THE ROLE-PLAYING GAMES MONTH

75 MARCH

WHITE DWARF

THE HEART OF THE DARK
A Call of Cthulhu Adventure

GAMESMANSHIP
The Art of Playing AD&D Well
Here is always an element of trepidation amongst readers and new editor alike when a magazine’s familiar figurehead has gone. Will the content change drastically? What direction will the magazine take? What plans does the new editor have...? Stay tuned to the next few issues and find out!

Meanwhile, readers who have been following the magazine for the last year or so should have noticed a shift away from the usual formulaic style, and indeed, the *White Dwarf* has been mutating slowly into a different beastie. This amorphous creature needs shaping into its final form, for which we need input from you, the readers. Once again that strange alien menace that is the readers’ survey looms on the horizon…

Meanwhile, I hope you enjoy this quite remarkable issue of the *Dwarf*. There are six features to stimulate your role-playing experiences. And why not? That, after all, is what we’re here for.
In Open Box, fantasy and science fiction games and supplements currently in the shops are reviewed by independent authorities.

**OPEN BOX**

**GOLDEN HEROES SUPERVISORS KIT**

RPG Play-Aid
Games Workshop £3.95

Hmm, interesting product to review, this one. When you first see it on a shop shelf you will probably think something like: ‘Hey, this is pretty thick, must be a good buy.’ Having got it home and discovered that the thickness is almost entirely due to a pad of pre-printed forms you may well be somewhat annoyed.

So, is it a rip-off? Let’s look at what you get for your money.

The cover, which features a reprint of the rather splendid Alan Croadock picture from the Supervisors Manual (but a reprint all the same), opens out to form a GM’s shield. It contains all of the tables from the pull-out reference sheets supplied with the game. As they are reduced to three pages the type is somewhat smaller but at least you don’t have to keep turning the page. I’ll use it for that reason but I wouldn’t have bought it.

The pad of forms contains character sheets, combat record sheets and campaign record sheets. These are all as illustrated in the game rulebooks and are nicely printed on good paper. However, you will run out of them fairly quickly, especially the combat record sheets. If the only means of getting more is going to be buying another Supervisors Kit this is a rip-off. Issue the pad separately, please Workshop.

The pack also contains file cards and cardboard characters for all of the supervillains listed in the Supervisors Manual. The file cards are very useful during play – indeed I’ve made my own for all the characters my players and I have invented. Having a pile of cards by you whilst you are running the game saves an awful lot of thumbing through records or writing out of quick reference sheets.

The real item of value in the pack, however, must be the cardboard figures. Okay, I know, I much prefer metal figures as well, but when you consider that they are about 60p each these days, and then you have to spend a lot of time painting them, cardboard is suddenly very attractive. You get 24 figures in the pack for less than a fifth of the cost of equivalent metal figures. And they are exactly the figures that you want. I would have liked to see the figures for the ‘Crossfire’ scenario provided in the rules as well, but this lot will do fine for the moment.

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**TERROR OF THE LICHEMASTER**

Wargame Play-Aid
Games Workshop £5.95

Terror of the Lichemaster is the latest in the growing range of Warhammer support material. Like earlier supplements, it provides the tabletop gamer with a selection of card buildings together with a Warhammer scenario.

Box contents are nice and weighty, with 16 sheets of buildings as well as the scenario booklet. All the buildings are in full colour, all of which have been splendidly executed by David Andrews. They are colour-coded to make them easier to put together. A number of additional windows, doors, signs, proclamations, and wanted posters are also provided.

Once assembled the card models are reasonably sturdy, but they can be further strengthened by bracing with spare card, making them surprisingly rigid.

The scenario provides a short campaign in which the card buildings are used to represent one of three battle locations: a dwarf mine, a farmstead and a village. The campaign pits a necromancer (the lichemaster himself) and a host of recently-risen undead, against, successively, a group of dwarf miners, a family of farmers and, finally, the main settlement of the area. The campaign, although small in scale, poses some interesting problems for players.

There are some useful magic items, and some colourful characters in the Warhammer vein, including the lovesick Antonio Epstein, and the one-time inter-valley wrestling champion Albi Schutz. Card counters are provided to represent the troops involved. Whilst card counters cannot really compare with metal models, they are adequate in themselves, allowing the game to be played more or less instantly, and at no additional expense. The counters are printed in colour on the cover, and whilst this is a laudable use of space, it does mean that you have to lose the cover should you decide to cut them out.

Terror of the Lichemaster is a solid product for Warhammer players. The finish is presentable, and, with a little intelligent modelling, can be brought up to a very high standard indeed.

- **Complexity:** 6
- **Value:** 8
- **Ease of Use:** 9
- **Usefulness:** 9
- **Production:** 8
- **Skill:** 7
- **Overall:** 9

Pete Tamlyn

**FRAGMENTS OF FEAR**

RPG Supplement
Chaosium £5.95

Chaosium’s companion packs should be pretty familiar by now, and the company’s intention to publish bits of lore too odd to fit in elsewhere is essentially admirable. The latest collection of oddities is the Second Cthulhu Companion, also known as Fragments of Fear, which unfortunately falls into most of the pits its predecessor managed to avoid.

Taking it from the top, Fragments of Fear kicks off with ‘Cthulhu Questions Answered’, in which Sandy Peterson deals with four queries about the game, only one of which is thorough enough to truly warrant publication. Any competent keeper should be able to figure the answers to the others out himself.

‘Mythos Comparative SIZes’ and the various silhouettes in the central foldout provide some indication of how large monsters are, and form a clever little piece once you consider that no version of the game thus far has included a SIZ table.

‘On the Ubiquity of Cthulhu’ continues the publication of the notes of Professor Phileus P Sadowsky, and is factually very illuminating.

The Cthulhu Grimoire reprints all of the spells published in the other seven CoC supplements, and is of great value to those who do not own the bulk of these. Otherwise, the only thing you really gain...
is the convenience of having them together in one place. 'Lions and Tigers and Bears, etc' prints stats for various creatures, most of which have appeared in the Sourcebook; they are beefed up considerably in this list. The almost obligatory stats for the scenario 'The Underground Menace', originally printed in *Different Worlds* 19, and essentially unchanged, beyond the more sophisticated phrasing of the piece. This is all, for the better contributions to *Fragments of Fear*, as it can be used during a campaign, as an introductory scenario, or at a convention to demonstrate what the game is all about. Following this, the characters penetrate the lush Belgian Congo in search of a lost city. It relies too much on combat for my tastes, basically detailing combat encounters the characters can have on their way to and inside the city. The base role of the scenario is too vague, and the publisher has apparently avoided the large task of detailing the city by putting it into a hurry. Other inclusions are a map of Innsmouth, some ritual curses, a Lovecraft poem and an excerpt from a medical test for two to six players, each of whom represents the whole tone of the supplement, ers the whole tone of the supplement, and takes up so much space that the other items truly appear to be fragments.

**Production:** 8 **Usefulness:** 8
**Esthetics:** 8 **Value:** 8
**Overall:** 7

**Phil Frances**

**JUDGEMENT DAY**
**Role-Playing Scenario**
Games Workshop £10.95

The very first scenario for Judge Dredd - *The Role-Playing Game* is here at last. *Judgement Day* has been written by Marcus L. Rowland, a name most WD readers will doubtless be familiar with, and very good it is too. Wrapped in a bright, eye-catching comic-style cover, the package comes as a thick booklet and very good it is too. Wrapped in a bright, eye-catching comic-style cover, the package comes as a thick booklet. The investigation proceeds in a rather linear fashion, with each prog needing to be resolved before the way forward to the next one becomes clear. There are various routes within each prog. As each section of the case is contained within a chapter-like prog, this scenario would be ideal if a group only had a few hours to spend on each playing session. The style and feel of the actual case owes a lot to the 'onion skin' format of the better Call of Cthulhu scenarios. As a whole, the case works well, emphasising investigative skills over violence in most cases, though this being Mega-City One there is still plenty of the latter to go around.

A very nice touch, which again helps maintain the peculiar atmosphere of the *Judge Dredd* strips, is the humorous use of silly names, awful puns, and other jokey absence. Such groan-inducing humour is an integral part of the *Judge Dredd* strip, and accounts for much of its popularity, especially amongst older readers. It is gratifying to see this continued, both in the game, and now in the first scenario. The style of things will, I hope, continue to play a major part in future releases.

*Judgement Day* is a solidly produced, value-for-money scenario, with well realised plot lines and individualised NPCs. Its plot is clever though slightly off-beat, but very much in keeping with the rest of Judge Dredd's world.

**Complexity:** 9 **Value:** 8
**Ease of Use:** 8 **Skill:** 7
**Production:** 8 **Overall:** 7

**Jason Kingsley**

**COSMIC ENCOUNTER**
**Boardgame**
Games Workshop £10.95

Cosmic Encounter, the game of stellar conquest (as the blurb goes), is a game for two to six players, each of whom represents a particular alien race. The object is to secure five bases on other races' planets, using a combination of innate powers, military muscle and shrewd judgement.

Although it sounds deceptively simple, the outcome is heavily influenced by the alien powers involved. Some are straightforward; such as the Warrior, who counts each of his simple tokens as strength 4; or the Virus, who doesn't add his Challenge card, but instead multiplies it by - very lethal indeed! Other aliens require a more careful approach, but no one power ever proves supreme; each may be balanced by another or by careful use of the many special challenges available. The cut-throat nature allows few chances to romp away with a quick win; planning, careful card selection and good timing are required.

*Cosmic Encounter* is an easy, light-hearted game with plenty of scope for devious strategy and backstabbing. Most games last between one and two hours, and given the variety of powers available, each game proves to be quite different. The earlier version of this game proved too scarce and expensive for it to become well-known; try it now, and see why it was worth re-releasing.

**Complexity:** 5 **Production:** 8
**Playability:** 8 **Value:** 7
**Skill:** 7 **Overall:** 8

**Tim Wilson**
Critical Mass is a regular fantasy and science fiction book review column, written by Dave Langford.

PUBLISHERS' LORE

I'm writing at the dead time of the publishing year, between the Xmas Splurge and the Spring Launches. Folklore says this is a rotten period to put out a book. Smooth-jobs are told, 'We'll be on the schedule for January,' they find it as cheering as when publishers say, 'Great news - we're remaining your book at last!'

Gollancz's latest would seem doubly cursed, since it's books of short stories. 'I'm publishing so-and-so's new collection' is pronounced by the average editor as though he/she was saying, 'Blind Pewuali this morning and handed me the Black Spot.' This isn't mere superstition: the mindless hordes (you) are notoriously reluctant to buy single-author collections. You might also be surprised to hear that hardback buyers are overwhelmingly keen on glossy dustjackets, which add substantially to the cost of the book. Attempts to publish cheaper, unjacketed books have failed miserably.

Pohlstars (Gollancz 203pp £8.95) is Frederik Pohl's first SF collection for many years. The eleven stories are smoothly professional, ranging from minor jokes to a mini-novel. One shaggy joke assumes that evil aliens (you) are notoriously reluctant to buy single-author collections. You might also be surprised to hear that hardback buyers are overwhelmingly keen on glossy dustjackets, which add substantially to the cost of the book. Attempts to publish cheaper, unjacketed books have failed miserably.

Grafton (416pp £7.95) has essays by many famous names including Isaac Asimov (whose Science and Creationism ed Ashley Montagu is yet another OK science-essay collection - [194x64] Grafton is a regular fantasy and science fiction book review column, written by Dave Langford."

CRITICAL MASS

I Hope I Shall Arrive Soon

Philip K. Dick

SHORT STORY BY AN INCAPACITABLE ARTIST (Harold Shaw)

Final psychological twist. A mixed bag. Likewise Philip K Dick's collection I Hope I Shall Arrive Soon (Gollancz 179pp £8.95): the ten stories struggle from 1964 to a posthumous 1985. Though he's less polished than Pohl, I like Dick better. Pohl writes as a wise guy who knows the rules, knows people are out to screw you, and knows you can't beat the system. Dick generally starts by changing the rules, continues to find 'goodness' in odd places (loonies, alien simulacra, computers), and often steps right outside the here and presently system...

In his very funny 'The Exit Door Leads In', the System itself is training people not to blindly obey the System. Dick's combined screwiness and humanity fill the opening essay, farming between jokes and his worrying theory that unread chunks of the Bible were creeping into his SF. 'The existence of Disneyland (which I know is real) proves that we are not always the same. 1950. Few people needed this particular reassurance. There may be no more Dick collections, so bag this one.

There will doubtless be hordes more 'Dick', but no more Grafton (416pp £7.95) has essays by many famous names including Isaac Asimov (whose Science and Creationism ed Ashley Montagu is yet another OK science-essay collection - [194x64] Grafton is a regular fantasy and science fiction book review column, written by Dave Langford."

C J Cherryh goes on, and on, in Forty Thousand in Gehenna (Methuen 445pp £2.95), another fat volume from her Union/Alliance universe of future space politics. The basic idea is good: re-establishing contact with the all-powerful yet ludicrously inefficient Cyclan, and...
2020 Vision is a bimonthly column covering fantasy and science fiction movies, written by Colin Greenland.

GETTING THE FRIGHT RIGHT

It must be a headache making a horror movie these days. With technical effects of ever-increasing cunning, it's possible to show the most graphic mutations and mutilations, to a public which seems able to stomach them all cheerfully and demand more. Campaigners for censorship often overlook the fact that fans of slash-and-slay pictures relish them not morbidly but as light relief from the actual, but less tangible, horrors that fill the papers and TV news. Condemnation by Mary Whitehouse may be the best advertisement of all; but no director wants to end with a film that makes the studio so nervous they won't release it. One answer seems to be--add comedy. A streak of satire, a pinch of farce demonstrate you're not taking your romanticies too seriously, and that the audience shouldn't either. Balancing the mixture, though--that needs skill.

The Return of the Living Dead (Tartan, 18) is the first film to be directed by Dan O'Bannon, co-writer of Dark Star, Alien and Lifeforce. If you recall a previous movie entitled Night of the Living Dead, and directed by George Romero, well, so did Romero, and he sued. This one got made anyway, more as a homage than a rip-off. Barrels of zombies from the original story have been misrouted by a medical supplies firm. One springs a leak, and fairly soon all the cadavers and specimens upstairs are twitching into action. Meanwhile in the graveyard next door the local punks are having a party... The movie sprawls shapelessly but comfortably, with plenty of gruesome jokes. The two men minding the store inhale toxic fumes from the barrels and pass straight from being alive to being undead without noticing. There's a hilarious moment of embarrassment when their colleagues and assembled paramedics realise the pair have shuffled off this mortal coil, but don't know how to break the news to them.

Fright Night (Columbia, PG), is also a directorial debut for Tom Holland, who wrote the recent Cloak and Dagger, a film about a boy obsessed with a spy role-playing game. Here, it's a boy obsessed with old monster movies, who discovers his new neighbour is a vampire but can't get anyone to believe him. Unfortunately Holland gets his mixture of humour and horror the wrong way round, setting up a gawky teen-comedy and letting it run on far too long before deluging it with buckets of blood. One boy, an exploitative little brat who would have been a sympathetic character if he hadn't been so badly acted, is suddenly staked to the parquet, writhing through the most nightmarish transformations since The Company of Wolves--shocking, certainly, but callous, as is the立项 gering scene where the medallion-man vampire gropes a schoolgirl at the disco. We may be justified in suspecting that a film which has such contempt for its characters has contempt for its audience too.

Teen Wolf (Entertainment, PG) goes too far the other way. It's so careful to cater to the kiddies that it collapses into trite moralism and cliché--a shame after a wonderful beginning. Michael J Fox (who went on to star in Back to the Future) is delightfully perplexed as Scott, who finds growing up brings claws, fangs and pointy ears. The movie's best joke is the scene where dad demands the God who sleeps in a swimming pool, solemn priests lead the people in chants, when the Gods abandoned the World, and a sombre vision of the Day After, in which three visiting children see a ghost in a Derbyshire village and become gradually and perilously involved in the reparation of a terrible crime three centuries old. John Kirsh, directing on a tiny budget with four 'stars' who'd never acted before, has created a vivid and enthralling mystery ten times better than the ghastly Goonies.

