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maze

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We're looking for monsters! (PAGE 31)



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ENCLOSURES: *Citadel of Blood* counters; Feedback card; subscription form.



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Looking Ahead to Next Time

Our game in *Ares* 6 will be *Voyage of the Pandora*, a solitary game of exploration for alien life forms that uses the characters and tools of *The Wreck of the Pandora* in a totally new game system. Also appearing will be short fiction, Science for Science Fiction, Facts for Fantasy, reviews of the media, and much more.

When to Expect Nr. 6

Domestic Subscribers: If you have not received your copy of *Ares* 6 by February 1981, notify our Customer Service Department. Please include your Customer Code and issue of expiration, both of which should be found on this issue's mailing label, just above your name. **Foreign Subscribers:** Add eight weeks to the above date to allow for the indolent pace of international mail.

On the Cover

Barclay Shaw's rendering of Loki Hellsson's Dark Tower for the *Citadel of Blood* game, based upon a concept by Redmond Simonsen.

Muse

As you can see, the space allotted to my personal section of the magazine is shrinking ever smaller — so much for editorial prerogatives. Most readers can stand just so much contemplation of the infinite and Other Issues Important to the Editor.

This issue's game is an enlargement and enhancement of one of SPI's bestsellers, *DeathMaze*. It also connects with the "world" of a previous SPI fantasy game, *Swords & Sorcery*. An article literally linking the play of *Citadel of Blood* with *S&S* can be found in *MOVES* 53 (the latest issue).

I have a smidge of pride connected with the *DeathMaze/Citadel* system inasmuch as I had some part in creating the maze generating technique basic to the game. This particular method for generating a maze of corridors and rooms should be the basis for a number of future games (particularly if you folks like the one in this issue).

Because of my preoccupation with reality rather than fantasy, I've run another pessimistic Boardman piece on space travel

— this time exploding some of the classic ship designs meant to schlepp us to the stars. Just to show you that I can stand a little funning about, I present the other side of the coin (or should I say saucer) in the spaceship miniatures article (and if you think photographing those teeny things is easy, don't bother to tell me about it).

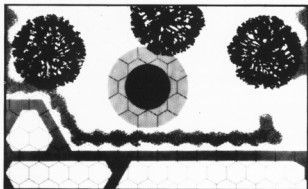
The cover for this issue is (I think) very striking. I was all set to do it myself (the artist I had lined up having come down with the Tasmanian Pip at the last possible minute) when Barclay Shaw came along and rescued me. Barclay took my basic sketch and rendered it in his dramatic, well-controlled style (all to the good over my own merely adequate illustration technique). I had been trying to get Barc to do a cover, but he was way off in Mass. and work by long distance is difficult. To my surprise Tom Kidd, another good artist (see page 4) had bumped into him at WorldCon and later told me that Shaw had finally moved to NYC. Part of the deal with Barclay was that I give him my secret hangover aversion formula which leaves your Editor bright-eyed and headache-free after every important party. Tune in next issue and I'll have the space to tell you my secret as well!

— Redmond

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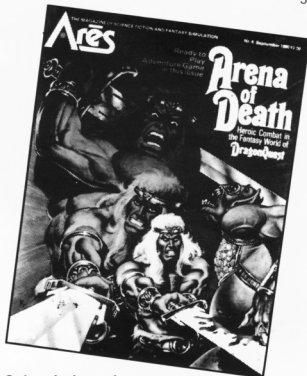
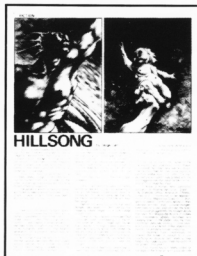
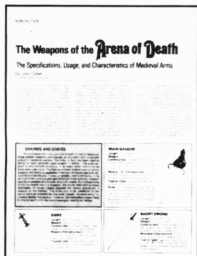
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Reproduction of *DragonQuest* map and sample playing pieces for *Arena of Death*.



Reduced reproduction of pages from *Ares*.



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The Dark Tower of Loki Hellsson

A History of the Citadel of Blood

by Nick Karp

The Citadel of Blood was built by the Dark Lord, Loki Hellsson, in the years following his rise to infamy in 480 A.F. For 30 years, a thousand slaves labored to construct the fortress, which has never been rivalled in either strength or immensity. The Citadel's outer bastions rise over a hundred feet above the ruddy, league-wide moat that guards the Isle of Blood. Indeed, when adequately manned, the fortress's walls have never been breached save by trickery from without or treachery from within.



The Dark Lord had several ideas in mind when he built the Citadel. First, it was to be a great fortress, a refuge in times of defeat. When the Citadel was built, Hellsson was the master of the northern world, but he was wise as well as ambitious; he knew he had to prepare for the evil times that were destined to follow the reign of his power.

Hellsson's secondary purpose, however, involved his use of the Citadel as a workshop and testing ground for his many fool experiments. The greatest mage in the known world loved to dabble in minor sorceries, as well as in the more powerful conjurings, and needed a protected space where he could work in solitude. In the time of the Evil One's rule, it was not uncommon to see clouds of malignant alchemic vapors resting over the upper battlements of the fortress. The atmosphere about the fortress was also chilled by rumors of the Dark Lord's experiments in breeding, the like of which had not been seen since the husbandry of the dragons (the results of which were the men and orcs). The mage created beasts of shadow and unspeakable ugliness, the terror of which still endures.

Within the Citadel, numerous barracks, storerooms, and armories were constructed to accommodate Loki's vast army. Dozens of rooms were also built for the mage's personal quarters, magical laboratories and libraries. Drawing upon lessons learned from the hundreds of bloody battles fought in the labyrinthine tunnels of the orcs and goblins, Loki decided that confusion, as much as physical strength, would be key to his personal defense. Within the Citadel's great walls, the Dark Lord felt secure from hostile armies, but nevertheless he did not trust the alertness of his orcish sentries to preserve the bastion against individual intruders. Accordingly, the Black Wizard planned out a complicated maze, which he had constructed at the Citadel's entrance. Through the twisted confusion of rooms and corridors, only one way led to the true entrance to the Dark Lord's lair and the secrets within. None save the Hellsson himself knew the entire way through the maze. Many were the times that would-be assassins successfully stole their way past the guard at the Citadel's gate, only to perish, stranded and starving, among the endless turnings of the labyrinth.

When Loki built the maze, he enticed creatures of all sorts to come to dwell there, offering them great riches in gold and gems and fine delicacies, conjured to their individual tastes. The Dark Lord strove for power, valuing treasure but little, and so was always generous with his wealth. At first only a few scraggly beasts entered the labyrinth, but as these first few prospered, more came to the Citadel to dwell in safety and rich splendor. Soon, hordes of monsters of all descriptions filled the halls and chambers of the Citadel, providing better protection for the Dark Lord's inner recesses than the many thousands of his poorly trained and cowardly orcish soldiers.

However, the Dark Lord did not trust his defense entirely to the greed of his guardians. At various points within the maze he employed items of great magical potency to charm and bewilder those who survived the monsters' assaults. In addition to the traps

and evil conjurings set to hinder a would-be assassin, Loki also used his powers of enchantment to construct a warning and communications system within the maze. The foci for this network were a series of giant silver mirrors, elaborately carved with mystic glyphs, through which the mage could observe any who dared to intrude upon his fortress.

Hellsson finally met his doom in 505 A.F. after the War of the Great Sword. His legions had swept into the Valley of the Great Sword but were repulsed initially; ignoring the advice of his general, Hellsson took over complete control of the army and ordered a massive attack, unaware that his ally Vasilii the Blessed was about to join his enemies and lead a foray against his flanks. Hellsson's attack was crushed, his armies scattered, and the Dark Lord was trapped. In single man-to-man combat, Thorin Evilbane slew the Dark Lord. In later years, when the spirit of Hellsson returned to the Valley, his soul was forever destroyed when his body was burned with a chip from the holy branch of the Nabisia.

After the Dark Lord's passing, the Scarlet Citadel lay vacant for more than two centuries, during which time the fortifications crumbled, and the bestial guardians spread to encompass the whole of the Isle of Blood in a reign of terror and death. None save the foolhardy came to the island during this time, and few of those that came back were unscarred. At the time of X the Unknown's flight from the Empire of Man, the creature that roamed about the Citadel had nearly destroyed each other, and the isle was nearly desolate.

ENTERING THE VALLEY of the Great Sword from the south, X resolved to repay the Empire for the ridicule and torment he had suffered at the hands of its rulers. With the last of his personal fortune, the mage hired thousands of orcs from Ithilgail and the surrounding lands, and marched to the isle of Blood, where he set about restoring the fortress to its former greatness. Soon the battlements were as tall and ominous as they had ever been under the Dark Lord, and the Arch of Evil, which crossed the moat, was rebuilt and fortified anew.

Once safe on the island, X turned his energies to potent magical research. X was certain that his destiny was to become the next Dark Lord, the successor to Loki Hellsson, and so he concentrated his energies on reviving the enchantments of his predecessor. In particular, X strove to recover a small encrusted amulet, a mighty Talisman of Orb that held the secret to the control of the HellGate.

The HellGate was a sorcerous portal, leading down into the fiery depths of the Abyss. Physically, it appeared as a small square tower, roughly hewn from living rock; its entrance was a wide doorway set into one face, surrounded by the gruesome forms of intricately sculpted devils. Dancing flames licked up through the portal, and a smell of sulfur and brimstone permeated the air around it. The lip of the Gate was ornately fashioned with powerful runes, and all about it the air crackled with evil enchantment.

The creation of this awesome portal is a mystery, even to the most potent mages of this age of magic. Rumors abound, and every adept has his own theories as to how the forces contained in the Gate were bound. The most common legends, however, say that the HellGate was wrought by the darkest necromantic arts — Hellsson's spells being powered by the drained life-energies of over 20,000 souls. It is now known that the terrible portal was constructed by the Dark Lord himself, at the height of his power. Hellsson used the strength of the Gate to amplify his own magics, and soon, with the Hell-Portal at his command, Loki's enchantments became almost limitless. Armies marching against the Citadel to do battle were devastated by fearful storms of flame called forth from the sulphurous depths. The HellGate for a time made the Dark Lord almost invincible.

After the defeat of the Dark Lord however, the Talisman that bound the malignant spirit of the HellGate was lost, and the portal lapsed into uneasy dormancy. It continued to spew flames and to emanate a strong aura of magic throughout the valley. Try as they might, the greatest incantations of mages and wizards who dared the Fortress were to no avail, without the Talisman the Gate would accept none as its master.

By the time of X's arrival, the HellGate had remained unbound for a period of several centuries. As soon as the Unnamed One had restored the Citadel, he turned his attention to the shadow-portal. For years he strove with no success to awaken the Portal, but finally after many mind-bending struggles of will, he who was to be the second Dark Lord accidentally unearthed a magical cache which Loki had left. Contained within was the gem-encrusted amulet which he recognized as the Talisman that bound the secret of the HellGate's control.

In terror of their lives, the Deathlord's adversaries soon detected vast releases of magical energies streaming away from the Citadel. Soon the word was spread that the HellGate had found a new master.

As X's power waxed great, his former enemies in the Valley each sent secret emissaries to negotiate an alliance with the Master of the Bastion of Blood. X received each group of diplomats gleefully, and sent them home with hopeful oaths of friendship and peace. Then, free from any threat of attack, the new Dark Lord began to augment his strength, amassing armies and multiplying his magical reservoirs with unprecedented potency.

When X broke faith and allied himself with the Empire of Man in the Third War of the League of Ararive, the peoples of the Valley knew that they had been deceived. He was a power too dangerous to have at their backs, but there was little hope that they could defeat him in open combat. X had hordes of fresh troops, and the defensive might of the Scarlet Citadel. Most important, however, he had the key to the HellGate, and as long as he controlled the evil device, no army could approach the Citadel of Blood with any hope of survival, much less victory.

Unable to wrest the evil Gateway from X by force, the nations of the Valley sought to use the strength and skill of individual

(continued on page 14)

Dark Stars and Dim Hopes

or: Why You're Still Not Going to the Stars!

by John Boardman, Ph.D.

The more advanced sections of the human race have been dreaming of trips to the stars for only about half a century. Granted, Voltaire brought an inhabitant of the star Sirius to earth, as a device by which to point up the weaknesses and superstitions of his fellow humans, but even in the late 18th Century Voltaire should have known that stars are not habitable. But not even science fiction was sending space travelers outside the solar system until Edward E. "Doc" Smith started writing his "Skyrak" and "Lensman" series of novels for *Asounding Stories* in the 1930's.

Now the idea of interstellar travel is so deeply ingrained in the minds of the more forward-looking members of the human race that there is considerable resistance to the notion that it cannot be practicably realized within the limits of our current understanding of physics and astronomy. Many science fiction readers, and even scientists specializing in space questions, have a mental picture of the universe in which Alpha Centauri is just a little ways the other side of Pluto, and the center of the Galaxy is just a few steps down the main line, if only we can find our local station's entrance.

Several methods consistent with our present understanding of the universe have been put forward as ways by which the relativistic "speed limit" and the horrendous expenditure of energy can be evaded. After all, we are not limited to the sort of travel implied by the example of an automobile or airplane, which can use no more fuel than can be carried in it. Aren't these sources of energy available between the stars?

The most obvious source is starlight itself. Light is steadily pouring out into the universe from the surface of all stars including the sun, and light can exert pressure on anything that it strikes. At the earth's distance from the sun, 1.39 kilowatts of energy from sunlight strike each square meter of surface perpendicular to the light. Suppose we build a spaceship with a huge, ideally reflective sail, and let sunlight push us to the stars.

Let's be big about this. The sail will be a huge square surface, 10 kilometers to a side. This will intercept solar energy at a rate of 1.39×10^9 megawatts — more than half the 1979 U.S. rate of electrical energy generation. But what do we make the sail out of? A highly reflective metal would be best, and sodium has been suggested. However, even if that sail is one millimeter thick, it would have to weigh 100,000 metric tons. Furthermore, as it gets further from the sun, the rate at which it intercepts solar energy will drop drastically. By this means, it could get accelerated to a maximum velocity of less than 0.001 times that of light.

The sun does put out other things besides light, but the solar wind would not appreciably improve matters. A coherent laser beam, emitted from earth and aimed at the sail, would have to be kept on target with extreme precision since both the earth and the sail would be moving. Not even a laser beam could be kept tight enough, at astronomical distances, to give all its energy to the sail.

One of the most thought-provoking science fiction novels of the 1970's was *The Mote in God's Eye* by Jerry Pournelle and Larry Niven (Simon & Schuster, 1974). In the novel, "God's Eye" is a red giant star 35 light years from a human colony called New Scotland. A yellow dwarf companion of the red giant, a star comparable in size with the sun, is called "the Mote in God's Eye." During a "dark'age" on New Scotland, some people reported a bright green light coming from the mote; records indicated that it shone for about 150 years before going out.

It develops that the green light was a laser, driving the light-sail of an interstellar ship that traveled from the "Mote" to New Scotland's solar system. In order to make such a thing possible, Pournelle stretches the scientific possibilities as far as he can. The ship's light-sail is 3,000 kilometers across, wider than Earth's Moon. Its area is about 8,000,000 square kilometers — and yet the total weight of the sail and a payload containing 8 or 10 intelligent nearly human-size beings is only 450 tons! (The alien beings are deep-frozen for the long time that the voyage requires.)

Now, even ignoring the mass of the payload, what possible substance — even a fabric with a reflecting surface — could have such properties? Let us suppose a fabric so light that its density is only 1% that of water. The thickness of that fabric would then have to be 50 Angstrom Units — about 3 or 4 layers of molecules!

If the starship can't pick up its own light as it goes along, can it pick up its own hydrogen? This is the idea behind the "Bussard ramjet," from a 1960 speculation by the engineer Robert Bussard. Hydrogen is, after all, the most abundant element in the universe, and even in interstellar space there is an average of one hydrogen atom per cubic centimeter. Or, to put it another way, a cube of apparently empty space, 10,000 kilometers to a side, would actually contain one entire gram of hydrogen.

If this hydrogen happened to be charged electrically — a reasonable assumption — it could be scooped up by a powerful magnetic field attached to a spaceship moving through it. Some of the collected hydrogen would be used for fusion, and the

rest would be expelled as reaction mass, using the energy developed from the fusion. There would be no limit to the amount of available fuel, and no limit other than the velocity of light to the ship's velocity.

But Bussard's elegantly simple concept develops a great many difficulties if it is examined carefully. If the ship is moving with respect to the hydrogen atoms, the hydrogen atoms are moving with respect to the ship. If their relative velocity is 99% that of light, then the ship is in effect being bombarded by a low-density beam of 6 Gev protons. "It is easy to predict what would happen," writes Adrian Berry, who is certainly not unfriendly to the concept of interstellar travel, "the journey would never be completed because the ship would fragment from overheating, and the people in it would be fried."

Unmanned ramjets might still be feasible, and in Larry Niven's mind-stretching series of "Known Space" stories, they are used as probes to find and send back radio reports about possible habitable planets. Berry himself, in *The Iron Sun*, suggests that unmanned ramjets might collect enough interstellar junk to enable the human race to construct a black hole.

Even Slower than Light

If methods of interstellar travel that allow you to pick up energy on the way are impractical, the ones for which you load up everything in advance are even more impractical. In *Ares #1* ("No, You're Not Going to the Stars") the difficulties with total annihilation of matter with anti-matter were discussed. With the assumption of 100% conversion of fuel mass into energy, the tonnage required for trips compatible in duration with the human lifetime was far too great. After total annihilation, the next most efficient method is hydrogen fusion, which converts 0.5% of the fuel mass into energy. The ion drive (0.000005%) or mere chemical rockets (one thousandth as good as the ion drive) are even more impractical.

In a basic reaction drive, the greater the momentum that can be produced in the exhaust, the greater the opposite forward momentum that can drive the space ship. For anything constrained to crawl at speeds below those of light (300,000 kilometers per second), momentum is simply mass (perhaps adjusted for relativistic effects) times velocity. For light, momentum increases with both the intensity and the frequency of the emitted radiation.

Obviously, nothing is going to be ejected from the space ship at a velocity greater than that of light. However, particles emitted at lower velocities, but possessing more momentum, might be capable of im-

parting more forward momentum. A search-light does not "kick" like a shotgun.

Ions — charged atoms — were first suggested for spaceship propulsion independently, by Robert Goddard in 1906 and Hermann Oberth in 1929. After losing an electron or two apiece, metal atoms would be accelerated linearly by means of a powerful electrostatic field, up to velocities close to that of light. These ions would then be ejected, providing the momentum to drive the ship in the opposite direction.

To provide this electrostatic field, the ship would have to have an enormous capacity to generate electricity. For every pound of thrust, 2100 kilowatts of power would have to be provided. Such a generator would weigh about 4 metric tons. The rotors of generators this size would have to be so large that their gyroscopic effect would seriously affect the steering of the ship.

Alternatively, the material to be ejected might be heated up to the plasma state. This would also require huge amounts of electrical power. If nuclear fusion or matter-antimatter annihilation is going to be used to provide this electrical power, why not just use it to drive the space ship in the first place, and eliminate the necessity for those enormous generators?

Simple reaction drive will be unable to propel a ship the long distance between stars, either economically or efficiently.

Generation Ships

Well, then, we can bend one of the parameters of the problem. Suppose we take up a suggestion from Robert A. Heinlein's classic 1941 novelette *Universe* and make the time of the trip much longer than a human lifetime. This gives us the famous "generation ship," on board which many generations of human beings live and die while the ship trudges through interstellar space at the limping pace of nuclear fusion towards a destination set centuries ago on Earth.

The generation ship does not eliminate the scientific problem, but simply transfers it from the physical sciences to the much more elusive disciplines of the biological and social sciences. The ship would have to be built as a great self-contained biological system. At this point we are not talking about huge spaceships any more, but about small planets; indeed, some suggestions assume that we take an asteroid as the basis for the ship, hollow it out, and install the ecosystem of earth upon it as far as is feasible.

Even then the starship would not be entirely self-contained. It would have to be accelerated away from the solar system, and would therefore have to exhaust some matter. Provisions for correcting the course would have to be included. A deceleration system would have to be installed, so simple that it could be operated by people who knew about solar systems only from books, and so complex that it could bring to a virtual halt an object the size of a small asteroid which had been hurtling through space for centuries.

As Heinlein realized, the human problem would be greater than the technical problem. Suppose you were born into a generation ship's population about midway in its voyage, and trained as a technician.

You would learn that you were doing routine work on the orders of people who had been dead for centuries, to the ultimate benefit of people who would not be born for centuries. Through no fault of your own, you were limited to life within a circumscribed environment, while back home billions enjoyed the freedom of a planetary surface, and a variety of experiences which you could only dimly apprehend from the works of fiction in the ship's library. The generation ship would be, as Heinlein so accurately foresaw, rife with alienation, revolt, and ultimate rejection of the purposes of the ship's makers. Heinlein's generation ship has completely forgotten its purpose, and has settled into a routine under a religious dictatorship which has turned the inevitable mutiny into a myth comparable with Lucifer's fall from Heaven.

Black Holes

Of course, most science fiction that deals with interstellar adventure just ignores these considerations. The vehicle that takes the hero from Qwv IX to Fornak VIII just exists, so that the plot line can advance. With the increasing unlikelihood of practicable interstellar travel, authors nowadays do not often bother with the technical details.

The real trouble from the physical side is the special theory of relativity, which provides the relationships among mass, time, and energy consumption that make interstellar travel difficult to accomplish. Increasingly, fewer scholars are trying to refute the special theory of relativity altogether. Instead, they look for regions or conditions where its assumptions do not apply, and see whether something can be worked out.

The two laws which might "trump" the special theory of relativity are the general theory of relativity and quantum theory. The general theory of relativity takes over from the special theory for large gravitational fields, while quantum effects become significant for extremely small particles and ranges. The definition of "extremely small" in this context is more like an atom than a spaceship, so quantum effects can be ruled out. We are unlikely to get interstellar travel by manipulating a spaceship's probability function so that, instead of orbiting the sun with a probability of 99.99999, it suddenly orbits Sirius with this probability.

The general theory of relativity is another matter. It predicts that a sufficiently massive star will collapse without limit when it is no longer able to gain energy by nuclear fusion, and that eventually it will become so dense that not even light will be able to escape from it. Thus are produced the famous "black holes."

To be large enough to collapse into a black hole, a star must end its career with at least three times the mass of the sun. This puts a lower limit on the mass of a black hole formed by stellar collapse. The upper limit is placed by the fact that only a very few stars have masses more than ten times that of the sun. The density and spin of a star are greatly changed when it becomes a black hole, but its mass and hence its gravitational pull are unaffected at stellar distances. (Nearby, it will exert tidal effects that will tear objects apart.) Black holes, thus formed, would range in diameter from 18 to 60 kilometers,

with a few rare cases as large as 400 or 500 kilometers.

The earth and the sun have equatorial bulges because they rotate on their axes, and even the black hole is not exempt from this requirement. Between the surface of the bulge, and the interior surface where light itself is gulped down for good, is a region that is at least theoretically possible to enter and leave again.

This region is very tempting to science and science-fiction writers. Suppose your space ship matches speeds with the spinning equatorial bulge of a black hole, and then enters it. It can be demonstrated from relativity that a particle can fall into a spinning black hole, or an electrically charged one, and follow a trajectory which will bring it out elsewhere. While the word "elsewhere" is not too precisely defined, or definable, it looks as if we at last have the indefinable "hyperspace" through which science-fiction writers have been sending faster-than-light spaceships for decades.

First, of course, you have to find your black hole. There is an object in the direction of the constellation Cygnus which is giving off X-rays. This *might* be due to matter spiraling down into a black hole, since such matters loses energy in the form of X-rays. This object is called Cygnus X-1, and is one component of a double star system HDE 226868. If Cygnus X-1 is a black hole, it has a mass of about 10 solar masses; the blue-white star which accompanies it is about 30 solar masses in size and is about one fifth as far from the presumed black hole as the earth is from the sun. Much of the matter that is falling into the black hole is presumably emitted from its companion.

Obviously this system was once a pair of very massive but otherwise normal stars. The more massive a star is, the more rapidly it evolves, so the object which we now suspect is a black hole ran through its changes faster. In doing so, it got rid of most of its mass, since the still shining star is now three times as massive as the other. Presumably the other half of HDE 226868 will someday go out the same way, and Cygnus X-1 will be a double black hole.

Cygnus X-1 is about 6000 light years away. If it is a black hole, it is the nearest one. Even if the speculations about interstellar travel through black holes are correct, we'd first have to travel through 6000 light years of space to get to one.

As we batter our brains against the apparent impossibility of interstellar travel, it is impossible to keep from admiring the genius of Albert Einstein. This modest, self-effacing man put together some ideas that have defied two generations of criticism: scientific, technological, and political. Every experimental check that is possible to make supports ideas that seemed sheer groundless speculation when he first put them forward. Einstein's picture of the universe continues, a quarter century after his death, to stand and to grow in strength. We would love to be able to inspect at close hand the strange companion of Sirius, or colonize the planets of Delta Pavonis, or send a research ship into the Orion Nebula. But between us and these pleasant prospects stands the unanswerable work of this great genius. ■■

Miniature Spaceships A Capsule Summary of Models

Space ship miniatures, and the rules for using them in play, popped into existence shortly after the advent of the television series, *Star Trek*. This popular show, which prominently featured the highly detailed *Enterprise*-class star cruiser, prompted gamers to simulate the epic star battles between the space forces of the Klingons, Romulans, and the Federation. Lou Zocchi, adventure gaming entrepreneur, was the first to introduce a set of space ship rules — a system played on the floor using cardboard discs and thread. Before long, gamers began using whatever miniature space vessels were available to replace the cardboard. As more attention was drawn to both miniatures and science fiction gaming, other companies began to introduce lines of space ships as well as sets of playable rules.

