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WARHAMMER FANTASY ROLE PLAY

Races

JUDGE DREDD
THE ROLE-PLAYING GAME

Adventures

Runequest Summons  Chainsaw Warrior Confesses
and Dungeons and Dragons Rescues!
ISSUE 92 AUGUST 1987

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The light shining under the cell door grows fainter. Good. They have gone away. The multidimensional, squirming things that are my only companions draw back into the shadows...

Now, by the guttering light of a burning rat, I can tell you how it will be. I can tell you of how this White Dwarf that has been foretold will stak the land. What await the unwary who disturb these pages?

This White Dwarf is packed with chainsaws, paladins, elves, dwarves, halflings, Judges, mistakes, corrections, jobs, facts, half-truths, lies, brushes, a few RuneQuest demons and... all the things you would expect to find.

Of course, the last time Dwarf ran a feature on RQ demons, this was treated as 'proof' of the corrupting nature of roleplaying. Hmm. Gamers know that nothing is further from the truth but, unfortunately, reasoned arguments do not always work against such 'proof', especially when the 'proof' is used by some of roleplaying's more narrow-minded critics.

So, let's make it quite clear: RuneQuest is a game: demon is a specific game term for a type of creature which has no actual existence and are purely imaginary.

Right, having said all that, something a little lighter. Over the next few issues of White Dwarf we'll be including -

Damn. The rat's gone out.

Mike Bruntion

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Always read the small print

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interact with Elric, the doom-laden hero of Moorcock’s books. In 1983 the Stormbringer Companion became available, adding more background to the game and providing GMs and players with six ready-to-play adventures.

Now you can get both packs, in one hardback book, for less than the price of the original game. Following the successful collaboration between Games Workshop and Chaosium on the hardbacked version of Call of Cthulhu and the Chthulu Companion, this latest venture combines the original game and the Stormbringer Companion with lashings of new artwork. Not only is Stormbringer now cheaper then ever before, it is also visually stunning.

In Stormbringer, players can have any type of character described in the Elric books: Melnibonean Noble, Pan Tangian sorceror, sailor from the Isle of the Purple Towns, Young Kingdoms merchant or even one of the hordes of beggars that live in the stinking city of Nadsokor. And that’s not all. Soldier, hunter and assassin are all covered along with background details for race and culture. Character generation is fairly quick and produces relatively experienced characters, so there’s no need to spend your early adventure sessions sneaking around and hiding from anything that looks remotely threatening.

A percentile-based skill system with over 40 different skills makes Stormbringer quick and simple to play. Extensive, yet elegant rules allow sorcerors to summon and control elementals and demons. At higher levels of power, even the mighty Beast, Chaos, Law and Elemental Lords can be summoned and bargained with.

By using magic, sorcerors can create a wide range of effects including imbuing armour and weapons with demon abilities. All the magical effects found in the Elric novels can be easily recreated using the magic rules.

The experience system is also simple and easy to use with no unwieldy book-keeping required between game sessions. Players are free to get on with adventuring. And Stormbringer comes with a total of seven ready-to-play adventures. Two of these are for solo play and serve as ideal introductions to the game’s rules, the other five are for group play and cover a wide range of topics, ensuring that there is something here for everyone.

Once these adventures are over, the background information provided on Elric, Moonglum and the other major characters from the novels, makes it easy for GMs to design their own. In fact, a simple way of doing so is to take one of the Elric stories and convert it into a roleplaying session for a group of PCs. And if you have only a few players available, why not try letting them play one of the heroes from the stories?

The end of the world is fast approaching. The Lords of Chaos walk the Earth and their worshippers rampage across the land. It is time to wake the dragons from their deep slumber and ride forth to do battle with the Forces of Entropy. Come and enter the world of Elric, you won’t be disappointed.

Jim Bumba
on with playing the game, and this is the purpose of the basic *RuneQuest* Fantasy Roleplaying *Adventure* book. Then you want all the twiddly bits for when you actually GMing. And now you've got 'em.

More stuff on backgrounds, if you want to be very detailed with your characters; special combat situations; special rules for using skills in off-beat environments; lots more spells, and a special form of magic: the ritual: extra ideas for running your campaign: scenario aids; and a ready-to-run adventure. In other words, plenty of useful stuff.

*Advanced RuneQuest* was taken from the old Deluxe edition of *RuneQuest III*, with most of the bits already published in the *RQ Adventure Book* taken out. Also gone are some Glorantha bits (coming soon!) and some extra creatures (coming very, very soon!). Some errata were corrected (those are the bits in the different typeface...) and some appropriate artwork added. It's a very good package.

Add it to the first volume, and you have a powerful roleplaying game, in a very accessible form. If you're a convert to the 'reality' school of roleplaying, you've probably already decided *RuneQuest* is the game. If not, then maybe this is the chance you have been waiting for...

Paul Cockburn

---

Well, there goes another of the great free licenses. You know, instant title recognition, wealth of background information easy to lift from printed sources, rich archetypal settings, personalities, and narratives for hot adventure writers to tap into...

Ironically, *Robin Hood* ranges from indifferent to blandly professional in exploiting these free license resources.

You get stats for Robin and his Merry Men, and that's about it. The Sheriff is the impersonal mechanism behind the Sherwood forest conflicts; only Sir Guy of Gisbourne gets much on-stage time. Oh, you're invited to trot Robin and his men in now and then, but not with much flair or conviction.

The first third of the book is the historical and social background for running a roleplaying campaign in Norman England. This reads like a dull grade-school text book - that is, much better than most gaming material, but weaker than good history. Worse yet, the history isn't notably adapted to the special needs of roleplaying. The obvious comparison is with *Pendragon*, which chews up the historical and literary sources and re-orders them into a non-historical but eminently gameable and spirited roleplaying campaign setting.

Fortunately, *Robin Hood* ranges from solid to exceptional in its story values. The Robin Hood legends get short shrift, but the other encounters and adventures offered have a nice flavor, particularly when supernatural elements are present, and the action and roleplaying elements are well-developed, with ample GM tips and what-ifs and suggestions for further adventures.

The adventure stuff comprises the last two-thirds of the books, and is divided into three sections. The first campaign section has a lovely set of encounters, each with variations and follow-up notes. The second section is a series of linked adventures set along the modern border between southern Wales and England, with a featured appearance of the magical spear of the Roman soldier who stabbed Jesus on the cross. The third section is another series of adventures set in Sherwood Forest and environs. Again, wherever magic threads are woven into the narrative, the stories are most appealing. In general, the graphic presentation - the clumsy treatment of castles, with sparse, improperly keyed diagrams, for example - is a disappointment, given ICE's track record. I'm not just complaining about a lack of pretty pictures; I want diagrams used instead of text when the subject warrants it, and *Robin Hood* is unimpressive on that account.

On the other hand, I applaud the bibliography/suggested reading at the beginning of the book. I note, however, no references to the feature films. Too bad. I suspect the spirit of Robin Hood is better represented in those popular sources than in the history texts cited. In terms of state-of-the-art, *Robin Hood* doesn't do much new and exciting for roleplaying or campaign adventuring, particularly when compared with *Pendragon*. Neither does it do much of a job of glorifying its subject and associated legendary elements - Robin Hood, his Merry Men, the evil Sheriff of Nottingham, and stealing from the rich to give to the poor. However, it does have some excellent, well-developed campaign ideas and adventures. It's greatest value would be as a sourcebook for *Pendragon* campaigns.

Ken Rolston

---

Scared Stiffs is the third adventure for *Ghostbusters*, or the second if you don't count *Ghost Toasties* in with the GM screen. It is a 32-page booklet, with 4 pages of play-aid's in the middle.

The adventure takes place in Wrath, New England, where the quasi-unearthly Association of Clairvoyants, Kismetologists and Spiritologists (QUACKS for short) is holding its first annual convention. Our heroes get to attend the convention, drink far too much, make mostly unsuccessful passes at other attendees, discover that Ghostbusters Inc has serious competition in the form of the neat, shiny, hi-tech and (shudder) efficient E/Terminations Inc, and stumble across a plot to steal our ghosts!

I really can't say much more than that without giving the whole game away, but the whole thing is vastly entertaining and a joy to read, let alone play. There are some superb running gags (I will never accept a merchandising gift again - ever). The plot builds nicely to a series of funny-but-deadly situations which will stretch the

A nice adventure, exactly in the spirit of both film and game, *Scared Stiffs* is well worth a look from all Ghostmasters. But then you didn't need me to tell you that.

Graeme Davis

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WHITE DWARF 3
DA3 - CITY OF THE GODS
D&D Expert Adventure
TSR Inc £5.50

DA3 is the latest adventure in the Blackmoor campaign, and is for character levels 10-14. Those of you who remember Original D&D will know all about Blackmoor. I covered the salient historical points in my review of DA1 in WD86, and for now I'll just say that it goes back a very, very long way in the history of the game.

Physically, DA3 is a 48-page adventure booklet in a three-section card cover with an A2 map sheet. The map sheet is printed in colour, but the use of colour detracts from rather than enhancing its usefulness. The adventure content is just 14 pages long, the rest of the booklet being given over to background information and data on the various creatures, NPCs and devices used in the adventure, plus ways of getting your PCs to Blackmoor if you haven't been following the campaign.

The adventure itself falls into three parts, and is a mixture of fantasy and science fiction, featuring a crashed spaceship and a number of technological devices. If you like mixing fantasy and SF, fine; if not, this is probably not for you. The adventure material consists of two out-of-the-open fights and a dungeon bash round the spaceship, and that's your lot. Some of the supplement material, like the geographical notes and encounter tables, are useful to the campaign, but the rest, I must say, leaves me doubtful. Personally, I've never been keen on letting level 10-14 D&D characters stock up with grenades, blasters and light sabres, but no doubt this will appeal to some. The new monsters may appeal to hardware buffs, and the six pages of NPCs are interesting and useful, although there is some repetition from DA2. Finally, there are no less than 12 regenerated PCs. Statistics, personality and magic are detailed for each, but there is no mention of conventional equipment, so the characters will have to be equipped - which, to my mind, defeats the object of regenerated PCs...

If you are following the Blackmoor campaign, or if you want to play a 10th-14th level one-off mixing fantasy and SF, then you will probably like DA3... Otherwise, you may well find it disappointing.

Graeme Davis

II3 - ADVENTURE PACK I
AD&D Supplement
TSR Inc £6.95

To tell you the truth, I'm confused over why this product is called II3 rather than REF5; it certainly has more in common with the two Books of Lairs than with any of the Desert of Desolation adventures. Be that as it may, this is a 96-page softback, the same size as the Books of Lairs, and contains 11 assorted AD&D adventures.

The adventures are longer than those in the Books of Lairs, averaging 8-10 pages, the size of a large magazine adventure. They are intended for roughly the same spread of levels, going down to 4th level and up to 10th, and many of the authors are familiar: Steve Perrin, Anne Gray McCready (apologies to her for misspelling the name last time!) and Paul Jaquays all appear on the credits.

As to the adventures themselves: some are thinly-disguised monster bashes, whilst others rely on thought and subtlety. Some look like Book of Lairs ideas which grew in the writing, and some are not so easily classified.

There really isn't space here to go into much more detail than that. The adventures are designed, according to the introduction, to be used anywhere and anytime, and most of them look like an evening's play. Because they are so varied in writing style, you may find that not all of them suit your style of play, but even so II3 is worth a look if you play a lot of AD&D and like to have fill-in adventures handy.

Graeme Davis
TOURNAMENT OF DREAMS £5.95

King Belinans, the proud ruler of Sugales, has proclaimed a tournament! The knights of Sugales stand ready to prove their courage, and await challengers on the field of honour! Eldia the Fair, the Queen of Sugales, encourages all who are valourous to show their strength and virtue before the royal court. But what mysteries await? The King of the Circle of Gold hold a great prize, but the risks are great - and not everyone who attempts to gain it will succeed! TOURNAMENT OF DREAMS is the brand new scenario for the PENDRAGON roleplaying game, and promises excitement and adventure for all those brave enough to take up the challenge! TOURNAMENT OF DREAMS is an excellent scenario pack, and only £5.95!

WHITE WOLF £5.95

WHITE WOLF is the new ETERNAL CHAMPION series supplement, set in the Young Kingdoms of Michael Moorcock’s Elric stories. Explore three deadly temples in search of riches, fame and even greater rewards! Darkspire, the Temple of Chaos, Haven, the Temple of Law, and the Temple of the Eternal Flame all await you, each with its own peculiar welcome for the unwary. White Wolf also contains a scenario set in the very planes of Chaos themselves, to rescue a priest trapped in the Yellow Hell ruled by Zherta, Lord of Chaos, and revised statistics for the use of Elric in the Eternal Champion games, all for only £4.95!

TULAN OF THE ISLES £4.95

TULAN OF THE ISLES is a generic, univeral supplement for use with any roleplaying game system, and provides you with complete information on a wealthy town and a farming village, details of the settlements and the villages around them. It also describes the politics and economics of the area, and includes encounters, adventures and a full length scenario, as well as a large pull out player map and all the gamemaster information needed to run this highly detailed town and its environs using your own favourite fantasy roleplaying system. TULAN OF THE ISLES is indispensable as a sourcepack and campaign background, and costs just £4.95!

RIVENDELL £4.95

RIVENDELL is the long awaited adventure pack for MERP and Rolemaster describing the Elven lands around the Last Homely House in the otherwise inhospitable lands of Rhudaur. It is here that weary travellers can find rest and peace from the harsm by the White Dwarf. But close are the Misty Mountains, where evil and lurks constantly - it is only the power of Elrond which keeps this valley free. RIVENDELL includes full colour maps, character descriptions and cultural information on the peaceful valley, and also includes three adventures for you to play, all for only £4.95!

VOICE £4.50

Someone or something is killing off members of the Freedom Squad, and as the remaining members put out a desperate appeal for help it is up to you, two of the groups most valiant members, to find the cause of this attack before it is too late! VOICE is a new superhero scenario for CHAMPIONS, DANGER INTERNATIONAL, SUPER AGENTS and all other Hero System games, and promises super-excitement and super-adventure for just £4.50!

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Day of the (Golden) Demon
From our Home Affairs correspondent...

The morning of Saturday June 27th was just like any other for most of the inhabitants of Nottingham. For some, however, it was to be a day of reckoning. It was the day of the Golden Demon Awards, the Grand Final of the First National Figure Painting Championships organised by John Blanche and Andy Jones.

All over the country, regional heats had been held to find the best entries. The winners of those came to compete for prizes in each of the 9 different categories at Nottingham's Victoria Leisure Centre.

In addition to this, there were to be seminars, games displays, trade stands and celebrities, an 'Easy Metal' Live exhibition of painting figures by the Citadel artists, and an Illuminations Live display of artwork by people like Brett Ewins, Carl Critchlow, Ian Miller, Angus Fieldhouse, Tony Ackland and John Blanche... Pheewo!

When the doors opened at 10am, none of the Games Workshop or Citadel staff really knew what to expect from the entries to the competitions. It was soon obvious that the process of judging them was going to be far from easy. The standards were excellent. It bodes well for the hobby in general if such incredible levels of skill can be achieved by so many people.

The next issue of White Dwarf will have an extensively illustrated feature article, showing the quality of the entries, and the incredible details of the display games. None of it shows how much I had to suffer in my designer chainmail...

See what Famous Game Designer Ken Rolston looked like stuck at the top of a ladder trying to tie up a banner across the entrance, and Bob Avery, Paranoia GM extraordinaire, slap a member of the public about the face with a wet fish... Stay tuned to this magazine for more details!

A Schism in Middenheim
Carl Sargent's The Power Behind the Throne, originally scheduled as the fourth part of the Enemy Within WFRP campaign, is a tale that has grown in the telling. According to latest reports, it's going to become not one, but two hardback books, both for under a tenner. The first, City of the White Wolf, will be a complete guide to the city of Middenheim, with maps, locations, encounters and adventure ideas, while The Power Behind the Throne becomes a separate 96-page hardback book - usable with or without City of the White Wolf - covering the famous Middenheim Carnival in glowing detail during the course of the fiendishly complex adventure.

Meanwhile, Ken Rolston's adventure, previewed at Golden Demon Day, is looking good and is still full of dead guys. If the crowd around Ken's demo stand was anything to go by, it certainly lives up to its promise of 'way too much fun'. A working title is Dead Guys on Parade; another working title is Something Rotten in Kislev; Harvest of Death has also been put forward as a working title. So far, there are no bets on what the final title will be.

Hold it, creep!
Ex-GW staffer Marc Gascoigne is now working on the Judge Dredd Companion along with our own Paul Cockburn. Information is scarce at this stage, but apparently it will include Fear and Loathing in Mega-City One, a new adventure by Slaughter Margin author Richard Halliwell.

Dakkadakkadakka
Warhammer 40,000, the SF skirmish rules system, is now going through typesetting, and is scheduled for release in September as a 200-plus page hardback book. You too can join the Space Marines and stomp all over them aliens...

See, Igor, it moves...
Frankenstein is still under development, but since last month ace comic artist John Bolton has been signed up to do the art. Those of you who've seen his work on the X-Men comic will know to expect something special; he's also worked on the old Hammer House of Horror comics, making him the ideal man for the job.

Scurrilous Rumours
According to an unconfirmed rumour, the first adventure released by New Infinitis Inc (formed by Gary Gygax after he left TSR) has a disclaimer explaining that it is not an 'official' product approved by TSR ...alongside a statement to the effect that it was first used as a tournament adventure at GenCon, which is run by TSR.

My unofficial, unconfirmed source tells me that this has led to TSR slapping an injunction on it, preventing publication while the lawyers sort out who owns it. After all, if it was used at a TSR convention, it must belong to TSR... hasn't it?

Last Month
I told you that Forrest Baker was the new head of GW US. That was then. This is now. The new head Troubleshooter for our Stateside Computer has not yet been named, but watch this space.

Knightmare
Is the title of a TV game show now in production at Anglia TV, and due to hit the screen in September. It seems from the press pack we were sent that teams put forward one adventurer who goes through a dungeon-maze set, meeting all sorts of things, while the rest of the team gives advice and encouragement from the sidelines. The trick is, the adventurer's helmet is constructed so you can't see out, making you completely dependent upon your team-mates. In charge of the proceedings is a character known as the 'Dungeon Master'. I wonder if TSR have any idea about this - they trademarked the term as used to describe the referee of a fantasy game, didn't they?

Claws Let Rip
Latest addition to the Citadel fold is Bob Olley, whose Iron Claw miniatures were featured in the last issue. Iron Claw miniatures will be produced and distributed by Citadel, but under their own name, as Nick Lund's Chronicle figures were a few years ago. According to our sources, Citadel are still looking for talented figure designers to build up their sculpting force.

And there is a new figure painter joining the team, in the form of sixteen year-old Peter Prow, spending nine weeks with GW before going to college. No doubt you'll get the chance to see his work in future 'Easy Metals'.

New Stuff
ICE should be releasing the next in the Lords of Middle-Earth series for MERP shortly; entitled The Mannish Races, it includes stats and descriptions of famous human characters from Tolkien. Soon to follow will be Ents of Fangorn and Brigands of Mirkwood, a campaign module and adventure pack respectively.

An advance copy of the manuscript for West End's Star Wars RPG has been sighted by one of our spies - you can assume that it's going ahead on schedule. It's a fast-moving game, with an action system which allows PCs to do all sorts of things and dodge the shots from the Imperial Stormtroopers at the same time. You then use the Force, blow away baddies by the dozen, singing, 'Dah DAH, Dah Dah Dah DAH DAH,' - apparently they did in playtesting. As well as the rules, there is a complete adventure, a campaign outline and lots of short adventure outlines, as well as a unique set of character templates - pregenerated characters which can be used as they stand, or customised to make your very own character. More news as we get it.

TSR have the following goodies scheduled for release in the next couple of months: CM4 Legacy of Blood, a D&D adventure; AC10 Beastiary of Giants and Dragons, a D&D reference book with short adventures; N5 Under Illefarn, level 1-3 AD&D adventure; FRI Waterdeep and the North, an AD&D city and area pack for the new Forgotten Realms setting; Dragonlance Adventures, yet another AD&D hardback, covering the world of Dragonlance; MX3 Reap the Whirlwind, the third in a four-part MSH campaign and Gam马拉ders, a Gamma World tie-in boardgame.
Cormac shuddered in disbelief. On the rocks above him, Manticore and Wyvern coiled about each other in frenzied combat, spilling gore onto the stone. The very noise of their battle seemed to make the earth rumble. The wounded warrior watched the struggle with a keen interest, though he couldn't bring himself to decide who the victor should be. For not only were the creatures evenly matched, but that which stood triumphant upon those blood-stained rocks would claim him as a prize!

Not only these creatures, but almost 100 others lie in wait in RuneQuest Monsters, the third volume in the series of Games Workshop's enormously popular edition of RuneQuest Fantasy Roleplaying Adventure game. You will find friends and foes: humans, non-humans and not- even-close-to-humans; creatures of lore and myth, and horrific creatures that could only exist in the world of RuneQuest.

Featuring over 120 colour illustrations, with almost every creature shown many in full colour - RuneQuest Monsters also has one other important innovation. Many of the creatures are presented not only as a set of rules for the generation of a specific monster, but with an example of the creature ready for play! Never before has a monster volume been so useful!

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The above are included in the advertised price of the model. Additional plastic bases cost the indicated amount.

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Metal slots bases are only available at an additional cost of 3p each base.

In the future all adverts, mail order sheets and catalogues will contain these symbols to indicate which bases are suitable for each model or group of models. Note that only 1 base (of plastic) is actually supplied with any single model. Additional bases can be supplied at an additional cost as indicated above. Some models are designed to share a common base (eg. C14 SNOTLINGS), in these cases the number of bases supplied depends on the multiple ordered.

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(One each of Officer, Champion, St Bearer and Drummer)
Following the success of the Eternal Champion boxed set, Citadel Miniatures are proud to announce the launch of the new Eternal Champion range, with Melnibonean and Pan Tangian infantry. Designed by Jes Goodwin and Aly Morrison, these finely crafted figures bring two races from the world of Elric vividly alive, and are ideal for collectors, gamers and Moorcock fans everywhere. Watch out for further releases in this spectacular new range.

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Nasty Futures

So you're an SF author writing about 2087 where genetically engineered flying pigs are replacing older forms of public transport. How do you force this bitter pill of implausibility down the readers' throats? One trick is to coat it in soporific layers of pseudo-scientific justification; another is simply to describe the flight of the pig with such passion and fluidity that the unlikelihood is washed down by sheer force of storytelling. The first method is more traditional in SF. The second can work better...

Is piquant charm gives flavour to David R Martin's Emergence (NEL 296pp £2.95). Teenage supergirl survives Armageddon, wanders emptied USA, diaries in clipped prose. Style owes little to telegraphese, much to Heinlein's Moon Is Harsh Mistress: English teacher might say, 'No Justice,' or, 'There's no justice.' Heinlein and Palmer prefer cutely, 'Is no justice'. Master's voice also detectable in references to extended marriages, tanzaal, housetraining people, need for sudden death killer reflexes, valuing of pet's life above human, etc.

Influence so bad thing. Heroine Candy likeable, convincingly competent (hair-raising emergency surgery sequences), young enough to skirt embarrassing Heinlein version of female sexuality, wrong enough to win sympathy. Plausibility wanes as moving tale of plain survival corkscrew into struggle to defuse evil Russian orbital bomb designed to splatter capitalist remnants. Guess who's only person able to save world? Finale close-run victory of narrative thrust over blatant plot devices (doorsday weapon access hatch big enough for space-suited eleven year old, even vehicle handily reprogrammable to enable safe landing...). It is good fun.

K W Jeter's gimmicks are much more bizarre in Death Arms (Morrigan 165pp £10.95). The Jeter method of sneaking unlikelihoods past your guard is to drown them in a naturalistic wash of blood and violence; a bizarre scheme to assassinate humanity's collective unconscious emerges only gradually from the mass of gory killings, vile re-animations and terror weapons. Paranoia fans will love the inescapable CIA 'slow bullet' which covers a few feet per minute, can drill through any barrier, and as it nears you starts reciting, 'This is not a violation of your rights. This device legally operates under the provisions of the Expanded National Security Act of 1995...'. Stripped of savage imagery, this would be a thin story; Jeter drives it at stomach jolting pace to the hero's final realization that he could save the world despite being horribly dead.

Graham Dunstan Martin's The Dream Wall (Unwin 231pp £2.95) has a dystopian future which goes over the top in quite a different direction, though coincidentally also featuring a dodgy plausible psychoelectronic plot to turn off the human consciousness. 22nd Century Soviet Britain parodies all the worst Evil Empire fears: renamed towns (Leninpool, Engelsburgh, Marxeter), labour and death camps, secret police (Polar Bears: Friends) forever Bursting through the doors at 3am to meet their grave arrest quota, etc. Over Paranoid in the hopeful era of Glasnost? Ah, but the menacing red future is punctuated with dreams of 2007, where prams and cocktail shakers) involves a lot of closely described pain. Rivas is no Indiana Jones who breezes in and out of peril: he keeps suffering more and more, even losing bits of himself, while improving in character from the purely mercenary bastard man in chapter one... Dazzling entertainment: but the sudden triumph over alien omnipotence doesn't quite convince.

Back in Britain, Geoffrey Household's Arrows of Desire (Penguin B36p £1.95) presents a primitive and pastoral future Britain, administered by the benevolent Euro-African Federation: it falls rather awkwardly between two stools. There are traces of satire about black High Commissioners administering the Brits, fondly believing that these simple, happy-go-lucky natives regard them as all-benevolent fathers. The Black man's Knead and Serve. There's a hymn to Britain itself as a unique land, the love of which transcends one's birthplace or ignorance of the mostly lost English culture, even though other countries somehow don't attract such love from anyone. Neither of them is developed enough to save this book from looking unfinished. Even a trainee joke about the lost lore of silicon chips is contradicted by the presence of sophisticated electronics, lasers, tracker-robots resembling Jeter's slow bullet, etc. Editors are supposed to spot these things.

Here are three concluding volumes. The Hounds of God (Bantam 334pp £9.95) ends Judith Tarr's Hounds of Falcon trilogy with rousing religious persecution of her elfen elite in a well researched alternative 13th century - Historical reminiscence of a forgotten era. Tarr is the writer. The Fall of Families by Phillip Mann (Gollancz 289pp £11.95) is the second half of a thoughtful, colourful space-opera in which devious but oppressed aliens throw off the imperialist human yoke, yay, yay. The conclusion is oddly satisfying, but I was dubious about some the psychological manipulations en route. Master of His Fate by J Maclaren Cobben (Greenhill 247pp £8.95) apparently ends Greenhill's classic reprint series: 1890 psychic vampirism with a scientific (Nervous Ether) rather than supernatural rationale. It's historical interest isn't sustained by the feeble and florid writing.

Don't miss Christopher Priest's hyperbolically strange Inverted World or Daniel Keye's sadly moving Flowers for Algernon (Gollancz classics at £3.50), or Lucius Shepherd's terrific Green Eyes (Grafton 332pp £3.50), to be reviewed at length next month. You have my permission to miss Andre Norton's Witch World and Web of the Witch World (both VGSF £2.50), turgidly-written 'science fantasies' which must have looked fresher in the mid-sixties, before the glut of such material. Already reviewed here: Summer Tree and The Wandering Fire by Guy Gavriel Kay (both Unwin £2.95) and The Swords of Corum by Michael Moorcock (Grafton 509pp £3.95).

As for the grim future... the election was bad enough, but even I find it hard to credit a nightmare world where the Hugo nominations include Black Genesis by L Ron Hubbard. Other shortlisted novels: Card's Speaker for the Dead, Gibson's Count Zero, Shaw's The Ragged Astronauts and Vinge's Marooned in Realtime. Mind how you go.

