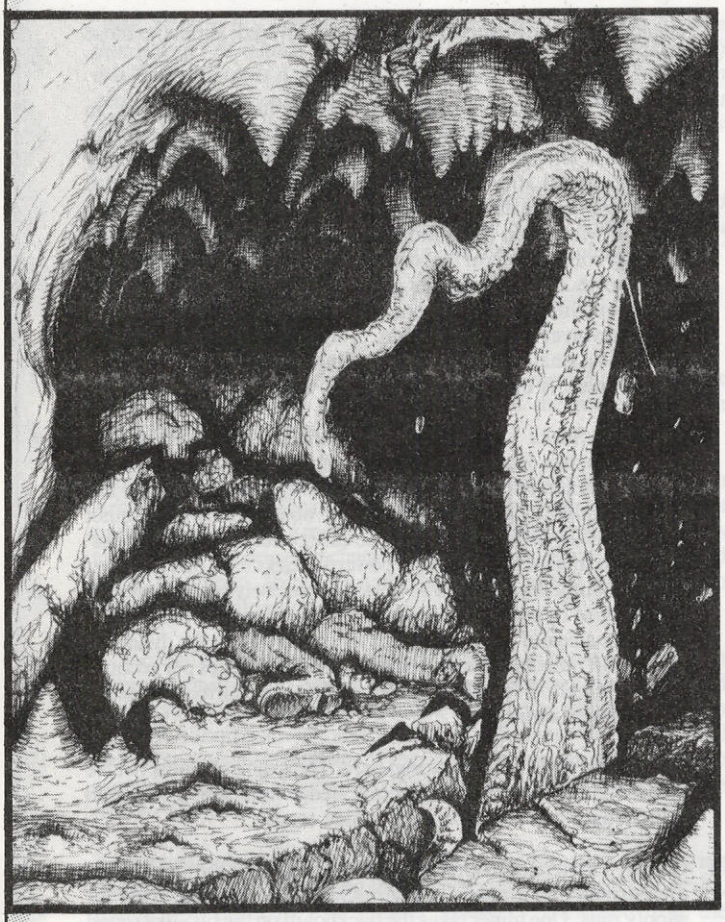
5. Corral - Palmerston's horse, and the three used for the two wagons are normally kept penned in here. 5a is a buckboard, used for supply runs. One miner takes the buckboard on the two-day round trip to the nearest town once a fortnight. 5b is a two-horse wagon, used for transporting equipment.

6. Cookhouse - This large three-sided tent is used for cooking, and the miners eat in the shade of the awning attached to it. An iron wood-burning stove sits under the awning, together with three improvised tables. Supplies are kept in a wooden crate at the back of the tent - it currently contains 2 dozen large cans of baked beans, 25 cans of corned beef, a large tub of coffee, partly used, and a tub of lard. Leaning against the crate is a 20-gauge double-barrelled shotgun, used for hunting fresh meat, and a box of 50 cartridges stands on top of the crate. In a barrel of water placed in the shadiest part of the tent is a large tin in a muslin bag. It contains 7lb of bacon and 3lb of cheese, seperately wrapped and stored under water to keep them cool and away from flies. Various pots, pans and so on stand on a table in the middle of the tent, and from the central pole hang three rabbits, shot this morning.

7. Miners' Tents - The twelve miners sleep in these six ex-army two-man bivouacs. During the day the tents will be empty unless a man is sick or injured, and they will contain bedrolls and a few nondescript personal possessions.

8. Fire - This is kept smouldering during the day, and is sometimes used for smoking meat. At night it is stoked up to keep animals away. Tents for Dr Bowers and the investigators will be put up next to Palmerston's tent - he has two spare two-man tents, which can hold three at a pinch.





Timetable

The following timetable gives the pattern of an average day in the mining camp, given no disturbances; it will, of course, be completely overriden once the action starts.

5.30 Cook (one of the miners) rises
6.00 Breakfast
6.30 Work begins
10.00 Lunch
12.45 Work recommences
6.30 Work finishes
7.00 Evening meal
10.00 Lights out

Area 2: The Burial Caves

These caves have been used as a place of burial for centuries, and contain the desiccated, mummified bodies of generations of chiefs, medicine-men and great warriors. The bodies are set out in squatting positions around the walls of the caves, and have been preserved by the dry desert air.

The cave mouths were blocked with rubble after each interment to prevent disturbance by scavengers, but since Two Trees arrived on the site an entrance has been made where shown on the map, sufficiently wide to permit the passage of one person at a time. The blocked entrances are not obvious (*Spot Hidden* to find them from the outside), owing to the quantity of scree and rubble littering the slopes in that area.

Two Trees is using these caves for shelter on his mission. Since he is a medicine-man, and therefore ritually pure, his presence in the caves does not constitute sacrilege, but the intrusion of any other individual will constitute a great defilement, and Two Trees will attempt to sacrifice at least one person in atonement. Two Trees may be found in here during the day, but the keeper should remember that he has high perception and stealth skills. He will probably hear any characters coming and slip away unnoticed to watch them from a distance, unless the intruders are deliberately approaching stealthily.

The caves are unlit, and the passages connecting them are three to four feet high and of similar width. If any of the mummified bodies are investigated, the keeper should roll a D6 for each. A score of 1-5 indicates that the body was that of a chief or warrior, while a score of 6 indicates that it was the body of a medicine-man.

The body of a chief or warrior will be decked on costume and jewellery worth $11-20 (10+D10) to a collector or museum, and will have a stone-tipped spear, tomahawk or war flail (equal chance of each).

The body of medicine-man will have costume and jewellery worth $2-12 (2D6), and a medicine bundle - a skin bag containing a strange and apparently random collection of objects of no value. A collector or museum might pay up to $20 for a medicine bundle.

Every weapon examined has a 2% chance of being enchanted (and thus able to wound a servitor of the Other Gods). A spear has a 20% base chance and does 1D6+2 damage; it is capable of impaling. A tomahawk should be treated as a hatchet in all respects. A war flail, consisting of a stone sewn into a leather bag and attached by thongs to a wooden handle, has a 20% base chance and does 1D6+2 damage.

The properties of medicine bundles are discussed in the NPC description of Two Trees. Since they work only for the individual for whom they are prepared, those found in the caves will have no beneficial effect on characters who take them.

Area 3: The Carvings

On the steep, east-facing slopes of the mountain are several areas of rock carvings made by the Indians and dating back to their first use of the mountain as a sacred area. There are many apparently abstract symbols, but the predominant motif, with minor variations, is humanoid.

These carvings are sacred to the Indians, representing their ancestors in the caves; these surrogate forms stand forever on the mountainside to greet the dawn of each new day.

The investigators may not be aware of the significance of the carvings - in fact, present-day archaeologists are uncertain as to the meaning of many of the Indian rock carvings in the southwest; the explanation given here is just one of a number of theories, which happens to fit in with the broad outlines of this scenario. Any interference with the carvings will, of course, constitute sacrilege, and Two Trees will react accordingly.

Area 4: The Summit

The summit of Ghost Mountain is seemingly unremarkable, consisting of a flat, rock-strewn oval area measuring some 300 by 200 yards. There is nothing to indicate that it is a sacred area - indeed, it is the most holy place on the mountain - except a slightly heavy, oppressive air.

Although there are no obvious remains on the summit, the site was once part of an Old One city beneath a Precambrian ocean. An accidental residue of their activities remains in the form of several heavily eroded and natural-seeming rocks (shaded on plan) which were part of a power-transfer network using the earth's magnetic field.

Although very much reduced in their effects (if the rocks are examined closely, a successful *Geology* roll will reveal that they are very slightly metamorphosed, as if great heat had affected them over a prolonged period), the rocks still create a field of power-flows over much of the summit.

It was this field which first attracted Cuifexcomec, and it also gave the medicine-men of the Ghost Mountain people a source of extra POW for spellcasting. Any character who attempts to cast a spell

on the summit is entitled to make a POWx2 roll on percentile dice; success indicates that the spellcaster has succeeded in tapping some of the mountain's power, and Magic Point costs to the caster are halved. Two Trees automatically gains this advantage.

THINGS IN THE NIGHT

Players' Information

An uneventful day will give way to a peaceful night. All will be quiet until about 3 am, when the investigators will be awoken by a great commotion coming from the direction of the miners' tents.

As the investigators scramble out of their tents, they will find a great deal of confusion - miners are milling about, a few have broken into the tool shed and armed themselves with picks and torches, and Palmerston, revolver in hand, is trying to restore order.

When the commotion has died down to some extent, the following picture will emerge:

Part of the fence has been broken down, and one of the tents (tent *e* on the plan) has been broken into from the rear. The two miners sleeping in it have disappeared. Other miners will report having heard screams and the sounds of a struggle, but when they went to investigate there was nothing to be seen. A couple of the miners will claim to have seen movements in the shadows beyond the wire, but beyond the general impression of a humanoid shape, they could not be sure what was there.

The area between the tent and the gap in the fence has been trampled by the miners, but a successful *Track* roll made at a 20% penalty will identify several strange footprints, and a *Cthulhu Mythos* roll will give the impression that the strange tracks were made by a minor Mythos creature.

Keeper's Information

The two miners were taken by a group of sand-dwellers who had been contacted by Two Trees to help with his work. He has 'given' the sand-dwellers the inhabitants of the mining camp to feed on, in exchange for their help.

Any attempt to follow their tracks in the dark will require a *Track* roll made at a 40% penalty. The tracks will lead towards the summit, but about 200 yards from the camp four sand-dwellers have been left as a rearguard, to attack or confuse any pursuers. They will attack openly if not outnumbered, otherwise they will be content to harrass and pick off stragglers. The keeper should select the rearguard at random from the sand-dwellers listed below.

After this incident, Palmerston will order an armed watch to be kept through the night until further notice, and will issue the watch with the two 30.06 rifles from his tent. A roster will be arranged among the miners; the investigators may volunteer, or they may make their own arrangements.

If any attempt is made to follow the sand-dwellers' tracks at sunrise, a *Track* roll will be required (at a 20% penalty because the tracks are not fresh). The tracks will lead off towards the summit, but will disappear as the thin sand gives way to scree and rock. There are numerous caves near the summit, and some are connected via a maze of passages to the sand-dwellers' underground colony. If any investigators attempt to explore the passages, the keeper should follow the procedure set out below.

If no precautions are taken to mark a route, the investigators will automatically become lost; otherwise, the investigators must roll INTx5 (based on the leader if there is one, otherwise on the highest INT in the group) to avoid becoming lost. Any investigator who realises that he/she is lost must make a SAN roll or lose 1 point of SAN. For each hour spent exploring the tunnels, there is a 20% chance of encountering 1D4 sand-dwellers. In addition, the investigators must make a POWx2 roll every hour. Success indicates that the investigators have emerged from another cave mouth somewhere on Ghost Mountain or a neighbouring eminence.

A SEAL IS BROKEN

Players' Information

The miners are nervous after the events of the night, but Palmerston manages to calm them. He is convinced that the attack was engineered by rivals of the Santa Esmeralda Mining Company; he was warned to expect trouble when the reassessment project started. Work is resumed clearing the Spanish workings.

Towards mid-day, a shaft is found, leading down to a second level of workings. It takes the whole afternoon to clear it, and the bottom is reached about 25 feet below the level of the mine entrance. About 6 pm, Palmerston calls the investigators to the workings.

'There's some kind of chamber,' he says. 'It don't look natural for this kind of rock, but it's not Spanish work. I'd guess the shaft hit on it by accident as they were following the vein down. There are some things in there I'd like your opinion on.'

As the investigators reach the top of the shaft, however, there is a scream and a rumbling noise from below. A cloud of dust pours up the shaft, temporarily reducing visibility to zero within the workings, and as the dust settles, the bottom of the shaft is again choked with rubble.

Efforts are begun immediately to clear the rockfall and rescue the three men trapped on the other side. It is nearly midnight before the chamber is reached, and a grisly sight awaits the investigators. All three men are dead. Two were crushed by the rockfall, but the fate of the third is far, far worse. Literally smeared across the far wall are the remains of what was once a human being. All who witness the sight must make a SAN roll or lose 1D4 SAN.

Part of an arm and hand are still recognisable - the hand grasps a mangled iron cross, about 6 inches high. Four similar crosses are



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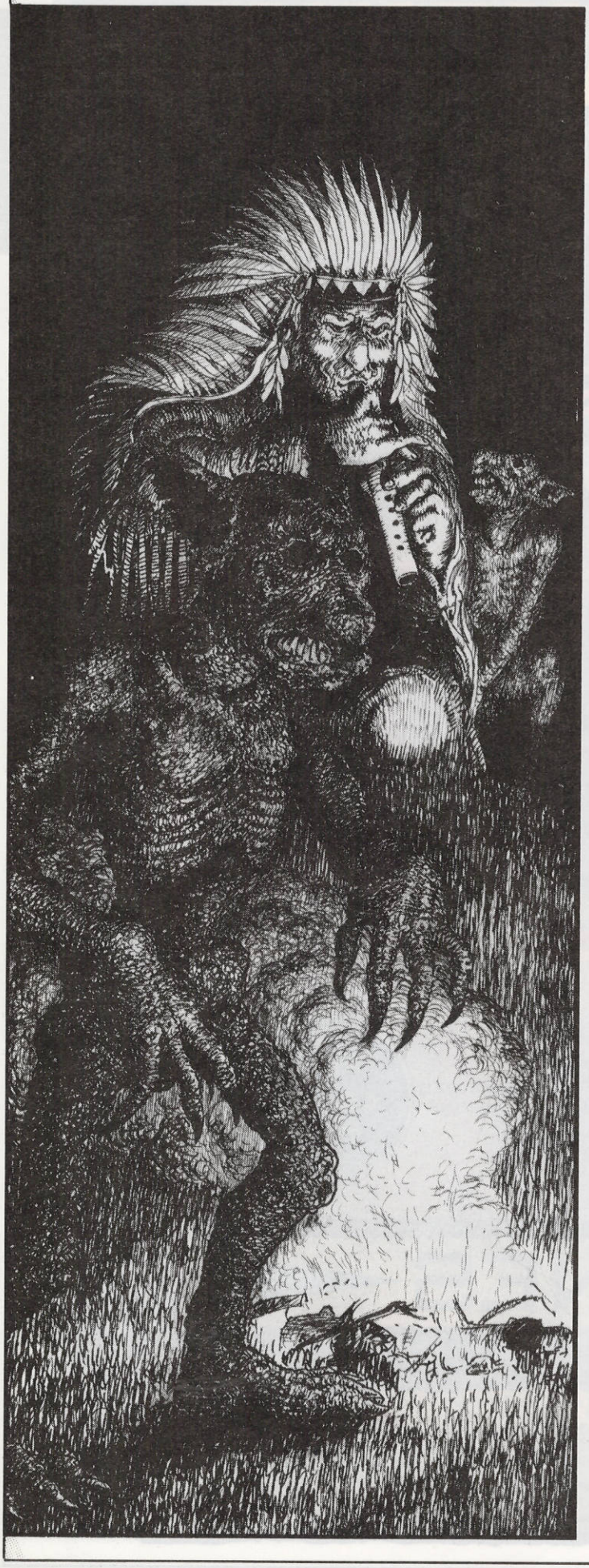


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hammered into the floor of the cavern, on either side of a deep fissure which runs the length of the chamber. The hole from which the dead man must have taken the fifth is clearly visible. A *Geology* roll will confirm Palmerston's impression that the chamber is not natural, and a *Cthulhu Mythos* roll will reveal that the five crosses marked out the pattern of the Elder Sign. The pattern was disrupted when the cross was removed, and whatever it held in the fissure is now at least partially free.

Keeper's Information

This chamber saw the final battle between Father Vargas and Cuifexcomec. The crosses were laid out as part of an Elder Sign to seal Cuifexcomec in the fissure; the lamp which is sometimes depicted at the centre of the Elder Sign was represented by the Other God's own POW - Father Vargas used an immensely powerful version of the Elder Sign spell, which had the unique effect of weakening the prisoner to strengthen the barrier. Cuifexcomec was near death, and would have been drained of POW and destroyed in a matter of decades had the Elder Sign been left undisturbed.

When the cross was removed, Cuifexcomec sensed a loosening of its bonds. Blindly, it lashed out, killing the miner and causing the rockfall. It is exhausted after this effort, and still weak, but is trying to escape.

As the investigators watch, a pseudopod will reach up from the fissure, groping blindly across the floor. Feeling along the lines of force of the disrupted Elder Sign, Cuifexcomec will try to destroy the other crosses by smashing them. The keeper should determine randomly the order in which the crosses will be attacked; any character in a direct line between the centre of the fissure (marked *x* on the plan) and a cross being attacked, or within 10 feet of that cross, must make a *Dodge* roll or suffer 4D6 damage from the groping pseudopod.

Cuifexcomec must roll its normal attack percentage of 60% to destroy a cross. When all the crosses have been destroyed, Cuifexcomec will lay dormant, exhausted, for 1D6 x 10 minutes as it regains enough POW for its next move. It will not attempt to leave the fissure during this period, but will defend itself if attacked. If any spells are cast in the chamber (for example, an attempt to renew the Elder Sign), Cuifexcomec is permitted a POWx5 roll based on its reduced POW to become aware of the use of magic. It will automatically construe this as an attack, and retaliate.

During the dormant period, Cuifexcomec will regain 1 point of POW per 10 minutes. It will the leave the fissure with the intention of moving up to the summit of the mountain, where it can feed off the power flows between the rocks.

MEANWHILE...

Keeper's Information

During the night, as the miners are struggling to clear the rockfall and reach their trapped comrades, and the rest of the action described in the last chapter is taking place, Two Trees will also be busy. Just before midnight, he will go to the summit, ordering his sand-dweller allies to throw a cordon around the area and let no-one through.

Precisely at midnight, he will begin to play his flute, casting the spell Summon Servitor of the Other Gods. Any character who is outside the mine will hear an unearthly music drifting down from the summit; after 3D10 minutes, the first flute will be joined by a second, and for a further D10 minutes the music will intertwine in a hideous and unnatural duet, with phrases, responses and unison chants that will cost any listener 1 point of SAN unless a SAN roll is made. Any characters heading for the summit to investigate will be attacked by 1D10 sand-dwellers, whose main tactic will be for one individual to lead intruders into an ambush as the others wait using the darkness and their natural *Hide* ability.

Thus, at some time between 12.05 and 12.40, the servitor will proceed to the mining camp, destroying everything in its path. It will then

enter the mine workings and go to the lower chamber, destroying any remaining crosses and ending the effect of the Elder Sign. If Cuifexcomec has already left the chamber, the servitor will go directly to meet it.

Piping encouragement, the servitor will escort Cuifexcomec to the summit, protecting it from any attacks. At the summit, Cuifexcomec will bask in the power-flows, while the servitor prevents any being (including Two Trees and the sand-dwellers) from coming within 200 yards, calling another servitor to help it if necessary. While in the power-flows, Cuifexcomec will regain 1D10 points per round, until its POW is completely replenished.

When Cuifexcomec has completely regained its lost POW, it and its servitor(s) will set out to destroy every living thing within a five mile radius of the summit. Then they will return to the summit, and tap the power-flows there to open a Gate to enable them to return to the space-time of the Other Gods. As the Gate opens, the summit of the mountain will be destroyed by a great gout of energy. The summit itself, and every living thing within 100 yards of it, will simply cease to exist, and blast damage will effect a 650 yard radius. Everything between 100 and 200 yards from the summit will take 10D10 blast damage, and damage is reduced by 1D10 every 50 yards thereafter; 8D10 at 250-300 yards, 7D10 at 300-350 yards, and so on to 1D10 at 600-650 yards. Characters behind cover, and those who have the presence of mind to throw themselves flat (*Dodge* roll required) will take only half damage from the explosion.

