



# PAPYRUS™

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## Papyrus™ #14

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A FOOL AND HIS HONEY, ARE SOON PARTED.



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### SCRIBBLES FROM THE SCRIBE

It has been a hectic quarter, so there are few scribbles to transcribe to these pages this issue. This issue should be ready in time for promotional distribution at Rockford College's RPG SIG "Day of Gaming"/Con. The next issue will also see some free promotional distribution at GenCon in August, and the one after that at Rock-con in Oct/Nov.

To facilitate contact with interested groups and individuals, I have been trading listings with other publications (resulting in our Endorsements and Other Points of View columns) as well as sending listings to a few organizations that compile lists of fanzines. We've even sent some review copies out and expect to send more. Lastly, we will begin publishing some e-mail addresses in every issue to increase the ease of feedback and inquiry. We can be reached via Internet: [nick.parenti@white-wolf.com](mailto:nick.parenti@white-wolf.com), or through e-mail sent to Nick Parenti on the following BBSs: Smasher Lands BBS (512/472-6905), Necropolis of Dreams (512/472-6905), and Red October (512/834-2548).

Lastly, STILL LOOKING TO MAKE A TRADE... The search for a copy of the XXVc Buck Rogers RPG boxed set (new or used) continues. In case you just tuned in I am offering 2 different packages in trade:

1. A brand new copy of Shadowrun 2nd ed. (hardcover) rules and a brand new copy of the TORG Infiniverse, Campaign Update, vol 2.

-or-

2. A never used copy of GURPS basic 3rd ed, soft cover, and about 250 pages of official and unofficial support material from magazines, BBSs and fanzines.

Anyone out there going to bite?

### ANOTHER GREAT ADDITION

Tips for playing Magic: The Gathering from WotC, by Tony Gianette (copyright 20DEC93)

Another week gone by and another game of Magic. I have just had the opportunity to play in a multiplayer game with four other Magic players. What a cut throat game this turned out to be. Just when I thought the

game was over, the dying player comes alive with an assassin to make all the works come to a screeching halt.

This brings to mind a few things to be said about playing with more than two on the board. We made a few mistakes and went on to find a few more and now I get to relate what we learned as a team.

We were met with some confusion when playing with four or more hands. Which team wins in team play? Is it when one player of the team is knocked out? Or is it when both players of a team are knocked out? What happens in a five card everyone-for-themselves blow-out?

Starting the games was fun and easy. The hard part came when life points were being dealt and questions came up. The only suggestion we all agreed on was that we needed to set some house rules. Since the Magic players meet regularly in my neck of the woods, house rules became a good idea. Guess who got suckered into writing them? Yup, and this article was born.

Our house rules came to be simple and not overly burdening. Who wants to memorize all of more than a dozen rules aside from the official version anyway?

The first question came up half way through the first team played game. How can we better use Life Points? At first we just played using duel rules and that became weird to say the least. My partner got all his ducks in a row and mine never landed. Needless to say, Ia was taken out fast and then he was no match for the remainder. To solve this gang-up problem and have an even match, we made the teams join their Life Points into a forty point central pool. Each player plays his own hand and is allowed to play interrupt and instant cards for their partner's benefit. Being a team effort, it only made sense. This method has been tried and proven fun. The drawback is that the weaker hand gets slammed the most. The advantage is, the team is in the game until the entire team has lost ... together.

Once the Life Point problem was solved and the "aid" rule was defined, everything in

team play ran clean as a whistle. Nothing else was needed.

We also played a five hand game. This is our cut-throat do-or-die scenario. Using straight duel rules here doesn't work the same either. Duel rules operate fine for the most part, but as a player I had to remember that creatures are taking some damage from each attack and counters have to be used to keep track of these until once again my turn came around. Praying a second player wouldn't slam the same creature as the player before him did became a habitual occupation.

Over all the cut-throat idea works like a charm. No house rules had to be established there. Everything came out in the wash.

Out of the different scenario games we played, there was only one player of the five of us that always had a good hand to play with. After each game he would release a bit more information about the formula he came up with to make his deck. His idea came after a cut-throat game in which he ran out of cards with a sixty five card deck. Impressed? Yes, I was.

The combination is set with a 100 card deck. This is the total cards used in the deck mind you. Forty percent of the deck was set up 50/50 of two colors mana. Forty percent was set up with creatures. The remaining twenty percent was set up with miscellaneous spell cards and artifacts. Mostly artifacts were in there. The deck seems somewhat lacking for combat spell support and enchantments, but then again he was never Power Leaked in any game.

He suggested we all try it and we did. The results were the most deadliest game of cut-throat on the planet. Everyone was able to field a small army and have artifacts, fire balls, disintegrates and other powerful spells in play.



The one thing I was with this critter-strong combination was that the green cards began to stand out tough. Even Lanowar Elves became something to be reckoned with. The were used as part of the mana count, so that players' monster counts were very high and a large army was available.

After seeing that, I began looking for other ways to combine and keep to the 40/40/20 split. Believe me there are a few.



The best thing to do is to separate the dual cards from the ones which cannot be used in two uses. For some examples: Lay Druids, Mana Flare, and Wild

Growth. Anyway, that's the idea. Use a card that doubles mana as a two count for mana. This leaves an open for the creature or miscellaneous add-on. Use creature enchantments as a creature count, but keep in mind not to lose sight of the ratios. If you must add Unholy Strength and Giant Growth, try not to go more than ten percent of the entire deck size.

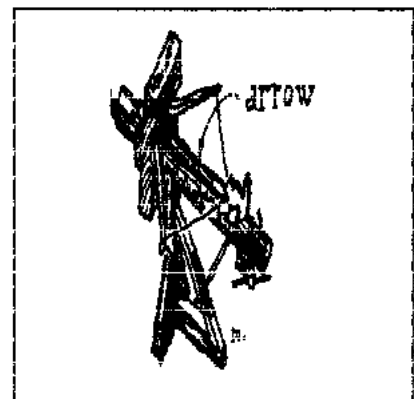
Some players have a hard time coming up with a sizable selection of cards to play with. Use what you can. Go to a third color if you have to. Lower the total number of cards to sixty or seventy. If you keep the percentage count equivalent, you should never get a bad hand again.

#### THE ANCIENT ENGINES OF WAR

from Artillery Through the Ages, by Albert Manucy, for the National Park Service Interpretive Series (1949).

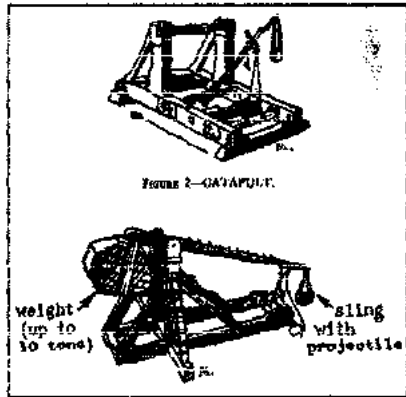
To compare a Roman catapult with a modern trench mortar seems absurd. Yet the only basic difference is the kind of energy that sends the projectile on its way.

In the dawn of history, war engines were performing the function of artillery (which may be loosely defined as a means of hurling missiles too heavy to be thrown by hand), and with these crude weapons, the basic principles of artillery were laid down. The Scriptures record the use of ingenious machines on the walls of Jerusalem eight centuries B.C.—machines that were probably predecessors of the catapult and ballista, getting power from twisted ropes made of hair, hide or sinew. The ballista had horizontal arms like a bow. The arms were set in rope; a cord, fastened to the arms like a bowstring, fired arrows, darts and stones. Like modern field guns, the ballista shot low and directly toward the enemy.



The catapult

was the howitzer, or mortar, of its day and could throw a 100lb stone 600 yards in high arc to strike the enemy behind his wall or batter down his defenses. "In the middle of the ropes a wooden arm rises like a chariot pole," wrote the historian Marcellinus. "At the top of the arm hangs a sling. When the battle commenced, a round stone is set in the sling. Four soldiers on each side of the engine wind the arm down until it is almost level with the ground. When the arm is set free, it springs up and hurls the stone forth from its sling." In early times the weapon was called a "scorpion", for like the dreaded insect it bore its sting erect.



The trebuchet was another war machine used extensively during the Middle Ages. Essentially it was a seesaw. Weights on the short arm swung the long throwing arm.

These weapons could be used with telling effect, as

the Romans learned from Archimedes in the siege of Syracuse (214-212 B.C.). As Plutarch relates, "Archimedes soon began to play his engines upon the Romans and their ships, and shot stones of such an enormous size and with so incredible a noise and velocity that nothing could stand before them. At length the Romans were so terrified that, if they saw but a rope or a beam projecting over the walls of Syracuse, they cried out that Archimedes was leveling some machine at them, and turned their backs and fled."

Long after the introduction of gunpowder, the old engines of war continued in use. Often they were side by side with cannon.

**ENDORSEMENTS**, don't forget to tell'em Nick from Papyrus sent ya!

**Alarums & Excursions**, the largest and predominant RPG Amateur Press Association (APA). Published by Lee Gold (ICE Vikings, GURPS Japan, Lands of Adventure, Land of the Rising Sun). Don't just read, participate! For more information send a SASE to, Lee Gold, 3965 Alla Road, Los Angeles, CA 90066.

**Silver Griffin**, a pro, independent magazine on RPGs. For more information send a SASE to, Devlin Janax editor, Silver Griffin, P.O. Box 1751, St. Paul, MN 55101.

**The Gamer's Connection**, a small press

publication looking for subscribers and writers. For more information, and writers guidelines, send a SASE to: The Gamer's Connection, P.O. Box 278331, Sacramento, CA 95827.

**The Guardsman**, a small press fanzine looking for subscribers and submissions. For more info send a SASE to: The Guardsman, 21611 Park Green Drive, Katy, TX 77450.

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**Knight Notes**, a bi-monthly gaming fanzine running articles on older and newer games alike. For more info and guidelines, send a SASE to: Daniel Gallant, 167 Columbia Drive, Huron Park, Ontario, NOM 1Y0.

**MEGA-MAG**, a totally super hero RPG magazine. Each issue includes adventures with stats for: Champions (or any Hero Sys), DC Heroes (or Batman RPG), GURPS Supers (or most any GURPS), Good Guys Finish Last (from Better Games), Guardians, Heroes Unlimited (or TMNT and any other Palladium game, most easily convertible to V&V), KAPOW! and Marvel Super Heroes. Write to: MEGA-MAG, c/o Exclamation Publishing, 7200 Montgomery NE #391, Albuquerque, NM 87109.