Dave Langford
Working for Games Workshop

Have you ever thought about working for a games company - to be specific, the games company, Games Workshop? Are you one of the hundreds of people who have written to us asking just how you qualify to work for Games Workshop? Do you have a secret desire to work somewhere that produces wonderful games and incredible numbers of metal miniatures, somewhere that would be interesting and different?

If all - or any - of these are true, then you should read this article carefully. It explains some of the ways in which people can find themselves offered a job with the world's most exciting games company. It also explains exactly what sorts of things we are looking for in terms of staff and of the areas of the business where people are needed. And maybe all this information adds up to an interesting, demanding and worthwhile career for you, if you want to try, that is...

One of the first things to realise is that (for certain positions at Games Workshop) there aren't any appropriate academic or vocational qualifications.

This is especially true of the creative end of the company: the Design Studio. This is where roleplaying games and board games are devised and developed and where Citadel Miniatures are sculpted. It is also the part of GW that each and every month has to put White Dwarf together and which has to generate a flood of new advertising material and promotional literature.

There are no 'A' levels, HNDs or degrees in 'Games Design: Theory and Practice', or in 'Fantasy Boardgame Inventing'. On the surface, this must seem odd, because there are editors, designers and writers on the GW staff and there are university and polytechnic courses that turn out people with just such qualifications. On a superficial level the people coming out of the traditional education system are almost what is needed, but courses in these subjects don't quite match with what Games Workshop expects of its game design staff, ie that they be capable of writing and designing the very best of games and support products.

Writers and editors must have successful track records. Proof that you are good at writing fantasy adventures and rules, and designing boardgames is the only qualification to become a writer. The current creative staff didn't ask 'How do I become a designer or games writer?' They turned up with their previous work. Graeme Davis, for example, is now a member of the Warhammer development team. He had dozens of articles and features published in the pages of White Dwarf and other publications before he came to work full-time for Games Workshop. Jim Bambara, Phil Gallagher (currently on the same Warhammer Fantasy Roleplay team) and Paul Cockburn (once editor of White Dwarf) all previously worked for TSR UK. All had solid, successful track records. The experienced people are those who get the jobs; they get their names on the new boxed games and adventures. There's a lot of hard work in proving that you can work creatively in the games industry. On the other hand, there's enormous satisfaction in landing a job in the industry of your choice, doing something that is enjoyable and satisfying and, to be honest, ego-massaging in having your name known throughout the hobby.

The same is true for those aspiring to be miniatures designers. There is no
formal training program one can undergo to 'make it' in this field. The only possible qualification you can have is that of having already worked, and worked well, as a figure designer for somebody else. That's right - we will seriously consider potential new recruits to our model-making staff only if they have worked for other figure companies.

Obviously the companies that potential new Citadel designers may work for are quite different from the real thing. It is often the case that talented people who work in the model soldier 'industry' are treated badly by these other companies. They are ripped-off or not paid their full dues. Working for GW may involve a period of readjustment as these individuals take time to come to grips with steady pay and regular hours!

Apart from model designers, other games and miniatures companies employ people to do other things we regard as vital. Of course, we are delighted when such people come to Games Workshop looking for work. They have the experience and reputations that make them worthwhile additions to the team. Games Workshop can offer the kind of salaries and security that other, smaller companies simply cannot match. For anyone coming from another games company this is one of the great advantages of working for the biggest manufacturer of miniatures in the world and the UK's largest fantasy games company. One of the culture shocks to people from some other companies is the experience of working regular hours and getting a regular pay cheque at the end of the month...

Don't sit on your hands if you have a track record of good work. Let us know. Insist that we look at your work and review it. Tell us why you are the best. If you're already working in the industry don't wait to be invited to join Games Workshop, because that may never happen. Come looking for us: we have a permanent and everlasting need for new creative talent - writers, designers and sculptors. We are always interested in hearing from people who have the experience and have worked in a professional capacity within the gaming and model soldier industries.

But that's not the whole story!

The opportunities with Games Workshop don't end with the creative jobs, even at the Design Studio. Although the outwardly glamorous parts of the company are to do with designing games and miniatures there is other important work to be done.

Games Workshop is a medium-sized business that is growing all the time. It needs the right people for the jobs that all companies need doing. We are always looking for staff in general management, buying and retail management, graphics, paste-up, editorial, administration, mould-making, casting, convention organisation, warehousing, accounting, sales and marketing - every area that Games Workshop is involved in! In each of these fields we are looking for people with proven abilities. The very best people will even create their own jobs.

In an industry as, erm, strange as games, those who have a taste for roleplaying or wargaming are more likely to be successful in their work. Not only do we prefer people with a hobby background, but they find it easier to understand the atmosphere within the company. After all, most of us spend our time talking about games and miniatures when we're not working hard to produce them for the general public!

To give you an idea of the range and breadth of the Games Workshop of today here's a brief run-down of what the company is doing.

The headquarters and central offices are in a large modern building at the familiar Eastwood address. This is the administrative heart of the company. The offices are home to our Accounts, Sales, Buying, Retail and Administration departments. Next door is a warehousing and manufacturing complex which houses a multitude of activities including Despatch, Order Collation, Packing, Packaging, Miniatures Production, Mould-Making, and Mail Order Administration and Despatch. We run a variety of specialised machines in the factory area including casting machines, mould presses, blister-packing machines and a vacuum-forming machine for fabricating the blisters themselves!

Just down the road we rent a second large warehouse where we store bulk materials, including brand new games, and run an extensive collation operation.
In the centre of Nottingham is the Design Studio where all the games and miniatures designers are based and where the whole development and design process is administered. It is also home to the Art Department and the Pre-Press Production Department. The latter is a sophisticated studio comprising typesetting (using state-of-the-art photo-typesetting equipment), graphic designers, finished (paste-up) artists, and copywriters.

And then there are the GW shops in; Manchester, Birmingham, Sheffield, Nottingham, York, Newcastle, Hammersmith, Liverpool, Leeds and coming soon, Derby and then probably one in Leicester! But there's also our shop in Baltimore Maryland (USA) - and the US warehouse and offices in Baltimore, which are expanding rather quickly. Phew!

As you can see Games Workshop is a massive organisation involved at every level with the games hobby; retailing, importing, exporting, publishing, manufacturing, distributing, and, we hope, innovating and communicating. The only restraint on our continued growth appears to be limited staff resources. As this piece is being written there are dozens of exciting new projects which we just don't have the time to turn our attention to and every month brings us more opportunities we have to turn down or file for future attention.

For example, we have begun experimenting with plastic injection-moulded models and kits. We'd very much like to expand this into a full-scale operation but simply don't have enough staff! We are on the verge of massive expansion in the USA. Again the only limit will be the human resources we can put to it. We have plans to incept an exciting series of outdoor adventure parks in the vein of the highly successful 'Survival' game. There are simply too many interesting projects to mention here.

Couple this with our need to continually update our existing departments as the business grows and one can imagine how critical our need is for talented new people. We need people who can apply their professional expertise to their hobby and, in doing so, benefit themselves and their fellow hobbyists.

If you're now working somewhere where you feel that you are succeeding but you want to do something more you should talk to us. We are always willing to consider anybody with intelligence and drive. There's also got to be a willingness to take responsibility and thrive, even enjoy, the kind of pressure that Games Workshop generates. As far as the money goes, if you are the right person for the job, the money is there... None of the positions that Games Workshop has to offer is a 'cushy number', but the rewards for hard work are there. All it needs is determination.

All this might sound like nothing more than pie in the sky. Games Workshop can't be much of a company, after all. They haven't got all that many games out, have they? Wrong. Games Workshop are currently the biggest games company in our field in the UK and we believe that we are probably the second biggest fantasy-based games company in the world. Some US analysts have predicted that GW will occupy the number one position before too long - and we believe them.

You know the potential of the games hobby; or you wouldn't be reading this copy of White Dwarf. The changes in the magazine over the years are matched by the changes in Games Workshop. The company has no intention of remaining as it is now: a medium-sized company that dominates the UK games industry. We have every intention of becoming a large and dynamic company that is the world leader in sales and design. Anyone who joins the company now and is willing to move quickly as the company changes and grows is bound to end up with a position of seniority and authority. Once you know the level of growth that is possible - and that we intend to reach - you realise just how many positions need to be filled with dynamic, enthusiastic people.

People like you. You, perhaps. And now, it's up to you...

If you think that you have skills and/or experience which could qualify you for a career with Games Workshop, write to:

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Everyone knows how members of the various races act in Warhammer Fantasy RolePlay. After all, we've all read Tolkien, so we know that Elves don't chop trees down, Dwarves are typically gold-hungry and lack a sense of humour, and Halflings sit around eating all day. Fine. We know how to behave. Now let's go out and kill something!

NO PSYCHOS NEEDED

Racial Psychology in Warhammer

Fantasy RolePlay by Chris Felton

Warhammer is a roleplaying game, and players should put more effort into their characters than that. Often, the only way you can tell that people are playing Elves is by looking at the space marked 'race' on their character sheet: their character's race means nothing more to them than the chance to roll 2d10 + 50 for Initiative and so on. If you wish to be a good roleplayer, you should consider your character's social background as well as the obviously geographical one. This article is going to eliminate the misleading line of instruction: 'No special psychology rules'.

ELVES

'Elves are a rare, wondrous people, living deep within the forests and only rarely making an appearance in Human society.' So, what is an Elven adventurer? An exile, to start with, lost to his people. His exile may be self-inflicted. He may be welcome back in the green deeps (assuming he has left his coarse new non-elven friends behind), but all the time he is in human society he has no family, no friends from his childhood (unless one is sharing the exile with him) and no contact with the society he grew up in. To a human, this may not seem a great loss, but few can imagine what it really means to an Elf.

The most important factor in Elven psychology is the longevity of their race. With a life-expectancy of over 200 years they will experience much in their lifetimes. This leads to an inherently different outlook on life to any other race. A 'young' Elf, starting out to see the world in the Elven equivalent of his teens, averages 65 years of age.

They are not an unintelligent race. Indeed, by most accounts, they are the most intelligent race in the world. Surely they must use that ability to learn something? But what?

The important thing to note about Elven education is that the emphasis is not on the mere soaking up of facts, but rather, how they use their minds to best effect. This careful training gives them the outstanding Intelligence and Cool which 'lesser' races often misinterpret as a lack of emotion.

After their minds are properly trained, they can learn to speak their own language properly. The Elven language is a highly complex, tonal affair. Few humans speak it fluently, those who do are scholars who have devoted their lives to the task. The language most races think of as Elvish is in fact a pidgin-tongue; baby-talk used by the shorter-lived and Elven young.

The Elven arts are likewise acquired tastes: few non-Elves can understand them, and none can fully appreciate them. Imagine the effect of a 200-year lifespan on the artforms developed. They would be similar to the highly stylised, intricate work of the traditional Chinese and Japanese societies, with layers of hidden meanings to be uncovered in the contemplation of the artwork and its performance. Coming out into Human society would be like giving up your box at Covent Garden and migrating to a land where the only entertainment is a mind-numbingly cheap TV quiz show.

An essential part of their training consists of learning to control their dreams. Elves, after they have learned this discipline, never really sleep, but most of course rest their bodies the same as anyone else. Since this only requires that they sit comfortably, they make very good sentries.

However, one night in three (if not more frequently), they must 'dream' for eight hours. This is a subconscious re-examination of the time since they last 'dreamed'. It is such a deep trance-like state that they cannot be aroused from it even if the camp is attacked or they are physically attacked.

In this state they examine their short-term memory, much as humans do unconsciously in their sleep, and reject anything they don't wish to remember. Rejected memories are then totally forgotten. An Elf literally cannot remember what he had for tea last Wednesday, nor whether it was raining.

They also use this opportunity to review their long-term memories and can clear the clutter out of this part of their minds in the same way. Elves forget what seemed important at the time, but has now proven of little use. A date for a meeting may be stored until after the event has occurred, knowledge of an acquaintance retained only so long as it seems likely that the Elf will meet that person again, and so on. Only truly important items will be retained permanently. The sort of events the Elf left home for - great adventures against
the Forces of Chaos - are ranked neatly beside a great recitation of a
classic poem and the name of his mother.

This 'dumping' of memory, called Bran Wa Shin, is necessary because
of the Elven eidetic memory structure (acquired as a result of their training).
There is insufficient 'space' in the Elven brain to store eidetic memories
of more than a few decades, so unnecessary clutter must be avoided.

A side product of developing Bran Wa Shin is the characteristically
'flighty' attitude of the Elf. Because they know that the events of the day
will be forgotten soon afterwards,
they have no fear of embarrassment
or bad memories, and they live life
to the full, taking every opportunity
to enjoy themselves. If the result isn't
as much fun as they hoped, it can be
forgotten. If it is they can do it again
the next day! Away from their own
kind, Elves tend to go mildly berserk
in their fun-seeking, since the
traditional (and more restrained)
pleasures of the arts are no longer
available to them.

Another apparent element of Bran
Wa Shin is less desirable: it reinforces
Elven phobias. Important memories
of home are constantly reviewed
and reinforced. Elves (other than
Sea Elves) have grown up in
forests, living in beautifully
grown, airy homes in the trees.

This means that, despite their finely
trained minds, they are often subject
to both mild claustrophobia, having
never experienced small and dark
places and mild agoraphobia, having
never seen open spaces larger than a
big clearing. By constantly mulling
over memories of their pasts - and
treasuring them - Elves simply
reinforce their own behaviour
patterns. When a situation might
reveal such weaknesses, Elves are
mildly uneasy.
do they edit their memories - a procedure they hold in great scorn. In their view, a man (of any race or sex: the word they use really means ‘sentient individual’) is the sum of his experiences and reputation. To lose any of those experiences is to change yourself, and no-one can really tell which experiences are important. This fundamental difference was a contributory factor in the bad feeling between Dwarves and Elves which erupted into the Dwarf/Elf War 4500 years ago.

A Dwarf views the world as a changeable place. In two hundred years of life a lot can happen, and a lot of changes occur. A rich, well-located mine can be exhausted and the miners forced to move on to other settlements. The mine master is left with a worthless hole in the ground which has to be destroyed (by caving in at strategic points) to prevent the Goblins using it as a home.

A rich and prosperous mine owner can become a homeless engineer. All that remains to help him find another place is his reputation. Only reputation can outlast the effects of a disaster. Only reputation is totally portable. A Dwarf may lose his money, his home, even his axe, but his reputation goes ahead of him and can be the coin that regains all other things.

This is the main reason why Dwarves are viewed by other races as a grim race who lack humour. A Dwarf who acts foolishly may gain a reputation as a fool. In the presence of anybody other than close friends a Dwarf is very conscious of his dignified and honourable. Hence the stuffy reputation which contrasts oddly with the violent and drunken reputation they also have.

Dwarves only get really mind-slummingly drunk once, when they are young. After that, they learn their limits. They frequently get drunk but never so much that they lose their self-control - that loss would lead to a loss of dignity and reputation. Even the alcoholics among them manage to keep their self-control. It is almost unheard of for a Dwarf to wake up in the morning and regret the actions of the night before; however the situation may have appeared to others.

A Dwarf’s dignity is an odd thing to human eyes. It is not hurt by being browned out into the street after a brawl while semi-conscious and/or covered in ale and the contents of the tavern’s stewpot. It can, however, be dreadfully damaged by being their victim of theft, especially if it is unavenged.

Above any other aspects of their dignity and reputation, two Dwarven values are always above question: their courage and their word. Dwarves fear nothing. That’s the theory. A Dwarf may refuse to take on an opponent because he has calmly and clearly judged the situation. He will back down when he feels himself to be so outnumbered that no-one will think any the worse of him. Even a Dwarf will steer clear of fighting Dragons.

Because of this view of the world, Dwarves are very touchy about their courage, and no-one should ever question it. They will fight at the drop of a hatting, and it’s no good smiling as you make the joke... unless you’re a very good friend and the Dwarf in question is a Hero whose courage is legendary. On the other hand, Dwarves are disparaging about their own bravery in front of others. No Dwarf will ever boast of his courage, but he will take care that the tone of the description leaves no room for doubt about the speaker’s bravery. ‘He whisked, so I went through the Trolls to find out what he wanted...’ is a typical Dwarven understatement.

Even if there were no witnesses to tell the story, a Dwarf would contrive some way to drop the tale into a conversation. ‘By-the-by, has anyone a cart that I might borrow? I need to collect a little treasure from beneath the Troll-bridge... Of course, Dwarves prefer others to spread the tales for them...

The problem some Dwarves face is, although they are courageous, there are some situations in which even they will run away: if they’re overwhelmingly outnumbered, or face fear-causing Undead (although against these Dwarves have a bonus to their Cool). A Dwarf who has disgraced himself (in his own eyes) by running in such a situation tends to become slightly unbalanced. He will do something foolish to prove his courage. This usually involves shaving most of his hair, dyeing what’s left bright orange, and becoming a Troll-Slayer.

A Dwarf’s word is easier for him to manage. There are few magic items which can force a Dwarf into breaking his word, and so a Dwarf’s word remains his final, unassailable redoubt. Once a Dwarf’s word is given, he will fulfill his promise or die in the attempt.

For this reason, it is very difficult to get a Dwarf to commit himself to anything. Invite one to join you at a cocktail party and you’ll probably get the same reply as if you asked him to assist you in storming the gates of Nurgle’s Palace. ‘I’ll try to get there, if nothing else comes up, but I wouldn’t rely on it if I were you. ‘Despite the vagueness of this reply, it’s a fair bet that he’ll arrive in time, smiling at the prospect of free drinking or a good fight.

Dwarves give few promises, and their King does not even demand oaths of fealty from his Dwarven subjects (although he does require them of any humans who wish to enter his service). Dwarves know the honourable way to behave, and demanding an oath from them may inhibit the decisions they have to make in extreme conditions. Dwarven saga are full of situations where heroes found themselves trapped by thoughtless oaths into performing some unimportant task, thus abandoning a comrades-in-arms to some dreadful fate. The concept of not giving one’s word is difficult to explain to humans, but understood by all Dwarves.

Another strange aspect of Dwarven honour (in human eyes) is that theft is not dishonourable, and yet in Dwarven society it is so rare as to be almost unknown. The reason is simple. It is not dishonourable to have something stolen unless it is through your own foolishness. It is dishonourable to let such an insult pass unavenged. A Dwarf who has had something stolen will spare no expense or effort to track down the thief, and it is rare for a detected thief to escape or to desert. Dwarves enjoy the peace and serenity their retribution. If you locate a peaceful place where doors are rarely locked. Those Dwarves who choose to enter the theiving profession almost always practice their arts amongst the humans around them rather than their fellow Dwarves.

The famed Dwarven gold-hungry is another myth, kept alive by the fact that Dwarves do prefer gold to any other metal except mithril. The Dwarven gold accumulation (probably uncomfortably) on piles of gold in his cave is very much in error. Dwarves like gold, not only for its characteristic texture but for the wealth that it represents.

In itself, wealth is meaningless. No Dwarf would invest his money in a moneylender’s business (the fantasy equivalent of a building society) to amass paper wealth, likewise he would not hoard bars and coins of gold. Wealth is merely a means to an end, in this case that is the purchase of beautiful things: finely-crafted toys, jewellry, statuettes, carpets from Araby, and so on... the beautiful things which epitomise wealth.

Dwarves like to surround themselves with beautiful things. Their reputation for hoarding is true only in the eyes of Elves who believe in everyone sharing enjoyment by keeping material wealth transient. Dwarves are proud of their belongings and are happy to invite anyone to see them.

Their notable preference for gold is thanks to its texture and quality. These can be found to other metals for creating beautiful items, but it is usually in short supply. The goldsmiths in the Dwarven communities give preference to customers who pay in gold.

Dwarven greed is also a misinterpretation of another aspect of Dwarven honour. To be cheated by a merchant would make a Dwarf look foolish. It’s therefore very
The Margrave Hermann von Pfeifraucher, Knight Commander of the Imperial Guard, heir to the County of Wissenland, and Hinterloch of Dorchwall, raised one finger to test the wind, and then carefully inserted it into his left nostril. Somewhere in the distance a cracked bell summoned the faithful to evening prayer - but the Margrave remained motionless, at least he would have been motionless had it not been for the continued rummaging of his questing digit. From his post on the topmost battlements of Castle Reikguard, he stared mournfully across the swirling waters of the River Reik towards the distant Hagercrub uplands.

Away to the west, the Chaos Moon known as Mörrsleib was steadily rising to its zenith. Tonight it was full, as it had been for the past week, and the mountains and craters of its green-glowing surface seemed unusually face-like. As the Margrave stared, he was abruptly shocked out of his melancholy reverie - he blinked, rubbed his eyes and looked again. There was no doubt about it - the face of the moon was spitting great globules of something green and unwholesome, and shooting stars like harbinger of doom were arcing across the night sky toward The Empire itself ...

By Phil Gallagher, Jim Bambara and Graeme Davis.

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important for them to gain the best price whenever they are buying or selling. Few Dwarves lack the Haggie skill, and they use it whenever they're spending (or receiving) a significant sum of money.

Finally, there is one other great myth about Dwarves which refuses to lie down even after centuries of human/Dwarf interactions: the question of Dwarven women's thin adornments. Dwarven women do not have beards, as anyone who has spent any time in a Dwarven community knows. However, Dwarven women are rare. It is thought that only one birth in every four is female, although Dwarves are reticent to discuss the subject.

This explains the rarity of Dwarven females in human society. Although they are prominent in their own society - where they are competent leaders, organisers and administrators - their reluctance to travel to the outside world is due to their value as 'brood mares'. Suggesting any such thing is, of course, a great insult. They must remember the dwindling numbers of Dwarven folk, so inevitably the loss of a single fertile female is far more significant than the loss of a dozen males.

The source of the beard rumour is the result of the dress of several Dwarven clans (notably the Macaronis, the MacAroons, and the very rich MacArt-Knees) who originally came from the areas beyond the disdiced mountains. They favour a loose garment known as a 'kilt'. This 'kilt' resembles the skirts of human women rather than the leggings normally favoured by the Dwarves, often leads to the weavers being thought of (by ignorant humans) as bearded women.

Dwarves, then, are fine, upstanding, proud folk whose care for their own dignity and reputation is often so extreme as to be painful. This separates them from the humans to whom honour is a less substantial thing. They view Elves with extreme dislike, as they would regard anyone with the ability to wipe out their own memories at a stroke. Anyone who lacks respect for honour as a fixed constant is inherently unreliable and therefore contemptible.

They may spend much of their time drinking and brawling, but these activities are merely time-fillers between great quests for heroic reputation.

HALFLINGS

Halflings are possibly the most easy-going race in the world, but their love of the good life should fool no-one into thinking of them as a small threat.

One of the little-known facts about Halflings is that they were probably 'created' by the Old Slann especially to resist the effects of Chaos. Their resistance to its effects have already become legendary. Since Chaos seems to work by undermining the minds of its victims, the strength of mind of the Halfling is out of all proportion to the comfortable lifestyle they lead. This strength has occasionally united a community of Halflings to resist oppression by Big Folk - and, however powerful they seemed, the Big Folk have been out of town afore sundown!

This ability to unite is a consequence of their closeness as a community. Halflings, more than any other race, see themselves as members of a society rather than as individuals. It is this which is at the root of the famous Halfling concern with their ancestry. For the atavistic Halfling, knowledge of his ancestry places him firmly in society. He knows who he is because he knows who his ancestors are, and what relationship they have to other people (in this case, the word Halflings use for 'people' refers only to Halflings) around him.

It is a common jest among the Halflings that if you put two Halflings in a room together they can talk genealogy until they starve to death - which is about four hours, given their love of little bities to eat! They will never need to go back from their families more than three generations to discover a common relative (such as a cousin or aunt etc). It can take up to thirteen generations to establish a common ancestor. As establishing such a link means comparing up to 16,000 ancestors, it gives some idea of how well halflings know their family history. Even eight generations, which is all most of them can managen without consulting the written family histories, involves over 500 ancestors, plus many of their descendants.

Their preoccupation with ancestry has led Halflings to become a sexually puritan race. To a Halfling, promiscuous behaviour is abhorrent: imagine the shame of a child who didn't know his own father?

The other major concern of Halflings is food. Another common Empire jest is to refer to the time of day in Halfling terms. Starting soon after dawn, the hours go: first breakfast, work breakfast, first break, brunch, elevenses, ploughman's (noon), middling lunch, scones, afternoon tea, late tea, high tea, snack, early dinner, puddings, seconds, supper, late snack, midnight tea, midnight pudding. The earliest meal of the day is breakfast, which is served with an appropriate meal-name for each hour. 'See you at half past late tea tomorrow,' is a frequent parting comment at chucking-out time in the taverns. Halflings, of course, don't use such terms. They eat whenever they feel like it.

The origin of the Halfling fondness for food is unknown. They do have a high metabolic rate, which shows in their fast reflexes and excellent co-ordination (high I and Dex), and allows them to eat heartily without getting fat. No Halfling, however, is ever really slim - they need reserves to fall back on in times of hunger.

Despite this, their fondness for food is misunderstood by most members of other races. They do not eat for the bulk of their food, but for the taste. If a halfling is travelling through the wilderness with only tasteless, bulk trail rations to eat, he is no more likely to stop for 'a little bite' than anyone else (although at regular mealtimes the amount he puts away will amaze his travelling companions). But that same Halfling is quite capable of spending all day pottering in a kitchen, making himself delicious little cakes, sweets and meringues and eating them straight from the oven.

Feeding visitors is an essential part of Halfling hospitality. As mentioned above, every Halfling thinks of himself as a member of a society, and therefore, any visitor is either another member of that society (if he's local) or a member of another society, temporarily separated from all his friends (if he's not). Either way, he is part of the family of Halflings, and you wouldn't expect anyone to refuse to feed a member of their own family, would you? This urge to feed visitors is extended beyond the Halfling race, and they will welcome and feed any visitor - partly in the hope, of course, that they will have good stories to tell. Often a visitor in the area is a great excuse for party, because Halflings love parties!

The great outdoor parties for which Halflings are famous take place in a central area similar to the English village green. It commonly has a stream running through it for children to throw each other in. There are trees around it to shade the older folk while more children scramble in the branches above them, and furniture to cook over and tell stories around. There is also plenty of room for trestle tables, which strain under the weight of food and kegs of ginger-beer.

Parties in the Party Field (it's never called anything else) always start at noon and finish at dawn. Parties for the whole community are held on both Equinoxes, the Summer Solstice, the last day of the harvest, the Elder's birthday (if it's not in winter), the anniversary of the founding of the village, and so on. As well as the Party Field parties, Halflings have plenty of other parties in their own homes, with lots of games, stories, and, naturally, food and drink.

The Winter Solstice parties take place in Halflings' homes after the winter sports day. Halflings love skidding, ice-skating, sledding and any other means of moving at speed with minimal effort. They develop great skill at these pastimes.

Their summer pastimes are surprisingly violent for such a
To enter a spacious underground complex such as a Dwarven city, for example, takes a Cool test. Entering a smaller hole in the ground (a mineshaft or main sewer) requires a successful Cool test. If you can ever persuade an Elf to enter a really tiny hole, a roll under half the character's Cool is needed to overcome the Elf's worries. And remember, from an Elf's point of view anything smaller than five feet across its narrowest dimension is tiny!

The famous High Elven attitude to the sea is also a result of these phobias. The sight of the water stretching all the way to the horizon has sent many a High Elf into a coma, and they never emerge from the experience unchanged. It's probably the closest thing to an unforgettable experience an Elf ever has. Sea Elves, of course, do not suffer in quite the same way when at sea...

Elves have other phobias too, just like humans, thanks to the introspective nature of their memory reviews and tendency to forget any unpleasant experiences. I suggest that every Elf character starts the game with mild claustrophobia and agoraphobia plus d6 other appropriate insanities from the table on pages 83/84 (if claustrophobia or agoraphobia is rolled - or if any phobia is rolled twice - treat it as an exceptionally strong case).