CONCLUSION

Keeper's Information

There are several ways in which this adventure can be brought to a satisfactory conclusion.

Firstly, the investigators might renew the Elder Sign before Cuifexcomec can escape, or they might try to create a Gate at the mouth of the fissure in the hope that Cuifexcomec will blunder through it and end up a long, long way away. Having done this, they would only have to worry about Two Trees, the sand-dwellers and the servitor.

Secondly, the investigators might summon a servitor themselves, and order it to take Cuifexcomec home. This is a riskier course of action, since Cuifexcomec will always try to control any servitor of which it becomes aware, and if successful will proceed as described above. Also, a servitor summoned by the investigators might come into conflict with that summoned by Two Trees; the investigators might then be faced with the spectacle of two servitors slugging it out on the mountainside while Cuifexcomec goes its own way.

Thirdly, the investigators might adopt a gung-ho approach and try to destroy Cuifexcomec and any servitors. This is probably the most dangerous course of all, and should usually end in a convincing and messy failure.

Dynamiting the fissure or otherwise trying to seal the mine might work, provided that Cuifexcomec can be reduced to zero HP and thus dispelled; otherwise it will ooze out of the rubble and proceed as described. The chances of a serious collapse, destroying the entire mine, are 4% per half-stick of dynamite used.

Neutralising Cuifexcomec and sending it back to the Other Gods' space-time or otherwise far away from earth will gain the investigators 1D20 SAN - note that this does not apply if the full chain of events described previously takes place and it leaves of its own accord. Temporarily neutralising it by replacing the Elder Sign on the fissure will regain the investigators only 1D10 SAN; there will always be the nagging awareness that the Elder Sign might be disrupted a second time.

If Two Trees can be prevented from summoning the servitor, the investigators will gain 1D10 SAN; the same amount will apply if the servitor is neutralised after being summoned. All normal SAN awards apply for defeating Mythos beings.

NPCS AND MONSTERS

Dr Ellington Bowers

STR 12	CON 14	SIZ 12	INT 15	POW 11
DEX 9	APP 15	SAN 55	EDU 18	Hit Points 13

Skills: Archaeology 65% (Navajo 95%), Credit Rating 60%, Speak Navajo 55%, Read/Write Spanish 70%, Speak Spanish 65%

Weapons: .38 Automatic 40%, Knife 30%

Notes: Dr Bowers is a southwesterner born and bred, and sometimes cultivates a 'cowboy' image to irritate toffee-nosed eastern academics. He is soft of speech and slow of movement, but decisive once he has weighed up all the factors and come to a decision. He is acknowledged as one of the greatest living authorities on the Navajo, and enjoys a position of trust with them. He will avoid desecration to a sacred site if possible.

Matt Palmerston

STR 14	CON 13	SIZ 15	INT 10	POW 13
DEX 13	APP 9	SAN 65	EDU 11	Hit Points 14

Skills: First Aid 60%, Geology 70%, Mechanical Repair 55%, Speak Spanish 70%, Spot Hidden 55%

Weapons: .45 Revolver 55%, 30.06 Rifle 30%, Knife 30%

Notes: Palmerston has been in prospecting and mining for more than half his 35 years, and the life seems to suit him. Despite his size, he is able to negotiate tight passages with surprising agility, and he knows how to deal with miners, earn their respect, and how to get the most out of them. He believes in leading from the front, and will take charge in any crisis. Friction may develop if anyone challenges his authority.

Two Trees

STR 13	CON 15	SIZ 10	INT 11	POW 16
DEX 12	APP 8	SAN 0	EDU 4	Hit Points 13

Skills: Camouflage 65%, Climb 80%, Cthulhu Mythos 60%, Hide 70%, Listen 85%, Move Quietly 80%, Spot Hidden 75%, Track 60%

Weapons: Knife 55%, Bow 40%, Tomahawk 40%

Spells: Contact Sand-Dweller, Summon/Bind Servitor of the Other Gods.

Notes: Two Trees will present an unnerving spectacle as he is wearing his full traditional dress and paint for his mission. All his weapons are of stone rather than metal, and have been ritually purified - as has Two Trees himself, so that he can walk on the sacred site without desecration.

His initial objective was to force the mining operation to leave, using the sand-dwellers and calling on a servitor of the Other Gods if necessary. After the chamber is discovered, however, he will realise that Cuifexcomec is in the mine, and change his tactics. As well as harassing the miners with the sand-dwellers, he will call a servitor to free Cuifexcomec and let the Other God take its own revenge. He is not aware that this will almost certainly result in his own death, but this knowledge would not deter him. Weeks of prayer and fasting have worked him up into a frenzy of hatred for the desecrators, and although he will not throw his life away without accomplishing his mission, he does not attach any importance to his own safety.

In addition to his weapons, Two Trees has an enchanted flute to allow him to cast the spell Summon Servitor of the Other Gods with +20% to the chance of success, and he also has a medicine bundle, a skin bag containing a collection of objects which are sacred to him personally, although they have no apparent value or significance to



ILLUSTRATED BY RUSS NICHOLSON

anyone else. The medicine bundle offers him the following advantages:

a) It can store Magic Points up to his normal Magic Point score; these must be replaced in the bundle when used.

b) He can add his POW score to any attribute-based roll.

c) He is allowed a POWx5 roll to reduce any damage from normal weapons by half.

The bundle is personal to Two Trees, and will confer no benefits on any other character. If any other character so much as touches the bundle, Two Trees must make a POWx5 roll (without the normal bonus conferred by the bundle) or it will have been rendered useless.

Miners

The following statistics are about average for the mining crew; there will be variations, but the difference will not be more than a couple of points.

STR 13	CON 12	SIZ 10	INT 8	POW 7
DEX 10	APP 7	SAN 35	EDU 5	Hit Points 11

Skills: Geology 20%, Mechanical Repair 30%, Speak English 20%, Read/Write Spanish 65%

Weapons: Knife 55%, Pick handle 30%

Cuifexcomec/Quifesomeque/Khife Shomech (Lesser Other God)

STR 46 CON 70 SIZ 68 INT 0 POW 8 (originally 70)
DEX 10 Hit Points 69
Move 4. Armour nil

Weapons: Pseudopod 60%, 8D6 damage

Spells: Summon/Bind Servitor of the Other Gods

Servitor of the Other Gods, summoned by Two Trees

STR 16 CON 20 SIZ 20 INT 11 POW 19
DEX 19 Hit Points 20
Move 7. Armour nil

Weapons: Tentacle 45%, 2D6 damage

Spells: Gate, Shriving, Summon Servitor of the Other Gods

Notes: immune to normal weapons, regenerates 3HP/round.

Sand-Dwellers

Two Trees has fifteen sand-dwellers working with him. They have different characteristics, but their movement and attacks are identical, as are their armour and skills. Typical characteristics are given below. The keeper may feel free to modify scores for individual sand-dwellers. SAN loss for seeing a sand-dweller is 1D6 unless a SAN roll succeeds.

STR 10 CON 13 SIZ 11 INT 11 POW 5
DEX 13 Hit Points 12
Move 8. Armour 3 point hide

Skills: Hide 60%, Spot Hidden 50%

Weapons: Claw (2 per round) 30%, damage 1D6+1D6

Spells: none

Sand-dwellers can attack with both claws in one round. They prefer to attack from ambush.

ANIMALS

As well as the Mythos creatures featured in this adventure, the keeper may like to plague the investigators further with some of the wildlife of the area. Some sample statistics are given below.

Coyote

STR 2D6 CON 3D6 SIZ D6+1 POW 2D6 DEX 2D6+6
Move 12. Average HP 8

Weapons: Bite 30%, D6 damage

Notes: Coyotes run in packs of 2D6. They are scavengers, and will avoid fighting unless cornered. Their howling at night can be unnerving.

Poisonous Spider

All characteristics are 1, no armour, 1HP

Weapons: Bite 20%, no damage, poison potency 2D6

Notes: Heavy clothing will prevent a spider from biting successfully. The poison will cause the affected area to become painful and inflamed for (20 - victim's CON) hours; penalties to DEX and some skills may be in order.

Rattlesnake

STR 1D6 CON 2D6+6 SIZ 1D6 POW 2D6 DEX 2D6+6
Move 6. Average HP 8

Weapons: Bite 40%, 1 HP damage, poison potency = snake's CON

Scorpion

All characteristics are 1, no armour, 1HP

Weapons: Sting 20%, no damage, poison potency 2D6

Notes: Heavy clothing will protect against a scorpion sting, but reports from various parts of the world suggest that scorpions have a tendency to explore tents, piles of clothing, and so on at night, leading to an unpleasant and possibly fatal surprise for the unwary next day. Not all scorpion venom is fatal to humans - it is suggested the poison check is carried out twice, two failures indicating death, and one indicating that the area stung is merely swollen and inflamed.

Vulture

STR 2D6 CON 2D6 SIZ 2D6 POW 2D6 DEX 1D6+6
Move 4/12 flying. Average HP 7

Weapons: Claw (2), 45%, damage 1D6, Beak 40%, damage 1D4

Notes: Vultures are scavengers, and will rarely fight anything human sized or larger. If a beak attack impales, the victim must make a *Dodge* roll; failure indicates that an eye has been lost, and the attack causes only one point of damage, while success indicates that the attack causes normal damage only (no impaling damage). All attacks on a bird in flight are made at half the normal attack percentage.

Spirit of the Mountain Players' Handouts

Players' Handout 1

New England Association for American studies
Department of Anthropology, Miskatonic Univ., Arkham, Mass.

THE NAVAJO

Recent Advances in their Archaeology and Ethnohistory

Dr. Ellington Bowers
South-western Antiquaries Associaton

Locksley Hall, Church St., Arkham
7.30pm, May 7th 1923

Members of the public are welcome.

Hand written on the back:

My dear.....,

Made it to your part of the world at last. Please attend if you can (dinner beforehand?) - I have a small mystery which might interest you.

E.

Players' Handout 2

...and those who dare to take HIM as their guide beyond the Gateway, and those others who are there; even these may be found by the searcher, even those Dancers in Darkness, and even unto Shibboleth, Abolynas and Khife Shomech, even they be found, it is written, by him who knows, by him who dares...

- The Necronomicon

Players' Handout 3

...Khife Shomech, like a good many other names, seems to be a composite, formed by the corruption of two names, probably Khephri and Shamash. Khephri, the Egyptian deity, is symbolised by the scarab, the beetle which was supposed to push the sun across the heavens. Shamash, on the other hand, hails from Mesopotamia, and as well as being a sun-god was also, like the Greek Apollo, a god of soothsayers and a granter of oracles. The name seems to be an extended allegory rather than a direct identification of the three entities involved, and the name might tentatively be interpreted as 'he who pushes (guides, compels), the giver of light (knowledge)'. If this interpretation is correct, the name would appear to be a reference to Azathoth, based, as the name Azathoth itself, upon the relationship between that entity and Nyarlathotep.

However, certain factors seem to contradict this. The context in which the name appears implies a separate being, as does the use of a separate name at all. It is possible, of course, that some negative-dualism or concurrent-avatar concept lies behind this, but on the face of it, we seem to have here a separate entity, linked to Azathoth but distinct from it, and not one of the well-attested 'Dancers in Darkness'.

- The Necronomicon: Some Further Observations

Dr Phileus Sadowsky (trans William Hamblin)

Players' Handout 4

....A number of gold-mines were opened by the Spanish in the middle part of the eighteenth century; some were successful, others less so. Conditions were primitive and often dangerous - one mine, Montespiritu in Arizona, received three replacement crews within a few months owing to disastrous cave-ins.

- Marston, The Spanish South-West
San Francisco, 1909

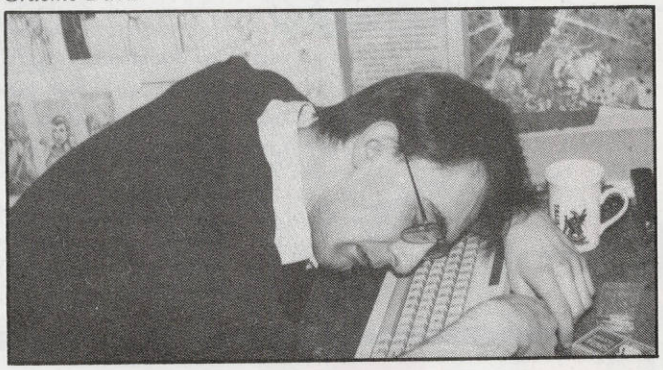
Players' Handout 5

Extract from a letter from Cardinal Vasquez, San Francisco, to Captain Diaz.

....The heretic Vargas is sent to us to deal with the Montespiritu problem. Give him anything he might require for this work, but do not allow him to preach or hold any manner of service. I personally absolve you and all your men from the sin of association with this man.

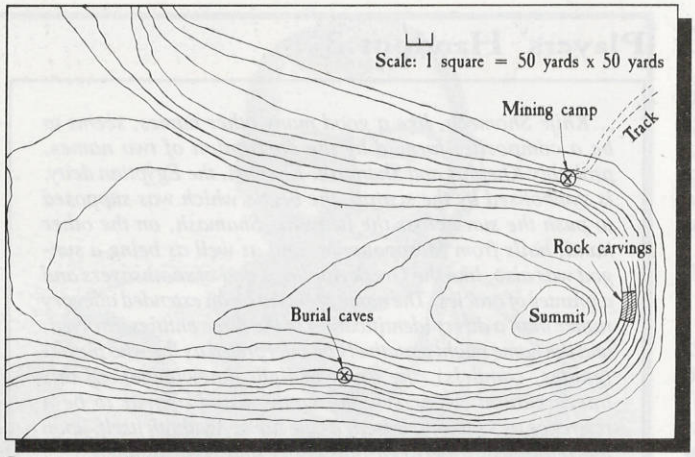
Vasquez.

Graeme Davis



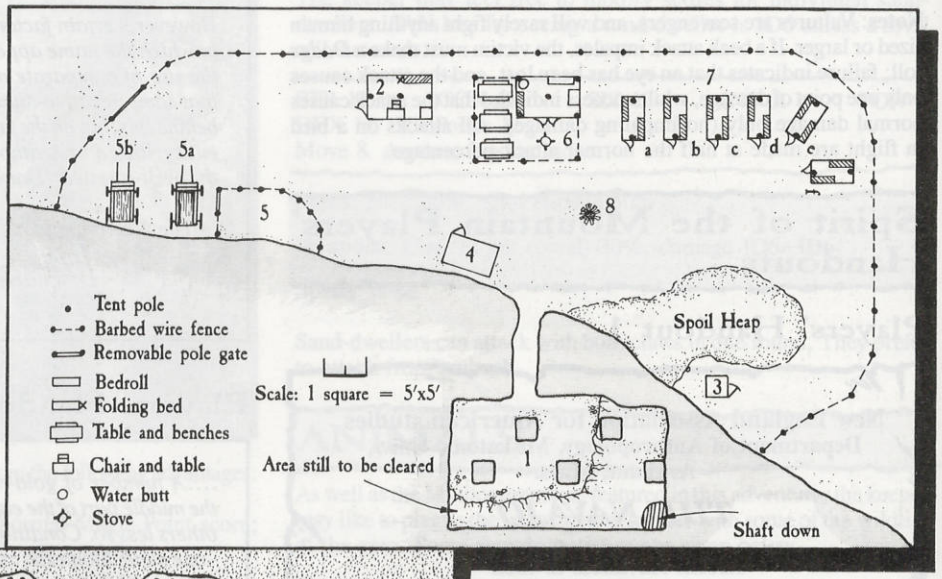
SPIRIT OF THE MOUNTAIN

MAP 1: THE MOUNTAIN

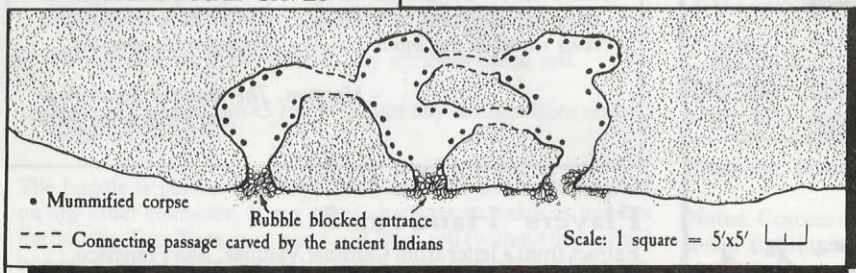


Contours are at 100 foot intervals

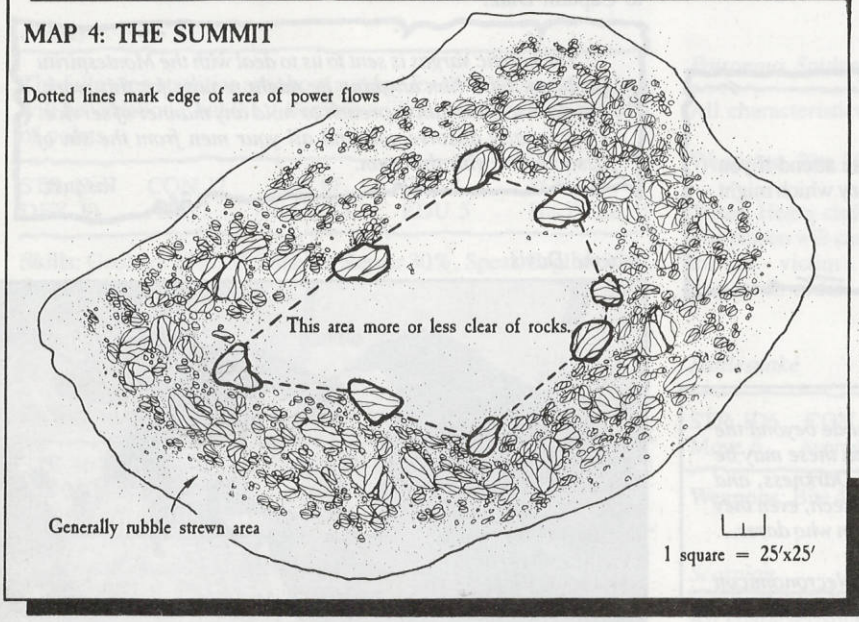
MAP 2: THE MINING CAMP



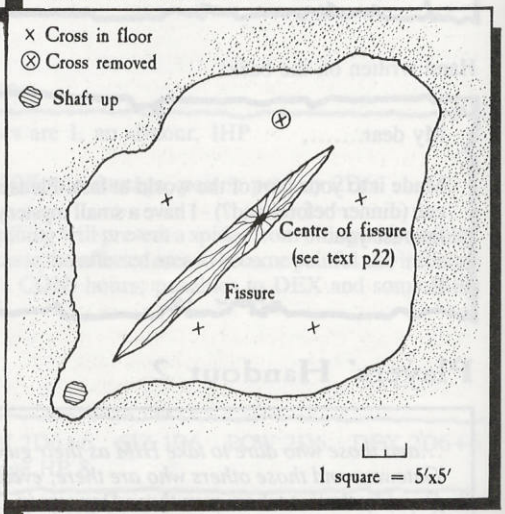
MAP 3: THE BURIAL CAVES



MAP 4: THE SUMMIT



MAP 5: THE LOWER CHAMBER





As promised, this month we're giving you a step-by-step guide to painting a typical miniature to show you the kind of results almost anybody can achieve - the famous (or is that notorious?) GW look. If you have never attempted miniature painting before, and you follow this guide, we think you'll be pleasantly surprised by your own efforts. On the other hand, if you have been following recent 'Eavy Metals but have nevertheless experienced problems when trying to apply the techniques described, here is the ideal opportunity to pinpoint where you're going wrong and see the error of your ways...