The use of miniatures in games can best be demonstrated by a look at a representative game. *The Star Fleet Battle Manual* (Zocchi and Zurtick) uses a cardboard disc with a 360° calibration around the edge. An overhead view of the ship appears on the disc, and a bookkeeping sheet records damage, weapons, movement, and power allocations. To fire, a player examines the position of his opponent's ship in relation to

his own and then calculates (or makes a guess at) a line of fire through a degree along the disc edge. A thread is stretched between the centers of the discs along the chosen degree; if the thread intersects the ships, the enemy is hit and the line of intersection indicates where it took the damage. After damage is assessed and recorded, counterfire is initiated. Other factors, such as launching photon torpedoes and powering shields, are included in the turn sequence.

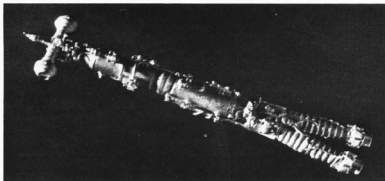
More recently, Game Designers' Workshop has brought out their excellent science fiction role-playing game, *Traveller* (see the review in this issue), and a refined ship-to-ship combat system, *Mayday*. The latter game comes with a conventional hex sheet, but it is well suited for use with miniatures. There is still the need for a separate bookkeeping sheet to keep track of the details of play, but GDW has added new twists. Players design their ships, installing armament and computer systems to suit their tastes. Movement uses an inertia-vector system, and combat maneuvers are handled by the ship's computers. How "smart" the computer is determines how many maneuvers, weapons, evasive tactics, etc., it can "know" and properly utilize.

There are a number of other sets of rules on the market, but all share similar characteristics: low unit density (two to six ships total), separate bookkeeping records of greater or lesser detail, and descriptions of high energy beam (laser) and missile weapons.

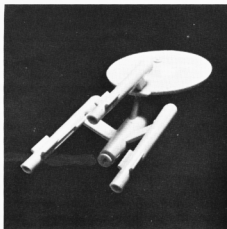
It is not surprising that most of the miniatures on the market are patterned after the popular *Star Trek* and *Star Wars* space ships. The simple, clean lines of the *Enterprise* contrast strongly with the baroque, highly complex design of the *Star Destroyer*. As important as the cast of the ship itself is the application of paint; most ships look best when given a white base, off white, and a wash of gray or black to bring out the details. Too much or too many colors will ruin the stark appearance of a space-going vessel, while a simple white "spraypainting" will make the ship boring. Painting miniatures is a subtle art, due to the limited size involved.

The four major manufacturers of spaceship miniatures are Lou Zocchi, Valiant, Superior, and Eisenwerk. Each manufacturer offers a different look in their line of models.

The Zocchi figures are modeled on *Star Trek* vessels, including the complete line of

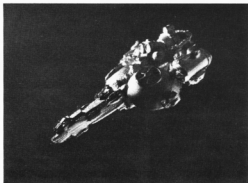
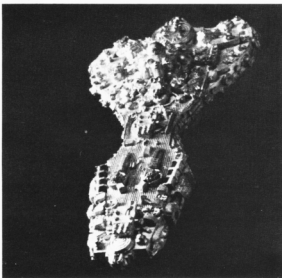


Valiant



Zocchi

Superior



Superior

for SF Gaming by Michael Willner

ships that appear on the show and additional models extrapolated from the series. Most of the figures are lead castings, but there are plastic models as well (that include phosphorescent, "glow-in-the-dark" ships for those who have figured out how to play the games in the dark). The ships are simple, yet carry sufficient detail to look interesting when painted. The sizes vary, and they are priced in the \$3 range.

The Valliant ships have a unique design. The entire line is hypothetical, and they tend to be smaller than Zocchi's ships. The ships have a *Star Wars* feel, with many little bumps and doodads that may be interpreted as weaponry, access bays, etc.; the detail work is quite good. The line appears to break down into Destroyer and Cruiser class vessels, with large task forces and fleet organizations. The ships appear to be lightly to moderately armed, depending on support from sister ships in combat. The figures run 3 to 4 inches by $\frac{1}{2}$ to $\frac{3}{4}$ inches, and are priced around \$4.

The Superior line is extremely impressive; their ships are really massive. The "carrier" type ships run as large as 6 by 3-inch wedges of solid lead. The super-detailed, finely crafted figures put Superior

at the top of the list.

Superior also uses the *Star Wars* look in their line, offering ornate and detailed surface patterns. The line seems to be designed with the idea of a "one ship fleet." The monster vessels pack enough firepower to level a whole solar system. The smaller ships (1 $\frac{1}{2}$ to 2 inches) seem hopelessly outmatched by their big sisters. The larger ships also act as "aircraft carriers," since they come with four to eight *tiny* fighters in the box. (The fighters lack detail and are awkward to handle in play.) The price tag for this line is high: \$20 for the giant "Ring" space station, and an average \$6 for the others. Some smaller types are available packed two in a box.

The Eisenwerk line is not particularly unique; the figures are about the same scale as the Valiant line and are of a similar design. Details are lacking; they tend to look more like cigarettes with bumps and ridges than space ships. One might argue, however, that real space ships would tend to look like the Eisenwerk line rather than the pretty designs of science fiction art. These ships are quite servicable in play and are reasonably priced in the \$3 range.

The whole field of space ship miniatures is beginning to enjoy wider public attention.

More companies are offering ships, and many new, enjoyable rules are appearing each year. The pressure of competition should cause manufacturers to upgrade and extend their lines. The starship captain of today can find a wide array of miniatures in his local hobby store to use when out hunting Klingons.

A special thanks to Lou Zocchi and The Compleat Strategist for their assistance.

For further information about the lines of space ship miniatures, contact the following companies:

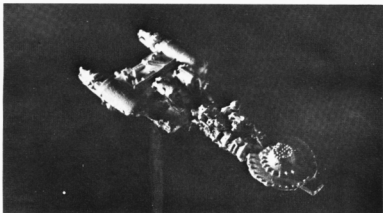
Eisenwerk Industries, Inc.
1208 W. Pasadena Freeway
Pasadena, TX 77506

Superior Models, Inc.
P. O. Box 99
Claymont, DE 19703

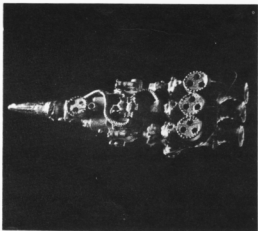
Valiant Enterprises, Ltd.
97 Hickory Commons
Antioch, IL 60002

Zocchi Distributors
(Gamescience Corp.)
7604X Newton
Biloxi, MS 39632 ■■

Eisenwerk



Eisenwerk



Valiant

Books

The Steel, the Mist, and the Blazing Sun, Christopher Anvil, Ace Books, \$2.25
October's Child and All Darkness Met, Glen Cook, Berkley Books, \$1.95 each
The Man Who Corrupted Earth, G.C. Edmondson, Ace Books, \$2.25
The Magic Labyrinth, Philip Jose Farmer, Berkley Books, \$11.95
The Number of the Beast, Robert A. Heinlein, Fawcett Books, \$6.95
The Dancers of Arun, Elizabeth A. Lynn, Berkley Books, \$1.95
Lifekeeper, Mike McQuay, Avon Books, \$2.25
Ironbrand, John Morressy, Playboy Press, \$2.25
The Light Bearer, Sam Nicholson, Berkley Books, \$1.95
Roadmarks, Roger Zelazny, Del Rey Books, \$2.25

SCIENCE FICTION

What is wrong with daddy Heinlein? Although he can still write better than any ten men, there is no doubt that his last two novels, *I Will Fear No Evil* and *Time Enough for Love*, were disappointments; they were huge, rambling structures with many entertaining elements that, in the final analysis, went nowhere.

The Number of the Beast is no different. It begins well enough. Zebadiah John Carter and his wife Dejah Thoris, and his father-in-law Jake Burroughs and wife Hilda, after a brief segment in which those marriages are rather abruptly brought about, climb into Jake's time machine and head off into the unknown, pursued by villains. The villains are nasty aliens who also have the secret of time travel — not so much time travel as inter-universal travel — and want to stop humanity before it gains the same knowledge. After several false starts, they visit a universe in which Britain is the major power (helped along by its American colonies) and Mars is a penal colony — rather reminiscent of *Space 1889*, actually. The reader is prepared for further adventures across the next of time as our heroes fight the villainous aliens and liberate humanity from their cruel grip — when the novel begins to peter out. The aliens disappear in the shuffle, and our heroes meet up with Lazarus Long and entourage (remember them?)

Heinlein's forte is fast action, tight plotting, and intelligent characters. His style of writing is not well suited for stories which seem to go nowhere. There are those who can pull such stories off, usually by making the characters, rather than the plot, the focus of interest: Philip Dick is one such. But it doesn't suit Heinlein.

This is not to say you shouldn't read *The Number of the Beast*. No one writes like Heinlein, and what is a disappointment from him would be a smashing success from anyone else.

Roger Zelazny's *Roadmarks* is a disappointment for some of the same reasons. It deals with the Road — a thoroughfare that

runs through all time and many different realities. It changes slowly over "time"; exits and tributaries which are not well travelled gradually disappear. As the story opens, Red Dorakeen, the hero, is smuggling arms to the Greeks at Marathon — which, he vaguely remembers, had, in his youth, won that battle. But the road to the world where that battle was won has not been well travelled, and that world has disappeared....

The concept is fascinating, and with all of earth's history and possible history to choose from, the possibilities for plot complications are immense. But the story goes off on a tangent; Dorakeen is pursued by assassins and by his son. Dragons come into the picture and while there is certainly a plot, it is a plot to which the Road is entirely tangential.

Nonetheless, *Roadmarks* is a fun book — and, from anyone but Zelazny, it would be considered a *tour de force*. Its major difficulty would seem to be that Zelazny tried to force too many ideas into a length unsuited for them, thus being unable to exploit all of those ideas to satisfying fullness.

This seems to be a time for disappointment from major authors. Another is P.J. Farmer's *The Magic Labyrinth*.

Labyrinth is the second half of *The Dark Design*, and therefore the fourth book in the Riverworld series. In this, the concluding chapter, Burton and friends finally make it to the headwaters of the River. Humanity, in the previous volumes, was resurrected along both banks of an immense river flowing from the north pole of a planet back to the north pole (presumably there is a giant pump, somewhere, keeping it going). Everyone in history is there, (save for those who died before their fourth year) all naked. Heavy metals are extremely rare, but the needs of all are provided for by Grails, boxes in which food and other necessities appear at each mealtime. The questions arise: why was humanity resurrected? Who resurrected it? What is the nature of this planet and of its River? Naturally, many men seek to answer these questions. At the last, Burton and his company succeed.

With four volumes to build to the conclusion, and a decade to think the matter over, one expects great things. Instead, the secrets of the universe as revealed by Farmer seem hardly worth the pursuit. Many of Farmer's previous works were built around the same sort of quest: the World of Tiers series, for instance, contains the same sort of questions. Those questions are more satisfactorily answered, however. Farmer is a superb writer, but the Riverworld series to date promises chilling twists and remarkable revelations — which Farmer is unable to deliver. One cannot but suspect that this type of work — the pursuit by characters of an explanation for an unusual world — is not the type of work for which Farmer is cut out.

G.C. Edmondson's *The Man Who Corrupted Earth* is something of a cross between Heinlein's *The Man Who Sold the Moon* and the spate of L-5 novels we've been seeing recently. This isn't surprising; the situation the space enthusiasts faced in the 50's and that they face today is remarkably similar. Then, as now, it was clear that mankind's future lay in space and that the exploitation

of space promised innumerable benefits for mankind. Then as now, space enthusiasts were viewed as nuts. And then as now, it was thought that only remarkable circumstances could bring about that exploitation in time — one such circumstance might be the willingness of a rich eccentric to risk all.

Gus Dampier is such a rich eccentric. Swindled out of the directorship of his company by an ungrateful son-in-law and disturbed shareholders, he faces a life of retirement and golfing — a depressing prospect. Approached by an Arab plutocrat who wishes to assure the future of his country after the oil runs out, he secretly marshals his forces and all available cash to exploit space resources.

The Man Who Corrupted Earth is as dark as *film noir*. The world is violent and unpredictable, the establishment oppressive and corrupt. Edmondson seems convinced that, even yet, white Anglo-Saxon males dominate American society and continue to discriminate against everyone who isn't a white Anglo-Saxon male. It is a supremely pessimistic novel with what amounts to a happy ending nonetheless. The characters must struggle with fortitude against all odds to ensure both their own wealth and the survival of mankind — and they succeed.

The Man Who Corrupted Earth is only the second novel I've seen by Edmondson — the excellent (and recently reprinted) *The Ship that Sailed the Time Stream* is the other. One awaits the next eagerly; Edmondson is a writer.

Christopher Anvil's *The Steel, the Mist, and the Blazing Sun* is a book that rates an "eh" on the reviewmeter. It takes place in a 21st Century world in which both America and the Soviet Union have been pretty much destroyed by what seems to have been a World War. The Soviets dominate Western Europe, and only recently an invasion of America has been repelled. America has finally begun to revitalize under the leadership of Arakal, who wishes to liberate all of the Land of the O'Cracy's from Russian rule. He invades Europe and, with the aid of native partisans, succeeds in his plan — but discovers that his victory is fleeting, for the enemy is not really Russia (as devastated as America) but an underground society that is known simply as S.

The novel is readable and a suitable way to kill a few hours, but the premise is not terribly original, the writing not terribly interesting, the plot not terribly gripping.... One wonders why Anvil tries.

Mike McQuay's *Lifekeeper* is 300 pages of talking heads. The premise seems to be that the world is dominated by military dictatorships at war with one another, and that everyone lives in sanitary, sealed cities, while outside the barbarians roam. The protagonist, Doral Dulan, is an Exceptional and a glorified computer programmer. Most of the novel deals with an extended relationship between Dulan and a woman, but in fact it is mostly about the fall of his civilization. In form, like the Riverworld series, it is the story of the search for an explanation for an unusual world.

It isn't that the writing *per se* is poor; the words string themselves together in perfectly recognizable sentences. *Lifekeeper* suffers

from what would be called poor organization were it a set of game rules. It can't seem to make up its mind as to whether it is a love story, hard science fiction, a dystopia, or action sf; it ultimately fails at being any of these. It is a long, rambling construction with no head, no tail, and no satisfying conclusion. Like many first novels, it was apparently written "as the writer went along" — with no pre-envisioned plot or much thought. McQuay should have taken Bruner's advice to would-be writers: first write a novel, then throw it out, then write another novel. Your second might be readable.

Sam Nicholson's *The Light Bearer* is one of those novels on the edge of fantasy and science fiction; the story line is fantastic and features the prose of that genre, but the premise involves science fiction elements. Essentially, it is an Arabian Nights story set on an alien world, and it succeeds very well as such.

Terrans maintain a ship in orbit around a backward planet, providing high-tech items to improve the natives' standard of living and help them along the road to modernization — which, the Terrans feel, they must not rush lest rapid modernization cause havoc with the planet's societies. The hero, Prince Zeid, was taught some elementary physics and philosophy by the Terrans, and now wants to bring his planet into the modern world. However, his mother wants him to settle down, and so buys him a wife — Coral Bud, the daughter of a pirate king. Zeid has other ideas; however, he wishes to marry Fire Lotus, the most voluptuous woman on the planet. His desire springs not only from lust, but also from the fact that she is a powerful princess whose kingdom he hopes to bless with peace and prosperity. He leaves home to find Fire Lotus — and Coral Bud, escaping from the harem, decides to come along with him.

The Light Bearer is light sf/fantasy adventure, and very cleanly written; it reminds one of nothing so much as Sprague DeCamp's Krishna series.

FANTASY

John Morressy's *Ironbrand* is a pretty decent novel. The vast amount of trash fantasy published of late makes one prepare to wince upon opening any fantasy novel, but the first trepidation upon glancing at *Ironbrand* is rapidly lost through involvement in the story.

Morressy is not a writer of great power; though his themes are earth-shaking, his treatment is mundane, and his language perhaps too ordinary — a welcome relief from the purple prose which colors the pages of too much poor fantasy, but a handicap when powerful themes demand powerful language. Too, his world does not contain the richness of detail which is so fascinating in much of the better fantasy works. Nevertheless, *Ironbrand* is well plotted, original, and readable.

The story deals with three brothers who each inherit a sword from their father — and a mysterious destiny of which they are at first unaware. Their swords were forged centuries ago by the last great king of the Old Kingdom, before an evil power came from

the east (why always the east?) and overthrew it. Their destiny, naturally, is to restore the kingdom and smash the nasty people. Which they do.

Elizabeth Lynn's *Chronicles of Tornor* series, of which *The Dancers of Arun* is the second part, is vastly overrated. The publishers were apparently so enchanted with the series that they chose to publish it in hardcover last year, shell out quite a few bucks for excellent illustrations by Eric Ladd, and get the usual quote from the Recognized Author — in this case, Joanna Russ, who proclaims it to be "An Adventure Story For Humanists & Feminists!" Whether this is meant to be a recommendation or a warning is not made clear. The stories center on the *chevris*, troops of dancers-cum-martial artists who never kill and who have brought peace, love, and understanding to Lynn's fantasy world. While well written on a technical level, the novels contain nothing that grips one's interest: no unique and interesting characters, no grand plots, no fast action. What is supposed to replace the standard features of fantasy, apparently, is Lynn's sticky New Left social philosophizing. The primary thrust of the novels is their Message: that we can live in harmony, that capitalism is not necessary since we can all share in love and wonderfulness, and that all problems can be solved if we have the courage to be human. Nice enough, but hardly earth-shattering.

It's a real pleasure to come across a talent as bright and original as Glen Cook. *October's Child* and *All Darkness Met* are the second and third books, respectively, of the Dread Empire series, which began with *A Shadow of All Night Falling*, previously reviewed in these pages. Together, the three books chronicle the defense of the west against the Dread Empire, a vaguely oriental land of great sorceries and power which believes that its manifest destiny is to conquer and rule the world. The trilogy centers on three heroes of diverse backgrounds and natures — Mocker, an obese trickster; Bragi Ragnarsson, a Trolleddynjarian barbarian; and Haroun al Raschid, known as the King Without a Country, the pretender to the throne of Hammad al Nakir. Though each pursues his own ends through the first two books, they are swept up in the struggle against the east and, at the last, are the west's only hope.

Cook's action writing is clean and sparse, but his attempts at character development are somewhat more awkward. The characters do not blend seamlessly into the body of writing, but seem to stand out at odd moments, when the thrust of action comes to a halt. His breadth of conception is marvellous, and his cultures are fully realized and believable; his magic, while not subject to rational analysis, is awesome and impressive. Each of the books is enjoyable in its own right, although the last seems somewhat rushed toward the end — as if Cook were tempted to expand into a fourth book, but realized that he must tie up all of the remaining plot elements in the third. Despite minor quibbles, however, the Dread Empire series is as nice a piece of writing as one hopes to find, and one suspects that Cook has quite a future before him as a writer.

Greg Costikyan



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Bypass

by Edward Michaels

"What do you mean the stars are in the wrong place?" Captain Stockton roared the question at this second-in-command, instantly sorry he had done so. The dull throb in his temples — the result of the previous night's party — flared into a stabbing pain.

"I'm telling you, sir," Lieutenant O'Brian insisted, undaunted by the anger of his superior, "I took a hand reading from the rear bubble with my sextant, and I'll swear the ship is off course."

"Impossible," Stockton snapped. "I just checked the computer readings this morning. We're dead on course to the next system."

"But, Captain...!"

"Don't shout, mister. Not this morning anyway." He took a long sip of hot coffee before continuing. "Look, man, the computer can't be wrong. We've been monitoring our course continuously, and no discrepancy has ever shown up. Isn't it more likely that you've made a mistake?"

"No, sir," O'Brian stood defiantly, arms locked before him.

"Mr. O'Brian, you've only been out of hibernation for two days now," the Captain insisted. "Most likely the sleep drugs are still in your system and affecting your judgment. I know I'm worthless my first week out of deep sleep..."

"My calculations have never been off so much before," the Irishman insisted. He petted the ancient sextant he held, unaware of his actions. "You know it's a habit of mine, each time I come back on duty, to hand-check our course. I know you don't approve of my hobby..."

Stockton thought it a foolish waste of time and effort and had often said so, bluntly, to the lieutenant.

"...but a navigator should keep up his skills. I'll admit in the past I've made a few mistakes, but I've always been able to find where I went wrong. But this time, Captain, I tell you my readings are way off. I've checked and rechecked my readings. I'm not wrong, your precious machine is!"

Harping on the computer again, Stockton realized. O'Brian seemed to have a compulsion about proving how inferior machines were to humans. Still, the man had discovered an occasional error in the navigation program. Perhaps it would be best to humor him... just on the off chance there was a problem.

"Very well, mister, we'll do a check right now." The Captain turned to the computer console beside his desk. "Computer."

"Operative," came the cool, crystalline acknowledgment.

"Give me a summary of the ship's course."

"Centauri seedship on course for

346-G2," was the instant response. "Time of arrival 2031.71 ship days. Now entering bypass course with red dwarf EL86-942. Ramjets shut down and stored, as ordered. Closest encounter with dwarf at 86 AU; estimated gain in velocity .002c. Saving of time equals 184.02 ship days. Ramjets will be extended in and operational in 98 ship days for deceleration..."

"When do we bypass the dwarf?" O'Brian demanded.

"Twenty-three ship days."

Let me see the stern visual display, using the coordinates off my calculator," O'Brian insisted, almost pushing his superior away from the console. Abruptly aware of his rashness, he said, "With the Captain's permission?"

Stockton pushed his chair back. "Yes, just get it over with."

O'Brian plugged in his pocket calculator to the computer's interface and then punched in the information. After a moment, the screen showed a closely bunched stellar display, the red shifted dusting of stars as seen from the stern observation bubble.

"Well?" Stockton demanded.

"It's not the same, Captain. Look for yourself."

Stockton pulled himself back to the console and compared the star display with the figures on O'Brian's calculator. There was a marked difference.

"You did correct for relativistic dilation?" Stockton queried.

"I'd be a damn poor navigator if I didn't."

"Well," Stockton finally admitted, "something's wrong."

"Now, what do we do about the machine?" O'Brian simply glowed with his success.

"We don't do anything with the computer," the Captain stated. "We double check your calculations."

"Will the Captain accompany me to the stern bubble?"

"He will."

"And if I'm right?"

"We'll see."

"I suggest we check that star we're about to bypass."

"Your suggestion is noted, mister. You'd better be right, that's all!"

Stockton arose, his head still throbbing and pushed past his second. The Irishman, hiding his smile, fell into step.

Captain Stockton, to his great displeasure, had taken his seat beside O'Brian and watched the second rework his calculations. The error still existed. Stockton forced O'Brian to do it again and checked each step on his own. The answer, to his dismay, was obvious — they were not on the

course the computer insisted they were on.

Stockton considered the problem for a minute. Finally, he turned to his second. "Get me an astronomer, even if you have to dig one up from hibernation. Meet me in the forward observation bubble in an hour."

"Yes, sir!" O'Brian answered, snapping off a smart salute.

"And don't be so damn proud of yourself," Stockton fired at the back of the disappearing man.

"DON'T KNOW WHY you had to drag me out of my sleep," the little man protested as he paged through his astronomy text. "I had two more years to go before I was scheduled to be awakened."

"I apologize for the inconvenience, Mr. Chalmers," O'Brian cooed, his Irish charm oozing forth. "We'll arrange your sleep to make up for the little trouble."

Chalmers's finger ran down the page of spectrums, finally stopping at the bottom.

"Ah here, if I'm not mistaken that's a red dwarf. Yes, still rich in hydrogen. Satisfied?"

"If it's not too much trouble, Mr. Chalmers," O'Brian continued, "we'd like you to make a visual sighting of the star too."

"Oh, for heaven's sake!" the little man protested, oblivious to the pun.

"That's not a request, Mr. Chalmers," Captain Stockton boomed from behind him. "It's an order."

"But Captain," Chalmers protested, "I'll have to make corrections for relativistic motion..."

"Do what you have to, Mr. Chalmers. I want a visual reading."

"Oh, very well. Open the bubble, if you would be so kind."

Stockton punched in the sequence to open the iris covering the bubble, necessary protection whenever the great ramjets were burning. Nothing happened.

"Computer," Stockton roared.

"Operative."

"Open the iris."

"Inoperative. Programming forbids opening of iris."

"Only when the jets are burning, machine," O'Brian piped in.

The computer paused a moment. "Attempting to open. Mechanism inoperative. Checking for fault."

"Never mind," Stockton said. "We only need the telescope. Remove its cover."

The computer paused again. "Unable to comply. Mechanism inoperative. Checking circuits..."

Angered, Stockton punched in the code for manual override. Then he and O'Brian

grunted with the handwheel that opened the telescope's lid. It took ten minutes to get the telescope positioned correctly. Chalmers immediately went to work, selecting a prism and ordering the screen in place. It took time to get a visual fix on the star, and then turn the telescope to gather its light. Finally, the star's spectrum appeared on the screen.

"Oh my," Chalmers gasped. "Not the same at all. No, it's most confusing."

"What's the matter?"

"The hydrogen lines... they're all wrong! Even correcting for our speed, the hydrogen lines should've never been there. But look, they're way over here! I've fallen here anything like it."

"A suggestion, Mr. Chalmers," O'Brian offered. "Could it be the hydrogen is highly ionized?"

"That might be, Mr. O'Brian. But then the other lines are all wrong too."

"Just leave them out and tell us what kind of star we're going to bypass," Stockton suggested. Over the astronomer's shoulder, the Captain and his second exchanged worried glances. "Mr. O'Brian, I'd like you to send a team outside."

"Just what I was thinking, sir," O'Brian left quickly.