Normally, people can overcome phobias by repeatedly facing up to them in small doses, but Elves rarely use this option. Each small exposure to their phobias is an unpleasant experience and is usually removed from memory. The next time an Elf confronts the source of his phobia he is, once again, starting from scratch.

It has been commented that phobias are generally based on some bad childhood experience, and that Elves should be able to use Bran Wi Shir on the memory of that experience. This is a sore point with Elves, for they know that it's true, but their childhood memories are not necessarily arranged in such a manner that they can be examined and, where necessary, edited. They were often acquired before the Elf's mind was properly trained.

The combination of pleasure-seeking binges and phobias gives Elves the reputation of being unreliable. Too often, an Elf agrees to perform some task and fails to do so. He may have encountered a situation which scared him away (not so common, because Elves can usually overcome their phobias when they make a serious effort). He may have been distracted because he was too busy dancing, watching a sunset, going back into the Forest because they heard rumours of a new play by a master playwright, or attending a wine-tasting - activities which seem trivial, but 200 years of life grant a different perspective. The memory of the task to be done may have even been edited, discarded as unimportant or uninteresting...

Elven adventurers can have a credibility problem. People wanting to hire adventurers for an important task may well refuse to hire groups involving Elves, preferring to wait for another group to come forward, risking delay rather than wasting their money sponsoring an unreliable group.

Elves do not generally value wealth. The Elvenfolk do not use money in their own society, nor do they hoard goods.

If an Elf has an object of beauty, anyone is free to look at it. Elves have little use for privacy; another Elf who discovers something about one of his fellows will probably soon forget it. Besides, there are few things which are taboo amongst Elves and thus need to be hidden anyway.

Elves do enjoy giving presents. If one Elf visits another to admire a beautiful object, it is not very surprising for the host to give it away. He may have had it for some months and all his friends have seen it several times - often enough to appreciate its subtleties. If they wish to see it again they can call it up in their memories. If they don't choose to remember it, then it wasn't very good in their eyes anyway and they probably wouldn't waste time looking at it again.

Really beautiful gifts won't be given to adventurer-Elves. The item might be at risk from non-Elves. Furthermore, adventurers are often considered to be going through their 'vulgar stage', and consequently they lack the refinement to truly appreciate the gift.

Often, weeks or months of work may go into a present which lasts only a few hours or minutes. A specially grown fruit, carefully shaped (by binding it as it grows) and coloured (by intricate variations of light stencils as it ripens), into a resemblance of the recipient may take weeks of work. It could then be the centrepiece of a surprise party at which the fruit is promptly eaten. The long weeks of work are rewarded, in the eyes of the Elven giver, by the reaction of the recipient as the surprise is revealed.

Incidentally, this is the only reason for an Elf wanting to have some privacy. Other Elves, for example, may be asked to avoid a certain corner of the fruit orchard while the surprise is being prepared. They will respect such requests for the greater impact when the surprise is revealed.

Because they do not value wealth for its own sake, there are few Elven thieves. Most of the Elves who do enter the profession usually do so because it's fun. They are doing it for the adrenaline 'buzz', rather than the profits they can make.

No Elf is ever really happy in human society, where they feel themselves to be misunderstood. They are also outcast from Elven society, for while they are associating with the 'vulgar' races they tend to acquire their hasty attitude to life. Although many Elves go through a short phase (a few years) as adventurers, seeing the rest of the world, they soon grow out of it and return to the cultured environment of the forest. Other Elves tend to recognise the signs of Elves in their 'vulgar stage' and avoid associating with them any more than necessary, which makes the pain of their self-imposed exile sharper.

Elves, then, are generous, frivulous, often unreliable characters with a tendency to suffer mild(ish) phobias which often reveal themselves at the most inconvenient times. They also have a certain degree of manic depression, a result of their exile from their own kind.

**DWARVES**

Dwarves are a far easier race for humans to understand, because the two are closer together in outlook. Comment was once made that while Elves resemble the most high-brow, intellectual humans, (only more so), Dwarves are the archetypal drunken, violent scum who can be found in the gutters of any city. In traditional Dwarven debating style, the speaker's face was promptly broken by a beer mug in the face, hastily supplied by a nearby Dwarf.

This view of Dwarves is as over-simplified as the typical view of Elves. It cannot be denied, of course, that with Dwarves really enjoy is a night of heavy drinking good company. If a fight breaks out, it's just an extension of the entertainment - nothing gets the adrenaline flowing as fast as a good fight.

There is, however, more to the Dwarven psychology... After all, the Dwarf's life-expectancy is only 20 years less than that of Elves, and a life that long cannot be no more than an endless succession of tavern brawls.

Elven memory training is not used by the Dwarves, nor

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peaceable folk. They enjoy wrestling (well, it builds up a thirst) and slinging contests. A Halfling is rarely without his sling. It is the most reliable bird-control device they have come across, and one sling-carrying Halfling dozing in the sun can keep a whole fruit-garden free of birds. As a sideline, of course, there’s another fundamental love of the Halfling: They can swap stories and sagas for even longer than they can compare family trees. Their favourite subjects are great quests, and heroism - as long as the heroes are of other races.

Stories featuring other Halflings make them nervous, and give them the idea that undesirable things like danger and excitement can actually affect their own lives. If a Halfling is the hero of a tale, it’s likely to involve very little hardship or danger, but plenty of wit, used to achieve some great end, like increasing the harvest or finding food when there had been a bad harvest.

There are exceptions, when Halflings actually take part in great events. But they are always helping some member of another race because… ‘After all, humans and Dwarves are the sort who go looking for excitement, not like we sensible folk!’ The tales are only repeated by the direct descendants of the Halfling concerned, as a matter of family pride that their ancestor was a Hero even to the Big Folk.

A living Hero however, is another matter. An adventurer, breezing into town with tales of his exploits, might encourage impressionable young folk into following his example. The locals will do their best to play the down his adventures by asking questions about the problems of the Hero had getting regular meals, how he coped with the discomfort of squelching through the nasty cold marshes, how he kept his biscuits dry...

Usually, the Hero co-operates. Upsetting your hosts is bad manners and you really don’t want to be blamed by some other adventurer for encouraging him to go off on an adventure. In fact, some of the closest friends of the greatest Halfling Heroes never realised what they did for a living, because the Hero never boasted of his adventures when he returned home, for just this reason.

‘When I come home,’ said ‘Peeler’ Flatfoot (who won fame at the Siege of Praag), ‘I don’t want to talk about Trolls and such like to a married man who, why the pipeweed crop was so good this year.’

Although Halfling adventurers may moan about how dull their homelands are when they rejoin their comrades for new adventures each spring, by the time autumn comes around they are looking forward to spending the winter curled up in front of the fire, munching cakes and swapping tales of safely long-dead heroes and villains.

Halflings have a reputation for being light-fingered, which isn’t quite true. They are filled with an intense curiosity. Their penchant for gossip comes from their earliest days when they may be found ‘taking the sun’ just around the corner from someone else’s private conversation.

Their well-coordinated little fingers sometimes get into each other’s locked drawers purely for the pleasure of knowing what’s behind the lock. As one halfling once put it: ‘There are no secrets in the Moot - we just like to try to keep things secret to keep our friends on their toes’

When they become adventurers, of course, such abilities are intensely useful for scouting out defences, finding things which are supposed to be hidden, and (regrettably) slipping a knife in a squire’s back. It would be unthinkable to steal from your hosts (‘borrowing’ excepted). The villains you may come up against are not your hosts, and covering your expenses an entirely reasonable thing to do. And surely no-one could object to a reasonable, business-like mark-up on your expenses claims?

Halflings also have a justified reputation as good cooks. However, one certain way to annoy a Halfling adventurer is to ask him to do more than his share of the cooking. If he wanted to work as a cook, runs the typical reply, he could get a place in any Lord’s kitchens, and wouldn’t have to saddle (a favourite Halfling word!) around with some bunch of psychopaths, risking life and limb in pursuit of Chaos!

They are very reasonable on the subject, however, and while they will ensure that they don’t do more than their share of the cooking, for the sake of their own taste buds they will help the less experienced cooks out of a tight corner when they get into a jam as they do the work. Eventually the entire group will be competent and the Halfling can relax in the knowledge that at least the food will be wholesome on the adventure!

A Halfling adventurer is often thought of as a contradiction in terms. Any character who turns up for a perilous wilderness journey with one pony to carry his camping gear, and a third to carry his food can’t really be taken seriously. But, far too often, the less well-equipped humans, Dwarves, and Elves find themselves diving into the Halfling’s equipment packs for unseasonably weatherproof tents to cope with unseasonal weather, entrenching tools to dig emergency defences, herbal insect repellent to rid themselves of the army ants which are troubling everyone except the Halfling, who is relaxing in his hammock, and so on.

And Halflings rarely run out of food: the bulk of that third pony’s burden is fairly dull trail rations, packed to supplement the fresh food the Halfling will find for along the way, to be improved with the spices in his riding-pony’s saddlesbag.

A Halfling adventurer knows that the world is a hard, cruel place, and is prepared for that. He tries to keep life as comfortable as possible. He can be a member of a tough-minded, determined race, despite being (compared to the other races) physically cowardly, and prefers to deal with threats through stealth, which is understandable considering his physical disadvantages.

But he is a jolly companion to have, even on the most perilous and evil journeys, because he prefers to look on the bright side of life. Even in the most extreme situations a Halfling is ready to sing a song or tell a joke, and this bright attitude to life is infectious. Nobody can dislike a Halfling - not for long, anyway.

GNOMES

Phil Gallagher's article Out of the Garden in White Dwarf 86 covers Gnomes in the same sort of way as above. These relatives of the Dwarves show many traits in common with Halflings. Their love of jokes goes far beyond the most extreme Halfling, but the closeness of community is there, and the faster reflexes.

Scholars have theorised that the Gnomes were a half-way stage in the Old Slann's development of Halflings, a line abandoned because they were developing a sensitivity to magic which was undesirable. After they were dropped from the experiments they went on to become master Illusionists.

However, this sensitivity to magic made them more prone to fall under the influence of Chaos, and there are dark rumours amongst the clans of Dwarves and Gnomes who live in the World’s Edge Mountains of the Dark Gnomes who occasionally come into their realms...

A LAST NOTE OR TWO...

And finally, a note on musical tastes. Elves prefer listening to complex music which are reminiscent of Elizabethan madrigals, Halflings and Gnomes enjoy good folk music, and Dwarves enjoy hard rock and heavy metal!

Hopefully, you will consider the personalities of your characters more carefully now that you know the truth behind the rumours of the races' typical characteristics. May your honour always be as bright as your axe!

Chris Felton
Clarifications and Additions for Chainsaw Warrior
by Stephen Hand

The tension in the operations room was so thick that you could almost cut it with a ... knife. 'Stow it Miller!' snarled the fighter, as he clipped on the last ammo pouch. 'I've been in the field too long not to know when something's wrong.'

'I don't know what you mean soldier,' replied the ASPU colonel. 'Nerves?'

The warrior smashed the desk top with his steel gloved fist, sending a cup of Synth-Caff flying to the floor. 'You know I don't have a nerve left in my body. You're holding back! I know it and you better get it into that thick head of yours that I won't go in until I know everything.'

'Hey, now come on -'

'No way, Miller. I own this city nothing. Now spill it!'

Visibly shaken, Miller moved to open the confidential file lying beneath a crumpled map of the zombie infested building...

In time-honoured military fashion, it seems that the Chainsaw Warrior has been sent on his mission with only the barest amount of information necessary to ensure his survival. This article should set the record straight by providing a few optional rules for the game and dealing with any problems which players may have encountered.

OVERKILL

Players of Chainsaw Warrior might like to try the following optional rules, some of which appeared in the original prototype, but didn't appear in the final version of the game...

ESCAPING

As an alternative to the instructions given in the rulebook you may like to try the following:

The rules state that after failing an Escape attempt, you should go to Step 6 of combat and continue fighting. However, instead of going to Step 6, merely add 30 seconds and begin another round of combat either by going to Step 6 or by attempting to Escape once more. This was the original mode of play and whilst more time consuming can be less harmful to your character.

FRENZY

Enraged by wounds already sustained, the warrior may go berserk in HTH combat throwing all caution into the wind.

If you lose a round of combat and are wounded, you may choose to go berserk. Furthermore, if you roll an 11 or 12 on the Extra Wound Chart, you go berserk automatically.

A berserk warrior adds a +3 bonus to his HTH rating for the next round of combat only. If you still lose the following round, you may go berserk again. You may go berserk for any number of rounds. However, fighting is such a crazed manner has its risks and costs:
A berserk warrior who loses a round of combat takes double the normal amount of damage.

Finally, frenzied fighting is very tiring. For each round of berserk combat you must permanently reduce your Endurance rating by one (move the Endurance Marker one box down the track towards zero), which brings you that much closer to death by venom or radiation....

KITTING OUT I
When kitting out at the beginning of the game, you may spend two points of your Equipment Allowance on a Spare Clip for a piece of equipment which you have already drawn, including the Laser Lance.

KITTING OUT II
At the start of the game, you may spend two points of your Equipment Allowance so that you can choose which equipment cables to take with you into the building instead of drawing them at random.

KITTING OUT III
"You expect me to go in with just this? No way, Miller! No way!"

"If you want more, you'll have to wait. Stuff like this doesn't grow on trees, boy...

After rolling for Equipment Allowance points, you may wait for more equipment if you want it. If so, you exit out in the usual manner and then immediately move the Time Marker onto the ten minute box of the Digital Timer. Then roll a die and divide the number rolled by two (rounding fractions up). The final result (from 1 to 3) is the number of extra Equipment Allowance gained. You may then spend these on more equipment.

RAPID FIRE
If you have one of the four Guns (Automatic Rifle, Blaster, Sub-Machine Gun or the Combat Shotgun from White Dwarf 68) and you are facing a particularly mean mutha of a creature, then you may try and blast it to bits with a spray of automatic fire!

After passing your Reflex test you decide whether you want to fire the usual single shot or a burst of rapid fire. If you want to fire a burst, you must decide how many shots you want to fire before firing. You may fire a maximum of six shots.

Having decided on a number, you immediately deduct the amount from your weapon's supply of uses, then make a number of rolls equal to the number of shots used. No matter how many shots actually hit the creature, or in what order they hit, all the shots are used.

Example: You have the Sub-Machine Gun with 7 uses left when you're suddenly faced with the Meat Machine. You pass your Reflex test and decide to use rapid-fire as there's no way that you want to go even near the thing! As you're only half way down Deck One, you don't want to use nearly all my ammunition up. On the other hand, you do want to live to see the rest of the deck.

You decide to fire off five shots. With the Sub-Machine Gun you need to roll an 11 to kill the Meat Machine but as your Marksmanship is +1 you only need a 10. Your first roll is a 6 (miss) but my second roll is a 12. Although you destroyed the creature with your second shot, the other three are still used up (wasted in this case). You carry on rolling anyway and get stunning results: 11, 10 and 12. The shots may be wasted but you really enjoyed blowing the thing apart - well, into very small pieces!

SPRINTING
If time is running out, you may attempt to run like crazy through the building in a frantic bid to find Darkness. Unfortunately, such all-out racing leaves no time for those peripheral activities in like watching out for Traps or readying firepower.

On coming to either a Corridor or Stairs card, you may decide to sprint before turning the card face-up. If the card is Clear or Empty, you may rush...
through unhindered. You do not check for Wandering Zombies, as you're moving too quickly for them to reach you, and you do not move the Timer on 30 seconds for that card. You may spring through any Corridor or Stairs area you come across.

However, should the area actually be occupied, you are in trouble! You may not fire an Aimed Shot at such a creature, it is irrespective of Devices, Reflexes etc. You go straight into HTH combat and must fight the first round with a -1 modifier to your HTH rating.

If the card is a Secret Passage, you run right past it and it is discarded without being used.

If the card is a trap, you automatically fail your Reflex test (if one is required) and suffer the worst possible results. To help you, here are some brief notes on the relevant traps:

- **Ambush** Treat as normal, bearing in mind effects on combat.
- **Cave-in** Lose 8 minutes, take 1 wound and check for breakage. The SonicAmp will not protect you from this trap.
- **Lunatic** Treat as normal. The Heat Detector provides no protection against this trap.
- **Mines** Take 8 wounds and check for breakage.
- **Net** If you have the Wirecutter, Acid, or Knife etc. this card does not affect you. If, however, you are caught in the Net, lose 6 minutes.
- **Wire** If you have Wirecutters this card has no effect, but if you are caught in the wire, lose 3 minutes.

**WANDERING ZOMBIES**

For those of you out there who want a real challenge, try using this rule which also featured in the original version of the game.

Initially, the idea was that after the warrior had spent his 30 seconds exploring the Clear/Empty area, he was then surprised by the unexpected and sudden appearance of the Wandering Zombie. Whenever you encounter one of these creatures, immediately add 30 seconds to the time for each Wandering Zombie or group of Wandering Zombies encountered. This time loss should be made before considering any other action (ie combat with the creature).

Finally, the time loss should also take place if Wandering Zombies appear whilst you are caught in a Trap (such as the Net).

'So you see, just keep a cool head and you should manage to get deep into the heart of enemy territory.'

'Cool head? The warrior allowed himself a smirk. 'The kind of training I've had, I'm lucky to have a head at all. You guys sure stitched me up...' Miller re-lit his fat cigar. 'That's history.'

'Time's running out!' snapped the warrior. 'Let's get on with the background info.'

After failing in his cheap attempt to change the conversation, Miller opened the Security File once more.

**MISSION BRIEFING II**

Even if you feel familiar with Chainsaw Warrior, you may find it useful to read the following comments on the original rulebook.

**ATTRIBUTES**

**WOUNDS**

When you use either the Medi-Kit or the First Aid Kit you are not allowed to heal wounds above your initial rating. However, having already moved the Wound marker towards zero after being wounded, you may have trouble remembering what your initial wound score was.

You may find it helpful to use one of the charts provided with the game, turned upside down as an initial Wound score marker. As wounds are taken the blank chit stays on the Wounds track in the box denoting the original score.

**SKILLS**

**CLIMBING**

When using this skill to treat an Elevator area as Clear you must decide whether or not to do so before turning the card over. If the card turns out to be the First Aid Kit, you may not take it.

**HIDING**

If the creature you are hiding from is a Zombie and you are venom infected, you must still make a Corruption check even if you manage to hide.

**EQUIPMENT BREAKAGE**

The last sentence of this section should read:

All this done, leave the piles as they are, as you may find more equipment later in the game.

**FIGHTING CREATURES**

**STEP 5 - AIMED SHOTS**

When first facing a creature, a player with a ranged weapon must test his Reflexes if he wishes to use that weapon against the creature. If he succeeds, he fires as normal taking his Marksmanship modifier into account. This standard procedure is an Aimed Shot; the warrior has had time to take aim and fire.

This is represented in Step 5 of the combat sequence.

If a player declines to shoot, or tries to shoot but fails his Reflex test (and so never fires), or fires and misses, then he must go into HTH combat and may not fire another Aimed Shot for the rest of that particular encounter.

However, the player may still try the Lucky Shot...

**STEP 10 - LUCKY SHOTS**

At the end of each round of HTH combat you may choose to attempt a Lucky Shot. This choice may be made after any round of combat and irrespective of the outcome of that combat unless you roll 8 or above on the Extra Wound table (if you have been wounded).

You may only attempt a Lucky Shot with a weapon that is normally capable of killing that particular creature - ie the creature is listed on the weapon card. For example, with the Knife you could only attempt a Lucky Shot on either a Zombie or a Chaos Agent.

To take a Lucky Shot roll a die (a Reflex test is not required) and follow the results, losing one from the weapon's supply on the roll of a 1 as well as a 4, 5, or 6 as listed in the rulebook. If the knife is used and a 1 is rolled, you still drop it and must leave it behind unless you go on to defeat the creature.

**ESCAPING**

You may attempt to Escape from any one combat encounter any number of times (one attempt per round).

**MULTIPLE OPPONENTS**

If taking an Aimed Shot at one of the creatures, you may choose your target but must still test Reflexes to see if you are fast enough. The only exception to this is when the rules specifically state otherwise. Creatures still to be faced must be dealt with in HTH combat one after the other. You may still try to fire off Lucky Shots, as normal, but no more Aimed Shots are allowed.

**NIGHT TIME**

If you start the game with an HTH rating of 7, you must take a -1 modifier into account when fighting even though there is no 'D' box on the HTH track on the board.

**VENOM INFECTIO**

The rules on venom infection leave room for doubt in some areas. The following notes should clarify matters:

When you are first bitten by a Zombie the Venom Marker is left in the 0 box of the Endurance track. Before you are bitten it is suggested that the marker be in the 0 box, but upside down and when you are first bitten it should be turned the right way up.

Ignore the line on page 12 which states:

'Move the venom marker to the first box of the Endurance track.

Venom infection is never spread by combat damage itself but only by the die roll made in Step 2 of the combat round.

The venom infection roll is only made once per zombie encounter. That is, as soon as you meet a Zombie the check is made. Checks are not made for every 30 seconds in contact with any one Zombie. Furthermore, you should make 1 infection check per Zombie you encounter. If, as a result of the Ambush trap, you meet 5 Zombies, you should make five infection checks before beginning combat! In this case you would make all five checks before trying to shoot or engage in HTH or anything!

The exception to these rules is Darkness, where (as is stated in the rulebook) a check has to be made for every 30 seconds of contact.

Finally, you do not check for infection from the Zombies that first wounds and contaminates you.

**HOUSE CARDS**

**CHAOS AGENTS**

'I've heard of the Secrets Agent, Miller, but this is going just too damn far!' What can we say about the lack of numbers on the cards except for 'Sorry... Despite this obvious mistake on our part, it does not take too much effort to match the instructions on the Agents' cards with the more detailed numbered paragraphs (pp22-23) in the rulebook. Oh, and who noticed that the card illustrations for Agents 7 & 8 were accidentally swapped around? You did? Well done!

Agents 1-3 These are so fast that you may not attempt an Aimed Shot.

Agent 6 The -3 Marksmanship modifier only affects Aimed Shots.

Agent 7 You must kill him with an Aimed Shot.

Agent 9 You may attempt an Aimed Shot at one of the two Wandering Zombies.

**DARKNESS**

You can kill Darkness with either a Lucky or an Aimed Shot. It does not matter which as long as the Laser Lance is used.
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The first ten correct solutions opened win a FREE copy of the FORGOTTEN REALMS™ Boxed Set. This competition closes on 24th August, 1987. Winners will be notified by post. The decision of the judges is final.
FIRST AID KIT
You may pause and use this item in any free area as determined on page 14 of the rules and not only in an Empty/Clear area as such - if you may use it in the same room you have just killed the Mutant in, and not only in an area that was Clear or Empty to begin with.

TRAP - AMBUSH
The shot at one of the Zombies is a normal Aimed Shot. You are not allowed more than one such shot as soon as you have fired once, the rest of the Zombies grab hold of you.

TRAP - CHASM
When you escape the building as a result of coming across the Chasm card, you need not spend an Equipment Allowance point (indeed, you round off) if you still have a Laser Lance. However, 2 points may be spent on a Spare Clip for it.

TRAP - LOCKED DOOR
If you smash down a Locked Door, or attempt to do so, you then check for a Wandering Zombie because of the noise you've made. This explains why a check is not made if you use Acid, which is silent.

If you retrace your steps and there are fewer than five cards currently on the Discard pile, the few cards that are there are shuffled back into the current House Deck. If there are no discsards, then the Locked Door card has no effect and is merely discarded.

Whether there are enough cards or not, the Locked Door card itself is not shuffled back into the House Deck. Instead it is placed on the Discard pile (to be possibly shuffled back into the House Deck should you retrace steps from a second Locked Door later on).

TRAP - MAGNETIC FIELD
Rather than wait in an 'Empty Room' as suggested on page 26 of the rule book, you may wait in any free area as defined on page 14 (ie an area where a card has just been encountered and dealt with but not including the room holding the Field).

TRAP - NET
Again, no prizes for all you eagle-eyed warriors who have spotted the deliberate mistake! You are told not to use a Knife when shooting from the net. But if you use a Knife, then the net doesn't hold you in the first place!

TRAP - WEAK FLOORBOARDS
You do not need to test Reflexes if taking an Aimed Shot.

TRAP - WIRE
You receive the +1 Marksmanship bonus if taking an Aimed Shot.

CLOTHING
Taking into consideration the free cards given away in White Dwarf 88, you may wear any amount of clothing (such as the Body Armour) and the X-oskeleton. Whilst this might feel uncomfortable, such a combination could be a life saver.

CHAMELEON SUIT
This item of clothing is powered by electricity and should bear an electricity symbol. Should you enter the Magnetic Field with this device, it becomes useless for a while.

MEDI-KIT
You may use the Medi-Kit in any free area as defined on page 14 of the rule book.

REMOTE CAMERA
This card may be used at any time except during combat, or if you are unconscious or stuck in a trap of any nature. Add 30 seconds, but do not check for a Wandering Zombie, roll both dice and look ahead at the rolled number of cards. This, of course, means that if you find a Secret Passage, you may use the Remote Camera before entering the passage or at any point along it.

However, should you find a Secret Passage card while using the Camera, you can not then use it to look down the first few passage cards, even if the die roll entitles you to do so. This is because the Passage doors are presumed closed until you open them, and the Camera can not pass through such obstacles. The camera can only be used in a Passage if you find and decide to enter one before using the Camera.

TORCH
This device and its +1 combat bonus against Rats and Zombies can only be used during Night Time.

HAND-TO-HAND WEAPONS
CHAINSAW, KNIFE, STUN-NUX
An important omission from the rulebook is that although you may carry any number of HTH weapons you may only use one in combat. HTH bonuses are not cumulative with the exception of bonuses gained from Clothing, Smash, Devices and any one of these three HTH weapons. So, you may use either the Chainsaw or the Knife but not both...

Finally, when using the Chainsaw to demolish Locked Doors, you should make the usual Wandering Zombies test.

CYBER NEURAL ELECTRON SCRAMBLER
This weapon (which draws its energy from the character's nervous system!) may be used at the start of any one round of combat, even if you had previously used another HTH weapon in the same encounter.

When it comes to Step 6 you may simply choose to use this weapon and follow the normal instructions.

SMASH
Although classed as an HTH weapon, Smash is really a device (though treat it as an HTH card for Kitting Out) and its combat benefits may be used in addition to those provided Clothing, other HTH weaponry or Devices.

THROW NETS, TIME GRENADES, POISON-COATED METAL NEEDLE
If you want to use any of these weapons, you must do so in Step 6 of the first round of combat with the creature.

HEAVY WEAPONS
MAN-TO-MAN ROCKETS
On the card itself it says: All opponents (except Darkness) 4.

This instruction, although it may not seem clear, is equally applicable to destroying Locked Doors. You may use a Man-To-Man Rocket to demolish a Locked Door and succeed in doing so if you can roll a 4 or above (taking Marksmanship modifiers into account).

"My God Miller! What kind of man are you that you'd send me in there with so much left unsaid?"

"Just following orders, son, just following orders."

The warrior headed for the door, and turned to stare straight into Miller's eyes.

"I promise you, Colonel... When I get out of this, I'll come back and finish off what I started five years ago in Singapore. And this time there won't be any Aussie MPs... anybody... to help you..."

"I'll be waiting, soldier, but I'm not going to hold your breath. I've seen what you're up against."

"I'll be back. You've got an hour to find somewhere to hide."

Then the Chainsaw Warrior was gone, heading towards the derelict building with just one thought left in his mind:

"Only 60 minutes to save New York!"

Stephen Hand
The first edition of Paranoia is perfect and without flaw in every respect. The Computer says so. The Computer says the second edition is even more perfect.