**Gamer's Forum**, a RPG fanzine which runs articles on the entire gaming spectrum. For more information, send a SASE to: Gamer's Forum, c/o David Kufner, 800 Emory St., Apt. B, Imperial Beach, CA 91932.

**The World Builder**, the magazine of fantasy campaign construction. An excellent look at other worlds and ways to detail your own. Send a SASE to: The World Builder, P.O. Box 576, Milton, WA 98354

**NEWS FROM STEVE JACKSON GAMES**

Steve Jackson Games To Release Controversial "In Nomine" Steve Jackson Games is happy to announce that they have signed a licensing agreement with French game publisher Siroz Productions to bring In Nomine, a best-selling French roleplaying game, to the English-speaking market.

In Nomine (pronounced In Naw-meh-nay) is a game of fantastic struggle between the forces of good and the forces of evil. Set in the modern-day, the players take the role

of angels or demons. The demons work to bring chaos, strife and destruction to the Earth, while their heavenly counterparts work to stop them -- by whatever means necessary! And if an angel gets too far out of line, he may find himself cut off from his heavenly resources -- an Earth-bound freelance do-gooder!



In Nomine will be the first new roleplaying system from SJ Games since GURPS was released in 1985. Response so far has been tremendous. The French game is by Croc, a noted and prolific designer. SJ Games' own Derek Pearcy (Architect of Pyramid magazine)

will be doing the English version, with art by Dan Smith.

In Nomine will be released in Summer 1994, with a number of supplements following shortly thereafter. Because of its nature, In Nomine will carry a "Warning: Contains Mature Themes and Material" notice on the back cover. For more information, contact Loyd Blankenship at 512/447-7866.

#### THE CATAclySM

The Struggle of Humanity Campaign Setting, a short introduction to an original campaign of the cyberpunk genre, by Philip J. Reed Jr. and Ben Rhodes. Note: The Cataclysm and all of the information listed throughout this article are part of a cyberpunk/superhero RPG system which will be released once we get the time and energy to finish it. All of the information presented herein is (C) 1992, 1993 and 1994 Philip J. Reed Jr. and Ben Rhodes. All rights reserved.

"You turn slowly, your NASC-run Light Intensification cybereyes pick out each individual piece of trash that is strewn about the alleyway. In a far corner of the darkness, you see a man and hear... The shot echoes in the closed, cramped alley. 'RS159 to base.' The tall, heavily armed and

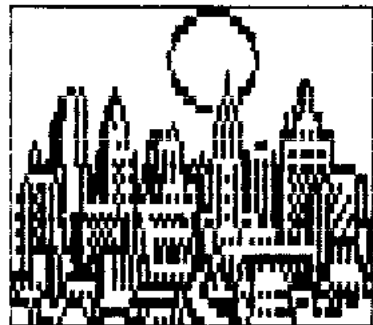
armored man turns to signal two others; they step into the growing moonlight. The singing sirens and flashing lightbar of a Red Star patrol chopper passes overhead as the man clicks his headset, 'GUD terminated. Send a cleanup crew to...' It's another night in a twisted world."

The atmosphere of The Cataclysm is deadly, people across the world kill just for the sake of killing, steal for the sake of stealing and fight to survive. The streets are crawling with Corporate Police; armed with the best weapons, armor and nanotech body reconstructions and augmentations that money can buy. Behind the corporate enforced walls live the street punks with their decades old cybertech claws and fangs, as well as the occasional psycho vigilante using anything from state-of-the-art nanotech to ancient cybertech -- all in the act of hunting "criminals".

For players and game masters interested in running a campaign set in the world of Cataclysm 2083, this short introduction (as well as the various articles intended for publication in this fanzine and many others) is invaluable. This information is intended as a guideline for the players and GM, and we hope that you find the setting useful and enjoyable in your next cyberpunk genre game.

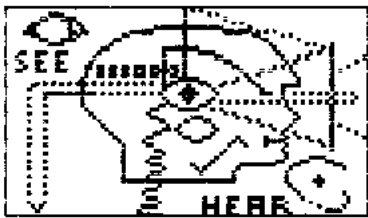
Short Memory: In 2020, the United States and Germany destroyed the social situation of the world as we know it. A brief nuclear war resulted in the failure of national governments and opened the path for megacorporations to take complete control.

"Fighting fire with empty words, while the banks get fat, and the poor stay poor. And the rich get rich, and the cops get paid to look away, as the one percent rules America." - Queensryche, Spreading the Disease



In 2083 over thirty megacorporations cover the world, most having little or no care for mankind. The control the corporate executives, the people and their families who are living in clean, protected cities. The only people above the executives are the corporate elite and the corporate owners. The elite are the men and women who are controlling the world through their unending power.

The megacorporations control the world's



manufacturing and the current technologies, as well as who can use those technologies. Although several corporations offer guaranteed cloning,

and essential immortality, only the elite have the money to purchase that immortality.

Meanwhile, behind the corporate walled cities, mankind dies slowly and violently. Chaos and ruin surround the urban homeless and the punks. Without protection and social reform, the world population will wither to less than half it's current level, and a majority of the remaining will be mindless slaves of the megacorporations.

Frighteningly powerful, above the decaying Earth, men and women are living on the edge of tomorrow in Near/Low Earth Orbit (LEO), mining colonies on the Moon and Mars, as well as deep space stations that are used as refueling and drop off points for spacecraft traveling to the asteroid belt or one of Jupiter's moons.

Revolution Calling: In the late twenty-twenties, a few men and women began to battle the megacorporations, fighting for man's freedom and right to democracy. By the early thirties, most of these men and women had formed under a common cause and name, the Cataclysm was born.

"The Cataclysm's my only life, livin' on the street tore a hole in by soul so deep it'll never get patched. Besides, hittin' corporate bigwigs when they go on a picnic or somethin's a lot more fun than dyin' slow and easy at the hand's of a street gang." - unidentified member of Cataclysm in Minneapolis

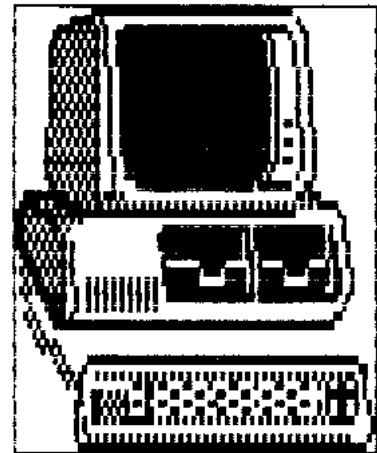
The Cataclysm doesn't have the equipment or manpower of the megacorps they've sworn to destroy, but they do have persistence and patience. After all, how else would they have lasted as long as they have.

Read About It: Written newspapers were discontinued over sixty years ago, in 2083 world communications are handled by television, radio and the computer worldnet. The Virtual Reality of most cyberpunk literature exists, but not in as much use as cyberpunk stories suggest. Instead, people still use their local Bulletin Board Systems and a computer terminal in much the same way as a century ago. The Virtual Reality net is available world wide, but its use requires the implanting of a Neural Interface Crystal and a drug that has been street named Auburn

Relay.

"Here are a few notes from the underground, load them at your pleasure. These are the dusty pictures that I found while on my search for treasure." - Information Society

Computer information systems are updated continually, and television and radio news is broadcast as frequently as CNN was a century ago, making the world news a simple form of entertainment for some people. Of course, all BBS, television and radio stations are owned



by NightSky Media, so people only hear what someone pays NightSky to say. A few pirate computer systems are available, although their users are a close-knit circle and getting accepted to one could take a lot of time and effort.

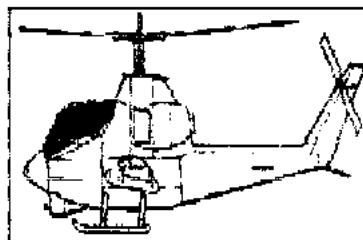
Pirate television and radio are a different story because as long as the transmitter is mobile and remains unjammed, the signals will be received by someone. NightSky Media is constantly searching out these pirate transmitters and destroying them.

The Needle Lies: Throughout the ruins that most of humanity calls home in 2083, drugs are the most common form of escapism used. Over sixty different designer drugs are available at any time, and each day new ones hit the streets while old ones become unfashionable and outdated.

"Sell ya' the stuff for twenty..." -an unidentified dealer in Los Angeles

Although most people you'll meet on the street will be taking some form of an addictive drug, it's probably not a good idea for you to follow their lead. Drugs will kill, and not just the people taking them.

Move Out: Transportation vehicles in 2083 consist mainly of automobiles and VTOL-styled aircraft. The helicopter is used mainly by corporate units in patrols or by corporate military teams as anti-armor





fast assault air support. Scramjets and Ramjets are used to ferry passengers across the world or to orbital stations in Low/Near Earth Orbit (LEO). Only corporate militaries use jet fighters or other forms of jet engines, short passenger flights (New York City to Minneapolis) are made with Super Sonic Transports.

"The new American Industrial Talon is the ultimate in off-road excitement. Four-wheel independent steering and suspension combine with leather upholstery for that American Industrial ruggedness and style you've come to expect. Come in and see the '83 Talon, you'll want it when you feel it." -American Industrial Advertisement

The autos of 2083 are similar in design and appearance to the autos manufactured a century ago. The biggest changes have come with nanotech mechanics and electric/solar powering. Cars are a common sight in any corporate city, and the corporate police enforce vehicle laws through open display of armaments. A typical corporate police cruiser of 2083 carries a driver, gunner and two 4.7mm miniguns in a swivel turret as well as 4 inches of titanium/ceramic armor and room for two prisoners.

Outside of the corporate walls, punks drive autos dated to the early twenty-first century and all of them are running at their worst with little or no nanotech mechanics. A few punks have even covered their cars in some form of armor and carry limited vehicular weaponry (usually an assault rifle rigged to the hood).

Across North America and parts of the Asian continent, families have gone to a nomadic existence and travel by automobile. These nomadic families are very close, and most strangers are shot on sight rather than be dealt with.

As an optional form of transportation, most larger cities offer maglev rail or public bus systems.

Corporate elite and executives are above the common man's vehicle and fly over corporate cities in swing-wing VTOLs that vaguely resemble the United States Osprey of a century ago. These corporate transports carry heavy armaments and armor and are rarely seen without helicopter escorts.