STEP BY STEP...

You can apply the following treatment to any figure you like. We chose this Dwarf because it provided the opportunity to show you a variety of textures; metal, hair, flesh and cloth.

So give this guide a try and don't be afraid to start again if you feel unhappy with the results. You need to build up experience to fully understand why the techniques work the way they do. Once you get the knack, you won't want to stop. You could even leave some of the later stages out until you're more familiar with the basics. You may even decide to experiment with a couple of the stages on older figures - drybrushing and face painting, for example. This provides a good way of honing your skills. From the letters that arrive in the *Blanchitsu* pigeonhole, many of you seem to want to paint to the standard you see in *White Dwarf* the minute you start collecting. But even the most talented figure painters have to train themselves first. So don't be put off. Patience and perseverance will yield astonishing results sooner than you might think!

You need two small brushes (see photo), and one larger, older brush, your *Citadel* paints, a tube of superglue, a modelling knife, a jar of water, an old rag, a palette and some matt (or gloss) varnish. Wherever you decide to construct and paint your miniature, make sure it's not on an unprotected piece of good furniture, such as a dining room table. The last thing we want to see is a claim from distraught mother, wife (husband!) invoicing us for a new table. Right then - off we go.

Clean the figure up with a sharp modelling knife (blunt blades are dangerous). Pay particular attention to small bits of flash and mould lines. The quality of *Citadel* miniatures is such that this process is minimal. The Dwarf used here was chosen randomly from stock, and only the helmet showed a thin mould line. Drawing the blade firmly over the line smooths the surface quickly and easily. The sword edges can be shaved down to give a clean, sharp line as well. This isn't actually necessary (there was no fault in the casting), but blades have to be made fairly thick to accomodate the casting process. Shaving the blade makes it look that little bit more authentic.

Next, cut out the slot on the rear of the plastic base so the figure faces directly to the front. It makes for a better position if the figure is going to be part of a regiment (but the choice is yours). Leave the shield for now. We'll come back to that later. Fit the figure into the slot. Then, holding the miniature upside down, squeeze a little super glue into the underside of the slot. Lay the figure down for 10 minutes while the glue dries (don't leave the thing standing upright or you may find the figure gets stuck to your work surface).

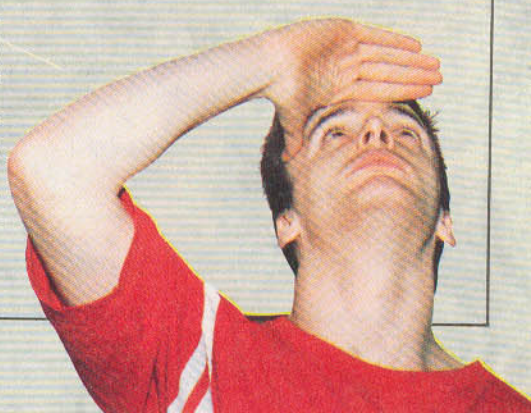
There are a variety of ways to undercoat a figure. The simplest method is to use a diluted mixture of *Citadel* white. It doesn't want to be so thick that it obliterates any detail, and it shouldn't be so thin that the paint shrinks on the surface of the model or fails to provide a clear white surface.

Remember that white makes the figure cleaner and brighter looking and provides a good surface to actually paint on. Enamel white or black undercoats provide alternatives but they will invariably make your task more difficult - just take our word for it for now. Acrylic white is the way to go! Make sure that the paint is applied evenly across the whole of the figure. Blobs or puddles of paint should be avoided at all costs (if extra paint does build up on the model, use an old brush to clean it up before the coat has a chance to dry).

Now for some fun. Slowly and carefully, apply base colours. A thin wash (paint diluted a little with water) of black to the mail, sword and helmet. Allow this to dry.

Paint flesh on the hands and face next. Then, paint a mixture of orange and yellow/Spearstaff brown to the boots. These will end up tan brown. Now paint the tunic orange. This is, in fact, going





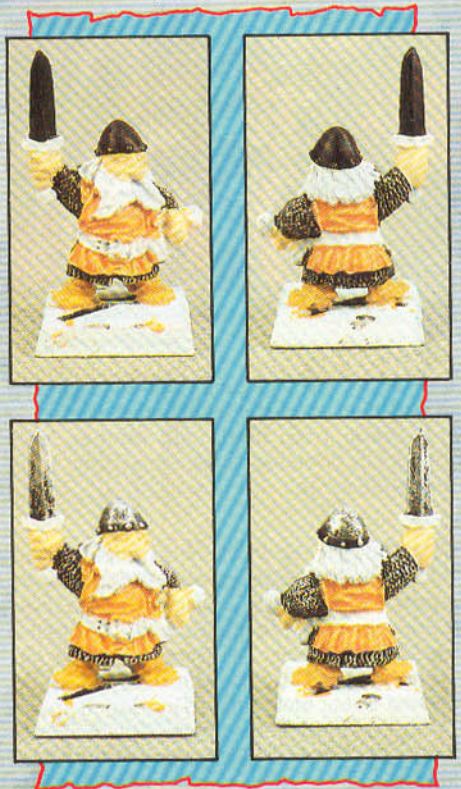


to end up red. Don't be concerned if the orange is a little thin.

Now we have the largest areas of the figure covered, it's time for a little shading and highlighting. First, we're going to give the black metal areas a burnished steel effect. Load a small quantity of silver paint onto the tip of the *old* brush tip. Gently rub most of this off against the rag. Then quickly draw the bristles across the black paint so that some of the remaining silver paint adheres to the area. Gradually repeat this process until you have the desired effect. You'll notice that some of the black remains. Dot in helmet rivets with silver. If you have been wondering what drybrushing is all about, that was it!

Now mix some red paint with water so that the solution is quite thin. Using the good brush, cover the tunic with the mix. Be careful not to let the paint flow onto any other areas you have already painted. Notice how the thin paint settles in the folds and recesses, and the orange paint shows through the raised areas, creating a highlight. Some of you may want to leave the tunic as it is at this stage. Make a similar wash of Bestial brown and paint this over the boots and flesh areas.

Right, now let's put some colour onto the hair and beard. Apply a base colour of Spearstaff brown. The sword handle and pommel are painted gold. A mix of red and Bestial brown is applied as a wash over the hair and beard, and to the belt and pouch.





So far so good. It's starting to look a bit of a mess though, isn't it? This is the stage that seems to be putting some of you off. You get all this way, following the guidelines - and your figure still looks tatty! But don't worry. This is a stage that all figures go through. So let's start cleaning it up.

Take the fine brush and load it with flesh. Paint the raised flesh areas again. Leave the gaps between the fingers, the recesses underneath (and on each side of) the nose, the eye sockets and the edge of the face. Next, with Spearstaff brown, do the same to the beard, hair, belt, pouch and boots, but this time, use a careful combination of painting and drybrushing. Painting follows the line of the model, whereas drybrushing runs across it.

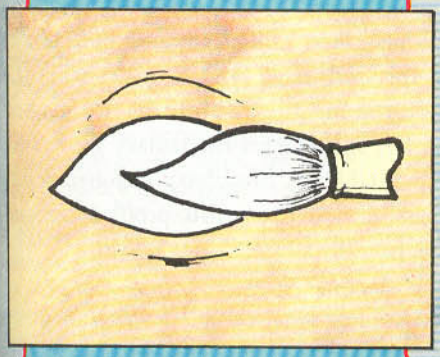


By adding white to these colours, you can carefully paint in highlights on the top part of the belt, the boot toe-caps and face. The nose can be finished off with an extra, fine line of white. The mix of white and Spearstaff brown can be used to highlight the hair and beard, drawing the brush lightly across the flow of the hair sideways.

To bring out those raised folds on the tunic, use a tiny amount of orange/Spearstaff brown mix to touch up the highest areas. Notice that white isn't used to highlight the tunic. This would only make the thing look pink, which isn't the effect we want. This is painted carefully. It isn't blended as such, but as the colours graduate upwards towards the final highlight, it looks blended anyway. Note that these smooth areas are not drybrushed. Drybrushing is quick and effective if you're painting the figure as part of a wargames army, but more subtle use of the brush results in a cleaner figure. Save drybrushing for when you want to paint a textured surface.

Next, add a little silver to the belt buckle. Then use a mix of black and Bestial brown to shadow the eye sockets. Oops! Notice that the right eye was painted wrongly. It looks a little lower than its counterpart. It could be re-painted but - well.





it actually adds character to our weather-beaten warrior. So it stays.

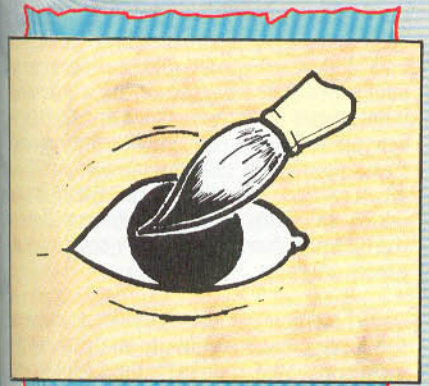
Very carefully, add the whites of the eyes. Use the angled tip of the fine brush to make the eye shape (see diagram). If you're right handed, the right eye can be painted fairly easily. Turn the figure upside down to paint the left one (reverse the process if you're left handed).

By the way, always hold the figure by the base (picking it up gently by the sword).

Adding the pupils is tricky, but with a little patience, a steady hand and some thinned black paint, anybody can do it. Just use the very tip of the brush, slightly angled (see diagram). If you slip, it won't take too long to retouch the area and try again. Anyway, practise makes perfect.

Mix some red and black to produce a very 'reddy-brown' - not too thick - and line all the edges, ie: helmet rim against hair and face, under the nose, the edge of the beard, tunic bottom and arm edges, belt edge, buckle, sword handle and hilt joint to sword, pouch, mail sleeve edge and shield boss.

Now, while holding the figure by the sword, paint



the base black. Looks good now, dunnit!

Let's take a look at the shield. Push the shield onto a matchstick so you can hold it. Paint the back and the rim of the shield black, then paint the centre white. What about the pattern then? Well, you could use transfers (*Arcane Armorials*), or a pictorial design would look pretty spectacular. However, as this article is about minimal expenditure, time and expertise, the best answer is a geometric pattern painted in a colour which contrasts with the rest of the figure.

Being unashamedly derivative, the pattern you see here is stolen from the Bayeux Tapestry - it just looks suitable for a Dwarf. It's painted in green, with a small dab of green/white mix for











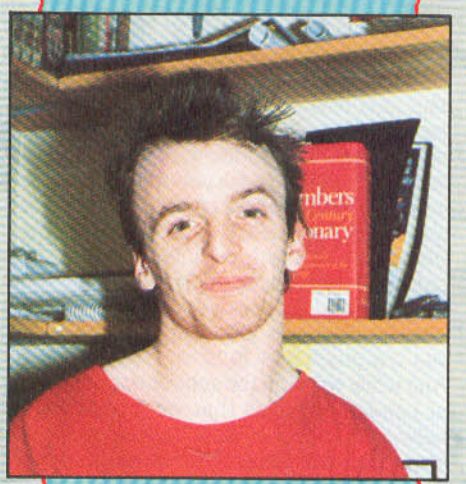
the highlights. Drybrush the black rim with silver, making sure to pick out the rivets around the edge. Superglue the shield to the boss and, when the glue is dry, pick out the boss in silver.

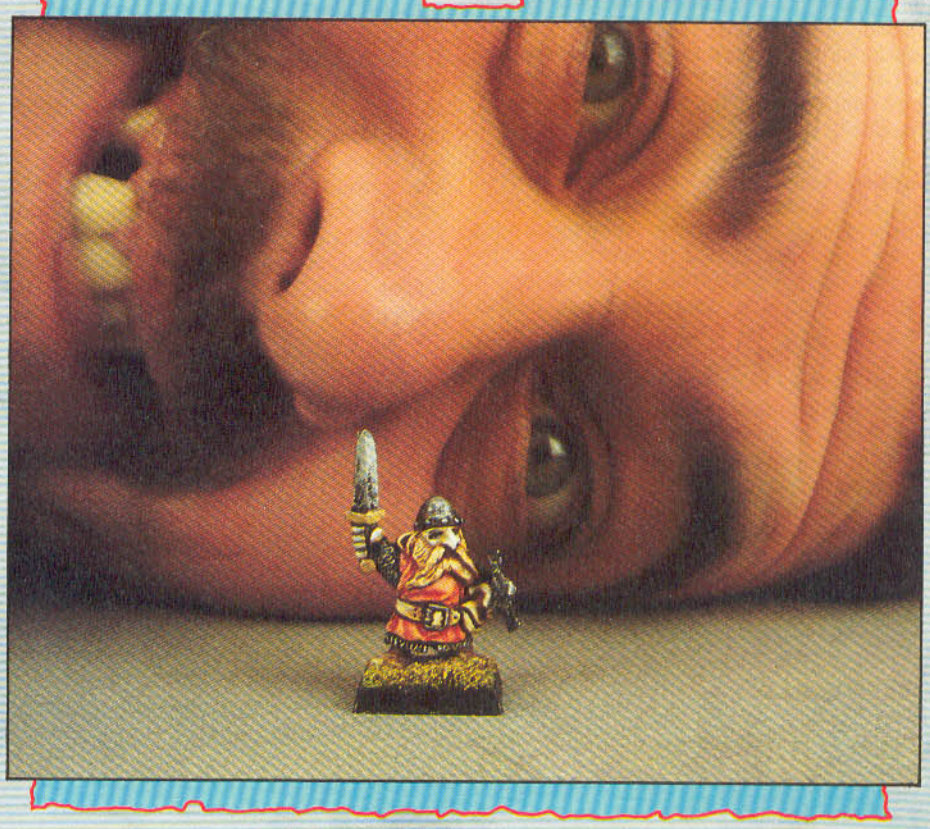
Using a matchstick, coat the base with superglue and sprinkle sand, flock or soil over the top (flock was used on this figure). Leave it to dry. Then make a green wash and flood the top of the base. Again, leave it to dry before highlighting it with Spearstaff brown.

When it's all dry, varnish to taste. Da, dah! Finito! Celebrations all round. Feast and merriment. Jump up and down a lot. Invested time? A couple of hours and use of a hair drier (to persuade the paint to dry more quickly).

Isn't the result worth it?

John Blanche and Sean Masterson







Welcome one and all to *White Dwarf's* forum for miniatures painters. The difference between this and *'Eavy Metal* is that while EM will continue to explore new avenues, techniques and subjects for the fantasy gamers who wish to bring colour to their tabletop, *Blanchitsu* will give *you* the opportunity to ask us questions about specific problems, suggest new techniques that you have discovered, and so on.

The number of such letters now received at the Studio, prevent us from replying in person to each and every one. That's why these pages have become available. So let's hear from you now!

Alan A D Hamilton of West Lothian buys 1:76 scale tank decals produced for fighting vehicle kit enthusiasts. Alan suggests people use these for insignia on their 40K vehicles and figures. The kind of symbols found on these decals include a white eye, a white rhino, plumed helmet, mailed fist, a desert rat, pendar, a black bull, a red stag's head, a white armoured horse head, a white mailed fist and mace. That sounds like a really good idea. He also mentions Panzer Division badges such as skulls, and skulls with crossed bones. You can find these decals in model shops. Friends may also have spare transfers from kits they've bought.

And while we're on the subject, Mr Gary Short of London suggests that we buy fine scale railway alphabets to stick little numbers onto Marines and 40K Orks. The lettering adds good detail and makes models easier to paint. Actually, if 40K fans check model railway shops, and look at the range of goods you can get, there are all sorts of little metal accessories you can buy. You can get small spanners, shovels, hammers - all sorts of things.

Andrew Hodgson from East Sussex wishes to purchase a can of the often-mentioned matt spray varnish that people in *'Eavy Metal* refer to every now and then. A product produced by Letraset, designed to varnish the Letraset instant lettering, is ideal. It's called Letracoat 102 and is usually available from graphic suppliers.

P Foster John of Hampshire suggests that when painting camouflage schemes on 40K vehicles, you ought to stipple the two colours of the camouflage scheme together along where they meet, blending them in to make the joints a bit fuzzy. He says that this creates the appearance of very delicate airbrush work and goes on to state that most modern aircraft are airbrushed anyway.

Mancunian Gareth Elms says he is struggling with making a diorama, in fact he can't even start it because he's not quite sure how to make the scenic base for the figures. Well this is how you do it.

First of all you need some polystyrene; the sort you find in packaging will suffice. You can break the polystyrene up or sandpaper it into any shape you want. Then cover it with a layer of plaster of Paris and set your figures on top of that. Cover the bases with a mixture of plaster of Paris, PVA glue and flock. None of the components are expensive so it shouldn't be too difficult to experiment.

Hamish Gray of Argyll writes to tell us that, having filed and prepared his figure, he brushes it with a very soft copper wire brush (before undercoating it). This removes any particles of dust and white powder that appears in figures' armpits and orifices. He says that this makes the undercoat adhere better. The brush has to be soft or it will rip the figure to shreds. He got his tip from his local ironmonger.

His second tip concerns scenic bases. As he's not very good at modelling in Milliput, he has found a novel way of producing a pretty hip base! After painting the figure, he spreads superglue thinly over the base, and then pours Schwartz spices over it. Ground pepper makes a good neutral brown base, or red chilli powder for Martian soil. If only the texture is wanted, you can wash the spice with watered down black, and when it is dry, drybrush with green and brown over the surface. As well as producing effective scenery, it also smells fairly appetising. Hamish also obtains diamond tipped drills from his dentist, which he finds a lot sharper for drilling holes into his figures. Well, that's one good reason for going to a dentist.

Anthony McEwan from Scotland offers some sticky tips. Prior to assembling multi-part figures, Anthony cleans any joints with a lump of blu-tak which removes all the dust, dirt, grease and bits of odd metal that might prevent good bonding. He also utilizes blu-tak when he paints individual shields. He puts blu-tak on a matchstick and sticks the shield to it.

Stephen Squires of Liverpool and Damien 'slap'n'dab' Reynolds of Northampton simply put the tab base of a figure firmly held in a bulldog clip when they're painting. Anything convenient, which stops you from handling painted areas before they have been varnished, is a good idea. Damien also suggests using cut lengths of cotton as tassels on banners.

Here's one from Jonathan Tass of Herts who uses dry transfer lettering such as Letraset to put the name of the figure on the chamfered edge of the base. Now, this is something I've done as well, except that I usually paint it on with white paint and a very fine brush. Not only does the figure's name look good, but you can have other information; slogans, graffiti, unit numbers etc.

Matthew Pedder of Herts wants to know what drybrushing is. It's quite simply a brush with a very small amount of paint on it. In fact, most of it is rubbed off onto a cloth or a piece of newspaper. Then it's lightly but briskly brushed across the raised areas on any part of the figure. The paint very slowly adheres to those surfaces, and gradually builds up quite a subtle highlight. This does ruin brushes however, so always use an old one.

Chris Collins of Suffolk complains that when he adds washes to a figure, it ends up looking dirty and blotchy. He's tried different consistencies but hasn't succeeded at all. Its a question of what comes after the washes and trying to be very subtle with them. I still get the impression (from your mail) that people are putting too much pigment onto the figure. 'Wash' is a term which really indicates that paint must flow over the figure, rather than actually covering it with a bath of paint.

Daniel Monk of Sidcup sticks small shields onto the large plastic shields to make them more interesting. Well, thanks for the samples Daniel. I'll give it a try sometime.