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Dealing with the Otherworld

by Jon Quaise

INTRODUCTION

This article is about demonology in RuneQuest III. It has nothing to with Satanism or ‘real’ supernatural forces. Anything detailed here is not real, and exists only in the imagination of those playing the game. I have written about Mammaramis below, but I feel no compulsion to go out and summon her, nor do I believe she exists. She doesn’t. I just made her up! But to my character in my game she is real, and she is indeed a force to be feared and to be reckoned with. So if this is the case, how can this document drive you to corruption or suicide? I know it’s fantasy. You all know it’s fantasy, it’s just ignorant critics who don’t!

A ‘demon’ is an entity of the mundane, spirit, or hero planes who can be summoned, but who is generally too powerful to be controlled with Control spells and the like, but who can be appeased or bargained with instead. A Jruulish philosopher once said that, ‘A sorcerer may make a spirit do as he wishes using a Dominate spell, but for a demon to do as he desires, he must sell it his soul.’

It should be noted that the inhabitants of fantasy worlds like Glorantha or Tekumel would not interpret the word ‘demon’ in the same way as us gamers. To them ‘demons’ are always malevolent and evil. Benevolent demons would be called by different names, ‘Shanass’ or ‘Angel’, for example.

Demonology has much in common with the Spirits Cults detailed in Gods Of Gloranth. In both cases the entity is summoned to meet its worshippers in person, and like some spirits, some demons can give Divine Magic. The link between the entity and its worshippers must similarly be maintained too.

The essential feature of demonology is that that the summoner is dealing with things beyond his ken, and certainly beyond his control. Sometimes a demon will attack its summoner and condemn him to a horrible fate. Often they will deceive, avenge, or punish. Demons are not necessarily evil, there are demons allied to all pantheons of gods, although they are not necessarily approached as such.

Some demons can be located through other means in addition to those quoted here. Such means may be accidentally summoning a hugely powerful member of a given species, as detailed in RuneQuest, or may be by going to the area on the spirit or hero planes where that particular demon may be found, or something even more unusual still. No two demons are the same, and thus any attempt to standardise the way they are contacted is at best very difficult. Thus this article provides a hitherto undisclosed approach towards dealing with the Otherworld.

AN EXCERPT FROM THE DOCUMENT OF SENDING

Note that the bulk of this document is written in Theyalian. Other languages have been indicated by the translator.

Of all the spawn of Androgous, Mammaramis is the most ancient. Not vainly is she named joykiller, The Ever Present, or in the East, She Who Hungeas For The Tormens Of Men. Of all the summonsings I have performed and of all the devils I have seen, memories of Mammaramis stay with me the most vividly.

34 WHITE SWARMS
Then will she curl breath from darkness, like a huge bloated slug, but with the face like that of a woman old and wrinkled with age. Now show the summoner voice his request and offer his gift, and it will be done: else he quickly should say the ritual of dismissal - lest she is angered.

For two gifts of this daemoness is the cost equal to the prize; the removal of that part of a man's soul (that not his body) that makes him a man and not a beast, until the summoner wills it no more (for he derives less satisfaction from his victim's suffering, than he gains in torment from his own depravation); or until the summoner dies; or the taking of artifacts from another equal to the artifacts the summoner offers. Mervamania offers one other gift also: that the summoner's body and soul be divided into parts that he might be many people at once, while all the same person also. In return for this, Mervamania would keep (and destroy) one portion of the summoner, but such is a terrible thing.

And when Mervamania has her service performed, or when he is at great risk, the summoner should say the words below, no matter what the daemoness does or says, for she shall dearly love his soul to feast upon. Let him say:

**Go, Mervamania, go!**
We are done.
Tea and Oatmeal
Return to thy dominion!

Then let the summoner remove all trace of his ritual and go quietly away, lest his fate finds him out.

THE SUMMONING OF DEMONS

This section deals with the process of summoning a demon, from preparations for the ritual through to the invocation of dismissal. This whole process involves using two spells. The first is any summon spell appropriate to the demon; thus Fajang Reecleat of the Sorganajo swamp would respond to an appropriately cast Summon Minor Trolls spell, or Rujerede, a demonic sylph would respond to a similarly cast Summon Sylphs spell, but the demoness Megaera would answer only the Divine Spell of Call Megaera. The second spell which might be used in this ritual is the spell of Create Ward, and is not always necessary. We can analyze the summoning procedure in a number of stages.

The Manual

The manual is the guide which the summoner will always work to. It sets out in great detail all steps to be taken throughout the ritual. The form that the manual takes could be an old tome from a dusty laboratory, a cryptic clue that also explains why the old sorcerer died, a hieroglyph, or even the spoken word. The excerpt given above from the Document Of Sentdings is a typical manual. Note well the ambiguities. There are always many of these, not to mention fraudulences, unnecessarily complicated measures of precaution, and omissions.

Preparations For Summoning

These are all always detailed in the manual, and instruct the user how to prepare the summoning area. Such preparations determine whether the demon can appear or not, and also contribute towards its appeasement. Some considerations might be whether or not the summoning area will be big enough for the demon, or what features in the area the demon might prefer - a fire associated demon would not like to be summoned in the middle of a lake for example, or a sluglike demon may hate sharp edges.

Malicious demons tend to be more fuzzy about their summoning areas, and one is always anxious to make an important guest as comfortable as possible. Many demons can only be summoned in certain places, when certain planets are in conjunction, or just at certain times according to how the seasons or magical limitations of the world affect it. Some demons might need sacrifices to draw their attention, or some may respond to particular sights, sounds or smells.

Another important consideration here is the summoner himself. Perhaps a demon will require its summoner to worship certain gods, or be of a given rank, nationality or sex. Or perhaps the summoner should fulfill spiritual or physical requirements associated to the demon, so the summoner must be dying, should have fasted for three weeks, should have shaved his head, should be a virgin or whatever.

The Creation Of A Warded Zone

The function of the ward is either to keep the demon from getting at the summoner, or to prevent it from getting out into the world. Wards vary in form. Sometimes they are not needed, sometimes they are simply a physical barrier (such as with the celebrated case in which a dark troll named Crapsnake summoned a Lava Demon on an island, and then taunted him from the lake's shore), but most commonly the ward is a magical barrier created using the spell Create Ward, which is detailed below. The ward in this last case is often appropriate to the demon too - either in the sense that it is made of something the demon approves of, or something particularly repellant to the demon.

Wards do not always take the form of a diagram on the floor, walls, or ceiling. For example, Fissixl (sometimes called The Great Fly) will not attack his summoner who has cast Create Ward on himself while covered with the pollen of a certain type of ivy which the Yellow Elves have grown specifically to repel him and his kind.

Finally then, the special demonology spell Create Ward is detailed below. The Divine spell is taught only by major gods that approve of demonology, or (more honestly) are civilised enough for it. Thus demonology is found in many civilised cultures.

CREATE WARD

**Sorcery - Touch, Passive, Temporal**

**Divine - Touch, Temporal, Stackable, 1 Point**

This spell is cast upon a specially prepared ward specific to the entity to be summoned. It creates a magical zone which prevents the specified entity and its demonic minions (if they appear in the same ritual) from crossing its boundaries. Create Ward is cast at the beginning of the summoning ritual, and terminates after the invocation of dismissal has been spoken correctly, or when destroyed by some other means.

Create Ward cannot be Dispelled, Dismissed or Neutralised, and provides a boundary that completely counters incoming or outgoing spells. A spirit wishing to cross the warded zone must overcome the ward points with his POW. If he is successful in doing so, the ward is destroyed. The ward is immediately destroyed if the caster (or one of the casters) crosses it. Furthermore, divine intervention cannot be called upon by anybody standing inside a ward.

When casting the spell the caster fuels it with as much POW as he desires. Each point of POW sacrificed in this way gives the ward 1D10 ward points. When a demon attempts to break through the ward it matches its POW against the ward points of the spell. If the demon's attack is successful the ward is destroyed (there is always a 5% chance of success or failure).

It is possible for each summoner (if there is more than one) to add his spell to the ward to strengthen it, or for one summoner to cast the spell over and over again if he is a sorcerer or if he has more than one
use of the Divine Magic spell. An unsuccessful casting may be re-attempted with no penalty, unless the physical aspects of the spell (detailed correctly or incorrectly in the manual) are faulty, in which case the spell is cast, but the ward will have no effect.

The spell works against any number of demons inside it if more than one appear with one summoning (although if they try to break the ward, each gets to match its POW against the ward points). There is no Spirit Magic equivalent for this spell.

The Invocation of Summoning

This is the casting of the summon spell to summon the demon, and always involves a spoken component. If the spell is a normal one (such as Summoning), then its vocal part is the True Name of the demon in the invocation. Casting the spell is identical to any other summoning except that it is not necessary to overcome the summoned entity's Magic Points. There are two other differences.

The first is that the summoner still employs Magic Points in the ritual of summoning, but these need only be equal to 1/10 of those of the entity. The second is that the summoner's preparations must be correct to certain requirements secretly known to the referee, which may or may not have been in the manual. If these criteria are not met, then the summoning will be unsuccessful. In addition to the normal Summon skill roll, it would not be unreasonable to ask for a successful roll in the language of the summoning incantation.

It should be noted that the summoner can state the invocation of dismissal at any time to dismiss the demon - simply because he summoned it. The invocation of dismissal is dealt with later in this essay.

If more than one entity appears in sequence (as often happens with extremely powerful demons) then the summoner will have to dismiss each one in turn, assuming that he knows all the incantations, until the entity required appears itself. (Note that a summoner is herein defined as any person who cast the Create Ward spell, who sacrificed Magic Points to summon the demon, and who said the invocation of summoning. If there are multiple summoners, then all must cast the spell and sacrifice the appropriate points. When comparing sacrificed Magic Points with the fraction of the summoned entity's own, all the summoners get to add their sacrificed Magic Points together. The time taken for the ritual (in hours), is still equal to the total number of Magic Points sacrificed in this way. Combining summoning incantations in this way cannot be undertaken under normal RunesQuest summoning rules.)

Appealing The Demon

This is the part where the demon appears to the summoner, and you (the referee) determine its response. This can depend on all kinds of things, the qualities of the summoner, his sex, race, religion, nationality, the suitability of the summoning zone, whether there are any sacrifices present (if the demon likes sacrifices), and most importantly, the personality of the demon.

Some demons are honest, but some are down-right nasty; they may appear helpful, but in actual fact could have taken a strong dislike to the individual. Take for example the case of Idson the Britshini who lived in the city of Refuge during the Lunar invasion of Heartland. The event that initially triggered Idson's affair in favour of the Lunar Empire was treacherous behaviour of the Holy Country fleet, which betrayed the Pharaoh's House, and sided with the Lunar invaders. Idson decided to exact his revenge on the traitors in particularly ironic fashion, and summoned Adfaz The Eye Eater, a tax demon of the Red Emporer.

In return for gouging out the physical and spiritual eyes of the commanders of the ex-Pharonic fleet, Adfaz demanded the lives of Idson's wife and children (all of whom were already well over two-hundred years old). Having endured his wife's nagging for nearly six-hundred years, Idson weighed up the alternatives and readily agreed.

Once he had completed his grisly task, Adfaz immediately told Tarius Thesius (a native Governor General Of Dragon Pass) of the deal. Tarius saw to it that Idson's family were assassinated, and so Idson could not pay the agreed price. Now he sits in Gorgomora's den, eyes and tongueless, writing out the confessions of every Danphie Xaron cut-throat that he had ever cursed to immortality. Thus a great army of the Empire was disposed of by His Graciousness Tarius Thesius, thanks to the whims of the demon Adfaz.

Worship and Bargaining

It is possible to worship some demons in return for Divine Magic, but it is far more common to bargain for a favour.

If the demon is powerful enough and agreeable enough to be worshipped, then the summoner may sacrifice 2 POW to it. As a result the worshipper now knows the Divine Magic spell Worship Specific Demon and has established a link with the demon. The summoner may now learn any Divine Magic that the demon teaches in exchange for the appropriate POW. This is on a reusable basis (unless the spell is one-use, in which case it is marked as such). Any non-summoners present may learn Divine Magic as if they are initiates, provided that they first lose 1 POW to establish a link with the demon.

The summoner may regain the use of reusable magic by spending a day worshipping the demon in an area holy to the demon, per point that he wishes to regain.

If a 'priest' and a number of initiates can establish themselves, then a temple can be built up at a holy place to the demon, new initiates can be introduced, and priests to account for the swelling congregation, but without the need for the summoning ritual. However, the disadvantage is that regaining Divine spells is now restricted according to the size of the temple complex. In addition, the number of initiates in the temple has to be kept at full scale religion, as demonstrated by the demons Wachaza and Megara.

Once established, the link is maintained in ways appropriate to the demon. For example, Fanjang Reedecater (a giant turtle of the Sozganjo swamp) demands that his worshippers present an offering of five crocodiles in a complex ritual which involves (among other things) cutting the palm and washing the wound and spitting on it. The offering of a detrimental herb known as wiregrass. In contrast, Pathrac, a Lunar demon who was once a city god, simply demands that his worshippers sacrifice all their Magic Points but one to him on every Full Moon. If the requirements are not met, then the link is broken, and all Divine Magic becomes single-use only.

Few demons will allow just anybody to worship them, and most demons powerful enough to be worshipped also are powerful enough to know when they're being lied to.

Bargaining with a demon can be a perilous undertaking indeed. What a demon asks for might be a standard request (as with Mavaramis) or something completely extraordinary and different on each occasion; this depends on the demon. Sometimes it depends on what the demon thinks of the summoner, and can often be a trap.

A relevant example is the case of a Chief Priest named Cavrus, who lived in The City Of 10,000 Magicians in Aggar. He summoned a local chaos demon that lived on the nearby slopes of Mount Ius. In return for destroying the chief of a clan of hill barbarians that raided the priest's lands every Fall, the demon merely asked that the priest light fourteen candles in the inner sanctum of the Seven Mothers Temple at Moonwall. Unable to believe his good fortune Cavrus readily agreed. Alas, there is no word on whether the seven temple caves are seven temples (one to each glorious deity!) Cavrus' body was severed by the demon's claws, and his soul was destroyed by its howl of oblivion.

Referees should run demons carefully in bargaining sessions. In my games I follow the hard and fast principle of never giving anything for nothing. Once a bargain is struck, each party is committed to keeping it, and either can exact revenge on the other (within his physical or magical limitations) whenever is most appropriate or convenient.

Making the bargain incorporates both the summoner and the demon. The summoner must swear by his ward to maintain his side of the bargain. If he fails to maintain the agreement, then no ward or plane will stand between the two. In many cases (see page 12). If the demon agrees he must swear by his True Name to undertake the task assigned.

The demon will always do its best to fulfill the bargain. Note that failing genuinely is still compliance with the pact. However, a malicious demon might be as destructive as possible within the boundaries set by the pact (take the temple example, the case of the demon Carabas below). If a demon cannot communicate because it is not sentient, or for some other reason, conditions for the bargain and the services performed will be pre-defined.

The Invocation Of Dismissal

Only the summoner can say this with any effect. When spoken properly the invocation returns the demon to wherever it came from, and it is either the invocator's safety device, or a means of temporary respite. When stated (like the invocation of summoning) the incantation must be accompanied by successful rolls in the user's Summon skill, and the appropriate language. Often the invocation is distracted, so INXS rolls could also be necessary criteria for dismissal.

When spoken, the invocation terminates the summoning ceremony, and thus destroys the ward. If spoken before the entity to be summoned appears, the ritual is still terminated and so the demon cannot respond to the summons.

The time taken to speak the incantation varies from one demon to another. The demons Holomoro of Vermia can be distracted using a book called Inspirations From Vithela', which is 144,000 words long. But since Holomoro's greatest asset is to teach the ritual of the Twelve Planes Of Divine Meditation, this is no great problem!

If there are multiple summoners, then all must fruitlessly speak the invocation together for the demon or demons to be repelled. This is a big disadvantage when you're dealing with a particularly aggressive
To summarise then, it would be reasonable to say that demons can only manifest in this plane by activating a summon spell, if carrying out a task, collecting a reward, making up for a broken bargain, or if the manifestation is part of the demon’s nature (it might haunt a ruin for example). The exceptions to this case are those demons which make their homes on the mundane plane, demons which are so powerful as to be able to manifest at will, or demons which are too weak to manifest at all unless summoned (this group will always take payment for a deal before carrying it out, and only the foolish among them would think of cheating their summoner). Many have puzzled over why demons are able to bridge the laws of the world’s fabric in order to exact revenge or collect reward. Research is always inconclusive, and most scholars simply point out that it is yet another sign of the coming of the end of the Third Age.

When it comes to actually generating the demon as an NPC, there can be no hard and fast rules. Demons can be anything from a boring old ghost with a very high POW, to a god or goddess. If a demon is tough enough to provide Divine Magic, then its own powers will incorporate something similar to each of its Divine Magic spells.

While determining what the demon offers, be careful not to allow a demon to give too powerful a gift for too small a price, and also be careful not to do the opposite. It is also important to use demons sparingly; you wouldn’t want a PC to wipe out the NPC central to your campaign plot with a single summoning ritual, would you? No, so watch it. The use of demons is easy to restrict, and should be rare at best.

Note also, that if it’s hard for the PC’s to do, then it’s hard for the NPC’s to do too. If the PC’s make an enemy of a demonologist, then they are less likely to find themselves fighting the same demon over and over again, than fighting a different demon each time. To have more than one accurate manual is very rare indeed, and to risk summoning an unfamiliar demon (using an unfamiliar manual), when you already know how to deal with another, can often be unnecessarily dangerous. Even then, it won’t be all that often - remember that it costs the summoner POW! to fuel the ward spells each time around.

Roleplaying Demons

The personality of the demon is often the tell-tale factor in a summoning ritual. The personalities of demons vary as do those of most sentient races, although the way demons behave is often more extreme. A demon might be totally evil, uncomprehensively benevolent, sickeningly animalistic, unimaginably selfish, or something equally extraordinary.

Evil demons might be totally moronic or very cunning. Cunning demons have been known to lure their summoners into some very subtle traps (as we have seen). There is a tale told in Nochou City of a western sorcerer who was thought to have come from Brithos, once the home of Arkat, but which long since slid beneath the waves.

The sorcerer (of course a Britani) summoned the demon Carabas, a long time side-kick of the god Than. Carabas is noted for two powers. Dematerialisation (the giving of insanity), and Transportation (the ability to take his summoner anywhere, even on the hero planes), and is said to appear as a huge sea eagle, with the heads of a fish, a weasel, a red elf, and the tail of a sea spike.

When the sorcerer summoned the demon, he asked to be returned to Brithos. The demon obliged, and drove the Britani insane (thus in his mind he will forever in Britos, but in reality he hadn’t got a clue). Utilising more than one power to the disadvantage of the summoner is a typical type of trap, or setting subtly unachievably payments is another.

Benevolent demons don’t give summoners an easy time, either. Often they are very strict with the conditions of their gift, such as with Yorocius...

Summary

This article should now give you a complete picture of how demons can be used in RuneQuest. Finally, here are a selection of demons you can use in your own games or take as examples of how to create original demons. May you give your players many hours of despair with these guidelines.
AGGARK, THE GREAT CROW, HE OF TWO SOULS
Devourer Of Crops, Possessor Of Two Souls, The Two-headed Crow

Aggark is a demon who lives on the mundane plane. He can be summoned anywhere in Rallos or Seshnela, and is hated by all the farmers who live in those lands. He features in many local legends which vary from place to place. The most common tale is of how he fooled the local earth goddess and has ever since preyed on her bounty.

Summoning
The summoner must know the Divine or Spirit Magic spell Call Crow, and he must know the three names of Aggark. These are: Aggark, Lord Twobreak, and Graineater. It is feasible that he could be summoned by R Claws as a result of a bungled summoning attempt using the spell Call Crow.

The Ward
There is no magical ward to protect against this entire physical demon. There is, however, a tale told in Tanisor of a magician who sat inside an iron barrel for protection during his summoning of Aggark.

Appeasement
Aggark delights in food which has been freshly harvested, with which he will cause absolute mess - throwing around grain, overturning tables of apples, gorging himself with wine. He also likes valuable shiny objects for gifts. Provisions for appeasement should be large in quantity, and rather than that there is no hard and fast rule. If there is not enough, Aggark will still indulge himself to the full on what has been presented, but will then simply fly away. The referee should judge whether the lengths to which the summoner has gone in order to appease are satisfactory or not.

Dismissal
There is no way of dismissing this demon, since he is a physical entity and can come and go as he pleases.

Bargaining
Aggark can perform one of two favours. He can try to kill and capture the soul of a specified victim. This is only if he can find the victim, and an item by which the crow can recognise the individual is generally handed over. Alternatively, he can return to a plot of land at harvest time in order to ruin any crops. For these favours he often asks that a plot of land be sown every year and not harvested, for him and his kind to feast in. This is usually for a specific number of years, or until his yearly crop-despoiling visits are broken off. Aggark cannot always be trusted to keep his promises, nor does he respond to summonings if he doesn't feel like it. Often he esies the summoner from a distance before revealing himself.

Description
Aggark is a huge, black, two-headed crow with four wings. He can speak normally, but he sounds he makes are like a jackdaw's voice. If encountered in the wilderness or farmlands, he is always accompanied by a flock of his kind, although all are much bigger than is usual, with a SIZ of ID6+4 (an average of 7-8). There will be 2D4+4 such crows.

Characteristics
STR 35 CON 50 SIZ 25 INT 15/15 POW 34/36
DEX 20 APP 14

Attributes
Move 4/12 (flying) Hit Points 36 Fatigue 85
Magic Points 34/36+BD10 (Av 44)
DEX SR 1

Location
Melee Missle AP/HP
Right Claw 01-03 01 5/9
Left Claw 04-06 02 5/9
Body 05-08 03-06 5/15
Lower R Wing 09-10 07-09 5/12
Lower L Wing 11-12 10-12 5/12
Upper R Wing 13-14 13-15 5/12
Upper L Wing 15-16 16-18 5/12
R Head 17-18 19 5/12
L Head 19-20 20 5/12

Weaponry
R Claw SR 4 Attack 100 Damage ID8+3D6
L Claw SR 4 Attack 100 Damage ID8+3D6
R Peck SR 4 Attack 100 Damage ID6+3D6
L Peck SR 4 Attack 100 Damage ID6+3D6

Spells
Spirit Magic 100/100; Protection 10, Clawsharp 10, Heal 10

Skills
Fly 100, Evaluate 100, Conceal 100, Listen 75, Scan 80, Search 150

Notes
Aggark has two souls instead of one, both being in dominant possession of his body at the same time. This gives him some very unusual abilities. To a shaman, Aggark looks distinctly like a he has a soul in each head, but from neck downwards his soul-patterns merge to give a double outline of his body aura.

Aggark cannot be possessed in any way. He is not affected by an offensive spell unless the Magic Points of both his souls are overcome by those of the caster (determined on two separate rolls).

Aggark's two heads can act completely independently of each other, and they can combine INTs to memorise spells. Aggark usually keeps one of his heads ready to cast spells all the time, while the other commands the physical body, thus he can cast Heal spells while he is still fighting.

Some philosophers theorise that Aggark's second soul is his fetch, somehow magically bound into his body. This is a step towards explaining his other unusual ability, the ability to trap the souls of people whom he has slain, and release them at his whim. This happens automatically, no roll whatsoever is required to do this. Furthermore, he can use the Magic Points of captured spirits to fuel spells and the like.

If Aggark is killed, his body comes back to life at sunrise, no matter what has been done to it. While he is dead, any traces of his souls vanish, although all his captive spirits are released.

Note that both of Aggark's claws attack simultaneously on SR 4. His peck attack is additional to this, and may be done by both heads if he wishes - in this case, both peck attacks take place on SR 7.

MEGAERA, SHE OF THE VENOMOUS TONGUE

Although the demoness Megera is mentioned in Griffin Island, she is detailed here as a deity of the Lunar Empire. This is quite acceptable, since the Lunar Empire is full of heroes, demons, and demigods of this kind.

It is interesting to note, but not entirely surprising, that all of the Lunar gods were once mortals - even the Red Goddess herself. The demoness Megera is no different, and appeared in Gloranthan history in the second wane of the Lunar Empire as a concubine of the demented Lunar general Paj'Ili. She revealed in his base abandoned the land then known as Twice Blessed (around the year 1342). Ironically, she did not suffer his fate, and now she scourges him as he is tormented in the pits of perdition.

The next occasion in history which features Megera as a mortal fifty years later, a tribute to a cunning and ambitious progression - attained no doubt due to the sharp tongue and amoral teachings that her followers so revel in. She is mentioned in passing as the chief handmaiden of the unholy daughter of the Red Emperor, Yara Aranis, and an influential initiate of the Red Moon also. Megera was swift to capitalise on this position, and having disposed of all competition, constantly accompanied her mistress, until (in only thirteen years) she earned immortality, and established a small institution of worship for herself.

Since then she has always enjoyed worship among those deprived enough to sacrifice morality for power, or in lands which are wartorn and stained with blood and fire.

Summoning
Summoning Megera is a grim undertaking indeed. The ritual can be performed in any square or rectangular room large enough to house her and her minions. The walls, ceiling, and floor must be daubed with human or animal blood, and burning bowls of incense should be seated on pedestals in each corner of the room. The one exit should be flanked by burning torches in a brass holders. A copper or jade statue of Megera should also be present somewhere in the room.

Because Megera is such a mighty demoness, her minions respond to her summons before she appears. The first of these are The Captured Souls, victims of times past. The second is Celebros, sometimes called The Excruciator. The third is Mavlor, The Bloody Warrior, an embodiment...
of the battlefield which this demoness so revels. The fourth is Tagrikas, The Horned One, who dwells in the aftermath of battle. The last, and most powerful, is Ebetha, The Seducress. Megaira herself is accompanied by her four Battle Hounds.

Anybody may summon Megaira, but she will set her hounds on any who are not affiliated with the Red Moon or an associate deity. The summoner must know the spell of Megaira, which is available from some temples to Yara Anakil, and all temples to Megaira (when they can be found). Usually summoners of Megaira need expend 300 Magic Points to call her to this plane. Her worshippers, however, may avoid this necessity by calling for Megaira's divine intervention instead. In this case the ritual is the same as always, except that the summoning procedure takes only an hour (as opposed to 300 hours).

The Ward

The ward is intended to trap the summoned entities rather than protect the summoner (although it does both). The border of the ward is circular and consists of the runes of Mastery, Man, Magic, Fertility, and Chaos. These runes should be drawn in consistent cycles in the order given above - there should be thirty such cycles in the circumference, in addition to four extra Chaos runes, and six extra Mastery runes. Each extra Chaos rune should be placed between the runes of Man and Magic anywhere on the circle, provided that one is always opposite another. The extra Mastery runes can be placed anywhere in the circle, provided that two Mastery runes are never next to each other.

Throughout the circle the runes should be drawn with four substances in a consistent cycle. These substances are different mixtures of blood, water and powdered bone, powdered bone and blood, and water and blood. The blood must be from a woman who died in childbirth, or a man who died a criminal or was assassinated. Standing outside the circle should be twelve cups of poisoned wine. Feel free to add any further essential touches.

Appeasement

The first thing that the summoner should do when Megaira appears is to kill a live sacrifice (a man or an animal) before her, and throw the entrails, heart, kidneys, liver, and lungs to her hounds. This will keep them happy for 2D10 minutes, after which they will attempt to break the ward and kill the summoner. If they are successful in this, Megaira will return to the hero planes and leave them to it.

Once the hounds are happy, the summoner should drink all twelve cups of poisoned wine. If there is more than one summoner, then each summoner should drink an equal share from each cup. If Megaira is satisfied with this they will live, otherwise they will die from the poison.

Dismissal

It should be noted that where no incantation of dismissal is given, the entity or group of entities concerned will automatically leave the summoning area when it has become clear that the summoner refuses to be deceived by their various wiles.