Two excellent programmes of animation included the strange and spiky This Unnameable Little Broom, an insectile fever-dream; Canada's The Big Snit, in which a couple squabbling over Scraible manage to miss World War Three; and a sombre vision of the Day After, in which a 13-year-old girl and her 173-year-old companion cross a desert strewn with giant furniture and bedclothes, to find a decaying city where solemn priests lead the people in chants taken from their sacred book, a mail-order catalogue ("Rust-resistant watering cans"). It is the age after the Storm when the Gods abandoned the World, all but the one amnesiac, amorphous god who sleeps in a swimming pool, dreaming of rust-resistant watering cans. Join me now in this heartfelt prayer: "Take back Fright Night. Give us Gwen!"
HELLO READERS - HERE, I AM, AGAIN, BECAUSE I HAVE RECEIVED SEVERAL COMPLAINTS ABOUT THE ALLEGED SEXIST NATURE OF THIS STRIP. SO THIS MONTH, I DECIDED TO SET THE RECORD STRAIGHT. THEREFORE, MAY I PRESENT...

THRU! THE BARBAPRISON
IN THRU!
SOCIAL CONSCIENCE

ONE STEREOTYPED PERSON OF DISTINGUISHED VALOUR IS JUST LEAVING HIS FAVOURED MALE ORGANISED SOCIAL SITUATION (IN OTHER WORDS, OUR HERO IS LEAVING THE PUB) WHEN...

LYPARA: WHAT'RE YOU DOING HERE? YOU CAN'T BE IN THIS GACKET, DARLING!

WELL, I'M SUPPOSED TO BE WAVING OUR BEAKERS TILL THEY GAVE THE DRIEST CRAP HE'S EVER TAKES, BUT IT IS IN FACT A CAREFULLY THOUGHT OUT SOCIAL ACTIVITY WITH A DEEP UNDERSTANDING OF IMPORTANT SOCIAL AND ECONOMIC ISSUES!

DON'T YOU REALISE THAT BY DRESSING LIKE THIS, YOU'RE REINFORCING PEOPLE'S IDEAS OF SOCIAL STEREOTYPES IN THE SWORD AND SORCERY GENRE?

AND ANYWAY, WHAT'S IT THAT I'M ENRICHING SEXUAL STEREOTYPES, DRESSING LIKE THIS - BUT YOU'RE NOT BY DRESSING THE SAME WAY?

OH, REALLY, AND HOW WOULD YOU SUGGEST I DRESSED - BAGGY KHAKIパンツ, AND SAVE THE GAY WÜNC T-SHIRT I SUPPOSE?

WHICH IS PRETTY TIGHT GIZZ! ANYWAY - WITHOUT YOU WADDATING A BROAD SPLAY, AND V rapid LITTLE KISSES!

IF THIS STRIP ISN'T SEXIST THEN WE'RE BOTH EQUAL - SO YOU MUST BE, JUST AS SEXIST AS I AM - BECAUSE YOU'RE DRESSING THE SAME WAY!

I SUPPOSE SO - AN WAY, SO MUCH FOR THE CAREFULLY THOUGHT OUT SOCIAL ACTIVITY BUT - HURRY A DRINK THEN DARLIN'!

ER?

SAP!

SEXIST PROVOCATION!
Glorantha-addicts should now have the message that we have not been forgotten in the change-over to RO3; in fact, we shall shortly experience an information explosion, which should be more enriching than the great sequence from Cults of Prax to Pavis in terms of our knowledge of Glorantha. Start saving now! (I hope prices may drop a bit, but won't take bets on it.) Of course, all the changes, including the modifications to various NPCs to reflect their new status in RO3, are not necessarily all for the good. Many published comments have been hostile in varying degrees, and not just by the occasional hack (such as Dave Morris' in WD69 (not really justified, as pointed out by Rick Crofts in WD77)). Personally, I take very seriously Greg Stafford's comment that RO3 reflects his grey areas, just as he welcomed the GMG's handling of the most of the changes and innovations, particularly Fatigue Points.

I approve of the principle behind Fatigue Points - that there should be an objective way of registering the toll of prolonged exertion. One major consequence of this is that heavily-armed hundred-percenter's become easier to cope with in a relatively short time, if you can keep them at bay long enough. (Don't ask me what happens with Heroes; I presume they obey different rules, but you shouldn't be trying to play a Hero in RO1)FPs suitably但如果ROMs are not too tiring. Such points may not be quite the equivalent of starting off tired, but it does represent a heavy burden, such as would only be undertaken exceptionally (perhaps on some journey of desperation, or by safety-first types like traditional Mostall). I believe that in general there is a strong case for banning such a practice; the vastly increased cost and weight of the better types of armour and the mounts with armoured and other gear. Here, I will take the opportunity to decry the creation of NPCs like some in Vikings and the Borderlands, who start with negative FPs; this may not be quite the equivalent of starting off tired, but it does represent a heavy burden, such as would only be undertaken exceptionally (perhaps on some journey of desperation, or by safety-first types like traditional Mostall). I believe that in general there is a strong case for banning such a practice; the vastly increased cost and weight of the better types of armour and the mounts with armoured and other gear should make them much rarer, anyway.

I speak of this and matters following with some experience to back me up, since I have managed to find the time to run some of my player characters through several RO3 scenarios. As things stand, I lose 1% from the chance of casting Spirit Magic (POW x 5) for each point of ENC; so a character with average POW10, carrying spear, shortsword, 12-point shield, and 2 or 3-point armour, will have a 39% chance of casting successfully. You really aren't going to roll that too often! Increasing the chance by the use of Ceremonies is all very well, but not very practical when under attack (since you cannot do anything while casting a spell), and it requires at least 3 MR to give a chance of a really significant improvement (+16% per MR for the first 3 MR added to casting time). Yet every failed spell costs you 1 Magic Point, so the average character cannot afford to fail very often. It seems to me that this is too hard; who would bother with Spirit Magic if they get a 1% chance? I understand that Chaosium may allow the addition of Magic Bonus to the casting chance, but for most characters, even quite good ones, this will only add a few percent. I have developed a variant, which I offer for consideration. This is to deduct only 1% for each point of ENC over half the character's maximum (STR + CON). In general this gives a much more reasonable chance, even to the heavily armoured, though it has still been possible for POW12 trolls to fail healing spells, even using Ceremony. Of course, you could ignore the ENC effect altogether and apply to the chance of casting other magic (following a Chaosium errata list, ENC now affects casting Sorcery spells), and could involve Chaosium's familiar effect on Dodge and Sneak, but I haven't tried that. The former would be the more plausible, since it is surely easier to adapt one's actions to the weight of armour rather than to its nosier making ability. As things stand, I feel that Dodge is pretty useless, since ENC will reduce it to the basic 5% in many cases. Have you all noticed, by the way, that you cannot parry as well as attack with the same one-handed weapon in the same MR (PB pp48), but must Dodge if you have no shield? I am not happy about this one.

Another problem thrown up by my characters' experiences was the effect of Special Hits with smashing and slashing weapons. In RO3 all one gets is an automatic knockback of 1 metre per 5 points of damage, plus a chance to knock down others, take further damage through collisions, etc. Between two characters of similar size this will seem reasonable, but what if a trollkin hits a great troll or an assault beetle, which (with 6 legs might have a better chance of keeping position than anything 2-legged), to say nothing of those rare occasions when one might be fighting a dinosaur or dragon (as in Borderlands), or even a giant? It is obviously ridiculous to cause a knockback in such circumstances. Moreover, the knockback is not much of a benefit compared with an Impale, but I am reluctant to believe that a well-sharpened sword or axe, at least, is that much less effective than a spear. I suggest reverting to maximum damage, from which armour and protective spells are subtracted, or rolling dice twice, as for Impales, or reviving the old Slash and Crush rules. A knockback could also happen, and might result from some Impales (especially by a mounted lancer), perhaps on a successful STR vs SIZ roll at the GM's discretion.

Such points arise from considerations of realism, and of course there is a limit to what can be introduced to reflect reality without snowing the GM under with tables and dice, and a lot of alternatives rather than additions. While on the topic of realism, I will mention something I have not usually had to complain about - underpowered NPCs. The Civilised Levy in one Coliseum and the ordinary Greenbrass farmers are light on magic, for as (almost certainly) initiates they would get 1 free point per 5 years/fraction thereof, so should have at least 2 points of Spirit Magic if in their twenties, as one would expect, and they might well have bought more. They might also have higher POWs, since they get 1 point per 3 years, or have sacrificed for at least 1 one-use Rune spell, probably some high quality healing spell. The Previous Experience rules, which I follow here, should, in my opinion, be the essential guide to creating NPCs, indicating how long it takes to reach really high levels of skill. Too often, I suspect, PCs and NPCs are created without really taking into account the plausibility of what they are supposed to have achieved by their (usually youthful) age. But at least a Priest, now getting 1 POW point per year automatically, can build up a large number of Rune points, and is no longer required to maintain a POW of 18.

Finally, a few miscellaneous:

Aiming: Greg agreed, that the rules used for melee weapons should apply to magic too.

Disruption: Two good questions on the topic.

1. (Simon Phipp): Does the disruption effect in wounding or creating a creature meet need to overcome the victim's POW? Apparently not, it is automatic, but a good question, for why should it be?

2. (Tim Minas): If an allied spirit bound in a weapon casts a disruption that is reflected, does the weapon take damage? I see no reason why not; but note that in RO3 disruption is very rare, apparently available only to Trickster cults.

That's all for now; watch yer topknots!
HOW TO SAVE THE

UNIVERSE

The Delights of Superhero Gaming Revealed by Pete Tamlyn

In my opinion, comics are intended for readers of age 8 to 13... Thus they are childish (of or like or proper to a child) ... Likewise Golden Heroes is a childish comic as it is based on these comics.

We shall start at a fairly basic level by noting that in a superhero game each player's character starts off as a hero whose abilities far outstrip those of ordinary people. A lot of people see this is a disadvantage, equating it with starting the game with the sort of overkill now commonplace in AD&D. (The average level of AD&D characters these days, according to TSR, is 16.) What people forget is that first level which makes it easy for the GM to crack down on the sort of unrestrained use of power and gratuitous slaughter that is all too common in other games.

The existence of superheroes also solves one of the most common problems with roleplaying systems - a rational, and of adventuring. A brief survey of the 'realism' debate will bring to light a whole string of comments some great king or wizard driven all the monsters from the land? Why should a blood-thirsty knight, pious priest and peasant thief band together like they do? A good GM can provide rationales for all this, but in doing so he is essentially producing, often with a great deal of effort, what comes free with a Superhero game: a setting in which the hero is an accepted and essential part of the background.

It may well seem, of course, that modern governments would be unwilling to tolerate groups of bizarrely clad vigilantes running around their countries, but comics' writers realised this long ago, and if you want to run the sort of game where the heroes are hated and hunted by normal humanity there are plenty of role models available.

To summarise thus far, then, Superhero games do provide for player characters who are immeasurably more powerful than ordinary men and this should appeal to those amongst you who start your AD&D characters off at 10th level because they are too wimpy below that. But the fact that the players start off super-powerful does plug an embarrassing gap in the rationale for a realistic game, and plenty of means are available within the accepted game structure to limit players' freedom to use their powers if this is what the GM wishes.

Talking of background, setting up a campaign is also much easier with Superheroes than with most other games. Fantasy and SF campaigns both require a hefty amount of sub-creation of an alternative world or universe. A historical game requires historical knowledge. Of all the types of rolegames on the market, only the Superhero, secret agent and horror genres permit the use of a modern setting. Of these, only the Superhero game has the characters continuously interacting with the society in which they live, allowing the GM to make full use of contemporary news...
HOW TO SAVE THE UNIVERSE

stories, books and TV series for background material.

Comic Relief
No game comes with quite so much readily available source material as a Superhero game. But this is not all. Most games are based in a world defined by a set of books. Superhero games have this too. Not quality literature perhaps (though little enough fantasy, SF or horror is either), but there’s lots of it and it is being continuously added to at a rate of hundreds of pages a month. What is more, thanks to Stan Lee’s insistence on the consistency of the Marvel Universe, and the commercial success of that idea, the quality of creation (and hence usable campaign background) can be quite high.

A letter in an earlier issue of White Dwarf said that because Superhero comics are aimed at children (note that line of attack again) they don’t have to be totally consistent. This is a common fallacy. Perhaps in a strict scientific sense they don’t, otherwise none of the powers would work, but I can poke similar holes in almost anything (except possibly a Coronation Street role-playing game). In fact the Superhero setting is one which has been designed for an ‘anything goes’ approach.

Once you accept the basic premise of the genre, almost anything else follows naturally. Aliens, time travel, magic: you name it and comics have done it. You may have to be a bit careful in a campaign to scatter the wilder adventures judiciously amongst a regular fare of traditional crime-fighting but the possibilities are genuinely endless. Indeed, ‘comics’ does not necessarily mean Superhero comics. There are comics featuring Conan, Dr Who and Indiana Jones. Because comics-based games have to try to cover all of this you can actually make a case for running any sort of game with Superhero rules. Simon Burley and Pete Haines, authors of the Golden Heroes game, are actively considering science fiction and swords & sorcery supplements for their creation.

Superhero games, therefore, make it very easy for a GM to produce either a one-off scenario (just nick a plot from one of the many comics available) or a long-running campaign. If you and your players enjoy having space travel, time travel, science and sorcery in the same game it can be done, but there is no reason why a more conservative group cannot spend all their time fighting crime on the streets of New York if that is what they prefer. There are plenty of comics covering both styles.

But Seriously, Folks . . .
Okay, let’s stop for a moment and take stock. Thus far I may well have confirmed the worst fears of many people who regard themselves as ‘Serious Rolegamers’. ‘Incredibly powerful characters? Anything goes? He can’t possibly be a true role player!’

One of the first things your ‘serious’ roleplayer is likely to object to is the high degree of stereotyping prevalent in Superhero comics. There is no doubt that comics can be very poor literature, and it is reasonable to argue that if all the available role models are stereotypes this is hardly likely to encourage rolegamers to rise above stereotyping in their own characters. On the other hand, how many well-rounded, thoroughly believable characters have you seen in rolegames anyway? Not many, I’ll bet.

Arguing for quality roleplaying is all very well, but to play a convincing role you have to be a good actor. Rolegames are not an attempt to put a miniature Royal Shakespeare Company in every living room. They are, if they are theatre at all, popular, amateur dramatics. Nowadays it is fashionable to sneer at such things as melodramas and Gilbert & Sullivan because of the simplicity of plot and characterisation, but given an amateur theatre company they are probably a much better bet than Chekov because a simple, stereotyped role is easier for a poor actor to play well.

The same holds true for rolegames. Give a player a deep and complex character like Gandalf or Frodo Baggins and in most cases you will get a stereotyped result that is mostly the player’s own character and which makes a mockery of the original role. Give him a simple, uncomplicated role like the Incredible Hulk and he will probably be very convincing.

All this does not mean that
you cannot produce good characterisation if you want to. Changing the analogy for a while, suppose you take a random sample of people and give them a musical instrument to play. If the instrument is a saxophone maybe only one in ten will produce anything approaching a tune. But if it is a recorder most people should be able to manage something whilst the talented musicians will stand out. Catering for the lowest common denominator is not always a mistake.

Yet again, those of you who like your role-playing simple and uncomplicated by difficult moral choices can blast away at supervillains to your heart's content. Indeed, the chaotic-evils amongst you could play supervillains if you wanted. Many rule systems discourage it but there is nothing about the genre that actively prevents it. However, for those of you that want it, a far more complicated, and to my mind more interesting game is easily available with the aid of an imaginative GM.

Pass the Shark-Repellent Bat-Spray...
What I have said so far will, hopefully, have convinced many of you that Superhero games are not as boring as you might have thought. Raw power is there if you want it. Interesting campaigns and dramatic situations are easily developed. Even those of you who fill dungeons with mathematical puzzles should find that it doesn't matter what setting you choose for your problem-solving.