The bubble was quiet for a moment as Chalmers checked and rechecked the spectrum and his book. Finally, he turned to Stockton. "Unless I'm mistaken, that star is a red giant, not a red dwarf. Disregarding the strange hydrogen readings, the star has very little hydrogen and too many heavier elements."

Red giant. The whisps of fear settled into a hard knot in Stockton's stomach. "How big do you think it is?"

"Well, most red giants are huge, compared to the sun. Some of the biggest giants could fit snugly into the orbit of Jupiter, with their surfaces just about touching Jupiter's orbit. They are big."

Chalmers turned joyfully back to his telescope. "Oh, it's a lovely sight, Captain, just lovely. I just wish I could get rid of that hydrogen for a better spectrum."

"We'd better get rid of it, Mr. Chalmers. If what I think has happened, we'd better get rid of it now!"

BACK IN HIS CABIN, Stockton faced a broad-shouldered man, Doctor Weizenbaum, the ship's currently awake psychiatrist. The Captain had filled in the details of the computer's error.

"How could the computer make such a mistake?" he asked.

Weizenbaum stroked his beard — the latest fashion to come into vogue among the awake passengers — as he pondered. "Off hand," he finally said, "I'd say such a mistake was impossible."

"It's happening."

"Look, Captain, the basic operating procedures of the computer is burned right into its chips," the psychiatrist explained. "It can't start making changes in programming on its own initiative. Someone had to program in the changes."

"Not possible," Stockton countered. "No person aboard ship has been awake long enough to make sure the changes are permanent. The crew is on duty for a year at

a time, and the passengers awake for only three months. No one else, except the computer, could have kept the ship on its present course."

"You don't suspect the computer, do you?" Weizenbaum laughed.

"I do."

A signal buzzed on Stockton's command board. It was O'Brian.

"As bad as we thought, Captain," he said. "The ramjets are still going. It's hell out there."

"That explains the ionized hydrogen lines, as we feared," Stockton said. "O'Brian, start waking up more crew. We're going to have to shut down the ramjets by hand. Break out the grapples."

"Yes, sir, I'll get right on it."

"What's happening, Captain?" the psychiatrist asked.

"In a few weeks, unless we can shut down the ramjets, we're going to plow into the outer layers of a red giant. Unless we shut down the engines, the ramjets will flare into plasma. And if we do manage to get them shut down, they may still be destroyed as we pass through the giant... unless we get them safely stored."

"I see," the doctor murmured.

"Without the engines, we'll never be able to slow down... assuming we don't burn up when we go through the star."

Weizenbaum blanched.

"It's not that bad. The asteroid will keep us fairly safe. It's coated with lead inside. The red giant is mostly red hot vacuum anyway. It's the engines I'm worried about. Without them, we'll spin through space forever. No planetfall for any of us. Now do you have any suggestions about the computer's problem?"

"Well, let me think." Weizenbaum plucked nervously at the beard. "As I recall, the ship's computers were modeled after the human mind."

"The computer was programmed engram by engram from sixteen human minds, brilliant men and women who wanted to visit the stars, if only as etchings on the computer chips."

"How much independence is the computer given for programming?"

"Considerable latitude for discovering the best course for the ship. It's suggestions are reviewed by a board before being acted upon. Our present course was decided upon after the Centauri Seven planetfall. The red dwarf bypass was chosen as the most expeditious course."

"Therefore," Weizenbaum concluded, "the error occurred when the computer picked the new course." Stockton nodded. "Do you know if any visual checks were made at that time?"

Stockton swallowed hard. "I doubt it. In the previous seven planetfalls, the computer had always picked the optimum course."

"It does make sense," Weizenbaum mused. "If the computer was given such latitude, it could choose the course it thought best. But, having chosen such a course, it had to follow it. Furthermore, to keep anyone from interfering, it gave you false data reports. But why would it do such a thing? It must be programmed to protect humans."

"And itself."

"Yes," Weizenbaum agreed with a nod. "It would be rather suicidal for it to continue on its present course. I have an idea, Captain. Let me do some work, and I'll get back to you as soon as I can."

"I'd hurry if I were you." Stockton waited until the doctor left, then opened onboard communications. "Attention, all hands, this is the Captain. Condition Red Watch is now in effect. All sleep time cancelled for crew members. Passengers will be sent back into sleep as quickly as possible to allow room for new crew members coming awake. That's all."

OBRIAN WAS WET with perspiration. Working outside was slow, dangerous work. His suit's system attempted to handle the outpour of sweat, but not with total success. Now inside, the lieutenant sat, swabbing his face with a handkerchief.

"How's it going?" Stockton asked, holding out a cup of ersatz Tennessee mash whiskey to his second. The cup was accepted greedily.

After a long sip, O'Brian answered, "Good, sir. We sowed through the cable. Number one jet is dead. The others are shutting down. Even the computer can't keep the other five engines burning with one down."

Stockton sat beside the burly Irishman. "I'm letting the other five burn a day," he said. "The yaw may pull us a bit away from the red giant."

"And put us off course."

"Let's hope Weizenbaum can bring the computer to its senses." The two men sat, sipping their whiskey. "Lieutenant O'Brian, I apologize for my stupidity."

"No, Captain...."

"Let me finish. We were careless to rely so much on the computer. From now on we will have a daily sextant reading.... I trust you can teach the other boys how the damn thing works?"

"They'll learn under O'Brian," the second answered.

"Think we'll make it?"

"It'll be close. I figure two weeks to haul in the engines and secure them safely. Of course, I expect the computer to send down its little robots to fix the broken cable. We'll have to deactivate the little buggers quickly, or the jets will go on again. Not much of a safety factor, but we'll make it."

"Good," Stockton glanced at his watch. "Weizenbaum called. He thinks he knows what went wrong. Get some rest, Michael."

With a pat on the shoulder, Stockton headed back to his cabin.

WEIZENBAUM SAT at the captain's computer console. Stockton sat behind him, still nursing his drink; he had never felt so tired or, strangely, so alive.

"All set," the psychiatrist announced.

Stockton nodded for him to continue.

"Computer," Weizenbaum ordered.

"Operative," came the flat response.

"Give me the file on Felix Makestone."

"Makestone, Felix. Born...."

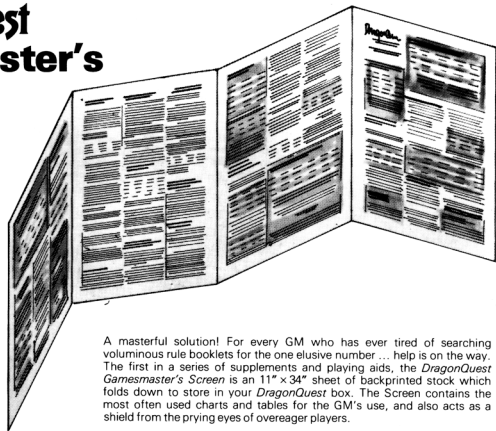
"Skip the history. How did he die?"

(continued on page 37)

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Dark Tower (continued from page 5)

fortune-seekers. Together, the allies offered the tremendous sum of 25,000 Gold Marks to the adventurer that could weave his way into the Citadel and destroy the Portal of Doom.

Expeditions set out monthly for years following the proclamation. A few came limping back, with heavy wounds and tales of lost comrades; the majority did not return. The nations of the Valley despaired of the HellGate's destruction. Still, greed conquered the tales of terror, and even after dozens of parties had disappeared, others kept setting out.

One expedition that has spawned the epic poem, *Linfalaid* (as recounted by the mind mage, Huero, who spiritually escorted the group), was led by the cunning elf, Linfalas, hero of the War of the Great Sword. Before the Unnamed One revealed his treachery, the elf had visited the Citadel several times as the personal guest of the fortress' master. Certain that he knew his way through the maze, he guided his party past the slovenly sentries who guarded the Arch of Evil, and led his heroes fresh and unscathed into the maw of the fortress.

The fighting prowess of the party was of the best in the Valley, and their spirits were uplifted by the good of their cause. Much to his dismay, however, Linfalas soon realized that the maze had been altered in some subtle way, and soon the party was lost. The ferocity of the beasts that began to assail them in growing numbers broke the fighting spirit of the band, and after wandering

around for many days, finally only Linfalas remained, himself badly wounded by a gargoyle.

Deciding that discretion would better serve the day than reckless courage, Linfalas determined to leave the Citadel and return when he was rested and whole.

The ninth book of the *Linfalaid* records his gruesome journey back through the labyrinth. The bones of his comrades offered him a safe trail of return through the maze, and the foul monsters seemed to ignore the passage of the wounded elf. At the exit to the ramp that led across the moat, just as Linfalas thought he would escape, he encountered the last obstacle to freedom — a malignant creature of gripping strength and vicious countenance, all talons and piercing teeth. It was X the Unknown, using his skill as a shapchanger to personally destroy his dangerous enemy.

Tired as he was, the brave elf could do no more than hamstringing his opponent before the evil mage struck the death blow. The elf's one blow had done something to the mage no other adventurer had managed to do; the enchanted sword of Linfalas had permanently crippled the evil mage, a wound that not even the HellGate could heal. Thus, Linfalas has been immortalized as the one hero who has injured the potent mage in the safety of his own castle.

Many expeditions have set out for the Citadel of Blood since the elf's demise, but none have returned with any success. They still depart to this day. ■■

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Citadel of Blood

Fantastic Adventure in the Fortress of Evil

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Read This First:

The rules to *Citadel of Blood* are organized by major topics arranged in the order in which they occur in the play of the game. Each such major topic is given a number and a name below which is given (usually) a General Rule or Description which summarizes the rules in that section. This is usually followed by numbered paragraphs called Cases, which give the specifics of the rules. Note that the numbering of the Cases is a decimal form of the Major Section number. Players should examine the map and counters and then quickly read the rules (without trying to memorize them). Then the game should be set up to play and a "trial run" made.

Rules Questions

Should you have any difficulty interpreting the rules, please write to SPI, phrasing your questions so that they can be answered by a simple sentence, word, or number. You must enclose a stamped, self-address envelope. We cannot guarantee a proper answer should you choose to phone in your question (the right person is not always available — and since SPI has published hundreds of games, no one individual is capable of answering all questions). Write to:

SPI
Rules Questions Editor for
Citadel of Blood
257 Park Avenue South
New York, N.Y. 10010

REMOVING THE RULES FROM THIS ISSUE:
Open the magazine to the center, bend the staples with a penknife or screwdriver; lift out the rules and close staples.

[1.0] Introduction

In the Valley of the Great Sword stands a massive fortress. It serves as the refuge for the most powerful Mage in the world, X the Unknown. With the aid of an Orc army, he has transformed tumbled-down ruins into this, the strongest fort in existence. Once secure in the Citadel, however, the Mage betrayed the Free Peoples of the valley into the hands of the Empire during the Third War of the League of Aralve. The Empire rewarded him richly for this treachery. Since that time, the Mage's power has grown steadily, spreading throughout neighboring lands. However, his success to date is as nothing when compared to the darkness he is now prepared to loose. His possession of the ancient and powerful *Hellgate* now poses a threat to the Empire itself.

Citadel of Blood represents a series of raids on X the Unknown's Citadel by a mixed force of Free People, representatives of the Empire, and mercenaries. The game is similar to many fantasy role-playing games, but it requires no game-master. It may be played solitaire or with 2 to 6 players. The characters and premise of this game are taken from SPI's game, *Swords and Sorcery*.

[2.0] Equipment

GENERAL RULE:

Citadel of Blood consists of a rules booklet and 200 die-cut counters. Three six-sided dice are needed in order to play the game. These are provided in the boxed edition of the game, but not in the subscription version.

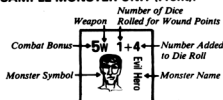
CASES:

[2.1] **Player's construct the game's playing surface with room and corridor chits as they explore the Citadel.**

The chits are back-printed with corridors and rooms, and the players place these chits adjacent to each other, like dominos, to construct the Citadel. Each chit, and each area adjacent to a previously-placed chit where a chit may be placed, is referred to as a *Segment* of the Citadel.

[2.2] **The playing pieces represent the various rooms and corridors of the Citadel, the monsters, heroes, and other life forms that guard or assault it.**

SAMPLE MONSTER UNIT (Front):



TYPICAL ROOM SEGMENT



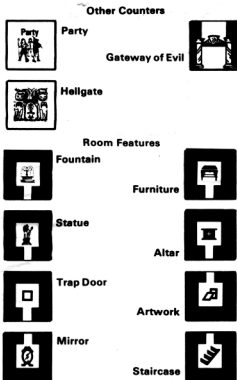
Note: Some room segments have corridors printed on them.

TYPICAL CORRIDOR SEGMENT



Summary of Unit Types

Monsters	
X the Unknown	Evil Mage
Harpy	Evil Hero
Cronk	Gargoyle
Chimera	Medusa
Troll	Vampire
Orc	Ogre
Minotaur	Dire Wolf
Demon	Wight
Warg	Hydra
Skeleton	Wraith
Characters	
Hero	Initiate



[2.3] The rules are designed to allow the players to easily modify them and invent their own.

Players are encouraged to modify these rules to suit their own taste. It should also be noted that this style of game makes it impossible to cover every question which will arise during play. Players should use common sense or a die-roll to settle disputes.

[3.0] Dice Codes

GENERAL RULE:

The players will often be required to roll a number of dice. The number and type of dice rolled is determined by a Dice Code.

CASES:

[3.1] A Dice Code is a number followed by the letter "D" followed by another number, which is sometimes modified by a third number (e.g., 1D6+1).

The first number determines the number of dice to be rolled; the number after "D" determines whether six-sided or three-sided dice are to be rolled (when rolling three-sided dice, roll six-sided dice and divide the resulting number by two, round fractions up, to determine the number rolled between 1 and 3). The third number is added to or multiplied by the number rolled. **Examples:** 1D6 x 4 means roll a six-sided die and multiply that number by 4; 1D3 + 1 means roll a six-sided die, divide the number by two (rounding up) to yield a number between 1 and 3, and add 1 to the final number.

[3.2] On monster counters, the Dice Code is abbreviated.

The first number is the number of D6's rolled, followed by any additions. **Example:** 1+1 represents 1D6+1.

[4.0] The Starting Sequence

GENERAL RULE:

Each player should be provided with a pencil and one copy of the Character Record for each of

his characters. The playing pieces should be carefully punched out and sorted according to type. Players then use the Starting Sequence to determine the marching order of the party, and the predominant sun. It is recommended that all records be kept in pencil, since character values change during play.

CASES:

[4.1] The Starting Sequence must be performed as follows:

A. Choosing Characters

- The characters are divided into two separate groups, Heroes and Initiates. The Heroes are turned face down and shuffled to assure that character pick is random.
- If the game is being played solitaire, the player picks 3 Heroes and 3 Initiates.
- If more than one player is in the game, the player to pick first is determined by a die roll (high roller wins; if two or more tie for highest, they reroll). Players pick in a clockwise order from the high roller.
- The players pick in order until 3 Heroes and 3 Initiates have been divided as evenly as possible among the players. The game can be played with fewer than 6 characters (a suggested minimum of 4) but should not be played with more than 6.

B. Determine Characteristics

- The players refer to the Hero Characteristics Chart (4.3) and enter the information for each Hero chosen on a Character Record (4.2).
- The players choose the race of their Initiates. There are three races: Elf, Dwarf and Human.
- Depending on the race of the Initiate the following information is entered on the Character Record for each Initiate.

	ELF	DWARF	HUMAN
NAME	Made up by players		
RACE	Enter for future reference		
WOUNDPTS	5	6	7
RESISTANCE VALUE	2	2	1
WEAPON SKILLS	+1 Bow	+1 Axe	+1 Sword
SKILLS	+1 Negotiation	1 Detrap	1 Hellgate

- The players choose a primary and a secondary weapon for each of their Initiates and enter them under Weapons.
- The players roll on the Magic Potential Table (4.4) for each Initiate and then enter the result under Magic Potential.
- Each player chooses spells for his characters with a Magic Potential. The number of spells chosen is equal to the highest number in the character's 3-part rating. **Example:** A character with a rating of 4/3/2 would start play knowing 4 different spells.
- To represent experience gained in the outside world, each Initiate may have:
 - his Wound Points increased by 1; or
 - a skill with one weapon of +1 or increase a previous weapon skill by 1; or
 - increase his negotiation, Hellgate or detrap skill by 1.

C. Choose March Order

1. Before the adventurers enter the Citadel, the players must decide on the *March Order of the Party*. The character counters will rarely be placed on the Citadel Segments. Instead, a single counter, the Party counter, will be used to indicate the position of all the characters.

2. The character counters are placed on the table in march order. March order is defined as a number of rows of characters, with no more than 3 characters per row. Players organize the rows by mutual agreement. The first row must always contain at least two characters (unless there is only one character in the party).

3. The players may freely arrange and rearrange the March Order until the point at which the Combat Sequence is begun. Once the Combat Sequence begins, the party may only be reorganized in the Party Reorganization Phase (see 9.8).

D. Determine the Predominant Sun

The first player, as determined in A3, rolls 1D6 to determine which of the three suns is dominant. The dominant sun determines the number of different spells a character may use on a given adventure. The die is rolled each time the party enters the Citadel. The results are:
1,2 = red sun, use left value
3,4 = yellow sun, use middle value
5,6 = blue sun, use right value

The players then circle a number of spells equal to the Magic Potential value for that sun on the Character Records of the eligible characters. Thus, if a 3 was rolled and the character's Magic Potential was 4/5/6, the owning player would choose 5 of his spells on that character's spell list and circle them.

A character may use only circled spells for the duration of the game. Of course, a campaign will allow the character to alter his spell choice.

E. Divide Chits

The room/corridor chits are all placed in large mouthed coffee cup or similar container. The Gateway of Evil, the Hellgate, and X the Unknown are all set aside until called for during play. The unused Hero and Initiate chits are also kept aside but not used.

F. Start Play

The Gateway of Evil counter is placed on the table top to mark the entrance to the Citadel, and the Party counter is placed on top of it. The players are now ready to begin play, and the Sequence of Play is consulted (5.0).

[4.2] **Character Record**
(see charts and tables)

[4.3] **Hero Characteristics Chart**
(see charts and tables)

[4.4] **Magic Potential Table**
(see charts and tables)

[5.0] Sequence of Play

GENERAL RULE:

The Sequence of Play in *Citadel of Blood* is a simple pattern that the players must follow to give order to the game functions. The actions should not be taken out of sequence. The game ends when the characters have either all left the Citadel or have died. Decisions made during the course of play should be decided upon collectively or alternately by the players. Thus, all members of the party will have some input into the decisions that will ultimately affect the lives of their characters.

THE SEQUENCE OF PLAY OF A GAME-TURN

A. Segment Phase

Step 1. DECIDE ROUTE

The party decides which room or corridor to enter and selects a specific path, either a doorway or corridor, out of the segment currently occupied is selected.

Step 2. CHIT PICK

One of the players picks a Segment chit.

Step 3. PLACE CHIT

The chit is placed adjacent to the doorway or corridor the players selected in Step 1. It is placed room side up if the party wants to go through a doorway, and corridor side up if the party intends to leave through a corridor. If the chit can be placed in more than one way, it is up to the players to decide its placement.

B. Trap Phase

(performed only if the party enters a room)

Step 1. TRAP CHECK

Roll 1D6 to determine whether or not the door is trapped. On a die roll of 1, it is trapped.

Step 2. INVESTIGATE AND DETRAP

If trapped, one character is chosen to investigate the trap. A character with a detrap skill may roll 1D6 to attempt to detrap the door (see 7.0).

Step 3. TRAP SPRUNG

The trap is sprung if detrap is not attempted or is unsuccessful. Roll on Trap Table (7.1).

C. Monster Phase**Step 1. PARTY MOVEMENT**

The Party counter is placed on top of the new segment that was picked.

Step 2. MONSTER CHECK

Roll 1D6 to determine whether or not the segment is occupied by monsters. A "new" room will contain room monsters on a roll of 1, 2, or 3. A room which has been entered previously and any corridor will contain wandering monsters on a roll of 1, unless previously encountered monsters are still there (see 6.9).

Step 3. NEGOTIATE AND BRIBE

The party has the option to attempt to negotiate with or bribe the monsters (see 8.0).

Step 4. COMBAT

Should negotiation or bribery fail or not be attempted, the Combat Sequence is initiated (see 9.2). The Sequence takes place in the following order:

1. Party Combat.
2. Monster Combat.
3. Hellgate Combat.
4. Party Reorganization.
5. Monster Reorganization.

Step 5. COLLECT TREASURE

If the monsters are killed, the party determines if the dead monsters have treasure on them. If so, it is split up among the various members of the party (see 14.0).

Step 6. GAIN EXPERIENCE

If the monsters are killed, Experience Points are gained by those party members left alive (see 12.0).

D. Feature Phase

(performed only if the party occupies a room, and then only at the party's option)

Step 1. INVESTIGATE

One character is chosen to investigate the feature.

Step 2. ROLL ON THE FEATURE TABLE

The investigating character rolls on the Feature Table (13.9) under the proper column for that feature (**Exception:** Mirrors, 13.7).

Step 3. APPLY RESULTS

The result on the Feature Table is applied.

[6.0] Movement Through the Citadel

GENERAL RULE:

In *Citadel of Blood*, there is no game map. Instead, the players construct a maze through which they move during the course of play by placing

room and corridor chits (called segments) adjacent to each other. The Party marker is always placed on top of one of these segments to mark the location of the characters. The party moves through the Citadel one segment at a time.

PROCEDURE:

Each time the party leaves a segment, one of the players picks a segment chit from the cup and places it adjacent to the segment the party is leaving (see Sequence of Play, 5.0). The segment is placed in such a way that a doorway always abuts another doorway and a corridor always abuts another corridor. The players may position the segment in any way they choose within the following restrictions. When the party enters a segment that has been previously entered, no new chit needs to be picked.

CASES:

[6.1] **A segment must be placed so that any adjacent door or corridor must abut a door or corridor respectively, and blank wall must abut blank wall.**

In cases where the chit drawn will not complement the other chits next to it, the chit is placed back in the cup and another one is drawn. If there is no chit that fits (which will be rare), then use a chit that closely fits the situation and assume that the chit-side which does not match is impassable. When exiting a segment through a doorway, if the both sides of the chit chosen have a corridor printed on it, place the chit room side up, doorway to doorway.

[6.2] **If a segment may be placed in more than one configuration, the party decides on the way it is to be placed**

[6.3] **The party always moves at a rate of one segment per Game-Turn.**

[6.4] **The Citadel maze may not end in a dead end until the Hellgate is located.**

If all possible exits out of the explored part of the Citadel lead to dead ends, then the last chit chosen which results in a dead end is placed back in the cup and another is chosen. This procedure is repeated (if necessary) until a segment is picked which does not "complete" the maze.

[6.5] **The Citadel may be up to three levels in depth.**

Some room segments feature stairways. Each stairway connects the first level to both the second and the third levels. The Hellgate may be located on any one of the three levels (see 13.7). The characteristics of the monsters change and become more vile the deeper the party goes into the Citadel (see 6.7).

[6.6] **Movement between levels is from one level to the next and counts as entering a room segment. The usual procedures are carried out (see Sequence of Play, 5.0) for each move into a staircase.**

When the party descends a level, a new maze is begun by placing a second staircase chit on the table away from the original maze. From this point a second maze is constructed. **Note:** It will occasionally happen that another staircase will be located on this level as well. It may only be placed if the stairway would lead to the other two levels without conflicting with a previously placed chit.

[6.7] **Level Chart**
(see charts and tables)

[6.8] **The Level Chart modifies the characteristics of monsters and the value of treasure and experience points gained.**

Results on the Level Chart are read as follow:

Monster Wound. Add to a monster's normal total Wound Points. **Example:** On Level 2, a monster with a Wound Point roll of 2+2 would actually roll 2+4.

Monster Combat Bonus. Add to a monster's normal Combat Bonus. **Example:** On Level 2, a monster with a normal Combat Bonus of 3 would have a Bonus of 4.

Monster Negotiation. The monster's Negotiation Value is increased by this number.

Number of Monsters. Multiply the number of monsters encountered on a level by the indicated multiple. **Example:** An encounter with three Cronks on level 3 would be multiplied by 2 to become an encounter with 6 cronks.

Treasure Type. The Treasure Type encountered on a level is shifted toward the bottom of the Treasure Table (14.9), a number equal to the number on the level Chart. **Example:** A monster which would normally carry a type C treasure would carry a type E treasure on level 3.

Experience Points. When a character gains Experience Points, multiply the number of points gained by the multiple for that level to arrive at the new total.

[6.9] **Should a monster be bypassed for some reason, its counter is left on the maze to indicate its position.**

Should the party re-enter that segment, they treat the monster as if he were a "new" monster. That is, previous negotiation or bribery results are ignored. The party does not roll for wandering monsters when entering a segment already occupied by a monster.

[7.0] Traps and Detrapping

GENERAL RULE:

When a party enters a room for the first time (only), a member of the party must check the doorway for a trap. Treasure chests must be similarly investigated. A trap may be detrapped by a character with a detrap skill. Should an attempt to detrap fail or not be attempted, the investigating player consults the Trap Table to determine the results of the trap springing on his character.

PROCEDURE:

The player controlling the character delegated to investigate the trap rolls 1D6 and compares the roll with the character's detrap rating. If the number rolled is less than or equal to the detrap rating, the trap is detrapped; if the die roll is greater, the trap is sprung. (**Note:** The trap automatically springs on any character with no detrap skill). When a trap is sprung, the player rolls 1D6 and consults the Trap Table to determine the effects.

CASES:

[7.1] **Trap Table**
(see charts and tables)

[7.2] **There are 6 possible results on the Trap Table.**

Arrow. An arrow or bolt is shot from the trap. Roll 1D6 and refer to the Combat Results Table (9.9) under the bow column to determine whether or not the arrow strikes the adventurer and the number of Wound Points suffered.

Poisoned Arrow. Same procedure as for arrow, except that if the arrow strikes, the affected character suffers 1D3 Wound Points from poison in addition to Wound Points inflicted by the arrow.