The Captured Souls

These appear as a pitiful collection of souls who have been subjected to unimaginably horrific experiences at the hands of Celebro, Megaira's torturer. They will plead with the summoner for help of one kind or another - food, drink, money, healing, permission to rest, or anything else that stirs pity in the summoner. If you use personality traits in your game, then the summoner might have to make a roll on his Cruel trait. Failure would be to succumb to their pleas.

If a summoner fulfills a request of one of the wretches (which will involve crossing the ward), then the ward is violated, and the spirits will attack.

These are the souls of those gained by Megaira and her minions, and condemned to the whims of Celebro. 2D20 of them will appear at any summoning, and they act exactly as wraiths detailed in RuinQuest, except that all have 2D20 Magic Points instead of 3D10. Remember that it is possible for more than one such entity to attack a given individual.

Celebro, The Torturer

Celebro appears as a small (3½ foot tall) man dressed in a blood-smeared leather apron and with a big wide grin on his face. Sometimes he has no eyes, ears, or nose. He will happily relate to the summoner how he tortures the souls and bodies of mortals to whom Megaira grants him access. He will then tell the character that all he needs to do to stop the ceremony is state the invocation for Megaira's dismissal now. To succumb to this temptation will destroy the ward, and condemn the character to a horrible fate.

No statistics are detailed for this demon, who appears as described earlier. He is one of the many demons who reside in the pits of perdition, where, among others, the hero Sheng Seleris is constantly tortured.

Should Celebro manage to convince a summoner to destroy the warding, he will launch his assault. His weapon is his Whip Of Eternal Torment with which he always hits, unless the victim manages a Dodge roll. When hit by the whip, the target should match his CON against Celebro's POW of 50. If he fails, then he is paralysed. Celebro then takes him back to pits of perdition, where he will be tortured for eternity, or until Megaira permits him to join the Captured Souls.

Celebro will always dodge absolutely any physical attack, and any magic bounces off of him harmlessly. The only way to survive his assault is either to kill a summoner, wait for him to take a summoner, or wait until he must return to his home after 1D20+15 minutes. His movement class is 4, and he will unerringly pursue until he can no longer continue.

Mavrilam

Mavrilam is the embodiment of the horror of battle. He appears as a bloody warrior dressed in archaic plate armour and swinging a gladius. The warrior is in a frenzy, and will strive to attack the summoner by breaking the ward. To dismiss him the summoner must say the following incantation while making appropriate INT rolls for concentration:

'I know your name, Mavrilam. Casted warrior of one hundred battles. Return to your realm of war. For I will grant you so victory here!'

Mavrilam will disappear 2D4 rounds after the incantation has been spoken.

Nobody is certain what Mavrilam actually is, some say he is made of all the bodies that were ever slain by Megaira in battle, others say that he is the body of a dead hero reanimated by Megaira's powers. He stands four meters high, and wears archaic plate and ringmail armour which looks Darra Happan (similar to very early Greek or Trojan plate). He bellows loudly and constantly.

Characteristics

STR 158 SIZ 54 INT 14 DEX 20

Attributes

Move 8 Hit Points 54 DEX SR 1

APHP

R Leg 17/18 L Leg 17/18 Abdomen 17/18 Chest 17/22 R Arm 17/14 L Arm 17/14 Head 17/18

Weaponry

Gladius SR 3 Attack 250 Damage 1D6+1+12D6

Parry 100 Points 35

Spear SR 3 Attack 250 Damage 1D6+1+12D6

Parry 100 Points 30

Huge Shield SR 4(6) Attack 100 Damage 1D6+12D6

Parry 250 Points 45

Notes

Mavrilam is completely immune to magic unless the spell has a physical effect without the need to overcome the target's Magic Points. He cannot bleed or be incapacitated in any way. Since he has no POW or Magic Points, Mavrilam matches his SIZ against the ward points of the ward instead. Once returned to the hero planes by whatever means, he and all of his accoutrements will vanish in 1D6 rounds.
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Tagrikas The Devourer

Tagrikas manifests as a hyaena, as a crow or rook, or as a vulture. As all three he has glowing red eyes. Tagrikas will speak to the summoner and relate tales of needless slaughter carried out at Megaera’s whim in the lands of Twice Blessed and in Peloria. He will try to lure the summoner into refusing to take the ritual any further in order to summon such an evil being. Tagrikas knows that the ward is no longer effective when the invocation for Megaera’s dismissal has been said.

Tagrikas has only one power. Upon the absence of the ward, all must defend against his Aura of Death. This affects a radius of 30m around him, and acts as if it were a 50 point spell. Anybody in the area must defend against his POW of 50 with their own POW. If successful then there is no adverse effect, otherwise the defendant’s body is reduced to a pile of rotting flesh that looks ten weeks gone, and his soul is entrapped with those others known as The Captured.

Tagrikas will settle down to feast on the corpses. He can be driven back to the hero planes with weapons or magic, although these will not seem to harm him. Resurrection is impossible, since those destroyed are immediately turned into wraith-like spirits.

Elbetha The Seductress

Elbetha appears as a beautiful woman with an inviting body and six arms. If the summoner is male she will taunt him in order to tempt him to cross the ward. Then she will disappear and leave the victim for Megaera’s hounds who will follow without their mistress. If the summoner is male, then she will try to seduce him (if you use personality traits the summoner must make a Chaste roll at -20%). If the victim is seduced he will rush forward into her multi-limbed embrace. To do so brings a certain and horrible end to the summoner.

Once the ward is violated by a summoner attempting to strike or embrace Elbetha, she does one of two things. If the summoner is male her form immediately changes to that of an eyeless old hag, utterly horrid to look upon. Should an onlooker fail a POW x 0.5 roll, he will immediately go irrevocably and completely insane. If the summoner is female she will vanish, leaving her victim to Megaera’s hounds that will follow after the seductress without their mistress.

If there are both male and female summoners, she will use her sexual allure to make a male summoner violate the ward, and then vanish as she would with a female summoner.

Megaera, The Lady Of Crimson Death, The Hag In Crimson

Megaera appears as an old woman wearing makeup in an old-fashioned style, and with a long silk robe of crimson. Her hair is dark and has a gold circlet in it styled as a serpent about to strike. Her four hounds tremble at her feet. She and they will be dismissed if the summoner states the words below while prostrate on the ground. If only the hounds manifest, the incantation will still affect them.

Queen of beauty and mistress of cunning, I humbly beg thee to go hence, Taking with you your hearts of sloth. For I your humble servant can endure your presence no longer. I fall and quiver at your feet, And beg that you will accept my subservience as humble Payment for your most holy generosity.

Megaera and/or her hounds will be gone 2D6 rounds after the invocation of dismissal is complete.

When, however, the demoness finally appears, the danger is not so much from her as from her hounds, who will continually attempt to overcome the ward in order to devour those beyond it.

Megaera has many powers - Lethalisation (the ability to turn any liquid into poison, or the reverse); Reanimation (the ability to raise zombies), Termination (the ability to kill with a glance); Demoralisation (the ability to make opponents fall or flee simply through fear); she can heal with a glance (Revitalisation), with other abilities besides. Megaera can manifest on the mundane plane at will, and always with her four Battle Hounds. She is not immune to the effects of magic or physical damage, but her POW is probably in excess of 3000 and so too her Hit Points (summoners of this demoness need sacrifice 500 Magic Points!). In addition, she can effectively critical any roll at will. Her statistics will be more easily created and understood when HeroQuest sees print in 1987/88.

The Battle Hounds, Dogs Of War

These demonic beings are fiercely loyal to Megaera, and she obtained them before she achieved her immortality. There are four of them.

Characteristics

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Attributes

Move 12 Hit Points 33 Fatigue 100 Magic Points 45 DEX SR 1
AP/HP
Location    Melee    Missile    AP/HP
R Hind Leg  01-02    08-10    8/9
L Hind Leg  03-04    03-04    8/9
H'quarters  05-09    05-09    8/14
F'quarters  08-10    10-14    8/14
R Fore Leg  11-15    19-19    8/9
L Fore Leg  14-16    17-18    8/11
Head        17-20    19-20    8/11

Weaponry
Bite SR 4 Attack 500 Damage ID8 + SD6

Skills
Dodge 500, Track 700

Notes
If a hound is injured then Megaera will heal it on SR 10 of every round, provided that she can see the hound. If a hound loses all its Hit Points, then it returns to the hero planes.

A hound cannot be incapacitated. A hound may attack a spirit with its bite attack, causing it to lose the bite damage in Magic Points. If a spirit is reduced to 0 Magic Points in this way, then it becomes one of The Captured Souls - a hound always attacks the soul of a slain victim in this way (if the victim worships a god of a pantheon with a psychopomp, then that deity will protect the soul from the hound after one melee round).

Worship
There are two ways in which Megaera can be worshipped. The first is by summoning her like any other demon: this may be done anywhere in Glorantha provided that the Call Megaera spell is known. The second method is through her small but established religion in the Lunar Empire. The former method is preferred by sorcerors or those who cannot afford to spend time required as an officially accepted initiate or priest. It should be noted that those who worship Megaera through summoning her are not considered affiliated in any way to her established religion.

Worship Through Summoning
Megaera will teach all common Divine Magic except Divination, Extension, Heal Wound, Mindlink, Sanctify, and Summon (Species), plus the special Divine spells of Create Ghost, Create Zombie (identical to the spell of that name detailed in the cult of Zorak Zoran), and Fear. She also teaches the spells of Sever Spirit and Call Megaera on a one-use basis.

To maintain the link the summoner must make a human sacrifice to Megaera once every season.

Worship Through The Established Religion

Initiate Membership
Requirements
The requirements are standard as detailed in RuneQuest; the skills in which initiates are tested are Orate, Craft/Brew Poison, Human Lore, and Speak (Local Language)

Spirit Magic
Beffuddle, Bladesbarp, Dispel Magic, Glamour, Heal, Shimmer, and Vigour are all available from cult spirits.

BREW (SPECIFIC POISON)
This is the knowledge skill for brewing either poison or corresponding antidotes. There are two kinds of brewed poisons, herbal and mineral. The skill is specific to one type and can never exceed the relevant Lore skill.

For each 5% of skill the brewer possesses, he or she can brew a poison of 1 potency. A critical brew roll doubles the potency of the poison, a fumble makes it ineffective. A failed roll reduces the potency of the poison by 1/10 of the margin of error - exactly the same rules apply to brewing antidotes, too. If the brewer requires specific properties from a poison, the referee should give skill penalties. Thus a contact poison is brewed with a -60% penalty, a clear tasteless poison at -80%, and so on.

The cost and time taken to brew a poison is up to the referee. The skill Brew Poison can only be increased through training or research.

Priesthood
Requirements
Must be a woman, and must speak the local tongue at 90% instead of 50%. Priestesses may be Sorcerors. Shriners teach Call Megaera.

Magic
All spells mentioned above, in addition to Extension, Mindlink, Sanctify, and the special cult spell of Nullify Poison.
The Ward
No ward is required to protect the summoner, who should have nothing to fear, but a Truth rune is often drawn on the floor for good fortune.

Appeasement
Yorocius requires no appeasement from an individual worthy enough to summon him.

Dismissal
There is no way to dismiss Yorocius, he will gladly return to his watchpost at Yelm's gate once business has been completed.

Worship
Yorocius grants his worshippers the spells of Trustward, Shield, and Know Lie, until the link remains until the worshipper violates his honesty or his chastity.

KNOW LIE
2 Points
Self, Temporal, Non-stackable, Reusable
This spell lets the caster know if a lie has been told within 10m of him. If more than one person is talking, he will not know which told a lie, although he would know if they both did. The spell does not reveal the nature of the lie, or the speaker, just that it has been spoken.

Bargaining
Yorocius is willing to lend his Golden Javelin to his summoner. If his spear is on loan, he will not respond to a summons. He will only lend his spear until the next Fireday comes round, and only in aid of a mission which he thinks will benefit the minions of Yelm or his kind.

Yorocius' spear is an ornate golden javelin, and gives off a soft golden light from the point, which, even though it is made of gold, seems to dance and flicker like a flame. It has 50 armour points, and cannot be marred in any way. It has an ENC of 5, and requires a STR of 15 and a Dex of 18 to wield fully. The spear has a thrown range of 30 meters.

The tip of the spear is warm to the touch, and strikes with a magical heat-type damage which can be enhanced in any way. The spear Therefore, has a base damage of 8D6, with an additional bonus of +12 damage against darkness or chaos. The spear will also affect normally invulnerable creatures such as shapechangers or gorgons.

The spear can be thrown or used as a melee weapon, and can be commanded to return to the summoner's hand provided that he speaks the words below (in Pelorian).

Golden Javelin Of Yorocius,
Return Now To My Hand.

This incantation takes 4 SRS to speak, and the spear will return at a rate of 20m/SR. The spear has yet another lethal ability - if it impales (or criticals), it cannot be removed until the user wills it so, in which case it is removed automatically. Note that a critical hit with an impaling weapon is always an impale also - so an impaling score with a longbow does a maximum roll of 9 damage (1D8 +1) ignoring armour (from the critical), x2 (from the impale), = 18 damage with no reductions from armour.

The cost for such a gift is high indeed. First the summoner must sacrifice 1 POW to Yorocius so that he knows where the summoner is and what he is doing (this may also count towards establishing a link with Yorocius if worship is intended). And second, the summoner must remain chaste and utter no untruths for a year after the summoning ceremony.

If this agreement is broken while the summoner possesses the spear, or if he voluntarily gives the spear to somebody who intends to use or have it, Yorocius will immediately call the spear back, after attacking the summoner with it at his 2000% attack skill - this will kill the summoner, since Yorocius will not allow the spear's withdraw from the wound until the summoner is dead. After this, the spear will return to Yorocius - if it restrained in any way, it will resist with a cumulative strength of 1D10/round. Yorocius will also call back the spear if the summoner dies, or if somebody other than the summoner holds the spear with the intention of using it, or of keeping it.

If the summoner transgresses once the spear has been recalled, then Yorocius will appear personally to the summoner in his temple on the high holy day of the god who he worships. He manifests in order to challenge the summoner to a duel. If the summoner refuses, then Yelm will be displeased, and will send his feared Blind Fury every year to attack the summoner, until she is victorious. In this case, the individual will almost certainly lose all social and religious status.

If the summoner accepts, then Yorocius will almost certainly kill him (he hasn't lost a duel yet), and will take his soul immediately to the
underworld for it to be purified until rebirth, so as to once again to strive to attain perfection and possess the Pure Light of immortality. Thus, no resurrection is possible.

There is one other alternative, however, which Yorocius will find acceptable. If the character agrees to spend the rest of his life in complete seclusion as a monk of Dayzazar, then neither he nor his Emporor will trouble the character further.

**Description**

Yorocius appears as a tall, handsome warrior, wearing golden armour, and carrying his magic spear. His helm has a long yellow plume, and has two yellow feathers affixed either side of the plume at its front. He wears his helm and tabard in the manner of a spearman of Yelmalo.

**Characteristics**

<table>
<thead>
<tr>
<th>STR</th>
<th>85</th>
<th>CON</th>
<th>85</th>
<th>SIZ</th>
<th>55</th>
<th>INT</th>
<th>55</th>
<th>POW</th>
<th>80</th>
<th>DEX</th>
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<tr>
<td>APP</td>
<td>55</td>
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**Attributes**

Move 12. Hit Points 70. Fatigue 160-145 = 15XX

Magic Points 80. DEX SR 1

**AP/HP**


Chest 30* /29. R Arm 30* /12. L Arm 30* /18

Head 30* /18

**Weaponry**


**Skills**

Dodge 500

**Notes**

Yorocius' spear instantly returns to his hand when he wills it. He automatically knows when he is hearing a lie, and he can automatically heal 1D6 damage points per SR, provided that he does nothing else.

Yorocius' POW acts exactly like Damage Resistance and Spell Resistance spells - any incoming damage or spells are matched vs. his POW before they go on to affect or overcome his Magic Points or armour.

The armour points listed in his statistics come from the magical gold plate he wears.

---

**FEARFISHES, CREATURES FROM THE REALM OF ZARAMAKA**

**Beasts Of Zaramaka**

These monsters roam the depths of the ocean where mermen dare not. They are but examples of the many minions of the awesome god of the depths, Zaramaka.

**Summoning**

The summoning must be performed in a totally dark underwater cave, in which nothing lives except the summoner. Furthermore, the cave should have only one exit. There is no one invocation of summoning, the summoner must simply know the Divine Spell, Call Fearfish. The water in the cave should be laced with the blood of a sentient being, and the ink of a squid. Three runes should be drawn on the cavern floor. Magic, Darkness, and Water. When the spell is cast, 1D10 + 5 of the fishes will appear from the area where the runes were drawn.

**The Ward**

To hold the monsters in the summoning zone, the summoner should draw a line towards the opening of the cave. The line should be drawn across the floor and ceiling, and up the walls, so as to form a complete ring from floor to ceiling and wall to wall. The line must be drawn using a pink and orange powder called Friend Of Theuth, which has drifted on the ocean currents since Godtime.

**Appearance**

The Fearfishes should be given a live dolphin (suitably restricted) to devour. If the dolphin is an allied spirit, then they are automatically appeased, otherwise roll the dolphin's POWx5. If the roll is a failure, the unappeased Fearfishes will attack the summoner.

**Dismissal**

The invocation of dismissal is:

Oh ancient Zaramaka,
Lead of Dark Waters.
I pray now,
That you might call these beasts back to thy realm.

**Bargaining**

The Fearfishes will seek out and kill a named individual until he or she is dead, they are dead or dismissed or until a year has passed. At the end of the year they will seek out their summoner and kill him in order to return to the depths.

**Description**

Fearfishes are large, bony, creatures, with huge jaws, sensitive eyes, and a peculiar appendage with a glowing tip that hangs before the face.

**Characteristics**

<table>
<thead>
<tr>
<th>STR</th>
<th>5D6 (17-18)</th>
<th>CON</th>
<th>4D6 (14)</th>
<th>SIZ</th>
<th>1D4 + 4</th>
<th>(6-7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>INT</td>
<td>6 (6)</td>
<td>POW</td>
<td>5D6 (17-18)</td>
<td>DEX</td>
<td>1D6 + 2</td>
<td>(5-6)</td>
</tr>
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</table>

**Attributes**


DEX SR 4

**AP/HP**

Roll 1D20 for hit location:

01-03 Tail 2/4. 04-08 Hindbody 2/5. 09-13 Forebody 2/5

14 Right Fin 2/2. 15 Left Fin 2/2. 16-20 Head 4/4

**Weaponry**

Bite SR 10. Attack 50-8. Damage 2D6 + 1D4

Discharge SR 1. Attack POW vs CON

Dmg Paralysis

**Skills**

Agility +3. Dodge 30* +3. Perception +0. Scan 50+0. Undersea Scan 70+0. Stealth -9. Hide 30-9

**Armour**

2-point scales, and a 4-point bony exoskeleton on the head

**Notes**

A fearfish can give off a magical discharge which affects all creatures (except for other fearfish) within a radius equal to the fish's POW in meters. The fearfish matches its POW against the victims CON, and if the roll is successful the victim is paralysed. This attack counts as a six-point offensive spell for the purpose of magical defences. The discharge costs the fearfish 1D6 Magic Points, and 2D6 Fatigue. Fearfish are intelligent enough to attack in a well distributed group to make escape from this attack difficult. The prey may shake off the paralysis if he or she makes a CONx1 roll. This attempt may be made in the book-keeping phase of each melee round.
FOOUNDIRRA,
THE GREAT WRAITH
Giver Of Madness

Fooundirra is a Demon of Porrith. He is thought to have been the chief of a tribe of cannibalistic plasmens until he was slain by the hero Barnottin. Fooundirra first appeared as a wraith in the foul city of Kalabar, until he was driven forth by Seseko, the Fire Lord. He still roams the area, and responds to summons there.

Fooundirra is just a very tough wraith, and has no additional powers. He is a good example of something that qualifies as a demon, even though it is really just an outstanding member of its species.

Summoning
The summoner must be within 50km of Kalabar. He must have a piece of the city walls onto which he should have carved the rune of Spirit. He must know the Spirit Magic spell Summon Fooundirra.

The Ward
There is no ward to protect against this wraith, but it is clearly foolish for all but the greatest magicians to attempt his summoning. Fooundirra will always attack his summoner.

Appeasement
Before Fooundirra stops to listen to his summoner, he will attack him. If the summoner successfully resists one of his attacks, he will cease attacking him.

Dismissal
Fooundirra cannot be dismissed per se, and is subject to the normal restrictions applied to wreaths.

Bargaining
Fooundirra will attempt to kill or drive mad (he doesn't specify which) a named individual. In return he asks for three sentient sacrifices, who he can destroy in order to gain Magic Points.

Description
Fooundirra is a truly awesome wraith who attacks INT. He haunts three areas in which he can manifest at will. The first place is at the ruins of the Sorceror's Palace on the Kalabar River. The second is the Mount Of Sikkanos, where all the remains of of the original evil inhabitants of Kalabar are said to be buried. The third is a hill called Monkey Tail, after a long dead resident. Fooundirra can never manifest more than 50km from Kalabar.

Characteristics and Attributes

| CON 60 | INT 11 | Move As Magic Points | Hit Points 60 | Magic Points 112 |

Notes
Fooundirra attacks by matching his Magic Points against his opponent's INT. If this assault is successful, the victim takes 1D6 damage to a random location. This first attack is akin to spirit combat, so spells such as Spirit Shield will function normally. If a victim is incapacitated or unconscious, Fooundirra drains 1D6 INT and adds that number to his Magic Points. This attack is not considered to be spirit combat. If a victim is reduced to an INT of 3 or less, Fooundirra will consider his job done and leave.

Fooundirra can be harmed by magically enhanced weapons. A sword with Bladesharpen 4 on it will do 4 points of damage to Fooundirra.

MAVMARAMIS,
SHE WHO IS EVER PRESENT

The Spawned, She Of Many Places,
The Infertile One

Mavmaramis is a child of Androguous, spawned in the Great Darkness. Little is known of her in legends and myths. She is known to have been one of the chaos monsters that opposed Yheim when he ascended to take his rightful place as Emperor (although she herself is not of chaotic origin), and to have goaded the trickster into trying to lure Yelorna into losing her virginity.

The account at the start of this article is a typical example of a summoning guide, and describes how the scroll's author thinks Mavmaramis should be summoned. Compare this to the referee's checklists given below.

Summoning
To summon Mavmaramis, the summoner should simply be in a place of chaos, even open to the sky. The summoning ritual must be performed in Harmony week. Of course, it is necessary to follow the normal summoning procedures detailed elsewhere in this article. The summoner must know the Sorcery spell Summon Mavmaramis.

The Ward
The ward should simply consist of ten circles equally spaced through an arc of 360 degrees. All of the circumference should cross at a single point, thus producing a circle of circles. The circles can be drawn using anything, provided that they are red or black in colour.

Appeasement
Something that the account didn't mention is that Mavmaramis will always attack any females that are within her range of vision, unless that individual is a broo or an ogre. She will also attack any summoner who is of a race other than broo, human, or ogre.

Dismissal
The incantation of dismissal functions exactly as detailed in the manual.

Bargaining
Mavmaramis may grant one of four favours to her summoner:

Seeing
This is the ability of finding an individual, and telling the summoner exactly what that individual is doing. This power is not mentioned in the manual. In order to do this, Mavmaramis must be shown something which will enable her to recognise the individual she is looking for. The cost is negotiable - a sentient sacrifice of the summoner's race is usually sufficient.

Spiritual Castration
This is the ability to remove an essential part of a man's soul thereby making him a eunuch without any physical operation. The price for carrying this out that the summoner also surrenders his own manhood. As soon as he has had enough, the summoner can demand what has been taken from him to be returned, in which case Mavmaramis will restore both victim and summoner. If she fails in her attempt to carry this out on a victim, however, then the summoner is doomed to be a eunuch forever.

Stealing Wealth
Using this talent Mavmaramis will steal something from anywhere for the summoner. The cost is an item equal in value and function to the one she is to steal. Nobody knows where all of these items go, many speculate that they finish up in Asrael's Halls Of Wealth, never to be seen again. Wily merchants might increase the value of their goods by making them scarce with Mavmaramis' help.

Multiplicitation
This is the ability to split a single soul and body into many parts, all sharing nervous reception from each other. The price of this is that Mavmaramis takes 1/10 of the summoner's soul and body for reasons of her own.
To do this, Mavmaramis will covertly possess the summoner's body, and will then divide that portion of her soul into the number of bodies that the character requires (including the one portion that she will devour) - when she does so, the body will divide with her soul. She can only do this if the victim willingly lets her possess him.

In this case the player should divide all his skills and characteristics by 10 (without dropping or rounding any decimals), excepting INT, SIZ, and APP, which do not change from body to body.

He now has ten bodies - Mavmaramis immediately takes one, so he has nine left. The character now decides how many bodies he actually wants, and allot his body portions among them. Thus if a character wanted two bodies he could have one made up of 5/10 of himself and one of 4/10, or one of 8/10 and one of 1/10. Once this has been decided fractions are rounded normally.

Skill Category Modifiers will have changed from body to body, skills have to be recalculated. The same Sorcery spells will be known by all bodies, but with the reduced skill levels, whereas Spirit Magic spells are allotted to bodies by the player with a reduced chance of casting, according to the POW of the body. Divine Magic is also allotted between bodies, but the chance of casting is still 100%.

Enchantments performed on the person must be specifically assigned to a body - clothing or equipment is not duplicated, either, nor special abilities or powers gained on heroquests or wherever. If a character has a Fetch, that too is divided among the bodies, since it is merely an extension of the individual's soul. Each part of the Fetch may hold spirits normally.

The character will stay in multiple form for a season, or until he has had enough, in which case he need only gather his bodies together and say a prayer to Mavmaramis. He knows exactly what he is doing in all of his forms, but is in no way distracted by himself. Divine intervention is not possible for a character in this form, unless all of his bodies have been destroyed bar the one remaining (in which case he is back to normal anyway), or unless the character is appealing to his god to reform him.

If a body is destroyed, then that portion of the summoner is irrevocably destroyed forever. The body could not be raised as any other dead type where the corpse's soul is required, nor could it be resurrected, since the soul portion has been destroyed. If a body is dominantly possessed when it is due to reform, then that portion of soul is gone forever too, and the hostile spirit then has a complete new body of its own. If a body is covertly possessed when due to reform, the reformed body will be as well. If more than one body is covertly possessed then the alien spirits have to fight each other for possession of the reformed body.

All bodies will be rejoined after a certain time limit, at a place specified by Mavmaramis - any portion of the summoner that doesn't show up loses that part of the summoner's soul completely. When reforging the rejoined character's statistics, the player remove the lost portion from his original statistics rounding fractions mathematically. Experience rolls are made upon reformation, and may be rolled only once for a given skill, even if all bodies used the skill successfully.

Description

Mavmaramis appears as a huge bloated maggor, with the face of an ugly old woman. She is a spirit, and can only interact with physical things under special circumstances.

Characteristics

INT 35  POW 5D100  APP 1  Magic Points varXX

Spirit Magic

(POWx5); Spirit Screen 15, Visibility (2)

Notes

Mavmaramis' most important ability is that she can subdivide her soul into many parts, not all of which will ever respond to a single summons. If Mavmaramis is given a body of a summoner she will dominantly possess it, and take it to Asrelia's Halls Of Wealth, where it will stay, under Mavmaramis' control. When the summoner's bodies are due to be reassembled, the body Mavmaramis possess' will become her own after the portion of the summoner's soul is annihilated. Few know how many bodies Mavmaramis has in hell, or for what purpose.

Mavmaramis steals things to take to the Halls by matching her POW against its ENC. If she is successful she takes it. She has to use the same procedure to transport gifts or bodies in this way as well.

