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There comes a time when we can no longer do all the things we would like to do. Sadly I have found that over the past few years I have had progressively less time to spare on editing White Dwarf. More and more of the job has fallen on the competent shoulders of Ian Marsh, and I now recognise that the time has come to relinquish the position of Editor to him. Ian has made his distinctive mark on the magazine over the last year, and I think you will agree that the White Dwarf has surpassed even its own high standards.

Don't worry that I am deserting the magazine, however. As Editor-in-Chief, I will be keeping a benevolent eye on the progress of my eight-year-old love-child. It has been a productive eight years, and I pride myself on the fact that White Dwarf has remained true to its origins – providing expert coverage of all that is best in Science Fiction and Fantasy Gaming. A new indecipherable signature on the editorial next issue!

Superpower by Bruce Hollands
Games Workshop's latest game explained by its inventor

Terror at Trollmarsh by Peter and Janet Vialls
What lies behind the facade of this manorial AD&D adventure?

A Company of Wolves by Peter Blanchard
Lycanthropic lunacy in AD&D

The Power of the Frog by Dave Langford
Short fiction from the master of sproing!

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Superpower is a game of international affairs and world politics where each player, as leader of a superpower, must complete in the global power struggle until one emerges with the greatest amount of influence and dominance in the Third World. It is based upon academic and first-hand knowledge of the world, particularly the situation in Central America. The game involves plenty of player interaction, and players win through the skilful application of their foreign policies. Superpower is played at basic or highly involved levels.

I admit to being a little puzzled being asked to write about Superpower for White Dwarf, given its bias towards role-playing games. However, I was told that White Dwarf used to feature articles about similar games in earlier issues, so I was more than happy to comply with editorial whim in this case. It all began in August 1983, during the Trivial Pursuit craze, when Daniel McGregor and myself - eighteen and nineteen respectively, at the time - decided to invent an original boardgame entitled Foreign Policy. We had both previously attended one year of university in the Sciences, but had discontinued because the Sciences, however interesting, proved needlessly technical and impersonal for our basically artistic, political temperaments. Today we are both pursuing degrees in Political Science at different universities in Ottawa, Canada, where we live. Presently, I've postponed my studies to invent another game while Daniel is continuing with his degree.

Inventing the game involved research, positive thinking and resourcefulness for there was very little money at our disposal. Since we could not work at regular jobs during the inventing period, our parents agreed to support us provided we work diligently. For myself, this also entailed performing the household tasks of cooking and cleaning! Throughout the development period regular playing sessions were held to iron out bugs. All the time we were secretive - lest someone steal our idea - and serious - we were going to 'make it', and we were important.

One thing became very evident in this period. People constantly undermine and doubt their abilities; to such an extent that they lose sight of their dreams. Often we were told the odds were weighted too heavily against us and that we would never succeed. Most people somehow believe that those who achieve success are special or great. This is false. They are only people who went beyond convention and after their dreams - creativity is the ability to look beyond convention. Positive thinking and the willingness to take risks, and thus learn, are all that is necessary to succeed. If you choose to live in fear, then you should accept whatever you are given. Life is a series of choices and one must choose to succeed if one wishes to succeed.

Given the fact that we planned to produce Foreign Policy ourselves, many printing and plastics companies were visited in Ottawa, Montreal and Toronto for price estimates and information on processes involved. Friends and artists helped to complete the master-board and cards. Everything except the plastic pieces was finished to near professional standards - an edge that helped. In the end, however, we realised that producing Foreign Policy privately was impractical; a games corporation with greater resources was the next logical step. To help 'sell' the game it was decided that a newspaper article would help so that companies could be shown the interest in the game and therefore the market potential of the product. Immediately after the interview, radio stations and other newspaper chains approached us to do stories about Foreign Policy. But as we did not have a finished product, all further
publicity was stopped. Soon it became clear there would be no licensing agreement in Canada because the business establishment is too conservative and avoids doing anything new or taking any sort of risk. Moreover, most of them are foreign-owned branch plants, leaving management with little decision-making power. The companies told us Foreign Policy was too different and that if we had a Trivial Pursuit-type game we would have made a lot more money. However, it must be said that the game played well. We retracted, to no avail, that Trivial Pursuit and all its clones were saturating the market and would soon be passé: Foreign Policy represented a new generation of games and the future.

Greater Britain, when the game was finally licensed and is now being produced, came into the picture because of several propitious factors. Firstly, Daniel's father was in the Canadian Armed Forces, enabling him to get Daniel a flight to London for the next to nothing price of five dollars. Secondly, Daniel had a friend in London with whom he could lodge and thus cut costs, for money was always short. And lastly, it was reasoned, Britain offered a suitable environment for our product. Here there was a large population and a public generally politically concerned and interested in world affairs.

The first company to respond was Games Workshop, and the response was very positive: 'We would be very interested in evaluating your game with a view to production...'. This company was going to buy our game and propel us out of the doldrums! How could we be so sure? Well, because the 'problem' with the game was the subject matter and its playability, which everybody said was good. Mechanically the game was sound. Only short-sighted people questioned its viability. With Games Workshop in agreement with the idea behind Foreign Policy it was almost certain we would license the game. As it turned out, Daniel had a playing session, and within hours was discussing contract terms. Finally, a contract was signed, by correspondence, in December 1984.

Games Workshop commenced with numerous playing sessions, including one with members of gaming fandom, and also made a full examination of Foreign Policy. Suggestions were made to change various aspects of play, but in the end the rules held up and were not changed at all. Two minor changes, nevertheless, did manage to materialise. The first has to do with the presence of the superpowers. It is logically reasoned, will enable the product to reach a larger audience because it is a more familiar name. The second comprises cosmetic improvements the Production Manager, Albie Fiore, has made. We may add that he has done a wonderful job, and that goes for everyone at Games Workshop.

In the end, however, we realised that producing Foreign Policy privately was impractical; a games corporation with greater resources was the next logical step.'

Enough history, however, and on to the game itself. The board represents, in slight abstract form, the four geographical areas of the Third World – Africa, the Middle East, Asia and Latin America. The aim of the players is to acquire influence in the countries of these regions by establishing economic interests, and re-evaluate ourselves in order to improve. Placing all evil prunts, like the French and the British, in the exploitation of the Southern Hemisphere. For the sake of argument it is easier to discuss real and accurate factors of the international political global politics. Superpower demonstrates the illegal, unjust actions and policies performed each day by the world powers. But above all, seriousness aside – it is a game, a game which challenges and teaches, a game in which all members participate have fun.

Digressing slightly, I would like to mention the influence that Central America exerted on myself, and indirectly, Superpower. The conditions there greatly affected me, causing great disillusionment; clearly the US is not interested in democracy for the Third World, but rather in upholding the empire. The superpower conflict is fundamentally a power struggle, based upon military and economic considerations, and somewhere in the propaganda, an ideological battle, which it is not. Ideology helps to further deepen the rift between both sides and to trick people into believing this is the reason for the undeclared war. There is no real reason but the fact that both sides are very powerful and want to dominate the world themselves – a natural thing for an empire. This is why we shall never see them co-operating – their outlooks are the same and thus conflicting.

It should also be stated that this does not leave out other culprits, like the French and the British, in the exploitation of the Southern Hemisphere. For the sake of argument it is easier to discuss real and accurate factors of the international political global politics. Superpower demonstrates the illegal, unjust actions and policies performed each day by the world powers. But above all, seriousness aside – it is a game, a game which challenges and teaches, a game in which all members participate have fun.

Superpower is trying to show people, through being a fun, interesting and topical game, that we must always question and re-evaluate ourselves in order to improve. Placing all evil on the backs of others when we have plenty to place on ourselves serves only to polarise opinions and keep things stagnant.
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Role-Playing Game

Corgi

The casual bookshop browser, glancing at the covers and paperback format of the Dragon Warriors series could be forgiven for assuming them to be yet more solo adventures in the Fighting Fantasy vein. (He or she) would be entirely mistaken. For Dragon Warriors takes the ordinary fantasy role-playing game out of the games department and into the bookshop. Dave Morris and Oliver Johnson (names familiar to all readers of White Dwarf's Funfikit column) are breaking new ground, for the three books in the series provide a straight-forward, fast-playing and well-though-out role-playing game system complete with half a dozen scenarios for a mere £2.50. At this price, no serious gamer can afford not to buy Dragon Warriors, even if they are only looking for ideas to adapt!

Many role-playing games can be justly criticised for complicating the rules governing combat to a ridiculous degree, and in Dragon Warriors, a conscious effort has been made to produce a streamlined game that relies on a few basic principles consistently applied. Bookkeeping, to keep track of spell effects, for example, can cause problems, and Dragon Warriors uses an alternative which involves one die roll. Similarly, combat tables which compare Attack and Defence factors have been abandoned in favour of a simple subtraction that can be carried out in the head. The result is that the players and game master can concentrate more upon the play and less upon the rules.

Having playtested Dragon Warriors I ought to say that the combat and magic systems are not, for all their simplicity, arbitrary, inconsistent or unfair (as was certainly the case with some early role-playing games). For, however, a game stands or falls by its setting or eye-catching, and should appeal to the uninitiated. The more experienced gamer should appreciate the care that has been taken to provide a fast, unstrained, yet balanced and fair game. You should be hearing a great deal more about Dragon Warriors the next few months, and with very good reason.

Complexity: 6 Ease of Use: 8
Production: 8 Value: 10
Overall: 9 Robert Dale

This is the first of the RQ3 Alternate Earth supplements; it draws on the historical and cultural riches of the pre-Viking age of the Volsungs, and provides all necessary information for creating a character, also offering a list of names (a note on pronunciation: 'j' is better explained as like 'y' in yes) and nicknames; a table for detecting family size, very important in a society where much depends on the family; drinking rules, and a full account of religion, the source of magic. Spirit and divine magic are available, not only through shamans and priests but at annual ceremonies or through direct contact with a god, which is risky but can produce lasting benefits. Typical home- steady and ship plans are on the back of a rather sketchy source map centring on the Viking homeland.

The Gamemaster Book mainly provides statistics and setting, the rich variety of supernatural creatures to be found in Norse legend and folklore. It also includes a map of the Vikings known world and a summary of Viking history. The map has errors: notably, Dublin and Normandy are misplaced, Galicia misspelt, and the Umayyad Caliphate, which rules most of Spain as noted in the text, omitted. Alas, the book did not receive the Olvir Nitpicker treatment in time, and contains a fair sprinkling of typos, etc.

A separate Viking Digest provides statistics for all levels from Jarl (Earl) to Poor Warrior (some inconsistencies on helments here); these are to be drawn on for scenario characters, a sensible development, cutting the space spent on personalised stats. One general point: jarls are presented as generally the highest social rank, but in fact kings abounded in early Scandinavia (especially Norway) and in Viking armies overseas. Kings differ from jarls in that their families claim descent from the gods; any member of such a family with a decent following might call himself a king overseas, and, if closely related to the king, try to claim a share of his power at home.

To players used to Glorantha, the scenarios may well seem rather prosaic: a basic monster hunt; activities at the Thing (assembly), especially participation in the notorious court cases; defending the jarl's homestead against raiders; and adventures on Viking and Norse pedigrees. But the scenarios are carefully designed to offer many opportunities for role-playing and are true to the spirit of the period. Those who like a semi-mythical atmosphere will prefer the pre-Viking age of the Volsungs, Beowulf, and others, for which the sources are also quite rich. GMs may be interested to know that occasional treasures from this era, such as Hrolf Kraki's sword Skofnugr, were 'recycled' in the Viking period through tomb-robbing, which was not always frowned upon.

This pack need not interest Vikingslovers only. The society described can provide many analogies for other RQ barbarian societies, the special means for acquiring magic might interest many players, and the scenarios are easily adaptable. Overall, this is a promising start, offering reasonable value for money.

Overall: 8 Oliver Dickinson

NIGHTMARE IN NORWAY
Role-Playing Scenario
Games Workshop £2.95

Hmm, I can see a lot of the attraction of this Call of Cthulhu scenario being in the fun you can have doing silly Norwegian accents. Also probably the greatest problem the players will face is the inability to communicate with the locals. How many Investigators do you know with a Speak Norwegian skill? You also need to be able to ski, drive a sleigh and so on. Fortunately, details of all the snow-related skills with default values for novices have been provided. As with all of Workshop's Cthulhu material, these have been approved by Chaosium.
Kara-Tur, the background world included as part of the book. Armour can be bought as pieces, rather than as 'platemail' - and who could resist a set of rules that includes 'The armour does not cover the backside at all ... ?'

Rules for 10 character classes are provided, along with three non-human races. Some have been seen before: the monk and barbarian, for example, have been altered to fit into an Eastern pattern. The monk is at last in the proper context, and the barbarian is primarily a steppes warrior, or a forest and jungle dweller. The ninja is a class that everybody has had a go at designing. The 'official' version is the most satisfactory yet. It is not a whole character class, but a split class available only with one of the other new classes, and weaker than you might suppose, with fewer hit points, skill restrictions and the possibility that the whole clan might hunt you down if you fail in your appointed mission ...

All the character classes have a twist to them which makes them interesting, different and worth having a go at playing. Kensai, for example, seek to perfect their weapons technique to the exclusion of all else. They are deadly in combat, but cannot use magical weaponry because it detracts from the appreciation of their skill. Wu-jen, the magic-users, must obey their personal taboos or lose all spell powers. Shukenja, the mages, are penalised if they slay too freely ... OA character classes are as restrictive as any others in AD&D, but the 'feel' is much more acceptable to me.

The new character races are a bit different too. Gone are the ranks of multi-classed non-human characters. Non-humans are generally more restricted in their fully human counterparts, and about time too. Korobokuru are the OA equivalent of dwarfs, but without the bad-tempered greed. Hengeyokai are shapechangers, intelligent animals who can assume human form, while spirit folk are apparently human, but are 'proper' elves in a sense. Their lifeforce is tied to a particular location, and they die if it is damaged or destroyed.

The skill system that has been grafted into the rules is a sensible extension of the character rules, and should be extended to cover the whole system, not just this Eastern supplement. It is needed to bring AD&D closer to what has become 'state of the art' over the last couple of years. Without changing character classes, the concept of 'proficiencies' can be used to move from weapon proficiencies into more peaceful arts, and provides a simple, workable skill system. Once a character is proficient in a skill such as Noh Theatre, for example, it can be used automatically in most cases, but a die roll is needed in critical situations.

The Honour system is also a good touch. This will be an awkward shock to the chaotic evil player. Fail to behave in a correct fashion, or uphold the family name, and honour points are lost. Eventually the character sheet is simply thrown away – the AD&D equivalent of seppuku. Personal honour is also reflected in the honour of the family, and characters must bear this in mind.

Karate and other real-world martial arts styles are covered in some detail, but the real strength of this supplement is its unarmoured combat system. It allows the DM to construct any number of new martial arts styles and techniques. Distinct styles are built up by choosing from a range of menu options, which in turn define the damage done, armour class and special abilities of a particular style.

There are nice touches throughout the rules, from 'ki' shouts on entering combat, to opposing an opponent and defeating him without even drawing a weapon. The new hardware – spells, monsters and treasure – is solid and workmanlike. The inclusion of a long background section on the lands of Kara-Tur is simply a bonus, the standard maps of a daimyo’s hall, a temple and...
houses are particularly welcome.

Comparisons with *Bushido* are inevitable, and *Oriental Adventures* does not suffer at all as a result. There are similarities, but this is as a result of the situation that both sets of rules are trying to cover. *Oriental Adventures* probably offers the better choice as a game system, if only because it does not require an ability to remember Japanese names, and it is likely to receive more support in terms of adventures and background material.