Poison Gas. Affected character takes 1D3 Wound Points damage.

Explosion. All characters in the party (including charmed monsters) immediately suffer one Wound Point damage.

Flaming Oil. Affected character suffers one Wound Point damage.

Roll Twice. Roll the die twice on the trap table, triggering two traps. If a second 6 result occurs, roll twice again (for a total of three traps). Note that the number of traps rolled can, theoretically, be infinite.

[7.3] **A character's detrap skill may never be increased above 5.**

[8.0] Monsters, Negotiation and Bribery

GENERAL RULE:

The Citadel is peopled by a horde of gruesome monsters and the one super-villain, X the Unknown. During play, the party will come upon monsters which they may either negotiate with, bribe, or fight. A successful negotiation will allow the party to resume play without having to fight. Should negotiation fail, the party may attempt to bribe the monster. Should both negotiation and bribery fail, or not be attempted, then the party must fight. As a result of combat, the monsters will either kill the party or be killed. If the monsters are killed, the party may take any treasure the monsters were carrying and may investigate any feature in the room.

PROCEDURE:

When the party enters a segment, a check must be made for the presence of monsters. If the segment entered is a room which has never been entered before, one member of the party rolls 1D6, and if the result is 1, 2, or 3, the room contains a room monster. Consult the Room Monster Table (8.3). If the party is entering a room it has entered in a previous Game-Turn, or if the party is entering any corridor, the segment is occupied by a wandering monster on a roll 1. Consult the Wandering Monster Table (8.3).

CASES:

[8.1] **Should a die roll result call for an encounter with a monster, the Room Monster Table or the Wandering Monster Table is referred to, as appropriate.**

One party member rolls 1D6 twice and cross-indexes the two die rolls to find the type and number of monsters in that segment (see Level Chart, 6.7, for modifications).

[8.2] **Monster Characteristics Chart** (see charts and tables)

[8.3] **Monster Tables** (see charts and tables)

Room Monster Table
Wandering Monster Table

[8.4] **The Players may decide to negotiate with any monster except a demon or X the Unknown.**

The Negotiation Value of the monster is located on the Monster Characteristics Chart and is used regardless of the number of monsters being negotiated with. A member of the party rolls 2D6 and subtracts the monster's Negotiation Value from the roll. The die roll may also be modified by the character's negotiation skill which is added to the die roll ("Negotiation + 2" would add 2, for example). Negotiation spells may also affect the roll (see 10.7). The final die total is then located on the Negotiation Table to determine the result.

[8.5] **Negotiation Table** (see charts and tables)

[8.6] **Negotiation Table Results**

There are three possible results on the Negotiation Table:

Failure. The attempt has failed, and the party may either attempt to bribe the monster or the party and monster must fight.

Agreement. The monster will leave the party alone, unless the party attacks the monster. The party is free to investigate any room features and exit the segment by any corridor or doorway. The monster counters remain in play to mark the location of the monster.

Intimidate. Monsters are intimidated and will leave the party alone, and those with treasure will give one-quarter of their gold marks to the party to avoid being killed. The party may still attack the monster even if an intimidation result occurs (they may want all of the monster's treasure).

[8.7] **Bribery is a type of negotiation which may be attempted should negotiation fail (demons and X the Unknown may not be bribed).**

To use the Bribery Table (8.9), cross-index the sum of the Wound Points plus Negotiation Value of the strongest (in Wound Points) monster in the group, with the amount in Gold Marks (and/or equivalent in jewels) offered by the party. The indicated number is the number the party must roll equal to or less than using 1D6 to successfully bribe the monsters. Success is the equivalent to an "agreement" (see 8.6) on the Negotiation Table. Should the attempt fail, the monsters attack the party first in the Combat Sequence (the party forfeits its first Party Combat Phase). After combat, the party may reclaim their lost money as well as the monster's treasure.

[8.8] **Only one bribery attempt may be made per encounter regardless of the number of monsters encountered or the number of characters in the party.**

[8.9] **Bribery Table** (see charts and tables)

[9.0] COMBAT

GENERAL RULE:

Combat may occur when a party encounters monsters. Combat between the party and a monster or group of monsters consists of a number of Combat Rounds. Each Round is divided into several Phases. Once combat is joined, it may not be stopped until either the party or the monsters are killed. This combat will usually take several rounds to complete.

PROCEDURE:

Before combat may begin, the players must determine the type and number of monsters encountered as per 8.0. The players then set up the monster march order after determining the Wound Point total for each (see 3.2), and combat is joined and the Combat Sequence (9.2) begun.

CASES:

[9.1] **To resolve combat, the march order of the party is used and the march order of the monsters is set up.**

If there are more than 3 monsters, place the 3 with the highest number of Wound Points in the first row. The remaining monsters are placed in the second and third rows (more if necessary). The players may choose which monster is deployed in front of each character within the above limits. If

there is one monster, place it in the middle space of the march order. If there are two, place one monster in the first space and one in the third.

[9.2] **After all monsters' Wound Points have been determined and the two sides have been set up, the Combat Sequence is performed, in order, until one side or the other is eliminated.**

1. Party Combat: Each member of the party in the front row may attack a monster in the monster's front row. Party members in the second row may fire bows, throw daggers, and cast spells. Combat results are applied immediately.

2. Monster Combat: Each monster in the front row attacks a party member in the party's front row. Such attacks may be melee or spell attacks. Thus, evil magicians may cast spells from the first row, unlike party magicians. Monsters in the second row fire bows or cast spells if possible. Combat results are applied immediately.

3. Hellgate Combat: This combat is only undertaken if the party is in the same Segment as the Hellgate. If so, the Hellgate may cast 3 Blast spells, even if it occupies a space in the third row of the March Order. See 16.0 for details.

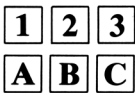
4. Party Reorganization: A Player may move one character from one row in the party's march order to another row. However, at the end of this movement, no row may contain more than 3 characters.

5. Monster Reorganization: The monster's march order must be arranged so that 3 monsters occupy the first row (if possible). To do so, one monster (only) must be moved forward to fill a space in the march order closest to the character march order.

Each completion of the above 5 steps is called a Round. Once a Round is completed the Combat Sequence is begun again with Party Combat.

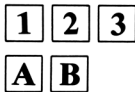
[9.3] **The target attacked by a character or monster depends on the relative position of the two in their respective march orders.**

When there are three characters facing three monsters, each must attack the enemy directly opposite it in the enemy march order.

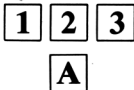


A would attack 1, B would attack 2, C would attack 3; and vice versa.

When there are less than three characters or monsters in one or both of the march orders, each must attack the enemy in its front unless there is more than one enemy at an equal distance from the attacking unit. Targets attacked by monsters will often be determined by a die roll.



If A and B were monsters, then A would attack 1 and B would roll 1D6; on a 1-3 he would attack 2, 4-6 he would attack 3. If 1, 2 and 3 were monsters, then 1 would attack A and 2 and 3 would attack B. If 1, 2 and 3 were characters, they would attack like the monsters in the previous sentence. If A and B were characters, B would have his choice of targets 2 or 3 instead of rolling a die as was done for the monsters.



If A above was a character, he would have his choice, of targets 1, 2 or 3. If A was a monster, roll 1D6; a result of 1 or 2 and he attacks 1; 3 or 4 he attacks 2; 5 or 6 he attacks 3.

The above examples do not cover all the possible combinations of character and monster march order positions, but using them as an example, the players will be able to reason out who attacks whom. When attacking from the second row, a character may attack any monster in the front row of the monster march order. A monster attacking from the second row (or third for the Hellgate) would determine its target in the character's front row by a die roll if there is more than one target.

[9.4] Characters may attack only during the Party Combat Phase, and Monsters attack only during the Monster Combat Phase.

Before combat is resolved during the Party Combat Phase, each character must be assigned to fight with one of his two weapons. He may change weapons by not attacking during a Party Combat Phase. Both the Party and Monster Combat Phases are governed by the following rules.

1. A character/monster may attack only once per Friendly Combat Phase.
2. A character/monster may never attack more than one enemy unit in a single Combat Phase.
3. A single character/monster may be attacked by as many enemy units as are allowed (up to a theoretical maximum of 6; 3 in the first row and 3 in the second).

4. Damage inflicted on an enemy takes effect immediately.

[9.5] To resolve a weapon or monster attack (see 10.0 for magical combat), refer to the Combat Results Table (9.9), roll 1D6, locate the number rolled on the table to determine the number of Wound Points inflicted on the target.

The die roll is modified by Weapon Skill and Combat Bonus. These modifiers are totalled and added to the die roll on the Combat Results Table to increase the die total. Example: The Hero Almuric is attacking; the die roll is 4, and to this is added his Weapon Skill of 2 (+2 SWORD since he is using the sword in the attack) and his Combat Bonus of 3, to give a die total of 9. This number is then located on the Combat Results Table under the "Sword" column. Throwing daggers may only be thrown once per combat. They may be retrieved after the combat is over. Bows may fire any number of times during combat, but only once per Friendly Combat Phase and only from the second row of the march order.

[9.6] Unarmed monsters use the monster column on the Combat Results Table, and armed monsters (see 8.2) use the column of their weapon type.

Monsters which use weapons have the letter W on their counter in addition to a Combat Bonus. The weapon carried is found on the Monster Characteristics Chart. The Combat Bonus of a monster is added to the die roll on the Combat Results Table.

[9.7] As a result of combat, the monster or character that is attacked may suffer damage, expressed in Wound Points.

The number of Wound Points incurred is the number listed opposite the die roll for a given attack on the Combat Results Table. Each time a character or monster suffers damage, the number of additional Wound Points it may absorb is reduced. Reductions in Wound Point totals are recorded on the Character Record for characters and on the scrap of paper for monsters. When a character or monster has suffered a number of Wound Points equal to or greater than his Wound Points total, he is dead.

[9.8] As a result of combat losses the roles of a party's or monster's march order may need reorganization.

During the Friendly Reorganization Phase a single character or monster may be moved.

Party Reorganization

1. A character may be moved to a different space in the same row so long as the moving character does not move "over" another character.
2. A character may be moved from his row to a row in front or behind his position.
3. A character may move diagonally when changing rows.
4. If there is only one character in the first row, the only move that may be performed (and must be performed) is to shift a character from the second row to the first row.

6. If there are only 2 characters in the first row, neither may be moved back to the second.

Monster Reorganization

1. If there are fewer than three monsters in the first row, one must be moved forward from the second to the first row.
2. If the first row contains three monsters, one monster may be moved up from one row to the next row forward.
3. Monsters may move diagonally, but if there is a case where there is more than one space available to the monster, a die roll is made to determine which space is entered.
4. Monsters may not shift within the same row or move backwards.

[9.9] **Combat Results Table**
(see charts and tables)

[10.0] Magic

GENERAL RULE:

Characters with Magic Potential may cast spells. There are 3 suns, and each character has 3 Magic Potentials, one for when each sun is ascendant. Using the Procedure in 10.0, the dominant sun is determined and this, in turn, determines the number of different spells a character will be able to cast during the game. Each spell may be cast either during Combat, Negotiation, Bribery, or during any Phase except Combat, depending on the spell.

PROCEDURE:

Before play begins, each Player must enter a number of spells on his Character Record for each of his characters, equal to the Highest Magic Potential for that character. From this pool of spells, the character determines which he will use during the game. During play, he may cast spells, incurring Wound Points equal to that spell's "cost" for each spell cast. The Wound Point cost varies with each spell. Some spells may be resisted, and if successfully resisted, they have no effect (see 11.0).

CASES:

[10.1] A character may cast spells during Combat, Negotiation, and

Bribery, and may cast Non-Combat spells during any Phase except Combat.

[10.2] A character may cast a given spell any number of times, so long as he has the capacity to absorb the required number of Wound Points.

[10.3] When a character casts a spell during combat, he may not make a weapon attack in the same Combat Phase.

[10.4] A character may only cast spells during combat if the character is in the second row of the march order.

[10.5] Combat spells may be cast by characters and charmed monsters in the second row of the march order (only) and by monsters in the first or second row of their march order.

Charm (Cost: 3) may be cast at any monster in the first or second row during combat. If the monster fails its Resistance Check, the character casting the charm spell immediately takes control of the monster as it becomes, for all intents and purposes, a member of the party. Immediately place the monster on a space in the party's march order. If the character who charmed the monster dies later in play, then the monster immediately attacks the party (if the party is already in combat, place the monster in any gap in the monster's march order, as close as possible). The party does gain Experience Points for monsters slain by charmed monsters, but charmed monsters themselves never gain Experience Points. **Note:** The above procedure is used, with some modifications, when party members are charmed by monsters (see 15.5).

Blast (Cost: 1) may be cast at a monster in the first row during combat. Unless the monster resists the spell, it suffers two wounds.

Explosion (Cost: 1) requires all monsters and characters involved in the combat to make Resistance Checks; those who fail to resist must suffer 1 wound.

Lightning (Cost: 2) may be cast at a monster in the first row, and if not successfully resisted, immediately causes 1D3 + 2 wounds.

Sleep (Cost: 2) may be cast at any monster in any row and if not successfully resisted, causes that monster to fall asleep. Once asleep, the monster may not fight, and if the other monsters (if any) are killed or put to sleep, then the sleeping monster may be automatically killed (no die roll or Wound Point cost).

Redemption (Cost: 3) allows a character who has been charmed (and is now against the party during the Combat Phase) to return to the party if the spell is not resisted successfully.

Magic Shield (Cost: 2) causes the character on whom it is cast to become immune to all spells which inflict Wound Points (i.e., Charm and similar spells still have their full effect) for the duration of the Combat Sequence.

Healate (Cost: 2) allows the party just enough time to use heal potions and heal spells before combat is begun. This spell may not be resisted.

Cease Fire (Cost: 3) has the same effect as an agreement on the Negotiation Table (see 8.6) and puts an immediate end to the Combat Sequence. This spell may be used at any time during the Combat Sequence and may not be resisted. Cease Fire may not be used when fighting against X the Unknown. See also 6.9.

Mental Attack (Cost: 4) may be cast at a monster on the first row, and if not successfully resisted, inflicts 2D6 + 2 wounds on the monster.

[10.6] Non-combat spells may be cast at anytime during the play. Some spells have specific times when they should be cast, or else have no effect.

Lock (Cost: 1) may be used to lock a door shut. It is used after the party has opened a door and determined that there is a monster in the segment. Instead of negotiating, bribing or fighting the monster the party may use this spell to lock the door after leaving. Once locked a door may never be reopened. If the room is entered again from a different entrance, the same monster will be lurking inside. Players may wish to note the location of the monsters on a piece of paper.

Mage Armor (Cost: 1) creates a protective field around the character on whom it is cast. Roll $1D3+1$ and make a note of the number on a separate piece of paper. Each time that adventurer suffers a wound, reduce the number by one. Thus, the spell protects the character. Once the number reaches zero, any further wounds are inflicted on the character normally. Mage armor does not protect the character from wounds created by that character casting spells or protect him from non-wound creating spells (such as Charm).

Neutralize Poison (Cost: 1) may be cast on a character who drinks poison, investigates a poisonous fountain, or is the victim of a trap involving poison. It neutralizes any effects of the poison of the character. It must be cast immediately after the poisoning occurs.

Stone-Flesh (Cost: 3) may be used on a character who is turned to stone by a Medusa to return the character to life. It may *not* be cast during combat. The revived character retains any wounds he suffered before being turned to stone. May not be cast by a character onto himself.

Strength (Cost: 1) when cast at a character, has the same effect as if that character had used a Strength Potion (see 14.5).

Teleport (Cost: 3) causes the character or monster on whom it is cast to be immediately teleported to a segment of the maze (caster's choice) which the party has already entered (monster stays there). May not be used during Combat but may be made during Negotiation or Bribery (i.e., before the Combat Sequence is begun). This spell may not be used against X the Unknown, demons or the Hellgate.

Heal (Cost: 1) causes the character on whom it is cast to be cured of $1D3+1$ wounds immediately. A character may not cast it upon himself. **Important:** Before a character who can cast this spell enters the Citadel, roll $1D6$ to determine the number of times it may be cast during the game. Once he had cast his limit, he may not use this spell again in the current game (exception to 10.2).

Rejuvenate (Cost: 2) is the same as Heal, except it cures $1D6+1$ wounds. (Roll the spell limit as in Heal, above.) A character may not cast it upon himself.

Thief (Cost: 1) causes the character on whom it is cast to have his detrap skill increased by 3 for the current detrap attempt (only). It may not be cast upon a character without a detrap ability.

[10.7] Negotiation spells may be cast before the player rolls on the Negotiation Table and bribery spells are cast during bribery attempts.

Oratory (Cost: 1) allows the party to add "4" to the negotiation die-roll (in addition to all other modifiers to the die roll).

Cow: Cost: 2 takes the place of the negotiation die roll. Instead, the monster is automatically "intimidated." The spell may be resisted.

Daubt (Cost: 1) is the same as cow, except that the monster hands over *all* of its treasure to the party.

Sway (Cost: 1) allows the party to subtract "2" from its die roll on the Bribery Table.

Cajole (Cost: 2) allows the party to subtract "4" from its die roll on the Bribery Table.

[10.8] Special Spells may only be obtained in play of the game and may not be entered on the Character Record until a roll on the Feature or Treasure Table allows it.

Wrath of God (Combat Spell; Cost 3) may only be learned as a result of "Malthus" or "Manuscript" on the Feature Table (13.9). The spell inflicts $2D6+2$ wounds on *one* monster the party faces during a combat. The monster must attempt to resist the spell, and if it fails, the damage is inflicted.

Resurrect (Non-Combat Spell; Cost 5) ability may only be obtained by finding a resurrect Ring (on the Treasure Table 14.9) or learned as a result of "bookcase" on the Feature Table (13.9).

This spell may be used to resurrect a character who has been killed during combat. It must be used immediately following combat or the killed character may not be resurrected. The resurrected character gains back the Wound Points he had before the party entered the Citadel.

[10.9] Spell Summary
(see charts and tables)

[11.0] Resistance Checks

GENERAL RULE:

A Resistance Check for a character or monster may be necessary if a spell is cast upon him, certain magic items are used against him, or if he encounters certain room features.

PROCEDURE:

Each character and monster has a Resistance Value which is found on the Hero and Monster Characteristics Charts for Heroes and Monsters and in the Starting Sequence (4.0) for Initiates. When a Resistance Check is necessary, the Player rolls $1D6$ and compares the number rolled with the Resistance Value. If the number is *less than or equal to* the value, the monster or character has *passed*; if *greater*, he has *failed*. The effects of passing or failing this check are found in the rules pertaining to the spell or other cause of the check. A character's Resistance Value may never be increased above 5.

[12.0] Gaining Experience Points

GENERAL RULE:

Experience Points are gained by killing monsters in combat. These points may then be used at the end of the game to determine the winner of the game. In addition, Experience Points gained in one game may be spent to increase the abilities of characters when playing a campaign.

PROCEDURE:

To determine the number of Experience Points gained in a Combat, total the number of Wound Points the monsters had before combat began and multiply this number by six. Divide the resulting number by the number of characters who remain alive, rounding any fraction down; each living character receives this number of Experience Points. A running total of Experience Points gained is kept on the Character Record of each character. At the end of the game the Experience Points and treasure of the characters are compared to determine the winner (see 17.0). If a campaign is being played, the points may be spent to increase abilities.

CASES:

[12.1] Charmed monsters do not gain Experience Points; the party characters gain all points earned.

[12.2] At the end of a game, a character may spend 100 Experience Points and 100 Gold Marks (and/or Jewel equivalent) to increase one of his abilities by 1 point (see 17.5).

Subtract the Experience Points and Gold Marks spent from the total for that character on his Character Record. This expenditure allows 1 point of ability to be gained. More ability may be gained by spending 100 Experience Points and 100 Gold Marks for *each* point gained. A Player may expend this ability point to:

1. increase the character's Wound Point total by one, or
2. give the character skill with one weapon or increase the character's skill with a weapon (from, for instance, +1 Sword to +2 Sword), or
3. increase the character's Resistance Value by one (Resistance Value may *never* be increased above 5), or
4. increase the character's skill by one (either Detrap, Hellgate, Negotiation, or Magic Potential in one sun, but not Combat Bonus).

Make the necessary changes on the Character Record to reflect the manner in which Experience Points are expended.

[12.3] At the end of a game, a character may spend 150 Experience Points and 150 Gold Marks (and/or Jewel equivalent) to increase his Combat Bonus by 1 point (see 17.5).

[13.0] Room Features

GENERAL RULE:

Some room segments contain unusual features, either a fountain, statue, trap door, furniture, staircase, mirror, or artwork. After the party has dealt with any monsters that may be in the room, the party has the option to investigate the feature.

PROCEDURE:

One character from the party must be delegated to investigate the feature. The owner of the investigating character then rolls $1D6$ on the Feature Table and cross-indexes the result with the column on the table which corresponds to the feature investigated. The result can be found in the appropriate rules Case for that feature type. The investigating character (only) gains or suffers the effects of that feature.

CASES:

[13.1] Fountains

In the room stands a large bronze fountain composed of three hyenas from whose mouths pour streams of liquid. There are six fountain results on the Feature Table:

Poison. The character investigating the fountain immediately suffers $1D3$ wounds as a result of testing the fountain.

Potion. The liquid is a magical potion. Roll on the Magic Item Table to determine the nature of the potion (see 14.5). The investigating character gains or suffers from the potion. The potion may then take one dose (only) of the character with him.

Alcohol. The investigating character has tested an extremely potent dose of magical alcohol and is now drunk. His Combat Bonus is reduced by 2 for the remainder of the game (note the change on his Character Record).

Jewel. In the waters of the fountain the investigating character finds a jewel. Roll on the Jewel Table (14.9) to determine its value.

Water. The liquid is water and has no effect.

Blood. The liquid is steaming blood. The investigating character is sickened and has his Combat Bonus reduced by 1 for the remainder of the game (note change on Character Record).



[13.2] **Statues**

In the room stands a lifesize statue made of finely polished alabaster. There are six statue results on the Feature Table:

Medusa. The statue is Medusa which now comes alive. The investigating character must make an immediate Resistance Check, and if he fails, the Medusa has turned him to stone. After the Resistance Check is resolved, the party may negotiate, bribe, or fight the Medusa (see 15.3).

Jewels. It is a statue of a ram which has two jewels for eyes. The investigating character may take them (determine the value of each using the Jewel Table, 14.9).

Medallion. Around the statue's neck hangs a medallion, which the investigating character may take. If he does so, refer to the Medallion column of the Treasure Table to determine the type of medallion and its effects.

Demon. A statue of a demon; the investigating character rolls a die and consults the Altar column of the Feature Table to determine which demon is depicted. The statue is treated as an altar to that demon (for effects see 13.5).

Talisman. Around the statue's neck hangs a small talisman, which the investigating character may take. If he does so, refer to the Talisman column of the Treasure Table to determine the type of talisman.

X. A statue of the arch-enemy, X the Unknown. The investigating character must make an immediate Resistance Check. If he passes, there is no further effect from the statue. If he fails, the character becomes a tool of X the Unknown. He must immediately attack the party. He does so by being lined up in the middle space of the monster march order; the Combat Sequence is begun and may only end if the party is killed, he is killed, or a member of the party successfully redeems him with a Redemption spell (he must attempt to resist the spell).

[13.3] **Trap Doors**

In the center of the room is a trap door. There are four trap door results on the Feature Table:

Trap. The trap door is trapped. The investigating character immediately rolls on the Trap Table. Once the trap has been dealt with, the character may collect the Type J treasure it protected.

Room. The investigating character falls into a room beneath the floor of the current room (but not on the next level; do not pick a room chi). The character must determine if there is a room monster there, and if so, it must be dealt with. There is Type J treasure in the room. The party may not enter the room to help the character. The character may exit the room once the above procedures have been performed.

Pit. The investigating character falls into a pit containing 1D3 cronks. They may have treasure like a normal monster and may be negotiated with, bribed, or fought. The party may not help the character and the character may not leave until he has dealt with the cronks.

Heligate. The investigating character falls into a shaft that takes him into the mouth of the Heligate itself. The character is removed from play until the Heligate is destroyed (see 16.0). At that point the character is freed from the infernal device and enters play again.

[13.4] **Furniture**

The room contains a piece of magical furniture which may be investigated. There are six furniture results on the Feature Table:

Coffin. The room contains a coffin from which a Vampire rises (see 15.5). The Vampire and the investigating character must immediately fight (there is no negotiation or bribery). After the first round of combat, the rest of the party may join in the battle.

Bookcase. The investigating character rolls 1D6; on a result of 1-3, the bookcase falls on the character inflicting 1D3 wounds; on a result of 4-6, the character has found a book of spells from which he learns how to cast the "resurrect" spell (see 10.8).

Desk. The top desk drawer contains a trap. If the investigating character wants the medallion in the drawer, he must deal with the trap (see 7.0) first and then roll on the Magic Item Table to determine the type and effects of the medallion.

Bed. The room contains a large magical bed which the investigating character (only) may regain 1D3 Wound Points by lying on.

Clavicorn. In the center of the room is a clavicorn that plays itself. The investigating character must make a Resistance Check, and if he fails, he is wooed by the instrument into placing half of his Gold Marks inside the body of the instrument. The money may only be reclaimed by incurring a Wound Point to reopen the instrument.

Mirror. The room contains a large mirror; the investigating character must roll on the Mirror Table to determine its nature and effects (see 13.7).

[13.5] **Altars**

In the room stands an altar to one of the six demons worshipped by the inhabitants of the Citadel. The character who investigates the altar will use the following procedure. He must make a Resistance Check, and if he passes, the altar gives him a benefit; if he fails, the altar curses him. The effects of the benefits and curses for each altar are as follows:

Alloecs ("The Warrior Duke"). If the character passes, he gains the ability to cast combat spells in the next Combat Sequence (only) at no cost in Wound Points. If he fails, he is cursed and his Combat Bonus is reduced by 1 for the duration of the current game.