The next tip is from Matthew Davis of Cleveland who discovered that when one of his pots of black paint dried up and he added a bit of white spirit, the resulting mix was far too thin to paint a figure. He did however, discover that if you painted chainmail with this mix, straight onto the bare metal, it made perfect looking chainmail without having to paint it black first and then dry brush it silver. It's one of the methods we use at the Studio. You want a very, very thin wash of paint to make mail look good.

Peter Marston of Worcester says he's having trouble sticking the wings on the Great Fire Dragon he got for Christmas. The problem lies in the fact that he's using superglue. Its no good

superglueing heavy wings onto Dragons. They'll just fall off or snap off. They should be pinned in the same method that we described before, and then epoxy glued for extra strength. He could just use epoxy glue on its own, but he should make sure that the two parts are held together while the glue dries.

Going on a step, somebody called Legless of Laurien wants to know how to drill straight holes in the joints of a figure (such as a Dragon wing to a Dragon body). Most experienced modellers would actually hold the bit in a pin-vice, otherwise it's down to having a steady hand and a careful technique. But I don't suppose it matters a great deal if the hole doesn't go in exactly straight because if you use a soft enough metal wire to actually stick the two joints together, you can actually bend it and push the two parts in line with each other.

Legless also says that when he dry brushes a figure, he usually ends up with a sort of rough and powdery effect. This sounds like he's actually using too much paint on the brush, or it's drying too quickly after he's put it on the brush. I suggest he actually thins the paint down slightly.

OK, this one's from Adrian Williams of Lancashire who wants to know whether Phil Lewis will eventually write an *'Eavy Metal* as he thinks Phil's figures are absolutely ace, particularly the Eternal Champion Melnibonians. He's not quite sure what Phil meant in the *Blanchitsu* tip by saying you layer each colour until a highlight is reached. Well, its just a question of adding lighter tones, usually with white, to the base colour until you work up to the lightest colour. A Lewis-style *'Eavy Metal* is currently in the works, by the way.

Thomas Oliver of Edgham Surrey suggests that after undercoating a figure with white, you should give it a complete thin wash of black all over, darkening all the areas of shadow. Quite an interesting one that. Seems to combine two different ways of painting a figure. I'll have to give that one a try sometime, too.

Robin Morrison of Aberdeen has a lot of trouble painting horses. Now, that's one thing we've never covered yet, and we ought to. I think one of the best ways to paint a horse is to look at photographs of them, and examine the way the different colours on a horse provide contrast. For instance, you quite often get black on the lower half of the legs, black manes, tails and muzzles, which contrast against a tan/brown coloured coat. Horses with white 'stockings' or dappled coats often look very effective. They are very difficult to paint, and we'll cover the subject in a future *'Eavy Metal*.

Lee Barker of Nottingham, who's just started painting figures, can only achieve a horrible mess that he wants to throw in the dustbin. Now, Lee's told me how he paints his figures, and what I think he's doing wrong is putting an ink wash on last. Ink washes should be applied to put the shading in. Highlights and detail still have to be added on top of that. But it does take a long time to be able to paint a figure effectively, and he shouldn't be discouraged at his first results. Perhaps his very first attempt should be to paint a blank colour onto each part of the figure in the colour he requires, and then take it from there.

Lee also wants to know how to mix skin colours. Well, its quite easy, you just use the flesh colour. You shade it with an orangy brown and you highlight it with white. If you want to mix flesh, you use white, put in a spot of red, a little bit of yellow, and a tiny smidgin of green. Lee also wants to know how you make bone colour. All you have to do is put a brown wash on the area of bone, drybrush it with a yellowy white colour, and then highlight it with white.

Adam Tinsley of South Yorkshire has got a problem. He's having trouble shading and highlighting. The colours he uses don't blend into the base colour very well. If he really wants it to blend properly the base colour still has to be wet, or at least damp, when he puts on the other colours, and he needs to work these colours together very carefully with a fine brush until they mix and make a gradation. If he's not blending the actual mix of colours together, and he's just laying highlights and shading onto the base colour, then the colours he uses need to be very very close to each other. Adding a couple more layers of shading and highlighting so that the finished result will actually form a closer gradation is probably the best solution.

Mr J Enoch of Devon wants to know how to paint an Orc Command Group; what washes do you use; what colours would you use; what highlighting would you use; in other words, how do you paint them? Well, if he wants to know what colours to use, all he's got to do is look at the photographs in *White Dwarf*, and to follow the *'Eavy Metal* articles and *Blanchitsu* column. The **Chapter Approved** book provides specific colour guides for painting 40K figures.

This one's from Carl Roberts from Swansea. 'Do you have to put washes on figures if you're already happy with the result you've got?' No, if you're happy with the look of the figure, stop painting it! The weathered effect on marine armour Carl wants to know about is simply a delicately drybrushed highlight.

Geoff Whittacker of Cheshire offers several suggestions. Firstly, he suggests that people should make scrapbooks of all the painting articles, photographs, and pictures of miniatures from magazines in order to build up a reference pack, and also suggests that people who are not very good at painting banners or shields cut pictures out of comics etc, stick them onto the shield or flag, and then colour them in. That's a good one.

He's got a good tip for making lengths of rope too. Take three or four pieces of thin copper wire and twist them together into lengths. Then paint them light brown. He uses bristles off old shaving brushes for dead grass on bases, and he uses a mapping pen bought from art shops to draw on details like tatoos or scars. Is there no stopping this man?

Of course there is. We've run out of space. I'll be back next month with another bundle of suggestions, tips and advice (keep sending them in). Until then, here's the address to write to if you have any questions on modelling and painting miniatures:

Blanchitsu,
White Dwarf,
Enfield Chambers,
14-16 Low Pavement,
Notingham NG1 7DL.

May your bristles never bend.

John Blanche



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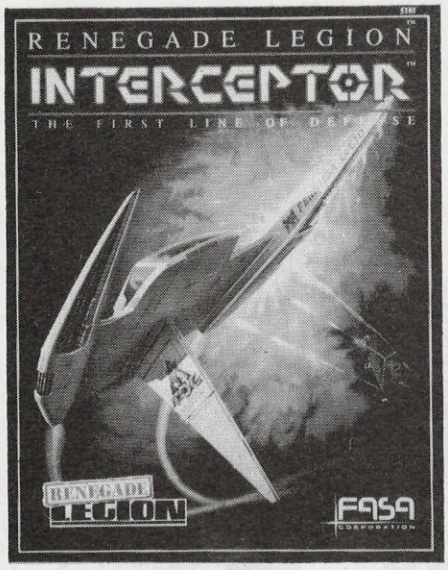
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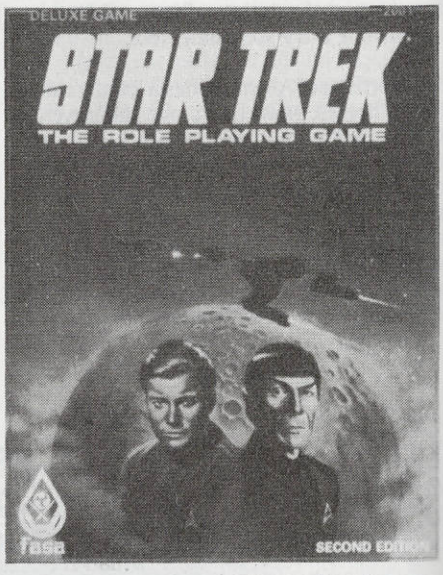
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This time we look at the new **Devastators** boxed set from the Citadel Designers - featuring the Land Speeder two-man hover vehicle, the fiendish mole-mortar and the 'Tarantula' mobile weapon system. But first a selection of rule ideas for discussion - comments gratefully accepted.

One of the most common questions about the *WH40K* rules concerns the procedure for area fire, especially with regard to deviation. In my *Marginalia* article for *WH40K*, I confessed that even I wasn't entirely happy with the system. To summarise briefly - the procedure as given in the book is: 1) place your area marker; 2) roll for deviation using the area marker size deviation number; 3) roll 'to hit' each target within the area using the firer's BS; 4) roll 'to wound/damage' on any hits; 5) take saving throws.

WH40K was designed as an adaptable game which could accomodate new systems where necessary. An alternative system for area fire is as follows.

REVISED AREA FIRE PROCEDURE

1. Place area marker over target as normal.

2. Roll to see if the shot lands on target or 'deviates'. The chance of a shot deviating is now based on *BS*, *not* the size of the template. This directly reflects the chance of the firer landing his grenade or mortar bomb on target.

BS	Deviates on D6 score of
1	1 or more (always deviates)
2	2 or more
3	3 or more
4	4 or more
5	5 or more
6+	6 or more (minimum chance of deviation)

Any weapon 'to hit' modifier may be *added* to the *BS* of the firer. No other modifers apply. Shots which don't deviate are worked out with the area marker remaining as placed. If a shot deviates, the missile, grenades etc, land slightly off-target. The procedure for establishing deviation remains the same: roll a D12 for direction and an appropriate dice for distance.

3. Models within the area marker may be hit by the blast of the weapon. Any model will be hit on a D6 score of 3 or more. Basic 'to hit' dice modifiers apply (see p20 of the *WH40K* rule book). Weapon modifiers do not apply. Note that some weapons still hit automatically as defined in the rules.

4. Establish whether hits cause *wound/damage*, take any *saves*, roll for the number of wounds/damage where appropriate and remove casualties as normal.

VITAL HITS

This idea was sent in by Paul Quinn and it's ideally suited to small games. I'm certainly going to use it for our *WH40K* improvised role-play games where combat is usually short and bloody.

Hits scored with a 'to hit' dice roll exceeding the required score by 2 or more are deemed to have been particularly accurate or lucky. Either the whole burst strikes the target or a shot hits a vital spot. The following rules then apply.

1. *The firer may add +1 to the* ***strength*** *of the weapon* ***or***

2. *The firer may instead make* ***three*** *'to damage' rolls at the basic* ***strength****, each damaging hit causing wounds/damage as normal.*

Paul goes on to say that this rule doesn't really work with *following fire* weapons. I'd agree. Perhaps the best solution is to say that *following fire* weapons can only cause a vital hit on their original target, and then have the choice of causing either a vital hit *or* using their *following fire* ability. Players wishing to try out this rule should note that only a single *saving throw* applies in case 2.

DEVELOPING PSI-POWERS

Several players have asked me about the development of psi-powers in campaigns. Psi-powers can certainly be increased in theory - although there are no rules for this in the *WH40K* book. I would suggest that the GM awards psykers 1 point every time a psi-ability is used successfully under battle conditions. When the psyker has 10 points (presumably accrued over a few games) the player trades them in for an extra ability.

If the psyker already has the maximum number of abilities, it is not possible to gain more. Instead, any ability may be 'swapped' for another ability of a higher level.

When a new ability is earned the psyker also gains a 10% chance of going to the next highest mastery. The player should make the dice roll. The player may not choose a new ability from the higher mastery during that 'advance'. When the mastery goes up the psi-level also goes up by 3D6.

If a psyker reaches mastery level 4, he has attained the highest grade. However, the psyker may still gain in power, and may continue to swap spells once 10 points have been accumulated. Although the psyker cannot advance in mastery, there is still a 10% chance of gaining an extra D6 psi-level. Because this gives a theoretically unlimited psi-level, GMs should place a practical maximum as they see fit.

THE TARANTULA

The Tarantula has three basic components, a mobile gravitic-powered base, a body including auto-aim and targeter systems, and armament. It is, in effect, a robotic weapon mount controlled by a crewman who can move the Tarantula from place to place and select targets. The crewman and Tarantula must remain within 12" or control becomes ineffective and the Tarantula is then *uncontrolled* as described below.

A crewman may not use weapons or engage in close combat whilst controlling a Tarantula. If the crewman moves out of control range, fires a weapon, becomes engaged in close combat, or is slain, the Tarantula comes to an immediate halt and is said to be 'uncontrolled'. Once the weapon becomes uncontrolled, the player must first nominate its targets during the *shooting phase*, and must then fire on the nominated target/s in the side's following *shooting phase*. If a nominated target is no longer visible, the weapon cannot fire at all. This rule only applies to uncontrolled Tarantulas. Controlled Tarantulas may fire at any visible target within range just like a normal trooper. Any Tarantula crewman can take control of any Tarantula, but may only control one at a time.

Tarantula profile:

M	BS	S	T	D	I
6	5	5	5	5	5

Note that Tarantulas have no *Ld, Int, Cl* or *WP*, and have no *A* and therefore no *WS* (they are struck automatically in hand-to-hand combat). They cannot fight in close combat and take special damage in the same way as robots (see **WH40K**, p43).

The mobile weapon platform may be equipped with any two heavy weapons (4 weapon points) plus two auto-aim systems and two targeters (4 equipment points). A Tarantula may either move or fire during its turn - but not both. If the Tarantula remains stationary it may fire either or both weapons. Both weapons have a 360d arc and may be fired at separate targets - a Tarantula therefore normally fires twice during the shooting phase, once with each weapon.

PV = 20 + weapons, equipment and crewman.

THE MOLE MORTAR

The mole mortar employs an inverted mortar launcher and special ammunition to launch a subterranean shell or 'tunnel-torpedo' which burrows its way underneath the battlefield. The mole mortar was actually developed to attack tunelling vehicles, but was so successful it is now used as a short range assault weapon in its own right.

It has a restricted range of between 6" and 48". It has a normal fire-arc of 90°. The firer must first secretly nominate a target point within the range and fire-arc of the weapon. During following turns the firer may adjust the weapon to establish a fresh target point, but the weapon may only be adjusted enough each turn to move the target point by 4". The weapon may not be adjusted and fired in the same turn.

When used against normal targets the firer should position his area marker and roll for deviation as usual. Then roll a D6.

1-2 The shell spins out of the ground at a terrific rate, leaping into the air and exploding. Work out damage as for a normal shell burst.

3-4 The shell barely breaks the surface before exploding in a hail of earth. Work out damage normally. In addition, any low wall, hedge or other scenery within the burst area is levelled and destroyed. Buildings may be damaged as normal.

5-6 The shell bursts under the ground, lessening its effect but levelling any scenic items as for 3-4 above. All building sections in the burst area take 1 point of automatic damage for every point of *strength* of the exploding shell. In the case of the tunnel torpedo, this is a 6. Any models within the burst area may be hit and damaged as normal. Once casualties have been removed, the area indicated by the marker sinks and forms a crater. This can be represented by marking the crater rim with small stones, cork chips or similar material.

The mole mortar can be used to attack tunnelling vehicles. The weapon has a 360° arc of fire when firing in this way. This works as follows. The firer declares he is firing speculatively against tunnelling vehicles he suspects may be near. The GM checks the position of enemy tunnelling vehicles, and if a vehicle lies within the weapon's range he must test for a hit. To do this, the GM secretly rolls a D6. If the score is 6 the shot has hit. The GM works out all results in secret, neither player should be informed about what is happening. If a vehicle is destroyed it simply fails to appear, neither player is told of its loss.

Short range	Long range	Shooting to Hit		Strength	Damage	Save Modifier	Type				Area	T
		Short	Long				C	H	S	F		
6-24	24-48	-1	-2	6	1			2"	X		3"	6

The mole mortar is designed to fire its own special tunnel torpedo with strength and details as shown on the weapon profile. It may also fire any other standard shell type. The mole mortar is normally crewed by two models.

PV = 50 + crew.

Additional ammo types must be paid for as normal. The tunnel torpedo is included in the cost.

LAND SPEEDER

The land speeder is a patrol and light battlefield attack vehicle. It is used by the Imperial army as well as by marine chapters. It is also a common civilian vehicle, and has found its way into the personal retinues of many Imperial commanders. It is a hoverer, and rules 1 to 3 apply as given on p105 of *WH40K*. This ubiquitous vehicle can be easily modified to perform a variety of roles in many different environments. The profiles for three versions are given below as standard, fast attack and support variants.

	Land		TRR	Cp	T	D	Sv	Eq	W
	Max speed	Acc/dec							
Standard	24	8	1	2	7	15	6	4	3
Fast att	24	6	1	2	7	15	6	3	4
Support	20	4	1	2	7	15	6	5	4

Weapons and equipment variants are:

Standard Equipment: Communicator, Auto-drive, Auto-aim and targeter for main armament.
Armament: Multi-melta (main), Melta-gun.

Fast attack Equipment: 3 auto-aim units.
Armament: 4 independently firing bolt-guns.

Support Equipment: Communicator: Auto-drive: 2 targeters. Auto-systems.
Armament: 2 las-cannon.

Individual commanders may elect to vary these weapons in any way. All weapons and equipment are bolt-on/bolt-off to facilitate speedy replacement.





LAND SPEEDER

00-39.RFTC

0739.1

Ref. IMP:097004.01-779

In the Heat of Battle, Death is your only mistake.

THE TARANTULA

TECH DRAWING H

0739.2

Ref. Imperial Records. Clearance level BRAVO

12/12/86



THE MOLE MORTAR

0-02

Imp. Ref: SL.Cha Lee

DEVASTATORS

Classified

AMBULLING OVER

I have always considered the most enjoyable feature of *WH40K* to be the variety of huge, horrible alien creatures. I was therefore quite pleased to see the Perry twins working away at a new model of an Ambull, on of *Warhammer 40,000*'s resident alien creatures.

The Ambull originates from the hot desert death-world of Luther McIntyre IX. Thanks to misguided attempts to domesticate the species it is now common throughout human space. Ambulls thrive only on arid worlds and prefer to live in huge underground burrows which they dig from the soft rock. These burrows can be quite extensive, forming a whole underground complex. It is not unknown for human groups to take over Ambull tunnels. They are favoured by smugglers and pirates who sometimes use tunnels as a storehouse or base. Of course, it is a good idea to make sure the tunnels are uninhabited first!

I always use Ambulls and other large monsters as GM controlled creatures. No indication should be given to the players that Ambulls are in the area. The GM should mentally note one or more positions in the centre of the table where an Ambull burrow might conceivably lie. A set number of turns should be played, say 2 or 3, and then the GM can start making random D6 roles at the beginning of each player's turn. On the role of a 6, a predetermined number of Ambulls appear at the burrow entrance wondering what all the noise is about. Ambulls are naturally rather bad tempered creatures, and will move towards and attack the nearest troops from either side. Otherwise they move randomly. The GM should taylor the number of Ambulls appearing to the number of models available. For example, if you have three Ambull models then you can say D3 Ambulls appear. You can keep re-rolling for 6's each turn until all of your available models have been placed on the table.

Another idea is to allow a player to use Ambulls as part of his attack force. Imagine that a group of marines, Imperial agents, pirates, Orks - or whatever faction you wish - has succeeded in capturing one or more Ambulls. The attack force perhaps has a ship in orbit, and is ready to use its teleporters to deliver troops straight into the midst of battle. Now what would your cunning commander decide to teleport first? Yup - the Ambull! Teleport it down into the middle of the tabletop and let it rip apart the defenders for a few turns before landing your main force. The standard teleport rules can be used. Before teleporting an Ambull the attackers implant an explosive device into its spine. This can be triggered by a communicator signal from any unit leader or character model on the attacking side. The range of the signal is 12". Naturally, success isn't guaranteed! Roll a D6 when attempting to activate the explosive. The result may be rolled in secret by the GM if he wishes.

1 No effect - explosive has become dislodged or is defective. No further attempts may be made.

2 No effect - the signal is too weak. Further attempts may be made in following turns.

3-5 Boom! The Ambull takes D6 automatic wounds.

6 Ooops! Yes, you used too much explosive again. Roll a D6 to indicate the radius of the resulting burst area in inches. All models within the area are hit once with a *strength* of 8. Damaging hits cause D3 *wounds*. All saving throws suffer a -3 penalty. The Ambull is scattered all over the table and may be considered to be dead.