The rules of *Oriental Adventures* are distinct from the 'Western' ones of previous books, but this doesn't mean that they should be added straight into an existing campaign. They are a straight pick of the current campaign, and devalue what is presented here. *Oriental Adventures* deserves to stand alone as a complete subgame if you decide to use it at all.

I think that *Oriental Adventures* has been presented excellently and will be very popular. *Oriental Adventures* has even persuaded me to start playing AD&D again.

**Production:** 7  **Usefulness:** 8  
**Ease of Use:** 9  **Value:** 7  
**Overall:** 9  **Ashley Shepherd**

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**THE PENDRAGON CAMPAIGN**  
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This is the first supplement for the Pendragon game recently issued by Chaosium. Unfortunately, it is not really a supplement to the GM's book; it's a straight pick of the game, and it is very naughty of Chaosium to issue it separately and still charge so much for each. Many passages from the GM's book in *Pendragon* are repeated exactly in *TPC* and I would think the GM's book was probably a late idea from some bright spark in the Marketing Department. However, this does not detract from the quality of either the game or the 'supplement'.

*The Pendragon Campaign* fulfills its promise of detailing the Arthurian campaign, the legend and the tragedy in all its epic proportions. Here are the characters and the countries detailed by the ancient chroniclers and portrayed on the colourful map that comes with the game. Here also are additional rules and guidelines on how to run not just the campaign but individual sessions, hints that should really have been included in the game.

The supplement is laid out in the same way as the rulebook: the main text has a column at the side containing glosses, comments on the rules, examples of rules in use, and details of the many Kingdoms of the British Isles (and France) extant at that time. There are amplifications on the magic 'system' (not available to players), new beasts and monsters to fight, travel and random encounters (a slightly poor section), and a wealth of detail of the dramatis personae and historical figures, protagonists and antagonists. Details of events that can happen each year are given: battles, kings, plots, kidnappings, quests, adventures. So that each session can have a realistic backdrop for the characters to work with or against as they see fit. This section is most useful for tired or uninspired game masters, naturally. All these facets of the legend are handled with great erudition and occasionally humorous jabs by Greg Stafford, who makes it all come alive:

"To prove that it is not always shameful to pine for a woman, Lancelot and Gwynhfwr stay chaste and never consummate their love, leaving Arthur's court and the Round Table strong enough to defeat the treacherous Mordred. Perhaps, perhaps... A thousand and a half things can be altered to suit your own preferred direction to the campaign whilst all the time adhering to the general sweep of the story towards an ultimate tragedy and the twilight of the age of chivalry, even when this can be altered and nothing is certain, so players with only a little knowledge can be as assured as those who have consumed every last volume of the genre."

The campaign booklet also contains some ideas on starting scenarios and details one at length. Although I have not had occasion to use it yet, it seems to hold everything that a good scenario should, and the general system is that anything can be altered and nothing is certain, so players with only a little knowledge can be as assured as those who have consumed every last volume of the genre.

Production: 7  Usefulness: 8  
Ease of Use: 9  Value: 7  
Overall: 9  Graham Staplehurst

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**THE OUTCASTS**  
**TERMINATION 1456**  
**RPG Scenarios**  
**FASA**

At last, FASA have released something that lives up to the high standard of the Star Trek main rules. The strength of those scenes, including ones beyond the basic playability, the system has the right basic assumptions to effectively simulate the Star Trek universe, thus helping the GM create the right atmosphere. Likewise, these scenarios evoke the flavour of the same universe, which is no mean feat considering that they are both somewhat non-standard adventures.

*Outcasts* is basically an espionage mission involving a renegade Romulan. The plot works equally well for Star Fleet officers and civilian adventurers and therein lies the secret to the text covering changes for the later section. As usual the adventure is broken down into a series of scenes (fifteen in all) occurring more or less sequentially as the story unfolds. Each scene simply describes areas and can be returned to whenever the character wish, others are events which the GM introduces when the time is right). There are three scenes going on at last, which contain combat and these punctuate nicely the shady dealings and detective work that make up the bulk of the playing time. Also included is a very useful section of GM's notes with hints on play and some 'Signpost Encounters' (This Way To The Plot) some of which are rather heavy-handed unless the GM devises lots of insignificant encounters by his/ her/ its imagination. If you have got the time to expand the adventure in this way, the Signposts are good little scenes in themselves. Rather than giving players clues on a plate simply because they are a clue, making them work for every inch makes for a more satisfying, and longer, game.

Termination is an adventure for Klingon characters, set entirely in Klingon space. The ending and war are a battle to assassinate a Thought Admiral suspected of treachery against the Emperor. Exactly how they set about this task, or indeed whether they attempt to kill or join the Admiral, is entirely up to the players. So this is very different from the approach of other Star Trek adventures, containing no scenes as such, but rather a plethora of details about the organisation of the Admiral and his staff, the motives and plans of the Admiral and so on; hopefully enabling the GM to react appropriately to whatever the players try. This is quite a good adventure I have seen presented commercially and at first sight is a daunting prospect to run. Whether you get a good game out of it and an interesting and this, together with the pre-rolled Klingon player characters' personality profiles, forms a firm foundation to build upon.

Both adventures refer their own to the FASA supplement for the alien race involved, but neither supplement is necessary. *Outcasts* is perfectly playable for long as players and GM have seen Romulans on the television and since there is no romulan player characters' personality profiles, forms a firm foundation to build upon.

Unfortunately, and by pure accident I am sure, both plots contain the same important device, rendering it very difficult to run both adventures with the same group of players.

The remaining high overall marks below I have chosen to ignore the ridiculous prices of these adventures in order to emphasise the quality of the plots; the touch of melodrama in *Outcasts* and the endcoustic's backstab and bicker in *Termination* are perfectly faithful to the essence of *Star Trek*.

**Outcasts Termination**

| Complexity | 6 | 9 |
| Production | 8 | 9 |
| Skill | 7 | 9 |
| Value | 6 | 5 |
| Overall | 10 | 10 |

John Grandidge
News That Never Were

Daily your reviewer is forced into contact with frightful manifestations from the bottomless pits of creation; publishers continue to churn out revolting rituals – in 1984 Sphere were taken over by Penguin, Hutchinson (ie Arrow / Hamlyn) by Century, and Granada by Collins, explaining why Granada books now appear as Grafton books. Same initial, same number of letters; shrugged SF editor Nick Austin. Another strange practice of Granada – dammit, Grafton – is to deface review copies with huge stickers saying a PAPERBACK ORIGINAL. This is why pictures of their books rarely appear on this page.

One false PAPERBACK ORIGINAL is Jack Vance’s Planet of Adventure [Grafton 536pp £3.95], which appeared here in four volumes circa 1975 from Mayflower (Granada again). This is the ‘Tscha’ quartet, beloved by British fans for its titillating albeit rather sanitised (I hadn’t realized the artwork is triffic) renditions of the Wankh. The narrative is a near-triumph of ironic, exotic style over routinely grotty space-operative plot: Adam Reith, stranded star scout, fights the Wankh. The Wankh, populated by numerous enslaved/adapted human tribes and four species of inimical aliens with racial subdivisions of their own. Ho hum. The good stuff is the stuff of rich scents and colours, and in elaboration of style. No Vance villain would say, ‘I’ll get you for that.’ Instead: ‘Low-grade assassins will drown you in an exotic excreta! The pariahs will drub your corpse! A cur will drag your head along the street by the tongue!’

Ordinary conversation in Vance-land is similarly ornate. ‘In what way could Capek’s sophisticated wit convert what we have to dismantle your continents.’

Speaking of newts, I’d better stop worrying feel of control. Molly Zero’s escapes a training school for the remote ruling class, and tastes life in the North, on the road, in London (where the rich and the middle-class citizens are making muddle along as ever, but Roberts is expert with disquieting touches like the wire fence that always lies between you and the sea. There are no real villains. The ruling ‘Elite’ is sympathetic in this way, struggling with the paradox of allowing freedom while maintaining stability. Roberts’ simple and human story leaves you to decide whether the price of compromise (which includes all Molly’s innocence) is too great.

No such subtlety from Piers Anthony! Politician [Granada – it says here – 358pp £2.50] is volume 2 of space tyrant Hubris’ career, and admittedly lacks previous books’ over-the-top silliness. Hubris enters Jovian (American) politics on a platform of Hispanic (Hispanic) majority interests, while the real hot topic of communist Ganymede (Cuba), negotiates with Saturn (USSR) over a shot-down civilian spaceship, while remaining aware of the clout of Mars (the Middle East) and totally ignoring Uranus (Europe), preparatory to contesting the presidency of Jupiter, held by a corrupt machine politician called Tocsin (‘hn’mm). . . . Anthony, in other words, is handing out personal political situations to contemporary matters, which is wearying since you’re constantly translating back into twentieth-century terms. His heart’s in the right place, but the end result is a cop-out, the entire situation being set aside owing to Hubris’ immense popular support. Oh yeah?

Modern Science Fiction and the American Literary Community [Grafton 398pp £2.50], though more adventurous and interesting than Piers’ ‘newt’ novel, is one of those extraordinary US academic productions with 169pp of notes, appendices and index: it assembles endless witty quotes and paraphrases of what people have said about SF, and reads like newts (I mean notes) for an evaluative study which, unlike this, might reach some actual conclusions. Methuen have paused their programme of dreary new Clifford Simak books to reissue two older goodies, works that shaped my own love of SF: Time and Again and All Fall Down [both 195pp £2.50]. Bob Shaw’s Fire Pattern [Grafton 208pp £1.95] tries to combine two taut action-adventures, one about spontaneous human combustion and one about telepathic aliens. Methuen perhaps wasn’t two books.

The Glamour by Christopher Priest [Abacus 214pp £2.95] is true to its own weird self: not only do passages shift their meaning in the light of later revelation, but the book itself has changed. Its ending is no longer that of the hardback. . . . It remains (a) SF’s best treatment of invisibility; (b) not an SF novel. Molly Zero [Penguin 251pp £2.50] is the latest paper edition from Keith Roberts, which should be recommendable enough. In Britain 200 years hence, she offers dystopia with a difference: a tattered, functioning society with no blatant nightmares. Newts are drab, but they have a worrying feel of control. Molly Zero’s escapes a training school for the remote ruling class, and tastes life in the North, on the road, in London (where the rich and the middle-class citizens are making muddle along as ever, but Roberts is expert with disquieting touches like the wire fence that always lies between you and the sea. There are no real villains. The ruling ‘Elite’ is sympathetic in this way, struggling with the paradox of allowing freedom while maintaining stability. Roberts’ simple and human story leaves you to decide whether the price of compromise (which includes all Molly’s innocence) is too great.
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Please mention White Dwarf when replying to advertisements
Considerable numbers of letters flooded into the White Dwarf offices this month. Was it a response to the desperate plea for more letters? Had some great event occurred in the roleplaying world? Perhaps even the articles had solicited more comment than usual? No, none of these minor things; what had happened was of a far more serious nature…

Andy Davice, Sutton Coldfield: You friends! What have you done to him?

Hugh Callings, Portsmouth: You gravy-sucking pigs…

Andrew Horne, Wallington: You’ve gone and screwed up again, haven’t you?

Perchance we have done something wrong?

Nigel Espley, Kingswinford: Whoever it was that managed to eliminate Gobbledi-gook from the pages of WD72 does not deserve to die cleanly: how dare he replace such a fine feature with a mere advert? Is White Dwarf being infiltrated by fiendish saboteurs?

Funny you should mention that…

Graham Stokhuizen, Rugby: I eagerly turned to that page, only to be faced by an advert for… MERP!

Ah yes, the bitter irony of Gook, champion of goblinkind, gourmand and paragon of eloquence being replaced by an advert for a game loaded with cute, cuddly hobbits. The staff were in fits! But seriously, Gook fans, it won’t happen again… unless the saboteurs get into the building again.

D Green, Northants: I open the gloriously nostalgic and softly pornographic cover of WD70, and what do I find? Feminism, no less! Alas the day, for Comrade S A Carbery (Miss) of Stourbridge has ruthlessly exposed the (heretofore unknown) existence of White Dwarf as a nudie mag for the under 12s. No more will evil, vile sadistic perverts such as Ian Livingstone and his rubber-clad minions be able to exert their vile influence upon unsuspecting innocent little boys.

You cannot be serious, can you?

D Green: Seriously, though, (Aha! I thought as much. —Ed) in relation to sexism in role-playing games, what is Miss Carbery speaking about? With the exception of the notorious for its inflexibility, most games nowadays bend over backwards to assist the female player.

Paul Holmes, The Peak, Hong Kong: If you want the authentic medieval atmosphere, you can’t have liberated women rushing around as adventurers. Why not encourage women to play male characters? Is that really proper? The intelligent twentieth century woman than it is for a human to play an elf or a dwarf? After all, the game world isn’t a world most of us would choose to live in.

Jez Keen, Oxford: The main reason I am writing is to express my disgust at the cover of WD72. The female depicted is (a) fully clothed, (b) holding a weapon (thus implying she actually has a useful role to play in the group), and (c) depicted as protecting the rest of the group. Come on, surely you haven’t come all this way to let standards slip after 72 issues? Just think of the thousands of people in your readership, who, like Dave Dickens, will have rushed up to their bedrooms with their latest WD expecting to feast their eyes on yet another classic image of female subjugation and incitement to rape, only to find that this Le Gibbons person has chosen to demonstrate artistic ability, not expansion and revelation of various parts of the female form.

Dave Morris, London: I agree that more women should join in the hobby, but the usual problem is that if you’re running a medieval campaign — I mean a supposed serious one — and you have female warriors in it, then you’re having to make a compromise that damages your game-reality. Personally when running games in a medieval setting (such as Dragon Warriors) I try to persuade female players to be sorceresses, mystics or assassins — roles which don’t strain the world’s credibility. The rules allow for lady warriors — because such a game would not be complete if it did not allow the choice.

D Green: White Dwarf is one of the last bastions of filth and pornography in our society, and as for feminists ‘getting their own back’, they seem to have been doing that quite systematically in this country since 1928, and it is high time the rest of humanity ‘got their own back’ back. Still, we must pity Miss Carbery — she has a difficult job ahead of her. You try getting a bronze brassiere to burn.

Andrew Hill, Farnham: I totally disagree with your thoughts about ignoring the coverage of the fanzine hobby. Personally I thought their fanzine report was pretty nifty, and your reply to Pete Thompson’s letter sounds more like a cop-out to me than anything else.

Mark Ryan, Milford-on-Sea: I would like to see the return of the zine section you originally tried, or at least some reincarnation of it. I think the gaming public need to know more about zines as they are an excellent part of the hobby.

Steve Gilham, Stevenage: Fanzines are boring, boring, boring. Either they are monster and magic items shopping lists (SEWARDS) or mutual ego-fondling between the self-chosen hobby elite (Acolyte, DragonLords RIF) in which the actual topic of playing rolegames appears almost as an afterthought. White Dwarf small ads provide opportunities for the curious to explore them.

Alex Richardson, Baldock: The proximes need the fanzines and vice versa, if only because it gives them something to rant about.

Excuse my mirth.

Alex: In ignoring zines, WD is turning its back on its heritage. Steve Jackson and Ian Livingstone both contributed to Albin (Don Turnbull wrote and told me). Paul Mason edits Imagine, and you lan, most of all, were involved in one of the best fanzines of all time (simper).

Which therefore allows us to judge the case from two points of view, no? Paul no longer edits Imagine, in fact, due to something called ‘contractual obligations’.

Tim Ellis, Sutton Coldfield: The amount of coverage given by WD to fanzines in its 72 issues is pitifully small, and to say that WD has tried this thing before is stretching the meaning of the word to the limits — I would guess that more words have been printed in the personal ads concerning fanzines, than articles appeared. Furthermore, how long has White Dwarf been concerned about concepts like ‘fair treatment to each one’? There is no need for WD to carry a monthly review of every fanzine published — why not a quarterly column mentioning some of the best and/or most popular? This will elicit cries of ‘unfair’ and ‘elitist’ from all the other editors, but I’m sure this would be nothing new to you.