There is an enormous variety of styles of comics to choose from. You don't have to be as saintly as Batman or Captain America; you don't even need to come out with such classic lines as 'Holy Aerial Cupcakes, Bruce, it's a flying saucer!' I guess that there may still be some of you out there who would be just plain embarrassed to imagine yourselves running round the countryside in a gaudy costume. Maybe you're right. But then again don't those Treasure Trap types in fur rugs and leather, or Star Trek fans in false Spock ears look weird. And aren't all Cthulhu investigators mad anyway? Compared to that lot, what's so odd about a Superhero?
Fantasy literature has always been about the unknown, and the excitement and fear connected with it. The aim of this article is to suggest ways of improving role-playing, and the atmosphere in which it is conducted, by injecting a little mystery into the proceedings.

Can you remember your first adventure? I'll certainly not forget mine - it was such an experience. The wonder and the mystery were the greatest part; plot, setting and the reality of the situation were totally unimportant. Clutching my ten-foot pole, lantern and longsword, I crept down the ten-foot corridor. Suddenly I came upon a skeleton guarding a door - all I could think of was Jason and the Argonauts, and with no handy cliffs in sight, I fled blindly away. My escape was short-lived because I ran straight into another of the creatures. Not knowing what to do I flailed at it with my sword and by some miracle (or so I thought at the time) I destroyed it. And so on, adding to my monsters and treasure until I staggered out of the dungeon, but eager for another adventure. I'm sure that many other gamers' experiences were similar. Wouldn't it be great if every adventure could be like that? Unfortunately when you're older and 'wiser', and there are a lot of rules, the original phenomena that was so like the real-life situations in which role-playing took place are more like wargaming instead of role-playing. It's fine if that's what you're interested in but I think that mystery is so basic to fantasy in general that the unknown and the aspect of role-playing should be brought out to the full.

Having decided that mystery is a good idea, how do you go about injecting this into your campaign? Firstly the players should be told as little as possible. Tell them the bare minimum of what the characters will possibly meet side of too little information. Practically, this can be very useful when running a campaign. For instance, the number of arguments would be greatly reduced since I find that most arguments are based on the interpretation of the rules. If the DM is the only one to have read the rules then he has the only valid interpretation, and so long as he is consistent, the players have nothing to base their arguments on. If you have the chance to buy another game system (what, play something other than AD&D?!) then hold on to the rule books - all of them - and ask the players not to read them (I include the players' handbook). Don't even read all the rules yourself! All sections on standard procedure must be read of course. This allows you to absorb the rules gradually, and leaves you with something more interesting. This situation is regrettably for both dungeon master and players as adventuring becomes more like wargaming instead of role-playing. It's fine if that's what you're interested in but I think that mystery is so basic to fantasy in general that the unknown and the aspects of role-playing should be brought out to the full.

For players who haven't read the rules they might have even met a ghost before without realising it. By dressing up basic encounters in different ways it's amazing what you can disguise. Players would have to recognise monsters by their characteristics and not their names. The same goes for hit points (which are frequently abused). These are pretty well the only way to adjudicate damage, and yet if used too much they can destroy the atmosphere and their original purpose. They should be used solely for bookkeeping and not as a gauge of the strength of monsters. Characters in a fantasy world don't go around quoting hit points so neither should the players.

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The magical and mystical often go together, their unknown qualities instilling fear or superstition, but more usually, excitement in fantasy readers and players. Magic should always have that air of mystery about it and it should never be humdrum. Magic items then should be things of wonder and awe, not just 'another piece of equipment'. If they appear too frequently there is a danger that they will be taken for granted.

The other extreme is to have very few magic items but this leads to squabbles because their unfair distribution within a group becomes inevitable. One of the means of player reward would be cut short and if, to alleviate the situation, the magic items are made more powerful, game imbalance could easily occur. Either way players become expert at collecting magic items before a magic-user hits the deck he's usually been stripped of all rings, wands, amulets, necklaces, bracers, etc.

The alternative is to treat magic in a different and more flexible way. Rarely in books - the power of ancient dragons would be assumed to be awesome after having conflicts with younger types. Unfortunately dragons in AD&D are something to be squashed for their treasure when supplies run low. They are certainly not the majestic creatures of legend, C&S redresses the balance where only a dragon-slayer may have a picture of one on his shield: these men are people to fear and respect. Players cannot be cavalier about their attitude towards monsters if they don't know all their abilities - those who are will get a nasty surprise one day.

The greatest power to have over an opponent is to know their strengths and weaknesses; that is why a player character class with this ability would be banned - and yet most players have read the Monster Manual! Even when you've killed a monster, was it a particularly weak one? It would be very easy to keep the interest of players in monsters if they never knew for sure whether they were just lucky. With the true statistics and abilities remaining unknown, previously encountered monsters could still prove to be an interesting problem - no need for millions of new, and sometimes illogical, monsters.

In fantasy books there are rarely more than a few main monsters. A small change in familiar monsters would produce a whole new range of possibilities, keeping the battle going between old adversaries.

MAGIC

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Magic items which show particular affinity to a character are always interesting. They are a tool sometimes used by unscrupulous DMs to split a party by jealousy. The affinity is most interesting if there's some logical reason behind it. The other players may get clues as to the nature of the previous owner, the item and even the player concerned (why the player thinks). It is strange because it 'fails' to glow in the presence of dwarfish gold known only to that race. Even then the deduction is not easy because, firstly, dwarvish gold is rarely found pure; secondly, despite its rarity it is usually amongst a cache of normal gold; and finally, the talisman always interesting. They are a tool sometimes used by unscrupulous DMs to split a party by jealousy. The affinity is most interesting if there's some logical reason behind it. The other players may get clues as to the nature of the previous owner, the item and even the player concerned (why the player thinks). 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perhaps the character is....
The powers themselves should not be straightforward. Don't tell the player, for example, the magic item has a range of 60' and unleashes 666 fireballs. Just let the player know what his character would do - the activation might be anything. When the character wishes to use it he says the power word or speaks the rune, or whatever, and you, the DM, decide the outcome. As with the dwarf's talisman, the item may not work in all circumstances but do have a logical reason for this dependence on its powers and history. Some items may function without asking, so to speak. For example, if one of the party members suddenly falls unconscious, what would the other members of the party think? The character wakes up after a minute wondering what hit him. Then later in the adventure they get plumbed into darkness - unable to see a thing for about an hour wherever they move. Eventually they may discover the reason, although it might take several more weird happenings. The character should have a device against scrying. Only by being unconscious did the high level location spell pass over his mind. Similarly the darkness prevented a crystal ball from finding him. The party would certainly wonder what was going on after perhaps being the one who brought it, like bells to a silence spell. If they touched it, would they keep it? Magic should be as mysterious as possible but don't confine these suggestions to items - places and people can be magical too. Magic was feared by people because they didn't understand it - so make the characters fear it too. You'll know you've succeeded when the fighters become more superstitious!

CHARACTERS

This section deals with the underused concept of characters belonging to each other. It is the area in which players can have the most fun.

To start with the players should not know each other's statistics. They should even actively prevent other players from finding them out. This will not only remove jealousy between players but will also add in NPC-EN sport and poison settings for them by good role-playing. The characters would be judged by their deeds and not their abilities which can be misleading. The players would interact with each other like the characters in the fantasy world. Players, and more importantly the character, should be always wondering what everyone else's abilities are. It's great fun trying to solve the mystery of the other characters and concealing your powers from those playing against you. This is a sure way to camouflage their inactivity. Thus notes, 'winks and nods' and secret messages sent from non-player characters to the people around him. He may wish to make magic items, speak in private to an NPC or go on a mission concerning his past. In a way players will be giving ideas to the DM secretly during games sessions.

A past history given to each character will give the players something to build their personas on. I realise that many DMs don't believe that player characters should be special, but their past histories can be much more interesting (and magic items can show affinities towards them). Strange things might have happened - demons at birth, dreams as a child, a sinister stranger showing an interest in the child, an enemy made, or perhaps a friend. The player gets a feel for his character and the world he lives in. It is very difficult to build a character on no background at all - even impossible. Some things may not even be apparent to the character; unknown wheels may have been set into motion by his birth, or actions as a youth, for good or ill. The character would have to look into his past to find the answers. This means there is less time for the party to talk about other characters and the secrets of their own. In a way players will be giving ideas to the DM secretly during games sessions because they can convey character actions and reactions in terms of a 'nod and a wink'. For instance, suppose a player wishes to use his stolen ring containing haste spells he might say 'I run as fast as I can,' and stare the 'DM in the eye. Later sessions will be mainly instigated by the player to explain his character's past. Players will have to be more involved and the DM will become more real and this will encourage good role-playing.

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Communication in Traveller, by Andrew Swift

It is reasonable to assume that man's curiosity and thirst for knowledge of the world about him will never cease. This means that some form of today's newspapers will always be around to pass on the news. As long as the need to be informed is there, then there will also be people who are willing to make money by providing it.

The main factor that governs the way news travels on a planet with little technological development is by word of mouth. The accuracy of messages no longer becomes reliant on the memory of the carrier. However, these written messages must still travel by the same methods as before, so they still rely on a messenger service of some kind.

**Up to Tech Level 1**

The main method by which news can travel on a planet with little technological development is by word of mouth. News can travel from one town to the next in the form of rumours carried by people who travel the routes regularly, or by a travelling minstrel who travels from town to town, passing on what information he has for the price of a meal and a bed for the night.

Messages could be sent between towns by players if they have the money to pay for someone to travel the distance.

**Up to Tech Level 3**

The news will stop being so dependent on word of mouth, since writing should be in its rudimentary stages of development. This, in Traveller, is represented by Tech Level. This is only a very rough estimate of how developed an area is, and many other factors can alter its appearance. For example, a race of creatures without eyes could not use what we recognise as a newspaper. News may, in this way, be either helped or hindered by the natural abilities of the creatures passing it along.

The speed at which people can communicate and how quickly the rest of the population can be informed of events should be noted. The way a planet's population is informed determines other criteria, such as the length of time a group of criminals could stay hidden on planet before everyone knows that they are there and begin to look for them.

**Up to Tech Level 7**

The development of an accurate and reliable printing press heralds the coming of what we recognise as the newspaper. Along with this will come the poster, either advertising a local event, or posting notice of a wanted criminal. This development of 'news' will attract many people who will try to make their fortunes giving the population 'what it wants to read'.

As a planet reaches the later stages of this development scale its communicability will have stretched into the areas of radio and television. This means that along with the press, a planet will now be armed with the TV reporter who along with his television crew will be covering the newsworthy stories.

News will be big business. If the characters are involved in any activity that is considered as a good story they will be besieged by the press, the TV, etc...

**Up to Tech Level 10**

The super-industries of newspaper and television will slowly become less and less of a monopoly as the microchip industry turns towards the news medium as an outlet. Soon paper will, as a planet reaches the later stages of development, become an outdated method of displaying the news. 'Credit card' newspapers will become the sole survivor in the media war. Each day the news for that day will be transmitted to the credit card-sized receiver, provided that a weekly subscription is kept up-to-date. Otherwise, if the payment is not met, that card's specific code is activated and the receiver shuts itself down until the money is paid.

Once the news is inside the card it can easily be read by pushing it into a decoder (costing about Cr 2000 in its early stages, but as little as Cr 50 on more advanced planets). A standard ship's computer can display the news but it must have the decoding equipment especially built in.

**Tech Level 11 and up**

The more advanced the planet, the more important news becomes as an outlet. Soon paper will, in the same way, become an outdated method of displaying the news. The super-industries of newspaper and television will slowly become less and less of a monopoly as the microchip industry turns towards the news medium as an outlet. Soon paper will, become an outdated method of displaying the news. 'Credit card' newspapers will become the sole survivor in the media war. Each day the news for that day will be transmitted to the credit card-sized receiver, provided that a weekly subscription is kept up-to-date. Otherwise, if the payment is not met, that card's specific code is activated and the receiver shuts itself down until the money is paid.

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An AD&D adventure for 4-8 4th-6th level characters, by Graeme Davis

BACKGROUND
The adventurers have been hired by the Baron of Alsaran to carry out a small armed reconnaissance in the area of the small market town of Kalsvard. The town lies at the foot of a plateau which makes up the south-western part of the province of Alsaran.

Confused reports have been coming in from Kalsvard of raiding 'green men' carrying off dead and captives. No taxes have been received from the area for almost two months, and the two state militia units, which included an element of the Baron's personal guard, have failed to report or return from the area.

History seems largely to have passed Kalsvard by: the only unusual event in the barony's chronicles is the granting of a freehold on a series of caves in the southern face of the plateau to a druid by the name of Rhaubyn ap Kiernan. The druid apparently wanted these caves for the purposes of research, and nothing has been heard from him since he took up residence. The caves themselves are about five miles to the north-east of the town.

Kalsvard is in what appears to be a state of siege. The entire population from the surrounding area is gathered into the town, around which an earth rampart is hurriedly being thrown up. All trees, grasses and vegetation of any kind near this rampart have been destroyed.

All the outlying farmsteads have been abandoned, and all available supplies of food have been gathered in. As a consequence, planting has been neglected, and although there are enough supplies to feed the community for about four weeks stored in the cellars of the town hall, most of the farmers and townpeople face financial ruin owing to the disruption of normal farming and trading activities.

Despite the sudden influx of refugees, Kalsvard is not overly crowded; the destruction of the militia has left the place almost without able-bodied men. Panic is giving rise to outbursts of hysteria, and although the men and youths remaining in the town have thrown together an ad hoc force for maintaining order, this is largely ineffectual; an understandable fact given that the majority of them are armed with pitchforks or brooms. Some of the farmers are on the verge of insanity; after a lifetime in agriculture, having their own crops turn against them at the behest of 'green devils' is more than some can bear.

Strangers arriving in Kalsvard will be almost immediately surrounded by an hysterical mob of people, causing a situation which could very easily escalate into a riot. Any druid who comes near Kalsvard stands a very good chance of being lynched.

Els Tyrren, the mayor of Kalsvard, is a tired but strong-looking man in his middle fifties. The present situation has all but got the better of his stolid yeomanly nature, and his resources have been stretched to the limit to prevent total hysteria sweeping through the populace. He will happily place the whole of Kalsvard at the party's disposal (for what it is worth), and, as the only militia-trained man left in the town, he will be torn between offering to join the party and remaining in Kalsvard to maintain order.

DM'S INFORMATION
There was once a powerful druid by the name of Rhaubyn ap Kiernan whose knowledge and understanding of plants of all kinds was unequalled. He discovered a complex of caves in the southern side of the limestone plateau of Alsaran, and found one vast cavern whose roof had collapsed, leaving it open to the sky and creating a sheltered hothouse effect within the chamber. He cleared the caverns and established himself there, carrying out various experiments...
in the crossbreeding of plants. As the years went by, his experiments became more and more dubious in nature; and when he finally mixed botany with necromancy to create the first brothers of the pine as servants, his assistant, a young druid by the name of Sylvanus, deserted him. Kiernan continued with his experiments nonetheless, creating wilder and more exotic crossbreeds until his meddling with nature finally cost him his life.

Since then, the brothers of the pine have taken over the caves as a base for their raids in the surrounding area. They have also defended the caves from attacks by a number of groups of 'green men' (false). Assaults on the caves by a number of groups of 'green men' have been made, and on more than one occasion the raiders have tried to clear the caves of the evil that infests them; none have been since.

The characters should be unaware of the previous expeditions into the caves, at least when the baron hires them, and that they are not the first to be sent into the area. All this will become apparent later, once they have time to ask their questions.

If there is no druid in the party, an NPC druid of appropriate level may join them, if desired, having been sent by Sylvanus (no longer an initiate) to wipe out the evil spawned by Kiernan. Optionally, the party may be hired by this individual, rather than by the baron.

The mayor, Els Tyrren, will be able to tell the party of the previous expeditions into the caves, and also the only figure of authority left in the town after the priest of Demeter (from the one small temple) died in the first expedition to the caves.

PLAYERS' INTRODUCTION

A series of caves, some five miles from the town of Kalsvard, are used by a powerful druid who specialises in experimental botany. Apparently using these caves as a base, groups of 'green men' have recently taken to raiding homesteads in the area, carrying off dead and living captives. Assaults on the caves by a group of local militia, and more than one group of adventurers, have failed to evict these creatures.