Mavmaramis can spy for her summoner using her multiple forms and her Visibility spell. She must be shown an item that the victim has owned for a long time, to be able to find him. Note that this is not very subtle, since Mavmaramis will probably manifest many, many times in her search, which she has to make on the mundane plane, not from the spirit plane. Whether her search is successful or not is up to the referee. Payment is collected after the summoning, and if Mavmaramis hasn't found the individual by the time the payment is due, then she gives up, and will not show up to collect her reward and tell the summoner of the victim's location.

Mavmaramis' final ability is to selectively take a portion of a man's soul. To do this she must first reduce him to zero Magic Points.

If Mavmaramis is attacking a summoner through spite, or due to a failed payment, she will transport him or her to Asrelia's Halls Of Wealth, where she will dominantly possess the individual for all eternity.
Citadel Miniatures present the latest Regiment of Renown. Superbly crafted by Jes Goodwin, Skarloé’s Wood Elf Scouts use the very latest Warhammer Fantasy Battle rules from the best selling Ravening Hordes.

Skarloé’s Wood Elf Scouts are based in the Laurelorn forest, and their exploits are legendary. Their self-appointed task is to defend the forest and its animals against the depredations of other races, and although the main targets of their guerilla attacks have been the Goblinoid races, they have been known to drive away Human settlers who have ventured too far into the forest.

Little is known of the Scouts. Their leader, Skarloé ‘The Hooded One’ is a mysterious figure, but many young and idealistic Elves flock to his banner. Glam, the Laughing Warrior, is renowned as the greatest of the Elven wardancers, and it is said that only Skarloé can control him. There are many stories of his wild youth, and some say that he joined the Scouts after being driven out by his family, who were unable to cope with his ferocity. Kaïa Stormwitch, the Scouts’ Wizard and standard bearer, guards the holy relic built into the unit’s standard - the ashes of the heart of Kern, son of the Forest Goddess Torthahl. The Scouts revere Kern as their Demi-God and inspiration. Finally, there is Arathale Warshald, whose great bronze caryx Hornhorn is said to have the magical power to strike fear into the hearts of the Scouts’ enemies.

This box contains 14 trooper figures, plus four personalities making a total of over 1,000 Warhammer points - that’s less than a penny a point! But don’t take our word for it - look at the profiles on the box and judge for yourselves!
The Marrow Sucker Orcs had all but forgotten Hogblud, their onetime chief. He had gone away some time ago, and nothing had been heard of him since. So when a stranger wandered into the village claiming to be Hogblud and wanting to take over again, they were sceptical.

Then he introduced them to his new friends, Zogrog, the Shaman, and Polly the Wyvern. And he explained why they hadn't heard anything from the neighbouring Neck Snapper tribe for a while. At this point the Marrow Suckers realised how happy they were to have their old chief back.

Designed by Nick Bibby and Kevin 'Gobfinmaster' Adams, this Citadel boxed set contains a 3-part Wyvern kit, plus a saddle, a choice of 2 riders, and a personality figure.

Available August

Some say they are only legend, the Elven Baith-Caradair. Once, it is said, there were many, and they flew their dragons across the great Western Ocean between the Elfs of Ulthuan and the Old World. Now, no-one knows where they are, or if they exist. Ancient ballads tell of them fighting the Orcs and their kin at the dawn of Human history, and some chronicles claim that a handful of Elven Dragon-riders fought the hordes of Chaos two centuries ago, but they have not been seen since. Some doubt that they were ever more than the product of a minstrel's fancy, but according to Elven legend the last Dragon Masters sleep deep in the forest, waiting for the time when they are needed to save the world once more.

The Dragon Masters box contains a 7 part dragon kit, designed by Nick Bibby, plus a choice of two riders, a dragon saddle and a horse, designed by Jes Goodwin - giving you a free Elven Cavalry Figure!

Available August

Available from all good games and hobby stockists, or in case of difficulty, direct from Citadel Miniatures, Chewton Street, Hilltop, Eastwood, Nottingham, NG16 3LY. US customers please contact: Games Workshop US, 8920 Route 108, COLUMBIA, MD 21044, USA.

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For Access and Visa orders, ring the mail order hotlines on (0773) 713213/760462

Miniatures painted by Mike Mckey
This is an adventure for 5-8 AD&D player characters of experience levels 6-8. Evil PCs cannot play in this adventure, and chaotic PCs are strongly discouraged. It is not exactly serious, although the combats are tough enough!

Assuming that the PCs help him up, he will dust himself off and say ruefully, ‘Nothing broken, I think,’ as he peels off his helmet and visor. ‘I shouldn’t have done that. The horse isn’t perfectly trained yet. But I’m in a desperate hurry.’

The young man is clearly shaken up, and the dark circles under his eyes testify to his extreme fatigue. ‘I must find some adventurers who can help me — good people I can trust.’ He pauses for a moment and gives each of the PCs a quick glance. He adopts a serious tone. ‘Look,’ he goes on, ‘are you busy? Is there somewhere quiet we can talk? My master is in desperate need of help.’

The young man, Aluric Anthony Maragan, is a paladin and will readily announce his calling to the PCs when they are alone. He unfolds his tale to them, ‘I am in the service of my lord Sir Lawrence Le Bon, a man of great chivalry and virtue. He has been stolen away by that sink of all vice and depravity, Woman.’ At this point he specifies that he is a female PC from this fine generalization with suitable chivalrous noises.

‘It is only a few weeks past that he first saw that strumpet, that wanton creature, Janni. We were supping at an inn nearby when she dropped her handkerchief. Of course, he picked it up for her and she asked us to join her at table. We agreed and took some soup and bread with her, but no wine. My master does not hold with the demon drink.

She seemed a demure and well-mannered young gel, but after our brie’ meeting, a terrible malaise afflicted my master. He could not dismiss her from his thoughts and she ever appeared to him in his dreams. More than once he returned to the inn where we had met to find her, but none there knew anything of her.

‘I tell you, brave siris, there were times when he could not pray for only ten hours a day! I sent out messengers to learn something of her, and at dawn this day one such returned. I had been sleepless all night and eagerly awaited his news. He had discovered that she was once a princess, heir to the king of some small and distant country, and was expelled from the land for foul sorcery and necromancy!

‘I rushed to tell my master, realizing that the evil eye must be upon him. But he had gone, stolen away before light. I have been able to follow him here and, just a few minutes ago, I had word of where they were further headed. My friends, I beg your help. She intends to steal away that greatest quality of chivalrous paladinesse virtue - my master’s vow of chastity! I am sure of it. She intends to ravish poor Sir Lawrence. Then he will have to give up his sacred vocation and our proud Order will be shamed. She has ridden with him and five horsemen to the village of Little Snivelling, an hour’s ride hence. Will you help me find my master?’ With this he gets to his feet as if to leave, but staggers and falls.

He lies unconscious, completely exhausted.

**GAMEMASTER’S NOTES**

The PCs may (after getting Aluric to bed) set off at once for Little Snivelling. If they’re uncertain, let Aluric have a brief moment of consciousness and stress the urgency of finding Sir Lawrence and the fact that his Order is in danger. The PCs will find them well. Incidentally, Aluric’s glances at the PCs in their initial meeting were for the purpose of checking them with a know alignment spell from a magical ring he wears. Checking him with spells such as ESP or know alignment will reveal that he is indeed Lawful Good and is telling the truth.

The PCs will have to set off on horseback after a woman and six men (including Lawrence Le Bon). Mounts may be bought in the town where the adventure begins (Stapleford on Map 1). You must want them to have extra information regarding Janni’s appearance, then Aluric can again give a brief description in a moment of wakefulness. She is about 5’ 8” tall, with short black hair and green eyes. She looks about 20 years old.

Aluric might also be able to give a brief description of Sir Lawrence Le Bon, at your discretion. Lawrence is 6’ tall exactly, with blonde hair and blue eyes. Note that while the PCs can briefly wake Aluric, using any healing spells won’t do much good. He is totally exhausted after his sleeplessness and a very hard ride to Stapleford. A dispel exhaustion spell will not revive Aluric, because he is suffering delayed concussion from his fall. He will sleep more comfortably after this spell has been cast.
THE WICKED PLOT

Janni captured Sir Lawrence's affections with a philtre of love she surreptitiously placed in his soup. She does indeed intend to breach Sir Lawrence's vow of chastity, in the context of an especially nasty magical ceremony which Sir Lawrence will not survive. In this manner, Janni will be able to derive life energy from Sir Lawrence's death. Janni may look 20, and indeed she is only 25 years old, but she has gained considerable power both as a cleric and as a magic-user by performing similar magical ceremonies on hapless paladins.

MAYHEM AT THE FLEURS DU MAL

Most of the occupants of Little Snivelling are odious people, wizened, hunchbacked, malodorous and snarling. They send nothing but furtive and malicious glances in the direction of the PCs. Even their dogs are wizened, hunchbacked, and evil-looking.

However, on their arrival in Little Snivelling the PCs may ask one of the local peasants about a woman and six men having ridden in about an hour ago. The peasant will tell them that such a group did ride in and that they are at the only local hostelry in town, the Fleur's du Mal.

Map 2 shows the plan of the Fleur's du Mal. Room furnishings etc., are much what one would expect, and only brief descriptions are given.

1. Stables: There are a total of 10 horses stabled here, all of them looked after by Jervis, the stablelad. If they are checked, several of the horses are somewhat sweated up and look a little tired. Jervis knows about the new arrivals, but nothing much else, and since he has an Intelligence of 4, he isn't too hot at answering questions anyway.

2. Stores: Just foodstuffs, oats, hay, tools, ropes and oil etc.

3. Brewery: Where landlord Garnak Haldra'd brews his own Real Ale. Barrels, hops and straw on the floor are the only contents of the room.

4. Kitchens: The cook, Marelda Harridan (a woman true to her name), lords it over the pots, pans, cauldrons and two timid serving-girls, Katerin and Tychara.

5. Bar Room: In addition to about a dozen seedy and disreputable locals, landlord Garnak Haldra'd and his barman Ingural Smednar are here. Ingural is a half-orc but each PC has only a 2% chance per point of Intelligence of seeing this, since he isn't much uglier than anyone else round here. Garnak and Ingural will serve the PCs grudgingly enough if asked. If enquiries are made about Janni and her party then both will deny that they are here, have been here or are likely to ever be here again.

If the PCs ask for rooms they will be told that the hostelry is full. Should the PCs make for the stairs leading up to the first floor then Ingural will block the way and inform the PCs that the place is full and that they are no longer welcome here (he will express this sentiment in more colourful terms). If the PCs engage these Garnak and Ingural in combat most of the peasants in the bar will flee, crying 'Help!', but three will stay and attack the PCs with sticks (Dmg d6). They will run away as soon as they are wounded, and should be regarded as having leather armour and 5 hp each.

Garnak Haldra'd: Human, Fighter 7; S18, I8, W1, D17, C16, Ch8; AC5 (leather armour and Dex), MV 12", hp 58, AT 3/2, THACO 12, Dmg d8+4/dl2+4 or d4+3/d3+3 (longsword+1 kept behind the bar, dagger on his person), AL NE.

Ingural Smednar: Half-orc Cleric 4/Fighter 4; S18/4/4, I6, W14, D16, C17, Ch7; AC6 (leather armour and Dex), MV 12", hp 31, AT 1, THACO 17, Dmg d6+3/d8+3 (long, serrated dagger - treat as shortsword), AL NE. Spells: Spells: Darkvity x2, Fear Touch x3, Aid, Hold Person.

Garnak has a gold ring with an opal (value 100gp) and a large key ring with the keys to all the inn's rooms. Ingural has a silver medallion on a chain around his neck (value 30gp). Behind the bar, there is a wooden box with 46gp, 220sp, and 86cp.

6. Garnak's Room: Standard furnishings. A wooden box contains 50gp, 900sp and 800cp, but Garnak's best treasures are kept in a secret compartment at the back of his commode: a small locked coffe here contains a bag with 100gp, three assorted gold trinkets worth 200gp, 500gp and 340gp, and a pair of sapphire ear-rings worth 600gp. There is also a vial of ingestive poison and three potions of healing.

7. Ingural's Room: Apart from a couple of tatty elf skulls, the only notable item is a bag with 9gp and 456sp, Ingural's hoarded wages and a small icon of Ingural's deity.

The First Floor

Note that if the PCs have managed to get up here without fighting downstairs, Garnak and Ingural will not come up to fight them. The peasants drinking downstairs, however, will flee the place and alert their fellows to the presence of fighting PCs. The hostile reaction of the locals is detailed later......

8. Linen Cupboards and Stores: The storage cupboards have candles, oils, lanterns, etc. There is nothing of more than trivial value.

9. Private Dining Room: Six members of the local Guild of Undertakers and Taxidermists are having lunch here and are being waited on by a sullen serving girl. At the least sign of trouble, most will flee the place but one or two may become hysterical and run around while senselessly waving their arms, thus making the PCs job tricky. One of the sturdier sorts will watch combat approvingly, rubbing his hands and counting out loud, 'That's ten gold pieces, that's twenty! Oh goody that's thirty, no, forty...' as bodies fall around him. They are Normal Men, armed only with walking sticks (Dmg d6/d8).


12-13. Janni's Guard: Each of these single- bedded rooms is occupied by one of Janni's (charmed) guards. They will emerge at any sign of trouble and fight to the death to protect her.

Two Fighters (level 2): S17 I9 W9 D15 C16 Ch Chill; AC3 (chain mail and shield, Dex), MV 9", hp 15, 16; AT 1, THACO 19, Dmg d8+1/dl2+1 (longswords), AL LE.

14. Empty Bedroom: Identical to rooms 10-11, except that the west wall is full of stacked items - heavy wardrobes, huge carpets and the like.

15. Occupied Bedroom: This is a distressing scene. Bailerford Elliott, dressed only in a red-and-white-striped pair of long johns, occupies the room with a dishevelled and most unpleasant-looking young woman who is dressed only in sheep skins. Improvisation of further details is up to you.

16. Master Bedroom: Two more of Janni's guards stand outside, one at each door and will forcibly prevent (or delay) PC access.

Two Fighters (2nd level): S17 I8 W12 D16 C15 Ch10; AC2 (chain and shield, Dex), MV 9", hp 9,19; AT 1, THACO 19, Dmg d8+1/dl2+1 (longswords), AL NE.
The room itself is double-bedded and well appointed, with a wooden tub and better carpets than seen elsewhere. The curtains are drawn over the windows. What the PCs will see will depend on how they got in here.

The PCs may have got in through the windows (by using a spell such as fly), in which case Janni will be standing within the room talking with a man clad in plate mail. If this happens, she will cast her fly spell and flit away to the east. If a flying PC follows her she will turn to the attack as soon as she is out of range of spells or missiles. Janni's statistics are given at the end of the adventure.

If the PCs have come up the stairs (in which case there must have been sounds of combat) and break into the room (the doors are bolted on the inside and take two rounds to break down), matters will be different. As they begin to break the door down, there will be a loud smash of breaking glass, followed by a high-pitched scream. Anyone able to see the window from outside, will see that no-one emerges.

When the PCs enter, they will find a man in plate mail holding a whipping blonde girl by the throat. He will draw his sword as if to kill her, then turn to fight the PCs. The serving girl will fall into a faint on the floor.

Qahurain Human Fighter 8: S18/77, 111, W15, D15, C16, Ch13; AC (platemail+1 and Dex), MV 12", hp 70, AT 3/2, THACO 11, Dmg d4+5/3d6+5 (two-handed sword+1, +2 versus golems and gargoyles, NWA), AL N.

The fighter is, through the use of charm and suggestion spells, little more than an automaton commanded by Janni. He has been instructed by her to go through this little charade, as the 'serving girl' is Janni, wearing a wig. She thinks she can get away with this ruse and wants to get a look at who is causing all this mayhem...

The PCs will obviously look for signs of Sir Lawrence, and will presumably question the 'serving girl'. 'Mathilde' will say that no-one resembling the Sir Lawrence, and that only five men and the woman (she will describe Janni, ie herself) came to the inn. She just came to change sheets and one of the men grabbed her... It was very clear 'that he was not a gentleman, sir...'. She then breaks down into some very convincing sob story.

As to the woman, 'Mathilde' is clear: 'Sir, I tell no lies, she flew through that very window there,' pointing to the smashed window. Then she will say, 'Where is my master? What has happened?' and try to make her way downstairs. If the PCs bar her way she will plead to see Garnak. If they are suspicious about her, Janni has a magical ring (see her statistics). If they let her go, she will run downstairs, but when she sees what's happening she will use her ring to get away fast. Note that there is some baggage in this room (nothing valuable or interesting) but matters will be too pressing to investigate it.

After any fight in the inn, the locals get nasty - or nastier... Lots of scrofulous peasants with torches surround the place. If Garnak and Ingarul have not been slain by the PCs they will be with the crowd, looking very unhappy, and being held back (they don't want their inn burned down, after all). The peasants demand that the PCs come out, and some move forward to enter the inn... Make it plain to the PCs that if they do, they'll be torn limb from limb. There are hundreds of very mean looking peasants out there, armed with clubs and pitchforks.

At this point, Katerin and Tychara come running up the stairs begging for the protection of the PCs (treat as unarmoured Normal Women with 4 hp each). The PCs may be wondering how to get out of this mess as the locals set fire to the building... The kitchen girls, who are afraid of the mob, direct the PCs to the room occupied by Elliott (15). It is possible to smash the wall down, get into the stables and then escape on horseback. The wall is only of wood and can be broken down fairly easily.

The bailiff, who is rather deaf, will not have heard the mob and will be startled (to say the least) as the PCs break down the door and proceed to smash through his bedroom wall down...

**THE WAITING GAME**

The players may decide not to attack, but to stay outside and watch the inn. If they do this, small groups of locals will gather and mutter about 'unwelcome strangers in the village' while staring pointedly at the player characters.

After a couple of hours, Janni and her guard (although there is no sign of Sir Lawrence - see below) will emerge and make for the stables. The PCs will not be able to get to close enough for a melee because of the throng of peasants. Janni and her men will ride off east.

The PCs will be able to follow, but if they are visible (GM's decision), Janni will use her invisibility 10' radius spell, backtrack, and ambush the PCs with an ice storm. This will almost certainly kill most of their mounts and the PCs will be badly delayed.

You can help out the player characters by having a group of rogues come along a few hours later. They will sell the PCs some barely adequate horseshoe for an exorbitant sum.

**PURSUING JANNI**

Prompt action by the PCs can result in an escape from the blazing inn and a horseback lunge through the mob to safety. Their horses may be panicky but don't have PCs thrown off, or they really will be in very serious trouble. As they get away, the PCs see a flying figure in the sky, heading east. Hysterically frenzied peasants throw stones and fire an arrow or two after the player characters before watching the blaze (which is now very exciting).

If the PCs think to ask Katerin or Tychara about 'Mathilde' they will look completely blank. There is no such girl. The penny should drop: follow the flying figure. The girls will stay with the PCs for about three miles and then head north to take refuge at a farmhouse they know. But where is Sir Lawrence? Simple. Janni has done the time-honoured thing and polymorphed her 'prince' into a frog, which now resides in a moist pouch kept upon her person.

Even if they don't think of asking Katerin or Tychara about this, the obvious course of action is to follow the aerial figure. If they seem to have no idea what to do, have Katerin or Tychara ask the PCs what they're doing and, when it's clear that they're after Janni, one of them can point out that the flying figure must be her. Mind you, it comes to something when adventurers have...
to be told what to do by serving girls...

Of course, with no Sir Lawrence, the PCs may think of giving up. Here again, Kasterin and Tychara can be helpful, as a man answering the PCs’ description of Sir Lawrence did enter the Fleurs du Mal with Janni and her fighters. The answer to this puzzle must surely lie with Janni, and the only rational course of action is to follow her. If the PCs don’t, too bad. Award only one-half earned exps for NPCs overcome and treasure gained. They had a job to do and failed to follow a lead.

If the PCs ride off in a generally eastward direction they eventually come across sets of hoofprints in some soft ground, leading further east.

A ranger can point out that it looks as if horses have been ridden to this spot, milled around a little, then set off east again. For the rest of the day, there is no sign of Janni and by nightfall the PCs may be feeling unhappy. If Sir Lawrence cannot be found tonight then surely Janni will have her wicked way with him!

You should tell the PCs that the moon rises, a big yellow moon, very nearly a full moon, probably only a day off being a full moon... This should drop the hint that it is the next night that the PCs must find Sir Lawrence. They can rest, recover spells, and try tomorrow. Don’t roll for wandering monsters during the night. Let the PCs sleep and regain spells. Wolf howls and owl hootings for atmosphere are fine.

The tracks can still be followed in the morning, but as the day draws on into the afternoon the PCs will meet a tracker called Postlethwaite. He is, rather predictably carrying skins and traps and has two pet war dogs. If they ask him about riders coming by recently, he will say that a group of 8-10 horses or so rode by very early this morning, and headed in the general direction of the pass (Map I). The PCs will make it with an hour or so of daylight left, and as light begins to fail they will come to Janni’s Tower. Can they save Sir Lawrence from his horrible fate?

THE TOWER OF INIQUITY

The Tower is a stone building some 70 feet high and 40 feet in diameter with a flat roof and battlements. The stone work is a little crumbling, and the whole structure is very mossy. Climing it is impossible, even for a thief.

Ground Floor

At each of the eight arrow slits (these afford a +6 AC protection) stand crossbow-armed zombies, ready to give a welcome to anyone approaching within 30 feet.

8 Zombies: AC6, MV 6”, HD 2, 12 hp each; AT 1, THACO 18, Dmg d8 (melee) or d6 (bolts), SA/SD none, Int non, AL N, 44 xp each.

The main entrance doors are of thick oak, barred on the inside and locked. It will take a successful Open Locks roll and a knock spell, or three rounds of determined demolition work by at least three PCs to effect entry.

Inside, ceiling height is 30 feet. A wooden balustrade runs around the wall at a height of 18 feet, with wooden steps leading both down to the ground and up to a trapdoor in the ceiling. Wall-bracketed torches burn along the walls above the balcony. The zombies will fight here. The PCs will have no reason to believe that they are zombies until they’ve only faced their arrows so far.

There will also be crossbows covering the main doors. If Janni’s men get away, the four second-level fighters will operate these. If not, there will just be another four zombies. There is nothing of significance in this chamber.

First Floor

The first floor contains some stacked lumber, rotted wood, decaying wooden boxes and the like, but nothing of value or interest. Ceiling height here is 15 feet and stairs by the south wall lead up to another trapdoor, obviously the entrance to the final level of the tower.

The guards here may look like zombies, but they’re tougher. The magical method of their creation means that they receive a saving throw against being turned by a cleric (they normally turn as specters) at the level of their creator. Their save is against death magic as a 12th level cleric (6 on d20). If they make a save (roll for each), they are not turned. They will fight until destroyed to prevent the PCs getting to the top level.

4 Juju Zombies: AC6, MV 9”, HD 3+12, hp 23, 20, 33, 29; AT 1, THACO 13, Dmg 3d4, SA none, SD immune to mind-affecting spells, poison, electricity, magic missiles, death and cold based spells, fire, blunt and piercing weapons do maximum half normal damage, Int low, AL NE, xp 202, 190, 242, 226.

Note that if a battle with the Juju Zombies lasts for more than three rounds, Janni will attack the PCs with her magic jar spell from the second floor. Her body will be atop the platform there and she will try to possess a PC’s body and then attack other PCs to cause damage and confusion. If this happens, make a secret saving throw for the PC, and if the character saves and is not affected, permit a Wisdom check to see if the character intuitively detects that some kind of magical attack has been made.

Second Floor

The trapdoor is protected by a fire trap which will explode for d4+d9 hp of damage if the door is opened without it being dispelled. This dusty, cobwebby room is dominated by a central wooden frame some 12’ x 10’ across and standing 12’ high. On top of this is a large couch on which Sir Lawrence is tied down.

He is held down by cords and sashes but appears not to mind too much. He has a vacant expression of foolish pleasure on his face, and is clad only in a silver-edged black robe with a red sash across the breast.

The couch is within a magical pentagram, with copper bowls around it. Close by are two small tables on which stand pairs of silver candlesticks (value 200gp each) in which burn grey teachal candles (there are also wall-bracketed magic oil lamps here). A narrow (30’’) set of wooden steps leads up to the platform above. This is almost certainly all the PCs will be able to see. Janni will have used her invisibility 10’ radius spell and will be hovering in the air close to the ceiling, observing the PCs.

On hearing any sounds of combat from the Juju Zombies Janni will begin casting defensive spells, giving priority to slow poison and protection from good 10’ radius, and subsequently, fly. If the battle is prolonged, she will attack using magic jar. If not, she will cast prayer and true seeing as the PCs ascend the stairs and shield to protect against magic missile attacks as they enter. If the fire trap explodes, Janni will have an extra round and will cast resist fire upon herself.

Janni will not use area spells which might harm Sir Lawrence, although she will easily be able to dump a flame strike down the trapdoor as the PCs enter (which will catch anybody and everybody on the stairs in its area of effect). Keep a careful record of the location of the player characters: this is a vicious attack form but if the PCs are tightly bunched, they deserve it.

From there on in, use Janni’s extensive spell-casting powers as you see fit. She’ll do her utmost to kill the PCs, and won’t forget subtle tactics like using obscure tongues so that the PCs cannot converse and must act wholly independently. She will also use her scroll spells - Melf’s minute meteorites is a beauty for dealing with PC spellcasters. She also has a heal spell which she can use.

If she is reduced below 18 hp after having used heal, she will try to use her magical ring to escape (it works twice per day), dimension door to as far away (to the northeast) as possible. If the PCs haven’t found the horses of Janni and her group, she will ride off. Even if they have, her fly will last a little longer and the PCs won’t be able to catch her.

However, they will at least have the consolation of a little treasure (a small casket on a table contains minor jewellery trinkets worth a total of 4,000gp).

There is, however, also the matter of Sir Lawrence... He has been drugged and is confused after all the fighting. It will take him an hour to come to his senses (five rounds if a neutralize poison spell is used on him). Despite what has happened, it will

Continued on page 58
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require a dispel magic or remove curse spell cast upon him to undo the effects of the philtre of love.

Once Sir Lawrence realizes what has happened, he will insist that he simply felt Janni a spiritually very aware and inspiring person. Who would have imagined that a mere female could have such qualities? He was to be taken by her, so he was told, to an old temple, sacred to those of Lawful Good alignment, where some important LG relics were hidden. Janni had made it clear that only one as pure and devout as Sir Lawrence could be entrusted with them.

If he is closely queried it will become plain that Sir Lawrence was enamoured of her but successfully fought off 'sinful thoughts'. If the magic from the philtre hasn't been dispelled when the PCs talk with Sir Lawrence this will be much more obvious.

Sir Lawrence is really quite unworthy. He has no idea at all about relationships generally and women in particular. He does realize that he was about to be put through a rather unpleasant ceremony, and he shudders at the thought. The issue of his apparent absence from Janni earlier, he cannot clear up for the PCs. He remembers nothing of his being polymorphed into a frog for easy transport. He only remembers being asleep for some time yesterday afternoon.

Janni specialised first as a cleric, then as a magic user. She can mix the functions of both classes. Technically, there should be an xp penalty for this, but it hardly applies to an NPC.

Janni also has a ring which casts the spell dimension door twice per day, a spare dagger +2 (+3 versus larger creatures), two potions of extra healing and a scroll bearing the spells Melf’s minute meteors, monster summoning II and enfeeblement cast at 9th level. She wears emerald earrings and a matching necklace (total value 450gp) and anklets of interwoven gold and silver filigree with moonstones (value 1200gp the pair).

Boots of Striding and Springing: These boots give a +1 AC bonus (included in the statistics above) and also permit forward jumps of up to 30', vertical springs of 16' and backwards jumps of 9'. In melee, if these springing actions can be used, Janni can strike and jump away before the PCs hit back (assuming she has initiative). However, if she does this, there is an 8% chance that she will be stunned on the following round (after stumbling and falling).