Mark Rogers, Retford: The new letters page using the ‘Barry Took’ approach gives more brevity of view and is more entertaining than previously, but depth of view might well be suffering. The entertainment should be in the letter itself.

Alex Tingle, Wolverhampton: Generic scenarios? Forget it! Mark Stansfield and Paul Harcourt seem to want you to take a step backwards. There are plenty
of generic scenarios around: we call them books, films and comics. All of these media offer much more detailed scenarios than a magazine such as *White Dwarf* has space for, and at much less cost.

It takes little imagination to convert a suitable book into a scenario. What it does take is time. It takes less time, of course, to convert a generic scenario, known as a monster manual, into a concrete proposal. Surely what we pay for when we buy an adventure module, or a copy of *WD*, is the time spent by the author of the scenario working out the details?

**Tim Ellis:** I dislike generic scenarios for the reasons you state — they are often scenarios for one game with the words changed and stats removed. The result is that not only do the ‘minority’ system users have to change things to fit the system, but so does everyone else. One of the prime functions of a scenario is that GMs with knowledge of the rules can run it with a minimum amount of work: those who want to use a different system are going to have to work anyway, defining monsters, magic, treasure, etc. in a monstrous fashion.

Anyone who just wants a game of ‘whatever’, either because they don’t have the time or experience to evolve campaigns, or because the regular GM can’t turn up, should also be able to do it. Scenarios should therefore be written in a system, or preferably more than one, since it will make them easier to convert.

**Andy Swan, Dublin:** Instead of three or four lots of statistics, each relevant to the game, a lot more could be achieved if the scenario information content is increased.

**Mark Rogers:** Obviously the amount of games on the market has increased many times within three years, but to expect to be able to print scenarios for each individual system is purely folly. So-called ‘multi-system’ dungeon adventures are made to run out because a multi-system cannot run it with a minimum amount of work: those who want to use a different system are going to have to work anyway, defining monsters, magic, treasure, etc. in a monstrous fashion.

Any number who only wants a game of ‘whatever’, either because they don’t have the time or experience to evolve campaigns, or because the regular GM can’t turn up, should also be able to do it. Scenarios should therefore be written in a system, or preferably more than one, since it will make them easier to convert.

**Tim Ellis:** By the way, I thought the letter pages ed was one Ian Marsh, who once said that there was no basic difference between *AD&D* fantasy and *RQ* fantasy, and that anyone who disagreed should do something fairly unpleasant to themselves.

The motto here is never write for fanzines — all that ever happens is that your words are thrown back at you many years later. However, I would still maintain that there is little difference between one fantasy system and another in what they set out to achieve: what makes each one unique is its background. *RuneQuest* demonstrates this quite neatly. It doesn’t pretend to be a game which is easily recreated using the *AD&D* rules. And you can quite easily go out killing monsters no matter what system you use. . . .

**Matt Lawrence, Minehead:** I find myself needing to ask a question: why has *WD* thrown itself wholeheartedly into the idea that everyone is bored with hack and slay? I, and the rest of the maniacs that dungeon-bash on Sunday afternoons, revel in it. I must admit though, with *AD&D* we did get slightly peevied. But then when it became cleared, *Middle-earth* appeared . . .

**Marcus Hill, Preston:** I’d like to add my voice to the throng objecting to George Slepenek’s letter. I am myself a ‘younger player’, but I play many different games. I have designed a campaign world, and have a 23rd level MU and a 33rd level cleric, which should be (I think) considered adequate achievement even by ‘older players’.

I would also like to comment on the ‘high’ level adventure in *WD73*, The *Necklace of Brisingamen*. I consider 7-10 levels as being low to middling. I think you should print, at least once a year, a real high-level adventure (levels 15+).

**Carol Lockner, Norwalk, California:** I am very upset and angry at some of the tones your articles and letters take. In *WD71*, Graham Murtom puts the blame on Americans for his beloved *Twilight* system release. I feel that a GM with knowledge of the rules can run it with a minimum amount of work: those who want to use a different system are going to have to work anyway, defining monsters, magic, treasure, etc. in a monstrous fashion.

Any number who only wants a game of ‘whatever’, either because they don’t have the time or experience to evolve campaigns, or because the regular GM can’t turn up, should also be able to do it. Scenarios should therefore be written in a system, or preferably more than one, since it will make them easier to convert.

**Richard Hayter, Gosport:** Role-players should do something fairly unpleasant to themselves.

**Richard Edwards, London:** I read with interest Pete Tamlyn’s discourse on the creation of player characters, *Origin of the PCs*. (Horrid pun, by the way, it took a couple of minutes to write. I am not ashamed to admit that it has its problems), but every game also has its merits, I, personally, do not like *RuneQuest*’s combat system, but many people do, and that’s fine. We have all chosen the games we want to play, so let’s get on with it without knocking people who’ve chosen others.

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**Steve Gilham, Minehead:** A possible solution to the complexity of a character-design system is to use the games master as a user interface. The player describes the character they want to the GM, who then does the number-crunching. That way characters can be balanced out as necessary for the campaign — given enough skills, armour, and not too much killing power. This approach has worked well for me when I started playing Champions.

The main drawback to this approach is that the GM does have to have a thorough knowledge of the system, and that there will have to be a pre-play session just to establish the characters.

**Dan ‘Dare’ Coombs, Pershore:** Have you ever played live-action role-playing? If you have, then how is it that you (White Dwarf) refused to support this area of adventuring anyway?

**Niall Smith, Childer Thornton:** Have you ever played live-action role-playing? If you have, then how is it that you (White Dwarf) refused to support this area of adventuring anyway?

**Alan Johns, Naisworth:** Someone once said that a grudge held for too long destroys the soul. Well I think *White Dwarf* and its editorial staff are definitely in need of a cleric. Almost every issue for the past six months, letters and articles have appeared knocking real-time role-playing. I realise that the financial collapse of *Treasure Trap* was embarrassing to *White Dwarf*, but what happened at *Treasure Trap* should not mean all live role-playing should be damned.

**Why should WD feel remotely embarrassed about the collapse of Treasure Trap?**

**Alan Johns: Treasure Trap as it was is now part of the past, and *White Dwarf* should accept this. A lot of us real-time players are now attempting to start other organisations — organisations with better administration and solid financial backing. Stop putting down real-time role-playing. Instead, do what you’re best at — promoting all forms of role-playing for the enjoyment of people in general.

It wasn’t only TT’s behaviour that has influenced attitudes about live role-playing, incidentally. Public profile is all-important in this hobby. . . .

**Saarane, The Unheard Of, Brampton:** On the evening of Tuesday 3rd December, my sister was watching that goblin’s bile Tucker’s Luc! I was painting my *AD&D* characters, and when my D&D Gods hit me. I thought it was a well-thought-out analysis of what is, after all, the most central part of a role-playing game. I’m from the design school myself, but I agree that there should be a quick generation system for one-offs and beginners, although my non-player characters usually get by with a name and enough stats to deal with any combat they may get involved in. I feel that a NPC should do what you want them to do without being constrained by the rules.

**Mike Hamann, Cold Spring, Minnesota:** Boy is it cold here!

**Graham Morton:** You’re quite right. Little did I know the Stones were coming to our town and that I would be painting my *AD&D* characters, and when my D&D Gods hit me. I thought it was a well-thought-out analysis of what is, after all, the most central part of a role-playing game. I’m from the design school myself, but I agree that there should be a quick generation system for one-offs and beginners, although my non-player characters usually get by with a name and enough stats to deal with any combat they may get involved in. I feel that a NPC should do what you want them to do without being constrained by the rules.

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DM'S BACKGROUND
Almost a hundred years ago the brave paladin Lord Uther Torgrim the First destroyed the evil vampire Gallowfire. Unfortunately Gallowfire's lover, the penanggalan Alicia, survived, and swore vengeance on Uther and his line. She has his dark soul captured within a gem, and now plans to convert Uther's great great grandson into a new vampiric body for Gallowfire to occupy. At the same time, she aims to erase the line of Torgrim from the land.

While the penanggalan plans, though, other matters are afoot at the barony. One coven of worshippers of Maloth, the god of Darkness and Evil, is trying to arrange that Dane be replaced as baron by his illegitimate younger brother, Thorn. To this end she is proclaiming that Dane, as the future Baron, should deal with a monster. When the party arrives, though, no one capable of dealing with it. Dogbry, Captain of the Guards, had led his troops to search the corridors for the creature, but it slew five men, and drove the others before it. Now the soldiers fear to enter the corridors, and will not venture in again—Dogbry's duty is to drive them down.

While exploring the corridors one night, however, the coven leader knocked out a man to destroy the barony. The barricades are nearing fruition, for her aim is the return of Gallowfire. Unfortunately Gallowfire's lover, the penanggalan Alicia, survived, and swore vengeance on Uther and his line. She has his dark soul captured within a gem, and now plans to convert Uther's great great grandson into a new vampiric body for Gallowfire to occupy. At the same time, she aims to erase the line of Torgrim from the land.

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The coven, realising that anyone disappearing will be assumed victims of the monster, have taken advantage of this to steal a couple of serving girls, who have since been used as human sacrifices.

Within the house, there are other plans afoot. Dr Halvinstrom, the tutor of the eldest son, Dane, has unconventional political views. He has decided to carry out an experiment to see if they will work, and to this end has indoctrinated Dane with his ideas. He hopes that when Dane becomes power, upon Uther's death he will attempt to try them out. However, now this has become apparent, other members of the family are dubious. Katherine, Dane's sister, feels that if Dane becomes baron he will destroy the barony; she cares about the people, and is trying to arrange that Dane be replaced as baron by his illegitimate younger brother, Thorn. To this end she is proclaiming that Dane, as the future Baron, should deal with the monster. She rightly expects Dane to refuse, and hopes that this 'cowardice' will be sufficient to force him to renounce his claim to be baron in Thorn's favour.

In an attempt to ensure this does not happen, Dr Halvinstrom has persuaded Dane to send for a party of professional monster-killers. Hence the party has been summoned by a messenger from the village on behalf of the baron to deal with a monster. When the party arrives, though, no one will admit having sent for them— it will be up to the party to prevent the baron having them either thrown out or arrested for lying. Also, as they arrive Alicia (posing as Helena) will begin her plans to destroy the barony with her first killing.

Simultaneously, a villager in her pay will destroy the bridge leading across the marshy river to the barony, isolating it. Thus even if the party is thrown out they have no place to go.

THE MANOR-HOUSE
Growing out of the bleak hillside overlooking the village and the marsh (where trolls used to dwell, and where dark, misshapen forms are still seen) stands the dark conglomeration of stones piled on stones that is Torgrim House. Age-old moss clings desperately to its massive walls. The sprawling shape contains three floors, of which the uppermost is now only inhabited by the few rats that can survive amongst the dust. The lower floors still retain the threads of their ancient grandeur, but the beautiful stained-glass panels in the chapel are cracked or broken; the library now holds only a fragment of the wisdom it once knew; the paintings are dulled; and the very stones are being ground into powder by their own weight.

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Within the house, there are other plans afoot. Dr Halvinstrom, the tutor of the eldest son, Dane, has unconventional political views. He has decided to carry out an experiment to see if they will work, and to this end has indoctrinated Dane with his ideas. He hopes that when Dane becomes power, upon Uther's death he will attempt to try them out. However, now this has become apparent, other members of the family are dubious. Katherine, Dane's sister, feels that if Dane becomes baron he will destroy the barony; she cares about the people, and is trying to arrange that Dane be replaced as baron by his illegitimate younger brother, Thorn. To this end she is proclaiming that Dane, as the future Baron, should deal with the monster. She rightly expects Dane to refuse, and hopes that this 'cowardice' will be sufficient to force him to renounce his claim to be baron in Thorn's favour.

In an attempt to ensure this does not happen, Dr Halvinstrom has persuaded Dane to send for a party of professional monster-killers. Hence the party has been summoned by a messenger from the village on behalf of the baron to deal with a monster. When the party arrives, though, no one will admit having sent for them— it will be up to the party to prevent the baron having them either thrown out or arrested for lying. Also, as they arrive Alicia (posing as Helena) will begin her plans to destroy the barony with her first killing.

Simultaneously, a villager in her pay will destroy the bridge leading across the marshy river to the barony, isolating it. Thus even if the party is thrown out they have no place to go.

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THE CHARACTERS

The Nobles

Dane: AC7 (5); LVL6; HP22; Thief; Human; NG; STR: 12; INT: 8; WIS: 16; DEX: 10; CON: 14; CHA: 14. Unarmed.

Elana (Uther's wife): AC10; LVL0; HP2; Human (female); LN; STR: 0; INT: 14; WIS: 14; DEX: 9; CON: 8; CHA: 13. Unarmed.

Katherine, who has been held prisoner down here for the past three days. Of course, Helena will not be able to visit Uther tonight, so he will only lose one hit point.

Obvious, this timeline will be altered as the party's actions take effect: for instance, if the monster is slain, then it will no longer kill servants, and the coven will not be able to use it to cover their kidnappings.

Elana's years of ill-health have robbed her of her beauty. Originally an energetic woman, her muscles are going to flab as he loses his old fitness. Not fat, but not very fit either.

Her marriage with Uther was a political one; she is loyal to Uther, but there is no affection. She has suffered continually from ill-health since Katherine's birth and she accepted for a long time that Uther would find female companionship elsewhere. She is somewhat cold in conversation - polite but not forthcoming. Oddly, she is fond of Dr Halvinstrom, and has on a couple of occasions prevented Uther dismissing him.

Never a great beauty, Elana's years of ill-health have robbed her of what looks she had. She is thin and bird-like, with combination skin and the colour and texture of parchment. She has a constant dry, wreathing cough that makes her shake, and her eyes are sunken and dark. Tends not to move around much.

Dane: AC7 (5); LV6; HP22; Thief; Human; NG; STR: 12; INT: 9; WIS: 17; DEX: 14; CON: 13; CHA: 12.; +1 Longsword; +1 Bracers of Defense (which he uses to explain why he doesn't wear chain-mail); +1 Coin of Good Fortune (mail); +1 Coin of Good Fortune (mail).

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Uther’s eldest son and heir, Dane was trained as a thief by Gor. He came back from a trip with his bracers one time, and has never worn metal armour since. Studious, earnest, but not very sharp; a little easily led. Very idealistic, and fired with the ideas that Dr Halvinstrom has been feeding him. A little lacking

TERROR AT TROLLMARSH

house: a typical room [the display chamber] contains the treasures of the family: around the walls are the troph...
in a sense of humour, and prefers a book to a flagon of wine. Besotted with Helena, with whom he will permit no fault to be found. Dane is always willing to talk, and will discuss at length political problems with the region and the socio-economic effects of the ruling classes' oppression. He is happy to talk about his lovely Helena, but what he tends to talk about are her manifold virtues, rather than anything the party might find of interest.

His room is plush and well-appointed: a few books stand on the shelf, with titles such as 'An End to Poverty'; 'Freedom and Justice for all'; 'The Decline of the Feudal System'; and 'The Evils of the Class Structure'.

Slender and slightly built, with a shock of fair hair, he has not inherited much of his father's looks, and takes more after his mother.

Katherine: AC6; LVL1; HP4; Magic-User; Human (female); CG; STR:14; INT:17; Wis:9; Dex:16; Con:15; Cha:18. Dagger; +2 Ring of Protection.

Spell book: comprehend languages, dancing lights, feather fall, jump, light, mending, spider climb, unseen servant.