Information

The following information can be obtained by judicious questioning of inhabitants of Kalsvard (from 1-4

1. The druid ap Kiernan has summoned some fell demon lord of plants, whose servants the green men are. (False.)

2. Some locals claim to have seen friends and relatives amongst the raiding bands of green men - people assumed to have been lost after venturing into caves. (True.)

3. The partially raid in bands of about a dozen. Their war cries are terrible to hear - like the screaming of lost souls. (True.)

4. Nothing can kill the green men; they are some kind of devil. (False.)

5. The caves lead to another world where plants are the dominant species and animals do not exist; ap Kiernan has sealed the doom of the human race. (False.)

6. Those entering the caves can hear the screams of all the damned souls who died therein. (False.)

7. The entrance to the caves has disappeared - almost as if the earth itself was trying to destroy the place. (False.)

8. The green men can make the very grass and bushes attack their intended victims, binding them so that they may be carried off. (True.)

9. The green men fear nothing but fire. (True.)

10. The vegetable kingdom is trying to take over the world. (False. The rumour is most likely to be spread by a drunken farmer preaching from outside a tavern!)

11. The druid has sold his soul to some devil, who has given him the green men as servants to collect victims for horrible sacrifices. (False.)

12. The green men are under the control of some malevolent intelligence which manipulates the bodies of its victims. (False.)

THE CAVES (MAP 1)

1. The entrance to the caves is covered by an hallucinatory forest spell (PH p59), thus hiding it from casual observers.

2. Around the walls of this cave, and extending into the next one (3), are two lines of shriekers and violet fungi. The shriekers have been slightly modified by Kiernan to work on a chain reaction principle, setting each other off and eventually carrying the alarm to cave 5. The violet fungi are intended to delay and weaken intruders, giving the brothers time to prepare their defences.

3. This dark and damp cavern contains a variety of different moulds, including patches of the yellow and brown varieties. Also patrolling the cave are two gas spores, and there is a pair of shriekers at the neck of the passage into 4 (part of the alarm system).

Yellow mould (3 patches): AC9; Attack 1-8; poison spores; [MM p71).

Brown mould (1 patch): AC9; freezing; [MM p71).

4. violet fungi: AC7; HD3; HP16, 18, 17, MV 1*: 1d4 Att; rotting poison; XP 135 + 4/hp; [MM p42).

5. shriekers: AC7; HD3; HP12, 20, 13, 17; MV 1*: 1d4 Att; nil; noise; XP 5 + 1 hp; [MM p87).

6. This dark and damp cavern contains a variety of different moulds, including patches of the yellow and brown varieties. Also patrolling the cave are two gas spores, and there is a pair of shriekers at the neck of the passage into 4 (part of the alarm system).

Yellow mould (3 patches): AC9; Attack 1-8; poison spores; [MM p71).

Brown mould (1 patch): AC9; freezing; [MM p71).

2 gas spores: AC9; HP1 each; MV 3*: 1 Att; infection, explosion (6d6); XP 33 each; [MM p42).

2 shriekers: AC7; HD3; HP12, 14; noise; XP 17, 19; [MM p87).

4. The floor and lower walls of this cavern are covered with two extensive patches of witherweed, allowing only single-file movement through the cavern without disturbing the weed. Across the exit from here into the open area beyond 6 is a thorn hedge (5).

Witherweed (2 patches): AC8; HD4; HP25, 23; multiple attacks, dexterity drain; XP 225, 217; [FF p98).

5. One brother of the pine waits here on guard with two shambling mounds. The brothers have two ceramic jars, each of which contains a fire-flower (see Monsters). As a group of intruders enters cave 4, he will throw them against the wall directly above the patches of witherweed. Should the party come too near the thorn hedge, a shrieker will attempt to destroy it on fire, before raising the alarm, leaving the shambling mounds to deal with anyone who gets through the hedge.

2 shambling mounds: AC0; HD10; HP37, 42; MV 6*: Att 2-16-2-16; suffocation, partial magic and spell immunity; XP 436, 449.

6. The entrance to this area beyond 6 is a thorn hedge (see Monsters) backed by a thorn hedge. The entrance to 8 is concealed by an hallucinatory forest. The path is only wide enough to allow single-file passage without disturbing the leechweed, and each round, every character on the path will be attacked by 1-8 leechweed. Shatter spells cross the entrance from 5 and 9.

There are several hundred individual leechweed in the two stands, and it is left to the individual DM to determine hit points for any which are subjected to weapon attacks.

As the party approaches the point marked X, they will become subject to a special hallucination produced by the two basidions in 7.

The hallucination produced by the spores of the basidions causes victims to believe that they can hear voices coming from beyond the hedge. The voices will be those of the last group of adventurers to have discovered area 7; their conversation as they went in, followed by the sounds of battle. The hedge by point X is a little thinner than elsewhere and looks as if an entry has already been forced through it.

7. This shady enclosure is two basidions, which will attempt to lure the party in as described in 6. In conjunction with the seven whippeweed herein, they form an effective extermination force to destroy any who are lured into the trap.

2 basidions: AC4; HD5+5; HP30, 24; MV 6*; Att 2-8; smothering, hallucinatory spores, immune to mental spells, cold resistance; XP 655, 619; [MM p215).

7 whipweed: AC6/4; HD2+4; HP17/5, 15/11, 20/3, MV 6*; Att 2-10-12; poison, immune to magical attacks; XP 2170, 2220; [MM p42).

8. This is the main encampment area, which is partially open to the sky, and for which ap Kiernan chose the caves. It is now filled with closely-planted pine trees, each with a small bowl attached to the trunks. The area is a series of ruined buildings (A-F), possibly hothouses, which have
been partially repaired and are now occupied by the brothers of the pine. The brothers are organised into three bands of twenty individuals, each under a leader, with the Jarl’s hut (G) in the centre of the clearing. By this hut are five large barrels of pine resin and the other equipment necessary for creating a new brother. In the Jarl’s hut is a chest containing 1,500cp, 10,000sp, 5,000gp, 1,500gp in gems and a Wand of Magic Detection.

**Band A (Huts A, B)**
Leader: AC5; HD4; HP30. Shortsword, 3 darts, Potion of Plant Control. Spells: entangle (x2), faerie fire (x2), produce flame, obscurement, summon insects, plant growth.

**20 brothers**: AC5; HD3; HP19, 10, 13, 21, 16, 12, 22, 8, 23, 13, 9, 15, 7, 15, 16, 21, 11, 16, 13, 16. Shortsword, 2 darts. Spells: entangle (x16), faerie fire (x4).

**Band B (Huts C, D)**
Leader: AC5; HD4; HP25. Longsword, 4 darts, Potion of Plant Control. Spells: entangle (x4), cause light wounds, heat metal, cause disease, cause poison.

**20 brothers**: AC5; HD3; HP13, 13, 9, 18, 12, 13, 15, 15, 11, 8, 23, 12, 11, 13, 10, 12, 18, 15, 12. Shortsword, 2 darts. Spells: entangle (x20).

**Band C (Huts E, F)**
Leader: AC5; HD4; HP25. Longsword, 3 darts, Potion of Plant Control. Spells: entangle (x2), faerie fire (x2), produce flame, obscurement, summon insects, plant growth.

**20 brothers**: AC5; HD3; HP14, 18, 13, 17, 11, 19, 8, 15, 18, 16, 14, 12, 14, 17, 18, 19, 13, 14, 11, 12. Shortsword, 3 darts. Spells: entangle (x16), faerie fire (x4).

**Jarl**: AC5; HD6; HP36; druidic abilities. +2 Longsword; 3 +1 Darts; Scroll of summon insects, pass plant, feebblemind; Scroll of hold animal, pass without trace, fire trap; Ring of Fire Resistance; Potion of Plant Control; Wand of Magic Missiles (57 charges). Spells: entangle (x4), produce flame (x2), heat metal, pyrotechnics (x2), cause serious wounds.

One of the above units will be out raiding, and there is a 30% chance per hour that it will return to base. (The DM may elect to have this unit return at a key moment, to be encountered if the going has been too easy.)

**Tactics**
Once the alarm has been raised, all available units will assemble among the pines in the main area. The leaders will observe the party’s progress, moving under cover through the thorn hedges (as if using the third level druidic ability), and will outline the party with faerie fire as they come towards 8. At a suitable moment, half the members of one of the groups will move to cut off the party’s retreat.

A combination of pyrotechnics, entangle and plant growth will be used in an attempt to immobilise the party as they enter. If this succeeds, victims will be bound and taken to the Jarl’s quarters to await transformation. Intruders will be prevented at all costs from making for 10.

The main intention is to capture the party for transformation rather than to annihilate them outright; this will only be done as a last resort.

9. The door to this building is sealed with a fire trap (1d4 +12 damage), and the building itself is surrounded by particularly dense thorn hedges. These were once ap Kiernan’s quarters, and are now
partially ruined. His skeleton can be seen on his bed, still contorted as if in final death agony, with what appear to be antler-like growths of horn sprouting from his temples and eye-sockets. This is the dormant growth of the stagweed that killed him.

Also in the building are a moldering table and chair, and a chest of strong, seasoned oak, again fire trapped. This contains two druidic ceremonial robes; a sickle with a golden blade (250gp); leather pouches containing dried and withered misteletoe and other herbs; 2 Potions of Undead Control (brothers of the pine); a +2 Quarterstaff; Scroll of fire seeds (x3), plant growth; and three Potions of Plant Control.

Stagweed: AC5; HD7; HP28; MV 0"; immune to weapons; xp 2086; [see Monsters].

The entrance to this cavern has been sealed off by the brothers of the pine with a dense thorn hedge backed by a line of kulamtu trees [see Monsters].

10 kulamtu trees: AC5-3; HD3; HP14, 17, 13, 19, 16, 16, 10, 12, 15, 11; MV 0"; Att 1 (4x); entanglement; xp 25 + 3 hp.

Inside the cavern is an extensive colony of yellow musk zombies. The brothers have not yet managed to deal with this menace successfully, and have therefore tried to contain it. The yellow musk zombies are the few adventurers who managed to escape the brothers.

Yellow musk creeper (3 patches): AC7; HD3; HP17, 13, 15; MV 0"; 2d6 Att; entrapment dust, INT drain; xp 65 + 3 hp; [FF p97].

8 yellow musk zombies: AC variable; HD2; HP variable; immune to mind spells, cannot be turned; xp 28 + 2 hp; [FF p97].

1. AC1; HP31; +2 Plate Mail; 2-handed sword.
2. AC4; HP28; +1 Longsword; chain mail; shield; 5 daggers.
3. AC7; HP21; Shortbow; 6 daggers; studded leather armour.
4. AC10; HP16; dagger; quarterstaff; robes.
5. AC2; HP25; +2 Splint Mail; mace; flail.
6. AC8; HP25; shortbow; 7 +1 Arrows; sickle; staff; leather armour.
7. AC7; HP30; Ring of Protection +1; sickle; staff; leather armour.
8. AC7; HP17; shortsword; sling; 30 bullets; studded leather armour.

11. This small cavern has several tanks set into the stone floor, and the remains of the occasional workbench can be seen. In and around the tanks are their former occupants—the materials for an experiment which was in progress when the druid died.

Tank (a) is overflowing with a massive colony of grey ooze, and tank (b), covered by a heavy stone slab, contains a large ochre jelly (now in a dormant state due to a lack of food). It will revive one round after the slab is removed, and is extremely hungry. Tank (c) contains a colony of yellow mould, which has extended over the edges of the tank and partway up the adjoining wall. Tank (d) is covered in the same way as tank (b), and contains a dormant crossbreed between grey ooze and ochre jelly. This organism will revive in one round after the lid of its tank is removed.

Grey ooze: AC8; HD3+3; HP27; MV 1"; Att 2-16; corrosion; spell, heat and cold immunity; xp 335; [MM p49].

Ochre jelly: AC8; HD6; HP43; MV 3"; Att 3-12; amorphous form, lightning immunity; xp 408; [MM p75].

Yellow mould: AC9; Att 1-8; poison spores; [MM p71].

Oozing jelly (crossbreed): AC8; HD4+4; HP31; 1d4 At 2-12; corrosion, lighting immunity, cold and fire resistance; xp 355.

MONSTERS

FIRE-FLOWER

No Appearing: 1-10
Armour Class: 4
Movement: Nil
Hit Dice: 4
Treasure: Nil
Intelligence: Nil
Alignment: Neutral
Level/XP Value: 5

Fire-flowers are cactus-like plants, typically about 8 inches tall, with one or two golden-metallic flowers and four highly mobile tendrils, the thickness of heavy cord. The plant can project these tendrils up to 10' in length to kill or bind prey. The plants produce intense heat, caused by a chemical reaction involved in their growth, and their bodies and tendrils are so hot that any combustible material touching them will smoulder and any living creature touching them will suffer 1d8 points of damage. The plants are immune from fire, but take double damage from cold-based attacks.

LEECHWEED

No Appearing: 10-200
Armour Class: 7 (stem), 5 (flower)
Movement: Nil
Hit Dice: 1
Treasure: Nil
Attack: 2, special
Alignment: Neutral
Intelligence: Nil
Level/XP Value: I/7 + 1/hp

Leechwood grows in large stands in temperate and sub-tropical wooded areas. It grows to about four feet in height, with a long, flexible stem, 8-10 branches covered in furry, hooked leaves, and a single blossom about the size of a man's head, composed of pinkish, fleshy petals drawn close together.

The plant is sensitive to body-heat, and attacks by clinging with its leaves (as the first level druidic spell, entangle) whilst the bloom attaches itself to drain blood from the victim at a rate of 1d4 points per round. The attachment of the head causes 2hp damage.

Once the plant is killed, the head will fall away, but the victim continues to lose blood at a rate of 2hp/round until the wound is staunched or a cure light wounds is received. If the head is severed, it will continue to suck blood (as if still attached to the plant) for a further 1d4 rounds, or until detached or killed with a hot iron.

KULAMTU TREE

No Appearing: 2-24
Armour Class: 5 (leaves, inner), 3 (trunk)
Movement: Nil
Hit Dice: 3
Treasure: J, K, L, M inside
Attack: 4 leaves, 1 each, special
Alignment: Neutral
Intelligence: Nil
Level/XP Value: II/25 + 3/hp

Kulamtu trees normally grow in thickets in tropical rain-forests, and are about 12 feet tall, each having 3' long leaves arranged radially around a central mouth. The leaves are equipped with small hooks on
their surfaces, and the tree attacks with these leaves, each hit causes 1hp damage and requires a saving throw vs wands to be made. Failure indicates that one or more leaves have entangled the victim, who is now incapable of movement and will be lifted towards the mouth. Characters with STR 17+ have a chance of breaking free equal to their Bend Bars percentage. The tree takes two rounds to lift a victim to its mouth after a successful hit, and once inside the tree, digestive juices attack the victim at a rate of 4hp/round. The internal anatomy of the tree makes climbing out impossible, but victims may attack the tree from the inside.

Once killed, the tree will cease to attack with its leaves, but the digestive juices will continue working until they are washed from the body of the victim. They may be neutralised by a neutralise poison spell. Inside the body of the tree may be small amount of coins and other metal which have not been dissolved; once this builds up to a certain level the tree can eject it, so that stands of kulamtu trees may be surrounded by scattered coins, swords, spearheads and other metal items.

**STAGWEED**

No Appearing: 1
Armour Class: 5
Movement: Nil
Treasure: Victim’s possessions
Hit Dice: 7
Alignment: Neutral
Intelligence: Nil
Level/XP Value: VII/1750 + 12/hp

Dormant stagweed are usually found only in deserted and desolate areas. In the form of strange antler-like growths erupting from the cranial sutures, eye-sockets and other skull orifices of long-dead victims. When these are disturbed, they release a cloud of spores in a 40° radius sphere, and all within the cloud of spores must save vs poison at -3. Those who fail to save become infested with the spores, which grow throughout the body, erupting shoots through the eye sockets, mouth, ears, etc, after 3-4 days. During this period the victim will suffer from severe headaches, blackouts, and possible insanity, but can be cured by use of neutralise poison or remove curse. Once the plant has started to erupt, the victim may live for a further 24 hours, but is not curable except by using a wish.