Janni is 5' 7" tall with a dark complexion, short cropped curly black hair, and glittering emerald-green eyes.
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Errata for Warhammer Fantasy RolePlay
Compiled by Jim Bambra, Graeme Davis and Phil Gallagher

Warhammer Fantasy Roleplay, as we’re sure you’ve noticed, is a very big book. There are lots of words in it. There are also quite a few numbers, tables, and other technical bits and pieces. Not all of these are absolutely right. On that fateful day back in September when the Beast (aka WFRP) was finally off to the printers, we thought we’d spotted most of the typos, misprints, inconsistencies and general screw-ups. And we had. But we hadn’t spotted all of them.

However, we were lucky enough to have you, the gaming public, out there to tell us when we’d got things wrong. Letters came flooding in, and from those letters, and the things we’ve spotted while writing the Enemy Within campaign series, we have compiled the following errata.

Now we don’t claim to have spotted every little thing. In a work the size of WFRP, there are many, many places for bugs to hide, and no doubt more will come to light. But we hope we’ve sorted out the most serious problems here - certainly we’ve covered everything that people have written in to us about. So - red pens (to note changes in the margin) at the ready, and off we go:

p15 Dwarfs: add under Psychology: Subject to animosity against Elves
p19 Outrider Advance scheme: add +1 S.
p24 Druid: add at end of text: Only Humans may become Druids.
p28 Herbalist: add 'Physician's Student' under Career Exits (also on p340)
p29 Initiate: delete +10 Int, add +10 Fe1.
p32 Outlaw: add following as first line of text: Outlaws are people who are
p43 Wizard's Apprentice: Change Magic Points to 2D4 and 1D4. Add +10 Int and +10 WP to advance scheme.
p45 Skill list: 105 should be Sense Magical Alarm, renumber the rest accordingly.
p51 Fleet Footed: delete last sentence, add 'They add 1 to their M score.'
p53 Manufacture Drugs: change Care Illness to Care Disease.
p56 Insert between Seduction and Set Trap:
Sense Magical Alarm Characters with this skill are able to sense when an object or area is protected by the Petty Magic Spell Magic Alarm. A successful Int test is necessary to sense the alarm, and the character must be within 2 yards of the protected area to detect the spell. Note that this skill does not permit characters to disarm the Magic Alarm.
p59 Clem's character sheet: Running rate should be 64 yards.
P75 Parties & Groups: delete the numbers at the end.
P75 Armour & Encumbrance: change 'Toughness x 10' to 'Strengh + Toughness x 100'.
P81 Manufacturing Poisons: replace the paragraph 'Find Materials' as follows:
Find Materials - Ingredients for poisons are generally rare and difficult to find, and you may decide that characters may only obtain them at certain places (for example, where it is stated in a published adventure that ingredients for poisons are available). Alternatively, they might be purchased from a suitable source, such as an NPC Pharmacist or Alchemist - in this event, most poisons will require D4 + 1 ingredients, which are all Rare, each costing 3D10 Shillings per dose. Note that openly buying ingredients for poisons is likely to arouse suspicion.
P83 Gaining Insanity Points: Critical Hits: change 'is forced to roll on the Critical Hits Table' to 'takes a Critical Hit'.
Terror: change 'D6' to '1'.
P97 Druidic Priest: add at end 'Only Humans may become Druidic Priests'.
P98 Free Lance: change +2 I to +20.
P106 Torturer: replace 'Specialist Weapon - Whip' with 'Specialist Weapon - Flail Weapons'.
P118 Combat Procedure: swap stages 2 and 3.
P118 Parrying: amend paragraph 3 to read:
Weapons suitable for parrying are:
One- and two-handed swords, maces and axes, shields, spears, staves, flails (with handle);
All parrying weapons - bucklers, sword-breakers, left-hand daggers, etc.
P120 Weapons: add after Fist Weapon:
Whip: The whip is a dangerous weapon in the hands of a skilled character, and arguably even more dangerous in the hands of an unskilled character. While it does not cause a great amount of damage, it can entangle a target on a successful hit. Only a single creature may be hit, and the target must make a successful Initiative test or become entangled. Entangled creatures count as prone targets for further hits, and may not attack, although they may attempt a Dexterity test each round in order to free themselves. Range is 5 yards.
P120 Weapon Modifiers: amend table to read:
<table>
<thead>
<tr>
<th>Weapon</th>
<th>Initiative</th>
<th>To Hit</th>
<th>Damage</th>
<th>Parry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hand Weapon</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Knife/Dagger</td>
<td>+10</td>
<td>-2</td>
<td>-20</td>
<td></td>
</tr>
</tbody>
</table>
Spear* +10/+20 +10** -  -  
Improvised Weapon -10 - -2 -10  
Bastard Sword -10 - -1  
2-Handed Weapon -10 - -2  
Halberd* +10/20 -10/0** +2  
Quarrel-Staff - - - - -  
Flail - -1  
2-Handed Flail -20 -20 -3 -10  
Rapier +20 + -1  
Buckler - -2 +20  
Left-hand Dagger - - -2 -10  
Sword-Breaker - - -2 -10  
Lance** +20 +10 +2 -20  
Net - -10 -10  
Fist Weapon - -10 -10  
Whip - -10 -20  

p121 Body Areas & Armour: Insert at end of paragraph 5: 'At the GM's option, a character may suffer a -10 penalty to I when doing so.
Add after paragraph 5: 'A character can wear plate arm bracers over a sleeved mail shirt or coat, or over mail arm bracers - which gives two armour points on the legs. At the GM's option, a character may suffer a -10 penalty to I when doing so.'

p128 Missile Weapon Chart: add between Crossbow and Sling:
Crossbow Pistol 16 32 50 1 1 round to load, 1 round to fire

p136 Learning Spells: replace second sentence of first paragraph with:
Characters whose first career is Wizard's Apprentice start the game with 2 Petty Magic spells; characters who enter this career later gain only one.

p138 Penalties: change last paragraph to read:
Every time a character's advance scheme calls for the acquisition of a disability (or in the case of Demonologists or Evil or Chaotic Wizards, whenever the character rises a level), the GM should roll D100 and consult the appropriate column of the table below. Full descriptions of each disability are given after the table.

p142 Wizard: shift level 1 advance scheme 1 column to the right. Delete 'D6 magic items' from Trappings.

p156 Fire Ball: last paragraph, delete 'dodge the blast'; replace with 'reduce the effects of the blast.'

p158 Animate Sword: WS should be 57

p65 Dispel Greater Demon and Demonic Portal: swap titles.

p171 Summon Swarm and Summon Elemental Horse: swap titles.

p178 Summon Skeleton Major Hero and Summon Elemental Horse: swap titles.

p213 Wounds conversion table: last line but one should read: 10 59 57-62 (56-66).

p217 Elf: Dex should be 43.

p220 Giant: Amend second sentence of second paragraph of Special Rules to read:
Drunkens Giants forced to retreat in combat will fall over unless they make a successful Initiative test.

p221 Halfling: change first sentence of Physique to read: 'Halflings vary between three and four feet in height.' Dex should be 43.

p221 Hobgoblin: I should be 30.

p222 Lizardman: I should be 30.

p225 Orc: half-castes: change first sentence of Psychological Traits to read: 'Half-casts are subject to animosity towards all other humanoids.'

p232 Bear: switch the profiles as follows: Giant Bat to Bear, Normal Bat to Giant Bat, Bear to Normal Bat.

p233 Bloodedge: Ld, Int, Cl are all 0. WP is 20.


p244 Small Animal: Raven has S 1.

p250 Skeleton: paragraph 1, amend 'Human' to 'humanoid.'

p251 Vampire: last paragraph, col. 1, line 5 should read 'Magic Points to assume a solid form, although it.'

p251 Zombie: paragraph 1, amend 'Human' to 'humanoid'.

p252 Zombie: Ld should be 18.

p252 Ghost: T should be 3.

p258 Vlydagg: insert 'CI 89' between Int and WP scores on profile.

p274 River Brienne: change '1200 miles' to '600 miles'.

p274 River Grismarie: change '1200 miles' to '600 miles'.

p274 River Morceaux: change '50 miles' to '25 miles'.

p276 Gisoreux: change '150 miles' to '75 miles'.

p278 Urskoy: change '2,000 miles' to '1,000 miles'.

p283 The Reik: change '1,500 miles' to '750 miles'.

p291 Modes of Transport: maximum capacity of a cargo boat is 45,000 encumbrance points, not 4,500.

p292 Secret & Arcane Languages: add after paragraph 1:
Guilders: used by members of trade and craft Guilds, only in Guild rituals or when a Guild member wishes to introduce himself or herself to another member of the same Guild. The language varies from Guild to Guild, and is frequently a mixture of Classical (see above) and jargon pertaining to the trade or craft.

p295 Armour: add the following:
- Leather Jerkin 12Gcs 40 Common
- Leather Cowl 66Gcs 10 Common

p295 Weapons: Delete 'Composite Bow'. Add the following:
- Crossbow Pistol 10 Gcs 25 Rare
- Javelin 25/- 30 Average
- Normal Bow 11 Gcs 80 Common
- Dart 26Gcs 10 Scarce

p295 Travel Costs: add '(per day)' after 'Couch'.

p308, 311, 314, 316 The North arrows on the maps are actually pointing west.

p311 Map 2: The exit from area 13 leads to Map 4, not Map 3.

p316 Map 4: The exit from area 18 leads to Map 2, not Map 3.

p319 Bianca's character sheet: Running rate is 64 yards.

p320 Bianca's Character Sheet: Delete +10 Ld from advance scheme.

p321 Jodri's character sheet: Running rate is 48 yards.

p323 Morley's character sheet: Running rate is 64 yards.

p325 Soho's character sheet: Running rate is 48 yards.

p326 Soho's character sheet: advance scheme should include +10 Fel.

p349 Physican's Student: add 'Herbalist' under Career Entries.

p356 Druidic Priest: Level 2 skills: change 'Cure Illness' to 'Cure Disease'.

Jim Bambr, Graeme Davis, and Phil Gallagher
Dave Carson's illustrations will be familiar to many regular readers - his work has graced the pages of White Dwarf many times before now. In his time as a fantasy artist, Dave's horrific visions have also seen print in the late Warlock and Imagine magazines as well as fanzines such as Dagon, Kadath and Fantasy Tales. In fact, Dave's career spans quite a bit more...

We could mention the books he's illustrated such as Encyclopaedia of Horror, Ghoul Warning or Beneath Nightmare Castle. Or perhaps we could point out the two Lovecraft portfolios for Shoggoth Press. Or we could tell you that he's currently working on Mad Moon of Dreams (a Brian Lumley Dreamlands novel), Hauntery of the Dark (another portfolio) and Ranequest Monsters for (you could see it coming, couldn't you) Games Workshop. We could finally slip in the fact that Dave carved the British Fantasy Society's Award Sculpture and then won it for three years in a row as Best Artist (1980-82)... But we won't.

Instead, we'll tell you how this talented and prolific artist took inspiration from pulp artists like Lee Brown Coye and the weird sculptures of Clark Ashton Smith, not to mention Lovecraft himself (and others of his ilk). Now Dave's own illustrations come to life with a black Rotring pen on either cartridge paper or art board. He avoids colour where possible.

His fascination for Horror movies, especially the Italian breed (Dario Argento et al) comes out clearly in this selection of his work. They can pack quite a punch, as Dave explained to us, 'I did receive a rejection slip from Arkham House Books which I had framed. They thought my monsters were too un-subtle. I guess I'm not over keen on subtle monsters.'

John Blanche
Now more than ten years old, and still improving, White Dwarf has built itself a reputation as the best roleplaying magazine around over those years, and back-issues are greatly sought after, especially earlier ones. So here's a bonus - we've found some really old issues, in a box hidden away in (of all places) America! There are very limited stocks only, so order now to avoid disappointment - they include issues 37, 38, 39 (£3.50 each), 40, 41, 43, 45, 48 (£2.95) and 61 (£2.50). These rare editions are now collectors items, so don't miss out on the chance to complete your collection!

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Brushes are numbered 00, 0, 1, 2 etc in order of progressively increasing size. The larger the number the bigger the brush. Make your choice from amongst sizes 0, 1 and 2. You'll need three brushes for the various levels of detail. Although they might look useful because they are small, there's no need to buy a 00 or 000 brush for fine work. These small brushes rarely have good tapering points and are therefore next to useless for our sort of work.

Most art shops provide a pot of water near their brush displays. Use this facility! Dip your chosen brush in the water and tease the bristles to a point. Ideally, the brush should come to a fine point and should be free of bent or splayed bristles. You want the best brush in the rack, so don't be afraid of trying several. Of course, no two brushes are ever quite the same, so when you find a good one cherish it! Occasionally you'll buy a particular brush that 'feels right' and does everything you demand of it. Such an item should be looked upon as unique.

Having bought your brush, you should be prepared to take care of it. Brushes are expensive, therefore it makes sense to ensure that they last as long as possible. There are several rather obvious 'do's and don'ts' which should be adhered to.

Never use your precious brushes for stirring paint, opening tin lids, unblocking drains or any other domestic duty. A cocktail stick is better for stirring paint and far cheaper.

Don't dip your brush so far into the paint that it gets all over the metal ferrule; if paint gets into the ferrule it may leak out and discolour your paint, drying and spoiling the brush or, ultimately, unseating the bristles.

Don't use the same brush for enamel paint or varnish as for water colour. Brushes used for enamel and varnish must be cleaned with turps or white spirit which ruins them very quickly indeed.

After applying a particular colour always swish the brush around in your water pot and wipe it with tissue. Never let paint dry on the brush, or leave a brush tip-downwards in a jar of water. When you have finished using the brush, wash it more thoroughly in clean warm water and a little washing-up liquid before storing it point-up in a jar. If individual hairs stick out or bend, remove them carefully.

Remember, painting metal figures is very wearing on brushes, so they don't last forever. You will often find your best brush is one in a transitional stage of wearing.

Before slapping on the paint, give a little thought to what you want your model to look like. What colour scheme is it to have? What feel would look best? Many people have a rather lax attitude when it comes to painting fantasy figures, seeing the subject as an excuse to adopt an undisciplined approach. This is not really acceptable, because a convincing result must conform to the same natural laws of light, shade and tone as found in real life.

Figures painted for fantasy games must conform to the description of their race. This applies not only to basic colours, but also to the whole feel. To stray very far from these accepted norms would make your model unconvincing in the same way as painting British redcoats in green uniforms! For example, orcs and goblins tend to be dressed in dark earthy colours, whilst wood elves have tones of green, yellow and brown as befits their surroundings. The colour photos of Citadel Miniatures in this magazine will help to steer you towards a suitable colour scheme.

Other points to bear in mind include the age and condition of the character represented. A novice might have bright clean cloths and shining armour, whilst a veteran would be scarred, his clothes patched, tattered or faded, and his armour dented, cracked or blackened. Similarly, is the character supposed to be good, evil, lawful or chaotic?
All of these aspects can be reflected by the way you paint the model. When painting an individual character model, you must try to evoke the whole mythos and background implicit in its design. However, unless you are aiming for a deliberately comic effect, it is important not to overstate your case! For example, a figure can be made to look evil by painting a grim expression. It is not strictly necessary to cover the figure with blood, severed limbs and decapitated heads.

Individual figures will tend to suggest an appropriate atmosphere. All you have to do is bring it out! With a little experience you can remodel a figure to give it a different feel or to accentuate its qualities. In either case, the next stage is the selection of colours.

Inexperienced painters are advised to limit the number of different colours to as few as possible. If you use too many different colours - or bright colours - the result will be overwhelming, gaudy and even yurgh! A figure painted in basically neutral colours offset by one bright colour will be far more effective.

A favourite John Blanche colour scheme is white clothing, black equipment and one splash of vermilion (orangy red). The pages of the Citadel Journal and White Dwarf should give you a few ideas of what can be achieved.

Of course, your experience and skill may enable you to get away with colour schemes that would defeat a novice painter. In this case, familiarity with the basic colours, mixes and methods gives a firm footing from which you can exploit your creative ideas. Try out colour mixes and contrasts on plain white paper or sketch out flag and shield designs in an idle moment. Good ideas can be filed away for future use. A small note pad is excellent for roughing out ideas of this kind. It is also useful to have a folder to keep photos, magazine clippings and Easy Metal.

Before we get down to the nitty gritty of paints and painting techniques, it's worth discussing light and the way it affects colour. Your work area should be such that the light comes from the left if you are right handed and from the right if you are left handed. This ensures the maximum amount reaches your painting area. Where possible it is best to avoid using artificial light. It is easier to pick out detail in daylight and artificial light is poorly balanced compared to natural light. This means colours which look bright under artificial light may look dull in daylight and visa versa.

Similarly, what may have been careful shading in artificial light can look crude in daylight. This is all to do with the different wavelengths of incandescent, or fluorescent lamps compared to the natural light of the sun, and should be borne in mind when painting your models. Whatever you do, don't attempt to paint a model under two kinds of light. Stick to daylight or artificial light.

Having chosen your brushes your next task is to assemble a decent collection of paint. If you're an absolute beginner you will have to start from scratch. Whilst expensive, this at least means you'll be able to carefully select the colours you need. The first decision you'll have to make is the type of paint you want to use. Over the years we have used enamel, watercolour, oils, gouache, plaka and acrylic and now use water-based acrylics almost exclusively.
Other types of paint all have their adherents, but modern acrylics take some beating and are by far the easiest to use. Other water-based paints can be used in conjunction, and some types can be intermixed (you'll have to experiment with individual ranges and colours to be sure), including plaka, water-colour and gouache. Of all the makes of acrylic paint, Citadel Colour is the only one specially formulated to cover metal figures and is ideal for all aspects of this kind of painting. It doesn't really matter if you have other acrylic paints as well, but from now on we're going to assume that Citadel Colour acrylics are being used.

The more colours you can afford at one go, the more choice you will have when it comes to painting your models. However, a good way to start is by buying the Citadel Colour Paint Set featuring the full range of basic colours. If money is no object, buy the Citadel Creature Paint Set and Monster Paint Set while you're at it. If funds are limited, buy the Citadel Colour Paint Set plus the Bestial Brown, Goblin Green, Moody Blue, Imperial Purple and Hobgoblin Orange in that order. This will give you a good range of colours including dark tones which are difficult to mix from the basic colours alone. Orc Brown, Electric Blue and Bilious Green should form your next acquisitions as these are useful light shades of the other colours.

As well as paint and brushes, you will need a palette for mixing. Although you can buy palettes from art suppliers, any old white plate or ceramic tile will do. The white surface will show the colours properly and, because the surface is non-porous, a batch of colour will stay usable for a while once it has been mixed.

A small quantity of paint should always be taken from its pot with an old brush handle or a cocktail stick and placed on the palette. Paint is taken up from the palette using the brush, and can be mixed on the palette using an old or second-best brush. Don't dip your brush straight in the paint pot or use it to mix up the paint as this will ruin it very quickly.

You'll need a container of clean water to rinse out brushes and to thin paint. Many artists prefer to use two or more jars of water, reserving one for light colours, another for dark and a third for metallics. This does help to prevent colours getting mixed up accidentally, especially metallic paint (gold, silver, etc). However, we find having one jar of water within flailing reach dangerous enough!

You'll also need a rag or tissues to wipe brushes, a steady hand, a bionic eye and, of course, an old paint pot and tube of contact adhesive. What do you mean, why? You take the figure you're about to paint, complete with base, and stick it on top of the old paint pot. Now you can hold the paint pot rather than the model and you won't damage the paint. If painting several models at once, such as a Citadel Regiment of Renown, you can use the same idea, but stick three or four models together on a strip of firm card or wood.

John Blanche and Rick Priestley

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CITADEL MINIATURES
Three Adventures for the Judge Dredd Roleplaying Game
by Marcus Rowland

The three mini-adventure outlines, *I Left My Heart...*, *The Sound of Music* and *One of Our Souls is Missing*, that follow are designed for use as independent 'plug-ins' for a large adventure or campaign. Each consists of a few incidents which are easily merged into a Judge's day. All require some additional work designing perps, NPCs, and locations from the descriptions given.

As an alternative to this approach, a complete adventure can be developed around these three plot themes. For example, *The Graveyard Shift*, in *Judge Dredd 10* is an excellent example of several interwoven plots in a single strip. You'll still need to do some work, but these adventures could form the skeleton of the plot with additional incidents to flesh them out into a typical day in the life of a sector. By a series of odd coincidences the team will just happen to be nearby whenever an important incident occurs.

The timetable may help to develop such an adventure, although the times given on it are only approximate. Feel free to change anything you don't like. It's assumed that the player characters will follow up leads while travelling from one incident to another, and that some of the less important enquiries are handled by other Judges.

The incidents on the timetable and the Briefing notes are annotated to show which plot-line they are part of as follows: *Heart* - *I Left My Heart...*; *Music* - *The Sound of Music*; and *Soul* - *One of Our Souls is Missing.*
**SECTOR HOUSE BRIEFING:**

**0600 hours**

The exact briefing is largely a matter of how your campaign is progressing, but the Briefing Officer should mention the following:

If the team haven’t already encountered the Sector’s bomb disposal team, mention the appointment of a new Bomb Squad commander following ‘yesterday’s tragic accident’. If possible this should be a Tek-Judge the team have encountered before. (Heart).

Increased penalties for possession of mind-damaging Vid slugs, magazines, etc (Soul).

Another stolen bridge - unrelated to any of these plot lines.

A reminder that the anti-pollution laws include noise and visual pollution, and apply to portable vids and radios with loudspeakers. (Music).

Cars stolen this shift, weather, and similar miscellaneous facts. Again, this is irrelevant information.

After the briefing the player characters begin a normal patrol, and should deal with one or two simple incidents (a taping etc), and dozens of minor offences that needn’t be played out.

**THE TIMETABLE**

1015 Body found in Crock-Block. Judges must question elders, wait for forensic, etc (Heart).

1045 Judges sent over to nearest Biotron Inc offices (Heart).

1100 The PCs are ordered to divert to Glzkuk Embassy. Aliens explain their problem (Soul).

1145 The PCs are still travelling to Biotron Inc, but are now diverted to Billy Connolly Block (Music).

1230 Survivors and victims dealt with, the Judges should finally reach Biotron Inc (Heart).

1300 The Bomb Squad head for Strangeglove’s apartment (Heart).

1315 The PCs reach Doris Lessing Block (Soul).

1330 Plaza shootout (Soul).

1345 Camera recovered, Forensic, Med, and Catch-Wagons summoned (Soul). The PCs are called to nearby hover-bus stop before they get a chance to pass the camera on to anyone else (Music).

1400 Bomb Squad report to the player characters (Music).

1415 Bus survivors are questioned, forensic are checking bus and victims (Music). The PCs start back towards Glzkuk Embassy (Soul).

1430 Psi-Div report inability to find Strangeglove (Music).

1445 Control assigns NPC Judges to guard Biotron Inc installations (Music).

1450 MAC reports link between Braithwaite and Fowler (Music).

1515 If the Judges don’t suggest looking for scientists in the Sector Classical Music Society, Control will notice Professor Storm’s membership, and divert the team to his apartment (Music).

1520 The PCs interrogate Professor Storm (Music).

1540 Storm confesses. An alert for other Society members is broadcast (Music).

1600 Unrelated incident, eg scrapping.

1625 Strangeglove’s car found (Heart).

1635 First Music Society members arrested (Music).

1645 Strangeglove’s target identified (Heart).

1700 The player characters fight Strangeglove (Heart).

1705 Bomb squad arrive (Heart).

1710 The Judges require medical treatment - or Resyl (Heart).

1740 The PCs are summoned to the zoom terminus (Music).

1755 Last Music Society member arrested (Music).

1805 Control remind the PCs about the slug (Soul).

1830 The characters are delayed by traffic jams, religious processions, etc (Soul).

1915 The Judges arrive at the Embassy (Soul).

1930 Dusk. And at...

I LEFT MY HEART...

++ ALL UNITS VICINITY OF DAVE CROKENBERG CROCK-BLOCK, MURDER AND MUTILATION REPORTED IN BASEMENT GARAGE. POSSIBLE DARK JUDGE INVOLVEMENT. INVESTIGATE AND REPORT++

**Gamemaster’s Information**

An eldster has been murdered by Dr Maurice Strangeglove, a scientist who recently resigned from Biotron Inc, manufacturers of cyborg hearts and other components. Dr. Strangeglove has gone furtive, and has now stolen enough hearts, which are nuclear powered, to assemble a small atomic bomb and destroy one of Biotron’s factories.

The Judges find a crowd of elders gathered around the body of Arthur Suggs, a block resident. Blood is spattered over the nearby walls and pillars, and his heart has been cut out with a las-knife. Oddly, none of his possessions are missing. The elders are panicking, and there are rumours that Judge Death was seen in the basement.

None of the elders saw anything. The body had apparently lain undiscovered for two or three hours before it was found by a mechanic who was checking the building’s air conditioning system. He can’t give the Judges any useful information.

The player characters should calm the residents, arrest the eldster who started the rumour about Judge Death, and then radio a report to Control. Suggs’ dossier is soon relayed by MAC:

++ ++ ++Justice Department File 255/DC-GB/234-32B ++ ++

**Subject:**

Arthur Suggs

**Born:**

February 18th, 2005

**Age:**

103

**Dependants:**

None

**Height:**

180cm

**Weight:**

97kg

**Profession:**

Dribvert Scrunger (Retired)

**Distinguishing Features:**

Mole (left cheek) +++

Allergic to plastene ++

Mechanical heart (Biotron Mk4) ++

Blue eyes ++

Grey hair

**Address:**

APT 234-32B Dave Cronenberg Crock-Block

**Last Seen:**

Block library, 1105hrs

This evidence should suggest some leads:

There’s nothing of interest in Suggs’ apartment or at the library.

The mechanical heart may look significant. Fitted instead of a plasteen model because of Suggs’ allergy, it is a ceramic and metal pump, powered by an isotope power cell.

A trail of blood droplets leads to a nearby parking bay. Forensic can identify the last vehicle in the bay as a General Mechanics Siesta, 2106 model - a fairly common vehicle. Infra-red traces show that it left the bay at about the time of the murder.

MAC reports eleven similar murders over the last few days. Seven victims had Biotron hearts, although the others didn’t. Checks show that the other victims were connected to Biotron patients. One, for example, was a patient’s twin brother, one a Biotron patient’s next door neighbour, and
two lived in apartments formerly occupied by Biotron patients. These deaths confused the issue, and stopped MAC noticing the link earlier.

If the player characters don’t immediately head for Biotron Inc, Control will send them there. The directors are anxious to cooperate, but don’t really know anything. A list of several hundred personnel can be cross-referenced to MAC’s vehicle records, to reveal that six staff members (and four former employees), own Sietas.

Strangeglove stands out on the list. He had access to patient records, and a grievance against the company: a subordinate was promoted over his head. He then resigned after a bitter argument with a director. As a (now-ex) Biotron design engineer, Strangeglove knows every detail of the latest building construction. He lives in Edwina Teller Block, Apartment 467-63 — near the centre of the area in which the murders have occurred.

When the Judges check by radio or reach Strangeglove’s apartment, they’ll learn what the Bomb Squad have found. In the apartment are some crude bomb-making equipment, a pile of dismantled Biotron hearts, and plenty of radioactive debris — so much of the latter that the Bomb Squad won’t let the PCs into the apartment without rad-suits! Plans pinned to a wall show the design of the bomb. It’s crude, equivalent to three or four hundred tons of conventional explosives, but could cause far more fallout than this would suggest, owing to its construction. The Tek-Judge in charge adds ‘The creep has to be a futsie, there’s no way he built it without taking a lethal radio-dose. I’d give him five or six hours. But you should find him easily enough — by now he must be glowing in the dark!’

He’ll also warn the team not to attempt to defuse the bomb; ‘It’s too unstable for you to handle with anything you carry on your bikes. Call us in, and fast. And for Grud’s sake, don’t let him drop it!’