M	WS	BS	S	T	W	I	A	Ld	Cl	Int	WP	Points
6	5	0	5	5	3	5	3	8	4	8	8	78/100

If you wish to include an Ambull in a game of your own, but you don't have a GM, then follow this procedure. Ambulls are only available to a side landing troops with teleporters. Teleported Ambulls must be paid for at the increased cost of 100 points. The player must note down how many Ambulls are being teleported each turn, and must also note down when combat units are being teleported. The player is not permitted to wait until the Ambulls are through before deciding to teleport other troops - the decision has to be made right at the start. The random movement of Ambulls can be handled by either player. Use a D12 'clock-face' for direction and D6 for distance in inches. Any models within charge range (12" over normal terrain) will be charged automatically. If several targets present themselves, the closest will be chosen. Targets can be randomised if equally close. Ambulls will not normally attack each other - although they will attack vehicles and fixed weapon systems (such as a stationary Tarantula for example).

SAVE MODIFIER MODIFIERS

Given the high strengths of some of the larger creatures, many players feel it is appropriate to give them a modifier that affects the saving throw of their hand-to-hand combat opponents. For example, if a Space Marine is hit by an Ambull, his armour is far more likely to be crushed than if he was hit by an Ork or Gretchin. This is also true of Dreadnought suits, which currently have no save modifier. The following table gives accurate results.

Read the creature's *strength* in the left hand column against the saving modifier in the middle column. If the attacker is a Dreadnought or robot use the right hand column instead.



MARINES OF THE BLOOD ANGEL CHAPTER BEING CHARGED BY A PAIR OF AMBULLS

Strength	Saving Throw Modifier	
	Creature	Dreadnought
4	none	-1
5	-1	-2
6	-2	-3
7	-3	-4
8	-4	-5
9	-5	-6
10	-6	-7

This chart can be modified further if you wish, reflecting the greater or lesser armour penetrating power of individual creatures.

THE BLACK SHADOW SIDE-CAR COMBINATION

The Vincent Black Shadow bike is widely used in the Imperial forces. Its armoured side-car unit is a popular modification, offering additional crew capacity with little loss in power. Bikes based on this design appear in all types of human forces, from planetary police to galactic pirate raiders.

The bike's profile is slightly modified to allow for the additional weight and some up-armouring. The side-car seats one warrior together with his specially mounted, forward firing weapon. Any heavy weapon may be mounted, but the Multi-melta in this example is generally favoured. The bike also carries the standard armament of two forward-firing bolt guns. These fire in unison at the same target.

Normal bike rules apply but with the following modifications. An additional pillion passenger may still be carried, adding a further +1 to the TRR. Note that randomised hits should be allocated as follows. Roll a D6. 1-2 = bike hit, 3-4 = driver hit, 5-6 passenger hit. Even if one or more crew are killed the bike may still continue to fight using its own auto-systems. If the bike is destroyed, the crew are assumed to be killed and are removed automatically.

LAND		AIR			TRR	Cp	T	D	Sv	Eq	W
Max speed	Acc/ Dec	Max speed	Min	Acc/ Dec							
24	12				1	2	5	2	5-6	3	4

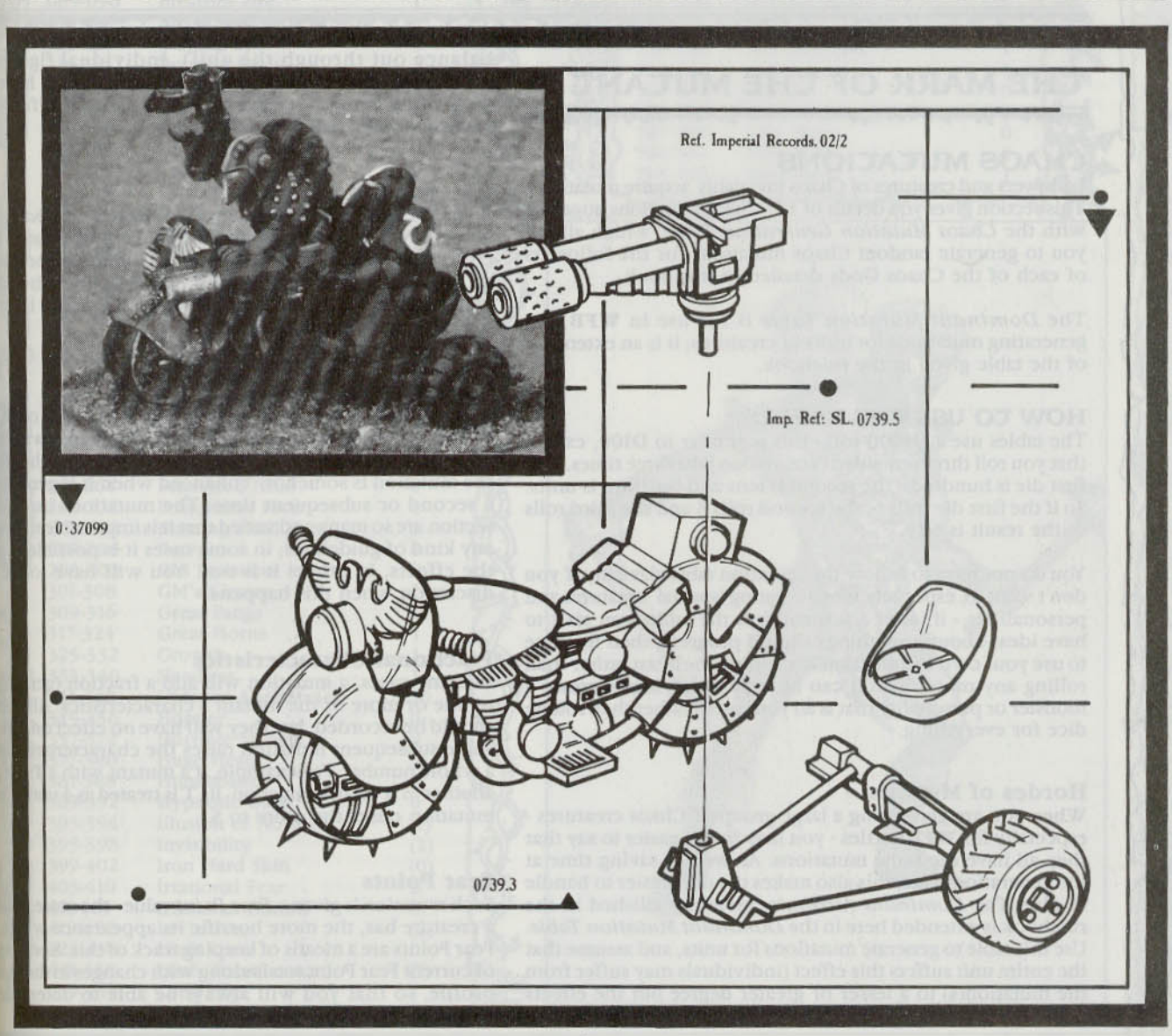
Weapon: Multi-melta, twin bolt guns (must be fired at same target)

Equipment: Auto-drive, auto-aim for the twin bolt guns, targeter for the Multi-melta.

The bike has a Points Value of 66 (not including weapons and equipment).

PV including equipment and listed weapons = 145 (plus crew).

Rick Priestley



Realm of Chaos

Slaves to Darkness

This month's *On The Boil* is a little different, and somewhat more massive, than usual. Though **Realm of Chaos** lumbers slowly towards its release date, the rules are still in a volatile state, as playtesting continues to weed out bad ideas, strengthen good ones, and clarify weird ones. The idea of showing you some of the development work was tossed around in the office, and after plunging through piles of manuscripts, we selected the following excerpt on the grounds that, apart from being a colourful taster, you can actually use it.

You're not seeing something 'as is', but something that will undoubtedly mutate again. GMs of **WFRP** will find the material ideally suited to their needs. However, GMs of **WFB** and **WH40K** can make use of it if they're prepared to do a little work on putting the results into the right context. We recommend only experienced GMs having a bash at it. Sometimes characteristics and other details are separated by an oblique (/). Values expressed in this way refer to **WFB/WFRP** respectively. Finally, as the excerpt itself reveals much about mutants' physiology we would be interested to hear from anyone who generates interesting mutants for their games (whichever one they play). Indeed, any views on the generation system and the ideas contained therein are welcome.

THE MARK OF THE MUTANT

CHAOS MUTATIONS

Followers and creatures of Chaos invariably acquire mutations. This section gives you details of 127 Chaos mutations, together with the *Chaos Mutation Generation Table*, which allows you to generate random Chaos mutations for the followers of each of the Chaos Gods detailed in this book.

The *Dominant Mutation Table* is for use in **WFB**, for generating mutations for units of creatures; it is an extension of the table given in the rulebook.

HOW TO USE THE TABLES

The tables use a D1000 roll - this is similar to D100, except that you roll three ten-sided dice, or one D10 three times. The first die is hundreds, the second is tens and the third is units. So if the first die rolls 6, the second rolls 3 and the third rolls 9, the result is 639.

You do not have to follow the mutation table slavishly if you don't want to, especially when creating 'special' creatures and personalities - if, after a few rolls on the table, you start to have ideas about how things should progress, then feel free to use your own imagination in creating the beast rather than rolling any more dice. It can be very satisfying to create a monster or personality that is all your own, rather than rolling dice for everything.

Hordes of Mutants

When you are generating a large group of Chaos creatures - especially for **WFB** battles - you may find it easier to say that they all have the same mutations. As well as saving time at the generation stage, this also makes the unit easier to handle in play. The *Dominant Attributes* system published in the rulebook is extended here in the *Dominant Mutation Table*. Use this table to generate mutations for units, and assume that the entire unit suffers this effect (individuals may suffer from the mutation(s) to a lesser or greater degree but the effects balance out through the unit). Individual figures, like champions, heroes and wizards, should still have their mutations generated individually, using the full *Chaos Mutation Generation Table*.

Creatures of Chaos

Some creatures are described as *Creatures of Chaos*. These beasts have a particular affinity with Chaos, and have a higher chance of mutation than other races. Mutations for Creatures of Chaos are always generated individually - they do not generally fight in units, and even when they do, it is very rare for two creatures to be alike.

Duplicate Results

If a mutant receives the same mutation more than once, there are several things that you could do. You can always ignore the roll and roll again, or you might decide that the effect of the mutation is somehow enhanced when it is generated for a second or subsequent time. The mutations listed in this section are so many and varied that it is impossible to lay down any kind of guidelines; in some cases it is possible to 'stack' the effects, in others it is not. You will have to use your discretion when this happens.

Fractional Characteristics

In many cases, a mutation will add a fraction (generally ½) to one or more of the mutant's characteristics. All fractions should be recorded, but they will have no effect on play until some subsequent mutation raises the characteristic score to a whole number. For example, if a mutant with a **T** of 4 gains another ½ **T** from a mutation, its **T** is treated as 4 until a further mutation raises the score to 5.

Fear Points

Each mutation is given a *Fear Point* value - the more mutations a creature has, the more horrific its appearance will be, and Fear Points are a means of keeping track of this. Keep a record of current Fear Point totals along with changes in the mutant's profile, so that you will always be able to determine the

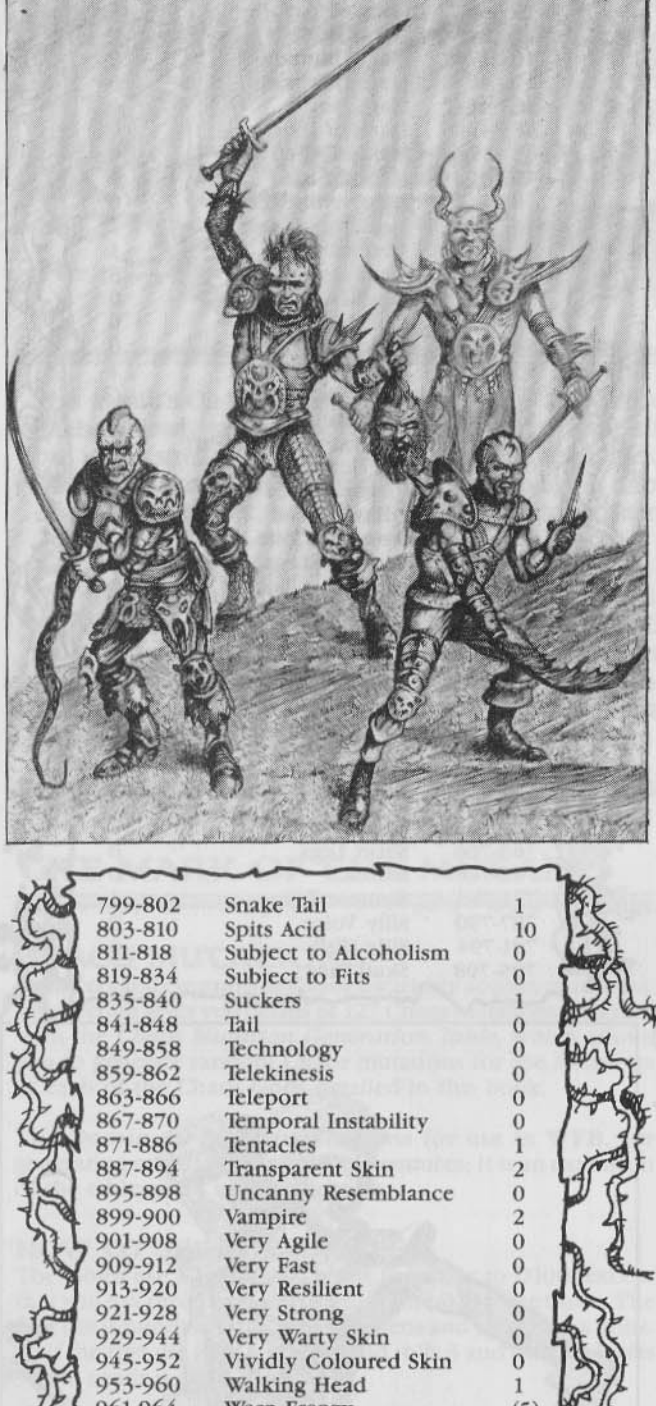
psychological effects it has on those who encounter it. The effects of Fear Points are as follows:

Fear Points	Effects
0-4	No effect
5-10	The mutant causes *fear* in all living creatures less than 10' tall.
11-15	The mutant causes *fear +1/terror* in all living creatures less than 10' tall, and *fear* in all other living creatures.
16+	The mutant causes *fear +2/terror* in all creatures other than Demons and deities.

CHAOS MUTATION GENERATION TABLE

D1000 ROLL	MUTATION	FP
001-016	Acid Excretion	1
017-024	Additional Eye	1
025-028	Albino	0
9-036	Atrophy	0
037-040	Beaked	1
041-048	Bestial Face	1
049-052	Beweaponed Extremities	1
053-056	Big Ears	0
057-060	Bird's Feet	0
061-068	Black Skin	1
069-072	Blood Rage	0
073-088	Blood Substitution	(3)
089-096	Breathes Fire	1
097-104	Brightly Patterned Skin	0
105-112	Bulging Eyes	0
114-116	Burning Body	3
117-118	Chaos Lord *	150
119-120	Chaos Spawn	*
121-136	Chaos Were	2
137-152	Cloud of Flies	0
153-160	Cloven Hooves	0
161-168	Cowardice	0
169-176	Crest	0
177-184	Cross Breed	1
185-188	Crystalline Body	2
189-192	Dimensional Instability	0
193-196	Duplication	x2
197-204	Elastic Limbs	0
205-220	Enormously Fat	0
221-228	Enormous Noise	0
229-232	Evil Eye	1
233-240	Extra Joints	0
241-248	Extremely Thin	0
249-256	Eyestalks	1
257-260	Fear of Blood	0
261-264	Feathered Hide	0
265-272	Featureless Face	1
273-276	Flaming Skull Face	1
277-284	Furry	0
285-300	Gas Emission	0
301-308	GM's Choice	*
309-316	Great Fangs	1
317-324	Great Horns	1
325-332	Growth	1-3
333-340	Headless	1
341-348	Hideous Appearance	10
349-356	Hopper	0
357-372	Horrible Stench	0
377-380	Huge Head	½
381-388	Hunchback	1
389-392	Hypnotic Gaze	0
393-394	Illusion of Normality	(1)
395-398	Invisibility	(2)
399-402	Iron Hard Skin	(0)
403-410	Irrational Fear	0
411-418	Irrational Hatred	0
419-422	Levitation	(2)
423-430	Limb Loss	0
431-438	Limb Transference	(1)
439-442	Long Legs	1
443-450	Long Neck	0
451-458	Long Nose	0
459-462	Long Spines	15
463-466	Mace Tail	0
467-474	Magic Immune	0
475-482	Magic Resistant	0
483-486	Magician	0
487-490	Mane of Hair	0
491-498	Manic Fighter	0
499-502	Manikin	2
503-506	Massive Intellect	0
507-510	Mechanoid	2
511-515	Mercreature	1
516-520	Metal Body	3
511-526	Mindless	0
527-542	Moronic	0
543-558	Multiple Arms	0
559-574	Multiple Heads	1
575-576	Multiplication	(3)
577-584	One Eye	0
585-600	Overgrown Body Part	1
601-608	Pin Head	1
609-640	Plague Bearer	0
641-644	Pointed Head	0
645-652	Poisonous Bite	0
653-660	Powerful Legs	0
661-668	Prehensile Tail	0
669-670	Pseudo Demonhood	5
671-678	Puny	0
679-686	Quadruped/Biped	0
687-690	Rapid Regeneration	0
691-694	Razor Sharp Claws	0
696-710	Rearranged Face	1
711-718	Regeneration	0
719-750	Rotting Flesh	1
751-758	Scaly Skin	1
759-762	Scorpion Tail	1
763-766	Short Legs	0
767-770	Shrink	0
771-786	Siamese Twin	1
787-790	Silly Voice	0
791-794	Silly Walk	0
795-798	Skull Face	1





D1000 ROLL	MUTATION	FP
001-010	Atrophy	0
011-020	Beaked	1
021-041	Bestial Face	1
042-051	Beweaponed Extremities	1
052-061	Bird's Feet	0
062-071	Blood Rage	0
072-080	Chaos Spawn	*
081-122	Cloud of Flies	0
123-143	Cowardice	0
144-153	Dimensional Instability	0
154-194	Enormously Fat	0
195-204	Fear of Blood	0
205-224	Great Fangs	1
225-245	Great Horns	1
246-266	Headless	1
267-287	Hideous Appearance	10
288-307	Hopper	0
308-348	Horrible Stench	0
349-358	Iron Hard Skin	(0)
359-378	Irrational Fear	0
378-398	Irrational Hatred	0
399-408	Long Legs	1
409-418	Long Spines	1
419-428	Mace Tail	0
429-449	Magic Resistant	0
450-459	Manic Fighter	0
460-469	Metal Body	3
470-510	Multiple Arms	0
511-531	One Eye	0
532-552	Pin Head	1
553-634	Plague Bearer	0
635-654	Poisonous Bite	0
655-674	Powerful Legs	0
675-695	Prehensile Tail	0
696-710	Puny	0
711-720	Razor Sharp Claws	0
721-740	Regeneration	0
741-760	Scaly Skin	1
761-780	Scorpion Tail	1
781-800	Short Legs	0
801-820	Silly Walk	0
821-840	Snake Tail	1
841-860	Tail	0
861-880	Tentacles	1
881-900	Very Agile	0
901-910	Very Fast	0
911-930	Very Resilient	0
931-950	Very Strong	0
951-000	Very Warty Skin	0

Notes - See above.