Hard Currency: By 2016, most of the money in the world was electronic. By 2034, all of the money in the world was electronic and still is today. That means that all transactions are recorded where corporate security and police can watch for illegal activities.

Transactions take place at a CreditCom (located on almost any street corner of a corporate city) and requires that the two people involved in the transaction record their ident-code.

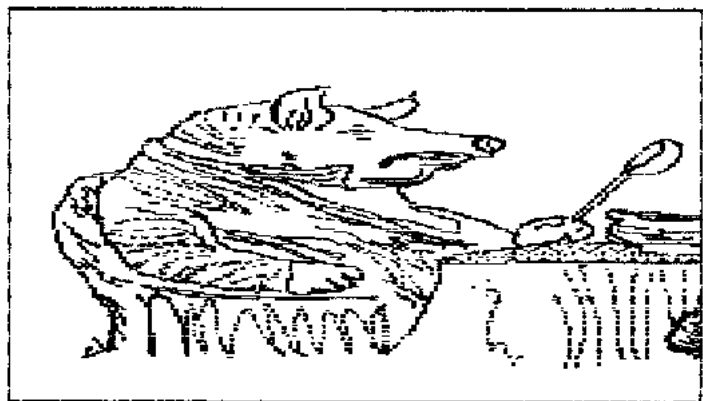
Of course illegal transactions still take place, computer hackers make quite a living falsifying ident-codes for dealers and Cataclysm members.

Another form of currency on the street is the barter method. If you need a supply of Auburn Relay or Smooth Silk, better find a dealer and offer him something (services are common).

#### JUST A LITTLE BIT

"At mealtime a very broad cloth is laid on the trestle table in the solar. To facilitate service, places are set along one side only. On that side the cloth falls to the floor, doubling as a communal napkin. At a festive dinner it sometimes gets changed between courses. Places are set with knives, spoons and thick slices of day-old bread, which serve as plates for meat. There are several kinds of knives, for cutting meat, slicing bread, opening oysters and nuts, but no forks. Between each two places stands a two handled bowl, or ecuelle, which is filled with soup or stew. Two neighbors share the ecuelle, as well as a winecup and spoon. A large pottery receptacle is used for waste liquids, and a thick chunk of bread with a hole in the middle serves as a salt shaker."

- from *Life In a Medieval City*, Joseph and Frances Gies, 1969, Harper Colophon Books.



#### MORE DUNGEON FOR YOUR \$

by Nick Parenti

All-Adventure Action Roleplay Game! (AAARG!), by Gareth Jones, Taupe Games, 69 Atherley Rd, Shirley, Southampton, SO1 5DT, England.

AAARG! is a generic roleplaying system that is simple to learn and play, a fast moving game of action. It comes in an A4 sized (but can be cut to letter sized), 54

page, staple bound book with black and white art. Obviously a small press effort but nicely laser printed, well written and logically organized. Each page contains side bars with examples of play that apply to that page's text. The book includes: a general bestiary, skills, NPC arch-types, campaign ideas, task resolution (including combat), character creation/detailing/advancement and a simplified weapons chart (one of the only charts in the book).

The game is meant to foster action oriented, low reality, roleplaying, in the spirit of old ('30s, '40s, '50s) Hollywood movies and serials. There is no complete campaign setting within these basic rules, just some notes on genres, but as the rules suggest other RPG's supplements are easily used with AAARG! due to its simplicity. On the inside front cover, the author lists some of the first supplements he plans: pulp scifi, inter-dimensional and alternate history (Erik the Redskin, about Vikings in North America). Other support will be published in the author's fanzine, Black Mole, including a piece on Godzilla-type campaigns in the upcoming issue.

One basic rule applies to all actions, roll a d20 against a target, if it beats the target you succeed, if not you fail. Targets and rolls may be modified for skill, difficulty, intensity, etc. Rolls may also be opposed by an active (ie live) target. In such a case the target is rolled as well and modifiers are applied. Each character has 8 attributes (Brain, Muscle, Heart, Soul, Legs, Hands, Senses, and Mouth) ranging from 1-10, only one 10 per character is recommended. These are used to determine targets alone or in group averages if more than one attribute applies. Skills, Passions, Hobbies, and Interests are added and adjusted as play proceeds by player/GM consensus based on actual experiences. For example, watching one's comrades get eaten by a giant spider may result in an irrational fear of all spiders or an overwhelming hatred of them.

There are no hit points in AAARG! The combat system uses a very simple matrix. A successful hit in combat, results in a damage category (adjusted by armor) ranging from scratch to critical in severity. Beings are allowed a certain number of wounds in each category, indicated by tick marks on the character sheet. Filling all of the tick marks in a category causes any further wounds of that level to be marked as a tick in the next higher wound category. Death occurs when the allotted number of criticals are

marked.

Even as simple as it is, this is not a game for beginners. PCs are not generated randomly nor created by points, they are cast (my wording), like actors. The GM and player assign attribute scores, skills, etc, based on what role the character is to fill in the campaign. This requires a level of maturity not needed in character creation with other games. I'm sure a random generation or point system could be devised, if it were desired.

Some of the excellent features of this game are worth special mention. The Final Reel rules, meant for the adventure's climax, slows the action down for dramatic detailing purposes (optional). One of the target modifiers, called the Odds Mods, is used to create one of Hollywood's oldest gimmicks. If there are substantially more bad guys than good guys, the good guys become harder to hit and luckier while the bad guys become easier to hit and unluckier (the reverse is also true). Both features are demonstrated in the climax of Erol Flynn's, Robin Hood. After Robin combats a multitude of guards lead by the Sheriff, defeating them all without a scratch (just like the Odds Mods), he confronts the Sheriff alone in a painstakingly long duel with exaggerated flourish and shifting advantage (as if using The Final Reel rules).

The tone of the game is best described by a statement on the back cover, "Reality? Who needs it? ... (AAARG! is) for armchair swashbucklers everywhere!". I cannot recommend this game enough, for lovers of the pulp genre or pulp-ish versions of other genre. I would recommend it for anyone who's not interested in cold reality type RPGs, in any genre it works well. Hardcore realists will have trouble with the lack of attention to detail and whimsical treatment of task resolution.

Thanks to a special relationship I have established with the author, through trading fanzine subscriptions (Papyrus for Black Mole), I am able to pass on a great offer. If you mention that you read about AAARG! in Papyrus, you can get a copy for: six pounds sterling or \$10 US worth of postal reply coupons. It will be available in the US eventually, but at a higher price. Crazy Egor currently carries Black Mole, but you can get it cheaper from the author for: two pounds fifty sterling or \$3.75 US in postal reply coupons.

Try it, you'll like it!

Alien Enemies, by S Heine for Champions

This sourcebook details: organizations,



alien races and individual aliens for use in Champions superhero campaigns. All of the standard comic superhero alien types are represented: the lone survivor/lost/amnesiac/banished, stranded outposts, criminal/vigilant visitors, stellar empires, body/identity snatchers, and the overwhelming horde of innocent intent. There is also a semi-comical group of anti-alien enforcers, and a seriously pro-alien lobbying group/research center/safe house. Any superhero GM would benefit from the information within.

Of course the information is easily used with any HERO sys game and other games of different genre. Star Hero (or was it Space Hero)/scifi would be a logical user of the book as a whole. Both colorful NPC individuals and races are provided. There are hooks to stellar empires and interstellar threats. In fact, this is as much a Star Hero supplement as one for Champions. Any scifi campaign will find some universe expanding and detailing ideas in these pages.

Fantasy HERO and other fantasy campaigns could benefit in many ways. Visits from hi-tech aliens is an old Fantasy standard: conquerors, explorers, exploiters. Four of the races presented (Arcane, Masq, Karrg, Tyrixx) would make excellent native races in a fantasy campaign, escaping some of the "old standards" like orcs, goblins, elves and dwarves. The Pantheon, a group of alien "god-imposters", would really add some twists to a campaign where religion is a factor. No Spelljammer/Dark Space GM will be able to resist pirate Capt. Richaal's, Galactic Marauders.

Aliens have always had their place in horror campaigns and several of the entries within Alien Enemies fit especially well. There are mindless zombies, ravenous amphibians, insect warriors (ala Aliens) and impersonators.

Post Holocaust worlds are also visited by: settlers, conquerors, explorers and exploiters from other planets.

I'm sure there are tie-ins to every genre. The fact is, I find the \$12 cover price steep (but I'm cheap), if you can find it for under \$10 you can't go wrong if you buy it.

Witches Court Marshes, by B Hinnen for Judges Guild

This JG Universal Fantasy supplement describes a large marsh are dominated by its use as a yearly meeting place for the worlds witches. It details the relationship between the witches and the communities within the

marshes as well as their associates and outsiders. There is no reason to discuss the use of this supplement different FRPGs, it is meant for that.

Horror gamers will find this supplement usable with a minimal amount of change. The rich detailed history of the region and monotheistic beliefs of the natives both mirror eastern European, Russian dominated, areas. A straight CoC or CoC by Gaslight campaign would find this adventure a perfect fit. Once the technological level of the region is justified/alterd, no horror campaign would have difficulty absorbing the Witches Court Marshes. The encounters and adventure hooks/seeds are ripe for investigators of, and combatants against, the occult.

It may be difficult to find at its \$7 cover price. If you can find it for anything less than that, buy it.

Avengers of Justice, by Better Games

This product is actually a GM's screen and 3 staple bound books (desk top published). The first 2 are independent but concurrent game systems: Good Guys Finish Last (for playing heroes) and Villains Finish First (for playing the bad guys, referred to as nemesis). The last is a guide to creating Superhero adventures and binding them into a campaign.

This is the first RPG I've seen that is totally removed from the hobbies war gaming roots. The system (shared by both games with minor modifiers) has more to do with a child's game of "let's pretend" than any simulation game I'm aware of. The publisher refers to this as Free Style gaming, but pretending is a better definition. There is some structure provided by the rules but the majority of the structure is determined by the genre, superhero comic books (it'll be interesting to see what their FRPG, Barony, looks like). In fact, players and GM alike are expected to base all of their decisions on what their readership (ie themselves) will enjoy and therefore continue to buy the characters' comic line (ie play in this campaign). The most drastic example of this is in the Villains Finish First rules, wherein it is a disadvantage to eliminate the Hero as the comic line would then cease to run and the Villain would get canceled with it. Wow! This is a game for true role-players not roll players, a game for those who can improvise and pretend together in a group, not story tellers. It may be a contradiction, but to get the most out of

this one, you need to be a mature child.