Vassago ("The Prince of Prophecy"). If the character passes, he gains a +3 detrap skill (or has his current skill increased by 3). If he fails, he permanently loses his detrap skill (if any) altogether.

Avnas ("The President of Fire"). If the character passes, he gains the ability to cast the lightning spell at only 1 Wound Point cost; if he does not already possess it on his spell list. If he fails his check, the altar casts a lightning spell at the character.

Malthus ("The Earl of Death and Havoc"). If the character passes his check he gains the ability to cast the Wrath of God spell. Should he fail his check, the statue immediately casts a Wrath of God spell at the character (see 10.8).

Leraje ("The Marquis of Archers). If the character passes his check, he gains a +3 bow skill (regardless of whether or not he possesses a bow). Should he fail his check, he is immediately attacked by 3 magical arrows; roll 3 times on the bow column of the Combat Results Table (9.9).

Aamodry ("The Infernal King"). If the character passes his check, he gains a Combat Bonus of +3 and the ability to cast a lightning spell at only 1 Wound Point cost (he gains the spell if he does not already possess it on his spell list). Should he fail his check, he is cursed and his Magic Potential for each sun is immediately and permanently reduced by 1.

[13.6] **Art Work**

In the room is a beautiful piece of magical art work. There are six art work results listed on the Feature Table:

Tapestry. On the wall hangs an ornate tapestry of Elfin origin. The investigating character may discard one of his two weapons and take the tapestry with him instead. Its value is determined by rolling on the Jewel Table and adding 4 to the dice result.

Painting. On the wall is a painting of a group of figures. Each and every member of the party must roll 1D6; on a result of 1, the rolling character is one of the figures depicted. If depicted, the character is immediately cursed with 1D3 wounds.

Statue. There is a large statue in the room; roll on the statue column of the Feature Table (13.9) to determine its nature and effects.

Cut Glass. On a table is a cut glass object which the investigating character may claim. If claimed roll 1D6; on a result of 1-3 the object is a Talisman, and on a result of 4-6 it is a Medallion. Roll on the Magic Item Table under the proper column to determine its nature and effects.

Icon. On the wall is an icon of a demon. The investigating character rolls on the Altar column of the Feature Table (13.9) to determine its nature and its effects.

Manuscript. On a table is an illuminated manuscript of great beauty. From it the investigating character learns the Wrath of God spell (see 10.8).

[13.7] **Mirrors may reveal the location of the Heligate.**

The first mirror the party comes across will reveal to them the level on which the Heligate is located. This is done by rolling on the Mirror Table (13.9) and cross-indexing the result with the column labeled *Level*. If the level rolled is the same as the one occupied by the party, then a second roll is made on the Mirror Table. This roll determines the number of unexplored segments the party must enter before the Heligate is located. Should the first mirror be on a different level than the level indicated on the first die roll, a second die roll is *not* made. Instead the party must find a second mirror on the level indicated by the first die roll; then roll the second die roll. **Example:** The party finds a mirror on the first level and consults it. It reveals to them that the Heligate is on the third level. The party searches for a staircase and once found, they use it to descend to the third level. Once there they locate a second mirror and make a second roll. The result is "6," which means that the Heligate is the sixth unexplored segment from their current location. The party goes through the 5 segments and on the sixth, the Heligate is found. The players do not roll each time they find a mirror but only for the first mirror and also the mirror on the level with the Heligate.

[13.8] **Staircases affect the movement of the playing pieces and are described in 6.6.**

[13.9] **Room Feature Tables**
(see charts and tables)

Feature Table
Mirror Table

[14.0] Treasure

GENERAL RULE:

Once the party has killed a monster or group of monsters (or, sometimes, after a successful negotiation with them), a player must determine what sort of treasure the monsters were guarding or carrying. Treasure is divided into three types: Gold Marks, jewels, and magic items. Once the various treasures have been determined, they are divided among the party members in any manner the players agree to. The treasure each member carries should be recorded on that player's Character Record. A character which receives a magic item may use that item at any time for the rest of the game and retains it for use in later campaigns as well. Should a character die during play, the other party members may divide his treasure among themselves as they see fit.

PROCEDURE:

1. Refer to the Monster Characteristics Chart. Cross-index the monster type killed with the *Treasure* column of the chart. This will yield either a single letter or two letters separated by a slash. A single letter represents the treasure type of that monster. If there are 2 letters, the first represents the treasure type for such a monster encountered as a result of the Room Monster Table, and the second letter is the treasure type for such a monster encountered as a result of the Wandering Monster Table.

2. Refer to the Treasure Table. Cross-index the monster's treasure type with the three columns of the table: Gold Marks, Jewels, and Magic Items. Under each column will be a number followed by a colon followed by a die code (e.g., "3:1D6 x 5"). For each column roll 1D6. If the number rolled is less than or equal to the number before the colon in the appropriate column, then roll the die again, as specified by the die code after the colon, to determine the number of Gold Marks, jewels, or magic items. If the first number rolled is greater than the number before the colon, there is no treasure of that type present. **Example:** If the above code had been under Gold Marks and the first die rolled was a "1, 2, or 3," then the Player would roll the die again and multiply the result by "5." The result would be the number of Gold Marks in that monster's treasure.

3. Refer to the Jewel Table if jewels were found. Roll 2D6 for each jewel. The resulting number determines the Gold Mark value of the jewel. This value is entered in the jewel section of the Character Record of the owning character. Each jewel should be kept track of separately, not as a running total.

4. Refer to the Magic Item Table if magic items were found. Roll 1D6 for each magic item found. The resulting number is located on the Magic Item Table to determine the type of magic item. Then a second roll is made for each item, and the resulting number is located under the column on the Magic Item Table that corresponds to the result of the first die roll. The result will be the specific variety of that magic item type found. The results are explained in the cases for each magic item type.

5. The Gold Marks are divided among the party members.

CASES:

[14.1] **Treasure types J, K, and L will always be in chests, which may be trapped.**

Roll 1D6 for each chest; on a roll of 1-3, the chest is trapped. A character with a *detrap* skill

may attempt to detrap the chest (see Procedure, 7.10). If the trap is trapped or if the characters survive the effects of the trap, they have free access to the treasure inside.

[14.2] **Determine the treasure of each monster separately.**

[14.3] Weapons

The die roll under the Weapon column determines the type of magical weapon. The owning Player enters the weapon name under "Weapons" on that character's Character Record. In addition, a third die roll is made to determine the Weapon Bonus of that weapon. Roll on the Weapon Table. Should the result read *roll twice*, when the die is rolled twice and the results are added together to determine the weapon effect (e.g., +2 Sword, etc.). Should the second roll be a "roll twice" result, the die is rolled twice again, for a total of three rolls. Thus, it is possible for there to be an infinite number of die rolls, resulting in an infinite Weapon Bonus. If a character already has two weapons, he must discard one before he may pick up the magical one.

[14.4] Armor

The second die roll under the Armor column determines the number of Wound Points added to a character's Wound Point total when he dons the armor. A result of "roll twice" is handled in the same manner as the procedure for Weapons in 14.3. Any living character may don magical armor, and the armor may be passed from one character to another (except during combat, negotiation, or bribery); the character who removes the armor loses the Wound Points Bonus (which may kill him) and the character putting it on gains the Bonus.

[14.5] Potions

The second die roll under the Potion column determines the type of potion found. The character delegated to investigate the potion automatically suffers or gains the effects of the potion.

After this first dose, one dosage of the potion will remain, which the investigating character may use at any time for the rest of the game. There are five potions that may be found:

Poison. The character testing the potion immediately suffers 1D3 wounds.

Strength Potion. The character's Combat Bonus is increased by 1D6 for the next Combat Sequence (only). Then the potion wears off.

Charm Person Potion. The character may immediately take control of one Evil Hero, Evil Mage, Orc, or Troll in his segment. (If the potion is being tested and no monster is around, the potion has no effect). The charmed person behaves exactly as if he were subject to a Charm Spell. See 10.5 for effects.

Charm Monster Potion. The potion works in the same manner as Charm Person Potions, except that they may be used to take control of any single monster which is *not* an Evil Hero, Evil Mage, Orc, or Troll.

Healing Potion. The Player rolls 1D6 and subtracts the result from the number of wounds suffered by the character so far in the game. A character's Wound Point total may not be increased to more than he originally had at the beginning of the game.

[14.6] Talismans

The second die roll under the Talisman column determines the type of Talisman found. The owning Player should enter the name of the Talisman on the Character Record of the investigating character. The owning character immediately has his abilities affected depending on the particular Talisman.

Talisman. There are six Talismans:

Talisman of Mind allows the owner to do mind battle with an enemy at a cost of one Wound Point. The talisman inflicts 1D6 wounds on its target if the target fails its Resistance Check. **Important:** The owning player must roll 1D6 to determine the number of times the talisman may be used in one game (same limit as Heal spell 10.6).

Yellow Sun Talisman increases the Magic Potential of the owning character by 1D3 for the Yellow Sun. This may result in the character being able to use more spells in the current game if the Yellow Sun is dominant (see 4.0).

Blue Sun Talisman has the same effect as the Yellow Sun Talisman, except the character's blue rating is affected.

Red Sun Talisman has the same effect as the Yellow Sun Talisman, except the character's red rating is affected.

Talisman of All Suns increases the Magic Potential of the owning character by 1D3 for *all three* sun ratings. Roll separately for each sun. This may allow the character to use more spells than he currently has recorded on his Character Record. If this occurs, the new spells may be added immediately (the same applies with the other color sun talismans if necessary).

Talisman of Evil forces the owning character to make an immediate Resistance Check. If he fails the check, he has succumbed to the talisman's power and must immediately attack the party. The attack is conducted from the character's current position in the marching order and he also attacks first in the Combat Sequence. The combat must continue until the character is killed, the rest of the party is killed, or one of the other party members charms the character (with magic or potion) or casts a successful Redemption spell upon him. When magic is attempted, the character must make a Resistance Check. A successful charming or Redemption breaks the power of the Talisman and the character returns to the party.

[14.7] Medallions

The second die roll under the Medallion column determines the effects of the medallion found. A character must be delegated to test the medallion, and suffers or gains the benefit of the medallion. The medallion effects are:

Neutralize Poison makes the wearer immune to all poison for as long as he wears the medallion.

Potion Appraisal allows the wearer to tell the nature of a potion without testing it. Thus, a potion will have two doses (since one wasn't used up in testing), and any poison may be discarded without testing it.

Oratory adds 3 to rolls on the Negotiation Table, if the wearer is in the party when there is a negotiation. This modifier is cumulative with the other modifiers to the negotiation die roll.

Dexterity increases the wearer's Combat Bonus by 2 as long as he wears the medallion.

Strangling subjects the character delegated to test the medallion to strangling. The character immediately suffers 1D6 Wounds Points of damage.

[14.8] Rings

The second die roll under the Ring column determines the type of ring found. Rings have the following effects:

Resistance +1 or +2 increases the owning character's Resistance Value by +1 or +2, respectively. This increase in resistance is good as long as the character wears the ring (it may be traded or given to another character).

Sleep, Neutralize Poison, Heal, or Resurrect allows the wearer to cast the same spell as the name

of the ring *once* during the game at *no cost* in Wound Points. The ring should be kept after the spell is cast since it may be used again when the character reenters the Citadel.

- [14.9] **Treasure Tables**
(see charts and tables)

Treasure Table
Jewel Table
Magic Item Table
Weapon Table

[15.0] Monster Special Abilities

GENERAL RULE:

Certain monsters have special abilities which they use during combat with the party.

CASES:

- [15.1] **Cronks have a stench which may sicken a character.**

When the party begins to fight a cronk or group of cronks, each party member must undergo a Resistance Check. A character which fails is sickened and has his Combat Bonus reduced by 2 during combat with the cronks. The effects wear off once combat is over.

- [15.2] **Each time a Chimaera attacks a character, he will breathe flames at the character, in addition to attacking him normally.**

The character undergoes a Resistance Check, and if he fails, he suffers one Wound from the flames (in addition to other wounds inflicted by the Chimaera's regular attack).



- [15.3] **A Medusa may turn a character she attacks to stone.**

Each time the Medusa attacks a character, roll 1D6. If a 6 is rolled, the Medusa has turned the character to stone. Remove the counter from the party's march order. At the end of combat, a character which knows the spell Stone-Flesh may revive the character. If there is no character who knows the spell, the affected character is dead.

- [15.4] **At the end of every third Monster Combat Phase after he is first wounded, a Troll may regenerate one Wound Point (he may not gain more than he started with).**

- [15.5] **A Vampire will attempt to Charm the character he is attacking, during the first two Monster Combat Phases (only).**

The charm behaves as if it were a Charm spell but the Vampire does not expend Wound Points to cast it. If the character fails his Resistance Check, he is charmed and is placed in the first row of the monster march order. The charm may be broken by the Vampire dying or by a Redemption Spell. While charmed the character may not cast spells but he must attack the party. Wounds inflicted on the character during combat are retained when the charm is broken.

- [15.6] **Each Wound Point inflicted on a Hydra will increase the its Combat Bonus by one point.**

The increase takes place immediately. Thus, as the hydra suffers wounds, its ability to attack is

increased. Once all its Wound Points are gone the Hydra is dead.

- [15.7] **Evil Mages (including X the Unknown) know one spell, Lightning, which they will cast every Monster Combat Phase unless doing so would cause the mage to die.**

Use the procedures in 9.3 to determine the target of the spell.

[16.0] The Hellgate

GENERAL RULE:

The Hellgate is a large mountain-like device of tremendous magical power which the party must find and destroy in order to win the game. It is guarded by a number of bound demons and X the Unknown. Once the Hellgate is found, there will be an extra Phase in the Combat Sequence called the Hellgate Phase (see 9.2). During this Phase the Hellgate will cast blast spells.

PROCEDURE:

Once the Hellgate is found roll 1D3+2 to determine the number of demons guarding it (no level modification). The monster march order is set up with the demons in the first and second rows, X the Unknown in the second row, and the Hellgate in the third. During the Hellgate Phase the Hellgate may cast 3 Blast spells at a character (or split among several characters). The Hellgate does not expend Wound Points to cast spells. The Hellgate will continue to cast spells so long as X the Unknown is alive. When he dies, the Hellgate ceases to function and the demons disappear. The Hellgate may cast spells from the third row. To destroy the Hellgate, X must be killed and then a character with a Hellgate rating must attempt to destroy it. He rolls a die, and if the result is less than or equal to his Hellgate rating, the Hellgate is destroyed. If the roll is higher, he suffers one wound. The die is rolled separately for each character attempting to destroy the Hellgate. A character may continue to roll until he succeeds, dies or gives up. See Victory Conditions, 17.0. Demons and X the Unknown are only affected by the Monster Wound, Monster Combat Bonus, Treasure Type and Experience Points rows on the Level Chart (6.7). The number of monsters and Negotiation Value rows are not used. A character's Hellgate rating may not be increased above 5.

[17.0] Victory Conditions

GENERAL RULE:

There are two types of victory: team victory and character victory. In order for the team, meaning the characters as a group, to win, the Hellgate must be found and destroyed, and at least one of the characters must make it back out of the Citadel alive (to tell the world). It may take more than one game for the party to win. In order for a character to win, he must get out of the Citadel alive, have gained at least 100 Experience Points, and gained at least 100 Gold Marks value in gold or jewels. If more than one character fulfills these victory conditions, then the character with the greatest total amount of Experience Points, jewels and Gold Marks is the winner. Ties are possible. In any given game, the party may decide to leave the Citadel before the Hellgate is found and destroyed. In this case, team victory is impossible. In order to exit the Citadel (and thus the game), the party must get back to the first level and exit from the original segment which connects to the Gateway of Evil.

PROCEDURE:

The party enters the Citadel and looks for the Hellgate. If they decide at some point during play that they will be killed before they find it, they have the option to leave. Should they exit before they have found and destroyed the Hellgate, then the game may continue. The players may reenter the Citadel after being cured of all wounds. If the game is begun again in the same session, the previously explored segments are left as is; if begun later, the players should restart the maze from scratch (thus, the game may be played until the Hellgate is found and destroyed, even though it may take more than one evening of play). Each time the characters leave the Citadel, they should check for character victory.

CASES:

- [17.1] **The Gold Marks and jewels acquired by a character in a previous game are left at home when he reenters the Citadel.**

Thus, if he survives, he may expend the Gold Marks and jewels left at home as partial payment towards acquiring new abilities (see 12.2). If he dies, the money is lost. Experience Points are handled the same way.

- [17.2] **A charmed monster in one game is considered to wander off before the party reenters the Citadel.**

- [17.3] **Should the party exit the Citadel without destroying the Hellgate, when they reenter they may add characters to the party to bring the party total back up to six.**

Characters killed may thus be replaced. It is up to the players to decide whether the new characters will be Heroes or Initiates, but an equal balance of both should be maintained, if possible. Previously killed characters are ineligible (of course) to reenter the Citadel.

- [17.4] **Before reentering the Citadel a character may choose new weapons (never more than two may be taken in), if he desires.**

- [17.5] **There is a six month lapse in time (Earth equivalent) between games, which will eventually affect the characters abilities.**

The number of Experience Points needed to increase a character's abilities (see 12.0) is increased by 10% after the third time he has exited the Citadel. It increases by 10% each time thereafter. Thus, characters in effect "age" and progress at a slower rate.

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CHARTS AND TABLES

[4.2] CHARACTER RECORD

Skills _____

Name _____

Race _____

Wound Points _____

Magic Potential _____

Resistance Value _____

Combat Bonus _____

Weapons _____

Weapon Skill _____

Spells _____

Magic Items _____

Gold Marks _____

Jewels _____

Experience Points _____

[4.4] MAGIC POTENTIAL TABLE

DIE	Magic Potential (per Sun)		
	Red	Yellow	Blue
1	0	0	0
2	0	0	0
3	2	1	0
4	0	1	2
5	1	1	1
6	2	2	2

[4.3] HERO CHARACTERISTICS CHART

Name	Race	WP	MP	RV	CB	Weapons	Weapon Skill	Skill
Almuric	Human	8	1/1/2	2	3	Sword, Dagger	+2 Sword	1 Hellgate
Alric	Human	6	2/3/4	2	0	Sword, Throw Dagger	None	1 Hellgate
Curvenol	Human	5	5/5/5	1	0	Sword, Throw Dagger	None	2 Hellgate
Dalmilandril	Elf	5	3/4/5	3	2	Bow, Dagger	+2 Bow	+2 Negotiation
Dierdra	Human	7	0/0/0	1	4	Hammer, Sword	+1 Hammer	1 Hellgate
Eodred	Human	6	3/4/5	2	0	Bow, Throw Dagger	None	2 Hellgate
Gerudirr	Dwarf	6	0/0/0	2	6	Ax, Dagger	+3 Ax	1 Detrap
Gilith	Elf	8	0/0/0	3	4	Bow, Dagger	+2 Bow	+2 Negotiation
Gislan	Dwarf	10	4/4/4	3	4	Ax, Hammer	+2 Ax	3 Detrap
Gwaigilion Elengal	Elf	7	4/3/2	3	4	Bow, Dagger	+2 Bow	+1 Negotiation
Larraka	Human	5	6/5/4	3	0	Bow, Dagger	None	1 Hellgate
Linfaas	Elf	9	0/0/0	2	5	Bow, Sword	+2 Bow	+3 Negotiation
Lord Dil	Human	10	0/0/0	3	5	Sword, Dagger	+2 Sword	2 Hellgate
Maytwist	Elf	7	3/3/3	2	0	Throw Dagger, Bow	+2 Bow	+3 Negotiation
Paladin Glade	Human	10	0/0/0	2	4	Sword, Throw Dagger	+2 Sword	2 Hellgate
Raman Cronkevitch	Demi-Cronk	9	0/0/0	3	4	Sword, Dagger	+1 Sword	1 Detrap
Sliggoth	Swamp Creature	8	1/2/3	2	4	Ax, Bow	+1 Ax	1 Detrap
Stephen Paladin	Human	10	0/0/0	2	5	Sword, Dagger	+2 Sword	2 Hellgate
Theregond	Human	8	4/3/2	2	1	Sword, Throw Dagger	+3 Sword	3 Hellgate
Weldron	Human	9	0/0/0	2	5	Sword, Bow	+2 Sword	3 Hellgate
Wendolyn	Human	7	4/3/2	2	1	Sword, Dagger	+2 Dagger	4 Hellgate
Zareth	Human	9	0/0/0	4	4	Sword, Throw Dagger	+1 Sword	3 Hellgate
Zurik	Dwarf	8	3/4/5	2	3	Ax, Dagger	+2 Ax	3 Detrap

WP: Wound Points; MP: Magic Potential; RV: Resistance Value; CB: Combat Bonus.

[6.7] LEVEL CHART

Characteristic	Level		
	1	2	3
Monster Wound	+0	+2	+4
Monster Combat Bonus	+0	+1	+3
Monster Negotiation Value	+0	+1	+2
Number of Monsters	×1	×1	×2
Treasure Type	+0	+1	+2
Experience Points	×1	×1	×2

[7.1] TRAP TABLE

DIE Trap Type

- 1 Arrow
- 2 Poisoned Arrow
- 3 Poison Gas
- 4 Explosion
- 5 Flaming Oil
- 6 Roll Twice

[8.2] MONSTER CHARACTERISTICS CHART

Monster Type	RV	NV	Weapon	Spells	Treasure	Special
Chimaera	2	7	-	-	I	Firebreath
Cronk	1	9	-	-	E/B	Stench
Demon	4	None	-	-	D	See 16.0
Dire Wolf	1	9	-	-	A	-
Evil Hero	2	5	+1D6 Sword	-	J/C	-
Evil Mage	3	3	Dagger	Lt	J/C	-
Gargoyle	3	4	-	-	G	-
Harpy	1	5	-	-	A	-
Hydra	3	7	-	-	J	See 15.6
Medusa	2	5	-	-	G	Flesh/Stone
Minotaur	3	7	-	-	J/C	-
Ogre	2	2	Hammer	-	J/E	-
Orc	1	0	Sword	-	H/B	-
Skeleton	1	9	-	-	F/A	-
Troll	3	4	-	-	J	Regenerate
Vampire	4	6	-	-	J	Charm
Warg	1	6	-	-	A	-
Wight	2	4	-	-	H	-
Wraith	1	2	-	-	I/D	-
X the Unknown	4	None	Sword	Lt	L	See 16.0

RV: Resistance Value; NV: Negotiation Value.

[8.3] ROOM MONSTER TABLE

FIRST DIE	Second Die					
	1	2	3	4	5	6
1	Evil Mage	Evil Hero	Cronks: 1D6	Gargoyle	Chimaera	Medusa
2	Orcs: 1D3	Troll	Vampire	Harpies: 1D3+2	Ogre	Minotaur
3	Dire Wolves: 1D6	Wight	Wargs: 1D3	Evil Mage	Evil Hero	Cronks: 1D6+1
4	Gargoyles: 2	Chimaeras: 2	Medusa	Orcs: 1D6+1	Hydra	Vampire
5	Harpies: 1D6+2	Ogres: 2	Minotaur	Dire Wolves: 1D6	Wights: 2	Wargs: 1D6
6	Skeletons: 1D3	Wraiths: 1D3	Skeletons: 1D6	Wraiths: 1D3+2	Troll	Hydra

[8.5] NEGOTIATION TABLE

DIE	Result
6 or less	Failure
7-9	Agreement
10 or more	Intimidate

[8.3] WANDERING MONSTER TABLE

FIRST DIE	Second Die		
	1-2	3-4	5-6
1	Evil Hero	Evil Mage	Chimaera
2	Gargoyle	Medusa	Orcs: 1D3
3	Troll	Vampire	Harpies: 1D3+2
4	Ogre	Minotaur	Dire Wolves: 1D6
5	Wight	Wargs: 1D3	Wraiths: 1D3
6	Hydra	Skeletons: 1D3	Cronks: 1D6

[8.9] BRIBERY TABLE

Gold Marks Offered	Monster Wound Points + Negotiation Value						
	1-5	6-9	10-12	13-16	17-20	21+	
20	4	2	1	1	0	0	
40	4	3	2	1	1	0	
60	5	4	2	2	1	1	
80	6	5	4	2	2	1	
100	6	6	4	3	2	1	
150	6	6	5	4	3	2	
200	6	6	6	4	4	2	
300	6	6	6	5	4	3	
400+	6	6	6	5	5	4	

[9.9] COMBAT RESULTS TABLE

DIE	Weapon						
	Dagger	Throw Dagger	Bow	Sword	Hammer	Ax	Monsters
1-3	0	0	0	0	0	0	0
4	0	0	0	1	1	1	0
5	1	0	1	1	1	1	0
6-9	1	1	1	1	1	1	1
10	1	1	1	2	2	2	1
11	2	1	2	2	2	2	1
12	2	2	2	2	3	2	2
13	2	2	2	3	3	3	2
14	3	2	3	3	4	4	2
15	3	3	3	4	4	4	3
16	4	3	4	4	5	5	4
17+	4	4	4	5	5	5	5

[13.9] FEATURE TABLE

DIE	Fountain	Status	Trap Door	Furniture	Altar	Artwork
1	Poison	Medusa	Trap	Coffin	Alloes	Tapestry
2	Potion	Jewels	Trap	Book Case	Vassago	Painting
3	Alcohol	Medallion	Room	Desk	Avnas	Statue
4	Jewel	Demon	Room	Bed	Malthus	Cut Glass
5	Water	Talisman	Pit	Clavicoord	Leraje	Icon
6	Blood	X	Hellgate	Mirror	Asmoday	Manuscript

[14.9] MAGIC ITEM TABLE**1st Roll****2nd Roll**

Type	DIE	Weapon	Armor	Potion	Talisman	Medallion	Ring
Weapon	1	Sword	+1	Poison	Mind	Neut Poison	Resist +1
Armor	2	Hammer	+1	Strength	Yellow Sun	Potion Appra	Resist +2
Potion	3	Axe	+1	Strength	Blue Sun	Oratory	Sleep
Talisman	4	Bow	+2	Charm Person	Red Sun	Dexterity	Neut Poison
Medallion	5	Dagger	+2	Charm Monster	All Suns	Neut Poison	Heal
Ring	6	Throw Dagger	Roll Twice	Healing	Evil	Strangling	Resurrect

[14.9] JEWEL TABLE

DIE	Value in Gold Marks
2	1
3	5
4	10
5	15
6	20
7	25
8	35
9	50
10	75
11	100
12	150

[14.9] WEAPON TABLE

DIE	Weapon Bonus
1	+1
2	+2
3	+2
4	+3
5	+3
6	Roll Twice

[10.9] SPELL SUMMARY

Spell	Code	Cost	Type
Charm	Cm	3	C
Blast	Bl	1	C
Explosion	Ex	1	C
Lightning	Lt	2	C
Sleep	Sl	2	C
Redemption	Rd	3	C
Magic Shield	MS	2	C
Hesitate	Hs	2	C
Cease Fire	CF	3	C
Mental Attack	MA	4	C
Lock	Lk	1	NC
Mage Armor	Mr	1	NC
Neutralize Poison	NP	1	NC
Stone-Flesh	SF	3	NC
Strength	St	1	NC
Heal	He	1	NC
Rejuvenate	Rj	2	NC
Teleport	TI	3	NC
Thief	Tf	1	NC
Oratory	Or	1	N
Cow	Cw	2	N
Daunt	Dn	3	N
Sway	Sw	1	B
Cajole	Cj	2	B
Wrath of God	WG	3	S
Resurrect	Rs	5	S

C: Combat spell; NC: Non-combat spell; N: Negotiation spell; B: Bribery spell; S: Special spell.