Well-meaning but scheming, Uther's daughter Katherine is bothered about Dane becoming Baron. She is attached to her home, and doesn't want to see it falling into disrepute under Dane; thus she is attempting to put Thorn forward in his place. But she is fond of her big brother, and doesn't want to hurt him. She is forever inventing schemes and plots, and is currently attempting to make Sara and Konrad fall in love (with some success): anyone talking to her will be told that each is already in love with the other (she is spreading this rumour to some success): anyone talking to her will be told that each is already in love with the other (she is spreading this rumour to some success). If asked directly, she will say she is spreading the rumour to ensure Thorn will not be made Baron. She is fond of her brother and wants to ensure he is not made Baron. She is fond of her brother and wants to ensure he is not made Baron.

Uther's younger bastard son was brought up under a cloud (because of his illegitimacy) in his mother's family's small farm: on his mother's death Uther acknowledged the young man and brought him to the manor. By then, Thorn was trained in the ways of earth and forest, and for a time resented his new obligations. He is getting used to his position, but feels is right, rather than on what he thinks will go down well. He is fond of his mother (though he resents her unpolished social graces, though he resents her unpolished social graces: will not engage in polite small-talk, but if persuaded to talk by someone he can respect will talk honestly.

His room is simple, containing plants and an owl with a broom.

Cordelia: AC10; LVL0; HP1; Human (female); LN; STR5; INT:10; Wis:14; Dex:4; Con:11; Cha:12. Unarmed. Locket with continual light cast on the gem inside.

Cordelia's looks: rough and unpolished socially. Tends to go around in light leathers, to some people's disgust. Dislikes wearing elaborate clothes.

Uther's mother was well-regarded as a beauty when she was young. Now her mind is wandering, and she often thinks she now do, but her rheumatism makes walking difficult. Lacks the social graces, sometimes deliberately: will not engage in polite small-talk, but if persuaded to talk by someone he can respect will talk honestly.

His home, and doesn't want to see it falling into disrepute under Thorn. He has no desire to become the next baron, and tends to fight against any attempt to drag him into baronial politics, which annoys him. He likes Dane, though he doesn't appreciate his political views. Normally open and frank, the atmosphere in the barony makes Thorn less willing to talk unguardedly. He always bases his actions on what he feels is right, rather than on what he thinks will go down well. Lacks the social graces, sometimes deliberately: will not engage in polite small-talk, but if persuaded to talk by someone he can respect will talk honestly.

His room is simple, containing plants and an owl with a broken wing he is healing.

Dark-haired, fairly handsome with Uther's looks: rough and unpolished socially. Tends to go around in light leathers, to some people's disgust. Dislikes wearing elaborate clothes.

Uther's mother was well-regarded as a beauty when she was young. Now her mind is wandering, and she often thinks she is still young, and expects every man to flatter her. Doddering but good-humoured, she makes the most of what little she can do, but her rheumatism makes walking difficult. She has a life of her own, and is only interested in her son and his future. She is fond of her son and wants him to be happy. She is fond of her son and wants him to be happy.

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though Cordelia will tell a questioner that there is unrest currently among the servants (she doesn't know why — but you know what servants are like). Unfortunately, this information is wrong.

Her average height is lessened by her necessity to hunch over to hold her sticks; her hair is silver but always neatly combed and arranged. She is likewise well-dressed, though in a slightly outdated style.

**Helena/Alicia:** AC9 (8 when head detached); LV5L (pretends she's LV2L); HP13 (body), 29 (detached head); Magic-User; Helena/Alicia: AC9 (8 when head detached); LV5 (pretends she's LV3); HP15; 2nd level - audible glamer, continual light, darkness 15', levitate, locate object, rope trick, shatter, web.

**Her room contains an ornamental urn filled with vinegar-scented flowers on all available surfaces almost mask the smell of the burning hands, comprehend languages, dancing lights, detect magic, enlarge, feather fall, hold portal, light, magic missile, shield, sleep, shocking grasp, tenessor's floating disc, unseen servant, ventriloquism.**

2nd level - audible glamer, continual light, darkness 15', detect invisibility, invisibility, knock, levitate, locate object, rope trick, shatter, web.

3rd level - clairaudience, dispel magic, gust of wind, hold person, phantasms force, suggestion.

As Helena, Dane's fiancée, Alicia is sweet, kind, thoughtful and pleasant, though a little withdrawn and shy. As Alicia, she is callous, cold-blooded, calculating and venomous; her only pleasures now are the pain of others and the sweetness of revenge, and the delight of Gallowfire's return. Her old, human self is now completely submerged by her vampire nature. She is extremely sharp-witted and a very good actress; it will take very clever questioning to catch her out, though she will be quite happy to talk to the party, and may even volunteer some information, most of it true (though of little use). She is very fond of Konrad, though she wouldn't admit it to him. She is more than a match for him. Actually, she's very fond of Konrad, though she wouldn't admit it even to himself. Currently a confirmed bachelor, he now considers Dane a lost cause, though he is glad Dane seems contented. However, he is bothered about what Katherine is doing, as she seems very unhappy about Dane's political views. A good warrior; but he prefers to avoid combat except with his tongue.

**Konrad's room suffers from his untidiness: trophies from his adventures (including an orc helmet, a hobgoblin scimitar, a burnt-out Ioun Stone and a stuffed hedgehog) are scattered about.**

Ruggishly handsome, Konrad sports dark, curly hair and a well-trimmed moustache that always gets rude comments from Sara; well-built and reasonably muscular without being overly so. Tends to wear a suit except on formal occasions (another thing that Sara makes fun of).

**Sara's room is decorated with a large number of well-executed sketches and caricatures: Konrad is a favourite target.**

Elana's companion, Jennifer has the task of keeping Elana from becoming overly depressed (as she is wont to do). She is not particularly good at this, and has a knack of putting her foot in it, but her pleasant nature tends to make up for this. She and Fismyna tend to have rows every few weeks, and then make up for her looks.

A young cleric still in training, she has been given the task of looking after Cordelia by her superior as punishment for her ambitious nature. She is genuinely fond of Cordelia, but tends to gripe in private about being stuck here, and is impatient to be away. She tends to be a little dismissive of Bardolph, theoretically her superior here, since she feels herself superior to him intellectually. Not normally talkative, but might be persuaded to talk over a glass of wine.

Fismyna is rather plain and dumpy, but her vivacious nature makes her seem quite attractive.

**The study contains books (such titles as 'A History of the Lesser Kings of Mhorann', 'The Troll Wars, a critique of the Strategies', 'Basic Mathematics', 'A Common Tongue Thuringian Dialect' and the like) and oddments from all corners of the world. There are maps of the region displayed prominently, showing the political status of the region, and a family tree of the ruling family. His desk is always tidy but crowded. Books in his own room, though, have titles like 'Violence and Feudalism', 'Revolution through Politics', 'The Overthrow of the Overlords', 'Goatism in Imazone' and so forth.**

Short and plump, with a short goatee beard and a 'beak' nose, Halvinstrom tends to wear tatty slippers and a patched robe.
Bardolph: AC10 (4); LVL3; HP1; Cleric; Human; LG; STR:9; INT:11; WIS:15; DEX:11; CON:12; CHA:14; Mace; Holy Water (six vials), Healing Potion, 3 Scrolls of cure disease.

Dedicated to his job as the barony's priest, he realises that he is in a backwater within the church, but lacks ambition and does not care to move. Although loyal to the family, he is unhappy about the succession: he feels that Dane is not the best person for the post, but he has not even thought of any other possibility. A little slow, he will talk to anyone, but his conversation revolves around his faith: his theory is that all that is happening is divine retribution for Uther begetting a bastard (he was very shocked when Uther confessed this to him).

His room is simple and bare. Bardolph is very tall and thin, with a long neck, dark hair, and brown eyes. A little short-sighted, he also tends to look down on everyone.

Stephen: AC10; LVL0; HP2; Nuisance; Human; CN; STR:6; INT:13; WIS:6; DEX:15; CON:13; CHA:9. Wooden sword.

Uther's nephew, Stephen is a typical spoilt brat. His room is especially untidy, and his pet spider glowers at all who enter from its small wire cage.

Lady Rosalind: AC10; LVLO; HP1; Right Cutey-pie; Human (female); CN; STR:5; INT:8; WIS:9; DEX:8; CON:11; CHA:13. Wouldn't dream of using weapons, though she could scream if she had to.

Rosalind is the typical sweet, sugary little girl. Nice, well-behaved, tidy and sickening. If spoken to, she will reply very politely, but will be too shy actually to say anything of much use.

The Servants

Cranmar, AC10; LVLO; HP2; Fighter; Human; LN; STR:11; INT:13; WIS:6; DEX:14; CON:8; CHA:8. Wooden sword.

Originally Cranmar was an adventurer (which was when he met his wife), but as he grew older he entered the service of Uther, and has now reached the position of first servant. He has a mania for organisation and custom and dislikes any change to the normal running of the house. Tends to fuss over the lesser servants, keeping them in their place and at their tasks. Dislikes Roderick intensely: this started as a mild dislike, which over the years has grown in his mind. Cranmar is not normally talkative, but will answer questions if ordered to. He has heard a rumour that a coven of Malothians have cursed the barony: currently, though, he is more worried about coping with Mrillion, who has reportedly assaulted another servant girl.

Haughty, stern-faced and always scowling, Cranmar carries himself very upright and stiffly. Always wears the correct clothes for his station and the time and place (as he sees it) but tends to blend into the background when he is not asserting himself.

Mrs Cranmar: AC8; LVLO; HP6; Ex-Houri; Human (female); NG; STR:11; INT:15; WIS:14; DEX:16; CON:12; CHA:13. +1 Dagger (hidden, only Cranmar also knows of it and its location), locket with continual light cast inside it. Spell book: ventriloquism, detect charm, silvertongue, impotence.

Originally a great beauty, Mrs Cranmar has given up her old profession as a houri (BOWD Articles 1); she still retains the presence of her charisma, though her looks are gone. She is a formidable figure amongst the servants, especially in her kitchen (a noisy, smelly, large, smoky chamber filled with bustle and action), which she rules with an iron hand. She wields much power behind the scenes, and dislikes interruptions by anyone. She is unlikely to be swayed by a man's flattery, though she may choose to be flattered if the man is charming enough.

What she can tell questioners is that someone is stealing food from the kitchen (in fact this is a hungry servant, but she suspects a deeper motive): some vinegar went missing recently, too, which she cannot understand! She is very fond of Elana, but dislikes Katherine, who is too scheming (perhaps this dislike is because Katherine is too like herself). Of course, she can no longer use her houri skills (she couldn't Seduce anyone now, but can still Hide in Shadows), but her spells are still clear in her mind. She finds her new employment has its advantages (she can eat as much as she likes now!).

Roderick: AC9; LVL2; HP7; Ex-Thief; Dwarf; LN; STR:12; INT:13; WIS:8; DEX:15; CON:13; CHA:9. Dagger.

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Roderick: AC9; LVL2; HP7; Ex-Thief; Dwarf; LN; STR:12; INT:13; WIS:8; DEX:15; CON:13; CHA:9. Dagger.
Roderick was a thief, but not a very good one, and when caught by Uther's father, he agreed to become his personal man-servant rather than go to gaol. He now performs the same role for Uther, and is a loyal follower of the House of Gronim. However, he has a deep dislike of the 'new' servant Cranmar, which is reciprocated. By nature he is dour, slow-tongued but sly, and has kept his delight in sharp practices. He will not willingly talk to anyone except Cranmar if possible; he will also comment that Dogbry is out of his depth in dealing with the monster (somewhat true). He has maintained his skills at thieving.

His room contains little except examples of his hobby: carving seer figures. Roderick has deep-set eyes and a stern expression. His beard is greying but neatly trimmed.

An ageing thief, Gor 'retired' after getting into trouble with the local underworld. His position as chief groom here avoids the trouble which one of the serving girls, supposedly eaten by the monster. She is somewhat nervous about anyone asking questions, and will refuse to talk to anyone about anything: if he feels too threatened by the party's investigations, he may go into hiding in the marsh.

Gor is dark and moderately handsome. His face is normally covered by a light stubble. He wears a filthy hat, torn khaki clothes, and always has a whip in his belt.

Holly is Katherine's and Sara's maid. She is bubbly, cheerful and plucky, but at heart sensible: whilst very fond of Katherine and her brothers, she dislikes Dr Helvinstrom and suspects that he is behind all the trouble. She will not meet anyone who looks as if they may actually try to talk to her, but will quite happily gossip to another woman. Her current fear is the rumour she's heard that one of the serving girls, supposedly eaten by the monster, is hidden away as the soldier's prisoner (this is not quite true: the rumour is based on one of the servants found a locket turned out. Holly also knows that recently a number of village men have died in odd circumstances. (This is the cover to be the book to Lyr: in fact, it is 'The Compleat Sergeant'.)

Holly is fair, with curly hair and a pert face. Although attractive, she doesn't make the most of her looks.

Ross: AC10; LVLO; HP2; Human; CN; STR:8; INT:7; WIS:10; DEX:14; CON:9; CHA:8. Unarmed.

Ross, Dane's page boy, has two natures: the one he affects in public is dark and mysterious, and his real nature. With Dane, he is well-behaved, tidy, sensible, and agrees with everything Dane says. In private he is a little monster, messily, cruel (especially to Rosalind's kitten), and destructive. He also loves exploring, but hasn't discovered any of the secret passages that only he or Vorg knows about. Dane will not hinder him, so long as he is kept out of sight. He has since convinced himself that he was blind drunk, and will deny everything unless questioned carefully.

The soldiers are a large number of servants at the manor (though less than previously), under the supervision of Cranmar. Most are normal humans, but there are a few who are thieves or fighters. They are mostly fairly apathetic, or just plain scared, and will not try to aid the party, though they may have no idea of the monster's existence. There is a 'Book of Maloth' hidden in his room, together with a number of village men have died in odd circumstances. (This is the cover to be the Book of Lyr: in fact, it is 'The Compleat Sergeant'.)

Vorg is typically half-orcish in appearance, with tusks and piggy eyes. Ugly and grim-faced, but always very smartly turned-out.

Curt and apparently cold, Dogbry's lieutenant, Vorg, is inwardly quite easily hurt by insults. To disguise this he acts as a brutal sergeant without having to put on an act. Hidden in his room is a 'Textbook of Courtly Manners' and another copy of 'The Compleat Sergeant'.

Vorg is typically half-orcish in appearance, with tusks and piggy eyes. Ugly and grim-faced, but always very smartly turned-out.

Korrik: AC3(2); LV5; HP27; Cleric; Human; LE; STR:15; INT:16; WIS:18; DEX:16; CON:10; CHA:16. +2 Longsword (Align:LE); +1 Longbow; garrote; Brooch of Shielding, 19 charges; "Coin of Alignment" disguises his alignment as LN; Potion of Flying; Potion of Delusion (he thinks it's a Philtre of Persuasion).

Korrik uses his position as a lieutenant as a cover for his other activities. Cool and calculating, Korrik is the leader of a coven of Malothians that meet secretly in the depths. He is ambitious and unpleasant, but lacks drive; he plans to set up a true Malothian shrine to attract the attention and favour of his superiors, but his deeds run far behind his dreams. He tends to excessive caution and waits for chance occurrences, rather than making his own luck. He is the only officer who will talk to the party; he will tell them, when he is off duty over a pint, that he has heard that Bardolph is a Malothian (Helena started this rumour — Korrik, lacking her subtlety, is passing it on). He will also say that he suspects that Vorg is a werewolf, and this is the monster (this too is true). He also has 'the Book of Maloth' hidden in his room, together with an unholy symbol and his two potions.
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DARKLY handsome, with an imposing appearance, Korrik normally appears cheerful except when on duty; when he seems the typical brutal sergeant with a heart of gold (the latter is, of course, faked). Tends to wear armour at all times.