Generically speaking the package is a great resource to any SHRPger. Cliches of the genre are table-ized for flow charting or randomization (using dice or a 53 card deck - 1 Joker). The same is true of action resolution and other variables. The screen has attractive color (the only color) art and a few of these generically useful charts on the back. The 3rd book, Designing Comic Book Scenarios, contains most of the generically useful info and (I think) it can be obtained separately from Better Games (P.O. Box 11424, Burbank, CA 9150-1424).

The advancement system is a facet of these games that may be worth grafting to your own. It requires that a character accomplish adventures with specific types of actions called Ignobles. These ignobles are meant to be a recipe for comic book adventure success: Action, Awesome Power, Danger, Discipline, Heroics, Morale Dilemma, Public Opinion, Sense of Community, and Strategy. Once a hero or team's perform actions that satisfy each of these ignobles, they advance in skill.

Find an opportunity to check these games out and decide for yourself. As a separate campaign or as a source book for another it is well worth the price, as both it is a bargain. If its visual presentation was glossier, it would catch the eye of more people. Its present appearance, although organized, easy to read and neat, does not denote the quality of the material itself.

Champions in 3-D, edited by Rob Bell for Hero Games.

This sourcebook discusses dimensional travel for Champions and is not only usable with other Hero System games, but with any game. The discussion of the "who, what, where & how" of dimensional travel is truly system generic and not genre specific. There are suggestions for mechanisms and reasons for inter-dimensional adventures as well as tips on keeping them interesting.

Likewise, the section on alternate dimension creation is system generic though tilted slightly to the comic hero genre. Still very usable by anyone for inter-dimensional visiting or even alternate dimension campaign creation. The treatment of alternate histories easily makes this a tool for original campaign world creation.

The 5 detailed and 26 one page alternate dimensions are full of great super hero adventure seeds. All are interesting as adventure locations in an existing campaign.

Most are easily expanded into larger campaigns or mini-campaigns, Horror World, Nazi World, Rome World, Undersea World and others come to mind. Some are clones of other game systems campaigns: Horror World = Rifts, Dream World = Sandman, Cartoon World = Toon, Disaster World = any post holocaust, Magic World = any magiteck, Monster World = gothic/modern horror (Vtm or Night Life), etc.

Any Hero system gamer should consider this one, after they already have Lands of Mystery and before Alien Enemies. To Hero gamers it should be worth the cover price. To users of other systems, its value varies with genre and system. If you can find it on sale, or used, it's a good gamble for usefulness.

Gamma World, 4th Edition - A review of its usefulness as a sourcebook for other games.

This is not a review of the new 4th edition Gamma World game rules (GW) as such, but some suggestions for its use as a sourcebook for other games: Advanced Dungeons and Dragons (1st and 2nd editions, AD&D), Dungeons and Dragons (D&D) and Villains and Vigilantes (by Fantasy Games Unlimited, V&V) in particular. Even a casual glance will testify to the Gamma World rules compatibility with AD&D. There are cosmetic differences in THACO, armor class and Hit Dice but all are capable of straight conversion once a basis of comparison is established. Gamma World's armor classes 10 through 21 correspond to AD&D's 10 through -1 armor classes, one starts from 10 and increases, the other starts at 10 and decreases. AD&D THACO = 20 - Gamma World THAC. The basic hit die for creatures in the Gamma World rule book is 1d6, instead of AD&D's 1d8, and each GW creature is given a "Level" that designates its toughness equally well in AD&D or GW terms.

The first section of the Gamma World rule book deals with character generation. GMs can create original PC and NPC races using GW's mutations, mutated animal/plant Genotypes and Base Animal Stock List on pages 12 and 13. Old favorites out of the Monstrous Compendiums, or the first edition tomes, can also be fleshed out for use as PCs this way. Bullywugs are mutated frogs, Tabaxi are mutated cats, Dakon are mutated gorillas, Minotaur are mutated bulls, Tortles (D&D creature) are mutated turtles, etc. Races from fiction, myth and television are also possible. Villains & Vigilantes players will also find the mutant generation rules useful when creating PCs or NPCs with animal

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powers, mutations or who are more plant/animal than human (ala Teenage Mutant Ninja Turtles). To use these rules, one only needs to choose a genotype (human, animal or plant), reference the genotype stat modifiers and add mutations as needed to create the desired race.

AD&D/D&D and GW character attributes are exchangeable one for one. GW does add an attribute called Senses (SN), which any GM can incorporate into his campaign (AD&D/D&D/V&V). GW's Mental Strength (MS) attribute would equate to AD&D/D&D's Wisdom and GW's Dexterity would be the same as V&V's Agility.

GW's character classes and psionics system can prove difficult to meld into an AD&D campaign but V&V players may find it easier. At the least they can be used to create unique and intriguing NPCs to challenge or assist players of either game.

There is a large amount of material on futuristic technical equipment and weapons that have stats compatible with the AD&D/D&D/V&V systems. This information fills a large gap left in the V&V rules by providing ready made gizmos for heroes and villains, as well as rules and stats for robots. AD&D/D&D gamers can include these items as artifacts of ancient civilizations and/or aliens.

Of course the bestiary is useful for providing unique creatures able to surprise the most experienced players. The wonderment and fear of the unknown are often lost when players are too familiar with the rules and encounters of AD&D/D&D, here is a way to shake them up a little. V&V GM's may find the bestiary most useful as a source of alien races or mutated beings.

The ultimate combination of GW and AD&D/D&D would be in the creation of a Shadowrun-like campaign. This can be done in a variety of combinations, with GW rules playing a bigger part than in the above cases. The Scifi/Fantasy/Cyberpunk environment of Shadowrun is easily recreated using familiar rules, making the transition for AD&D/D&D and GW players very easy and enjoyable. It also allows a GM to use Shadowrun source material without having to invest in and learn a new system (although some familiarity is recommended if source material is to be used verbatim). It is in this type of campaign that GW's Cryptic Alliances best fit. If the GM wishes some social upheaval or holocaust to be part of his campaign, the last section of the rules book contains campaign background information

that should inspire greatly if not fit the bill as is.

Using GW with V&V can grant a campaign a more scifi feel by providing the hardware in a ready to use format. A Marvel-like, heavy on the mutants, environment is made easy with GW's mutations and psionics rules. The section on Cryptic Alliances is a wonderful source for secret societies and underground, or criminal, organizations.

You really cannot go wrong if you buy the new 4th edition Gamma World rules. Its a good game on its own, an alternate campaign sourcebook for AD&D/D&D and an expansion sourcebook for V&V. It would not take a lot of work to use it with other systems either. Fantasy Hero contains conversion data for AD&D that would allow use of this book as a sourcebook, as do many other games. Next time you see the new Gamma World on the shelf, take the time to examine the contents and discover for yourself what this game can add to your campaign.

Of course GW4 GMs will also find AD&D/D&D/V&V rules, adventures and supplements equally as useful in expanding their campaigns.

The Lexicon, Atlas of the Lost World of Atlantis, by S Sechi, V Taylor & E Mortimer for Bard Games.

This older (1985) FRPG supplement describes an entire world in varying detail. In many ways it surpasses the job done by Perilous Lands (the Powers & Perils supplement reviewed MGTTA #11, Papyrus for A&E #17, A&E #212), with far less words, charts and cost. Aside from regional maps, there is world map included as a pull out in the back of the book. Although there are less places of interest than in Perilous Lands, The Lexicon provides enough detail to make them (mostly cities) immediately useful. In the description of the cultures and races of the world of Atlantis, there are no confusing multiple calendar references nor the complicated politics that plague Perilous Lands. There are less cultures/races, but each receives a better treatment regardless of the level of detail provided (which varies), and The Lexicon still manages the same diverse representation of real world cultures that appear in Perilous Lands. Even the interior art is better, but only because the figures are larger and easier to distinguish (Perilous Lands used very tiny pictures for examples of cultural dress). Lastly, The Lexicon does more with non-human races both in number and in detail. Little

attention is paid to non-intelligent species by either supplement.

There may not be enough in here to justify the \$14 cover price, but used/bargain copies are easy to find (got mine for \$1). For your money you'll get 5 cities and an entire world of cultures as diverse as our own (from which they are all copied). Whether you want an entire world, a continent, island or a historical/mythical culture culture, this is the supplement to turn to.

Quantrigue, an adventure for Talislanta (WotC)

This is a high quality piece of work, not just gaming material but writing in general. It's smooth, flowing, colorful and descriptive. Its a combination novel / National Geographic expose'. I've even talked my (non-gaming) wife into trying to read it, just for the fun of it.

Being a Trekker of sorts, I couldn't help noticing the similarities between this adventure's Kang race culture and Klingon culture. I don't believe this was intentional, they may just be two reflections of the same facet of humanity, but the parallels are undeniable. Each of the other cultures is more unique or at least cliché enough not to prompt immediate comparisons. Although not detailed to the extreme, there is enough information on each societies' structure and norms as to allow comfortable GM usage and player interaction with them.

Of course from a MGTIA stand point, this is also a gem. You can use the National Geographic-like information to bring the Quan Empire to life in any campaign, and not just straight fantasy. The jump from Windship to Spelljammer is short and the Empire now encompasses a planet, or several planets. Scifi exploration of low-tech worlds where the players observe a No Interference type of Prime Directive can find adventure with the Kang. Post holocaust or dimensional rips type games are another easy stretch.

What makes this all possible is the lack of heavy reliance on the Talislanta game system. The few references to the game rules can be easily substituted for by other rules or improvised. The Kang system of honor, khir, is simulated by a wonderfully simple point system that fits this culture's expectations to the letter. The Quan Empire and all of its inhabitants will surely have a corner of my next campaign (maybe even a continent on Mongo!). This is one of the very few gaming accessories I will encourage every gamer to buy, even at the \$9.95 cover price.

SPECIAL APRIL FOOLS SECTION



Two Hollywood archery spoofs, from: "Robin Hood: Men in Tights", and "Hot Shots: Part Deux".

THE 28 TYPES OF GAME MASTER

by Scott Butler and J.D. Frazer, updated 4-25-89. Downloaded from Steve Jackson Games', Illuminati BBS.

1) Munchkin - "Having slain the hordes of Azoth single-handedly, without even unsheathing the Sword of Universal Destruction, your half grey elven/half gold dragon50th-levelpaladin/MU/Cleric/Monk/Bard gazes down upon the pitiful Cthulhu who grovels at his feet..."