799-802	Snake Tail	1
803-810	Spits Acid	10
811-818	Subject to Alcoholism	0
819-834	Subject to Fits	0
835-840	Suckers	1
841-848	Tail	0
849-858	Technology	0
859-862	Telekinesis	0
863-866	Teleport	0
867-870	Temporal Instability	0
871-886	Tentacles	1
887-894	Transparent Skin	2
895-898	Uncanny Resemblance	0
899-900	Vampire	2
901-908	Very Agile	0
909-912	Very Fast	0
913-920	Very Resilient	0
921-928	Very Strong	0
929-944	Very Warty Skin	0
945-952	Vividly Coloured Skin	0
953-960	Walking Head	1
961-964	Warp Frenzy	(5)
965-966	Weapon Master	0
967-974	Wings	1
975-992	Zoological Mutation	*
993-000	Invent Your Own	*

Notes

FP is the *Fear Point* value of the mutation; values in brackets only come into play when the effect is used. Where the FP value is given as a multiplier (eg x2), the mutant's Fear Points total is multiplied by that number when the effect is used.

* indicates that the value is variable, according to the degree of mutation. This is explained in the individual mutation description.

DOMINANT MUTATION TABLE

This table is used to determine mutations for units. Every creature in the unit is deemed to have the same mutation or mutations, for ease of handling. Mutations for personalities should be generated individually, using the full *Chaos Mutation Generation Table*.

Mutation Descriptions

Acid Excretion

The creature sweats an extremely potent acid. Any creature in combat with it suffers 1 **S5** hit from the acid in every turn/round when it fails to hit the mutant. **WHB**: calculate the total number of failed hits against the mutant and resolve all the acid attacks at once.

Non-magical weapons striking the mutant cause normal damage on the first wounding blow, but are then destroyed. Non-magical armour and shields will give normal protection against one attack from the mutant, but are then destroyed. Magical weapons and armour are unaffected by the acid. The mutant may not wear non-magical armour or use non-magical weapons. **T** + ½.

Additional Eye

The mutant grows an extra eye. A helmet which is part of a set of Chaos Armour will change to accommodate this, other helmets will have to be adapted or specially made.

Albino

The creature has dead white skin and glowing red eyes. **T** -½.

Atrophy

One or more parts of the mutant's body are shrivelled and atrophied. Roll D6 to determine how many:

1-3	one
4-5	two
6	three

Roll D6 again to determine which areas are affected:

1	Head	See *Pin Head*
2-4	Arm	Arm becomes useless (equal chance of shield or weapon arm).
5-6	Leg	One leg - creature may move at half its normal movement allowance with a crutch, or hop at one-third of its normal movement allowance. Both legs - **M** = 0.

When rolling for a unit, determine the affected area(s) once, and assume that all creatures in the unit are identical. **I** -½/-5, **T** -½ per area affected.

Beaked

The mutant is armed with a beak, which may be that of a bird, octopus or platypus (GM's choice). The mutant has an additional *peck* attack. It may not wear a closed helmet. **A** +1.

Bestial Face

The creature has a face like that of a beast. Select from the following list or roll D20:

D20	Type	Special Effects
1	Ant	**A** +1, *bite* attack.
2	Ape	None.
3	Bat	**A** +1, *bite* attack. 'Sonar' Night Vision, 10"/20 yards.
4	Bear	None.
5	Boar	**A** +1, *gore* attack.
6	Bull	**A** +1, *gore* attack.
7	Deer	**A** +1, *gore* attack.
8	Dog/Wolf	**A** +1, *bite* attack.
9	Dragon	**A** +1, *bite* attack. *Night Vision* 10"/20 yards. Mutant may Breathe Fire once per turn instead of biting.
10	Eagle	**A** +1, *bite* attack. *Excellent Vision* (**WFRP** only).
11	Horse	None.
12	Lion	**A** +1, *bite* attack.
13	Rabbit	*Acute Hearing* (**WFRP** only). *Night Vision* 10"/20 yards.
14	Rat	**A** +1, *bite* attack. *Night Vision* 10"/20 yards.
15	Raven	**A** +1, *bite* attack. *Excellent Vision* (**WFRP** only).
16	Sheep/Goat	**A** +1, *gore* attack.
17	Snake	**A** +1, *bite* attack. Bite is *poisonous* as normal snake.
18	Spider	**A** +1, *bite* attack. Bite is *poisonous* as Giant Spider.
19	Tiger	**A** +1, *bite* attack. *Night Vision* 10"/20 yards.
20	Weasel	**A** +1, *bite* attack.

When rolling for a unit, determine head type once, and assume that all creatures in the unit are identical.

Beweaponed Extremeties

The mutant's hands/paws are turned into weapons: roll D6 to determine type:

1-3	Blades
4-6	Maces

All attacks now count as weapon attacks. The mutant cannot be disarmed.

Big Ears

The mutant has enormous ears, either large versions of its original ears or like those of an elephant, bat or rabbit (GM's choice). **WFRP**: *Acute Hearing*.

Bird's Feet

The mutant's legs and feet become birdlike. If the mutant has wings, it gains 2 *claw* attacks. **T** +½.

Black Skin

The mutant's skin becomes completely black, while its eyes turn milk-white. **WFRP**: +20 to *Hide* tests at night or in dark surroundings.

Blood Rage

The mutant becomes subject to *frenzy* whenever it sees blood - when it is within 12"/24 yards of a wounded creature, including itself. The effects last for 2D6 turns after there is no more blood to be seen. If no enemies are in sight while the mutant is in *frenzy*, it will attack friends unless it makes a successful *Cool* test. The test is repeated every time the frenzied mutant is looking for a foe.

WFB: for units, you may prefer to use the definition of this mutation given in the rulebook, and simply rule that the unit is subject to *frenzy*. **T** +1.

Blood Substitution

The nature of the mutant's blood changes radically; roll D6 to determine the nature of the change:

1	Leeches
2	Maggots
3	Acid
4	Protoplasm
5	Molten Metal
6	Electricity

Leeches/Maggots: whenever the mutant is wounded, a stream of squirming things pours out of the wound. The mutant's opponent must make a successful **I** test to avoid the stream, which penetrates armour and clothing, causing 1 **S** 1 hit every turn/round for 2D6 turns/rounds or until the victim can strip off and get rid of them. **WFB**: The opponent is automatically hit on a D6 roll of 6.

Acid: whenever the mutant is wounded, a powerful acid will spray out of the wound; the mutant's opponent takes 1 **S**3 hit, and must make a successful **I** test (+2/+20 modifier for closed helmet) in order to avoid being blinded.

Protoplasm: a translucent slime oozes from the mutant's wounds. When the mutant is reduced to zero **W**, the slime coalesces to fight on in its own right; its profile is as follows:

WFB

M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	3	0	3	5	3	3	3	0	0	0	0

WFRP: treat as *Amoeba,* p231).

The slime is immune to all psychological effects.

Molten Metal: whenever the mutant is wounded, molten metal sprays from the wound; the mutant's opponent takes 1 **S**3 hit. The stream of molten metal will ignite any flammable substances within a 2"/4 yard radius of the mutant. When the mutant is killed, it will explode, causing one **S**4 hit to all creatures in a radius of 5"/10 yards.

Electricity: whenever the mutant is wounded by a sword or other all-metal weapon, the electricity in its bloodstream pours through



the weapon to cause one S3 hit. The damage is doubled if the victim is wearing metal armour. **T** +½.

Breathes Fire
The mutant is able to breathe fire once per turn. The area of effect is cone-shaped, and all creatures within the area of effect are automatically affected by the fire, with no need to roll to hit. The size of the cone and the amount of damage caused vary with the size of the creature, as follows:

Size	Length	Width at End	No. of Hits
Larger than man-sized	12"/24 yds	4"/8 yds	3
Man-sized	6"/12 yds	2"/4 yds	2
Smaller than man-sized	3"/6 yds	1"/2 yds	1

All hits are at the mutant's **S**.

The mutant may never breathe fire and *bite* at the same time.

Brightly Patterned Skin
The mutant's skin becomes brightly-coloured, with clashing or contrasting stripes, spots, or other patterns.

Bulging Eyes
The mutant's eyes become large and frog-like. This presents a bizarre appearance, but has no effect on the mutant's profile.

Burning Body
The mutant's body is eternally wreathed in hellish flames, and burns with an unearthly light.

The heat of the fire may drive back hand-to-hand opponents; subtract -2/-20 from their 'to hit' throws. When an opponent hits the mutant, there is a 50% chance that the opponent will suffer one **S**2 hit from the flames; when the mutant strikes an opponent, the opponent suffers a **S**4 hit from the flames, in addition to normal damage.

The mutant may only carry equipment which is magical and/or a Chaos Gift; all other objects the creature touches will be destroyed by the flames. **T** +1.

Chaos Lord
The mutant has been favoured by the Gods of Chaos, and is chosen to lead its fellows. It gains 2D6 randomly-generated Beastmen as followers, and there is a 50% chance of being granted each of the following (throw for each).

1. A complete suit of Chaos Armour
2. 2D6 spells, and the ability to cast them
3. D6 extra mutations;
4. A Demon Weapon

WFB:

M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
-	+D4	+D4	+2	+1	+D3	+D4	+D3	+D3	+D3	+D3	+D3

Chaos Spawn
The mutant gains D6 additional mutations (**WFB:** units receive D3, rolled on the *Dominant Mutation Table*), and becomes one of the *Chaos Spawn*. Any creature becoming *Chaos Spawn* becomes subject to *stupidity*.

Chaos Were
The mutant becomes a Chaos Were. You will need two different models to represent it. Generate a random Chaos Beast with D6 mutations - this is the mutant's were-form, and you should keep a separate record of it.

The mutant is subject to *frenzy*. When it goes into *frenzy*, it must make a successful **WP** test or change to its were-form, and when the frenzy subsides it must make another successful **WP** test or be unable to change back until the next time it comes out of *frenzy*. The mutant gains 2 *Fear Points* when it changes into its were-form.

Each time the mutant gains a new mutation, the were-form gains a different mutation, which is diced randomly on the appropriate column of the *Chaos Mutation Generation Table*.

Chaos Armour will change shape to fit both 'normal' and 'were' forms. Chaos Weres may not wear armour other than Chaos Armour.

Cloud Of Flies
The mutant is permanently surrounded by a great swirling mass of flies. Any hand-to-hand opponent attacks at a -1/-10 penalty as the flies block vision, buzz into mouths and noses, and so on.

Cloven Hooves
The mutant has cloven hooves instead of feet. It may not use any magical boots, but otherwise its profile and abilities are unaffected.

Cowardice
The mutant becomes extremely cowardly. A successful **Cl** test is required before it will charge. It also *fears* any attacker with greater numerical strength. **WFB**: character models with this mutation may not charge an enemy character model or an enemy unit containing a character model. **Cl** x ½.

Crest
The mutant's head is adorned with a crest; either a wattled or feathered crest like a bird, or a membranous crest like a reptile.

Cross Breed
The mutant becomes a blend of its original species and an animal species. Select from the list below or dice randomly:

D20	Type		
1	Ant	11	Horse
2	Ape	12	Lion
3	Bat	13	Rabbit
4	Bear	14	Rat
5	Boar	15	Raven
6	Bull	16	Sheep/Goat
7	Deer	17	Snake
8	Dog/Wolf	18	Spider
9	Dragon	19	Tiger
10	Eagle	20	Weasel

Roll D6 to determine how many body areas are affected, and roll for each one on the following table. Reroll any duplicate results.

D6	Body Area
1	Head
2	Left Arm/Shoulder
3	Right Arm/Shoulder
4	Torso
5	Left Leg/Foot
6	Right Leg/Foot

You will have to develop your own rules for the resulting hybrid, guided by common sense. A mutant who gains the head of a beast will have any sensory abilities and *bite* or *gore* attacks of the original beast, for example, while a mutant who gains clawed hands and/or feet will gain the appropriate attack forms.

If the mutant was previously a Warrior of Chaos or Chaos Sorcerer, it becomes a Beastman immediately, and any future character development is carried out on this basis.

Crystalline Body
The mutant's body becomes a living crystal form. It is tough, but easily shattered. **T** becomes 6, **W** becomes 1. Neither score is altered by subsequent character development, or by mutations unless they change the mutant's structure from crystal to something else.

Dimensional Instability
The mutant becomes subject to *instability*, as set down in the rulebooks.

Duplication
The mutant splits into two entirely separate and identical beings. From this point onward, each duplicate is a separate entity, gaining additional mutations and gifts independently of its twin.

Elastic Arms
The creature's limbs stretch out at will to allow it to strike at ranges of up to 1+D6"/2+2D6 yards. Its victim may only strike back on a successful *Initiative* test. **WFB**: Opponents may only strike back on a score of 4, 5 or 6 on a D6.

Chaos Armour will stretch with the limb to give protection against injury; other armour will not stretch, and the mutant is treated as unarmoured when the opponent strikes back.

Enormously Fat
The mutant is enormously fat and bloated. **M** x ½, **T** +1, **I** -1/-10.

Enormous Noise
The mutant periodically makes a deafening sound. This could be a wild, manic laugh, a mighty breaking of wind, a crazed scream or wail, or any other noise that you may care to devise. Each turn/round, roll D6; a result of 6 indicates that the mutant has produced its sound.

The mutant's companions will, of course, be entirely accustomed to this sound, but all others within 6"/12 yards will be sufficiently startled to make all dice rolls that turn/round with a penalty of -1/-10.

Evil Eye
The mutant's gaze can place a curse on any creature which meets it. Any creature coming within 4"/8 yards of the mutant must make a successful magic saving throw test or be unable to avoid meeting the mutant's gaze. Creatures which meet its gaze have a -1/-10 modifier to all dice rolls for as long as the mutant lives.

Extra Joints
The mutant develops extra joints in one or more of its limbs. Roll D6 to determine which limbs are affected:

1-3	Arms	**I** +1/+10.
4-5	Legs	**M** +1.
6	Arms and Legs	**I** +1/+10, **M** +1.

Extremely Thin
The mutant is as thin as a stick drawing; a matchstick figure. **T** x ½.

Eyestalks
The mutant has stalked eyes, like a crab. **WFRP**: 10% of all head hits will sever an eyestalk, but cause no further damage. Helmets provide no protection to the eyestalks.

Fear Of Blood
If any appreciable amount of blood (1 **W** or more) is spilt within 6"/12 yards, the mutant must make a successful **WP** test or faint for D6 turns. **WFRP**: While it is unconscious, it counts as a *prone* target.

Feathered Hide
The mutant's hide is covered in feathers, often including vestigial (and useless) wing membranes between arms and body.

Featureless Face
The mutant's facial features disappear, leaving an entirely smooth head. Despite the lack of features, the mutant's senses are unimpaired.

Flaming Skull Face
The mutant's head becomes a fleshless skull, surrounded by hellish flames (**WFRP**). Any unprotected flesh coming into contact with the flaming skull takes one **S** 1 hit from the flames, and any flammable substance coming into contact with the skull is ignited.

Furry
The mutant's body grows a covering of long, dense fur. If the mutant is naturally furry then it becomes even more so: its features and even its shape are obscured by the mass of hair. **WFRP:** at the GM's option, the dense fur may give 0/1 Armour Points on all locations.

Gas Emission
One of the mutant's bodily orifices emits clouds of gas. These clouds are hemispherical, D4"/D4 x 2 yards in diameter, and the mutant releases D6 clouds per day. Roll at the beginning of the day or battle to determine how many clouds the mutant can emit, then roll a D6 every turn/round; on a roll of 5 or 6 on a D6, the mutants emits a cloud of gas.

The size and frequency of the gas emission may be varied at the GM's whim, according to the mutant's size or other factors.

The gas clouds will last for the same time as the second level Battle Magic spell *Mystic Mist*. At the GM's option, they may be moved across the battlefield by the wind, travelling at a speed of D6"/D6 x 2 yards per turn; wind direction may be determined using a D8, where 1 = north, 2 = north-east, and so on.

Roll D6 to determine the type of gas produced by the mutant, or select one. The type of gas does not change once it has been determined.

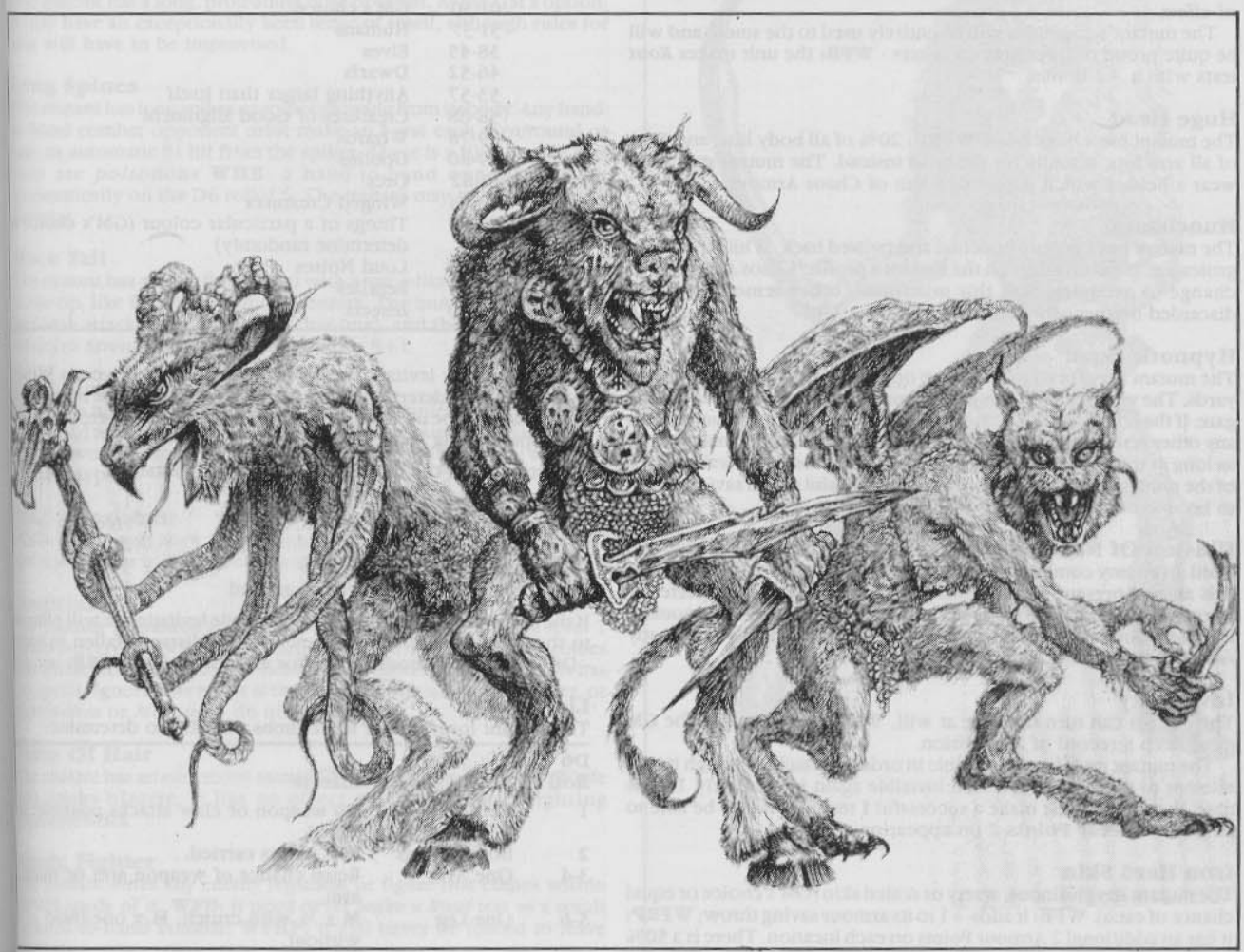
D6 Roll	Type	Effects
1-2	Poison	**T** test or die.
3	Paralysing	**T** test every turn/round spent in the cloud; failure indicates paralysis until a successful test is made.
4	Noxious	**T** test or become nauseous for D20 - **T** turns, -1/-10 penalty on all dice rolls during that time.
5	Oily Smoke	Same effect as *Mystic Mist* spell.
6	Crazy Gas	**T** test every turn/round spent in the cloud; failure indicates that the victim goes into *frenzy* until a successful test is made.