The only other clue is a note scrawled on a scrap of synthi-paper. It reads ‘N 1240, E 140, N 600, W 250, N 1500’.

The Judges will probably arrange for the area to be swept with radiodetectors, order an alert for Strangeglove’s car, and so on. MAC can attempt to identify the numbers or give them a meaning. Apart from the obvious conclusion that they are directions and distances, nothing can be learned. There is no apparent link between these numbers and Strangeglove or Biotron Inc. Psi-Div can be called in to locate Strangeglove. All they get is a vague impression of a big building filled with machinery, but no firm details. They can confirm, however, that Strangeglove is a futsie, and that he is dying.

This clue may lead the PCs to suspect that a Biotron installation is the target. This is all very well, but Biotron is a big company. There are ten Biotron factories and five office blocks in this sector alone, and many more in other parts of Mega-City One. Control can assign NPC Judges to guard these installations including monitoring them with rad-detectors. This is hardly satisfactory, however, as several Biotron products incorporate nuclear power cells — there are a series of false alarms.

An hour or so after the Bomb Squad report, Traffic Division find Strangeglove’s car. It has been abandoned near a city-bottom alley. Further in the line, the Judges live in Edwina Teller Block, Apartment 467-63 — near the centre of the area in which the murders have occurred.

To a manhole cover in the grounds of one of Biotron’s factories.

If the Judges follow Strangeglove through the sewers, run a few encounters with rats and giant alligators. The trail of radiation is easy to follow with a detector. Strangeglove used the route before the Judges arrived, and is already inside the Biotron factory.

The drain cover in the factory is open, and the radiation trail leads to an air conditioning plant (see the diagram) near the main building. If the bomb is detonated in this building, it will demolish the factory and most of the offices, killing many of the staff, and spread rad-dust over the surrounding area. The buildings can be evacuated in a few minutes if the Judges sound the alarm.

Abilities: Analyse Chemicals, Fit Component, Use Data, Administer, Treatment, Bionics-2

Bionics is a specialised MS ability. Each level gives a 10% bonus on attempts to fit cyborg components.

Weapons: Scatter gun, 25 cartridges (stump gun ammo), Gas-knife

Armour: Anti-mugging suit (maximum of 2 actions, round)

Surrender Modifier: -30%

Strangeglove has concealed the bomb in a ventilation duct below the catwalk (X marks the spot), and is hiding behind the catwalk railing, ready to shoot anyone who comes near him or the bomb. If captured he won’t talk, but spends the remaining hours of his life singing ‘out of tune’ ‘I left my heart in Sector Forty’. The bomb can be found by following Strangeglove’s radiation trail, or byskers can locate it once the building has been identified.

When the bomb is found, it’s obviously unstable. It’s glowing slightly, and the case is warm. Detectors show dangerously high levels of radiation.

There is no obvious way to get at the mechanism, and if the Judges move to defuse the bomb, it explodes and kills them. They don’t have the right tools, probably have no experience of nuclear weapon disposal, and won’t get lucky. Attempts to jam it by the Jinx Mechanism psi-power will appear to work until someone tries to move the bomb, then it will explode.

The bomb disposal team arrive approximately three minutes after the Judges, led by the Tek-Judge who searched Strangeglove’s apartment. He takes one look, then orders the Judges to leave the area. As they ride out, they’ll hear his voice over their helmet radios, explaining what he’s doing as part of the normal bomb disposal routine. As they pass the factory gates he says ‘There’s a group of three screws at one end, seem to hold part of the casing. I’m going to turn the upper screw anticlockwise.’ A moment later there’s a deafening burst of static, followed by the blast of a relatively small nuclear explosion.

All the player characters take 10D3 hits (no modifiers), and will need anti-radiation treatment. All members of the Bomb Squad are killed, several citizens in the surrounding area are hit by flying debris, and the Biotron factory is badly damaged. However, the PCs’ actions should have saved the factory workers and given the emergency services time to reach the area and keep the rad-cloud under control. If the Judges foul up badly, wasting hours and accomplishing nothing, the factory will be destroyed without warning, and dozens of citizens will be killed or badly injured.

Judges don’t always win total victories, and this adventure should remind the player characters that anyone can make a fatal mistake.

This outline contains only the bare bones of an adventure. For best results
build up gradually, by mentioning the earlier murders in morning briefings
over two or three days, and mix the events with other incidents. There's
a lot of scope for misleading the Judges. The rumour of Dark Judge
involvement could be given more weight, someone might suggest that
ancient Mayan religious rituals have been revived, organleggers might be
blamed, or an old print of the film 'Q - The Winged Serpent' could start
some really silly rumours. There's also scope for copy-cat killings and
hoaxes as the news gets out. If the Bomb Squad Tek-Judge has appeared
in previous adventures, and is a friend of one or another member of the
team, his death should have added impact.

THE SOUND OF MUSIC

ALL UNITS VICINITY OF BILLY CONNOLLY BLOCK, SUBWAY
OPERATOR ROBOT REPORTS DEATHS ON NORTH-BOUND TRAIN. TRAIN
ETA BILLY CONNOLLY BLOCK STATION IN THIRTY SECONDS...

Gamemaster's Information

Ludwig Fowler is President of the Sector Classical Music Society. He's
a sensitive music lover who hates anything written after the twentieth
century. Sadly, Ludwig was arrested for driving slowly, and for the last
four years he's been forced to put up with the crowded subways and
interblock zooms. No problem, apparently, except for the fact that he's
also had to put up with the ever-present noise of hundreds of personal
Walk-Slug sets, playing the inane melodies loved by most citizens. His
resentment has reached breaking point, and he has recruited several
Society members into a deadly conspiracy, aimed at ridding the Mega-
City of Walk-Slugs forever.

Another member of the Music Society is Professor Brian Storm, a
talented electronic engineer. Ludwig has persuaded him to design a
powerful and deadly device: a transmitter which locks in on the tiny signals
used by Walk-Slug earphones and boosts them up to hundreds of times
their normal intensity. A dozen prototypes of this machine have been built
and handed over to Ludwig and his accomplices...

Storm agreed to work with Ludwig at first, but later realised that he
had agreed to take part in a murder conspiracy. He dislikes Walk-Slugs as
well, but as doesn't particularly want to be arrested he has added a
little refinement of his own to the design. The transmitter electrocutes
the user when the activation button is pressed, then destroys itself. It's
self-destruct mechanism also operates if the case is opened.

All the Society members who are involved have agreed to use the
transmitters at 1800 hours, the height of the early evening commuter rush.
Storm, of course, has no intention of taking part, and has destroyed his
own transmitter, its plans, and other evidence. The other conspirators fully
intend to carry out the plan. However, two members are impatient, and
won't wait until the agreed time.

Eric Bralthwaite was the first to crack as his hatred of Walk-slugs took
over completely. A few minutes after he boarded the North-bound train,
and activated his briefcase transmitter as it left the last station. Dozens
of Walk-Slug wearers were subjected to an intense shrieking noise which
deafened them at the least. Many have suffered brain damage and death.
Eric jerked and fried as 5,000 volts passed through his body, and the
transmitter was destroyed by a thermite charge.

When the PCs reach the station, the train will just be arriving. They'll
be the only Judges on the scene, and all the train doors will open
simultaneously. Hundreds of panic-stricken passengers will stream out,
and the Judges will have a riot on their hands if they don't do something
to stop it.

About half Eric's victims are wearing Walk-Slug players. The rest of the
Walk-slugs have fallen to the floor, or have been stolen by other passengers
(along with wallets and other personal possessions).

If the Judges react to this incident in approved Justice Department style
- by making a full crime blitz search of all the survivors and victims - they'll
find that several of the survivors are carrying shopping bags loaded with
wallets, Walk-Slug players, and other valuables. The perps will admit to
having looted the bodies. Most of the Walk-Slug players are faulty and
if Tek-Div are asked to check, they'll find melted wires in the headphones.

Half of the Walk-slug victims are dead, the rest are unconscious. When
they recover they won't be able to describe what happened to them, and
all are completely deaf. Questioning should establish that they were all
wearing Walk-slug players if the Judges think to check this out.

Eric's body bears obvious traces of electrocution, and his briefcase is
mis-shapen and hot. Tek-Div should be able to learn that it contained some
form of transmitter, but won't learn anything more.
A full dossier on Eric should mention membership of several societies, including art and theatre clubs, the Sector Classical Music Society and the like. He was unemployed, and had no apparent reason to be on this trail. He drove the same car as the killer in his dossier. For example, Eric spent a year as a JOP (Juvenile Opportunity Program) trainee with Won, the main manufacturers of Walk-Slug players, but couldn’t land a permanent job. The PCs might think that this was an attempt to get revenge on Won.

Meanwhile, Ludwig is about to board an airbus. Already he can hear the intolerable twangs of Spuggling The Drakking Night Away. His hand keeps straying towards the switch on his transmitter.

This outline should begin with the call to Billy Connolly Block station, and the examination of the bodies. An hour or two later Ludwig will make the call, confirming that he knows the detonics of The Classical Music Society - should focus attention on its members. However, all of the other conspirators will already be on their way to strategic points, such as main Skyzoom terminals and stations. Professor Storm knows who has the transmitters and is at his home. If the Judges can crack his pretence of innocence, he'll give them the names of the other perps. If the Judges can duplicitously get the other Judges to help, they'll stop most of the conspirators before 1800 hours.

The final stage of The Sound of Music should be a tense hunt for the last perp in a really crowded area, such as Wall Street Skyzoom terminal. Involve the player characters in the hunt, and encourage them to think of ways of stopping the transmitter being used. If they wound the perp without making a clean kill, he’ll press the button and kill a few hundred more commuters. If they can make him realise that the transmitter is lethal, he should surrender.

ONE OF OUR SOULS IS MISSING

+++ ANY UNIT VICINITY OF GLXZUK EMBASSY. THEFT AND ATTEMPTED MURDER REPORTED. SEE THE ALIEN +++

Gamemaster's Information

The Glxzuk are aliens from an industrialised world which has a good trading relationship with Mega-City One. They resemble six-armed octopuses, but are warm-blooded and live on land. Followers of one of the major Glxzuk religions believe that any form of image (e.g. a painting, a photograph or a hologram) steals the soul of the subject. Normally they take great care to avoid worlds where their souls are likely to be ‘stolen’ in this way.

However, thanks to an administrative error, Vksvos, a diplomat and adherent of this faith, was assigned to Earth. As Vksvos left the spaceport a juve snapped his picture from a passing car, which drove away before he could stop it. Somehow he found his way to the Embassy, and told the Consul what had happened.

Vksvos will die by nightfall (in about five hours) if his ‘soul’ isn’t returned. He has already started chanting a ritual death song, and has lost most of his will to live.

Meanwhile Damien Omentoo, the boy who took the picture, has gone out to finish off the slug. He’s destined to have an eventful afternoon.

When the player characters arrive, they’re met by Fwiss, the Trade Consul for the Embassy. Fwiss uses an electronic translator to explain the situation, but he also has a translator with the trade accent and gloss. Vksvos is a dull, grayish brown with lichen (curly black hair). He remembers that the car was bright green. He also mentions that he saw a Judge riding past just after the picture was taken. At that time he didn’t know what the uniform of the Judge represented. He’ll refuse to look at comp-ident holographs and other pictures of humans, since they are ‘stolen souls’.

Fwiss can provide any additional details the the PCs might need: the time that Vksvos arrived at the spaceport, which terminal he used, exit gate, etc.

If the PCs check with Control, they’ll be told to follow up on the case and get the hologau back. There isn’t a law against taking pictures of aliens, but the photographers should be checked for criminal activities. The possibility that this was a deliberate murder attempt by someone who knew of Vksvos’s religious peculiarity must also be investigated.

The PCs can easily make contact with the Judge that Vksvos saw. It was Judge Hershay, on a routine patrol of the port. She remembers noticing the alien outside the terminal, but didn’t see any unusual cars. If the PCs haven’t already thought of it, she’ll remind the team that Kennedy has tight security. The incident was probably recorded by terminal security cameras. Fwiss will not mention this possibility to Vksvos.

Kennedy security does have a record of the car. It’s a green Leynak Analgesic saloon, licence 5879-SOKL-36523890. The car is registered to Gladys Omentoo of nearby Doris Lessing block. Gladys is a widow, as her husband was killed in the Apocalypse War. Her son Damien, aged nine, is her only child.

Gladys is at home when the Judges visit the apartment. All the rooms are clean and tidy, and one room is prepared for a birthday party, with a munce cake, synthi-jellies, balloons, and streamers. If the PCs blitz the apartment they’ll eventually find an antique Bills & Moon romance novel hidden behind the vid (possession of material likely to be damaging to mental health; six months imprisonment), but will miss the incident described below.

Gladys freely admits that she and Damien visited Kennedy Spaceport this morning. Today is his birthday, and he wanted to look at the ships and try out his new camera. He’s gone down to the block plaza to finish off the slug. Later some of his school friends will be coming to his birthday party.

Meanwhile Deke and Frodo Zublioni, a pair of punks recently released from the cubes, have been attempting to rob the Doris Lessing block jewellery store. Deke has spotted Damien taking pictures of the raid, and is levelling his pet carbine to deal with this unexpected nuisance. If the Judges don’t waste time on a crime blitz they’ll arrive on the scene as this is happening. The brothers will decide to take Damien and the shop staff as hostages. They will then try to force the Judges into letting them escape with their loot. If the PCs don’t arrive promptly, the perps will shoot Damien (luckily only wounding him), grab the camera, and head for the basement car park.

At the same time as all that lot is occurring, the Doris Lessing Citi-Def contingent will notice that outsiders have invaded their territory. They will prepare to exact their own brand of ‘justice’ as soon as their heavy weapons team arrive.

If the Judges are prompt, the three sides (Judges, Citi-Def and perps) will converge in the crowded block plaza. If not, they’ll meet somewhere on the ramps down to the basement garage. In the confusion of battle the camera could and will probably change hands several times. The Judges might see one of the perps hurl it at Citi-Def trooper, only to have someone else catch it and run off with their unexpected ‘present’.

Whatever the outcome the battle, the PCs must recover the camera and its slug, then take it to the Glxzuk embassy. Vksvos will only believe that his soul is safe if he sees the pictures projected to confirm that it is the correct slug, then sees the slug destroyed.

This isn’t a complicated adventure, though an unkind referee could make it extremely lethal. Zeke and Frodo should be ordinary street punks, and the Citi-Def unit shouldn’t be particularly powerful. If a longer hunt is required just add more incidents. The cameracould be stolen from Damien by a juve gang, who in turn run into the Zublioni brothers, who then lose it during their getaway. Better still, use it as an additional plot thread in another campaign or adventure. It is possible, for example, to change the location and perps to merge it with the Spung Ones (White Dwarf 78).

If the Judges are successful, try to delay their return to the Embassy, so that the adventure ends with a mercy dash past the hazards of Mega-City traffic.

There is an optional tailpiece to the adventure. When Vksvos is feeling better he’ll need to be escorted to Kennedy Embassy. The Embassy might request the PCs’ help in keeping photographers at bay. A whole new range of complications is possible, from inquisitive reporters - why are the Judges escorting a closed van to an alien space liner? - to hijacking and alien treachery.

Marcus Rowland
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LETTERS

WHITE DWARF

Letters Page, White Dwarf, Enfield Chambers, 16/18 Low Pavement, Nottingham NG1 7DL

OK, Davis, get in there and be reasonable!
Er... right, boss.

...And welcome to another fun-packed White Dwarf Letters Page, or, as one reader pointed out this month, pages. The two articles on women in roleplaying in WD90 raised a fair bit of post...

Gareth Williams, Radlett, Herts: Let's consider some basics. 1. Nature of optimised females for bearing young. 2. Nature optimised males for hunting. Hence, the differences in male and female bone structure, muscle development, psychology, etc. These differences make males more suitable warrior stock than females. Hence, the rise of the male warrior society. Even in a high tech society where weapon development has reduced the need for high physical attributes in warrior types, psychological considerations will still make males the prime choice for warriors. The above points are not 'sexist', they are facts. No amount of emotional rhetoric can change those facts.

However, none of this should affect the availability of female warriors in FRPGs. The aim of playing FRPGs is to give players enjoyment. If the 'fantasy reality' of large numbers of female warriors makes for a more enjoyable game then go for it. But please, no more lectures attempting to justify large numbers of female warriors in a realistic world.

Well, I suppose it can be argued back and forth for ever as to whether Darwinian evolution or increasing specialisation of roles within one of the possible social models is responsible for 'the difference'. But to my mind, the last point is all that counts. It's fantasy. You can have dragons and wizards and pixies and fairies, so anything is possible. Personally, I've found that many female players tend to think and play more subtly than male players, and choose characters like thieves and spellcasters who are less limited in that regard than warriors.

Carl Powell, Leicester: Alison Brooks' article was full of interesting fact and useful ideas for scenarios and female characters, which is the sort of stuff we all want to read, be we male or female. If it attracts or encourages more female RPGers, then so much the better. Erica Lidman's article would be useful as an 'Idiot's Guide to Women' for a male referee who had never met one. But those little snippets about male 'moral depravity and corruption' and the 'bestiality lying dormant in their psyches' are just pathetic insults to be laughed at. Does Erica seriously contend that 'no female is capable of such shocking naughtiness'? I shall assume she's just pulling my leg.

Allison Brooks, Milton Keynes: Erica starts by saying that the characters of women are as diverse as those of men (agreed!), but then spends most of the article saying what women are not. Female villains certainly have existed in history: Elisabeth Bathory; La Voisin, poisoner and black magician, Ranavalona of Madagascar, who has been compared with Hitler. These women were not 'victims' nor 'sympathetic'. As for women leaders being a product of 'ancient or savage' societies, I must disagree. The invention of modern weapons has been a great equaliser in warfare. 20th century freedom movements have mostly had a large number of women in them. It doubles their potential fighting force! And women in the ranks leads to more women leaders. 'Woman's natural role' and 'Man's natural role'; save us from out-of-date sociological popularisations! Truth is more complicated! I'll say no more, as I couldn't do the subject justice in reasonable space.

Obviously, there is a lot to be said about women in roleplaying and women in pseudo-mediaeval fantasy societies - about as much as there is about men, I'd guess - but now a few well-chosen words on the sexism debate generally.

Nicola Dane, Horsham, Sussex: Despite the somewhat sexist portrayal of women in roleplaying literature, I have found that RPGers are probably the least sexist group of men I have ever met. I cannot vouch for other RPGers, but those I know do not let the difference in our chromosomes interfere with our fun. The only female character of mine to have advances made to her was a bear.

You obviously have some strange friends. But seriously, that's good to hear. I wonder how many groups can make the same claim. On to other divisions.

Stephen Mooney, Carlow, Ireland: In RPGs you play your character(s). In wargames you play your character(s). In PBMs you play your character(s). In LRPQs you play your character(s). In gamebooks you play your character(s). End of story! The sooner the members of the warring factions grow up and realise that there are no real barriers to divide them, the better for them, the better for us (we won't have to listen to them) and the better for the hobby. Does it surprise you that the general public might get the wrong idea about the hobby when roleplayers accuse wargamers of 'wholesale slaughter', wargamers accuse roleplayers of 'devil worship', SATT RPGers call LRPQs 'a bunch of loonies', and gamebook readers are called 'kiddies'? It's Crazy. Warring factions at each other's throats when they are both basically the same except for a few minor points which do not in any way warrant such conflict. As they say 'United we stand, divided we fall.'

Ian Wilkinson, Dereham, Norfolk: Apart from being petty and nearly useless, this continual bickering is guilty of destroying the useful discussions on subjects like the articles in WD or sensible rule changes and additions; in short, these letters are killing off the skill in gaming by destroying thought about that very skill. Ignore this letter at your peril, because unless the hobby world as a whole presents a face of pleasure and enjoyment to the world various sects and, more recently, IC AVE (highlighted in WD91 by Mark Heath), will discourage children and new blood in the hobby. If that happens, then our so-called fun hobby will shrivel and die - due totally to its participants.

I'd certainly agree that all the disunity and arguments can only harm the hobby - all branches of it - at a time when it is quite conceivable that pressure from an uninformed public could build up to the kind of levels we hear about in some parts of the USA. I don't know if this would lead inevitably to the hobby's destruction, but it surely can't do it any good. But enough of debates and bickering, and on to - gasp - GAMES!! Surely not...

Dave Bell, Gosforth, Newcastle-upon-Tyne: I would like to comment on Allan Miles' article Aries Sir Knight in WD91. I'm glad to see the recent interest shown in what must be the best RPG since Call of Cthulhu.
Firstly, I don't agree that the random method of determining birthplace is unworkable, or that Saxons, Celts and Cymrics cannot campaign together. Arthur's dream was of a united Britain. His Round Table included the Orkney clan, Lancelor of France, Tristram of Cornwall, Helyan of Ireland, even Urre of Hungary. Of course, all the sources were Christian, so there are no great non-Christian heroes. However, since only the eldest inherits, younger sons ought to be prime candidates for seeking fame and fortune abroad, and if this means that contacts of interest occur between character races or when one's lord makes war upon one's homeland, all the better for roleplaying. Allowing all religions will lead to more of those niggling little conflicts of interest that are so helpful in getting players to cringe (sorry, roleplay). So keeping the random background table helps promote roleplaying and adds to the richness of the Pendragon world.

Secondly, I agree about the terrible ambiguity of the Appearance statistic. I tend to use it to reflect an objective view of the character - so though Nywron the Pict, with an APP of 5 (max 15), is fair of face, he also has a hunchback back, a limp, and no social skills whatsoever!

Thirdly, I prefer to allow characters to alter all personality traits, even when this means they work to get religious bonuses. After all, they will then have to roleplay a religious knight. On the other hand, I often find they end up with one or two extreme traits, and the knight will become known for that trait (Sir Owen the Modest!).

Fourthly, the statistics. Allowing the allocation of 70 points between five statistics produced starting characters who were far better than all but the very best knights, and who consequently required bigger and meaner foes to provide a challenge - a typical roleplaying arms race. Eventually, I turned to rolling up characters on 2D6+6, still producing a high average score but with a more even spread than by allocating points.

Lastly but most importantly, Allan is concerned by knights being 23 or 'even 24 or worse... since you are over the hill in Pendragon at 35. Personally I'm quite happy that some are not knighted until 24 or more, especially the sons of squires. I would also like to point out that being 35 years of age in Pendragon doesn't herald the immediate demise of the character; only that the statistics may no longer be improved, and will begin a steady but slow decline. A player knight should be able to go on to 55 or 60 years of age. Of course, he won't be so physically imposing as he once was, but he should have an impressive array of skills, an alarming number of contacts and acquaintances, and not least amazing opportunities for roleplaying (as opposed to rolling damage dice). In any case, the player knight should be able to take a less active role in the campaign; after all, Pendragon is designed so that players take on the roles of whole dynasties, adopting each new generation as the last withdraws from active life.

Plow! A mini-article there, but some interesting points. Onto D&D/AD&D. The cries for more/less/the same amount of D&D/AD&D content to be mixed. Here's one from an AD&D'er:

Stuart Elden, Colchester: Niall Chetwood's plea in WD89 for more AD&D is, in my opinion, misled. OK, in the issues he mentioned there have been two articles on AD&D and one scenario, but also there have been general articles on fantasy, e.g., Magic Swords of Pendragon, Don't Call Us and Wolves of the Sea, that are easily used for the AD&D rules. Even scenarios for different systems provide good plots and ideas, for example I am planning to use Night of Blood (WD87) on my group soon. The two games I play most are D&D and AD&D. Even so, don't increase the coverage of these two games but do keep up the interesting articles and systemless scenarios like On Ealden Brygen (WD89).

And not content with that, something on Judge Dread!

Dave Armstrong, Belfast: One of the JD articles (in WD90) is about PC perps. Well, since the Judges in my campaign are ten times better than the perps (although they mightn't think it), they last ten times as long, or roughly half an hour. What does that mean for the perps now? A very short playing session.

I'm sure Carl wouldn't agree with you there - perhaps perps should be aware of their weaknesses and avoid shoot-outs which Judges would go into without a second thought. They say that the successful criminal is one who is never suspected, let alone challenged and caught.

Not all the response on WD90 was about the articles:

Tim Nightingale, Rustington, Sussex: 'And it's bigger and better than ever!' Alright, so it did have an extra sixteen pages of adverts, but are you trying to tell me that it outclasses such brilliant issues as WD76 and 77?

It's a funny thing, but the best issues are always a year or eighteen months ago, and the current ones are palae by comparison. When WD76 and 79 came out, people said they were nowhere near as good as WD was in the sixties, and when they came out, people were comparing them unfavourably to the forties and fifties. And OK, there are a few extra ads in WD90, but the amount of editorial content has increased in proportion.

And a comment on the adverts themselves - or at least, on one of them:

P Daniel, York: You don't fool me! Not for a minute! 'Bob Olley is coming' - Pah! That's not Bob Olley - that's Nigel Mansell. What else do I find - 'Sleazy Rider', Orc on a motorbike. You don't fool me. That's a figure for a forthcoming autonomous combat game and you've got Nigel Mansell in as an advisor. Found you out! Ha! Iron - N for Nigel, ChAr - invert the W and you have M for Mansell - ha ha!

Have you been drinking the brake fluid again? (Don't mention drinking brake fluid, Davis - somebody out there is bound to try it - Ed.)

Er... moving swiftly on, we find that Derek the Troll isn't out of the woods yet, by any means:

Gregor Russell, Glasgow: I seem to recall that when Thrud came under fire, he responded by becoming funnier (as in issues 60 and 75), not by making insulting comments about the readers.

I'm surprised he didn't respond by tearing people's heads off, but there you go...

Paul Slussawricz, Tenby: I had no objections when Derek first came along. However, I do object to being called 'a spotty herbot who plays games pretending to be a heroic warrior'. How can we expect the public to take our hobby seriously when its major mouthpiece is seen to confirm that its members are a bunch of immature 'spotty herbots' who cannot be taken seriously?

I'm sure Lew (or Derek for that matter) didn't intend to undermine the seriousness or public image of the hobby when he responded to criticism in his own way. Personally, I don't think he's done that anyway. You seem to have missed the joke. Does it really matter all that much?

Andrew Tully, Sunderland: Half-Elves aren't like budgerigars, because a budgie with a sword would beat a Half-Elf every time.

We'll have to put that to the test sometime, but meanwhile that's the last budgie letter. OK? Back to White Dwarf:

Ed Griffiths, Kinlochleven, Argyll: Illuminations and 'Eavy Metal are savoured repeatedly over the months. How about an Illuminations calendar? Your Stormbringer write-up and advert was brilliant. Did Peter Jones do the artwork? If I don't win the game I will buy it for the artwork alone. Glad you liked it. I don't know about an Illuminations calendar, but you never know. Someone else wasn't so fond of Peter Jones' Stormbringer artwork:

Paul Marsh, Shepperton, Middlesex: Having owned a copy of R E Howard's Conan the Conqueror for over ten years I immediately recognised the 'original' painting by Peter Jones featured in WD90. It is unfortunate that Games Workshop have decided to use this second rate adaptation of a magnificent Frazetta painting for the cover of Stormbringer.

Well, it's a picture of a man on a horse in the middle of a battle, but that's as far as it goes. Didn't someone do a picture of Napoleon on a horse in the middle of a battle? And then there was that mosaic of Alexander...

A heartfelt plea:

Ian Watson, Reading: I would like to know whether to say 'The large green Orc drew his sword' or 'The large brown Orc drew his sword', I ask this question because most of the Orcs I have seen your illustrious painters paint are green, but the Citadel paint set 2 gives the colour Orc Brown (which is more of a marzipan yellow).

It's obvious, surely. Orcs are green. Except for the brown ones...

Letters edited slightly less reasonably than before by Graeme Davis.
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