2) Monty Haul (variation on the Munchkin, but characters tend to be lower level) - "You are each granted one wish." "I wish to have the hand and eye of Vecna." "I wish to have the flask of Teurny the Merciless." "I wish to have . . ."

"Poof, they appear in front of you. Now what do you do?" (This actually happened, years ago, when we first started playing.)

3) Whining Munchkin - "But, but, you guys CAN'T do that! It's my only dungeon! Waaaaaaaaaaaaaaaaaaaaail!"

4) Killer Munchkin - "You guys are dead."

5) Killer - "As you pull aside the tapestry, a green slime jumps upon you from behind it, killing you . . . nope, no 'to hit' or saving throw allowed, it says so right here."

6) Executioner - "A hidden blade slides down the doorway, mincing the two fighters and the cleric. The thief gets nine crossbow bolts in his back, and the magic user is hit by an intense beam of light, burning a hole through his head."

7) Troublemaker - singles out one player and continually hands him/her notes which

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read "Don't let anyone know there is nothing on this note."

8) Cheater - "I don't care if you hit on an 18 LAST time, THIS time you missed, and I don't want to hear another thing about it."

9) Die Modifier - "Yeah, yeah, so you rolled a 20. You missed. Secret modifiers, you know."

10) Enforcer - "A blue bolt from heaven strikes Harold the Whiner, reducing him to one hit point. Anybody else got a problem with this campaign?"

11) Novice - "You rolled a 2 on your 'to hit' roll. Did you want high or low?"

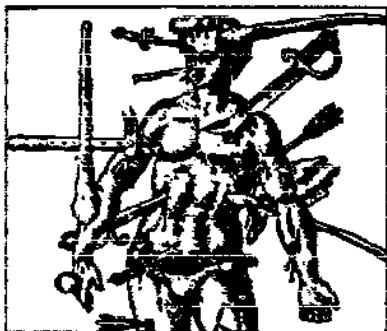
12) Verbose - "The door is solid oak, bound with 4 iron bands of roughly equal width, spaced equidistant along its width, and the wood is polished smooth, stained a dark brown, except for a small patch near the bottom which is blacker. The hinges are not visible from this side, but you notice the exquisite design of the lock, the faceplate of which is a starburst design, edged in gold or maybe polished copper or brass, it's kind of hard to tell with the torchlight, but the knocker is definitely cast iron and you see . . ." (sounds of snoring from party members)

13) Poker Face - "The slave you rescued courteously accepts your offer to accompany you and thanks you for your trust in her..."

14) No Poker Face - "The slave you rescued, hee hee, courteously accepts your offer, snort, to accompany you and thanks you for your trust in her, hah hah ... boy are you gonna get it now ... giggle ..."

15) Timid - "The orc hits you for 4 points of damage, if that's OK with you, Steve. Really, you've got 17 hit points left and he has only 2, so you'll be okay, OK?"

16) DePalma school of blood and gore - "Your magic drill cleaves the demon's skull in twain and it literally explodes, spattering everyone with blood and brains.



An unsightly green ichor drips from your face as you watch the smoldering corpse churn before you like a baby in a blender and finally settle into a puddle of vomit and excrement . . ."

17) Gibson school of writing graduate - "The view in the crystal ball was the colour of television, tuned to a dead channel."

18) Vengeful - "You won't go out with me Saturday? Okay, all of the were-rats attack Christine."

19) AD&D'er - "The 100 peasants beat at your fighter ineffectually with their sticks and pitchforks until you have slain them all. A heroic effort on your part."

20) Anti-AD&D'er - "The 100 peasants overbear your fighter with their great numbers and, unable to move under the weight of their hordes, you squirm helplessly as they pry open your field plate and skewer you like a lobster. You die an ignoble death."

21) Stickler For Detail - "Taking into account atmospheric conditions, the acceleration due to gravity, the low drag coefficient of your greased plate mail, your high dexterity, the gold in your backpack, your associated credit rating, the eggs you had for breakfast ... and the average number of chickens who would remain inside the coop on a warm day, you have to roll 13 or better to survive the fall ..."

22) No Originality - "It's a quest, see, you're trying to take this ring to Mordor, to drop it into a volcano to destroy it. No, no, honest, I thought of this campaign myself."

23) Leading and Overbearing - "You pump the bartender for information and he tells you about a red dragon's lair to the west." "Too risky. We go to hear rumours somewhere else." "A man offers to hire you to clean out a red dragon's lair for him." "We say 'no, thank you' and leave for the next village." "On the way to the village you stumble onto a red dragon's lair ..."

24) Schmuck - "Oh. Can someone really do that? Okay, I'll let you have a 50% chance. Oh. Okay, 75% then."

25) Ghoul - "That's the 17th character you rolled tonight? Mouahahahahahahahahah!"

26) Absolute Monarch - "The huge Red Dragon CAN fit through the little hole, 'cause I SAID SO!"

27) Unimaginative - "You walk into the bar and see thirty mercenaries all wearing scalemail and carrying longswords. They all sit at separate tables."

28) Design Zealot - "I just need another 15 minutes. I only have 3 more levels to populate."

**OTHER POINTS OF VIEW** (don't forget to tell them, Nick from Papyrus sent ya)

CAMELOT '94, a small press fanzine covering a wide spectrum of game genre for systems new and out of print. For more information, send a SASE to: CAMELOT '94, c/o

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Philip J Reed Jr, 319 W Grand, Perryville, MO 63775.

SHADIS is back, better than ever, and here to stay! This pro-magazine is the current champion of the independent non-system/genre specific gaming magazine crowd. For more info, send a SASE to: SHADIS, Alderac Entertainment Group, 17880 Graystone Avenue #203, Chino Hills, CA 91709.

THE GALLEON is a brand new pro-magazine devoted to subjects GMs discuss most. There are no rules, variants, creatures or the like. The Galleon discusses campaign construction and maintenance, adventure seeds, game mastering and writer's campaigns. A very high class job for any mag, much less a first issue. For more info, send a SASE to: Jeff Knoedler, The Galleon, Brave New World Publishing, 4280 Stage Coach Trail, Rockford, IL 61101-6131.

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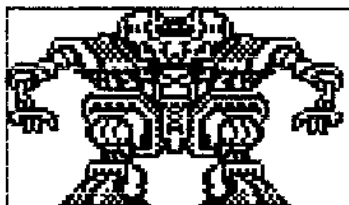
### NEW MECHS ON THE BLOCK

by George Majanovic, originally appeared in GAREMAG #2 (see Endorsements).

The Battletech game is without a doubt, one of the most popular and exciting games to hit the shelves in a while. Since its appearance some 7 years ago, it has been supported by top-notch accessories that have expanded the game into what can easily be one of the finest play arenas in the hobby. But, sometimes players yearn for something different. So I will introduce two mechs which may bring fear into the hearts of pilots everywhere. Mech warriors, start up your engines!

#### MAD-1A WILDCAT

Equipment	Mass
total tonnage:	20
total structure:	2
engine:	120GM 4
walking MP:	6
running MP:	9
jumping MP:	0
heat sinks:	10 0
gyro	2
cockpit	3
armor factor	64 4



	Internal Structure	Armor Value
head	3	9
center torso	6	8
center torso (rear)		5
l/r torso	5	8
l/r torso (rear)		3
l/r arm	3	5
l/r leg	4	5

#### Weapons & Ammo

Type	Location	Critical	Tonnage
machine gun	ra	1	.5
machine gun	la	1	.5
ammo (mg) 200	ra	1	.5
ammo (mg) 200	la	1	.5
medium laser	rt	1	1
medium laser	lt	1	1
flamer	lt	1	1

The Wildcat is the mech for the truly daring! A small, quick mech, it has a good amount of armor protecting it, but obviously isn't invincible. It has a fairly heavy compliment of weaponry but only the luckiest of pilots could make the small assortment work in battle. Interesting uses for the Wildcat involve its service for a mercenary company or by one of the Bandit Kings as an advance scout or a sacrificial mech in the heat of battle. All that is needed for this mech to work is a very good pilot.

#### DMR-4R DEATHBRINGER

Equipment	Mass
total tonnage:	80
total structure:	8
engine:	320 pitban 22.5
walking MP:	4
running MP:	6
jumping MP:	0
heat sinks:	20 10
gyro	4
cockpit	3
armor factor	88 5.5

	Internal Structure	Armor Value
head	3	9
center torso	25	25
center torso (rear)		8
l/r torso	17	10
l/r torso (rear)		3
l/r arm	13	5
l/r leg	17	5



Weapons & Ammo

Type	Location	Critical	Tonnage
lrm 20	rt	5	10
ammo (lrm) 12	ct	2	2
ppc	lt	3	7
medium laser	ra	1	1
medium laser	la	1	1
large laser	ct	2	5

The Deathbringer mech is a sight to behold (probably the last one). The hulking monster is indeed an ominous machine with weapons seemingly aimed at your throat constantly. Its array of weapons make it well suited to almost all combat scenarios. Also, its heavy coat of armor makes it almost impregnable when the pilot guides it. This mech can be used in anyone's hands and could also be a one-of-a-kind mech piloted by a mad soldier of fortune, bounty hunter or any colorful personality. The possibilities are endless.



Now you can see what diversity is added with a bit of number juggling. Easy diversity can be had by taking existing mechs and

customizing them. How about a Locust with a lrm? Let your imagination run wild.

**SPECIAL HORROR SECTION  
PECULIAR PERSONALITIES**

Winnslydale, Johnathon Peter (an NPC investigator for Call of Cthulhu, created by Mark Arsenaault, originally published in The Gamer's Connection #16)

Winnslydale is a British journalist, visiting the United States to cover "strange occurrences" for his paper, the London Tribune. He is currently on authorized absence from the paper's London office in order to gather information for a story about the ill fated Carlisle expedition (see GM's notes below).

Johnathon is an unremarkable young man of 5'10", with short dark brown hair and a receding hairline. He has an almost constant grin and has a sparkle in his eye, which is most evident when he thinks he has uncovered an important fact for his current story.

Johnathon always dresses in a nice suit and tie (which rarely compliment each other), even when inappropriate, such as when treading across the sands of Cairo, Egypt! He will seldom be encountered without his travelling supplies (listed below), or at the very least he will carry his fancy collapsible camera.

Johnathon always seems to maintain an

analytical mind, even when dealing with the horrors of the Cthulhu mythos. He has a very dry wit, common among the English, and is often innocently sarcastic in casual conversation (base Johnathon's personality off of any character played by actor John Cleese, of Monty Python fame, and you won't be far off).