[13.9] MIRROR TABLE

Level	DIE	Segments Away
1	1	3
2	2	4
2	3	5
3	4	6
3	5	7
3	6	8

[14.9] TREASURE TABLE

Type	Gold Marks	Jewels	Magic Items
A	0:0	0:0	0:0
B	6:1D6	0:0	0:0
C	6:3D6	0:0	1:1
D	1:3D6	1:1D3	0:0
E	2:1D6×10	2:1D6	2:1
F	3:1D6×5	3:1D3	1:1
G	6:3D6×5	3:1D6	2:1
H	6:2D6	1:1D3	1:1
I	6:1D6×5	2:1D6	2:1
J	6:1D6×20	2:1D6	3:1D3
K	6:2D6×20	3:1D6	3:1D3
L	6:3D6×20	4:1D6	4:1D3

Facts for Fantasy

Edited by Susan Shwartz, Ph.D.

The Wyvern

Among the many different kinds of dragonish beasts is the Wyvern, which bore two wings upon its back and had two feet clawed like eagles. Its tail was long and barbed. It is described in the Middle Ages as being venomous, rather than firebreathing. Its chief employment is not as a monster for heroes to slay (there is no story, for example, of St. George and the Wyvern), but as an heraldic device. The earls of Kent and Pembroke included Wyverns among their armorial animals: this beast would appear whenever the earls' crests were drawn.

Record of Achievement

Herodotus, whom scholars call the father of history, tells a bawdy story of the Pharaoh Cheops for whom the great pyramid was built. He closed all the temples and compelled his subjects to labor as slaves. When he ran short of money, he sent his daughter to a brothel with instructions on just how much to charge her customers. She, however, improved on her father's instructions and asked each man to give her a block of stone. According to Herodotus, the middle pyramid which stands in front of the Great Pyramid of Cheops was built of these stones and is 150 feet square. However, Herodotus remarks that this is a story, and not wholly to be believed.

The Histories, Book II, Herodotus, Penguin, 1974

Stop Swearing

Iceland had two kind of outlawry in the tenth century. There was the greater outlawry, which was banishment for life, and the lesser outlawry, which was an exile of three years and a stiff fine. A man named Hjalti, in the days before Iceland became completely Christian, was once sentenced to the lesser outlawry because of a rude verse he made. "I will not blaspheme the gods," he quipped, "but I think Freyja (Odin's wife and the equivalent of Roman Juno) is a bitch." He was brought before the Althing, or annual legal assembly, where it was discovered that he was a Christian. Despite the sentence passed against Hjalti, the Althing shortly afterwards decided that all Iceland should convert to Christianity.

I, Teiresias

The prophet who predicted the destruction of Oedipus was Teiresias of Thebes. According to Ovid's *Metamorphoses*, he was said to be one of the earliest transsexuals. Apparently, one day as he was walking in the woods, he came across two snakes as they were mating. Because he struck them apart with a blow of his staff, he was transformed into a woman and lived that way for years until, once again walking in the same forest, he came upon mating snakes, struck them,

and reverted to his previous sex. This metamorphosis got him into trouble with the gods. Zeus and Hera (Jupiter and Juno) were arguing one day about which sex derived more pleasure from intercourse. Zeus declared it was the female; Hera stated that the male must derive greater enjoyment from sex or Zeus wouldn't be so consistently unfaithful. Unfortunately, both had the idea of asking Teiresias' opinion, since he had been both male and female. Angered by the statement that women got more pleasure from sex than men — at least in Teiresias' experience — Juno struck him blind. Since no god's gift can ever be undone by another god, Zeus was powerless to restore the prophet's sight, but in compensation gave him the gift of second sight, or prophecy, for which he is most widely known.

Metamorphoses, Publius Ovidius Naso

The Amphisbaena

Lucan's *Pharsalia* reports that while marching across the African desert, Cato's soldiers met up with the Amphisbaena, a serpent with two heads, one of them set in its tail. It is able to run in either direction with agility, and can bite effectively with either mouth. In Greek, amphisbaena means "goes both ways." Related to this highly unlikely reptile is the *doble andador* (both-ways-goer) of the Antilles, which is said to be nourished by ants and which, if chopped in half, grows back together again.

Pharsalia, IX, 701-28, Marcus Annaeus Lucanus and Book of Imaginary Beings, Jorge Luis Borges, Dutton, 1969

Parzival's Brother

Parzival, one of the Grail Knights, is treated in many romances in many different languages. In Welsh, his name is Peredur, in French, Perceval. The monumental romance by Wolfram von Eschenbach, written in the 12th Century, describes his progress from innocent to ruler of the Grail Castle. Von Eschenbach, however, gives him a brother. According to the twelfth-century German poet, Parzival's father, Gahmuret of Anjou, was questing in the far East. He fell in love with Belacane, a pagan queen who was black, beautiful, and passionately devoted to him, but he left her, ultimately, because she was not Christian. The skin and hair of their son, to whom Queen Belacane gave the name Feirefiz of Anjou, was spotted black and white. He was known as a waster of forests because his many jousts splintered so many lances that whole forests were chopped down to supply them. Noted also for his love of fair ladies, he was reunited with his brother, converted to Christianity, and was rewarded with the hand of Repanse de Schoye, the Grail Bearer.

Parzival, Wolfram von Eschenbach, Vintage Books, 1961

Cannons in the Middle Ages

T.H. White in *The Once and Future King* accuses Mordred of using gunpowder in his revolt against King Arthur, his father and uncle. In reality, however, the use of artillery dates in Europe from the early 14th Century. Firearms were used in the defense of Tournai in 1340; King Edward III of England used guns which fired quarrels

(much like a crossbow's bolt or lead pellets) to protect the approaches to Calais in 1346. Before 1370, cannons were generally made of copper or brass and weighed about 20 to 40 pounds, but these guns were replaced first by wrought iron weapons, then by cast iron. In 1375, the French had guns capable of firing 100-pound stone balls; the English, however, used guns capable of casting stones 24 inches in diameter at their widest. The average weight of the English heavy cannon in the 1370's and 1380's was 380 pounds, not the 600-700 pound guns the French used.

By 1400, cannons were categorized according to thickness and length. They fired stone balls, lead pellets, or quarrels. The largest of these cannons were the *bombardes*, which might weigh over 10,000 pounds. The *veuglaires* or *fowlers* were up to eight feet long and weighed from 300 to 10,000 pounds, while the *crapaudins* (four to eight feet long) were lighter. In the 15th Century the English made up for their earlier lack of heavy artillery. Two guns which they used at the siege of Mont St. Michel weighed around five and a half tons each and could fire a 300-pound stone ball. Such guns were of use in siege warfare, either defensively when mounted on a city's walls or offensively if a fortress was to be attacked from water.

As might be imagined, these early cannons required enormous time to transport and position. Not until the 1470's, when cannons were equipped with trunnions which enabled their barrels to be raised quickly, was artillery significant on the battlefield. Once again, in the Hundred Year's War, the French artillery showed itself to be the finest in Europe. It was used decisively against the English, who were unaccustomed to entrenched artillery camps. The death of the English commander, the eighty-six year old Lord Talbot, after he was knocked down by culverin shot, marked the end of traditional warfare in medieval Europe as characterized by the battles of Crecy and Agincourt.

The Age of Plantagenet and Valois, Kenneth Fowler, Paul Elek Productions, Ltd., 1967

Stonehenge

In the days before Uther and Arthur ruled Britain, Aurelius Ambrosius fought against the usurper Vortigern with the help of Merlin, the prophet. Vortigern had assassinated Aurelius' father and brother, and now Aurelius wished to make their graves splendid. Merlin suggested that the king send for the Giants' Ring on Mount Killaraus in Ireland. Long ago, he said, the Giants transported the great stones from Africa and intended them to be used for healing. Aurelius agreed that the Giants' Ring would make a fine memorial to his father and brother. When Merlin and Uther went to Ireland to collect the Ring, they were opposed by Gillomanius, who finally had to flee. Merlin ordered his men to take down the Ring, but they failed. Finally he himself took charge, and the stones were stored on board ships easily. When Merlin returned to Britain, he arranged them around the burial place in the same composition as they had in Ireland — and there they stand now.

History of the Kings of Britain, Geoffrey of Monmouth, Penguin

Huntress of Worlds

Artemis was more than the virgin goddess of the hunt and Apollo's sister. As his sister, she was a goddess of light: moonlight in his sunlight. Like him, she was armed with bow and quiver, and she was called *Apollousa*, or the destroyer, whose arrows decimated herds and struck down those who spoke against her. As moon-goddess, or Selene, she presided over childbirth along with Hera. But Artemis' complex roles caused her to be identified with other goddesses. Among these were the Cretan virgin goddess Britomartis (later put in Renaissance armor by Edmund Spenser) and Hecate, a divinity of wild Thrace, who was a moon-goddess and a power in the underworld. This connection gave Artemis a fairly sinister character. Finally, she became associated with the Artemis of Ephesus, who was a fertility goddess, and one of the forms of the Great Mother who was worshipped throughout the Orient. The Romans, in calling Artemis Diana Trivia — Diana of the Three Ways — referred to her three principal aspects as huntress, moon-goddess, and — as Hecate — goddess of the underworld.

Encyclopedia of Mythology, Larousse and *Mythology*, Edith Hamilton

Twelfth Century Feast

Eleanor of Aquitaine later Queen of England, married Louis, King of France, in 1137, when she was fifteen. At the wedding

feast, which began early in the morning and lasted until midafternoon, the southern French had an opportunity to show just how much they loved elaborate food. Peasants rarely tasted meat, but the wedding guests feasted on swans decorated with ribbons and green leaves, ducks, geese, and peacocks served in expensive pepper sauce, roast pork, sole, fried lobsters, oysters, and mullet, all served in highly spiced sauces. These sauces, since spices had to be brought from the East, were extravagantly expensive. For dessert — which in medieval feasts accompanied every course — the guests delighted in figs, candied fruits, rice cooked in almond milk, and tarts.

Eleanor of Aquitaine, Marion Meade Hawthorn, 1977

Whole Hog

In the *Odyssey*, Odysseus' men are transformed into swine by Circe. Odysseus himself escapes metamorphosis only because Hermes appears to him and tells him how to find Moly, an herb which prevents such shapechanging. Protected, Odysseus was able to threaten Circe into restoring his men to their true forms. This story, however, is not just one of transformation by a witch into a foul shape: the men, restored to human form, were all younger and more handsome afterward. Later writers could not leave this idea alone. The Renaissance especially became interested in the idea of transformation, and Circe became one of the

magicians whom Renaissance occultists often wrote about. Not all of Odysseus' men, they said, were pleased with being transformed from swine into men. One man, named Gryllus, much preferred being a boar, which he saw as the ideal life of the senses. Circe, always willing to oblige Odysseus, changed him back, and Gryllus returned happily to his acorns, his sows, and the ironic legends that grew up about him.

Odyssey, Homer

El Cid

Rodrigo of Bivar, called El Cid Campeador, was the national hero of 12th Century Spain. Born of comparatively humble parentage, he rose to be the right hand of the King of Aragon. Although relatively few facts are known about his life (he died in 1099), for five hundred years ballads and songs collected about him as they did about Charlemagne or Arthur. One such legend is told of his heroic defense of Valencia *after his death*. Gil Diaz, his servant, had the Cid's body embalmed with the eyes open, then set it upon Babieca, his great charger, and fastened the corpse in the saddle with two boards, each reaching his neck. Dressed in armor, wearing a helmet, and his sword tied in the dead fist, the body led a successful charge against the Moors and rode straight into legend.

Poem of the Cid, translated by W.S. Merwin, Meridian Books 1975

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Science for Science Fiction

Edited by John Boardman, Ph.D.

Melters vs. Freezers

Ever since people began to get concerned about the environment, in the late 1960's, there have been two schools of thought about a possible climatic disaster. These schools might be called the Melters and the Freezers. The Freezers believe that the increased burning of fossil fuels will put so many smoke particles into the air that they will block off sunlight. This will cause the atmospheric temperature to drop, bringing back the glaciers. On the other hand, the Melters believe that this same process will increase the carbon dioxide content of the atmosphere, making it more difficult for the earth to radiate away the heat it gets from the sun. The Melters contend that the temperature of the earth's atmosphere will rise, melting the polar ice caps and flooding the coastal cities.

Most of the recent scientific data seems to be favoring the Melters. This is all to the good, since we are probably living in an interglacial epoch, with another ice age on the schedule in the next few tens of thousands of years. The carbon dioxide levels in the atmosphere are expected to double in the next century due to the use of fossil fuels. This increase will, if unaffected by other factors, raise the average temperature of the earth by 2°C at the equator to 8°C in the polar regions, for a world-wide average rise in temperature of 3°C.

However, other effects are at work. Mt. St. Helen's, while not of major proportions as volcanoes go, is putting a lot of dust into the air, which will counteract the effect of the increased carbon dioxide content. A really big volcanic eruption, like Tambora in 1815, can affect the weather even more severely; the year 1816 was called, with good reason, "the year without a summer," for the corps were so severely affected that there were bread riots in faraway Europe.

Of course, we have no idea which way the temperature cycle would have gone without the effects of industrialization or Mt. St. Helen's. The earth has been through four ice ages in the past million years, and a fifth one may well be on the agenda. If the Melters should be right, however, it would be no great catastrophe. For most of the Cenozoic, the earth was considerably warmer than it is today, and a great variety of plant and animal life populated it.

New Scientist, 3 July 1980

Planetary Society

The past decade has witnessed a steady decline in the commitment of the United States government towards the exploration of space. Private groups have tried to take up the slack, by arousing a greater public interest in continuing the space program and thus making it clear to the government that there is a vocal and well-educated consti-

tuency for continued space research. The latest such effort is the Planetary Society, founded "to foster public interest in planetary exploration and the search for extraterrestrial life." The President of the Planetary Society is Prof. Carl Sagan, who for 20 years has been one of the most effective promoters of the space program, and popularizers of its accomplishments and future prospects. The Planetary Society points out that at present the U.S. government has not even an unmanned mission to the planets planned until at least 1984.

There is a real possibility that, by that ominous date, some real or fancied national emergency might demand a re-ordering of American priorities. If this happens, it might be tempting to the President to sacrifice the space program and devote its funds to something else. An active and vocal constituency for space research could help minimize that possibility. Anyone interested in joining the Planetary Society should write to Louis Friedman, Executive Director, Planetary Society, 1440 New York Drive, Altadena, Calif. 91001. The society will publish a bulletin, and its members will receive invitations to lectures and exhibits.

Sky & Telescope, August 1980

Radio Timing

The planets Jupiter, Saturn, Uranus, and Neptune have thick atmospheres and heavy cloud covers. For this reason, it was often difficult to get precise measurements on their periods of rotation. The usual method is to pick some mark on the planet's disk, and then follow it through one complete rotation while timing it. The final measurement could be inaccurate if that mark was really drifting at some unknown velocity, high above the planet's surface.

The advent of radio astronomy improved matters greatly. Radio noise, produced in the planet's atmosphere, was regulated by its magnetic field. The magnetic field was seated, as is earth, in the planet's core. Therefore, periodic bursts of radio noise would be a better indication of the planet's actual rotational period.

Even before the Pioneer missions, the rotational period, or "day," of Jupiter had been measured by this method at 9 hours, 55 minutes, 29.37 seconds. Now the two Voyager craft that have passed by Saturn have given us a better measure of its "day." Saturn apparently rotates on its axis with a period of 10 hours, 39.9 minutes. Previous measurements, using cloud markings, had ranged from 10 hours, 21.4 minutes to 10 hours, 39.8 minutes.

Sky & Telescope, August 1980

Bernard's Wobbles

It is fairly common knowledge that the star nearest the Sun is Alpha Centauri. This triple system appears as the third brightest star in our skies, though it is not visible north of about 30°N. Its distance is 4.3 light years. Next to Alpha Centauri in distance is Barnard's Star, which is just barely visible to the unaided eye under excellent seeing conditions, in the summer constellation Ophiuchus. It is 6.0 light years away, and moves faster with respect to the Sun than

almost any other star in the sky. In recent years, its chief interest to astronomers has been the suspicion that it has one, or possibly two, planets in orbit around it.

No direct observation is possible from earth of any planets about a star, even a star so close and so faint as Barnard's Star. But if the apparent path of a star through space is not a straight line, then it is very likely that the gravitational attraction of an unseen companion is pulling that star into a curved path. It is the common center of gravity of the visible and invisible objects that is moving in what for all practical purposes is a straight line. The visible object alone wobbles about that straight line as it revolves about that center of gravity.

However, a closer examination of the recorded motions of Barnard's Star seems to have doomed these hopes to disappointment. Systematic errors in the telescope and in the measuring system seem now to be responsible for the data that were once interpreted as indicating the presence of one or two planets. New techniques of measurement are now being suggested to examine Barnard's Star; instead of measuring its visible position, astronomers will look at the star's spectrum to find the minute changes in its radial velocity that might indicate the presence of a planet. This technique might also be applied to binary stars. The question of whether planets could form in a system consisting of two or more stars is still very much open. Definitive evidence of the existence of a planet in a binary star system would be of great importance in clarifying our ideas about the development of planetary systems.

Sky & Telescope, March 1980

Finding New Planets

Stars which have steady energy outputs, that remain constant over billions of years, are called "main sequence stars." (Obviously, our Sun is among them.) These stars may be divided into two groups whose rotations differ sharply from each other. A minority of main sequence stars spin very quickly about their axes. These stars are hot, bright, and of a white, blue-white, or yellow-white color. But most main-sequence stars rotate much more slowly — a fact which can be ascertained by examination of the lines in their spectra. The slower spinning majority, which includes the Sun, are cooler and fainter, and their colors run from yellow through orange to a dull red.

The low angular momentum of the Sun is probably connected to the fact that it has a family of planets in orbit about it. Despite the fact that the Sun possesses 99.8% of the total mass of the solar system, it has only 2% of the total angular momentum, a term which might be loosely defined as "quantity of spin." Jupiter alone has 60% of the solar system's angular momentum.

From these facts, astronomers presume that the quickly spinning main sequence stars do not have planetary systems, and that the total angular momentum is contained in the star itself. Since a vast majority of main sequence stars rotate slowly, the angular momentum which they may have had in their early stages is now possessed by their planets. Apparently, every star that

reaches a steady energy output at a lower temperature necessarily goes through a process that ejects some of its matter to form a planetary system, or perhaps a planetary system congeals out of matter that does not condense into a steadily shining star. This implies that planetary systems are very common in the universe.

However, the Sun's planetary system may be unusually large. This is a possible deduction from Myron Smith's observations of 17 Sun-like stars. Their average period of rotation about their axes is 10 days, but the Sun has a period of over 25 days. If a relationship exists between a low angular momentum and the possession of a planetary system, the Sun may have given up much more of its angular momentum to its planets than has the usual Sun-like star.

New Scientist, 19 June 1980

Continents Adrift

The first major proponent of the continental drift theory was Alfred Wegener (1880-1930), who began by noting that the eastern coast of South America could be fitted very neatly into the western coast of Africa, and then went on to hypothesize that earth's continents were drifting around like ice floes on a lower layer of denser material. Despite some geological similarities between the allegedly separated regions, continental drift was not accepted by most geologists

during Wegener's lifetime or for many years after his death (during an ill-planned expedition across Greenland). Wegener's calculations for the rates of drift gave velocities that seemed too large. Moreover, the forces to which he attributed the drift were too small to produce the effects he claimed for them.

But by 1905, the question of continental drift once again came under serious study by geologists. A better understanding of the composition and nature of the earth's mantle, the viscous fluid layer under the crust, made it possible for geologists to follow the processes of continental drift, albeit at much lower speeds than Wegener had guessed. It now appears that the continents formed one huge land mass in the Permian Era, prior to the rise of the dinosaurs. (This is supported by geological evidence that much of the earth was desert during the Permian Era. On such a large continent most of the area would have been far away from water-laden sea breezes.) The "Pangaea Continent" then split up into most of the continents we know today, situated on tectonic plates which sometimes separate from each other, as North America now drifts west away from Europe, and which sometimes collide with each other, a situation which is now setting off volcanoes where the North American and Pacific plates meet.

Most geologists accept the evidence as supporting continental drift, but there are still a few hold-outs. For reasons best known

to themselves, the leaders of the official professional society of geologists in the Soviet Union deny that any such thing is taking place. Academician Vladimir Vladimirovich Belousov (1907-) is the principal adherent of this view, which believes that the important motions in the earth's crust are strictly vertical. In part, this attitude may be due to the fact that Soviet territory is restricted to the Eurasian plate, and the Soviet geologists get little chance to study formations in other parts of the world. Or maybe some party bureaucrat got the idea of linking the up-and-down motions of portions of the Earth's crust with the up-and-down motions of classes in human society.

Just as younger biologists tried to do good work under the constraints of the crackpot theories of Trofim Denisovich Lysenko, so the younger generation of Soviet geologists is trying to smuggle the continental drift theory into their professional journals past the watchful eyes of Belousov and his fellow believers. They are having to do this without using such characteristic terms as "tectonic plates" and "subduction" (this last term being the process by which one of a pair of colliding plates sinks beneath the other and is cycled back into the mantle to be melted). The Soviet geologists are instead forced to call this a "downgoing slab situation."

New Scientist, 5 June 1980

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Film & Television

CLOSE ENCOUNTERS: THE SPECIAL EDITION

Director: Steven Spielberg
Producer: Michael Phillips
Screenplay: Steven Spielberg
Director of Photography: Vilmos Zsigmond
Special Effects: Douglas Trumbull

Cast

Richard Dreyfuss	.....	Roy Neary
Teri Garr	.....	Ronnie Neary
Melinda Dillon	.....	Jillian Gueller
Carrey Guffey	.....	Barry Guffey
Francois Truffaut	.....	Dr. Lacombe

Steven Spielberg has revised and re-released his science-fiction epic *Close Encounters of the Third Kind*. The revision, billed as *The Special Edition*, is both a significant improvement of the original and a merchandising coup. It contains few additional scenes and is, in fact, shorter than the original. It cost relatively little to produce, yet it geometrically improves the box-office potential of the re-release. But art and business are rarely as comfortable together as they are in this instance — a good film has been improved — and its makers should be commended for troubling to fine tune a widely acclaimed project.

The theme and content of the original are virtually unchanged by this revision. Its opening section still documents the presence of UFO's zipping about the earth from India to Indiana. Its central section still plots the parallel attempts of a scientific study group and a motley selection of private citizens to establish contact with the aliens. Its final section still has their mutual goal realized in spades. The most tantalizing new footage in *The Special Edition* comes at the film's conclusion where the interior of the alien ship is shown — a resplendent, multi-tiered chamber — but sadly, anyone who expects to learn more about the aliens will be disappointed. We see no more of them than was shown in the original. Fortunately, given the nature of the film, that is enough.

Close Encounters begins and ends with visitors from outer space. In this, it is like countless other films and stories, but it differs from these others in its unshakable conviction that this wondrous possibility is sufficient. The film never attempts to establish the origin of the aliens or the purpose of their visit. The original and this revision simply share the same wide-eyed faith in the intervention of benevolent strangers.

The most ardent believer and the film's central character is Roy Neary, a power company repairman. He is a husband, a father of three and a working man, but these considerable responsibilities fall away after he runs into the aliens on a dark and lonely country road. They leave him with a strong and specific image, one which he tries to identify by sculpting it, first in shaving cream, then in mashed potatoes, and finally in a half-ton of mud on the living room floor.

(This is still the weakest sequence in the film although it is also the most improved.) By the time he has recognized the image as Devil's Tower, Wyoming, the rendezvous the aliens have chosen, his obsession with them has cost him his job and his family. Only the others who have encountered the aliens can understand, only the other disciples.

Although I am not often given to such weighty analysis, I conclude that *Close Encounters* is a Christian allegory, a declaration that help is on the way. First and last the aliens are presented as friendly and welcome. But for a brief and understandable moment of chagrin from a mother whose child they abduct, they are never viewed with fear or suspicion. They are presented as benefactors, demi-gods at worst, whose presence illumines men's hearts as their ship's lights illumine men's upturned faces.