*Control plant* spells, potions, etc will check growth during their period of effect but cannot reverse growth. Once a plant has achieved full growth, about 24 hours after the beginning of the eruption phase, it will produce one bloom, which emits a suggestion field (as spell) of 10' radius, to entice others to approach and touch the plant, whereupon they will become infested with tendrils which inject fresh spores into their bodies. When the supply of victims has run out, the plant will become dormant again.

Stagweed is vulnerable only to fire and plant-based spells. Weapon attacks cause the plant to release a further cloud of spores in a 10' radius.

**OOZING JELLY**

No Appearing: 1
Armour Class: 8
Movement: 3'
Hit Dice: 4+4
Treasure: Nil
Attack: 1-4 pseudopods
(2-12 each)
Alignment: Neutral
Intelligence: Non-
Level/XP Value: IV/200 + 5/hp

This crossbreed between a grey ooz and an ochre jelly appears as an ochre jelly of a slightly darker colour than normal. It can attack with 1d4 pseudopods per round, each pseudopod doing 2d6 damage. The creature can corrode wood, metal, leather and flesh, and its corrosive secretions continue to cause 1d6 points of damage per round until washed off or a neutralise poison spell is cast.

Weapons and lightning-based attacks divide the creature as with the ochre jelly, and cold-based attacks slow it by 50%, with a 2% chance per level of the caster turning it dormant for 1d4 turns. Fire-based attacks do half damage.

**THE BROTHERS OF THE PINE**

by Julian Lawrence

No Appearing: 10-200
Armour Class: 5
Movement: 12'
Hit Dice: Individuals O.C in lair
Attack: By weapon
Alignment: Lawful evil/neutral evil
Intelligence: Average/very
Level/XP Value: III/90 + 3 hp

The brothers of the pine are a foul form of undead created from bloodless bodies by pumping pine sap into their veins. They live in dim woodland and use their fiendish cunning to lure adventurers to their deaths so that they can drain their blood and replace it with sap, increasing their brotherhood. This foul operation is carried out by the Jarl of the creatures who will have 6 hit dice and powers as a 6th level druid. All of them possess 1 first level druid spell (chosen at random) usable once per day. For every 20 encountered there will be a leader who will have 4 hit dice and powers as a druid of level 4.

In battle these beings emit a shrieking wail which will cause all NPCs, etc, in earshot to check morale at -20% or flee for 1d8 turns. The creatures’ favourite weapons are jagged sabres and throwing darts. They are immune to non-magical weapons and cold, take half damage from lightning, but double damage from fire. Only plant-based spells affect them. They can be turned as shadows on the clerics vs undead table.

**ACKNOWLEDGEMENTS**

Kulamtu trees, fire-flowers and leechweed come from the works of Robert Howard. The stagweed is taken from The Seed in the Sepulchre by Clark Ashton Smith. The brothers of the pine first appeared in WD21.
Simon Granville, Germany: I was astounded, nay, outraged by the comments of people like Phil Masters in WD73. I could not believe that he was blaming us (adolescents) for the decline in the hobby market. If all adults were like Terence O'Brien and gave us a chance at 'real FRPG,' I'm sure we'd show the 'adults' a thing or two. The only people responsible for the decline in the hobby market are the producers of the games, not the buyers (that is if there is a decline, because personally I haven't noticed it).

Jan Knight, Felixtowe: Older players seem to have this complex that all roleplayers under the age of 14 are unimaginative, Fighting Fantasy-book-playing, bendy-toy-buying plague carriers. But we do have imagination—more than Phil Masters' grey cell probably has. That Drokking spug sits and moans that we are infecting the market, and none of us can play properly, and that it is illegal to play if you are under 16. Well, Phil and all you other Drokking spugs are not playing, and we are here to stay. I started playing at 10, and am now 13, which is probably longer than the bunch of OPs (old perps) who write in to say how inferior we are at role-playing, just because we are younger (jealousy will get you nowhere!).

Jez Keen, Stockport: Phil Masters seems to think that my cheap jibe (singular) at George Stepanek is grounds to dismiss the entire arguments of all concerned, and was in fact so upset by my comment that he forgot to say why he doesn't think children are necessary to games companies. Mohan Holkar thinks it was better in the old days, when the only available game was D&D (that was the case when I started playing, anyway) and Games Workshop was still a twinkle in Ian Livingstone's eye. I hardly think we wish to return to that state of affairs. It is difficult to cite particular examples of items which are necessary to the hobby (I would think bendy toys are not, since they were a commercial failure in addition to being ill-received amongst 'serious' gamers), but games companies need to get their funding somehow. I know many people who would agree with me in saying that AD&D is one of the most horrendously rulebound systems there is, yet without it TSR—and indeed gaming itself—would not be what it is today, if it existed at all.

Andrew Bassett, Birmingham: OK, so cheap shots sit up to callers: OK, some games are useless rip-offs; OK, some kids are morons... but you don't have to buy rubbish! I admit that younger roleplayers have probably discouraged inflation, but they are not wholly responsible. If you showed us what to buy via clubs, etc, then the cheap rubbish would not get bought. People have the right to buy what they like (albeit rubbish!). On the whole, apart from a few selfish spastics with more money than sense, we don't like getting ripped off! Some of us under sixteens are intelligent ROLEPLAYERS. We could (and would) be better off if people showed us the light instead of slamming us off.

Steve Cooper, Birmingham: I'm sorry to add my voice to the 'kiddies' debate, but Phil Masters seems to think that I and my colleagues—at the infantile and immature age of 14—are playing with Fighting Fantasy and bendy dolls, in this is rather annoying. I read Warlock of Firetop Mountain when I was ten, and had it not been for that I would never have come across role-playing. I have since ditched D&D as unrealistic and outdated, and I am presently busy with RuneQuest and Bushido, but I shall not be buying any games more advanced than 'churned-out solo adventures' until I am (at least) 16, when Mr Masters will accept me as being able to 'play properly'.

Simon Gardner, South Ferraby: I am a young gamer (15) and I have been playing for about 4 years. Personally, I object to being called an infant. Gamers do not automatically become capable of playing at 16; age has nothing to do with it, and it is intelligence, imagination and experience which dictate playing ability.

Tobias Hill, London: Although Mr Masters is correct in assuming that many young gamers can't play properly, he will be happy, if surprised, to learn that many of us thoroughly capable of playing for many years—or at least longer than he might have supposed. I myself have five years under my belt, although some of my friends have been playing for as long as eight. I am sure even big, bad Mr Stepanek will agree that 'young beginner' would be a more accurate term to apply.

Jez Keen: I can't help feeling that Phil Masters is being a teeny-weeny bit self-centred when he says 'Stuff the kiddies' and 'Leave them until they are 16 (at least)! He is pressuring some kind of magic circle elite, with an entrance exam to be passed before we are allowed to take out a subscription to White Dwarf. Economically it would be a disaster of course, but I submit that it's also ideologically unsound:

Young Gamer: 'Please sir, I'd like to play a game with you so I can become better.'

Older Gamer: 'No chance, you've got to become better before you can play a game with me, sonny...

Young Gamer: 'Suit yourself. Naff off you unaccommodating, inconsiderate little rat.' (Retires to spend the next seven years playing dungeon bashes because he doesn't know any better.)

Dave Hughes, Wickford: I would just like to point out to Marcus Hill (WD74) that this is a perfect example of why players like George Stepanek object to young gamers. A 23rd level MU and a 33rd level character are not going to do you any good.

You think wrong if you think that constitutes an 'adequate achievement'. As far as I'm concerned it just highlights the fact that young players are destroying your game (D&D). I have been buying low-level characters tons of magic and treasure etc. Where is the joy in a 33rd level character when it has only taken three days gaming to get it up from first level?

Quite frankly I'd wish you'd stick to Fighting Fantasy and plastic figures, and let us get on with playing AD&D (if we must) how it should be played.

Twilight 2000 is another subject that has resulted in widely differing views from readers. Entering the fray this issue is the game's designer...
spit (those few of use not in uniform and shooting up drugs in West Germany), and there actually is at least a little diversity of opinion over here in the colonies. In fact, I could note here that I myself do not find the 'favourite American scenario presented in the game particularly plausible. But then, it isn't meant to be plausible. It's a game remember? When was the last time anyone bitched about the plausibility of Dungeons & Dragons?

Last Tuesday, as I recall...

John Outram, Camberley: Gamers must be responsible for the morality and decency of gaming products, or that responsibility will be taken from us in the form of censorship. I am not suggesting that games like Twilight 2000, Merc, and whatever Rambo-games are inevitably going to appear should be taken off the market, but I think that we must indicate that gamers can take some sort of moral stance and voluntarily reject such trash.

Charles Gibbons, London: No one ever said that a reviewer should like the product he reviews. Does he have to review the product, not just the ethics of the game. If the game has a strong ethical point that must be discussed, then do so. But if the moral argument takes up more space than the game review, then it ceases to become a review and ends up as a debate. If a reviewer knows he will love or hate a game before he opens the box and sees its game system, then he's about as impartial as GDW reviewing Twilight 2000.

Simon Evans's comments about the portrayal of women in fantasy (WD73) also drew a considerable amount of flak.

Steve Broomfield, London: I was alarmed by the attitude displayed by Simon Evans. I heard him say that this person think he's saying? It would be a sorry day indeed on which female gamers were forced to go elsewhere for their role-playing info. Perhaps Mr. Evans would like to hop up one of his own, with pictures of Mel (Max) Gibson and Tom (Magnus) Sellick on every other page? This is, after all, a free country, and to deny someone the right to read a magazine because of its adolescent fantasies is execrable. Okay, so like the other 13 and 14-year-old role-players you like to see pictures of 'wicked women' in your favourite mag, but I've been playing D&D and its offshoots since 1977, and there has always been a fair degree of 'soft porn' implied - but it's not a necessary element. I'm not saying WD should stop the use of these covers, as long as they are of artistic merit.

Sally Hayton, Margate: Simon Evans must rank amongst the all-time great comedians. I do enjoy a bit of tongue-in-cheek humour - though it was a little dry if it wasn't the sort of opinion only a self-opinionated, bigoted, jumped up idiot would have - you could almost like it. I feel that as an intelligent, well-intentioned woman I should scream pro-

Matthew Carrington, High Wycombe: Am I the only person who reads this tome of dubious morality who dislikes Superhero rolegames? If so, can you suggest a painless method of suicide? As far as I can see, this genre of games totally contradicts everything I believe constitutes a good role-playing game. The most important aspect of a good game is the element of fear and suspense. The very name destroys this - it conjures up images of Batman, and such intelligent dialogue as 'Oof' and 'Pow!' The character, by definition, is better than any of his contemporaries, because even if he can be killed (an unlikely occurrence in my experience) it is overlooked by the player, so holds no fear. Because of high attributes, no skill is needed - why use guile and cunning when brute force is so much easier?

How many Superheroes can claim to be despots of whole continents, or even have the chance to become such? There is very little chance of advancement coming from playing games like these; partly because the structure of the game is not geared to take account of player skill and power politics, and partly because there are no risks to be taken. To conclude: there are no risks, and even if there were they could not be taken seriously, and the characters are too powerful for player skill and guile to take any place in the game.

Need I direct you to How to Save the Universe in this issue? - Dynamic Ed.

Bryn Pears, East Doncaster, Australia: Why do you persist in wasting three whole pages of valuable space on such pathetic cartoon strips? Way back in 1978 (WD8 to be exact) Kalgar was dropped on the contention that WD was 'not really the place for a cartoon strip'. Now you have three! And really, Kalgar outclass all three current offerings. Wouldn't it be better to remove at least one of the strips (like the Travellers or Thud) and increase the size of the letters page?

We do try and be flexible as far as the cartoon strips go, even to the extent of replacing them with adverts...

Tony Allen, Oriflamme Publishing: Could it be that your reviewer (Dave Langford, WD72) did not read Sceptre Mortal? I ask this since all his comments are drawn from the blurb, the chapter headings, and one or two key words easily obtained from a quick flick through. Could it also be that he classed all three current offerings as 'High Fantasy'? Maybe some of us like J R R Tolkien not because he has a 'vein of homelessness', but because he writes high fantasy. Maybe some of you don't read fantasy books because we want page after page of wry humour and clever witticisms. Possibly we even like fantasy for what it is. We might even resent Langford's arrogant dismissal of the sort of writing that some of us actually like.

So go sneer at Dungeons & Dragons, Langford - that also fits all your prejudices. Oh, and White Dwarf - get a reviewer who reads books properly.

No thanks, we already have one - Ed.
THE HEART OF THE DARK

An illuminatingly different Call of Cthulhu scenario, by Andy Bradbury

KEEPER’S INTRODUCTION

This scenario is deliberately designed as a ‘time out’ adventure; in fact it could be described as school of red herrings looking for someone to hoodwink. However, for those keepers who feel that genuine danger is indispensable for a really interesting adventure, the alternative plotlines provided can be used to beef up the action. No statistics for NPCs are provided since it is doubtful that they will be needed. . .

It will be advantageous if the investigators have at least some knowledge of ‘conspiracy theory’ groups such as the Freemasons and the Ancient Illuminated Seers of Bavaria (see WD73). It will also help if you can (subtly) induce at least one of your players to (re-)read Lovecraft’s story The Case of Charles Dexter Ward before sending the group off on this excursion. Assuming that you are, yourself, at least passingly familiar with this tale, the reason for this last instruction will become increasingly clear. (If you haven’t read it – shame on you!)

PART 1: MURDER IN WHITECHAPEL

For reasons which will become clear in a moment, the investigators should have a positive relationship with a member of the London Metropolitan CID (preferably an Inspector or more senior officer). This would best be achieved in a previous adventure so the lead into this scenario appears as genuine as possible. It is through this officer that the investigators will learn of a murder in London’s East End. To the officer the murder means very little; it is in the details which he lets drop that the investigators should spot a suggestion of Cthulhoid influences at work.

The murder, as described (at second hand) by Inspector X runs as follows:

‘Two nights ago (April 16th-17th, 192-), at about twelve forty-five, Police Constable Arthur Gribben (PC 56H - the H stands for Whitechapel Division) was patrolling his normal beat in the area of Commercial Street when he heard a shout from an alleyway followed by sounds of a scuffle. Being a bit raw, and possibly rather over-impressed by the associations of this area (ie the Ripper Murders of 1888) Gribben took the precaution of giving a blast on his police whistle before venturing into the alleyway.

‘On reaching the scene of the crime Gribben says he heard footsteps receding into the distance; whether of one person or several he couldn’t tell. Gribben was about to give chase, no other constable having arrived as yet, when he spotted a body huddled against one wall.

‘The body proved to be that of an elderly man, between 65 and 75 years old according to the coroner, evidently well down on his luck. Death, despite two or three quite brutal blows to the old man’s head, was not instantaneous. Not that that helps us very much. According to Gribben’s report the man was only able to breath one short phrase, and that in some foreign language, before he finally gave up the ghost.

‘I’ve a copy of the words in my notebook, but we’ve yet to find a language expert who can make any sense of them.’

Keepers should note that the exact location of the scene of the murder is, in fact, entirely irrelevant. For a little added realism you might like to use the area of Spitalfields (London) bounded by Commercial Street, Hanbury Street, Fashion Street and Brick Lane.

If questioned further the Inspector will reveal the following information:

1. A copy of the victim’s last words, as recorded by PC Gribben: ‘Odd frog if gembel - he yogs froth in garning . . .’

2. A list of the contents of the dead man’s pockets:
   Twelve five-pound notes, a sovereign plus 15/- in small change, a small glass bottle containing a quantity of greyish crystals (so far unidentified), a section of a page from a recent copy of The Times showing arrival/departure dates for
THE HEART OF THE DARK

By introducing this incident into the 
Mauretanian scenario you will, of course, 
help confuse upon some investigators 
primarily since that story also includes 
references to Jack the Ripper. This raises no 
problems so far as the Heart of the Dark 
storyline is concerned since confusion is 
very much the aim of the plot. At the same 
time the keeper should be 
careful not to let things get too far out of 
hand, and the investigators may be 
grateful for a quick reminder of the story 
so to (lie up until the time they left 
London) when they dock in New York. 