THE TROOPS

The troops are either LV0 men or fighters of 1st or 2nd level. Few have any real experience of combat, and their brush with the owlbear has frightened them all badly. Even if the monster is slain, they will still be wary of venturing down. The party can expect little or no aid from them. They will not be allowed by Doggy to talk to the party on duty — off duty, they can tell the party little of use. Their barracks is a rough, grim chamber filled by bunk beds and tables, normally occupied by those of 24 guards that are off duty.

THE COVEN

The coven is made up of thirteen members of the barony. Their leader is Korrik, but the rest are troops and servants. They meet irregularly, whenever Korrik can arrange it, in a rough cavern draped with red and black, with a pentagram carved in the floor. In this cavern is an altar, topped with sacrificial daggers on a table. Korrik has scrawled a map onto and case-studies; with them is his own half-written and annotated book on the subject.

Korrik has arranged a system of communication amongst coven members. They are well-organised, and dedicated to their secret worship, but somehow have never actually done anything. The two recent human sacrifices have horrified a party little of use. Their barracks is a rough, grim chamber filled by bunk beds and tables, normally occupied by those of 24 guards that are off duty.

THE TUNNELS

Under the manor-house run many old passageways and tunnels. One barn, centuries ago, objected to servants walking down the main corridors, and so excavated a warren of tunnels under the house so that the servants could use those and not be visible. Below the manor are an ice room (where food is kept frozen), a crypt (where lies the family Torgrim), a wine cellar, a room used by soldiers, and they are unlikely to be able to deal with him. If they should try, though, he is a typical vampire. He will grow in power during the month after his rebirth until he reaches full strength. From then onwards, Gallowfire and the other members will ensure that no one, including her victims, can accuse her. For example, she will stab Stephen from behind so he doesn't see her, because Stephen's pet spider, the one 'witness to the otherDM'S NOTES

This scenario is a murder mystery, with Alicia's killings as the central plot. However, the party should not begin to suspect 'Helena' immediately, and at all times the DM should suggest failed attempts to confront the penanggalan.

Helena's tactics will take into account the fact that the party may have the spells speak with animals and speak with dead, and will ensure that no one, including her victims, can accuse her. For example, she will stab Stephen from behind so he doesn't see her, because Stephen's pet spider, the one 'witness to the other
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Lycanthropes in *AD&D* receive short shrift from the rules, and the resulting creatures hardly do justice to the sort of monster they should be. In this article I hope to add to the effectiveness of lycanthropes in the game by examining both their folk-lore and modern backgrounds.

In the modern world, lycanthropy exists as a disease, or rather a group of diseases with similar effects. In the majority of cases it is a mental affliction which causes the victim to take on the mind of an animal rather than its physical form. The disease is probably a result of toxins suppressing the action of the human mind, releasing its innate animal characteristics. The victim may well be out of control of the disease for much of the time, with the animal side only being in control for short periods. As such, the disease could well be mistaken for possession or other enchantments which mimic lycanthropy to an extent. Lycanthropes who actually take on animal form, therefore, can be assumed to result from magical 'engineering' of the disease, since no physical disease could account for the biological changes. Perhaps this form of lycanthropy was also created by some powerful being in order to inflict it upon mankind.

**BITTEN BY THE BUG**

Fortunately, contracting the disease is rather difficult! Although there is a slight possibility of being infected by coming into contact with a lycanthrope or their personal effects, infection is only really likely if the disease enters the bloodstream either from the blood or saliva of a lycanthrope. This prevents the disease reaching epidemic proportions, although it can become locally widespread. The likelihood of contracting the disease would be dependent on the general health, constitution and disease resistance of the victim. More important, however, would be the victim's psychological state: those who deny their bestial nature would be far more susceptible to the ravages of the disease. Watch out monks, paladins and some clerics! Those more in tune with their animal nature would have a lower chance of contracting the disease, although should they become infected they would make fairly spectacular lycanthropes!

The effects of lycanthropy may not immediately be apparent. The victim may show symptoms of extreme restlessness and anxiety followed by incredible strength (especially if the were-form is of a strong creature such as a bear). Strange cravings will also develop, such as for the taste of raw meat, but it is only when the true animal nature manifests itself that the victim will know that he is definitely suffering from lycanthropy.

The effects of the disease vary widely. Sufferers of mental lycanthropy seem to fall into two groups: those who suffer continuously and those who suffer intermittently. In both cases, the victim mimics the behaviour of an animal, walking on all fours, being unable to speak and uttering only animal-like cries. There is only a real danger if the animal form is a carnivorous one and if the bestial nature manifests itself in short bursts, the victim having little time to rid himself of the animal desires that have built up. The urge to kill will then be incredible, and the victim may well be forced to go on a murderous rampage. With this form of lycanthropy the change-over between human and animal form is very fast, and the victim usually has no conscious recollection of what he did when the bestial side was in control. Fortunately, most sufferers from this form of disease can be cured relatively easily, with normal brain functions returning once the disease is removed. If it has reached too advanced a stage, however, the brain may well have suffered irreversible damage, leaving a feeble-minded individual when the disease is cured.

Shape-changing lycanthropes suffer from an even more virulent form of the disease, with both physical and mental changes occurring. Within this group there are also two sub-groups: one where the two natures are split between the two different forms, and the other where there is total mixing of the two natures. The former are more common, being the epitome of those who've suppressed their animal nature. The latter is typical of those who suffer from mental lycanthropy. Those with suppressed animal feelings will tend to have no conscious memory of their activities in beast form — the only testimony to their activities might be wounds sustained in their form. However, like some mental lycanthropes the memory may remain within their subconscious, waiting to be revealed through hypnosis or some great trauma — the realisation that they are a lycanthrope could be very soul destroying. The other kind of victim will already be aware of their animal activities. These should prove to be no great strain on them, and the only problem they really face is to keep their lycanthropy a secret.

**A RELAXING CHANGE**

The extent to which a victim of lycanthropy takes on the animal form will vary: a werewolf can appear as anything from a wolf-man to an ordinary wolf. The more human forms may well appeal to evil, perverted people who are more out to horrify and terrorise others. Transformation would be a relatively painless affair, except in the case of those who have previously denied their nature. The change may well cause them to blackout temporarily, resulting in them merely believing that they are unwell (and suffering from terrible nightmares).

Apart from the differences in the extent to which lycanthropy affects various people, there is a variation in the species that the victim becomes or behaves like. There are two categories: specific lycanthropy, in which the victim is forced to become or behave like a specific animal, and non-specific lycanthropy, in which the person becomes or imitates the animal they are most close to in terms of mentality and physical make up. For instance, people described as 'ratty' might become weasels if affected by non-specific lycanthropy. In both cases, the animal nature tends to manifest itself at specific times, usually associated with the cycle of the moon. The time and period of the change might possibly fall under the control of the victim, but I imagine that this would only be the case amongst a few of those in touch with their animal nature.

**BUT I'M ALL RIGHT NOOOOO!**

Since lycanthropy is a disease, there are cures. Ordinary, non-magical cures could work, typically preparations that affect the mind. These would slow the effects of the toxins on the brain, and...
may actually stop them from increasing. Ordinarily though, mental lycanthropy needs to be cured by a skilled herbalist or healer. The type that results in a complete cure cannot be guaranteed. Holy water should have little effect — the disease and transmutation are not evil, even if the creature they produce commits evil. And, of course, you have to catch your lycanthrope before you can heal it — I can’t think of too many that would be willing to co-operate or who would survive long enough!

Lycanthropy, especially the shape-changing form, would be seen as unnatural and sorcerous in the fantasy world. A known lycanthrope would be the scapegoat for a myriad of unexplained events. A known lycanthrope would be judged to be possessed — only a few true believers regarded it as evil. Those suffering from mental lycanthropy would be judged to be possessed and sent to have the unclean spirit exorcised from their body: the consequences being that the spirit could not be removed and some ghastly punishment would then be inflicted to purify the body — being burnt at the stake, mutilation, or resorting to exile or imprisonment.

Before a lycanthrope can be put on trial their nature must be proven. Many of the 'reputable' means of doing so would be ineffectual, resulting in the death of many people. For instance, a common test might be to sprinkle holy water on the beast form to force it to return to human form. Whilst effective on the odd sorcerous shape-shifter, it would be unlikely to affect a lycanthrope, resulting in the needless slaughter of many animals. Injustice of some form could prove a useful starting point for a scenario. Clues to look out for, however, are traits and features which resemble that of the animal form, although this may be unfair on slightly deformed or overly hairy people.

Once you’ve found your lycanthrope, there is the problem of how to dispose of it. Mentally afflicted lycanthropes will probably be easy to deal with, and I also think that physical lycanthropes should also be as easy to kill. The idea that magical or silver weapons are required to hit were-creatures (as is the case in the rules) probably stems from a confusion between shape-shifters and lycanthropes — they are not the same thing.

The majority of shape-changing lycanthropes will assume the behavioural patterns of the animal as well as its physical attributes. To my mind they should only be fractionally more powerful than their animal counterparts, although instinctive skills might be retained in either form. Only those who are more animalistically inclined in human form will ever reach a powerful status, deriving power from the animal spirits around him. The power will be greatest in those individuals not only aware of their bestial nature, but of their links to nature itself. Whoever created this form of lycanthropy certainly did not foresee its possible power.

BEASTLY BEHAVIOUR

The versions of lycanthropes presented in the AD&D rules per se are either a load of rubbish, badly developed or total fiction — other role-playing games fare little better. More care is needed in their application to make them an interesting, dangerous opponent with reasons behind their actions: the notes presented here should be expanded on. Using lycanthropes more effectively and integrating them into the game better.

The range of lycanthrope types can be quite extensive, although limited by ‘natural selection’. (A mental lycanthrope — who thinks he is a bat is quite likely to throw himself off the nearest high building!) Also, although you cannot really say that all werewolves (for example) are evil, you can assign some basic characteristics to each type based on its animal nature. Although it is quite obvious how some lycanthropes will behave, there some others which merit special treatment, some of which I feel should be expanded on.

Werebats are a rather unusual type of lycanthrope — they tend to be of the large, fruit-eating variety. However, the possibility of carnivorous types, especially were-vampire bats, would provide a tricky problem for adventurers, even if it is a question of finding out which of many diseases they have contracted!

Weretigers, unlike many other lycanthropes, would not shun mankind, even going to the extreme of searching out man’s settlements. A typical form would be of a large hunting dog and they may well ingratiate themselves with solitary hunters. There is a more vicious type, however, which takes the form of a large black dog about the size of a calf. Its most usual pursuits would include setting upon travellers, possibly by gaining their confidence first.

Domestic animals may not seem to be a particularly exciting form of lycanthrope, but they can be the source of some interesting adventures. There is a fascinating story about a werepig and his brother: the brother would take the ‘pig’ to market, and at an appropriate moment the werepig would revert to human form and slip away from his new ‘owner’ and back to his brother. Alas the tricksters were undone when the pig was bought and slaughtered by the new owner for his daughter’s wedding feast!

There are other forms of lycanthrope which can be slotted into a game for added intrigue and atmosphere — although the GM should be wary of ‘frievous’ creatures. The odd creature that your players will have to puzzle out will make for an interesting play if not overused. Remember that lycanthropes need a special touch to be played well; the victim in human form is often strange and affected.

I try to limit character-lycanthrope conflict and I don’t actually relish the idea of a player character becoming a lycanthrope. It is far better for players to think their way through trouble to avoid infection, as it is up to the DM to provide an interesting challenge rather than a hackneyed presence of some interesting range of creatures.

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"Stamping on frogs," the Rigellian complained, "is not in accordance with protocol."

Sumner took no notice and continued to stamp. His arms waved wildly, and from time to time he gave out an unearthly shriek; the only other sound was the soft repeated *squelch* of frogs, or froglike things.

"Feigning insanity is not a new trick," mused the Rigellian, whose name was Arik. "I know nothing of your history, but ours is full of tales concerning prisoners attempting to escape in just such a fashion... in violation of our unspoken code."

He paused significantly.

Gibbering horribly, Sumner stamped - *squelch!* - *squelch!* - all round the oval cell. He paused for a brief epileptic fit, and then trembled in the beginning spasms of a berserk psychotic episode. More of the froggy things became two-dimensional. Arik, whose face was a solid mask of bone, remained impenetrable (if only because he had to).

"In such a grave case as this, we must assume that the deranged condition is induced by confinement; one obvious solution is to release the sufferer on a temporary basis—" He turned his whole body to stare at Sumner (having no neck that could be twisted round); the by now dribbling Sumner gave absolutely no sign of sanity or understanding.

"- This being out of the question, nerve-induction therapy is our only hope. The Rigel Bloc is always concerned about the health of prisoners, and the excellent results of NI therapy must surely justify the peculiarly agonizing nature of the actual process..."

The squelching stopped, temporarily. "The possibility of a spontaneous recovery should not be discounted," said Sumner in suddenly lucid tones.

Arik left without further comment, pondering on the ways of men. Having nothing better to do, Sumner idly continued to stamp on frogs.

The trap had worked perfectly.Obviously Earth couldn't be content with the weary trickle of information (a mere few thousand pages a day) exchanged through the neutral Contact Zone out in deep space to be one up, they fancied having a Rigellian hostage.

One-man and one-Rigellian messenger ships continually plunged into and erupted from the Contact Zone dock. The Zone was simply a number of odd Earthly and Rigellian ships bolted together into an unlovely mess looking like a million tons of derelict scaffolding that already the autopilot was boosting a bundle of writhing multipurpose engines. Travelling from Zone to Earth by a quicker non-space route than the automatic capture-ship, he could easily get there first... he was so excited that he was into his small craft and halfway to the control cabin before he noticed that something was wrong, that the decor looked peculiar, that the airlock had closed automatically behind him, before he saw the autopilot was boosting the ship clear of the Zone, undoubtedly in the direction of Rigel... The trap had worked perfectly.

Arik felt a little uncomfortable in the presence of an inferior. *He can't help his caste,* he told himself. In truth, the Manipulator was, as his caste name suggested, mobile to the point of indecency — a bundle of writhing multipurpose limbs. In such company, Arik always found himself exaggerating the proud, stiff movements of his own Overseer's rank. One grasping limb and two for walking: so much more *dignified*... His thoughts flashed longingly to the Thinkers.

"What do you wish, Overseer?"

"Shall you convince him by superior logic, Overseer?" said the awed Manipulator.

"Hardly."

The other knotted his tentacles in concentration. "Can we not tranquillize the Terran?"

"No. The mildest tranquillizers like cyanide have a bad effect on his metabolism; and he is difficult to resuscitate. It exhausts the Healers."

"Oh, yes," said the Manipulator, stiffening a trifle further at the warming thought of his own inferiors. "Perhaps something mildly salutary..."
might be achieved with the aid of a Sewage Processor,” Arik outlined his suggestion. “Remember, this project is most important. An adequate performance could mean extra status for your whole family line.” And mine, Arik thought. My offspring could be Thinkers yet.

The Manipulator’s control began to slip, his limbs writhing obscenely once more. Arik stepped stiffly back, his rigid features projecting distaste as well as they could.

“Failure, of course, may entail the raising of your young as... Sewage Processors.”

The Manipulator froze in salute and fled.

The frogs were not frogs, of course: they were warm-blooded and fuzzy for a start, though otherwise startlingly frog-like. When he had first been put in the cell with them, Sumner had naturally assumed the place to be the Rigellian equivalent of a snake pit, and had stayed awake for more than forty hours avoiding the aimlessly rambling things — just in case. As sleep crept up on him in various ways, he commended his soul to the care of more gods than he’d known he could remember.

Walking, he found himself in a cluster of seemingly inoffensive frogs. Their company kept him warm — and Theory Number Two was that they were the Rigellian equivalent of bedding.

“Not very clean bedding, either,” he muttered, trying to wipe away the results of their tiny digestive systems.

Across the floor leaving a trail of shiny cleanliness. Arik called it a Sewage Processor, which seemed fair enough.