WFB: Resolve damage effect with a *strength* of 3 against the creatures *toughness*.

All individuals caught in the gas cloud are affected unless they have specific immunities or other abilities which protect them. For example, *Crazy Gas* will not affect creatures which are immune to all psychology rules. All effects last until the affected creatures leave the cloud, unless the table states otherwise.

GM's Choice
The mutant receives a mutation of the GM's choice.

Great Fangs
The mutant grows huge fangs, gaining a *bite* attack if it does not already have one. *Bite* attacks are made with a +1/+10 bonus to hit. **WFB:**



in the case of units, the extra attack is available to every second model fighting.

Great Horns
The mutant's head grows horns, and it gains a *gore* attack if it does not already have one. *Gore* attacks are made with a +1/+10 bonus to hit. A helmet which is part of a suit of Chaos Armour will change to accommodate this mutation; all other headgear must be discarded. **WFB:** in the case of units, the extra attack is available to every second model fighting.

Growth
The mutant grows to D3+1 times its natural size. The profile is affected as follows:

Growth	M	WS	S	T	W	I	FP
x2	x1½	-	+2	+1	x1½	-1/-10	1
x3	x2	-1/+10	+3	+2	x2	-3/-30	2
x4	x2½	-2/+20	+4	+3	x2½	-5/-50	3

Chaos Armour will change to accommodate this mutation; other armour must be discarded and new equipment of appropriate size acquired.

Headless
The mutant is headless, having its face situated on its chest. It may not wear body armour other than Chaos Armour. **WFRP:** all head hits should be treated as body hits.

Hideous Appearance
The mutant's appearance becomes indescribably hideous. It causes *fear +2/terror* in creatures smaller than itself, and *fear* in others.

Hopper
One leg becomes huge and powerful, while the other or others waste away to nothing. The mutant may only move by hopping.

M x one-third, rounding fractions to the nearest whole number.

Horrible Stench
The mutant smells very, very bad. Roll D6/D6 x 2 to discover the range of the stench in inches/yards. The stench affects all non-Chaos creatures within this range; creatures which do not have a sense of smell are immune. Creatures affected by the stench make all dice rolls at a -1/-10 penalty until they move out of range - even when the mutant has been killed. Elves must make a **Ld** test or refuse to move within the area of effect.

The mutant's comrades will be entirely used to the smell, and will be quite proud of its effects on others - **WFB:** the unit makes *Rout* tests with a +2 bonus.

Huge Head
The mutant has a huge head. **WFRP:** 20% of all body hits, and 10% of all arm hits, actually hit the head instead. The mutant may only wear a helmet which is part of a suit of Chaos Armour.

Hunchback
The mutant has a grossly hunched and twisted back. While this looks grotesque, it has no effect on the mutant's profile. Chaos Armour will change to accommodate this mutation - other armour must be discarded or specially made.

Hypnotic Gaze
The mutant may fix its gaze on one opponent at a time within 6"/12 yards. The victim may attempt a test magic saving throw to avoid the gaze. If the is failed, the victim is fixated, and may not move or perform any other actions (**WFRP:** static target). The victim will remain fixated as long as the mutant's gaze remains upon it. Once the victim is free of the mutants gaze, it needs to make a successful magic saving throw to be able to act again.

Illusion Of Normality
Until an enemy comes into actual physical contact with the mutant, it is able to present an illusionary appearance of being a perfectly normal individual of its original species. Once hand-to-hand combat is joined, however, the mutant is visible for what it really is, and any *fear* and *terror* effects come into play.

Invisibilty
The mutant can turn invisible at will. While it is invisible, the GM must keep a record of its position.

The mutant must become visible in order to attack, although it may attempt to strike and then turn invisible again immediately. In this case, the victim must make a successful **I** test in order to be able to strike back. **Fear Points** 2 on appearing.

Iron Hard Skin
The mutant has chitinous, warty or scaled skin (GM's choice or equal chance of each). **WFB:** it adds +1 to its armour saving throw; **WFRP:** it has an additional 2 Armour Points on each location. There is a 50% chance that any non-magical weapon which strikes the mutant but does not cause damage will break.

Irrational Fear
The mutant has an irrational fear of one or more things, and is subject to the appropriate psychological effects whenever it encounters such things. Roll D6 to determine how many things the mutant is frightened or terrified of:

1-3	1
4-5	D4
6	D6

Next, roll D6 for each one to determine the extent of the mutant's fear:

1-4	Fear
5-6	Fear +2/Terror

Finally, roll D100 to determine the object of the fear:

01-30	GM's choice
31-37	Humans
38-45	Elves
46-52	Dwarfs
53-57	Anything larger than itself
58-68	Creatures of Good alignment
69-78	Wizards
79-80	Goblins
81-82	Orcs
83-84	Winged Creatures
85-94	Things of a particular colour (GM's choice or determine randomly)
95-96	Loud Noises
97-98	Reptiles
99-00	Insects

Irrational Hatred
The mutant *hates* one or more things, and is subject to the appropriate psychological effects whenever it encounters such things. Roll D6 to determine how many things the mutant *hates*:

1-3	1
4-5	D4
6	D6

Then roll D100 for each to determine the object of its hatred:

01-30	GM's choice
31-37	Humans
38-45	Elves
46-52	Dwarfs
53-57	Anything larger than itself
58-68	Creatures of Good alignment
69-78	Wizards
79-80	Goblins
81-82	Orcs
83-84	Winged Creatures
85-94	Things of a particular colour (GM's choice or determine randomly)
95-96	Loud Noises
97-98	Reptiles
99-00	Insects

Levitation
The mutant may levitate, using Magic Points as if it were a Wizard. Throw 2D10 to determine how many Magic Points the mutant has; these may only be used for levitation, and should be noted separately from spellcasting Magic Points.

Levitating costs the mutant the following points:

Rising 1"/2 yards	1
Falling up to 3"/6 yards	Free
Each 3"/6-yard fall thereafter	2
Moving horizontally 1"/2 yards	3
Remaining stationary above the ground	1

If the mutant runs out of Magic Points while levitating, it will plummet to the ground. **WFB:** the mutant loses ½(distance fallen in inches - D6) **W**, with no modification for armour and **T**; **WFRP:** see p75.

Limb Loss
The mutant loses one or more limbs. Roll D6 to determine:

D6 Roll	Limb(s) Lost	Effects
1	Both/all Arms	No weapon or claw attacks possible; no shield.
2	Both/all Legs	**M** 0 unless carried.
3-4	One Arm	Equal chance of weapon arm or shield arm.
5-6	One Leg	**M** x ½ with crutch, **M** x one-third without.

WFRP: Losing one or both arms will affect **Dex** and manual skills; losing one or both legs will affect movement skills. The GM should impose penalties as appropriate, taking into account the number of remaining limbs (loss of one arm will affect a four-armed character less radically than a two-armed character), and any other relevant points.

Limb Transference

One or more parts of the mutant's anatomy have been moved about. Roll D6 to determine how many parts have been moved:

1-4	1 Part
5	2 Parts
6	D4 Parts

Roll D10 to determine which parts are affected:

1-2	Head
3	Eyes
4	Mouth
5-7	Arm/Hand
8-0	Leg/Foot

Roll D10 again to determine where they are moved to:

1	Head
2	Chest
3	Back
4	Stomach
5	Hip
6	Groin
7	Elbow
8	Knee
9	Hand
0	Foot

Long Legs

The mutant has exceptionally long legs: **M** +1.

Long Neck

The mutant has a long giraffe-like neck. **WFRP:** any Critical Hit to the head has a 25% chance of severing the neck.

Long Nose

The mutant has a long, protruding nose or snout. At the GM's option, it may have an exceptionally keen sense of smell, although rules for this will have to be improvised.

Long Spines

The mutant has long spikes or spines growing from its body. Any hand-to-hand combat opponent must make an **I** test each turn/round or take an automatic **S**1 hit from the spikes. There is a 10% chance that they are *poisonous* **WHB**: a hand-to-hand opponent is hit automatically on the D6 rollof 6. The mutant may only wear Chaos Armour.

Mace Tail

The mutant has a long, flexible tail with a mace-like bony excrescence at the tip, like Fimir and some dinosaurs. The mutant gains an extra *tail-lash* attack (unless it already has one), and the *tail-lash* has an effective *Strength* equal to the mutant's **S**+1.

Magic Immune

Magic has no effect upon this mutant. It is completely immune to all spells, and to all magical effects generated by creatures and magic items. Magical weapons may still harm it, but are treated as normal weapons of their type.

Magic Resistant

WFB: the mutant has a +2 bonus to any magic saving throw; **WFRP:** the mutant has a +20 bonus to all *Magic* tests.

Magician

The mutant is granted magical powers. **WFB:** it becomes a level 1 Chaos Sorcerer or Beastman Wizard as appropriate; **WFRP:** it becomes an Initiate Chaos Sorcerer or Beastman Wizard as appropriate. It has D3 spells. Ignore this result if the mutant is already a spellcaster, or is *Mindless* or *Moronic* - do not reroll.

Mane Of Hair

The mutant has an enormous mane of hair, like a lion or a horse. While this looks bizarre, it has no effect on its profile or fighting characteristics.

Manic Fighter

The mutant *hates* any enemy regiment or figure that comes within 12"/24 yards of it. **WFB:** it need never make a *Rout* test as a result of hand-to-hand combat; **WFRP:** it can never be forced to leave combat.



Manikin
This unusual Chaos mutation causes the facial features of the mutant to atrophy, until only the mouth is functional. Meanwhile, a miniature upper body, complete with arms and head, grows from the top of the redundant forehead. **WFRP:** 25% of head hits are on the manikin, which has 10% of the mutant's **W** points; the mutant cannot survive the destruction of the manikin.

Massive Intellect
The mutant's intelligence is enhanced: **Int** +2/+20.

Mechanoid
The mutant has metallic mechanical parts substituted for some or all of its natural limbs and organs. Roll D6 to determine the extent of the mutation:

1-3	Completely mechanical - the mutant is a 'Robot'; roll D6 again for mode of locomotion: 1-4 'Normal' limbs 5 Wheels 6 Tracks You should decide for yourself what the effects of this will be. For example, a mutant with wheels will not be able to climb stairs, whereas a mutant with tracks might, although neither will be able to climb over a wall.
4-6	Partially Mechanical - D4 bodily parts are mechanical: roll D10 to determine which:

1	Head	**A** +1, *bite* attack.
2	Body	**T** +2.
3-5	Arm	Equal chance of either. **S** +2, **WS** +1/+10, affected arm only.
6-7	Hand	Equal chance of either. **S** +2, **Dex** +20, affected hand only.
8-0	Legs	**M** +1. Optionally, roll D6 on the table above to determine if the mutant is wheeled or tracked.

Metal parts count as armour. **WFB:** if the mutant is completely mechanical, it has an armour saving throw of 4, 5 or 6; if it is partly mechanical, it has an armour saving throw of 5 or 6. **WFRP:** the mutant has 2 Armour Points on each mechanical location, and may only be killed by a blow to the head or body - critical hits to other locations are not fatal, and the critical effect descriptions may have to be amended accordingly.

Mercreature
Instead of legs/rear legs the mutant has a fish-like tail. It is also equipped to breathe underwater if necessary. The mutant is able to move through water at its normal movement rate.

Metal Body
The mutant is made up of living metal. It is immune to non-magical weapons, and there is a 50% chance that any non-magical edged weapon striking it will shatter. It is also immune to the effects of heat and cold, and takes no damage from attacks based on fire or cold. Electricity-based attacks cause double normal damage.

WS x ½, **BS** x ½, **S** +3, **T** = 7.

Mindless
The mutant becomes a total automaton, doing no more than obeying the commands of whoever currently holds sway over it. It is immune to all psychology rules, and cannot be forced to leave combat. When this mutation is gained, the mutant can no longer lead a group, and command passes to the next most able individual. **Int** = 0.

Moronic
The mutant is subject to *stupidity,* and must make an **Cl** test whenever trying to do anything that requires the least thought; fighting, running, going through a doorway, etc. **Int** -2/-20.

Multiple Arms
The mutant grows extra arms. Roll D6 to determine how many:

1	One
2-4	Two
5	Three
6	Four

A +1 per extra arm. An arm may be used to carry a shield or a weapon - no mutant may carry more than two shields. **WFB**: each shield reduces the mutant's armour saving throw by 1; **WFRP**: a shield counts as 1 Armour Point on each body area, as explained on p121 of the rulebook - a mutant carrying two shields has 2 AP on all body areas, in addition to any armour worn.

T +½ per extra arm.

Multiple Heads
The mutant grows one or more extra heads. Roll D6 to determine how many:

1-5	One
6	Two

Roll D6 again for each new head to determine species:

1-3	Mutant's original species
4-5	Other Humanoid (Dwarf, Elf, Goblin, Orc, etc.)
6	Animal (see *Bestial Face* above)

If two or more heads are subject to *animosity* against each other, or if one or more heads are subject to *stupidity,* the mutant must make a **WP** test at the start of any combat or in any other stressful situation; failure indicates that the mutant will stop and argue with itself until a successful **WP** test is made to bring the heads back into accord with each other. It may perform no other action during this time, but may attempt the test every turn/round until successful. At the GM's option, a particularly serious failure of the test may result in two or more heads attacking each other.

When the heads are working together, the mutant will have at least as many weapon attacks as it has heads. **T** +½

Multiplication
The mutant may duplicate itself by splitting into two or more entities for a limited time. This will only occur during periods of stress; when the mutant is within 12"/24 yards of an enemy, if it rolls 6 on a D6 it will split into D6 smaller beings.

Each duplicate will be proportionately smaller than the original mutant, with its *Strength* and *Wounds* proportionately divided, subject to a minimum score of 1. The rest of the profile remains the same. For example, a mutant with **S**3 and **W**3 splits into three; each duplicate will have a profile identical to the mutant's original profile, except that **S** and **W** will both be 1.

The duplication lasts for D6xD6 turns; at the end of this time the replicas are re-united at a point equidistant, as far as possible, for all of them. As long as at least one replica survives, the mutant will be restored to its original size and health.

One Eye
The mutant has a single huge eye, like a cyclops. **BS** x ½, owing to lack of depth perception.



Overgrown Body Part

One or more parts of the mutant's body become overgrown. Roll D10 to determine which part is affected, then roll D3+1 to determine the extent of the growth.

The following table lists the changes to the mutant's profile. Note that no characteristic may drop below 1.

D10	Part	Growth	M	WS	S	T	W	I	A
1	One Arm	x2	-	+1/+10	+1	+½	+½/+3	-	-
		x3	-	-	+1	+½	+½/+3	-1/-10	-1
		x4	-1	-1/-10	+1	+1	+½/+3	-2/-20	-1
2	All Arms	x2	-	+1/+10	+1	+½	+½/+3	-1/-10	-
		x3	-1	-	+1	+1	+½/+3	-2/-20	-1
		x4	-1	-1/-10	+2	+1	+1/+6	-4/-40	-1
3	One Leg	x2	x½	-1/-10	-	+½	+½/+3	-2/-20	-
		x3	x½	-2/-20	-	+½	+½/+3	-4/-40	-
		x4	x½	-2/-20	-	+1	+½/+3	-5/-50	-
4	All Legs	x2	x1½	-	-	+1	+½/+3	+1/+10	-
		x3	x2	-	-	+1	+1/+6	+2/+20	-
		x4	x3	-	-	+1	+1/+6	+2/+20	-
5	Head	x2	-	-	-	-	-	-	-
		x3	-	-	-	-	+½/+3	-2/-20	-
		x4	x½	-1/-10	-	+½	+1/+6	-4/-40	-
6	Hand	x2	-	-	-	-	-	-	-
		x3	-	-	-	-	-	-	-
		x4	-	-1/-10	+1	+½	+½/+3	-½/-5	-
7	All Hands	x2	-	-	-	-	-	-	-
		x3	-	-	+½	-	+½/+3	-	-
		x4	-	-1/-10	+1	+½	+1/+6	-	-
8	Foot	x2	-½	-	-	-	-	-2/-20	-
		x3	-1	-	-	-	-	-4/-40	-
		x4	-2	-	-	+½	+½/+3	-5/-50	-
9	All Feet	x2	-	-	-	-	-	-1/-10	-
		x3	-½	-	-	+½	+½/+3	-2/-20	-
		x4	-1	-	-	+1	+½/+3	-3/-30	-
10	Torso	x2	x½	-	-	+½	+½/+3	-	-
		x3	*	-	-	+½	+1/+6	-1/-10	-
		x4	*	-1/-10	-	+½	+1/+6	-3/-30	-

Notes:

Where one arm or hand is affected, **WS** and **S** adjustments apply to that arm only, and **A** adjustments apply only if it is the mutant's normal weapon arm.

Mutants with one overgrown leg hop at half their normal movement allowance, and may not charge.

* Mutants with a heavily overgrown torso (x3 or x4) may only move on all fours, at three-quarters of their normal movement allowance.

Pin Head

The mutant has a tiny head, out of all proportion to the size of its body. It becomes *Moronic* (qv).

Plague Bearer

The mutant carries a vile disease - *Nurgle's Rot* in the case of followers of Nurgle, otherwise the GM should determine its characteristics. **WFB**: It might require an infected character or unit to make a **T** test at the beginning of each turn/round, losing 1 **T** or 1 **W** on each failed test, or have some other effect of your own devising; **WFRP**: you might select one of the diseases detailed on pp 82-3 of the rulebook, or design your own.

The chances of infecting a hand-to-hand combat opponent are as follows:

Bite attack:	80%
Claw attack:	60%
Weapon attack	40%
Other close combat:	20%
Coming within 2"/4 yards:	5%

Once it has been determined that a victim has been infected, it is allowed a **T**/*Disease* test to resist the infection. The mutant's companions will normally be immune to the disease.

Pointed Head

The mutant's head rises to a sharp point. A helmet which is part of a set of Chaos Armour will change to accommodate this; other helmets must be made specially. **Int** -1/-10.

Poisonous Bite

The mutant's bite is *poisonous*, and should be treated as the bite of a Giant Snake. If the mutant did not previously have a *bite* attack, it gains one, at S1.

Powerful Legs

The mutant is equipped with powerful legs, like those of a kangaroo or rabbit. It may make normal move, and then leap half as far again. It may leap over man-size or smaller troops and obstacles.

Prehensil Tail

The mutant grows a prehensile tail, capable of wielding an additional hand weapon or shield. **A** +1

Pseudo-Demonhood

The mutant gains all the physical advantages of Demonhood, but none of the magical abilities.

Puny

The mutant shrivels to one-quarter of its original weight, and its muscles wither almost to nothing.

S and **T** are reduced to one-quarter of their original values, rounding fractions down, subject to a minimum score of 1 in each characteristic.

Quadruped/Biped

If the mutant is a biped, it becomes a quadruped. If it is a quadruped, it becomes a biped. If a biped has more than two arms, there is a 50% chance that only two of them will become legs, leaving one or more arms free to manipulate weapons and tools. A quadruped's forelegs become arms with manipulative hands. This will affect the mutant's **A** and **Dex** scores; the extent to which they are affected is up to the individual GM. For example, a mutant with no arms can have no **Dex** score, and may not make weapon attacks.