Science fiction films of the fifties and sixties often portrayed alien visitors as hostile armies, malevolent forces determined to destroy or enslave the earth. What followed from this premise was predictable. The clear peril would inspire disparate human forces to unite and finally to prevail. Men were believed to have the future in their own hands. *Close Encounters* represents a departure from this self-possessed tradition, as if the world has become so complex, so intimidating that only divine intervention can help mankind.

On a purely technical basis the film is a masterpiece. His cinematography won an Academy Award for Vilmos Zsigmond in 1977, and alone is worth the price of a second look. Douglas Trumbull's special effects beautifully animate the mystical premise of the film. Though it still sags slightly in the middle, the film's pacing is strong and balanced, and the performances are universally credible.

Artists in other media have always had the luxury of returning to a piece, reworking and refining it. For various reasons, money first among them, this opportunity has rarely been afforded to filmmakers. Steven Spielberg has been given the chance and used it well.

Vincent Misiemo

THE FINAL COUNTDOWN

Producer: Peter Vincent Douglas
Director: Don Taylor
Story: Thomas Hunter, Peter Powell, and David Ambrose
Screenplay: David Ambrose, Gerry Davis, Thomas Hunter, and Peter Powell
Special Visual Effects: Maurice Binder

Cast

Kirk Douglas	.....	Capt. Matthew Yelland
Martin Sheen	.....	Warren Lasky
Katherine Ross	.....	Laurel Scott
James Farentino	.....	Cdr. Richard Owens
Charles Durning	.....	Senator Samuel Chapman

There is an old saying that too many cooks spoil the broth. In the case of United Artists' *The Final Countdown*, this may well be true. First, three men wrote a story about an aircraft carrier and time travel. Then a fourth gentleman joined the first three to write a screenplay about the same aircraft carrier and time travel. What they produced is a poorly strung together collection of

scenes with very little in the way of transition or explanation.

The story opens with a civilian computer expert, Warren Lasky (Martin Sheen), being rushed aboard the *U. S. S. Nimitz*. We are never told why he was rushed on board. He does not know, the Navy does not know, and no one ever tells the audience.

Very shortly after that, the *Nimitz* puts to sea and is at once pursued by a large storm front which doggedly follows and then swallows the world's largest aircraft carrier, taking it back to just off the entrance of Pearl Harbor, one day before the Japanese attack in 1941. It does not take Capt. Yelland (Kirk Douglas) and Cdr. Owens (James Farentino) very long to figure out that they are back in 1941. Lasky hints that he knows something that they don't during the entire time they are trying to figure out what has happened to them. When they decide they are the world's first time travelers, for some reason, no one gets very concerned. The debate swiftly turns to whether or not the Japanese should be stopped.

Now true, the *Nimitz* could stop an invasion fleet of World War II planes, subs and destroyers all by itself. Also true, if all of this really happened, those involved would be faced with a great decision. But it seems that those involved would be a little more confused over what had happened to them. Nobody in this film gets overly concerned at having been sent forty years back into the past, nor do they spend much time wondering at the how or why of it.



The film moves much too fast. A little development of the plot occurs when some civilians are brought on board, along with a Japanese pilot, but not a great deal. The characters are rushed through this film as if there was a certain time table that *simply had to be met*, no matter what the cost.

The cost was in continuity, character development, plot structure, and enjoyment. The film does not grip the viewer — it is difficult even to keep interested in it. The captain finally decides that they should stop the Japanese, and *bang*, the storm returns and takes them back to the present.

And that is about all there is to it. Martin Caidin's novel, *The Final Countdown*, is excellent. It fills in all of the holes left in the film.

But, just like last year's *Star Trek*, the audience should not have to buy the novel to find out what was going on in a movie they've just watched.

There is nothing wrong with what is on the screen in *Final Countdown*; what is on the screen however, is only half of the film. Maybe someday, like *Close Encounters of the Third Kind*, some will go back and put in the missing half hour of this movie.

Christopher John

BATTLE BEYOND THE STARS

Executive Producer: Roger Corman

Director: Jimmy G. Murakami

Screenplay: John Sayles

Cast

Richard Thomas	Shad
George Peppard	Cowboy
Robert Vaughn	Geld
John Saxton	Sador
Darrienne Fluegel	The Girl

Battle Beyond The Stars is the title of New World Pictures' and, more specifically, Roger Corman's latest bid for the American science fiction audience. During a summer of \$30 and \$40 million releases, this modestly budgeted film (a mere \$4.5 million) would at first glance be just another New World rip-off. As we all know however, first glances can be deceiving.

Battle was made in much the same way as *Star Wars*. After the initial success of Lucas' space opera, Corman decided that this was the direction for New World. Like Lucas, he also turned to the oriental filmmakers for inspiration. However, whereas *Star Wars* and its sequel were only brought forth from the rich tradition of Japan's samurai films of the past several decades, *Battle* is as direct a steal from Akira Kurosawa's *The Seven Samurai* as was *The Magnificent Seven*. (Corman goes as far as to name the embattled planet "Akir" after *Seven Samurai's* director).

The movie opens quite originally. Since *Star Wars*, everyone has seemed obliged to try and find a new angle of the screen from which to bring in the opening space ship. (Corman avoided this by bringing it in from hyperspace. One second there is nothing on the screen, the next, there is a massive space cruiser. It is neatly done.)

The ship belongs to Sador (John Saxton), the villain of the piece. He is the leader of a roving band of mutant murderers who travel through the galaxy, either enslaving the planets they find, or destroying them with their "Stellar Converter." According to Sador's sources, the planet Akir has only one space-worthy vehicle, an old manned weather station. Sador's cruiser destroys it without a second thought. Coming low into the Akiran atmosphere, Sador issues his ultimatum, "be enslaved, or destroyed." To emphasize his seriousness in the matter, he has a number of citizens killed at random. Then, he announces when he shall return for their decision, and leaves to destroy a planet rebellious to his rule.

On Akir, the debate begins: to fight, or not to fight. Being a peaceful folk who have

always lived by the Varda, it is not an easy debate. The Varda is little more than a collection of semi-mystical, semi-martial sayings, easily twisted by both sides to prove what they want them to prove. In the end, it is decided to send young Shad (Richard Thomas) to hunt for mercenaries to fight for them. He goes in the ship of Zed, the last of the mysterious "Great Ones."

The ship is of extremely feminine design. Its onboard computer is named Nell, and talks in the voice of "the whore with the heart of gold," as if trying to give the impression that Margery Main was with us again. The relationship between Shad and Nell is a shaky one at first. She is a fighter; he is a farmer. When they try to leave the planet, they are attacked by a patrol Sador left behind. Shad never having fought before, refuses to now. Nell, however, manages to outrun the fighter, but is infuriated at having to "show her backside to those mutant sons-of-bitches." Things do progress. Shad does learn to fight.



He also accomplishes his mission, and the mercenaries he collects turn out to be an interesting lot. There is a girl from a space station who has lived her entire life encased in its walls, never having seen another being before, except her father. Her ship is much like Shad's in that both are womb-like in their darkness and their security; she and Shad are both children who need to be reborn. The difference is that Shad's ship is rounded and curvy, fully female in voice and design, while hers is harsh and mechanical. (She is from a totally mechanical world. She has lived her entire life in corridors and needs to be reborn into a human world. Shad needs to be reborn into a mechanical one. Together, they complete each other.)

There is Nestor, five aliens who share a common intelligence with millions of other beings, all exactly the same as the others. They ask to join Shad's force because they are bored, and the upcoming conflagration promises some excitement. Next in line is a huge lizard-man, a space-going whaler of sorts, and his unusual crew. They join the fight for revenge — Sador destroyed the lizard-man's home planet.

Then comes St. Exman, a large and sexy female from the planet Valkyrie. She

comes to fight for honors, for glory. Half falling out of one of her scant costumes, she announces that on her planet, most people want to "live well, fight hard, and have a beautiful ending." We get the feeling she will make it.

After that comes Robert Vaughn as Geld, practically recreating his role from *The Magnificent Seven*. He is a tired, much-hunted, friendless man; once a super-killer, commanding great fees, now he is willing to fight for just a meal and a place to hide.

But the show stealer is Cowboy George Peppard is truly fabulous fun as a space-faring trucker from earth. He watches old movies, drinks scotch and soda on the rocks, and sports a Confederate flag on the side of his ship. His role is one of underplayed John Wayne-ish comic/drama, and he pulls it off extremely well. If earth is finally to be represented in the space opera genre, this honorable, overweight, beer-drinking romantic is a worthy representative.

Together, as one would expect, these worthies pick away at Sador, going down to death one by one. Geld, the professional, destroys half of the villain's support fighters himself before he is finally shot down. St. Exman renders the Stellar Converter inoperative in an orgasmic attack, lighting the sky with her "beautiful ending." Each death buys Akir a little more time, giving Shad the opportunity he needs to defeat Sador and save his world.

Battle is a rousing, fun-filled picture. It was obviously played a bit for laughs, but not too much. Corman has maintained well the delicate balance between melodrama and tongue-in-cheek comedy.

The main reason the humor does not bring the film down, as it did *Doc Savage, The Black Hole* or most of the other recent adventure movies using this format, is because the actors take themselves seriously. Richard Thomas plays Shad as intently as Mark Hamill does Luke Skywalker. George Peppard might have made a better Han Solo than Harrison Ford from the evidence shown here. But be that as it may, the important fact is that the film was taken as seriously as it could be.

Like Lucas in finding the pricetag for special effects far too costly for his budget, Corman formed his own special effects company. Thus, he was able to fill the film from one end to the other with marvelous special effects, models, mattes and miniatures. True, there is nothing in the movie to compare with the extensive asteroid dogfight scene in *The Empire Strikes Back*, but then, there is very little to compare with that scene, period.

There is a lot to be pointed up in this picture. There is the fact that every different technology shows different lines of development. Every ship and the way it is operated is distinctly unique.

There is so much more: Geld's shark-like razor-tooth of a fighter; and the hawk screeches dubbed in over its attacks; the symbolism of Sador's vampire-like need of other people's bodies; or Shad's leaving of the womb, pushed out by the most cosmic contractions ever filmed. It goes on and on; pages could be filled with this film's nice touches.

Christopher John

Games

"I hear that some people make up their own adventures, instead of using modules."

Overhead at EmpiriCon, a New York science fiction, fantasy and gaming convention.

The role-playing concept adds a new dimension to the wargaming field. The traditional wargame casts its players as the commanders of opposing military forces, and concerns them mainly with the strategy and tactics of battle. A role-playing game allows a participant to identify directly with a character in an alternate reality. Ideally, such a game encourages its players to act a part, develop a story and interact with each other. Eventually, when the micro-computer explosion has run its course, there will be a third medium through which to re-create gameable situations.

The advent of a secondary (and a tertiary) game form has allowed designers considerable latitude. Previously, an interesting failure on the order of *Plot to Assassinate Hitler* would appear because the designer did not have the advantage of role-playing technology. Clearly, political intrigue in wartime Nazi Germany could be both better simulated and replayed with character identification. Role-playing's applicability to power politics demonstrates its flexibility; it is suited for use in just about any situation on a personal level.

If role-playing can cover so many historical and fictional periods, why are the most popular games in that medium restricted to science fiction and fantasy? A look at the competition reveals *Gangster*, a thoroughly mediocre crime effort; *En Gardel*, an excellent, if incomplete, portrayal of France during the heyday of the Three Musketeers and any and all Errol Flynn characters; and *Commando*, which was buried alive under the usual flood of holiday releases, only recently emerging to win the award for best role-playing game at Origins. (I have not had a chance to investigate *Top Secret*, a game of spies.) So the lack of widespread acceptance for these games is not, in two of three cases, due to any failings in the quality of the designs.

The pre-emergence of science fiction and fantasy in the role-playing field can be attributed to a phenomenon similar to that found in traditional wargames. *Frederick the Great*, for instance, is every bit as good as, perhaps better than, *Terrible Swift Sword*, but only a dwindling few are even aware of the former simulation. The fact remains that the American Civil War is a popular era, while the Seven Years' War is almost as ill-favored as the Bubonic Plague. Certain subjects have greater appeal than others (the number of Civil War games sold to people south of the Mason-Dixon line is amazing); sffif happen to be the subjects in favor with the role-playing crowd.

Perhaps sffif maintain their lofty position because of the powers attainable by characters in worlds of those milieux. Whether it be super-science in science fic-

tion, or magic in fantasy, the player suspends disbelief long enough to pretend he is doing things not possible in the "real" world. Secondly, to a person in a society being slowly strangled by bureaucracy, the possibility of operating under comparatively highly relaxed restrictions can be irresistible. The typical successful character in a science fiction or fantasy role-playing game is one who dares, one who plans well, and, most of all, one who thinks clearly and quickly.

Another reason why sffif is attractive to the gamer involves the merits of the subjective "time" in which each genre is set. Fantasy implies the addition of the supernatural to any era, whether it be historical or in the future — though America and Britain heavily favor a medieval background to the virtual exclusion of all others. People who know that period realize that it was a time of misery for all but the chosen few; however, it is the period glamorized by the great majority of legends and fairy tales recounted nowadays. Science fiction can occur in the past, though for role-playing purposes it is a future in which faster-than-light travel has been invented that is of most interest. Man wishes to know his future when, he somewhat optimistically believes, his lot will be greatly improved. Other periods share the advantages of subjective "time" (many can imagine themselves enjoying the grand life of a 17th Century swashbuckler), but none include a span of cultures as diverse as those found in science fiction and fantasy.

The popularity of sffif is also raised because the genres represent the ultimate in escapism, outside of wish fulfillment. Wish fulfillment, however, is more readily found in situations close to our time and culture: most people long for things which can be found in their segment of space-time.

The last, and most important, component in the sffif hegemony is its primacy in the field. *Dungeons and Dragons*, a fantasy role-playing game, and *Traveller*, a science fiction role-playing game, were and are the two best-selling and first released products in the genres. Nothing begets current success like past success. Those two systems will be around for a long time, and since perceived success results in imitation, their spin-offs will be numerous. *Traveller* and *DBD* are far from the last words in sffif role-playing, respectively, but it will take a vastly superior competitor (or massive distribution and advertising) to displace either of them.

Having previously examined in past columns the major fantasy role-playing systems — with the exception of *DragonQuest* (designed by this writer) — it is time to look at the two major science fiction role-playing games, *Traveller* and *Space Opera*. There are other games currently available which lack the credibility of these two products, and other projects in various stages of invention. In the forgotten-but-not-gone category are *Metamorphosis: Alpha*, a regrettable attempt to make a dungeon of a spaceship, and *Gamma World*, a post-holocaust world which is almost inane enough to be regarded as low camp and forgiven for its faults. TSR projects a more serious sffif effort called *Alien Worlds* for release in the winter of 1981, and SPI is preparing its entry (tentatively titled *Universe*) for next year's Origins. This spurt

in growth is comparable to the one experienced by fantasy role-playing during the year just past, and could improve the sffif immensely (there has not been as much innovation in science fiction design as there has been in fantasy).

Until then, science fiction is the junior partner in the sffif role-playing field. This must be considered odd in light of the reverse relationship in the book and movie industries, which have greatly influenced adventure gaming. Perhaps sffif's secondary role can be attributed to *DBD* being the first role-playing game to appear. It could be that magic seems more comfortable to the average gamer than advanced science (the public seems to be wary of the curses of science — witness Three Mile Island — while happily subscribing to the theory that magic offers a free lunch). Or maybe it is that there can be as many dragon slayers as there are dragons, but only one savior of the Universe.

Traveller

Design: Marc Miller with Frank Chadwick, Darryl Hanv, John Harshman and Loren Wiseman
Mail order and retail sales
Game Designers' Workshop, 512

Traveller is a most impressive achievement from a design standpoint. The game is, if anything, more interesting today than when it was released. This is especially startling when it is compared to the planned obsolescences, the oldies-but-mouldies and the unimproved classics which comprise the overwhelming majority of published games. This mark of distinction is the main reason why I consider *Traveller* the finest commercially available role-playing game.

No role-playing game has yet to flirt with perfection, so this one, too, has its share of gaffes and clumsy mechanics. Designer Marc Miller appears to have a skewed perspective of the future. One thousand years from now, hyperspatial drives are a reality (a must for a character game emphasizing interstellar travel), but all other technological advances are improvements upon existing inventions. The game uses the potential of the future as the 1890's scientist who, given a computer, would have predicted that cities would be inundated with horse manure by the midst of the 20th Century. It has always been difficult for humans to imagine upcoming changes, though since Jules Verne one does not need to be a visionary to predict a different and rational future.

Character generation in the game is both sophisticated and elegant. The characteristics are described in a Universal Personality Profile, a string of six figures which allow for the most concise character record sheet around (actually, GDW doesn't provide such a sheet, but the average role-playing gamer will have no trouble working one out). The value of a characteristic is often compared (with or without modifiers) to the roll of two six-sided dice, which obviates any need for messy characteristic-to-die-roll modifier conversion tables.

A character must acquire a store of extensive knowledge to succeed in the universe of the future, and the military is the road to success. A player begins with an eighteen year old character, and ages that character extremely quickly. In exchange for

four years of life, the character may acquire skills associated with his branch of the military. Promotions come slowly (don't forget there is no other service from which to gain needed expertise), and translate into mustering-out benefits. Additionally, a character may have "pull" with those still in the armed forces, a favor granted to a high-ranking retiree by the referee. There is a chance of death every four years and a chance that a character will be refused for re-enlistment before he completes his intended tour of duty. The *En Garde!* design is recognizable as the basis for this system, and it has made the transition well.

Character generation is the heart of the entire game, and has one serious drawback: it is self-perpetuating. All too often, a player will have to spend a full afternoon rolling dice before he gains a reasonable character. The chance of death is not overly high; the temptation to continue for "one more term" indefinitely can be resisted; and the percentage of screwed up characters (due to poor rolls) is sufficiently low. Put the three together and some luckless soul may feel he has discovered a device for mapping genealogical trees.

Characters age ungracefully in *Traveller*. The penalty for all those tours of duty is a reduction in characteristics, and possible loss of proficiency in skills. A decent character begins in his forties, facing a real mid-life crisis: an immediate chance of body deterioration. The managing of time is critically important in a campaign; unfortunately, only very loose guidelines are given to the referee on how it should pass. Other than that flaw, this system is an example of the consistent logic and streamlined design found throughout the game.

Skills are given a rating from 1 upwards, with anything 5 or greater being exceptional and rare. The ratings are often used as die-roll modifiers, though their most common application is as a measure of proficiency. The referee must combine one and two paragraph descriptions and use common sense to determine how a character fares when employing a skill. As an example, a human with Streetwise 3 would have no problem on his home planet, though the protocol of the Plant People of Rigel IV would be barely in his grasp. Surprisingly, this system works well in play.

A character who has departed the military needs to find a starship before flitting about the vast reaches of space. A starship is an expensive proposition, so a patron may be necessary for quite a while. The design of these starships is another weak link in *Traveller*. I believe the supplements have twice changed what the standard ship looks like, from phallic symbol with fins to skyscraper turned over on its side. There's nothing inherently wrong with the former model (which has been found on the covers of science fiction publications) as a scout ship, but the "pod" concept presented in *Vector 3* is more appropriate for the numerous merchant ships (which can actually pay back their exorbitant purchase cost). The good part about ship construction — the player literally consults a shopping list — is the selection of computer programs, ranging from navigational to life support to military

uses, and of the major equipment. (Are guns to be mounted? How much area is to be devoted to crew accommodations and how much to storage area?)

The combat systems do not, in the initial package, show much work, partly because the original intent was to have characters avoid the continuous fights endemic to fantasy role-playing. If sanity had prevailed — futuristic weapons are supposedly highly lethal — gamers would have gone along with the wishes of the designer. However, there is a blood-thirsty crowd out there, and GDW is now not averse to playing up to it. I'm afraid a pre-occupation with ship boarding in deep space is representative of the sort of combat systems released in supplements and companion games. Even *Star Trek* couldn't sustain piracy in space as a plot device (after all, there's no plank to walk).

The best part of the entire package is the world creation section. The referee can, in an unusually short period of time, develop physical characteristics of a planet, a good index of the prevalent culture, and several indigenous life-forms. Animals are classed by ecological niches, which is an idea that should be stolen by every SF/RP role-playing designer. The roll-the-die-and-compare-to-the-party-level-to-get-the-monster system pales to the point of transparency beside the *Traveller* niche system.

The supplements have not maintained the high standard set by the base rules. This is partly because of a lack of effort in some cases, and also because some of the internal self-consistency found in the first three books gets lost when new parts are added on. *High Guard* and *Mercenary* have been recommended to me by people well-versed in the *Traveller* system, and the adventures (usually presented in tandem) are among the best of an uninspired lot.

Traveller requires a good gamesmaster more so than other role-playing systems, and really works when it is played with a master.

The rules are unusually strong in a field noted for instructions which make the Rosetta Stone light reading. If you have at least a casual interest in science fiction and role-playing, you should definitely invest in a copy of *Traveller*.

Space Opera

Design: Ed Simballist, Mark Ratner and Phil McGregor
Mail order and retail sales
Fantasy Games Unlimited, \$20.00

Here is a serious recreation of science fiction billed as space opera and published by a company that professes to do fantasy games. Appearances can be deceiving: *Space Opera* is a professional effort from a publisher who has a track record of some rather silly games. Despite some ventures onto the planet Mongo and down into dangerous rabbit holes — topics which are hard to treat even remotely seriously — FGU is gaining a name for itself in the area of science fiction.

Space Opera is for the serious science fiction gamer (I suggest that the purchaser be familiar with *Traveller* beforehand). The designers have made a fine effort to present for public consumption Vancean and Ander-

sonian universes (from the Polesotechnic League/Dominic Flandry and the Demon Princes/Alastor Cluster series). The design philosophy follows that of *Traveller* very closely, though serious attention is paid to the development of the sciences.

A player can be one of many races. *Space Opera* assumes that humans are predominant, though there are some inimical life-forms available for a drastic change of pace. The gravity, density, etc., of a character's home planet affect his physical make-up. While these pieces of the character generation system are nice, they contribute to a very crowded start-up procedure. A player will have to generate, at a conservative estimate, three times as much information for a *Space Opera* character as he would for a *Traveller* character.

Space Opera continues to emulate *Traveller* for about half of its sub-systems. The ship design, which makes more sense than any found in *Traveller*, requires some patience, elementary drafting and physics. A character is not confined to the military for his "education"; the designers saw fit to provide the social service organizations which must exist in the *Traveller/Space Opera* multiverse. Unfortunately, a truly convoluted learning system ("Son of *Chivalry* and *Sorcery* magic") was thrown in for laughs. Ignore it. The equipment list is long and very useful.

The ship-to-ship combat system is a derivative of *Space Marines*, a set of miniature rules. It is the best set of science fiction miniatures rules available, though it does chew up massive amounts of time during an adventure. One of the designers cornered me at GenCon and lectured me on the virtues of the *Space Opera* approach to future combat. He and his colleagues are to be congratulated on a fine scenario for the evolution of current weapons systems, but should have curbed their penchant for long-playing sub-systems.

Therein lies the problem with *Space Opera*. It is an exacting simulation of science fiction as the designers perceive it to be, yet it is unworkable because of the time necessary to play it. This problem occurs on the lowest level of play (the adventure), where it is crucial that a role-playing game be compressible to eight hours at the very maximum. Essentially, this is the *Chivalry* and *Sorcery* technique transferred to science fiction. The rules presentation and systems integrity have been vastly improved over *C&S* (not a hard task, but this stuff is close to top rank). Scott Bizar obliquely addresses the overelaboration inherent in the game by suggesting that some rules can be dropped. If supplementary material which details the order in which systems should be dropped and how some of the crucial ones can be abbreviated comes out soon, this game will be very attractive to the SF buff.

Traveller and *Space Opera* bode well for future science fiction role-playing games. The two are cut above the calibre of the average fantasy role-playing game. If only the attention to science fiction in *Space Opera* could be combined with the smoothness of the *Traveller* game, sf-players would not need to look any further.

Eric Goldberg

Feedback

Reader Survey, Ares nr. 5

Your opinions directly affect the editorial content of *Ares Magazine*. We invite you to participate in this, our regular survey of readers.

How to use the Feedback Response Card: After you've finished reading this issue of *Ares*, please read the Feedback questions below, and give us your answers by writing the answer-numbers on the card in the response boxes which correspond to each question number. See centerfold for card. Please be sure to answer all questions (but do not write anything in the box for question-numbers labelled "no question"). Incompletely filled-out cards cannot be processed.

What the numbers mean: When answering questions, "0" always means NO OPINION or NOT APPLICABLE. When the question is a "yes or no" question, "1" means YES and "2" means NO. When the question is a rating question, "1" is the WORST rating, "9" is the BEST rating, "5" is an AVERAGE rating, and all numbers in between express various shades of approval or disapproval.

SECTION A

The following questions ask you to rate the articles in this issue on a scale of 1 (poor) through 9 (excellent); 0 = no opinion.

1-3. No question

4. Citadel of Blood (game)

5. Bypass (fiction)

6. Dark Tower of Loki Hellsson (background)

7. Dark Stars and Dim Hopes (science fact)

8. Spaceship Miniatures (non-fiction)

9. Science for Science Fiction (science)

10. Facts for Fantasy (non-fiction)

11. Games (review)

12. Books (review)

13. Film and Television

14. No question

15. This issue overall

16. Is this issue better than the last one? 1 = Yes, 2 = No.

17. Assume that you don't subscribe to *Ares*. Would the quality of this issue alone motivate you to subscribe? 1 = Yes; 2 = No.