So the weeks or possibly months went by. Sumner was questioned, but not with any urgency. Arik seemed to be passing the time, and no more.

But as he washed his clothing one day, cursing the unsuitability of vitaminized and nutritious broth. On this occasion, he daydreamed of rescue... the Manipulator made the appropriate signs: the sewage-lover slid smoothly across the floor absorbing deceased tads, while the Earthmen watched incuriously.

“Lessons!” said Arik, motioning again to the Manipulator. The order was passed on and the Sewage Processor put on a sudden turn of speed, flowing towards Sumner, who retreated hastily. Arik watched his movements critically, especially the curious jointing: if there were a caste between Overseer and Manipulator, the Earthman would fit in there.

At the moment he was pressing himself against the wall as if trying to be completely immobile, and could back away no farther: the Processor reached him and carried out its orders. Sounds almost at the limits of Arik’s hearing range came from the Terran’s mouth.

“A lesson,” said Arik as the Processor retreated jerkily. “You will not molest any further the creatures you call frogs.”

Either that, or they’d turn on him and savagely rend him when once they were grown. Had Arik not seemed to be waiting for something? The cunning, cunning fiends.

It was then that Sumner began stamping on frogs.

Arik led the Manipulator and the Sewage Processor into the cell: they entered in that order, which was as it should be, the Sewage Processor, vaguely the lowest-caste creature at the back. The sight within was appalling. Mangled tads — frogs, the Earthman insisted on calling them — were everywhere; Sumner was just noticing speculatively against the wall. It bounced.

“Forty-love,” said Sumner to the empty air.

“It is inadvisable to act in this fashion,” said Arik; his subordinates, not knowing English, said nothing. “Go to hell,” Sumner remarked.

Arik motioned stiffly. It was beneath his dignity to convey orders to the Processor, but the Manipulator made the appropriate signs: the sewage-lover slid smoothly across the floor absorbing deceased tads, while the Earthmen watched incuriously.

“My offspring could be Thinkers yet...” Arik thought. My family line.”
than most Thinkers when it came to the Thinker. This Thinker was his personal time to close his eye — to shut off the was why no Rigellian below the rank of crooned, tickling the largest. It didn't

overfed basset-hounds.

their ears ought to be.

that unspeakable Arik watched impas-

sively. Arik, he decided, was a burly
design or because local bugs were

skin seemed to be growing: there wasn't

glorious Bloc. Sumner is all you have."

second hostage. Identical precautions

of their chosen caste, growing into the shape of that caste before the mind

Arik. "Psychoexamination — perhaps

In a high voice it said "Daddeee

The huge ex-frog rolled slowly over.

Arik stood carefully still before the Thinker. This Thinker, motionless in his

The Terran screamed. Arik, not wish-

The other things which were no longer

All of the Terrans — Arik looked at

"Yes," said Arik. "As yet, the tads are

"Impossible."

"Why is this?"

"Precautions have been taken to

Arik almost twitched with impatience, but restrained himself — not here! "Are there other instructions?"

them without knowing it."

Arik, watched impassively, but

Arik turn his eye toward the

The Terran did not speak. Neither, naturally, did any of the tads: they had

The Terran crumpled. He looked clever

Arik, he decided, was a burly

in a third.

Arik thought again. Now

Amusing, thought Arik. The trance of the final forming has been reached amaz-

"Damn you."

"We have finished with you," said

"We'll be all right," said Sumner confi-

"That's too obvious for words — said

"I'm the real one," they all screamed.

"I — you rotten swine!" said Sumner, going down before a kick forbidden by

Sumner lay there groaning while Sumner "I know now," muttered the Earthman, and leapt forward, only to be neatly

"Thirty-odd of us with the same mind" — (a fourth).

"We'll be like a beacon in the mind-

"Sooner than you thought," said a
clique of twenty Sumners, with slight variations in phrasing.

"Look here," said Sumner, "when they pull us out of here we must have a spokes-

"I — yet astonished," said Sumner, as a
first struck his jaw.

"I have this other scar —" said Sumner

"You lack imagination, do you not?"

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This scenario has been written specifically for 2nd edition RuneQuest—referees of the 3rd edition will need to modify it accordingly. Party strength should be limited to characters with weapon skills in the range 55-75%, with no Rune Magic and little or no stored POW.

REFEREES BACKGROUND
It is little known but true that there are a total of twenty six tribes of Ithillian-Fane, of both plains and mountain variety, scattered around Prax, Dragon Pass, and Talastar. For details on the Ithillian-Fane see the section at the end of this scenario.

The Ithillian-Fane Arrive
The Keep Survives
The Ithillian-Fane is a holy relic of the Ithillian-Fane made by the Ancestor, the first Ithillian-Fane, from the hide of a dragon (which resides in the central part of the hills on the eastern border of Beast Valley) are now carrying the hide home. The Great Claw tribe (which resides in the forested hill in the Skyreach mountains just west of the Grazelands).

Every day at noon, the Shaman-Priest Shawanii performs a divination to monitor their progress. But today he has found that the Fated have made less than half the progress expected. A second divination reveals the reason. They are all slain.

At once Shawanii gathers the warriors of the tribe and leads them north.

PLAYERS’ BACKGROUND
This scenario is in the nature of an extended encounter and the reasons for the players being in the right place at the right time is up to the referee.

Getting Involved
At some time after noon the party strike a shallow valley bottom where three bodies lie in disarray (give the players a description of the Ithillian-Fane, not the name). As the players examine the area things should become apparent:

1. Large area has taken place here.
2. There is a great deal more blood than the bodies could account for.
3. Each body has a short spear, medium shield, leather hauberk and vambraces.
4. The tracks of the dead come into the valley from the west and are intercepted by humanoid tracks (possibly recognisable as troll) from the north and heading southeast after the encounter. (Tracking roll required.)

The Ithillian-Fane Arrive
Shawanii will have a number of warriors with him equal to four times the number of the party. On arrival they will spread out into a crescent and stop, spears and shields ready. Shawanii, alone, will come forward to speak to the party (Shawanii will almost instantly be aware that the party is not responsible for the carnage, but it is not necessary for the party to know that). He will begin to speak in Beastspeech but, if necessary, will resort to Tradetalk to communicate his will to the party.

He will express his opinion that the presence of the party here and is now an expression of fate and that the party is, by their very presence involved in what has happened and that it now to happen. He will express his wish that the party return with him to the camp of the tribe. He will then walk away, assuming that the party will follow, the rest of the Ithillian-Fane will wait until they do.

Five Ithillian-Fane will remain as the party are escorted away; three to carry the bodies and two to read the tracks and scout the area.

The Camp
The camp consists of fifty or more sheltered area and holds of their shelters. The torch-lit procession will weave its way through the night for a little over an hour to a large, bare stone gulley where many wooden platforms, built during the day, stand near the eastern end of the gulley. Each body is placed on its own platform, open to the elements; anyone who wishes to then places a gift on one or more of the platforms. These gifts include a warrior’s weapons and shield, the hide of his shelter (on which he lies), and anything which meant something to both the dead and the alive. The Fated rite will then take place; lead by Shawanii.

Shawanii
The party spend the rest of the night in Shawanii’s shelter. After breaking his fast (fresh raw meat given to him by the hunters of the tribe) Shawanii will explain the situation to the party.

“We, he will begin, are the custodians of the Hide of the Ancestor, which is a holy relic of great magical power. Our Fated Warriors were returning this artefact to the tribe. They are dead and the Hider is lost to us all. Great is the honour debt of the tribe; and as it was you who found first the death place of our Fated, this burden is also yours. But fate and the Ancestor will choose those of the tribe who shall redeem our honour. Your situation is not so simple; first you must prove yourselves worthy of the test of fate. Your champion must meet the champion of the tribe to determine your fate.”

Should the characters ask if combat is to be the death, this will be replied, “Only if fate demands, otherwise till one or the other cannot continue.”

If the party state that they do not wish to fight, then they will be told the “You do not understand. You are involved; either you attempt to prove yourself worthy to be tested or the tribe will fall upon you and slay you all. This is our way. Either you go forward or you die.”

Combat
All the tribe will watch the combat. Their champion is Kymry, a Daka Fal Rune Lord.

If the combat is won, or even nobly fought, the party will be found acceptable to be tested. The combatants may wear only leather armour but may use the melee weapons of their choice. No spiritual or magical intervention is permitted.

If Shawanii will cast resurrection on a dead party member if asked, and will charge only a year’s service if the recipient is found unacceptable at the testing. Any severed limbs will be healed for no charge.

The Testing
At dawn Shawanii will lead the adult members of the tribe and the party to the nearby ruined castle. The outside walls of the ground floor of the keep still stand up to a height of two metres and have been roofed over by many hides sewn together, making a large, low-ceilinged room. There is a small brick smoke hole in the centre of the wall. All the members of the tribe present, save only Shawanii, form a great circle around the fire and lie down facing the fire. Room is left clear for the party and Shawanii will indicate that they should join the circle. Shawanii will then circle around the outside and, from a leather sack slung at this waist, hand everyone present a small, knobby root. He will indicate to the party that they should eat it. He will wait until they have done so before leaving the room.

When the party have eaten the tough, fibrous root they will come to feel more and more relaxed. They will not realise that they cannot move unless they try to do so.

Each player must make a CON x 5 roll each hour for eight hours. If the roll is successful then nothing will occur in that hour: the character stares at the fire, smells smoke, hears wood burning; occasionally someone will get up and leave, he will hear people cry out in tongues known and unknown; the fire may shape itself into images of the past. When a CON x 5 roll fails that character will have a ‘dream’ if he then succeeds in
making a POW x5 roll. (The referee may wish a character to have an encounter with a dead friend, hero or god. The ‘soul root’ he has eaten makes these things possible.) Unless a player has a ‘god dream’ select one from those provided.

As soon as the dream has occurred that person is free to move. He will be met as he leaves by Shawanii who will ask to hear his dream and will interpret it.

A number of Ithillian-Fane equal to that of the party plus Kymry the Rune Lord will have had favourable dreams. Each player will run an Ithillian-Fane in addition to their own character the referee will run Kymry.

**Dreams**

1. You stand in a dark forest. You can see by an eerie half-light. There is no sound. The trees are black and seem malevolent. You become aware that you are on a path, walking. Intermittently you hear noises: your breath and footsteps, the clatter of weapons on shields, noises: your breath and footsteps, howling, the roar of a battle. You can see many corrupted human form confronts you upon the forest becomes a little brighter. You feel both sad and proud.

2. Yelm is very hot; he sucks the moisture and strength from you as you walk on an endless plain of scorched grass. Thirst is a fire raging through your body; this is the way it has always been, will always be, you know only this. Far away there is a small blob of darkness. You begin to run, this is new. As you come closer you see it is a black-clad man sitting at a small camp fire, staring into the flames. You call out to him but he does not respond. You see he has a water-skin and you reach down and pick it up, seeking to quench the awful thirst but the water-skin is empty. You drop it and begin to laugh and cry at the same time. Distantly you see the old man reach with both hands into the fire. He scoops up a double handful of flames, they form a pool in his hands like liquid. He offers the fire to you. At once you kneel before him and drink. Your thirst is eased and vitality pours through you. You look into the old man’s eyes for a moment and he smiles. As you walk away the thought comes to you that you know who the old man is.

3. It is dark and silent. Every inch of your body is pressed against firm, moist earth. With growing horror you realise you have been buried alive. You begin to writhe, to claw and scrape at the earth, reaching out for you. You feel a presence, searching for a way out. You slowly, painfully crawl upward through the earth. Eventually you reach the surface. It is night and the red moon burns full above you. Nearby there is a ruined keep and you begin to walk towards it. Your unnaturally heightened sense of smell brings you the scent of death and decay which you recognise as being other ghouls. You throw back your head and howl in despair. Other howls answer you from nearby as your new kin rush to greet you. You turn and flee from them, overcome by horror. You run through a graveyard until you come to a low, truncated hill with a great, dark monolith at its summit. Pursued, you climb the hill. You feel the monolith’s ancient power and are afraid. You come near to it, knowing that if you touch it it will destroy you. The other ghouls call you to come away, to join them. The choice is clear. You reach out to the monolith and touch . . .

4. You walk in the dark on a paved road. To your right hangs a dead man, strung from the branch of an old tree. A chill wind touches your heart, the man is you, and the thing which kills you stands at your back. Already you know you cannot defeat it. You try to walk faster but your limbs are as ice and the next step is never completed. A face reaches for you and unless you stop it will grab your hair and pull you to water and you begin to whimper in fear; you cannot run, as you wish, from that which is behind you in the great darkness reaching out for you. You feel a hand touch yours, and horror you are filled with strength and courage. You turn and face the dark.

If there are more than four people in the party you will need to invent more dreams, remembering only that the shaman must interpret the dream as being positive.

Those who are found acceptable at the testing will be scarred on the upper right arm with the Rune spirit. The wounds will be bound with leaves which aid healing but do not inhibit scarring. These scars are the pieces of a design to be completed after the Hide is recovered.

The Fated Warriors of the party and the Ithillian-Fane will leave the same day as the testing. The trail will be cold but the Ithillian-Fane are superb trackers and will make light work of it. A two day forced march will bring the group, late in the day, to the outskirts of troll woods. (Any suitable encounters may occur during this time).

The trail leads clearly through the forest to the troll camp, which will be reached shortly before dusk.

**STATISTICS**

<table>
<thead>
<tr>
<th>SHAWANII MALE ITHILLIAN-FANE, DAKA FAL SHAMAN/PRIEST</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR: 13 Right Hind Leg (01-02) 0/6</td>
</tr>
<tr>
<td>CON: 15 Left Hind Leg (03-04) 0/6</td>
</tr>
<tr>
<td>INT: 19 Hindquarters (05-06) 0/8</td>
</tr>
<tr>
<td>POW: 21(8) Right Fore Leg (10-11) 0/6</td>
</tr>
<tr>
<td>DEX: 9 Left Fore Leg (12-13) 0/6</td>
</tr>
<tr>
<td>HP: 19 Left Arm (17-18) 1/6</td>
</tr>
<tr>
<td>Defence: 15% Head (19-20) 1/7</td>
</tr>
</tbody>
</table>

**Bite:** (1d6 + 1d4) SR8, 45%,

**Claw:** (1d6 + 1d4) SR8, 45%, Parry 45%, Points 3, Range 3.

**2H Short Spear:** (1d8 + 1d4) SR8, 45%, Parry 45%, Points 15.

**Spells:** Mobility, binding, healing 6, glue 5, demoralise, repair (see also Spirits).

**Rune Magic:** Divination (x2), extension 3, warding 2, spirit block 4, free ghost, summon ancestor (x2), resurrection.

**Skills:** Map Making 45%, Climbing 45%, Hide
**THE HIDE OF THE ANCESTOR**

**THE ITHILLIAN-FANE**

The Ithillian-Fane are lion-men in exactly the same way that centaurs are horse-men. There are two races of Ithillian-Fane; one has much in common with the African plains lion, with a black or brown mane on head, throat, and the length of its human back; the other variety has more in common with the American mountain lion. Both varieties are tribal in nature and few in number. A small colony of the plains variety can be found in Beast Valley.

Ithillian-Fane are exclusively carnivores but do not eat the flesh of intelligent beings.

Ithillian-Fane, denoting tribe and status, cover the human portion of the adult Ithillian-Fane to a greater or lesser degree. Ithillian-Fane commonly worship the Barbarian Gods found in Cults of Prax.

**CHARACTERISTICS**

- **Average**: STR: 3d6+3
- **Move**: 13-14
- **HP Average**: 12
- **Treasure Factor**: 7

**Weapon**

- **SR Attack Damage**: Parry
  - Bite: 7 30%
  - 1d6+1 d4
  - 1d4
- 1d6
- 1d8
- 1d10
- 1d12
- 1d20
- 1d4
- **Medium Shield**: 10%

- *Can attack with claw and spear in same round.*

**Armour**

- As human, commonly leather arms, head, chest, and forequarters.
- As human, binding and mobility are commonly used.