On reaching Arkham the investigators 
have three obvious points of call: the 
establishment of F Benks & Son, the 
police station, and the library of the 
Miskatonic University.

1. F Benks & Son

This is an up-market 'men’s haberdashery' 
from the Parsonage Street (CoC p77). 
The investigators will get no 
help from any of the assistants, who will 
refer them to Mr Benks. The amount of 
information they get will depend on 
the photograph in the investigators' 
documents: if at least 
one of the investigators has a genuine 
upper class accent (or better yet, a title 
-Benks is a terrible snob!), or if any of 
the investigators do succeed in 
Dorothy then Benks will give the 
details below. If the investigators cannot 
meet either of these requirements then 
Benks will say that he has already 
spent the police and show them the 
door.

In actual fact Mr Benks has very little 
to say that will be of any use in this 
query. His father (the F Benks part of F 
Benks & Son) has died previously, and Mr Benks jnr has always 
worked in the office rather than on the 
shop floor. Not surprisingly, then, he 
doesn’t recognise the man in the 
photograph and has no intention of taking the matter 
up further unless he has confirmation, which will 
be needed on two things: if at least 
one of the investigators has a genuine 
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Thus we've acquired the habit, almost a
tion of people to cater for it is inevitable
paint-work, of a muddy green colour, is
looks almost deserted. The external
BROTHERHOOD OF THE KNOT
make the process of visiting the shops as
ond-hand and antiquarian bookshops.
are not relevant to the subjects covered
sections of the library during normal
faculty and by members of the public —
later the investigators will discover the
non-university visitor who brings his or
usually refer that person to Curwen
at the university, or because they are not
opening times. With such a large selec¬
books, by students, the members of the
'verunt, that's in Latin you know, and
von Junzt's Ueussprechlichen Kulten,
which is the original German version of
course. I must also assume that he was
member of the faculty, almost as he
always seemed to be carrying several
books of his own whenever I saw him
actually going in or out of the library. But
he seems to be a new member of the faculty, especially as he
always gets to know the real faculty
members within a very short time of
their arrival, of course. I suppose he
must have been a Curwen Streeter.
Assuming the characters ask what a
'Curwen Streeter', he will continue:

'How very thoughtless of me, you're not
familiar with our little whims and fanc¬
cies, of course. Here at the library we're
always being asked for all kinds of
books, by students, the members of the faculty, especially as he
usually gets to know the real faculty
members within a very short time of
their arrival, of course. I suppose he
must have been a Curwen Streeter.

When we get such enquiries we
usually refer that person to Curwen
Streeter, which has a whole host of sec¬
ond-hand and antiquarian bookshops.
Thus we've acquired the habit, almost as he
always gets to know the real faculty
members within a very short time of
their arrival, of course. I suppose he
must have been a Curwen Streeter.

The PYRAMID BOOKSHOP AND
THE BROTHERHOOD OF THE KNOT
From the window the Pyramid Bookshop
looks almost deserted. The external
paint-work, of a muddy green colour, is
peeling away in chunks. The windows,
though neither cracked nor broken, are
covered by a thick layer of grime on both
sides of the glass. But then the owners
of the bookshop really aren't interested in
attracting customers!

The original purpose of the bookshop is, in truth, the
Arkham 'front' for an extremely danger¬
ous secret society which bears the enigmatic
title: The Brotherhood of the Knot.
This society is ruled by the totally
anomalous, although far from
'vernacular' 'Five Brothers'. The primary purpose of the
bookshop is to serve as a 'postbox' for
members of the Order. Members of the
rank and file swap news and informa¬
tion, and the investigators are handed out and
reports gathered in by the Brothers'.

The only person who will always be
present in the bookshop is a wizened old
man employed to give the shop an air of
authenticity, and certainly his loyalty to
the Brotherhood is totally fanatical (de¬
spite the fact that he has never been
allowed to officially join the cult).

When investigators enter the shop there's a 5% chance that one, or at most
two, members of the cult are present; they
will make a suspiciously hasty exit when they see the investigators do not
belong to the cult.

The investigators should be encour¬
gaged to enter the Pyramid Bookshop in a
group if it is at all possible. This should
not present any difficulties as long as the
keepers have not been informed by the
other investigators in fact, and to those
being insane, and certainly his loyalty to
the Brotherhood is totally fanatical (de¬
spite the fact that he has never been
allowed to officially join the cult).

When investigators enter the shop, regardless of whether any¬
one else is present, the elderly assistant
is seated on a high stool behind the
counter - a dog-eared copy of a Rand
MacNally & Co
atlas. He will make no attempt to com¬
municate with the investigators in any
way unless they open the conversation
first. The shop is also full of other
bookshops and meet up again to discuss
the results of their enquiries. If neces¬
sary the Pyramid Bookshop may be
moved to a different location to make
his presence known.

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bookshop, regardless of whether any¬
one else is present, the elderly assistant
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bookshops and meet up again to discuss
the results of their enquiries. If neces¬
sary the Pyramid Bookshop may be
moved to a different location to make
his presence known.

If the investigators decide to take a
look around the shop before question¬
ing the assistant they can take as long as
they like but will find nothing of interest as
far as the books are concerned. How¬
ever, anyone making a successful Spot
Hidden roll will notice that the floor be¬
tween the door and the counter is com¬
paratively dust free, though it doesn't
appear to have been recently swept.
An additional successful Idea roll will bring
the observation that people must come
into the shop quite regularly yet never
bother to look around the bookshop!

When approached by the investigators
the old man will place the atlas on the
counter - face down - before speaking
to them. A Spot Hidden roll, with half
bonus to locate the charade - on...
that the recent attack upon a member of the Kokelberg town council was, in fact, only the latest in a series of similar attacks in that region which have occurred over a period of nearly 18 months.

More, however, has come to the notice of the investigators in each of the attacks in question are of as particularly loathsome nature involving mutilations to the vic-tims' bodies of a kind too horrible to be described in print. Suffice it to say that several persons who have seen the bodies have openly made reference to the practices of the infamous Count Vlad 'the Impaler' who terrorised the inhabitants of Carpathia in days of yore.'

This report is the talk of the town on the day that it is published. If the investigators cannot obtain an explanation of the business on their own account then it may be expedient to question the landlord of the inn or hotel where the group is staying with comments on the odd practices of 'backward peasants', and the laxness of the police for allowing such a situation to fester in a civilised country. [If any of the investigators already understands Roumanian then they may read the report for themselves. In this case they need only know that 'Vlad the Impaler', allegedly the prototype for Bram Stoker's Count Dracula, was in the habit of drinking his victims' blood in the hope of gaining immortality.]

The investigators next step, then, will be to make their way to Kokelberg in order to find out what lies behind the series of brutal attacks. Since the roads in the region are poor and there are little more than cart tracks they have three options: to go on horseback, to hire a coach or cart, or to obtain a car (the landlord of the hotel should be able to suggest what form of transport they choose). The investigators will find themselves in a fairly typical small, middle-European village. It consists of some fifteen to twenty buildings (the haphazard architecture makes it virtually impossible to tell when one building ends and the next one starts), including a few shops (baker, butcher, grocer, etc), the policeman's house and two inns. The villagers are a surly bunch who will avoid the investigators if they can. If the investigators do manage to corner any one to question them then they have access to this information.

This redness is caused by the lack of coloured pupils, so that the blood vessels at the back of the eye are already visible and he is extremely sensitive to bright light. Rather than simply wear dark glasses, however, the Count has chosen to take up a lifestyle which involves going to bed at dawn and waking up as the sun sets.

In the first place he suffers from an unusual form of albinoism (i.e. he is part albino, which means that he has a normal colour (in this case black) but his skin is very pale and his eyes are tinged with red. This redness is caused by the lack of coloured pupils, so that the blood vessels at the back of the eye are already visible and he is extremely sensitive to bright light. Rather than simply wear dark glasses, however, the Count has chosen to take up a lifestyle which involves going to bed at dawn and waking up as the sun sets.

The second odd characteristic is the Count's slightly enlarged canine teeth. These always show in his face when the Count grins, which he does quite a lot being a fairly happy sort of chap, and anyone making a successful Diagnose Disease roll will be able to tell that they aren't abnormally developed. (To diagnose the albinism, a player needs to make their Diagnose Disease with only half the normal chance of success.)

As you will already have realised by now, the Count is currently being set up as a vampire. And just to make the picture a little more confusing we must mention the Count's two main hobbies - chemistry and local folklore/secret societies.

In regard to the chemistry, the Count is presently working on an experiment involving the extraction of radium from paraffin wax. This has just been done in the Count's private laboratory in the cellars of the castle - where he frequently sleeps if he has been working all night. When the investigators first meet Vasilio, then, he will be emerging from the cellar holding a glass bottle containing a quantity of impure radium - greyish particles! Whether the investigators ever discover what is really in the bottle will depend on their own actions. For the Count, the keeper should only give a superficial description of the bottle and its contents - just enough to remind them of the bottle carried by the murdered man back in London.

Because of his ophtalmic condition Count Vasilio seldom leaves the castle, only occasionally making short business social visits in the village (so to speak), or if they are extended he will find them about the Castle before daybreak. This plus his natural curiosity, is the reason why the Count has the investigators brought to the castle (or why he invites them to stay if he decides on his own accord). Once the party is in the castle the Count will do everything necessary to make them comfortable and will invite them to make the castle their home for as long as they are in the area.

Of course the investigators may have a different interpretation of the Count's innocent actions, especially when they view the library and its contents. For example, there is a number of books bearing the mark of the pyramid and the eye.

Another character who will add to the confusion at this point is the Count's butler. This man, who is about six feet four in his socks, has all the earmarks of a walking corpse. Nor is his eerie appearance helped in any way by the fact that the only sound he makes is the sound of a rat kind of squeak.

The Butler's name is Maximilian Roslov. During the Russian Revolution he was butler to a noble Russian family (distant relatives of Count Vasilio) who had fled the country. He, too, has a number of books bearing the mark of the pyramid and the eye.

The investigators may choose to consult the local policeman straight away. Even if they don't they will find them about the Count grins, which he does quite a lot being a fairly happy sort of chap, and anyone making a successful Diagnose Disease roll will be able to tell that they aren't abnormally developed. (To diagnose the albinism, a player needs to make their Diagnose Disease with only half the normal chance of success.)

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The investigators may choose to consult the local policeman straight away. Even if they don't they will find them about the Count grins, which he does quite a lot being a fairly happy sort of chap, and anyone making a successful Diagnose Disease roll will be able to tell that they aren't abnormally developed. (To diagnose the albinism, a player needs to make their Diagnose Disease with only half the normal chance of success.)

As you will already have realised by now, the Count is currently being set up as a vampire. And just to make the picture a little more confusing we must mention the Count's two main hobbies - chemistry and local folklore/secret societies.

In regard to the chemistry, the Count is presently working on an experiment involving the extraction of radium from paraffin wax. This has just been done in the Count's private laboratory in the cellars of the castle - where he frequently sleeps if he has been working all night. When the investigators first meet Vasilio, then, he will be emerging from the cellar holding a glass bottle containing a quantity of impure radium - greyish particles! Whether the investigators ever discover what is really in the bottle will depend on their own actions. For the Count, the keeper should only give a superficial description of the bottle and its contents - just enough to remind them of the bottle carried by the murdered man back in London.
join him for a meal (even if they arrive quite late at night — and they are unlikely to arrive before late afternoon even if the journey is fairly uneventful).

Despite providing the group with a well-cooked and almost lavish meal, the Count will not engage himself — he will simply sit at the end of the table and chat whilst they eat. Once the meal is over he will excuse himself, saying only that he has business to attend to. At this point they will be left to explore their surroundings, but the butler has his own ideas about the wisdom of allowing them too much of a free hand.

Any normal band of investigators will walk through the Count's library of their first ports of call. At this point they will spot the 'pyramid and eye' books, but as soon as they move to inspect them more closely the butler will reappear almost immediately. If of his background he suspects all strangers of being Communist spies out to harm the Count.) This will leave the investiga-

tors with two choices: (a) try to fight it out with the butler, or (b) try to pacify him.

If they elect to fight, then the butler will fight like a man possessed, the Count will re-appear with more of his servants, the investigators will be outnumbered and some may even be killed. For those that survive this will be the end of the scenario as the Count will hand them over to the village policeman (who will naturally take all of them away for arrest worth stealing). After a couple of days they will be taken down to Szas Udvarhely, tried, and unless someone in the group can figure out how to get a message out of the Count's study, the investigators will be caught.

A more canny group of investigators should have realised by now that nothing can be taken at face value. If they try to reason with Rosolov — who won't actually attack anyone unless he thinks they are about to attack him or the Count, they will disappear and not reappear, but this time he will be on his own and he will order Rosolov back to his own quarters. He will then ask the investigators what happened and this will open the way for a serious discussion of all that has gone before.

A LIGHT IN THE DARKNESS

Thus far the players will have been operating almost entirely in the dark. As a reward for getting this far they certainly deserve to be given some idea of where all these clues are leading. In the course of their discussion with Count Vasilio the investigators will learn the following facts:

When the Count was a young man, mainly because of an undocumented belief that there exist fragmentary con-
nections with the infamous Vlad the Impaler, he became interested in all aspects of local folklore. Since his condi-
tion made it almost impossible for him to roam around the countryside collecting stories at first hand, most of his information has been gathered from old books and documents.

Being a rather wealthy young man (his parents died prematurely in a boating accident at Monte Carlo) Vasilio soon gained a reputation with dealers in this kind of material throughout the region as being a customer worth cultivating. Indeed, one dealer, finding himself short of money and short of the kind of material that the Count usually purchased, took a chance and delivered to the castle a piece of a letter allegedly written by Adam Weishaupt to a fellow member of the Ancient Illuminated Seers of Bavaria. As to whether the document is genuine the Count has no way of telling, but fought his imagination and before long he managed to feed his followers studies in favour of an investigation into secret societies in general, and the illuminati in particular.

Despite these limitations the Count has become something of an expert on this subject and has a number of rare and arcane documents in his library including, of course, the books bearing the symbol of the pyramid and the eye. These books are alleged to be part of a limited edition of the Illuminati's basic set of texts containing all kinds of weird and often incom-
prehensible material relating to such topics as the wisdom of the priests of ancient Egypt, the Thibetan Book of the Dead, the Order of Assassins, the Knights Templar, etc., etc.

In this phase of the scenario the keeper will, of course, be taking the part of Count Vasi-
lio. Given the complexity of the scenario so far, and the fact that there is still a final climax to be dealt with the keeper is justi-
fied in making as much as possible by simply paraphrasing the explanation given above. There is, how-
ever, one further piece of knowledge which must be passed on to the investiga-
tors.

Throughout the course of his investiga-
tions one of the Count's primary interests has been the relevance of sec-
ret societies of the past to modern events. This has lead him to do a great deal of 'reading between the lines', especially in documents from the fairly recent past. It is his belief that there is a pyramid or eye of some kind present in the minds of many groups scattered across America and Europe (including Russia), all of whom regard themselves as the only rightful successors to Adam Weishaupt. In this phase of the scenario the keeper will, of course, be taking the part of Count Vasilio. Given the complexity of the scenario so far, and the fact that there is still a final climax to be dealt with the keeper is justified in making as much as possible by simply paraphrasing the explanation given above. There is, however, one further piece of knowledge which must be passed on to the investigators.

Vasilio further believes that one group in particular, which he knows as the Brotherhood of the Knot, is slowly gain-
ing ascendancy over its rivals, mainly because of the all too human desire to know the methods of the legendary Assassins, namely if it gets in your way, kill it! He further believes that the Brotherhood has the largest network of agents, stretching from America to Pennsylvania and possibly even into Russia, all con-
trolled by a ruling council known as the Five Brothers, who have their headquar-
ters in Bavaria itself.

The Count will also explain the signifi-
cance of the Brotherhood's symbol — the eye and the pyramid. The pyramid is a simple reference to the Egyptian mys-
tery religions in general. By combining it with an eye, however, the onus on the pyramid gains a very special meaning. According to Ludwig Prinn, in book De Vermis Mysteriis, Nyarlathotep is known as 'the all seeing eye' and in the pyramid is a pyramid. (In this, however, the pyramid's primary allegiance is to Azathoth, the 'blind idiot ruler of the outer gods.