He does have some experience with Cthulhu mythos creatures (specifically: Byakhee, Deep Ones, and Ghouls), although he tends to act as though they are common occurrences. His acquaintances tend to think that this is a subtle form of insanity that Johnathon is dealing with. On the contrary, Johnathon is quite sane. It's simply that his journalistic mind allows him to accept even outlandish ideas (including the existence of Cthulhu monsters) much easier than most people.

Johnathon Winnslydale will follow almost any group of investigators into danger, but always manages to stay to the rear of the group. Combat is not his cup of tea, and he will be the first one to tell you so. Strangely, he will risk life and limb to capture the "perfect photo" with his camera. His luck has thus far kept him from severe harm, and Johnathon has acquired quite a collection of stirring photos, which he brags about to those persons exhibiting knowledge of the Cthulhu mythos.

Johnathon Peter Winnslydale, Age 26,  
Journalist for London Tribune  
STR 12 CON 15 SIZ 11 INT 18 POW 18  
DEX 14 APP 8 EDU 16 SAN 94 HP 13  
Damage Bonus: +0

Weapons: none  
Skills: Accounting 10%, Astronomy 20%, Bargain 5%, Climb 46%, Credit Rating 25%, Cthulhu Mythos 5%, Dodge 31%, Dreaming 21%, Dream Lore 9%, Drive Automobile 25%, Fast Talk 41%, Grapple 35%, Language: English 90% & French 50%, Listen 55%, Oratory 35%, Persuade 40%, Photography 31%, Psychology 32%, Ride Horse 10%, Sneak 30%, Spot Hidden 61%, Throw 30%, Wrestle 30%.

Magic Items: none  
Equipment: Box camera, 52 exposures of film, developer kit, unabridged English dictionary, English/Arabic dictionary, umbrella, typewriter, straight jacket (don't ask), crow bar, searchlight, 11 developed photographs (see below), 55lb steamer trunk (which holds all of the above).

Photographs: Johnathon has several photographs taken during his various adventures, some of which depict strange and

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grotesque things (calling for Sanity rolls). The photos are; a close-up photo of a Byakhee (1/1d6 San); a shriveled body (looks like a giant prune, 1/1d6 San); an African man in ceremonial robe, tied and gagged; a statue of the Virgin Mary inside a cathedral; a painting of a swamp (staring at it causes nausea); a vault containing a huge Egyptian treasure collection; an Arabic man holding an unusual black rod; a slightly leaning pyramid in the middle of a desert; a ship christening (name in photo is S.S. Elder Sign); a ship captain smiling and leaning against a mast.

GM's Note: Johnathon's photographs were taken of items encountered during his participation in the Masks of Nyarlathotep campaign (boxed set available from Chaosim Inc.). If any of the photos would reveal information you wish to keep from your players, than omit them from Johnathon's inventory. If asked about any of the photographs, Johnathon will simply banter about how difficult each was to obtain, etc., but won't reveal the exact location where any picture was taken.

### Project: Werewolf

A Universal Character for GURPS, by Robert McCabe.

Background: Simply put, Douglas McDougal was a genius. Even his scientific peers claimed him as the leading robotics expert in the world. He was no slouch when it came to physics, biology, or many of the other "ologies" either.

Douglas had only one faith, and that was science. He firmly believed all phenomena could be explained in a scientific manner. His "hobby" was disproving all of the claims of psychic hucksters and scam artists.

One summer, McDougal purchased and moved into an ancestral castle in Scotland. Rumor had it that a deadly beast, a werewolf, was lurking about the area. The idea of debunking this legend while completing a major robotics project appealed to the scientist. Who knows. Douglas though, maybe he could even put to rest the ridiculous Loch Ness Monster myth while he was at it.

Examining a werewolf victim, Douglas devised a few theories about the attacks. He reasoned that the deadly injuries could be from a psychotic killer, or maybe a severe strain of rabies infecting the area's dogs. The possibilities were nearly endless, but certainly did not include lycanthropy. He never had the chance to test any of his hypotheses.

Approaching his new castle home one dark

and foggy night, Douglas was attacked by a creature, half-wolf and half-human. He was able to drive the monster off using his electric stunner but no



before being bitten in the side. Dazed and bleeding, McDougal collapsed onto the ground. His last vision before passing out was the fog clearing to reveal a full moon.

He awoke the next morning naked on the castle's cold stone floor. His wounds had been miraculously healed. Maybe it had all been just a bad dream, Douglas mused, something brought on subconsciously by all this werewolf nonsense. Then he noticed the blood on his hands and mouth.

Searching the castle confirmed his worst fears. The castle's longtime grounds keeper, an elderly manservant and maid, had all been savagely killed and partially eaten. Horrified, Douglas replayed the recently installed video security system's tape.

The monitor showed him, only changed, more savage and brutal, rending apart the three innocent victims. The proof was irrefutable.

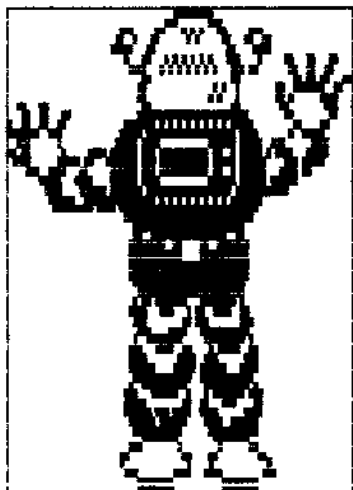
Douglas' mind slipped into insanity. He had become exactly what he had sought to eliminate, and unexplained phenomena. He knew what he must do, and that he had one month to do it.

After hiding the gruesome remains of his previous night's work deep in the fortress catacombs, he set about finishing his latest project, a state of the art android. In the following month of sleepless nights and hectic days, Douglas altered the robot to perform its new mission.

His work barely completed in time, the scientist sat peacefully in the great hall of the castle. A full moon shone through the arched windows. He began to change. His muscles grew, tearing apart his clothes. Bones cracked as the metamorphed their structure. Douglas was a werewolf now, and he howled at the blood moon readying himself for the hunt.

Suddenly, silver talons flashed out, ripping the beating heart from the beast's chest. The howling ended in a gurgle. Project: Werewolf was born even as its creator was destroyed.

Campaign Use: Project: Werewolf is the ultimate stalking killer, an android whose sole function is seeking out and eliminating the supernatural or paranormal. It is coated with a living tissue, which can be altered



for the ultimate disguise. This outer shell can be shredded to reveal its deadly metallic internal systems. With time, the skin can be regrown.

Although Project: Werewolf was designed using the rules to GURPS Super, this character can easily be adapted to any genre. Here are just a few examples:

**For Supers:** The players smash through the cloisters of a powerful magical cult, only to find its leader already destroyed. Many super heroes routinely break scientific laws with their powers, and could therefore become prime targets for Project: Werewolf.

**For Horror:** Some creature is killing off all the members of a wealthy family, and the players have been hired as bodyguards. In fact, the wealthy family has been infected with lycanthropy. The real beauty of this plot line is that the heroes will probably be thinking they are facing an actual werewolf, only to find their best preparations have been for naught.

**For Fantasy:** Thanks to a spell cast in desperation, Project: Werewolf is thrown into the players' dimension. It finds itself particularly well-suited as a bounty hunter of wizards, whose remains always sell well on the black market (where do you think all those +2 swords come from anyhow?).

**SCARING YOUR PLAYERS: Ten Tips for GURPS Horror.** 11-89, by Scott Paul Maykrantz (This article originally appeared in Roleplayer #17, and was downloaded from the Illuminati BBS).

Horror roleplaying is different from other gaming genres. The excitement of the adventure is based on more than action or heroism - the fun is based primarily on fear. And while being scared can be fun, the Game Master's job of scaring the players isn't; this can be hard work, especially if you don't know how. The ideas in this article may help.

Use any of the following methods during the adventure, when the players are getting too relaxed. As you read, try to think of new ways to implement these ideas, expanding on the examples.

**ST: 24** (145 pts.)      **IQ: 18** (125 pts.)  
**DX: 18** (125 pts.)      **HT: 15/30** (60 pts.)  
**Speed: 8(.20\*)** +2 Running

*\*25 +2 from Increased Speed -20% from Body of Metal*

**Advantages:** Unfazeable—exempt from fright checks (15 pts.);

**Super Advantages:** Body of Metal-12 levels (108 pts.); Discriminatory Smell (15 pts.); +2 Damage Resistance (Free from Body of Metal); Doesn't Eat, Drink, or Sleep (30 pts.); 30 Extra Hit Points (90 pts.); Increased Speed+2 (50 pts.); Infravision (15 pts.); **Passive Defense**-4 (Free from Body of Metal); Silence-3 levels (-3 detection when moving, -6 when still, 15 pts.); Transformation into normal human appearance, -20% limitation of taking one hour to fully complete, -20% limitation using Buzz Saw power negates effect (9 pts.); Unaging (15 pts.)

**Super-Powers:** Buzz Saw-7 levels, thrust at +7 impaling damage (56 pts.).

**Skills:** Running (4 pts.); Karate-18 (4 pts.); Disguise-18 (2 pts.); Shadowing-18 (2 pts.); Stealth-18 (4 pts.); Mechanic-Robotics 18 (2 pts.); Computer Programming-18 (4 pts.); Electronics-18 (4 pts.); Mathematics-18 (4 pts.); Occultism-18 (2 pts.).

**Disadvantages:** Hideous Appearance (-20 pts.); Berserk (-20 pts.); Bloodlust (-20 pts.); Fanaticism about destroying the paranormal or supernatural (-15 pts.); Sense of duty to dead creator (-10 pts.); Enemies: Supernatural Creatures (-30 pts.); No sense of humor (-10 pts.); Weirdness magnet (-15 pts.).

**Super Disadvantages:** Vulnerability, x5 damage from radiation (-15 pts.).

**Combat Rolls & Damage:** 2d+12 karate punch (impaling)-18, 2 attacks/round; Parry-12; Dodge-8; Passive-4.

**Total Points: 750**

Concentrate on scaring the players. If they are scared, we can safely assume their characters are, too. If just thinking about being pulled underwater by a dozen slimy hands is frightening, imagine the terror if it really happened to you . . .

Try to tap into each player's personal fears. What are they really scared of? As you play a few adventures, note which of these methods work best and which players had the most significant reactions. When you are preparing the next adventure, use the methods that worked well.