**Other Skills**

- Tracking 45%; Jumping 50%; Move Quietly 55%; Listen 45%; Spot Hidden 50%.

---

**THE CAMP (MAP 1)**

The camp is in a rough clearing and consists of nine tents of thick, heavy hide. There is also a heap of debris not yet large enough to be tunneled into and used as an abode.

The six trollkin Hunter Lay Members will be about when the group arrives on the scene, and will be evenly spaced around the camp. Unless they are killed silently and simultaneously they will raise the alarm.

**The Hunter Tents**

**Tent One**: The dark troll Hunter Priest. Contents: a large pile of sleeping-furs, a small chest containing three flasks (4 doses, Healing 6; 2 doses, Systemic Poison Antidote; 3 doses, Blade Venom Antidote 4), 5 javelins, the Hide of the Ancestor (amongst the sleeping-furs).

**Tent Two**: Three dark troll Hunter Initiates. Contents: sleeping-furs, two long spears, a finely crafted drinking horn (95L), a small clay statue of Kyger Litor, a small finely crafted bone box (60L) filled with the teeth of many animals.

**Tent Three**: The four trollkin Hunter Initiates. Contents: sleeping-furs, a bone flute, a small leather sack hanging from the tent post containing 20 griffin claws.

**Tent Four**: Six trollkin Hunter Lay Members (on guard duty round camp site). Contents: sleeping furs only.

**Tent Five**: Three food trollkin (bound).

**The Zorak Zoran Tents**

**Tent Six**: A dark troll Zorak Zoran Death Lord. Contents: a large pile of sleeping-furs, a small leather sack containing 300 griffin claws.

**Tent Seven**: The four dark troll Zorak Zoran Initiates and the great troll Zorak Zoran Initiate. Contents: sleeping-furs, a considerable amount of debris from their last dozen or so meals, a keg of spiced meat (Dark Beet 11, half-empty), five leather drinking jacks, a ruined large shield, a plain ring with a ruby head, chest, and forequarters.

**Tent Eight**: Three dark troll Zorak Zoran Lay Members. Contents: sleeping furs, the head and half the shaft of a heavy nage.

**Tent Nine**: The trollkin Zorak Zoran Lay Members. Contents: sleeping furs only.

It is assumed that all the trolls are carrying whatever wealth they may have with them.

**Boots**

Kymry will take one magic item each for himself and Shawanii. The rest of the Ithillian-Fane (assuming any survived) will take the best of the furs for trade and one piece of jewellery each, in order of seniority (Kymry first). Coinage is of no interest to them and the players will have no trouble claiming it, and any pieces of jewellery remaining.

**BACK AMONGST THE ITHILLIAN-FANE**

After a hero’s welcome, feast and a week of rest, those who wish it may have their ritual scars increased. As this is done a player must roll CON x4 for every 25cm2 of scarring or pass out; the ritual scarcing will continue until a player’s character does pass out. He may not be scarred in this fashion again until he has performed some great deed. The more scarring he receives the greater his status amongst any Ithillian-Fane he may encounter in the future.

**THE HIDE OF THE ANCESTOR**

The hide is a matrix for warding 6, costing 0 points of proficiency. The warding will fade if the hide is moved from the area the warding was cast to protect. When within 100m of the hide it is impossible to contract any disease; no sickly child is ever born, nor is childbirth ever fatal to parent or child.

**IMBRY, MALE ITHILLIAN-FANE, DAKA FAL**

**Rune Lord**

<table>
<thead>
<tr>
<th>STR</th>
<th>19</th>
<th>Right Hind Leg</th>
<th>(01-02)</th>
<th>0/5</th>
</tr>
</thead>
<tbody>
<tr>
<td>CON</td>
<td>14</td>
<td>Left Hind Leg</td>
<td>(03-04)</td>
<td>1/5</td>
</tr>
<tr>
<td>SIZ</td>
<td>20</td>
<td>1/5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT</td>
<td>10</td>
<td>Forequarters</td>
<td>(09-10)</td>
<td>7/7</td>
</tr>
<tr>
<td>POW</td>
<td>15</td>
<td>Right Fore Leg</td>
<td>(10-11)</td>
<td>0/5</td>
</tr>
<tr>
<td>DEX</td>
<td>19</td>
<td>Left Fore Leg</td>
<td>(12-13)</td>
<td>1/5</td>
</tr>
<tr>
<td>CHA</td>
<td>12</td>
<td>Chest</td>
<td>(14)</td>
<td>7/7</td>
</tr>
<tr>
<td>Move</td>
<td>10</td>
<td>Right Arm</td>
<td>(15-16)</td>
<td>4/5</td>
</tr>
<tr>
<td>HP</td>
<td>16</td>
<td>Left Arm</td>
<td>(17-18)</td>
<td>1/5</td>
</tr>
<tr>
<td>Defence</td>
<td>20</td>
<td>Head</td>
<td>(19-20)</td>
<td>5/6</td>
</tr>
</tbody>
</table>

**Bite**

- (2d6) SR5, 95%.

**Claw**

- (2d6) SR5, 100%.

**1H Short Spear**

- (2d6+1) SR3, 115%.

**Medium Shield**

- 1d10, Points 15.

**Skills**

- Disruption, mobility, binding, repair, healing 5 (see also Spirits).

**Spells**


**Characteristics**

- **Average**: STR: 3d6+3
- **Move**: 13-14
- **HP Average**: 12
- **Treasure Factor**: 7

**Weapon**

- **SR Attack Damage**: Parry
  - Bite: 7 30%
  - 1d6+1 d4
  - 1d4
- 1d6
- 1d8
- 1d10
- 1d12
- 1d20
- 1d4
- **Medium Shield**: 10%

- *Can attack with claw and spear in same round.*

**Armour**

- As human, commonly leather arms, head, chest, and forequarters.
- As human, binding and mobility are commonly used.

**Other Skills**

- Tracking 45%; Jumping 50%; Move Quietly 55%; Listen 45%; Spot Hidden 50%.

---

**IMBRY, MALE ITHILLIAN-FANE, DAKA FAL BILL OF INITIATION**

**STR**: 11

**CON**: 10

**SIZ**: 20

**INT**: 12

**POW**: 14

**DEX**: 15

**CHA**: 10

**Defence**: 10

**Bite**: (2d6) SR5, 95%.

**Claw**: (2d6) SR5, 100%.

**1H Short Spear**: (2d6+1) SR3, 115%.

**Medium Shield**: Parry 55%, Points 15.

**Skills**: Healing 5, Shimmer 2, Mobility, Silence.

**Spells**: 50%, Listen 50%, Spot Hidden 60%, Track 75%, Move Quietly 45%.

**Languages**: Beastspeech 65%, Spiritspeech 50%.

As many Ithillian-Fane as are needed should be generated by the referee using Imbry as a model.
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‘Reporter feller wanted to know all about that show at Clacton; well I told him to talk to the Prof; all I did was go along for a wheeze, and give that fishy-looking chap a whack with a mashie niblick when he got frisky. Impertinent little oik though, he actually had the cheek to ask me whether I’d describe myself as a dilettante. Dilettante! Makes one sound like a bally the dansant gigolo, what? I soon sent him off with a flea in his ear.’

The basic Call of Cthulhu rules assume that most investigators will be American, but for anyone running British characters or a British campaign, we’ve put together character sketches of two classic Twenties’ types with stiffer upper lips than the average Yank. Following the old cricket usage, we’ve called them Gentlemen, or aristocratic amateurs, and Players, or professional sportsmen.

GENTLEMEN

Gentlemen investigators need to be tall, languid and clean shaven. (Anyone with a beard is either of the older generation, a sailor, arty or a foreigner. Both the latter types are extremely suspect.) Educated at either Oxford or Cambridge, they will be of independent means, and won’t need to bother with a job, although something in the Foreign Office could be considered. A chap hardly has time for a job, though, what with the crowded social schedule. In town it is cocktails and the Charleston, Boston, jazz-step, one-step and foxtrot. (Being able to play the banjo and ukulele helps.) Out of town, there is all the fun of country-house weekends, with shooting and fancy dress parties. Just throw a brace of guns in the old jalopy, and bring your valet to double as loader, and away you go. As far as clothes go, they may still be made in Piccadilly by father’s tailor, but their style will be dictated by the Prince of Wales, the best dressed man in England (and that means in the world). Winters are best spent at Monte, and the rest of the year at the family home in the country, or at a town flat or house in Mayfair. A pretty agreeable life, but if an old college chum or tutor comes up with something that sounds like good sport, that may provide just the spice that it needs. Crime fiction and thrillers of the Twenties and Thirties are littered with such aristocratic detectives. A typical Call of Cthulhu gentleman investigator will have average to low strength, constitution and size, corresponding to a tall slim build. Unlike many fictional sleuths who concealed razor sharp minds beneath a veneer of idiocy, they should be of low intelligence, the classic silly ass. Power can be high, allowing them to lead charmed lives through high Luck rolls, and also giving them a high initial Sanity. This may seem a little strange, but it does not indicate powerful mental discipline so much as a stunning lack of imagination. Dexterity will be high, representing years of training in ball games, riding, and hunting. Appearance will be high, as a result of impeccable dress and manners, and an easy charm. Education should be around 13 or 14, but no higher. In practical terms it will give the character extensive knowledge of restricted fields such as Greek, Latin and the Classics, but be of severely limited use in other areas. Such characters will have two main motivations: honour and sport. Honour mainly applies to members of the same class, but can also lead to acts of supreme self sacrifice, à la Beau Geste, Captain Oates, Sidney Carton, and the entire Light Brigade. Sport is no less important, and is an all-embracing term covering anything from organised sports themselves, through the thrill of the chase and hazardous pastimes, to outright criminal activities, like those of Raffles, ‘The Gentleman Cracksman’. (It should be noted, however, that although Raffles saw nothing wrong in breaking and entering, it was usually the middle clas-
GENTLEMEN AND PLAYERS

players - stockbrokers and the like - who were his victims.) Being of independent means, members of the aristocracy make ideal investigators, able to take off at a moment’s notice for a stone circle in Orkney or an archaeological site in Turkey. In the British Isles, McNeile’s heroes, Tiny Carteret, could call on £5,000 a year. They have servants, run expensive cars, and are members of good clubs. What makes them different from the Gentlemen, then? Two things, really, they are not aristocrats, and they are above all men of action. McNeile’s hero, Hugh Carteret, whose first name was Herman! Small fortunes can provide a useful way for the bachelor flat in Mayfair, and the Colt Baby Austin will not do. A Player’s disposable income is generated by the following formula: 1d6 x $2000 + $2000. If divided by six, this will give an approximate equivalent in pounds. (See The Price is Right in WD70.)

Creating Characters: The following skills are available to Gentlemen characters: Drive, Fast Talk, Photography, Pilot Aircraft, Read/Write Latin, Read/Write Greek, Ride, Sing, Speak French, Shotgun. A Gentleman’s disposable income is generated by the following formula: 1d10 x $1000 + $2000. Again, divide by six to reach a sterling equivalent.

Note: The Call of Cthulhu rules for generating characters’ incomes do not specify whether these are net or gross, and there is obviously no economic difference when tax, rent, mortgage and other expenses have been taken into account. The amounts we have suggested represent what such characters could actually spend, but they would already enjoy a standard of living far above the average due to inherited wealth. They would also be expected to live up to their social standing, though - no British Standard demob suits at 57/6, and no driving Baby Austins!
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TREASURE CHEST

Treasure Chest is a regular department for readers’ ideas about the AD&D game.

HITTING THE RIGHT NOTE
Musicianship in AD&D, by Ian Berridge

A violinist myself, I felt that it was time some definite ideas on the neglected art of music in AD&D were produced. As the only music-making (non-) player character possible, the bard is a solitary figure, and most instruments given to him do not fairly represent the art as it stood in medieval times. The musician also has great potential as a spy. What guard, for instance, could refuse a travelling band of entertainers entry to a castle in order to entertain his liege? Street buskers fairly represent the art as it stood in Wind and Brass (

**Table One: Instrument Classes**

<table>
<thead>
<tr>
<th>Class</th>
<th>Group</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plucked-string</td>
<td>Lyre, harp, psaltery, gittern, mandola, lute</td>
<td></td>
</tr>
<tr>
<td>Bowed-string</td>
<td>Organistrum, vielle, rebec</td>
<td></td>
</tr>
<tr>
<td>Wind and Brass</td>
<td>Pan pipes, horn, trumpet, cornett, shawm, bagpipes, flute</td>
<td></td>
</tr>
<tr>
<td>Keyboard</td>
<td>Bell chime, great organ, positive organ, portative organ</td>
<td></td>
</tr>
<tr>
<td>Percussion*</td>
<td>Drums, cymbals</td>
<td></td>
</tr>
</tbody>
</table>

*N*o skill required to play.

Within groups, the instruments are listed in order of difficulty to play. Thus, in the plucked string category, the lyre is easiest to play, the lute hardest. Descriptions of instruments can be found in most musical encyclopedias.

Apart from learning one of the listed instrument classes, most characters can learn to sing — this is always possible for elves, half-elves, gnomes and halflings, but sadly impossible for 8% of humans (93+ on d100), 20% of all dwarfs (81+ on d100), and as many as 60% of all half-orcs (41+ on d100): naturally, all bards must be able to sing. Singing ability starts at 30% and can be increased by 3% for each week’s training, at a cost of 250gp per week.

Reading music, however, is far more difficult, and the ability to do so is taught separately, at a cost of 500gp per week for an increase of 2% (from 0% starting skill): characters must roll their INT or less on d10+10 to learn the ability, this being checked after every week of tuition. Failing this roll means that no further progress has been gained for the week’s tuition (although the character must still pay the fees!). The ability to write music costs 500gp for an increase of 1% per week, and requires the same INT roll.

Bards are a special case since they are compelled to learn how to sing and play the family of plucked-string instruments. They must have a singing ability score of 50%+ in order to start gaining experience as a bard. As well as their requirements for learning Legend Lore, etc., when gaining bardic experience levels, they must also spend two weeks studying the instrument class, and one week studying the voice (at the costs given above) after every level gain (including 1st). This must be done even if it is impossible to improve their score any more (standards have to be maintained!).

Since bards would learn to play the easiest instruments first, and because the DMG gives some instruments not yet invented in the medieval era, the magical bardic instruments should be numbered as follows: Fochlucan Lyre, Mac-Fuirmidh Lute, Doss Harp, Canaith Psaltery, Cli Gittern, Anstruther Mandola and Ollamh Lute. I would also recommend curtailing the bardic charm percentages at lower levels, mainly due to the lack of skills available on which the ability is based. Thus: 0%, 2%, 5%, 10%, 15%, 20%, 25%, 30%, 35%, 40%, 45%, 50%, 56% at 13th level, and thence as in the PHB — after all, they must partly live off their thieving, and they do have spells as well.

Whilst music schools might be found in the largest towns and cities, all towns would have a professional band of musicians (with their own guild) to provide for large social events in the town. Monasteries might teach musical skills, as the discipline involved in the learning of instruments would be beneficial to all monk characters. If this is so, the monasteries would tend to accumulate large libraries of musical manuscripts. If player characters or non-player characters are to be hired as musicians, then the average musical score of the band is needed to determine the fee paid in Table 2 — virtuosos will, naturally, be expensive! Any hirelings will always require lodgings and rehearsal space, and under no circumstances will they venture down dungeons — although they

**Table Two: Musician Hire Fees**

<table>
<thead>
<tr>
<th>Average Skill (%)</th>
<th>Fee (gps/musician/month)</th>
</tr>
</thead>
<tbody>
<tr>
<td>less than 51</td>
<td>Would not be hired!</td>
</tr>
<tr>
<td>51-60</td>
<td>25</td>
</tr>
<tr>
<td>61-70</td>
<td>200+</td>
</tr>
<tr>
<td>71-80</td>
<td>Musician decides own fee, 500+</td>
</tr>
</tbody>
</table>

I hope that all these ideas inspire DMs to add a little music, as an authentic ‘spice’, to their campaigns — they could have lots of fun seeing their players join militant guilds, marching to pipe and drum with their battle cry ‘Keep Medieval music live!’