PART 4: THE FIVE BROTHERS

The investigators should now be ready to move on to their last adventure — a little 'trip' to Bavaria. Of course they may be a little reluctant to rush straight off to Germany without having a more specific location to aim for. Either way the party should be encouraged to make the city of Munich their first port of call, and to travel there by train. If the investigators need per-
mission then the keeper should remind them that Munich is the capital city of Bavaria. The keeper may also inform the investigators, through an item in the local newspapers or by means of a NPC for example, that there has been a spate of murders in the Munich area which the local police seem unable, or unwilling to solve.

At some time during the journey to Munich the keeper will need to introduce another NPC, someone who has been in a position to overhear the investiga-
tors conversation for a few minutes. This NPC (it could be the keeper himself, a ticket collector or whoever) will claim to have heard the investigators mention 'the eye and the pyramid', and on this basis he will ask them (with a knowing wink) what they are doing for Schloss [ie castle] Benesberg.

Schloss Benesberg is, of course, the investigators' intended destination, the Bavarian headquarters of the Five Brothers. The keeper will use the local maps of the region for Munich and Augsburg (which is about 30 miles west of Munich). On a large scale map look for the mountain lake (the 'Amer See') on the western branch of the River Isar. The Schloss stands in complete isolation amidst the woods at the southern end of this lake. It can be reached by car, though the poor state of the road once it enters the mountains, plus the fact that it runs alongside the lake — in full view of the Schloss — means that the investiga-
tors will need to travel on foot over the next ten miles or so if they are to escape detection.

Since Schloss Benesberg is the Bros-
hers' HQ it is, of course, carefully guarded over an area of one square mile. Though the guards are all handpicked members of a semi-secret organisation known as the Thule Gesellschaft. They all carry either a Luger P08 or modified Mauser C/96, and are equipped with shoulder stocks, which they use with at least 70% accuracy at any range up to 500 yards, dropping to 45% at 750 yards.

Gun note: The P08 and C/96 both use 9mm ammunition, and magazines — which allow for very quick reloading. The P08 has 8 cartridges per magazine, the C/96 has 10. The shoulder stocks are detachable (in the case of the C/96 they are only held in a position by a safety catch). The guards are all handpicked members of a semi-secret organisation known as the Thule Gesellschaft. They all carry either a Luger P08 or modified Mauser C/96, and are equipped with shoulder stocks, which they use with at least 70% accuracy at any range up to 500 yards, dropping to 45% at 750 yards.

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tol—they must be raised so that the stock is supported before firing. Thus even a frontal attack on a guard stands a slim chance of success if the guard can be surprised.

Each guard has his own area to patrol, but in the event of a break-in the investigators have only a 5% chance of being spotted before they realise that the guards exist, and they will only require a normal Sneak roll to get close to the Schloss without being detected.

CONCLUDING THE ADVENTURE

And so, at last, the adventure reaches its climax, or rather climaxes: I have allowed for three possible endings. It is up to the Keeper to choose which is the most appropriate given the physical and mental state of the party when they get to this point.

There are four endings: the first stage of the climax is the entrance to the Schloss itself is open and unguarded so that they can gain access to the courtyard and the front part of the building without being detected. The occupants owners of Schloss Benesberg are, in fact, the leaders of the Thule Gesellschaft—also known as the Five Brothers of the Brotherhood of the Noth. These men have organised what appears to be an occult society, though their actual intention is to seize power first in Germany and then in America, followed by the rest of the world. It is indeed this group which has been organising the murders throughout Bavaria—mainly to get rid of potential rivals—and the society as a whole already includes several politicians, high nobility, etc. These outer members do not know the Brothers true ambitions and believe them to be patriotic Germans who are carrying out the 'executions' only in order to protect the Weimar Republic from a Russian-style Communist revolution.

If the investigators choose to go to the police for assistance against the Brothers they will certainly be arrested. There is also an 80% chance that the arresting officers will inform someone from the Thule Gesellschaft, in which case the investigators will certainly be either 'shot whilst resisting arrest' or released on order that they can be gunned down by a Thulist execution squad.

Ending 1

In the ending the Thule Gesellschaft is only a gang of political thugs seeking to set up their own fascist government—the occult element of the society is totally phony.

However, whilst the investigators are only facing a 'physical' problem they still have to deal with the fact that they are totally surrounded by their enemies. Once the investigators are inside the Schloss they must protect themselves from outside interference by raising the drawbridge, though this will make enough noise to warn everyone in the area (both inside and outside the Schloss) that something is up. Even so, they will still have to cope with the internal squad of guards, plus some of the Brothers. Their wisest course of action is to try to make a thorough search of the Thulists' true purpose and take it to the appropriate authorities in either Britain or America. This may not bring them any direct reward, but at least the investigators can be sure that the party is eventually wiped out.

Ending 2

In the second version of the ending the political ambitions of the Brothers are really a disguise for their genuinely occult activities. In this case the final confrontation should be between the investigators and the five Thulists with a minimum of interference from any guards.

The occult power of the Thulists is left to the keeper to decide. However, the Brothers will be using the occult rather than being fully-fledged practitioners of the black arts.

The purpose of this option is to allow the investigators to use tactics and cunning rather than sheer brute strength in seeking to defeat the Thulists. The keeper is urged, therefore, to give the party at least a 50-50 chance of overcoming the Brothers without having to resort to gunplay.

Ending 3

In the third ending the investigators actually get to meet Nyarlathotep in person—at a price!

Once again the party should be allowed to meet the Brothers with a minimum of interference from the guards, and when they are discovered the Brothers will be in the same room. In this instance the investigators should be given a description of the five men as soon as they enter the appropriate room in the Schloss. The keeper should mention the fact that one of the men has a slightly Arabian appearance without placing undue emphasis on this fact.

This Arab is, of course, Nyarlathotep himself (CoC Chapter V). To ensure their success the investigators will need to recognise Nyarlathotep as quickly as possible and, preferably, shoot him down on the spot. This can cause the metamorphosis described in the rulebook, and the resulting loss of SAN (1d100, or 1d10 if a successful SAN roll is made).

While the stun shot may not sound like much of a success it will have the effect of sending all four of the human Brothers totally and irresponsibly insane, thus bringing the activities of the Thule Gesellschaft to a complete halt for the time being. Long enough, for example, for the surviving investigators to make their escape and carry a warning to the authorities as described in Ending 1. In this case the investigators will also be able to make a thorough search of the Schloss (the Brothers' insanity will be a form of catatonia — complete paralysis). This search should reveal suitable items of interest (manuscripts, etc.) along with a fairly substantial amount of money in various currencies which the Brothers use to pay their agents.

Finally, as a climax to Nyarlathotep's attack each member of the party will 'see' the spider god Atla-Nacha materialise in mid-air above Nyarlathotep. At the same time they will be blinded by the light to one side, laughing and chattering as though watching a rather amusing cabaret routine. Once the investigators are blinded they will continue to follow Nyarlathotep and his followers will sit calmly to one side, laughing and chatting as though watching a rather amusing cabaret routine. In this state the hallucinations will have done their work the investigators will be taken away from the Schloss and dropped in the woods to fend for themselves.

Assuming that the wolves don't get them first the best that any of the survivors can hope for is lifetime incarceration in a back-country mental asylum.

Throughout this illusion (i.e until every member of the party has been reduced to babbling insanity) Nyarlathotep and his followers will sit calmly to one side, laughing and chatting as though watching a rather amusing cabaret routine. When the investigators are blinded they will continue to follow Nyarlathotep and his followers will sit calmly to one side, laughing and chatting as though watching a rather amusing cabaret routine. In this state the hallucinations will have done their work the investigators will be taken away from the Schloss and dropped in the woods to fend for themselves.

Assuming that the wolves don't get them first the best that any of the survivors can hope for is lifetime incarceration in a back-country mental asylum.

EPILOGUE

Though our story has now ended you may still be wondering about the old man who was murdered in London. I must confess that this was the one point of the plot which was exactly as it seemed. The old man was indeed an American member of the Brotherhood, and the grey crystals were the 'essential salts' of someone else the old man had hoped to re-animate. Finally, the American police were absolutely correct in assuming that the old man had been attacked simply in order to rob him-he had made the (fatal) error of leaving the bank before paying for a drink in nearby pub shortly before the assault took place.
Treasure Chest is a regular department for readers’ ideas about the AD&D game.

LOCAL BOY MAKES GOOD
Character Background in AD&D, by Chris Felton

Advanced Dungeons & Dragons is a role-playing game. A good, solid statement, but unfortunately it fails many times in practice, the characters becoming mere cardboard cut-outs. How often has someone come up with a character and said ‘It’s a fighter’? How often have you heard characters who’ve been played for months referred to as ‘the ranger’? Now consider how often you’ve heard a character introduced to a campaign as something like: ‘Gillana Trusco, daughter of Captain Harald Trusco of the Palace Guard of the City of Hatton, which was recently sacked by Thauris. I’m a military tactician by training, but in the siege of Hatton I picked up a good deal of street-fighting experience.’

This is a good concise history for a character being transferred from one campaign to another. No mention of the fact that she’s a fourth level assassin who has been a (charmed) assistant to a rich for six months (ever since her last adventure went disastrously wrong). Her history gives her a background and a personality which cover many of the facts I wanted to incorporate into the character (she is one of my characters). She is a good military tactician (no, that’s not a way to get the DM to give her hints), I’m also trained in the subject and have fully developed personalities, the High Priest Acanthus realised that he didn’t even have a surname!

Players of the Daredevils game are remarkably fortunate in comparison. Characters have 4-40 years experience in various professions before the game starts. Debts and incomes are accrued along the way, and when a character enters the game, the player has plenty of guidelines to his background and character. Lieutenant Harold Lee, a handy character sheet informs me, was a street kid who joined the Navy to get away when he owed the local hard-men more than he could pay. At the end of his term of service he was discharged in Africa, and got a job with a safari team. Accumulating enough money to get home and pay off his debts, he turned to crime, but finally submitted to the wanderlust bug and returned to Africa to become an explorer, and, after a few years, a player character. Lt Lee’s character already has a guideline to his character which any AD&D player would love to have for their latest campaign: a fourteenth level wizard was marrying a twelfth level high priest. She said ‘Oh, I’ve got a new surname now, haven’t I? What is it?’ He replied ‘Ah, err….’ Although both had been run up from first level over the last four years, and have fully developed personalities, the High Priest Acanthus realised that he didn’t even have a surname!

Character Background in AD&D, by Chris Felton

TREASURE CHEST
class, then perhaps they were young lovers, forbidden to marry because Kas-
kin's grandfather wanted someone better for his son. . .

However, fate has decided that Kaskin is a bastard (although the player decides that his mother eventually married, thus making his two half-sisters legitimate), and he drops his surname when he leaves home.

Father's Profession

Through simply being around the place of his father's work, a child will pick up the profession of the area. Although he wouldn't learn enough to earn a living at the profession before entering his chosen apprenticeship, a character will be able to converse at a basic level about the subject, perform simple tasks associated with it, and so on. The profession of the character's father depends on his class - roll on Table 3.

Table 3: Profession Type (d100)

<table>
<thead>
<tr>
<th>Lower</th>
<th>Middle</th>
<th>Upper</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-55</td>
<td>01-17</td>
<td>01-05</td>
</tr>
<tr>
<td>56-89</td>
<td>18-61</td>
<td>36-35</td>
</tr>
<tr>
<td>90-96</td>
<td>26-66</td>
<td>56-00</td>
</tr>
<tr>
<td>97-00</td>
<td>84-00</td>
<td>56-00</td>
</tr>
</tbody>
</table>

Manual professions are those which involve manual physical activity - not just labourers and animal handlers, but foresters, hunters, house servants and so. Semi-skilled professions are those for which skills are important - carpenters, smiths, woodworkers, along with scribes and entertainers (actors, dancers, etc). Skilled professions are not necessarily more skilled than semi-skilled, but they are associated with more expensive materials. Executive skills are those which rely upon a lot of brainpower and charisma.

A father's social status reflects his position within his profession. A Lower Lower Class man, by a lucky roll, will find himself lifted as a magistrate, normally something associated with the higher classes. Obviously he doesn't sit on a bench (which would change his status considerably), so he must have a job which fits. Maybe he was a legal assistant (Upper Lower Class) who bumbled advice to an influential client, and no one will hire him any more except for a few lower class people who need legal advice but can't afford it elsewhere. The 'magistrate' roll would actually cover several professions: LIC - Failure, MLC - Legal Assistant, ULC - Legal Advisor; LMC - Solicitor, MMC - Lawyer, UMC - Barrister; LUC - Judge, MUC - Chief Justice, UUC - Lord Chancellor.

Similarly, a Middle Upper Class father who happens to roll labourer as a profession will in fact be something like a muddle noble - only a baron, maybe - who is rich and influential because he controls much of the country's labour force through his influences.

Table 4: Profession Tables

<table>
<thead>
<tr>
<th>01-03</th>
<th>Armourer 65-70</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-05</td>
<td>Bowyer 71-74</td>
</tr>
<tr>
<td>06-12</td>
<td>Brewer 75</td>
</tr>
<tr>
<td>13-25</td>
<td>Carpenter 75</td>
</tr>
<tr>
<td>26-28</td>
<td>Coachwright 76-79</td>
</tr>
<tr>
<td>29-32</td>
<td>Cooper 80-82</td>
</tr>
<tr>
<td>33-38</td>
<td>Entertainer 83-87</td>
</tr>
<tr>
<td>39-43</td>
<td>Fletcher 88-93</td>
</tr>
<tr>
<td>42-49</td>
<td>Ironworker 94-96</td>
</tr>
<tr>
<td>50-58</td>
<td>Leatherworker 97-98</td>
</tr>
<tr>
<td>59</td>
<td>Locksmith 99-00</td>
</tr>
<tr>
<td>60-64</td>
<td>Mason 00-01</td>
</tr>
<tr>
<td>65-94</td>
<td>Mason 00-01</td>
</tr>
</tbody>
</table>

Example: Kaskin's mother is a serving wench in a tavern, but before Kaskin is very old, she marries someone from her own class - a tailor, who is semi-skilled (craftsmanship). (Kaskin would have been a carpenter. His social status puts him at the bottom of this profession. In this case, the player decides, he works sawing logs into planks at a large sawmill. However, he doesn't have the background to gain underfoot, so Kaskin spent most of his childhood with his mother. Since another pot-scrubber is always welcome in a tavern, Kaskin's mother could feed the character and put him up around inns. If his mother hadn't been working, he would have started the game with, to quote from the Great Tome, 'no skill of measureable worth'.

All these professions include a large number of others. For example, Service conjures up visions of Upstairs, Downstairs and maids with frilly white aprons. But the character just about every personal service: barbers, hairdressers, undertakers, masseuses does. If you're stuck for inspiration, try section 716 in Roget's Thesaurus.

Each profession has its own skills, and in most cases the player character will have picked up the basics. There are exceptions - a lower class character's brat wouldn't be welcome in most workplaces of the semi-skilled or better professions, such as Kaskin (above). Some of these skills will give advantages in the game - for example, a lockslocks child's son will have a 20% chance of picking a lock or finding and removing small mechanical traps, or +15 to those abilities if he is a thief. In such cases, the character's proficiency will lead to new opportunities for the abilities that they have 'acquired'. A competitive player in this sense is the sort of player who loves a challenge, and who will always have the abilities who are sons of locksmiths, senior military men (+4 charisma when dealing with troops), traders (good social standing), etc. They can also be recognised by the string of 18s on their character sheet, the dice rolls behind their hands, etc. These players never produce characters, only experience points gathering machines.

Example: Kaskin grew up around taverns. Apart from ensuring that he can always get a job as a barman, for example, he's probably built up quite a resistance to alcohol and picked up a bit of skill at brawling and gambling.

Now you know what a character's parents did, it's time to work out why he didn't do the same. Why is he becoming a vagrant soldier of fortune instead of following daddy's fine example? How did he get his training, some of which (especially a magic-user apprenticeship) can be time-consuming and expensive. Once he was qualified, why did he leave the comfortable ladder of progression through the ranks of his craft, choosing instead the hard, dangerous life of an adventurer? There are, however, no tables to cover this - your imagination is on its own.