One: Victims

Put the characters at the mercy of a force or thing that they don't completely understand. Make sure they know that the force or thing can easily kill them. The

players will have to make good use of their characters' abilities and roleplay a little as they try to find a way out their situation before it's too late.

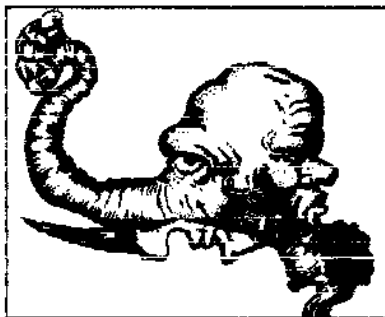
For example, imagine your players' reaction if their characters are on a plane and they look out the windows to see a boiling ocean of blood below them. Then, when they alert the other passengers or a stewardess, everyone else turns into decaying corpses! Pilot corpses are flying the plane. Will the plane crash? Where are they? Where are they going to land?

Either way, the player characters probably can't fly a huge jet aircraft (or maybe they just can't get into the cockpit). They'll be scared because they can't take control of the situation - and the situation isn't easy to understand. The players don't know what's going to happen and their characters are powerless to save themselves.

Two: What Should Have Happened . . . Doesn't

Break some natural laws. When someone dies, they are supposed to stay dead. When a book burns, it should be reduced to ashes after a few minutes. The moon is not supposed to slide down from the sky and sink into the sea. Night is supposed to be followed by day . . . You don't have to break natural laws on a grand scale. Try

something subtle, like a candle that burns forever. Or, every time the train stops at a station, the PCs see the same man outside the window, staring at them. And you don't have to



explain the event - let that man at the station slip away if one of PCs gets out of the train to confront him.

If you allow the PCs to examine these strange occurrences, be prepared to have a reason (even a supernatural reason) for them. If you explain them, they become part of the adventure. If you don't, they'll simply make the players a little uneasy. Decide which result you want.

Three: The Mockery

A psycho killer dressed as a priest. A clown by day who leads a fanatical cult by night. Grandma is a witch. And your local senator is an agent of the Cabal.

If you can avoid offending your players, dress up your worst evil people as wholesome, good people. Think of stereotypes that make

people feel secure or protected. Or use a stereotype of someone who has a lot of power. Or simply choose a type of person who is the least likely to be a supernatural, evil being.

Take the stereotype and use it as the outer appearance of an evil creature or twisted NPC - the NPC or creature is wearing a disguise. The players will be fooled, then terrified when they realize the true nature of the evil being.

The sheer shock of this realization will always be scary, but you can add to that shock by letting the players build some trust and familiarity with the disguised being. Suppose the player characters stay at Grandpa's house. Everything seems normal, there are no unusual incidents, and they suspect nothing. Imagine their surprise when they see Grandpa standing in the field outside the house the next night wailing at the sky in an inhuman tongue while small black shapes scurry around his ankles.

The mockery can also be in the form of a tattered, completely ineffective disguise. Imagine that a demon has possessed a six-year-old child - the child now has six-inch-long, black fingernails and is wearing the tattered, blood-caked remains of a school uniform. The demon is not trying to hide its true nature, but the contrast of a nice boy and a Beast from Below has a potent eerie shock value.

Four: The NPC That Knows Too Much

When the PCs meet a supernatural enemy non-player character, you can scare the players when the NPC mentions something he (or she, or it) shouldn't know. Suppose the PCs confront an evil scientist, a twisted man they will meet again in the adventure. He vaguely describes what is going to happen to them during the next few days, then predicts their death in 48 hours. As his predictions come true, the players will be terrified as they approach the end of the second day!

In the above example, the NPC talks of future events. But you can also scare the players when a mysterious NPC speaks of past events that have actually happened. The PCs run into an old woman on the street (or, better yet, in the middle of nowhere). She singles out one of the PCs and mentions a few things about his past. She may even mention something that he does not want his friends to know about (a character with the Secret disadvantage is particularly vulnerable). And the old woman doesn't have to just recount past events - she might ask about motivations for past actions. "Why did you push her off

## Papyrus

the cliff, young man? The others will soon find out.'

Of course, in both versions, the GM must decide whether to explain how the NPC came to have this knowledge. You can either allow them to be explained (to move the plot forward) or force the PCs to continue on before they can examine what happened (which adds to the element of fear and mystery).

### Five: Supernatural Phenomenon

Present a supernatural person, creature, place or item that the players are not familiar with. Then make it imperative that they figure out what it is and what it can do.

For example, let's say the PCs are traveling and get lost. It is very important that they get to where they are going in time. So, when they meet a young girl who tells them she can show them the way, they take her along. She seems normal until, when the group stops for the night, she wanders off and doesn't come back until dawn. Or suppose, when she is with the PCs around their campfire, she is terrified by the flames. Or she might sit far from the fire wearing only a pair of shorts and T-shirt when it is five degrees outside!

The PCs have to figure out what this girl is. Her actions and behavior keep everyone on edge, especially at night. But they can't simply leave her - they need her to show them the way. And is she leading them in the right direction?

### Six: Shock

Surprise! Hit them with something they are not expecting. Make it big, a real attention-getter. When they are creeping through the graveyard, they are expecting something to jump out at them. But they aren't expecting anything when they are walking down the street in the middle of the afternoon.

Suppose the characters are doing just that. Suddenly, from the alleys and manholes, a thick, gray muck erupts and fills the street! Although it will later be explained to be a sewage backup, the player characters mentally feel a telepathic consciousness in the muck. The PCs are the only witnesses when an old lady is swallowed by the muck and dissolved. They felt the muck's telepathic laughter and the "mental sound" of smacking lips as she went under . . .

Catch the players off-guard. There are times in every adventure when the players will have maneuvered their characters into a safe place. They'll stop and collect their wits. Don't let them. Make every safe

situation worse than the dangerous situation they just escaped from. If you can keep it up, they'll have the most exciting adventure of their life - the essence of the adventure - fear - will always be with them.

### Seven: Nightmares



This will add some excitement to the adventure when players let their characters get involved in some boring tasks (such as researching or traveling).

Stop everything and tell them, "Suddenly, you wake up in a coffin, looking up out of a grave. You hear a priest giving last rites.

A spoonful of dirt falls on your face." Or come up with another grisly, frightening situation that has nothing to do with what they were doing a few seconds ago. What happened? There they were, safe as could be, and now they're in coffins! Let them climb out and run into all kinds of weird and terrifying things for a while.

Then they wake up. Tell them that they resolved the boring tasks they were involved in (or fell asleep while they were working), they went to bed, and they had this nightmare. If you told them, "You go to bed and have a nightmare," it wouldn't be half as fun. The players will be a little disoriented for the rest of the adventure - when something terrifying happens, they might wonder if their characters aren't having another nightmare.

This device is used in horror fiction, especially movies. The nightmare begins with no introduction - you don't know how the character got from his seat on the train to this mist-filled forest until he suddenly sits up in his seat covered with sweat. The dream may even foreshadow events to come.

You might have to decide exactly whose dream it was - or maybe all of the PCs had the same dream! You can involve all of the PCs by putting them into one character's nightmare. The dreaming PC dreams that the other PCs are with him.

### Eight: Impending Doom

Let someone or something close to the adventurers get killed, possessed or otherwise injured in some grisly manner. The

players will soon realize that their characters could be next. If they know where the attack came from, they will be on edge until they can escape, find a way to protect themselves, or eliminate the attacker. If they don't know where the attack came from or how to save themselves, they will be terrified. Try this when the suspense and mental tension of the adventure is outweighing the physical action.

For example, suppose the PCs are creeping through a graveyard. They find a young woman hiding behind a gravestone, scared out of her wits. She babbles something about a soul-eating shadow and then, right on cue, a thick black shape materializes. It wraps around her and chokes her screams away by melting her flesh from her bones! What is this shadow? Which of the PCs will be next?

Nine: Pauses and New Fears

Pause for a moment when the tension is high, the suspense is nerve wracking, and the players have a lot to stimulate their imagination. If the moment is right, every second will generate new fears.

For example, suppose our heroes are exploring a dark, ancient tomb. They've managed to fall into a pit and fight off a swarm of hungry bats. They know that, in just an hour, the Thing buried in this tomb will rise to destroy humanity. But they're starting to think they are lost. You've got them right where you want them. Introduce lots of minor problems to stimulate their imagination.

For example, the PCs are exploring a dark, ancient subterranean tomb. One of the PCs trips and falls when his foot drops through the stone floor. The players didn't know there was empty space under them, they thought they were surrounded by earth in these subterranean passages. If they shine a light through the hole, they see something down there reflecting the light a little bit. They can't pry up any more pieces of the floor (or maybe the floor feels a little treacherous after that chunk fell out). Force the PCs to keep moving, leaving this mystery unsolved.

Suppose someone bumps an old statue and it falls over and breaks on the floor. Then a howl is heard echoing in the tomb. Did some sort of smoke come out the hollow statue, or was that just a spray of ancient dust? Keep the adventure moving.

You never have to explain any of these minor mysteries. As long as you keep the adventure moving along, the players won't spend time finding answers to their questions. This keeps them guessing and

scared. If they spend a lot of time trying to figure things out, introduce some new suspenseful threat to keep them on the move.

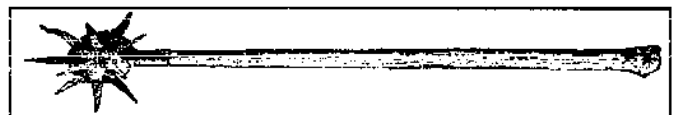
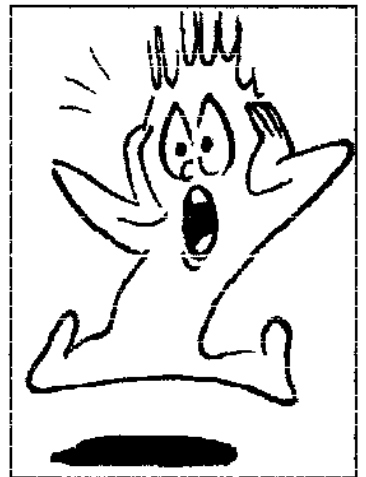
Ten: The Unseen Shape

If the characters can't see some threatening shape clearly, the shape will look more frightening in the players' minds' eye than anything you can describe. This is one of the reasons horror stories were so potent on radio - the visual information from television and movies was missing, forcing the audience to dream up the appearance of the creature. Vague, threatening forms passing through the fog are terrifying.