THE STORY SO FAR... BEING SHORT OF BEER MONEY, THURD HAS BEEN PERSUADED TO ACCOMPANY A GROUP OF WOULD-BE DUNGEONERS ON THEIR FIRST TRIP. WE NOW FIND THEM HAVING JUST ENTERED THE QUAGMIRE OF Quary... SIX LITTLE DUNGEONERS: HOW LONG WILL THEY SURVIVE?

FIVE LITTLE DUNGEONERS TRYING TO CHOOSE A LOOT... ONE OF THEM WENT THE WRONG WAY - THEY THERE WERE FOUR TREASURE ROOMS, ONE OF THEM WAS TRAPPED WITH A MONSTER! THE ONLY WAY TO OBTAIN A KEY IN ORDER TO OPEN A ROOM WAS TO SOLVE A PUZZLE...

THURD MAKES A DEAL... OH! HOLD IT! I AM THE GUARDIAN OF THE TREASURE ROOM! THE HEAVY DOOR SLOWLY ROLLS OPEN... THE ROOM IS FULL OF RICHES! OH! OK, ALL THE TREASURE, PALACE, AND THEN THERE WERE THREE...

THREE LITTLE DUNGEONERS DECIDING WHAT TO DO... ONE SAID IT WAS NOT A TRAP... THEY WERE TWO, THEY SAID, THEY WERE TWO GREAT TROUBLE... THEIR TASK IS FINALLY DONE... THEY'VE FOUND ALL THE TREASURE... THEN THERE WAS ONE - AND HE WASN'T REALLY ALL THAT LITTLE!

THEM, THEY WERE FIVE, THEY WERE EIGHT, THEY WERE TEN... THURD BROKE THE LOCK LIKE A TRAP... THE ROOM IS FULL OF RICHES! OH! OK, ALL THE TREASURE, PALACE, AND THEN THERE WERE THREE...

THREE LITTLE DUNGEONERS DECIDING WHAT TO DO... ONE SAID IT WAS NOT A TRAP... THEY WERE TWO, THEY SAID, THEY WERE TWO GREAT TROUBLE... THEIR TASK IS FINALLY DONE... THEY'VE FOUND ALL THE TREASURE... THEN THERE WAS ONE - AND HE WASN'T REALLY ALL THAT LITTLE!

OH! HOLD IT! I AM THE GUARDIAN OF THE TREASURE ROOM!

THE ONLY WAY TO OBTAIN A KEY IS TO SOLVE A PUZZLE...

THURD MAKES A DEAL... OH! OK, ALL THE TREASURE, PALACE, AND THEN THERE WERE THREE...

TREASURE ROOM

FOUR LITTLE DUNGEONERS SEARCHING FOR A KEY...

OH! HOLD IT! I AM THE GUARDIAN OF THE TREASURE ROOM!

THE ONLY WAY TO OBTAIN A KEY IS TO SOLVE A PUZZLE...

THURD MAKES A DEAL... OH! OK, ALL THE TREASURE, PALACE, AND THEN THERE WERE THREE...

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Some players find it particularly difficult to rationalise some combinations of powers when generating a Golden Heroes character. In addition, supervisors can find they have trouble convincing players to drop incompatible powers. Although the latter problem can be remedied by bribing the player with 10 DUPs of training for each power dropped, the best solution is to modify the Superpower Generation Table.

The alternative tables presented here have been constructed along similar lines to the one in the Golden Heroes rules. They are designed to avoid incompatible power combinations such as Cybernetics and Magic or Agility and Tough Skin.

Players who prefer to play a particular type of hero such as Batman or Daredevil, rather than the X-Men and Avengers types the basic table players, can use the tables to generate such a hero. To avoid creating a bunch of Spiderman and Captain Britain clones, players should not choose their powers but should instead roll on the appropriate table. For instance, someone wanting an Iron Man type of character would roll on the Equipment Table, whereas a Batman equivalent would be produced using the Skills Table. In this way, the fine details of the character are left to chance. Although the players need not make power rolls on the same table, each power should be labelled according to the table it comes from. Therefore Flight rolled on the Equipment Table would be the property of a gadget such as jet boots, not an innate power.

If characters are rolled using this system, the players should be allowed to choose powers freely from any relevant sub-tables. Supervisors may wish, however, to limit choice or power grades according to the nature of the occupation rolled or another roll on the Equipment Table, a3.

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The travellers enter the pyramids in two groups...

TIME: 8:35

The search begins in earnest. Small Chamber: Gavin, Syrena and Dinah...

No is amazing! Curved corridor suspended by magnetic fields. Magnetic platforms. Animal crop circles... wysiwyg.

LISTEN... their lives are under the platforms... whoa staring! CAN'T the old guys figure out the secret to their survival.

First Fault location...

The First Shaft: 2nd Fault location; Flinn and Hayes...

The core is super... there may be ten billion potential offspring that will exploit and colonize this planet. Our plan is to be the one to help them.

Large Central Chamber...

The twisting, turning, and dancing bones. Place to use the suspended microscooper rings, every time we travel through the large chambers... damage hardpoints, adjust location.

Deep Level: bottom of First Shaft...

Unknown to Hayes, an alien skeleton lies half buried mere metres from him, clutching a small fibre pouch containing 37 gold coins... all of which will not be discovered due to inext role-playing... but I thought I'd tell you anyway...

Outsiders, the Hunter Scout SM Dagenhate (see WD70) descends...

WILL YOU JOIN ME AND MY MEN FOR A HUNT WHERE'S THE KILL?

NO THANKS... I'LL JUST... WAIT...

NO MY JUICY KINSONE!! I MEAN THE ACCUSED TRAVELLERS... THAT'S HERE: A TRAP-ED!

WILL YOU JOIN ME AND MY MEN FOR A HUNT WHERE'S THE KILL?

NO! I SHALL SEEK MY AWFUL REVENGE ON HAYES AND HIS FRIENDS...

EAT THE GREEN... AFTER THE GREED: D!!

To be continued...
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- trade stands – contact Games Workshop 27-29 Sunbeam Road, London NW10 6JP.

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Tabletop Heroes

Fig 1

Fig 2

Fig 3

Fig 4

Photos 1, 3, 6: Joe Dever
Photo 2: Richard Chambers
Photo 4: Phil Lewis
Photo 5: Michael Immig

Fig 5

Fig 6
DIORAMAS

Part Three: Finishing Touches

TREES

The alternative to buying the expensive kit-form or ready-made trees is to make them yourself. For years, wargamers have faced the problems of reproducing wooded areas on their games tables, and, out of necessity, several cheap and practical ways of simulating trees have developed. One such method is to use large twigs or lengths of branch stripped of bark as the basic skeleton. Rubberised horsehair, cut and positioned on top of the trunk, is perhaps the most realistic and cheapest way of simulating deciduous foliage. First, cut out an irregular chunk of rubberised horsehair correct in proportion to the size of the trunk, and spray it with a matt black or dark green paint. When dry, highlight with lighter shades of green before fixing it to the trunk with a strong impact adhesive.

For desert dioramas, palm trees can be made as follows: first, the leaves are made simply by sticking brown gummed paper or silk to lengths of 5-amp fuse wire. Cutting the basic leaf to shape. The individual spines of each leaf are scored with a sharp knife and when all the leaves are made they are gathered together and bound with wire. The trunk can be made by winding smooth string around a piece of stiff coat-hanger wire coated with impact adhesive. The clusters of leaves are pushed into the top of the 'trunk' and fixed in position with Miliput or glue.

To make fir trees, first cut thin wire to 10mm from the bend, and lay the fibres closely together across the wire before pressing them into the glue. Twist the wire ends together clockwise and insert the tip into a vice. Fix the other end in a hand drill (or Old English or the script lettering, typewritten stickers, Dymo labels, paper labels fixed with sellotape, shaky hand-painted scrawls and badly spaced or misaligned dry-lettering. When dry-lettering onto card, choose a colour that is complimentary to the subject and avoid anything that clashes, especially with the dominant figure or object of the diorama. Alternatives to name-plates are card captions that can be attached to the wall or table, or propped up by using a small triangular leg glued to the back of the card.

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Having judged many painting competitions, I have and also advise all would-be competitors to clearly mark their entries with their name and address on the underside of the base. Not only will it help the judges, but it ensures that your entry is easily identifiable when the times comes to collect it.

THIS MONTH’S PHOTOGRAFHS

The picture belies the actual size of the miniature in Fig. 1, which is a 54mm scale warlord from Phoenix Miniatures (AC33: King Grossenwulf of Thorea; £7.79 inc p&p), constructed and painted by P. Capon. It is one of a series of evil Champions that would make ideal ogre chieftains or giant NPCs in the smaller 25mm scale.

In Fig 2 we see one of Citadel's brave C11 Halflings (2 for 85p) defending himself against a rock-wielding C20 Troll (£1.95). Both of these 'little & large' combatants were painted and photographed by TTH reader Richard Chambers.

The Spined Dragon in Fig 3 (Citadel N7: £15.00) has undergone an impressive conversion by its owner Graham Pritchard. The Sauron set from the Lord of the Rings range takes pride of place on the creature's back, which is also adorned with extra shields, paper wing-banners and lengths of modelling chain. It won Graham 1st prize in a recent Citadel painting competition. Graham has since set up a professional painting service called Humble Hobbits, which is one of the few to offer both a high standard of work coupled with excellent value for money.

A newcomer to the seething ranks of chaos comes Citadel's Chaos Lord (C35: £60p), shown in Fig 4, painted, based and photographed by Phil Lewis. Chaos lurks large in Citadel's plans with the eagerly-awaited release of a range of miniatures based on the Eternal Champion novels of Michael Moorcock. Elric, Hawkmoon, Corum and a host of their demonic adversaries will be unleashed on the unsuspecting public throughout the course of 1986, supported by Warhammer-compatible battle-packs and rule supplements.

In Fig 5, a proud quartet of Citadel Northern Dwarves (C06: 60p) are seen on parade, wreathed in full battle armour and bearing a splendid owl-topped flag. The dwarves and their banner were painted and photographed by Michael Immin, a TTH reader from Gelsenkirchen in West Germany.

Designed to supplement the Dragon-rage role-playing game is the suitably vociferous reptilian featured here in Fig 6 (Standard Games FI1: £3.45). It is part of a range that features such innovative creatures as a Manelephant, War Hedgehogs and Killer Penguins.

USEFUL ADDRESSES

Showcase Models, Den Blieklaan 72, 3766 A V Joest, Netherlands. (Rubberised horsehair £2.50 + 20% p&p.) Phoenix Model Developments, The Square, Earls Barton, Northampton NN6 0NA. (Illustrated catalogue/handbook £1.50.)

Humble Hobbits, 56 York Road, Torpoint, Cornwall, PL11 2LG.

Standard Games, Arion House, Station Road, Kings Langley, Herts WD4 8LF.
winter... cold snow covers the ground... everything is still silent... until...

Gurl, fumes. One thing I love more than anything else in the world is snowmen.

What is it? Snowman! That's who it is! Snowman!

In the next clearing...

Wot you doin'? Nerves or is it a baby I feel? Say sorry!

In don't do again!

Not a nervous baby! Sorry, sorry, sorry!
Flushed by the critical acclaim his first column received, your news editor returns with more fascinating news, juicy gossip and manufacturers' hype - see if you can spot which is which! Apparently the editor didn't think I introduced myself sufficiently well last time, so let me do so now by saying that I am an associate member of ... CENSORED - Ed... to which this column is affiliated. There, I hope that clears everything up. On with the news.

WE COULD BE HEROES

Mayfair Games have announced three new scenarios for their DC Heroes game. Project Prometheus, by Greg Gorden, pits player-generated heroes against a Crete-based band of villains who have stolen a new defence shield. Escort, by Matt Costello, is a solo adventure, whilst Mark Acre's Doomsday Programme has Brainiac kidnapping Superman as part of a fiendish plot to destroy the Earth. Sometimes I wonder why the villains spend so much time trying to do this, as the politicians seem to be making quite a good job of it on their own!

For Golden Heroes players, Pete Tamlyn's The Lancelot Caper (Games Workshop) is due out soon. It will be in much the same format as Legacy of Eagles. Having helped to playtest Lancelot, I can thoroughly recommend it. Fantasy Games Unlimited have numerous new products for Villains and Vigilantes. Organised Crimes, Assassin, Pre-Empire Strike and HONOR are adventures. Alone Into The Night contains three adventures for a GM and a single player only. Finally, the DNAGents Sourcebook is a major information package based on the comic.

I AM THE LAW

The Judge Dredd role-playing game is still outselling everything else, and various extras are planned for you to spend your money on. The first scenario due is Judgement Day by Marcus L Rowland. As part of the deal under which Judge Dredd is produced, Games Workshop have the game rights to all of the characters from 2000AD, so more games based on the comic are planned. Meanwhile IPC are bringing out a once-off called Heroes and Villains (who thinks up these names?). This is to be a cross between a comic and a gamebook, with comic-strip panels instead of paragraphs of text. If it proves to be as good as the current strips, I am sure this one will be as popular. As usual I have no advance copies, but I can predict that Fuzzed Up is the story of a former Dredd who starts his own detective agency, but ends up in a shootout with a former partner of the Judge. This one is well worth a look.

SNIPPETS

Games Workshop are to do a new version of the classic game Cosmic Encounter. The new basic version will probably also include the first expansion set. GW are also looking at other West End games with a view to UK production. FGU have licensed Ral Partha to produce the Official Bushido figures. These will be sculpted by Bob Charette, one of the original game's designers.

And finally... Everyone knows that White Dwarf is the home of the Unofficial Ron L Hubbard fan club, headed by Dave Langford. Well, to help promote Ron's book Battlefield Earth, his henchmen have been wandering around Wolverhampton dressed in 'space suits' quizzing locals. Apparently over half the people questioned feel that there is a possibility that aliens could invade Earth, whilst only 37% of them thought Earth's defences were strong enough to resist such an attack. (What defences? Perhaps we could blow ourselves to bits?) Better dead than green, scaly and bug-eyed! Those responsible for the survey have such a great understanding of science that the statistical sample for these results consisted of a massive 150 people.
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From issue 78, White Dwarf classifieds will all be in the 'Buy/Swap/ Sell' section of the ads. If an ad exceeds 25 words, a surcharge of £1.50 per line will be incurred. Offers to R Preston, 12 Eastgate, Truro, Cornwall TR1 3AE.

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Looking for a copy of Warhammer RPG: The Fellowship of the Ring. Any offers? To joint write to P Jones, 3 Bridgwater, Shropshire.

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Here and there across the UK, young people with an interest in roleplaying and gaming are being drawn up to the standard format (Location, Name, Games, Time, Place, Contact). Comments: Everyone welcome! Thetford Youth Centre, Mundford Road, Thetford.

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PA14 Warrior in corselet + greaves w. spear + shield
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PA16 Elf w. sword + bow + shield
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FM11 Orc standard bearer in chain
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FM13 Orc in chain w. bow
FM14 Orc in chain w. sword + shield
FM15 Orc in chain w. cross bow
FM16 Orc in chain w. 2 handed axe
FM17 Orc unarm, w. spear
FM18 Orc unarm, w. spear + shield
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