Example: Kaskin had grown into a promising lad, so the owner of the tavern where he worked put him into the militia so's you can learn the lingo. Eventually he'd be self agin the likes o' them mercenaries you couldn't chuck out last week. With a sword in his hand, and a run of luck on the dice to give him the money for your imagination working. As long as he'd be time-consuming and dxpensive. Once he learned how to handle a weapon instead of follow¬

Example: Kaskin (no surname; one day he'll be a lord, and Kaskin will become the surnames of his dynasty) is a first level fighter. Determined to become at least middle class to prove that he's as good as his real father, he won't be distracted by wine, women and song (although he'll indulge heavily in all three, but he's learned how to handle them) as he is a social climber, and will continuously try to want to get into the company, where (at first) he doesn't know how to behave. Wealth is important to him as a sign of class, but he won't hesitate to spend to his status, and he's normally good at dashing off on noble and heroic quests which are totally foreign to his tough, street-wise upbringing, so while doing them he is slightly embarrassed about his motives for being there. All that from eight dice rolls and a bit of thought.

'Good evening. I'm Kaskin. I hear you're looking for an adventurous warrior.'
OILS

Part One: Preparation

It would be true to say that only a minority of miniature figure painters use oils whilst the majority prefer to stick with more ‘user-friendly’ enamel and acrylic paints. In doing so, however, this latter group are missing out on a tremendously versatile medium that can, when mastered, produce a richness and variety of colour that surpasses all others. Oils are by no means an easy medium to use; they are slow drying, not particularly economical, and often vary in texture and finish (although it is possible to control their drying time and finish to a marked degree). If you are currently using paints that come in tins or pots rather than tubes, consider how often you carry out colour mixing in order to get particular mid-tones and highlights. When using oils this mixing becomes second nature, for the blending of pigments gives a distinctive quality to miniatures that cannot be achieved with any other type of paint.

Buying Oils

Oils are sold in tubes of varying size and come in two standards: Artist’s Oil Colours and Student’s Oil Colours. The former are better prepared, the pigments are more finely ground, and they tend to be more consistent in colour from batch to batch. They are, however, dearer than Student’s colours. When buying your initial selection of oil paints always go for the smallest tubes, as the minute amounts of paint you’ll be using rules out the need for quantity. The following list contains the recommended colours that should be purchased to make up your basic selection. List 1 covers the minimum requirements, and List 2 shows additional colours which can be bought later to widen your scope.

<table>
<thead>
<tr>
<th>List 1</th>
<th>List 2</th>
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</thead>
<tbody>
<tr>
<td>Titanium White</td>
<td>Cobalt Blue</td>
</tr>
<tr>
<td>Ivory Black</td>
<td>Windsor Blue</td>
</tr>
<tr>
<td>Scarlet Lake</td>
<td>Windsor Violet</td>
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<td>DK Cadmium Red</td>
<td>Vermilion</td>
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<td>Cadmium Yellow</td>
<td>Chrome Yellow</td>
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<td>Yellow Ochre</td>
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<td>Burnt Umber</td>
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<td>Burnt Sienna</td>
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<td>Prussian Blue</td>
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<td>Ultramarine</td>
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Certain colours, notably green and orange, are easily obtained by mixing other colours (blue and yellow yields green; red and yellow yields orange), and as mixing is fundamental to painting with oils, it is unnecessary to purchase these colours.

Mediums

A medium is a liquid additive that helps the paint to flow. Some oil paints flow freely, but others, particularly Burnt Umber and Burnt Sienna, are notoriously difficult to use straight from the tube. Oil paint consists of pigments bound in linseed oil, which is also the most commonly-used medium. However, its slow drying time and glossy finish make it far from ideal for use with miniatures. Alternatively, there is Liquin, a golden-coloured medium manufactured by Windsor & Newton, that is based on an alkyd resin which speeds up drying time and dries to a deep satin finish that is ideal for leather and horses. Or, try Opal Medium, a whistful-looking liquid which dries as a creamy-white finish, but gives a matt finish. The cheapest of them all is turpentine, although strictly speaking it is not a medium but a thinning agent. This may sound a bit like splitting hairs but there is an important difference between a thinner and a medium. Small amounts of thinner work well to help oils flow, but if you overdo it two unwanted effects will occur: the oil pigments break down and become patchy, and the finish becomes very matt, which will ruin certain finishes (leather, etc) and spoil some colours, notably black, brown and reds.

Accessories

Expensive palettes, palette knives and china dishes are tempting but unnecessary. In addition, you’ll need some plastic bottles for storing oil paints. A plastic palette knife is also useful as miniatures are small and if you want to paint them when you visit your local art shop to buy your basic selection of oils should be strongly resisted. Personally, I use a couple of old white kitchen tiles to hold and mix my oil paints, but there are many other inexpensive alternatives. White saucers, plates, white formica or melamine off-cuts, or even a square of glass placed on a white card are quite suitable. In addition, you’ll need some cocktail sticks for mixing your colours and two screw-top jars: one for your turpentine and the other for your brush wash (white spirit). Armed with a selection of brushes (which I assume you already own) and the above items, you are now fully prepared to tackle the application of oils, a subject which I shall be covering in depth in next month’s TTH.

THIS MONTH’S PHOTOGRAPHS

Three recent additions to Citadel’s bestselling C35 range (Chaos Warriors: 3 for £1.95) are shown here in Fig 4. These were added. This year, due to a veritable explosion of regional Dragonmeets, there are more chances than ever before to take part in painting competitions. Categories cover all classes; junior and senior, beginners through to experts, so why not have a go? For dates, times and entry details, contact your nearest Games Workshop.

WD70 TTH: Fig 4 was converted and painted by Adrian Bay.
WD72 TTH: Fig 5 was painted by Tim Olsen. Sincere apologies to those concerned for any inconvenience caused by these mistakes.
Tricks and traps abound in Dungeons. But who... So who are they for? Good heavens!

Now Goblins... GIZ YER GOLD...

ARE YOU SURE?

YURP!

YAURRSS!

...after much nose-pain...

Cook plans revenge!

Sure enough...

But unseen by Cook...

The trap is sprung!

KRAWR!

YOU AGAIN!

Groooh!

Cook hatches... new, and much bigger scheme.

Mmm... DoLL DoL!

Zoot! Good job... We were careful!

Smugly, they leave...

Heh... heh... Heh...)

Huh... takes more than a goblin to outsmart a......

Huh...
I don't know, a whole two columns printed and I still haven't received a single piece of fan mail. Since the editor seems determined to blue pen all my attempts to introduce myself, I suppose I'll have to be content with being a man of mystery. (The main mystery is how you got this job - Ed.)

**WILL THE REAL LICENCE HOLDER...**

Licensed figures are a big part of our hobby, and it comes as no surprise that the regular magazines feature rival companies. The latest is between Ral Partha and Grenadier Models; both companies believing that they have the licence for Bushido figures. Your intrepid Dwarf reporter, even keen to expose the truth, was on the phone to Doug Cowie (Grenadier Models UK) pdq.

Some time ago, Scott Blast of FGU (the producers of Bushido) suggested that Grenadier should do Bushido figures in the UK. Later he found out that Bob Charette, one of the game's co-designers, had the right to veto licensed items. Bob has since designed Ral Partha's Bushido figures, and has naturally complained about the existence of the Grenadier figures.

At the moment the situation is still unresolved, although Grenadier will be speaking to Ral Partha in order to come to some sort of agreement. The likely outcome - an amicable agreement is reached - is the cessation of production of Grenadier's figures.

Still on the figures front, someone out there is pirating Essex and Citadel historical figures. Citadel would be interested in any information readers have about this unwelcome practice.

**WHAT, NO FREEBIES?**

Kathy Schofield from Corgi Books would like to point out that the Dragon Warriors competition (announced in WD69) is officially closed, and that no further DW books will be issued to entrants. There were only 250 books available in the first place, a fact apparently overlooked by the writer of the copy.

**TAKE THE MONEY AND RUN**

The latest addition to the massed ranks of Games Workshop underlings in Nottingham is Paul Cockburn, ex-editor of Imagine, and, more recently, Games Master Publications. He has joined the games production side with the title of Commissioning Editor. If you're not sure what this means, Paul explains: "I don't know what I'm doing, but the money's good." Well, I can believe the first...)

As well as being a Big Name Fan, author of Golden Heroes scenarios, and guest of honour at Koancon, Pete Tamin works for a computer software house called HamJam Corporation. They produce computer adventures, and are looking for scenario writers. A knowledge of computer adventures would be useful, but no programming experience is needed - merely the ability to write, plus, of course, imagination. If you like the idea of earning a few bob, write to Pete at 2 Poplar Road, The Coppice, Aylesbury, Bucks.

**SHOULDN'T BE ALLOWED**

If you've seen the (surprisingly good) film Desperately Seeking Susan, you may possibly remember a brief reference to Dr Ruth's Guide to Good Sex. Well, I'm sure you'll be delighted to hear that Victory Games are bringing out the game of the book. It's for two to four couples, the players moving round the board visiting sex clinics and answering questions about each other's sexual habits. This has the makings of a cult game at conventions, and provides numerous opportunities for role-playing - players could pretend to be well-known hobby personalities! Any thoughts about the staff of White Dwarf? Answers on a postcard... (DON'T YOU DARE! - Ed.)

**HONESTLY...**

Out soon from Citadel is the Citadel Journal, their regular magazine featuring articles on gaming, collecting, painting, some of the stranger aspects of Citadel Miniatures, as well as including a catalogue section. The latest edition includes a Warhammer scenario (a follow-up to the recently-released Terror of the Lichemaster), and an in-depth article on Chaos Ratmen. (Beats Chaos Fruitbats... - Ed.) The totally unbiased summary of the product?... an absolute must.

**SURPRISE, SURPRISE!**

Jeremy Nuttall has recently announced the results of the fanzine awards run through his own zine, Demons Drawl. Much to Jeremy's feigned surprise, the results showed DD winning most of the categories and, if reports are to be believed, it came away with many of the rest. The problem is that DD's results In the poll have nothing whatsoever to do with the quality of the zine. The organisation was such that, undeniably, zines voted for by lots of people did best. Since the poll was run through and heavily plugged in DD, and since Jeremy's subscribers obviously like the zine (or they wouldn't buy it), the results were almost a foregone conclusion.

DD is actually a good hardware zine, and deserved to do well in some categories. However, the fact that the poll was run through its pages makes the 'achievement' worthless. No one's suggesting for a moment that Jeremy rigged the votes or it any way behaved improperly - he didn't need to. It's just that the poll was biased towards DD. Other believers in polls should take note. There may well be a place for fanzine awards such as these, but they must not be run by an editor or they will be nothing more than a farce.

**CATCH ME IF YOU CAN**

Next issue of White Dwarf is a must for any thief character. Jon Smithers lectures apprentice thieves in How To Make Crime Pay, and Olivier Legrand details the running of a Thieves' Guild in Benedict Inc. Steal and an enquiring mind will help solve the problems posed by Castle in the Wind - an AD&D adventure with an eastern setting.

You're Booked! White Dwarf's first article for Judge Dredd - The Role-Playing Game, covers an unusual aspect of the Justice Department. If you're contemplating running a Golden Heroes campaign, then Pete Tamlyn's Canded Crusades will provide some useful pointers. Finally, tragedy strikes in Glen Woe, a special Warhammer scenario from Richard Halliwell, author of McDeath.
ZOMBIE DRAGON DESCRIBED FOR WARHAMMER
by Rick Priestley

Earth-grip could not hold it, nor the pall of death hope to cover its rotting carcass. It is the Zombie Dragon, heaving innards spilling in its wake, falling scale scarce hiding pale shards of bone. The grim stench of decay surrounds it like a laughing army of torment, and its gaze alone can entrap the immortal soul. Tattered wings beat silently upon the ether that the Zombie Dragon may fly beyond the stuff of reality and into your worst nightmare.

ZOMBIE DRAGON

The Zombie Dragon is a magical creature, a dragon given undead form by powerful spells. To create such a terrible being a magician must seek out a dragon that has grown greedy and malicious sitting for untold ages upon a pile of ancient gold. Only such a dragon is suitable to take on undead form for its heart has already become twisted and embittered and turned away from life. A necromancer of sufficient power may then transmute the creature into one of the undead by use of the spell detailed below. Zombie Dragons lack wills of their own, they are mere puppets of destruction, deathly tools of their magical masters. Their greatest power is that of ethereal flight, which allows the creature to fly through all manner of solid objects, such as castle walls or houses, and alight in solid form within the very stronghold of their foes. Their huge rotting limbs can claw and rend, whilst their snapping jaws deal death with lightning speed. Their very presence creates an aura of dismay in living creatures, and their eyes are fearsome weapons of soul-draining potency.

Physique. The Zombie Dragon comprises the physical remains of a dragon. As with living creatures, their size and appearance will vary a great deal depending upon age and type.

Alignment. Non-aligned - can be regarded as evil.

Base size. 40 x 100mm - but any size is acceptable.

Special rules
1. Zombie Dragons are immune to psychological tests, cannot be routed, and never take rout tests.
2. Zombie Dragons cause fear in living creatures and terror in living creatures under 12' tall.
3. Zombie Dragons are invulnerable to normal weapons. They can be harmed only by a magical attack, such as a magical weapon or creature.
4. All of a Zombie Dragon’s attacks count as magical, as if from a magical weapon.
5. Zombie Dragons can only be controlled by their magical creator. The range of this control is infinite. If the controller is destroyed then so is the dragon.
6. All living creatures within 4' of the dragon suffer a -1 to hit penalty for shooting or combat due to the depressing effects of the aura of dismay.
7. The Zombie Dragon can fly ethereally. This works like an instant teleport allowing the dragon to move to a new position anywhere on the tabletop, at any height band or on the ground. The dragon cannot fly and move during the same turn, but can fly directly into combat, counting as a charge.
8. The gaze of the Zombie dragon can be used as a shooting or combat attack (but only once per turn). It has a range of 12'. Any single target can be transfixed, and must then roll less than its willpower on 2D6 to escape the gaze. If the roll is failed then 1 automatic wound is caused, and all of the victim’s personal characteristics reduced by 1 permanently.

Profile

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Basic points. 756 - made up to a round 1000 to take into account the additional special abilities and ethereal movement.

ZOMBIE DRAGON SPELL

Spell level 4

Energy 12

Description This spell allows a necromancer to turn a dragon into a Zombie Dragon under his control. In order to be effective, the spell must be cast against a dragon already corrupted by greed, avarice or jealousy. Guardians of treasure are of this kind. Any Chaotic or Evil dragons will also be susceptible. Goodly or neutral dragons cannot be effected.
NEW BOX SET - CITADEL'S ZOMBIE DRAGON

The Zombie Dragon is the latest in a series of models from ace American designer Tom Meier. Tom's other Dragon models can be found in Citadel's Compendium together with the rest of the Citadel range. Modelling is well up to the high standards we have all come to expect from this sculptor, with lots of careful detail to reward the skilled painter. Exposed teeth and bits of innard poking through the flesh are especially well done - the hanging windpipe is a nice touch too! The model makes up to over 160mm long and comes in three sections. Assembly is straightforward enough for anyone used to multi-part castings. The fit of the parts is moderately good and they are cleanly cast. Pieces can be fastened with epoxy glue, holding until dry with plastiscene or similar. A little filling with epoxy putty will help strengthen joints and cover joins. Experienced modellers may wish to pin the wings into place with a length of wire, as well as glueing, as this will strengthen them considerably. A pin-vice can be used to drill a suitable hole through the wing section and body so that a piece of wire can be inserted.

Overall another fine piece from Tom, with the added bonus of coming in a box with full-colour artwork by the incomparable John Blanche.

NOT FOR SALE IN U.S.A.

Available now from all good game shops or send S.A.E. for full mail order details to:
Citadel Miniatures, Chewton Street, Hilltop, Eastwood, Nottingham
Tel. (0773)769522

Mail order charges:
Overseas: add 33% P&P (minimum £2). Payment should be by cheque or money order made payable in pounds sterling.