18. Your age: 1 = 13 years old or younger; 2 = 14-17; 3 = 18-21; 4 = 22-27; 5 = 28-35; 6 = 36 or older.

19. Your sex: 1 = Male; 2 = Female.

20. Education: 1 = 11 years or less; 2 = 12 years; 3 = 13-15 years; 4 = 13-15 years and still in school; 5 = 16 years; 6 = 17 years or more.

21. How long have you been playing conflict simulation games? 0 = less than a year; 1 = 1 year; 2 = 2 years... 8 = 8 years; 9 = 9 or more years.

22. What is the average number of hours you spend playing simulation games each month? 0 = none; 1 = 1 hour or less; 2 = 2-5 hours; 3 = 6-9 hours; 4 = 10-15 hours; 5 = 16-20 hours; 6 = 21-25; 7 = 26-30; 8 = 31-40; 9 = 40 or more hours.

23. How many simulation games (of all publishers) do you possess? 1 = 1-10; 2 = 11-20; 3 = 21-30; 4 = 31-40; 5 = 41-50; 6 = 51-60; 7 = 61-70; 8 = 71-80; 9 = 81 or more.

24. What level of complexity do you prefer in games? Rate your preference on a 1-9 scale, with higher numbers indicating increased complexity. Use the following games as guidelines: 4 = *World Killer*; 7 = *BattleFleet: Mars*; 9 = *Air War*.

The following questions concern other magazines. Pick one statement that is most true about each magazine. 1 = I have never seen a copy; 2 = I almost never buy a copy from a newsstand; 3 = I occasionally buy a copy, but I do not have a subscription; 4 = I did have a subscription to this magazine in the past, but I do not read it anymore; 5 = I did have a subscription to the magazine in the past, but I only buy it on a newsstand now; 6 = I have a subscription to the magazine for one year or less; 7 = I have subscribed to this magazine for two years or less; 8 = I have subscribed to this magazine for 3 to 5 years; 9 = I have subscribed to this magazine for over 5 years.

25. The Space Gamer

26. Sorcerer's Apprentice

27. The Dragon

28. Different Worlds

29. Gryphon

30. Journal of Traveller's Aid Society

31. Pick the one area of science fiction that you must enjoy reading: 1 = Space opera/science fables; 2 = "Hard" science fiction adventure; 3 = Problem-solving hard science fiction; 4 = Extraterrestrial societies; 5 = Future societies (utopia/dystopia); 6 = Alternate history; 7 = Time-travel; 8 = Soft science fiction (i.e. a "new wave"); 9 = Other (please write in the category description on the card).

32. Pick the one area about which you would most like to see science fiction games done: 1 = Strategic space conflict; 2 = Tactical space conflict (ship against ship); 3 = Strategic planet-bound conflict (army against army); 4 = Tactical planetbound conflict (man against man); 5 = Alternate history/conflict; 6 = Conflict in a contemporary setting; 7 = Role-playing adventure; 8 = Economic/social/political conflict; 9 = Other (please write in the category description).

33. How many science fiction games do you own (including the game in this issue)? 1 = 1; 2 = 2; 3 = 3; 4 = 4; 5 = 5 to 10; 6 = 11 to 15; 7 = 16 to 20; 8 = 21 to 25; 9 = 26 or more.

34. Pick the one area of fantasy that you most enjoy reading: 1 = Sword and Sorcery; 2 = Mythological fantasy; 3 = Quest adventure; 4 = Classically-based fantasy (e.g., Arthurian legend); 5 = Fantasy in a contemporary setting; 6 = Superhero/heroic adventure; 7 = Anthropomorphic fantasy (e.g., *WaterShip Down*); 8 = Horror/occult; 9 = Other (please write in the category description).

35. Pick the one area about which you would most like to see fantasy games done: 1 = Strategic sword and sorcery boardgames (army against army); 2 = Tactical sword and sorcery boardgames (hero against evil/monster); 3 = Quest/adventure boardgames; 4 = Sword and sorcery role-playing; 5 = Quest/adventure role-playing; 6 = Classically-based fantasy; 7 = Anthropomorphic societies; 8 = Horror/occult; 9 = Other (please write in the category description).

36. How many fantasy games do you own? 1 = 1; 2 = 2; 3 = 3; 4 = 4; 5 = 5 to 10; 6 = 11 to 15; 7 = 16 to 20; 8 = 21 to 25; 9 = 26 or more.

37. If you are a subscriber to *Ares*, indicate how you came to be one: 1 = An ad in *Strategy & Tactics*; 2 = An ad in *Analog*; 3 = An ad in *Games*; 4 = An ad in a previous issue of *Ares*; 5 = An ad in a *sf* gaming magazine; 6 = An ad in a science fiction magazine; 7 = An ad in a science fact magazine; 8 = An ad in another kind of magazine not mentioned; 9 = Other (please specify on the Feedback card).

38. How did you purchase this copy of *Ares*: 1 = by subscription; 2 = by mail, as a single copy; 3 = in a store; 4 = it was passed along to me by a friend; 5 = other (please specify on the Feedback card).

39. Indicate on a 1 to 9 fantasy-to-science-fiction spectrum where your interest lies. For example, if you're only interested in fantasy games and stories, you'd write "1"; if your interest were mainly fantasy but included some of, you might write "2" or "3"; evenly divided interest would be "5"; and, of course, pure *sf* interest would rate a "9".

40. How many papers, including yourself, will read this copy of *Ares*? 1 = 1; 2 = 2... 8 = 8; 9 = 9 or more.

On a 1 to 9 scale (1 = particularly dislike this author's fiction to 9 = particularly enjoy this author's fiction) rate the following *sf* authors. 0 = never read this author.

41. Poul Anderson

42. Piers Anthony

43. Ray Bradbury

44. Gordon Dickson

45. Stephen Donaldson

46. Philip Jose Farmer

47. Frank Harrison

48. Harry Herbert

49. Keith Laumer

50. Ursula LeGuin

51. Fritz Leiber

52. Anne McCaffrey

53. Michael Moorcock

54. Frederick Pohl

55. Jerry Pournelle

56. Roger Zelazny

Please rate the following games on a 1 to 9 scale, with "1" indicating a particularly strong dislike for a game and "9" an especially favorable opinion. Please rate only those games which you have played (against an opponent or solitary) at least once in the last twelve months. If you have not played in the last twelve months, please do not rate it (respond "0" in the space). All games listed are *SF* published, unless otherwise specified.

57. Citadel of Blood

58. DragonQuest

59. TimeTripper

60. Vindictus, The City State of the World Emperor (JG)

61. Duck Tower (JG)

62. Inferno (JG)

63. Adventures in Fantasy (EG)

64. Azhanti High Lightning (GQW)

65. ArcWorld (FGUI)

66. Galactic Conquest (FGUI)

67. Cavens Deep (RP)

68. Witches Cauldron (RP)

69. Galactic Grenadiers (RP)

70. Hero (YP)

71. Shooting Stars (YP)

72. Swashbuckler (YP)

73. Mythology (YP)

74. Knights of Camelot (ITSR)

75. TimeJag (GmSp)

76. War of the Worlds (TFG)

Rate the following game proposals on a scale from 1 to 9, with 1 indicating very little inclination to buy the game if published up through 9 indicating a definite intention to purchase.

77. *Dark Passage*. Sound mind in a sound body was the motto, and the school of the 21st century took it seriously. Medical breakthroughs had shown the impotence of physical fitness. Furthermore, in the libertarian society of 21st century America, it was thought that every citizen should have the minimum of survival skills... And thus it was that the senior class of Centerville High School was met up at Idlewild airport, each student carried a suitcase, ever gear, up to a maximum of 100 pounds, that he thought might be necessary for survival. None knew where they were going, or what conditions they could expect to meet; they knew only that the planet to which they were going would be primitive, and that they would have to survive for three months... on their own. The interstellar gate opened, and the walked forward... *Dark Passage* is a role-playing game of wilderness survival on alien planets using a game-system similar to *Citadel of Blood*. 32 pages of rules, 400 counters, charts and tables. To sell for \$10.

78. *The Drive on New Boston*. After the Great War of 2010, the arms race between the United States and the Soviet Union began again. In 2030, the series of small skirmishes and small American and Russian forces erupted into another full-scale conflict. Both sides limited themselves to tactical nuclear weapons, for neither wanted to precipitate a mutually destructive holocaust like the one 50 years before. In a lightning thrust across the North Pole, Russian forces quickly occupied eastern Canada and prepared for the final push into the United States. *The Drive on New Boston* will simulate a Russian attack in the vicinity of New Boston on a tactical level. Emphasis will be on the capabilities of standard armed vehicles, cybernetic tanks, anti-radiation-suited infantry, aircraft, and on combined-arms operations. Scenarios simulating many different types of operations will be included. Also included will be extensive rules for generating new scenarios. *The Drive on New Boston* will include a 16-page rules booklet, 200 counters, and a 22" x 34" mapsheet. To sell for \$10.

79. *Aquarius Mission*. One of the most important discoveries in the history of the human race occurred when the U.S.S. *Sue Trench* came upon a race of water-breathing humans on the floor of the Aleutian Trench in the year 2000. These humans, called "Ikians," are experts in "mariculture," and can solve the world's problems of widespread hunger if the crew of the *Sue Trench*

can save them from an onslaught of garm, a jellyfish-like creature that secretes a deadly acid. *Aquarius Mission* is based on the book with the same name by Martin Caidin, will simulate the cooperative effort between the crew of the *Saa Trench* and the kians to repel the garm assault. To battle the garm, the crew of the *Saa Trench* has at their disposal mass rifles and fast torpedo sleds. Their allies, the kians, are armed with sonic weapons and defended by 100-foot long tame electric eels, capable of stunning and ripping apart garm. *Aquarius Mission* is a possible *Ares* game, with availability subject to contract agreement with the author. Would include an 11" x 17" map and 100 counters; to sell for \$6.

90. The Genetic Wars. By the year 2215, much of the solar system had been conquered, not by man in his present state, but by a genetically engineered species. Some factors, however, had only scarcely begun to create a super race to conquer not only earth but the other planets as well. *The Genetic Wars* would examine the various battles fought on different worlds by humans specifically altered to suit each environment. Players would allocate resources to "cook" up their troops and transport them to various worlds, hostilities among their forces and how he designs his troops will determine which planets will be won or lost. Would feature a 22" x 34" map broken into special planetary terrains, 400 counters, and rules. To sell for \$15.

91. The Human-Kzinti War. Based on the popular Larry Niven "Tales of Known Space" series, this game would be a strategic level simulation of the main battles that decided the survival of the human race against the feine Kzinti warriors. The first part of the game would cover expansion into the galaxy by both races until first contact is made; once the Kzinti discover the human rivals, they must gather their forces to destroy them before the humans gain an equal footing. Special rules would cover the alien alien races, the Puspeters among others. *The Human-Kzinti War* would feature an 11" x 17" map of a region of the galaxy, 100 playing pieces, and rules. A possible *Ares* game to sell for \$6. Availability subject to agreement with Mr. Niven.

92. Psi Fi. The ship moves cautiously through the mind-numbing miasma that is hyperspace. The telepaths — human, thrinx, and cat — are alert in their psionic amplifiers (or psi fai) for hyperspace is filled with dangers, and the naked sapient mind is the best protection against those dangers. Suddenly, the altered event happens; swooping from elsewhere come three demonic hyperspatial entities that, because they are four dimensional, human words cannot describe. The ship is under attack: and only the skill of her telepaths can save her.... First contact. The *High Falutin* travels forward, the minds of her telepaths open, messages of goodwill beaming from her transmitters. The alien ships maneuver peculiarly; then, without provocation, they rotate in hyperspace, missiles leap from them and rock the *High Falutin*. *Word* must be gotten to the nearest human outpost.... *Psi Fi's* a game of psionic combat in hyperspace. Using a development of the *Battlefleet Mars/Vapor* 3 game system, its mechanics carry over to the hyperspace hyperspace. Movement is Newtonian; but ships are 3-dimensional entities, and, at any one time, exist in only three of the four dimensions. But they can rotate from one 3-space to another, rapidly changing their direction of movement; the result is a tense game of maneuver. *Psi Fi* would include 8 pages of 100 counters, and one 11" x 17" game-map. To sell for \$6.

93. The Trans-Time War. Chance plays a part in history. Gustav Adolph was not hit by a stray musket ball, and died/did not die before unifying Protestant Germany and Poland under Swedish suzerainty. Benedict Arnold did/did not take the city of Quebec, and then went on to become a traitor/went on to bring Canada into the United Colonies and become the first President of the American Confederation. Late in the 19th century, several universes invented a trans-temporal device, and gained the capability of traveling from one universe to another. Some universes had better technologies than others, and set about acquiring new *lebensraum* through conquest. Some set on the path of liberation, freeing people from other universes, and the other side of the state. Others sought to bring their benevolent protector to less civilized neighbors. In any case, history produced wars between states which had previously been unaware of one another's existence; and these wars were deadly, for any universe which could invent the trans-temporal device also invent the atom bomb.... *The Trans-Time War* would feature two to three universes, each dealing with warfare across alternate realities. About twelve

universes (with brief histories) would be provided with the game, and players would know no names or invent the names of their own. One 22" x 34" game-map, 400 counters, 32 pages of rules. To sell for \$12.

94. Legion of Space. It is the second half of the 20th Century. In the 1800 years since humankind first reached for the stars, the Empire of Man has grown to encompass a score of races and a thousand worlds. For the last 100 of those years, the Pax Imperium has reigned. Man has known peace and prosperity. His worlds have grown rich and fat. Such is the way of empires. As the Imperium has lost its vitality, so have its problems grown. The loosening of the Imperial hand has inspired unrest within the Empire and covetousness without. There have been rebellions and coups, assassinations and proscriptions. The possibility of interplanetary Space has been the scene of numerous clashes with other star-faring races who sense the Empire's weakness. The long night is about to fall. Yet, still, between the glided Imperium and its fate there stands a small brotherhood of determined men. They are the Legion of Space. Recruited from the dregs of the society they serve, the legionnaires are despised outcasts, men without names, no histories but the Legion's. But for the next 200 years, they will stay the Empire's enemies and enforce Imperial writ on a hundred planets with the laser and the blaster. *Legion of Space* would re-create at the tactical level engagements in the Legion's most famous battles, from the destruction of the Servile Legion in 2783 to the massacre of the entire Legion of 13th Dembridge and the final defeat of the Legion on Hansen's World in 2917. Units would be squads with individual leader counters and special counters to represent heavy weapons. Other counters would represent ground support vehicles and platforms, improved positions and heavy artillery impact areas. Special rules would cover bizarre alien tactics, battle armor, energy weapons, combat engineers, fusion mines, legion aid, and operations in severe environments. Emphasis would be on playability and excitement. The game would include two different 22" x 17" maps, 400-600 counters, and 32 pages of rules, scenarios and background material. *Legion of Space* would be designed to be open-ended, so that a variety of additional forces and battlefields could be added in expansion modules. To sell for \$15.

95. The Last Enchanters. Mana, the mysterious energy from which magic springs, is fast disappearing from the face of the earth. Sorcerers from the competing medieval kingdoms of the old world converge in the Black Forest where the last great concentrations of the precious substance found in "fading" mana "deposits" in the last days of the world. Mana is fast disappearing from others bent on controlling its powerful properties is also, if mana is used to do so. While in a mana-rich area, a sorcerer can easily repel mortal threats using conjured armies and powerful spells, and do battle with sorcerers of opposing kingdoms. However, if his mana supply dwindles, or he is separated from the effects of mortal weapons and strategies are more harmful. In *The Last Enchanters*, magic makes its last stand in a war between feudal empires, in which standard military might works with and against the dying art of conjurers. Mana may win the battle, but is there enough to win the war? From two players the game is a contest of the wits and resource to use 600 counters of the medieval Black Forest with 200 counters representing sorcerers, military leaders, magical and mortal armies, magical items, medieval weapons and of course, Mana, to sell for \$8.

96. Conan! Adventures of the Lion. This colorful simulation of Robert E. Howard's Hyborian Age would use a relatively simple game system, with lots of frills to simulate the rich flavor of the original stories. The framework for the game is the military and political conflict which would focus on the adventures of individual characters. Each Player would take the role of a powerful figure, such as Thoth Anom, King Yezidgr, Conan himself, or another character of their own creation. The characters would compete for wealth, power, and glory among the cities and treasures of the Hyborian World. Great attention would be paid to duplicating the wealth of color and detail provided in the books, down to the shadows in Zamboula and the hawks over Shem. *Conan! Adventures of the Lion* will have a full 22" x 34" map, 500 counters to simulate a wide variety of random events, 400 counters, and a 20-page rules booklet. To sell for \$15.

97. Destiny of the Runestaff. A dark wind was blowing from the north. The armies of Gran Bretan swept across the Silver Bridge under the high banners of the Wolf; the Vikings and the Celts. Under the awesome might of this insane tide, the states of Europe crumbled.... all save the

Kamarg and the Castle Brass. Based on Michael Moorcock's *Runestaff* series of books, *Destiny of the Runestaff* would be a detailed Campaign Game. Under the leadership of D'Avac, Bowgentie, and the forces of the Kamarg against Baron Meliadus, and the advancing hordes of the Empire. The game would start soon after the Empire's initial onslaught, and would continue until the destruction of either the Empire or the Kamarg. The characters go on quests to find out the secrets of the Runestaff, such as the Sword of the Dawn, and the Runestaff itself. The unpredictable influence of the Runestaff would be depicted by random events cards, describing such events as the appearance of the Warrior in Jet and Gold, and the discoveries of the insane scientists of the Empire. *Destiny of the Runestaff* would have a 22" x 17" map, 56 cards, 200 counters, and 16 pages of rules. To sell for \$10. Availability subject to author's approval.

98. The Invisible Man. Professor Hamilton had always been considered a little peculiar by the polite London Royal Medical Society. When, at a demonstration of unique formula he had created, the professor suddenly turned invisible, the Society was astounded; little did they know that they and the city of London were about to experience a Reign of Horror. *The Invisible Man* is a simulation of the chase by London Bobbies after the man who is the professor. The game would use hidden (naturally!) movement for the invisible man, as he murders enemies and gathers loot to create his invisible army, while the police attempt to entrap him (if they can ever find him). Similar to *Creature that Ate Shelbygan* in concept, *The Invisible Man* would include an 11" x 17" map of part of London, 100 playing pieces, and rules. To sell for \$8.

99. The Age of Exploration. To the west lies the fabled land of Cathay, source of silks and spices and fabulous wealth. To the south and east lies the Mohammedan enemy; a way must be found to outflank him, and to join with the forces of Prester John against the infidel. Christendom has a mission: to serve God and to conquer. And Christendom has the means: the ships — the tools to find new lands. But what lies there in the Indian Ocean, beyond the pale of Ptolemy's geography? The map of the *Age of Exploration* would cover the entire world — but most would be blank. Up to seven players — Spain, Portugal, France, England, the Netherlands, Genoa, and the German bankers — send expeditions to the west, and the winner is the one who first touches new lands. As exploration proceeds, the rest of the world is generated and drawn on the plasticized board with crayons. The players may discover lands very much different from what Europe actually found. They may even find Prester John, the Seven Cities of Cibola, or a thriving Viking colony. *The Age of Exploration* would include a 22" x 17" game map, four crayons, 16 pages of rules, to sell for \$10.

100. Creating Wilderness Adventures. Extensive rules for exploring terra incognita and meeting cannibals, head-hunters, slaves, lost kingdoms of amazons, and various other savage societies. Would include Voodoo and Shamanistic magic rules, plus a pantheon of primitive gods, heroes, and devils taken from South American, Caribbean, African, Polynesian, and Malaysian mythologies. A *DragonQuest* supplement. 82-page booklet. \$8.

101. Creating Urban Adventures. A *DragonQuest* supplement featuring detailed rules for creating and "stocking" realistic cities and running adventures in them. Also included would be a sample city with map key bound into the rules. One 48-page booklet. \$7.

102. Randomized Dungeon Generation Kit. A more sophisticated version of the *DeathMaze* system for generating random mazes, dungeons and labyrinths. The package would include 4-8 pages of rules and 400 counters and could be used with *DragonQuest* or any other fantasy role-playing game. Boxed. \$6.

103. Handbook of Advanced Skills. A supplement to *DragonQuest* which would include 12-15 new skills plus detailed equipment lists and expanded capabilities for existing skills. Plans for workshops suitable for use in the pursuit of skills would also be included. One 72-page booklet. \$8.

104. Castle Building and Estate Management. A supplement for use with SPI's *DragonQuest*. Included would be all of the details necessary to build, staff, and manage a medieval castle. Bound into the rules would be architectural plans and descriptions for 10 to 20 historical castles, keepers, or towers presented in sufficient detail so that players could construct similar structures in their campaigns. One 72-page booklet. \$8.

95-96. No questions.

Ask your SPI game dealer about these sf/f game titles!

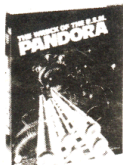


DragonQuest

AN EXPERIENCE IN HEROIC ADVENTURE

The leading edge product of a complete fantasy role-playing line. Players assume the roles of characters in an adventure set inside a fantasy world created by a "game-master." Discrete game systems control such functions as combat, magic use and monster generation.

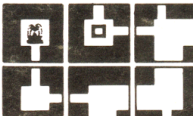
2820, \$9.95



The Wreck of the BSM Pandora

An sf adventure in deep space. From one to five players become crew members of a biological survey mission and attempt to keep their ship from entering cold shutdown. As they attempt to restart the ship's systems, they must also recapture or destroy the alien life forms now running loose in the ship's corridors.

2960, \$5.95.

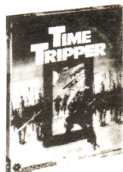


Deathmaze

CORRIDORS OF DOOM

A unique fantasy adventure game for one to six players in which they create their own dungeon room by room from the playing pieces. As the party wanders through the labyrinth in search of treasure, they encounter monsters, magical potions and statues, and unexpected traps.

2800, \$5.95 boxed.



TimeTripper

A soldier in Vietnam accidentally creates a time warp that sends him back to some of the most famous battles in history and ahead to fantastic adventures in the future. From one to four players become TimeTrippers, searching to return to their present. Timemaster game also included.

2970, \$5.95.



World Killer

THE GAME OF PLANETARY ASSAULT

A planet's defense forces attempt to protect their mother world from an invading armada of aliens. Simple but unique three-dimensional space combat; open ended format for extended scenarios. Featured in *Ares* nr. 1.

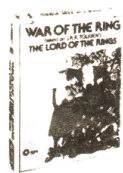
2980, \$5.95.



The Creature that Ate Sheboygan

Science fiction monsters — giant gorillas, spiders, dinosaurs and the like — attempt to ravage a typical American city before police and National Guard can react. Monsters have special abilities to choose from; human player must balance mobile and attack forces.

2330, \$5.95 boxed.



War of the Ring

BASED ON J.R.R. TOLKIEN'S LORD OF THE RINGS

Two games systems in one. In character game, the Fellowship tries to elude Sauron's evil minions and destroy the One Ring in the Crack of Doom; in campaign game, the armies of Middle Earth clash in a continent wide campaign.

1790, \$18.00.



John Carter, Warlord of Mars

Character adventure game in which each player portrays a hero and a villain, who steals the hero's true love and attempts to flee across the wilds of Barsoom. Three levels of play: from duel game to army campaign game. Faithful adaptation of Edgar Rice Burroughs' John Carter of Mars series.

2380, \$19.95.

Here are the rest of SPI's great science fiction & fantasy releases...

After the Holocaust (\$14.00) BattleFleet: Mars (\$15.00) Demons (\$5.95 boxed, \$3.95 softpack)
 Freedom in the Galaxy (\$19.95) Invasion: America (\$18.00) Objective: Moscow (\$27.00)
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 Swords & Sorcery (\$18.00) Titan Strike! (\$3.95) Vector 3 (\$3.95) War in the Ice (\$12.00)

Citadel of Blood Counter Section Nr. 1 (200 pieces): Front
 Quantity of Sections of this identical type: 1. Quantity of Sections (all types) in game: 1.

5w 1+6 X. Lichman	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery
4w 1+3 Ed Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery	0 ½+0 Hery

MONSTERS

5w 1+4 Ed Hery	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	9 3+1 Dergel	9 3+1 Dergel
5w 1+4 Ed Hery	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	4 1+1 Dusk	9 3+1 Dergel	9 3+1 Dergel

7 2+2 Dimes	7 2+2 Dimes	7 2+2 Dimes	7 2+2 Dimes	2 2+0 Mokas	2 2+0 Mokas	6 2+3 Tiff	6 2+3 Tiff	11 3+0 Mupen	11 3+0 Mupen
3w 1+0 Dit	3w 1+0 Dit	3w 1+0 Dit	3w 1+0 Dit	3w 1+0 Dit	3w 1+0 Dit	3w 1+0 Dit	3w 1+0 Dit	3w 1+0 Dit	3w 1+0 Dit

Alic	Carvol	EF A	EF B	EF C	Dwarf C	Party	3w 1+0 Dit	3w 1+0 Dit
Almaric	Human A	Human B	Human C	Dwarf A	Dwarf B		3w 1+0 Dit	3w 1+0 Dit

CHARACTERS

Dalsban	Dierda	Eodrod	Gerodur	Gith	Gisten	Gwg Ein	Larraka	Linfalas	Lord Dö
Maryvest	Pl Glado	Rin Cmk	Sisgenh	Sigin Pl	Targard	Widron	Wondyn	Zareth	Zarik

ROOMS & CORRIDORS

The 'ROOMS & CORRIDORS' section consists of a large grid of blue tiles. Each tile contains a white icon representing a room or corridor. The icons are arranged in a complex pattern, with some tiles containing multiple icons. The icons include various symbols such as a book, a chair, a table, a door, and a window. The tiles are arranged in a grid that is 10 tiles wide and 10 tiles high, with some tiles missing or replaced by other icons.

Citadel of Blood Counter Section Nr. 1 (200 pieces): Back