Make effective use of all the players' senses except sight. Describe a sound or a smell. Throw in something physical to touch that the shape left behind, like a trail of slime or a hole smashed in a wall. The idea is to give the player plenty of information to feed the imagination - without a detailed description.

Make sure the sounds, smells, evidence and vague visual descriptions do not fit together logically. Suppose you describe a silhouetted humanoid form walking into a lake under the moonlight - the form, seen by the PCs from far down the beach, steadily walks into the water until it disappears under the waves. The players run to the spot on the beach where it walked. They find normal human footprints. That's it.

This could be a lot more frightening. Instead, when the PCs reach the spot where the humanoid once was, they don't find any footprints. But they smell the bitter stench of rotten seaweed. They find some evidence - a large, rubbery egg that is broken and half buried in the sand a several yards away. The egg is large enough to hold a full-grown man. As they examine it, they hear a low, inhuman moan come from lake. They think they see the wake of something, some large thing, swimming away.





**MORE APRIL FOOLERY**  
**THE 25 TYPES OF PLAYERS**

by William Chase Bynum, updated 4-25-89,  
 downloaded from the Illuminati BBS.

By now, most gamers are familiar with the traditional four types of players: The Real Man, The Real Roleplayer, The Loonie, and The Munchkin. Obviously, the creation of the Four Types is meant to be a joke, as well as a gross oversimplification, but even so, it's time we had a much more detailed oversimplification. So here, without further ado, is the Groening-style "FRP Is One of the Nine Hells" summary of:

**THE TWENTY-FIVE TYPES OF FRP PLAYERS**

1. The Real Man - "Hot Diggity!! Groll outpost at twelve o'clock!! CHAAAAAARGE!!!"

2. The Real Roleplayer - "Don't start yet!! I need my two minutes to get properly into character."

3. The Loonie - "I sheathe my longsword and kiss the ogre on the lips."

4. The Munchkin - "Five arch-devils and two demigods? That's ALL?! I guess I'll only need to use six of my rings for this encounter."

5. The Coward - "Yikes! Three kobolds!! Retreat! Retreat!"

6. The Troublemaker - "Just before the Mayor gives his speech to the town, I cast 'command - vomit' on him."

7. The Novice - "I just rolled a 2 on my 'to hit' roll. Did I want high or low?"

8. The Tactician - "The archer will move silently into position behind the podium, carefully aiming at the sergeant. The mage will remain behind the door in preparation of a 'sleep' spell which will be centered at the table around which are the bulk of the guards. Meanwhile, the fighter and I ..."

9. The Quiet Type - "I dunno ... I lob off another arrow at the monster this round, I guess."

10. The Punster - "You know how many clerics it takes to fix a light bulb? One to cast 'cure light'."

11. The PC Infighter - "Since Ruth's been such a twit, I hit her in the face with my flail while she's casting her 'find familiar' spell."

12. Joe I-Got-the-Rules-Down-Pat - "No, if you look in the DMG, page 87, paragraph 5, you'll find this spell won't affect griffons."

13. The Whiner - "Three points?! I take THREE POINTS OF DAMAGE!?! Frank, what the hell kind of grudge do you have against me?"

14. The Bully - "Are you sure I don't make my saving throw? Are you ABSOLUTELY sure?"

Do you want to keep your nose the way it is, Lou?"

15. Mr. Greedy - "So it's not evil? And it's not attacking? So what! I WANT THAT XP!!!!"

16. The Cheater - "I roll an... 18! It hits!" [Quickly grabs dice.]

17. The Chastiser - "And you DIDN'T SEE THAT TRAP COMING? Hahahahahaha!! Just how long did you say you've been playing this game?"

18. The Kamikaze Guy - "I jump off our perch, taking careful aim to land dead center on the hobgoblin patrol. Just before I hit the ground, though, I set off the 'fire trap' on all my nine flasks of oil."

19. The Good Roller - "Oh, looky here. An 03 on percentile dice. If that door was trapped, I just found something."

20. The Bad Roller - "Oh, damn it all!! \*Another\* critical fumble!!"

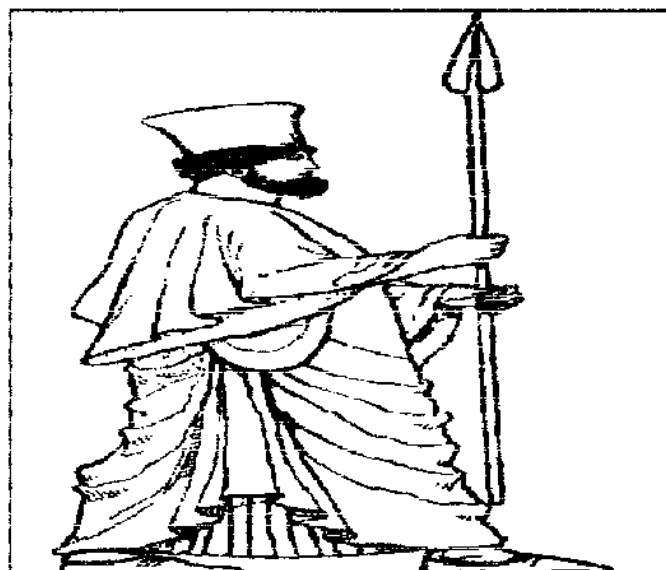
21. The Braggart - "The thought of you attacking me isn't even interesting. I could get off a 'sleep' spell and slit your unconscious throat before you even get your longsword out of its sheath."

22. The Reminiscer - "Say, y'know, this is like the time our party thief spent twenty minutes trying to lock-pick an unlocked door."

23. Goody Two-Shoes - "Wait a minute. Even if they are orcs, we just can't kill them when they're asleep and can't defend themselves."

24. The Overoptimistic Daydreamer - "After we get through this campaign, and have gained about nine, ten levels, I'm going to buy me the finest battle axe +3 money can buy."

25. Short-Attention-Span Man - "Hmmm? What? Are we attacking now?"



CLIMATE/TERRAIN: Temperate or  
Subtropical/Hills  
FREQUENCY: Rare  
ORGANIZATION: Pride  
ACTIVITY CYCLE: Day  
DIET: Carnivore  
INTELLIGENCE: Semi (2-4)  
TREASURE: C, S(x2)  
ALIGNMENT: Neutral

NO. APPEARING: 2-12  
ARMOR CLASS: 3  
MOVEMENT: 12, Fl 30" (D)  
HIT DICE: 8  
THACO: 12  
NO. OF ATTACKS: 5  
DAMAGE/ATTACK: 1-4/1-4/2-16/2-8/2-8  
SPECIAL ATTACKS: Nil  
SPECIAL DEFENSES: -2 on opponents  
attack roll  
MAGIC RESISTANCE: Save as Ptr 12th lvl  
SIZE: L (9'-10')  
MORALE: Steady (11-12)  
XP VALUE: 975



**Description:** The Gryphon is a very strange creature, as it's a combination of creatures which were already (in a way) combined creatures. It is a Griffin - Displacer Beast crossbreed with a griffin's deadly beak and claws, along with a displacer beast's tentacles and displacement powers.

Gryphons have an eagles sharp eye sight and a great cat's superior sense of smell.

**Combat:** Although it's its weakest attack, the gryphon always starts a battle using its front claws (1-4/1-4). If the opponent is strong, it then resorts to its jagged tentacles (2-8/2-8) and only in extremely desperate situations will it use its beak as it is fragile. An attacker will notice that its head is always cocked back when it fights. A roll of 20 (unmodified) will shatter the beak if an attacker hits with a weapon (ie fists and claws won't do it). This renders the beak useless and unless soft food (despised by

gryphon) is found the Gryphon will starve.

Like the displacer beast, the gryphon appears 4', in a random direction, from where it is. This results in a -2 penalty to all attackers' to hit rolls. The gryphon also saves as a 12th level fighter because of this.

**Habitat/Society:** Gryphons are found in groups of 12 or less, like normal griffin, although the ties to the pride are even stronger.

**Ecology:** The gryphon fills the same ecological niche as the griffin, a major predator. It keeps down the small mammal population, which balances the food chain.

Gryphons are somewhat more rare and easier to train than griffins. Fledglings cost 7,000ggs and eggs go for around 4,000ggs (25% chance of being 1-4 of one or the other in a nest).

CLIMATE/TERRAIN:	Coastlines
FREQUENCY:	Rare
ORGANIZATION:	School
ACTIVITY CYCLE:	Any
DIET:	Carnivore
INTELLIGENCE:	Non (0)
TREASURE:	nil
ALIGNMENT:	Neutral

NO. APPEARING:	3-12
ARMOR CLASS:	6 (see below)
MOVEMENT:	Br (sand) 24
HIT DICE:	6
THACO:	15
NO. OF ATTACKS:	1
DAMAGE/ATTACK:	2-8
SPECIAL ATTACKS:	Surprise
SPECIAL DEFENSES:	see below
MAGIC RESISTANCE:	Nil
SIZE:	L (10')
MORALE:	Fanatic (17)
XP VALUE:	1,400



**Description:** The sand monster is an especially fearsome breed of shark. It is also a magic creature with the ability to swim through sand rather than water. Sometimes only the dorsal fin is raised above the sand, which makes it very hard to detect and defend against.

**Combat:** The sand monster has two major attributes that give it a distinct advantage in battle. Both relate to the ability to swim in sand.

The first is, that unless the victims have x-ray or infra-vision, a sand monster is completely invisible to detection. Only rarely does its dorsal fin pierce the sand and give away its approach. This creates a bonus of +5 to a sand monster's surprise rolls.

The second advantage that makes the sand monster so incredibly hard to beat, is that it can only be hit the round after it attacks because that is the only time it's above the sand. Once reduced to 1/2 its hit points, a sand monster will normally choose to seek easier prey.

**Habitat/Society:** A sand monster is the perfect attack machine. It was originally created centuries ago when an eccentric wizard chose to protect his island fortress. With some magic and genetic tampering he created the sand monster from (among other things) sharks. Since then it has somehow appeared in many other lands, possibly by traveling the sands under the seas. The mating cycle of these creatures is basically the same as a common shark's.

**Ecology:** Because of the sand monster's odd habit, it plays a very different role in the ecology than that of its shark cousins. They tend to keep down small animal populations and retard the spread of humanoid settlements. Luckily they don't eat as much as regular sharks, deriving at least some of its nutrients from sand.

**Variant:** There is a report of a giant (megalodon) version of the sand monster and even a report of a were-sand monster.