Rapid Regeneration

The mutant has regenerative powers (see *Regeneration* below) at greater than normal rate. **WFB**: roll twice to regenerate; **WFRP**: regain 2 **W** per turn.

Razor Sharp Claws
The mutant grows long, sharp claws, which count as hand weapons for combat and strike at the mutant's **S** +1. It may not be disarmed.

Rearranged Face
The mutant's face is completely rearranged. Possibilities include: mouth and eyes change places; mouth in forehead; whole face upside-down; mouth vertical with one eye and one nostril on either side.

Regeneration
The mutant has the same regenerative powers as a Troll. See the respective rulebooks for details.

Rotting Flesh
The mutant's flesh hangs from its body in rotting and putrescent fronds. While this looks horrific, the mutant's profile is not affected.

Scaly Skin
The mutant has reptilian scales instead of normal skin. **WFB**: +1 to armour saving throws; **WFRP**: 0/1 AP on all locations, as leather armour.

Scorpion Tail
The mutant grows a scorpion tail, allowing it an extra attack to the front and sides only. Roll D6:

1-2	Non-Poisonous	Counts as additional *weapon* attack;
4-6	Poisonous	*Tail* attack, *poisonous*, front only, as Manticore.

A +1

Short Legs
The mutant's legs shrink to half their normal size. **M** x ½

Shrink
The mutant shrinks; roll D6 to determine the extent of the size reduction:

1-2	half original size
3-4	one-third original size
5-6	one-quarter original size

The effect on the mutant's profile is as follows:

Shrinkage	M	S	T	W	I
Half	x2/3	x2/3	-	x2/3	+1/+10
One-third	x½	x½	-	x½	+2/+20
One-quarter	x1/3	x1/3	-1	x1/3	+3/+30

No characteristic may fall below 1.

Siamese Twin
The mutant becomes two joined entities. Each has its own profile, and subsequent mutations are rolled for each independently. If either twin is killed, both will die. If either twin gains the mutation *Duplication* there is a 50% chance that the twins will be separated, becoming fully independent of each other.

Roll D6 to determine how the twins are attached:

1-3	Back to back	Mutant cannot be attacked from the rear. No *tail* attacks possible.
4-6	Side by side	Twins have only the same number of arms as the original mutant.

M x½ for both types of mutant.

Silly Voice
The mutant's voice changes, becoming squeaky, stuttering, trumpeting, honking or otherwise unusual and open to ridicule. This has no effect on its profile or abilities.

Silly Walk
An extreme mannerism in the mutant's perambulatory technique endows it with a ridiculous gait. **M** -1.

Skull Face
The flesh of the mutant's face dissolves, leaving a skull. While this mutation presents a horrifying appearance, it has no effect on the mutant's profile.

Snake Tail
The mutant grows a tail which ends in a snake's head. The mutant gains a *tail* attack (**S** 1). There is a 50% chance that the snake's bite is *poisonous*, like that of a Giant Snake.

Spits Acid
The mutant may *spit acid* at any time rather than making a *bite* attack. It may spit acid up to 5'/10 yards, using **BS** to determine whether the acid has hit. If successful, the attack causes one **S**3 hit, and the victim must make a successful **I** test (+2/+20 bonus for a closed helmet) or be blinded. **WFB**: Victims are blinded on a D6 roll of 4, 5 or 6.

Subject To Alcoholism
The mutant becomes subject to *alcoholism* - **WFRP** only.

Subject To Fits
The mutant becomes subject to *fits* brought on by stressful situations. Whenever it is in melee and is fired upon, or is within 12"/24 yards of anything it *fears*, there is a 10% chance of a seizure taking place. While the mutant is suffering from a fit, it can do nothing but lie on the ground twitching and frothing (**WFRP:** *prone* target). Roll D100 to see how long the fit lasts:

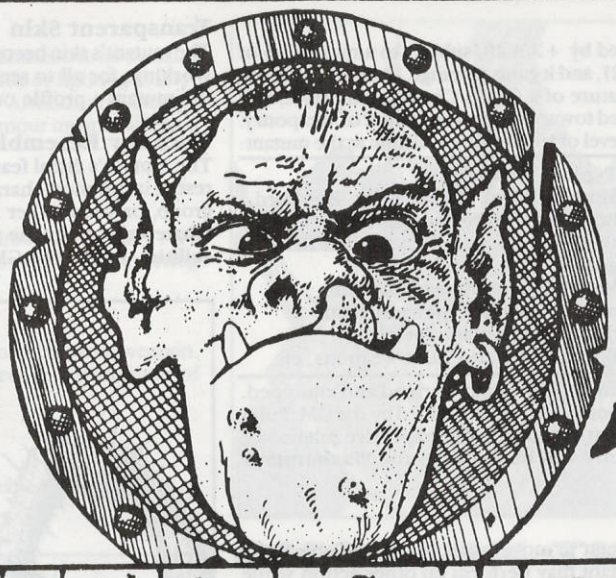
01-50	1 turn
51-75	2 turns
76-85	D3 turns
86-95	D6 turns
96-00	D10 turns

Suckers
The mutant's limbs and body become covered in powerful suckers. In any round where a hand-to-hand combat opponent fails to hit it (regardless of whether or not it is wounded), the mutant may attach itself by making a normal attack roll. Once attached, it has a bonus of +2/+20 to its **WS**, and its opponent suffers a similar penalty. The mutant will be detached by any wounding hit.

Tail
The mutant grows a long tail. Chaos Armour will change to accommodate this; other armour must be adapted or specially made. The tail has no effect on the mutant's profile and abilities.



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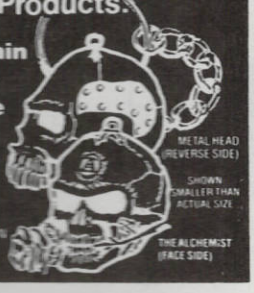
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Technology
The mutant's **Int** is increased by +2/+20, subject to a maximum of 10/100 and a minimum of 6/21, and it gains a strange, obsessive aptitude as a mechanic. Given the nature of a Chaos Creature's lifestyle, this gift will inevitably be directed towards the manufacture of weaponry.

Roll D6 to determine the level of technology available to the mutant:

D6	Level	Typical Weapons
1-2	Black Powder	Musket, Pistol, Blunderbuss, Bombard.
3	Early Metal	Revolver, Breech loading rifle, Cartridge Shotgun, Cased-shell field gun.
4	Late 20th Century	Machine gun/sub-machine gun, missile launcher, grenade, flame thrower, automatic pistol.
5-6	Future	Bolter, Laser and Blast weapons, etc.

The mutant and any followers will be suitably armed and equipped. The exact nature of any weapons may be determined by the GM. Rules for black-powder weapons can be found in the respective rulebooks. Rules for futuristic weaponry can be found in the **Warhammer 40,000** battle rules.

Telekinesis
This power permits the mutant to move small, inanimate objects by force of will alone. The mutant may perform no other action while using telekinesis.

The range of the effect is D4 x D6"/D4 x D6 x 2 yards, and this power is most commonly used for the remote control of weapons. The telekinetic mutant may do nothing else (even walk) while operating a weapon, and the weapon fights with half the mutant's **WS** and with a **S** calculated as follows:

WFB: Mutant's **Int** minus twice the range in inches;
WFRP: Mutant's **Int** minus range in yards.

Mutants larger than man-size may use telekinesis to pick up rocks and drop them on victims, using the rules for stone throwing machines in **WFB**. Any Telekinetic may drop sharp objects on victims, counting as a long bow firing at *short* range, and using half the mutant's **BS**.

Teleport
The mutant has a teleport ability; roll D6 to determine its nature:

1-4	Teleport Self
5	Teleport Others
6	Teleport Self and Others

Teleport Self: allows the mutant to teleport itself and anything it is holding/carrying up to D6xD6"/D6xD6x2 yards at will. It may not teleport any other living creature, except a familiar.

Teleport Other: allows the mutant to teleport any single creature or object within D3"/D3 x 2 yards up to a distance of D6xD6"/D6xD6x2 yards. Creatures who do not wish to be teleported may make a **WP** test to resist the effect. The victim may not be teleported into mid-air or into a solid object.

The mutant may not perform any other action while using its teleport ability.

The mutant must make a successful **Int** test while using the ability; failure indicates a degree of inaccuracy. Roll D8 to determine the direction from the intended spot (1 = north, 2 = north-east, and so on), then calculate the distance as follows:

Failed by	Result
01-10	D3"/D6 yards out
11-20	D6"/2 x D6 yards out
21-40	2D6"/2 x 2D6 yards out
41 or more	4D6"/2 x 4D6 yards out

Tentacles
The mutant's arms turn into tentacles. Roll D6 to determine how many are affected:

1	One arm
2-3	D3 arms
4-6	All arms

The tentacles may grip weapons normally, but do not permit the fine manipulation of objects (**WFRP**: **Dex** = 0).

Temporal Instability
The mutant becomes unstable in the dimension of time, and may 'skip' the time line. This may happen in one of two ways:

Involuntary Roll D6 every turn/round. On a roll of 6, the mutant disappears for D6 turns.

Voluntary Roll D6 every turn/round. On a roll of 6, the mutant disappears for D6 turns. The mutant may modify this roll by 1 point either way.

In both cases the mutant will reappear in the spot from which it disappeared. No time will have passed for it subjectively.

Transparent Skin
The mutant's skin becomes completely transparent, revealing its inner workings for all to see. While this looks bizarre, it has no effect on the mutant's profile or fighting ability.

Uncanny Resemblance
The mutant's facial features and, to whatever extent is practical, the rest of its physical characteristics resemble a member of your gaming group, or some other friend or associate (Mum, Dad, Wife, Boss - whatever), or anyone you like. This has no effect on its profile or abilities, unless the GM rules otherwise.



Vampire
The mutant becomes a kind of Vampire, requiring meals of human blood in order to survive. It starts its vampiric existence with 6D6 Magic Points, and must expend 10 points per day in order to remain active. Each **W** point of blood taken from a victim replenishes 1 Magic Point. The mutant does not have any of the other special powers or weaknesses of a Vampire.

Very Agile
The mutant becomes extraordinarily agile - **I** +1/+10.

Very Fast
The mutant becomes very quick on its feet, or wheels, or tentacles, or... **M** +1.

Very Resilient
The mutant is very resilient. **T** +1.

Very Strong
The mutant is very strong. **S** +1.

Very Warty Skin
Every inch of the mutant's body is covered in warts. **WFB**: +1 to armour saving throws; **WFRP**: 0/1 AP on all locations, as leather armour.

Vividly Coloured Skin
The mutant's skin or pelt is coloured in some exceptionally vivid shade, such as bright purple, pink, orange, or electric blue.

Walking Head
The mutant has no body; its limbs being attached instead to its oversize head. **WFB**: this does not alter the mutant's profile or fighting ability; **WFRP**: treat all body hits as head hits. Chaos Armour will change to accommodate this mutation; other types of armour must be adapted or specially made.

Warp Frenzy
Fear Points 5 when warped.

The mutant is subject to *frenzy.* When it goes into *frenzy,* roll 5+D6 extra mutations - the mutant will warp into this new form, reverting to its usual form when the frenzy ends.

Weapon Master
The mutant develops a high degree of skill with one favourite weapon. **WS** or **BS** +6/+6D8 with *one* weapon, subject to a maximum of 10/100.

Wings
The mutant grows a pair of wings - equal chance of feathered or membranous.

Roll D6 to determine the size of the wings:

1-2	Small
3-4	Medium
5-6	Large

Small wings cannot be used to fly.

Medium wings allow the mutant to fly - with a minimum speed of 0" maximum of 24" for membranous wings, and with a minimum speed of 6" maximum speed of 32" for *feathered* wings.

Large wings allow normal flight, as above, but are cumbersome on the ground; they trail in the dirt, get clogged with mud and can trip the mutant up. **M** x ½ for ground movement; movement through woods becomes impossible, and **M** = 1 for movement in buildings or other confined spaces.

Zoological Mutation
One or more parts of the mutant's body become bestial; roll D6 to determine how many:

1-4	1 Part
5	2 Parts
6	D6 Parts

Next, roll D100 to decide which part or parts are affected:

01-07	Head	47-49	Pair of Arms
08-10	Torso and Arms	50-56	One Arm
11-13	Torso and Head	57-63	Hand
14-16	Torso, Head and Arms	64-66	Finger
17-23	Face	67-73	Mouth
24-26	Lower body and Legs	74-76	Nose
27-29	Pair of Legs	77-83	Eye
30-36	One Leg	84-90	Pair of Eyes
37-43	Foot	91-93	Ear
44-46	Toe	94-00	Tail

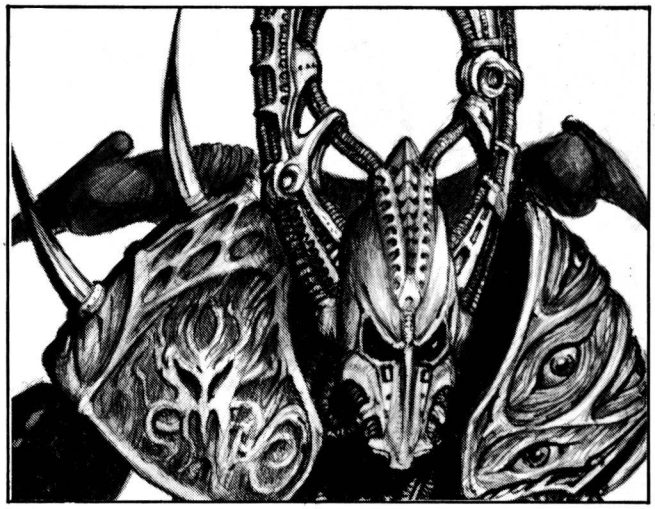
Finally, roll D100 again for each part to determine the 'donor' species:

01	Ant	56-57	Lizard
02-05	Ape	58-59	Octopus
06-10	Bat	60-61	Owl
11-15	Bear	62-65	Rabbit
16	Beetle	66-75	Rat
17-20	Boar	76-77	Raven
21-25	Bull	78	Scorpion
26-27	Deer	79-90	Sheep/Goat
28-35	Dog/Wolf	91	Snake
36-37	Dragon	92	Spider
38-40	Eagle	93-97	Tiger
41-42	Frog	98	Toad
43-50	Horse	99-00	Weasel
51-55	Lion		

Fear Points 1 per mutated part.

You will have to develop your own rules and profile modifications for the resulting hybrid, taking into account the body areas affected and the species involved. Some of the other mutations, such as *Bestial Face, Bird's Feet, Feathered Hide, Furry, Mace Tail, Powerful Legs, Prehensile Tail, Razor Sharp Claws, Scaly Skin, Scorpion Tail, Suckers, Tail, Tentacles* and *Wings* may be useful for reference when doing so.

Invent Your Own
This space has been left for you to fit mutations of your own design into the table. If you do not wish to design any mutations of your own, ignore this result and roll again.



CHAOS IN THE FORTY-FIRST MILLENIUM

During the thirty-first millennium, ten thousand years ago, the Emperor faced and defeated the forces of Warmaster Horus after a long and bloody conflict referred to by historians as the Inter-legionary Wars. Space Marine battled Space Marine for control of the human occupied galaxy. In the end the Emperor won, although he was so severely weakened that he was rendered physically immobile. Warmaster Horus, once the most trusted of all the Emperor's servants, was banished together with his rebel legions (now termed the *Treacher Legions*).

Horus and his followers were forced to flee into a volatile region of the galaxy known as the Eye of Terror. In this zone the forces of Chaos swirled in constant warp-storms light years across: energies battling energies in an eternal struggle for dominance. Although star systems do exist within the Eye of Terror, travel between them is almost impossible. Only once every few hundred years do the forces of Chaos subside sufficiently to allow spacecraft to move within, into and out from the zone. This hellish region seemed an appropriate place in which to exile Horus and his minions.

But just as the Eye of Terror held the Treacher Legions, so it protected them from the wrath of the Emperor. Exposed to the full wrath of Chaos, the descendants of Horus's followers became horribly twisted. When renegades from human space fled to the Eye of Terror, braving the warp-storms in search of sanctuary. What they found was a realm of writhing madness, where the Chaos-nurtured flaws of humanity had become elevated into a heinous ideal.

Today the Eye of Terror harbours many horrible secrets. The Treacher Legions have been extinct for millennia, but they have spawned other legions of imitators: warriors whose appearance apes that of the Legiones Astartes, but whose armour maskes a corruption of the body no less disgusting than that of their sickening minds. Just like the original Treacher Legions, these Chaos renegades nurture a deathless hatred of the Emperor and humanity. They look forward to nothing less than the destruction of mankind, and especially of the Space Marines, and to occasions when the warp-storms temporarily abate, allowing the filth of Chaos to spill upon the galaxy.

Just to remind you, we'd like to hear your thoughts on all of this (and see your mutants). The address to write to is: *On The Boil, White Dwarf, Games Workshop Design Studio, Enfield Chambers, 14-16 Low Pavement, Nottingham NG1 7DL.* Next month, *OTB* will be back in its usual format - as if by magic...

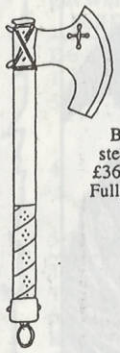


Raven

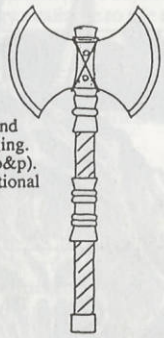
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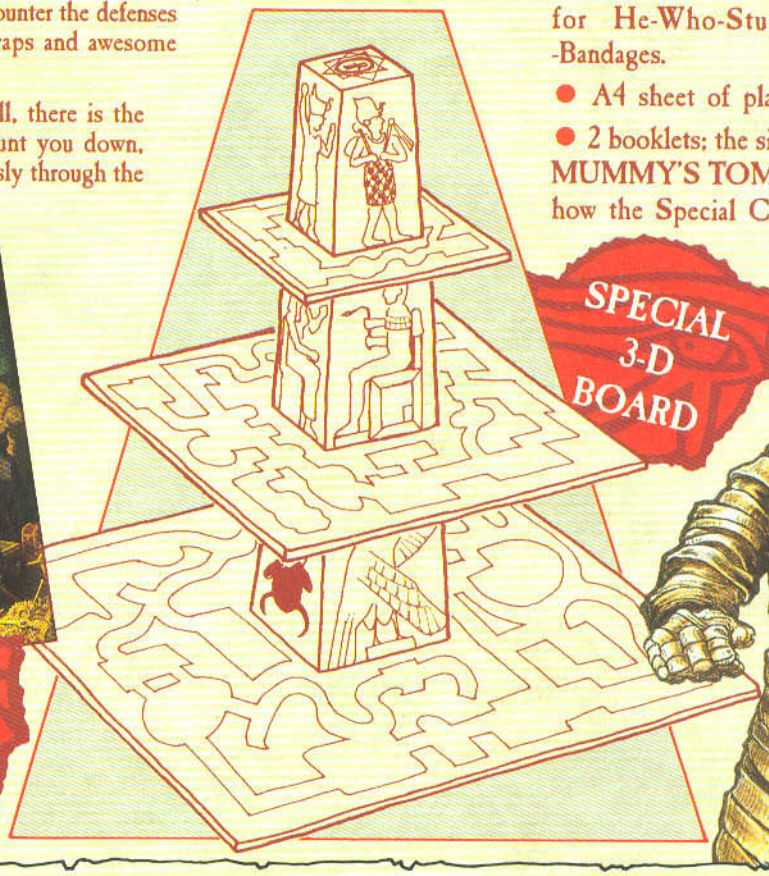
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