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WARLOCK 12



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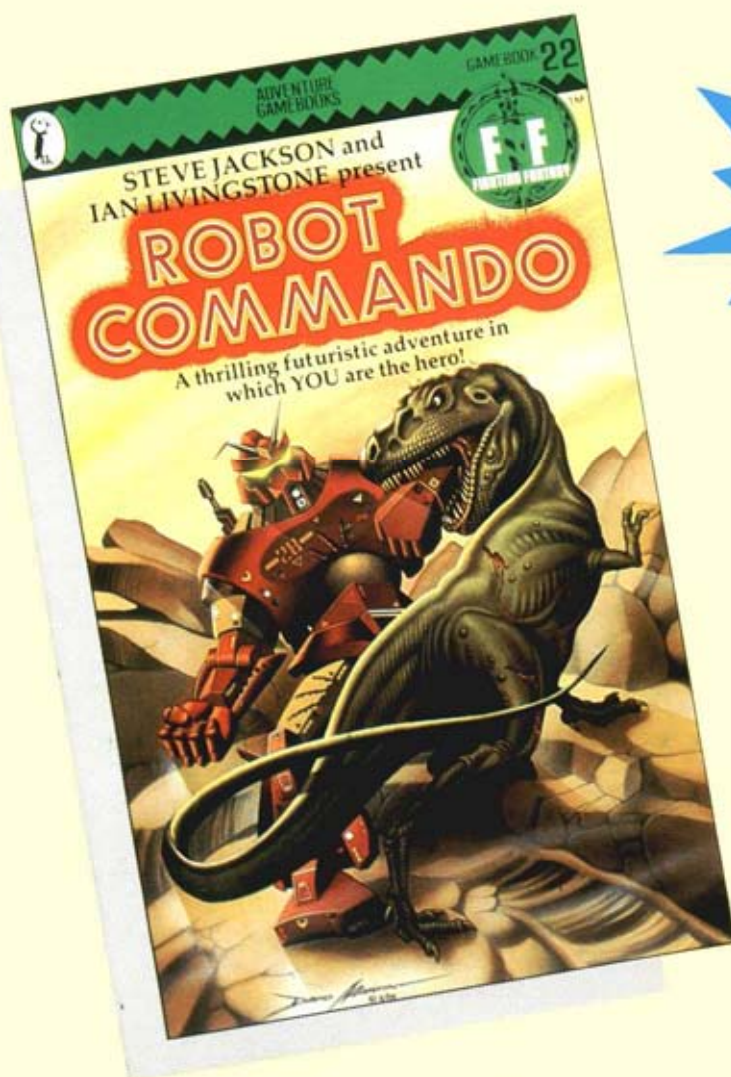
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Dear Adventurer

Welcome to another issue of the world's greatest games magazine, and what an issue we've got for you! After last issue's amazingly mega-brill (© Paul Cockburn) colour Judge Dredd boardgame, we thought we'd do it again! This time, though, it's a tabletop battlegame featuring hordes of rampaging orcs and dwarves and using our special set of Fighting Fantasy tabletop battle rules, *Fields of Battle*, invented by the unstoppable Graeme Davis. Once again we advise you to have your sunglasses ready before you turn to the centre pages.

And there's more! The real Steve Jackson writes about the ultra hyper stupendous (© Paul Cockburn) *Warlock of Firetop Mountain* boardgame, and tells us all about his plans for the future of Fighting Fantasy. Elsewhere, young Ashley Shepherd makes her debut as a *Warlock* writer with the first part of our new series introducing the wacky world of rolegaming – with a chance to win a dozen *Dungeons & Dragons* sets too! We've gone freebie mad again this issue, cos we're also giving away a dozen copies of a little book called, er, *Titan – The Fighting Fantasy World*, which was written and edited by someone whose name I forget right now. Add to this the start of our new comic strip epic, *The Book Of Runes*, a superperson superhero solo adventure for you to play, and all the regular features, and you'll see why we say that *Warlock* is the most awesomely stunning magazine in the entire universe (well, I like it anyway).

Oh, and if you think this issue is great, just wait until you see the dreaded *Issue 13* (cue dramatic organ music!!) – it'll scare the spots off Derek's nose!

Have fun!

Marc Gascoigne

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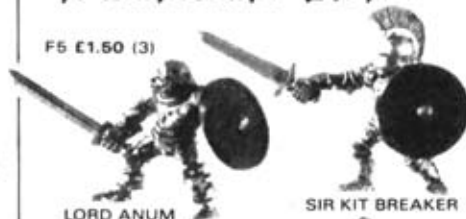
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MENS and AUGURIES

At last the Warlock gets his revenge on Jamie Thomson, but not before the festering slimebeast tells the world about what's new in the gamebook world!

AAAAARGHH! No, please, not again! No! Leave me here in this slime pit I have grown to love, this dark dungeon cell. Please, not the – anything but the – (*Silence, offal! Stop your Thomson-like snivelling. We're not taking you to the Torture Complex!*) What? What? (*Strange as it may seem, the Warlock wishes you to write another piece of your mindless drivel. You are free to go.*) Really? Can this be true? Thank you, Zlargh, thank you! May I slobber over your boots? Can I say... (*Out, worm!*)

The Hype Starts Here!!

Ahem. yes, well. Little did Zlatgh realise that I had not spent my term of imprisonment idly. Over the last month, I have gradually been carving the next in the **Duelmaster** series on the walls of my cell, and even now I am about to transcribe the text from the scratched slabs of mortar onto paper – the only form the publishers will accept it in, short-sighted fools! This one, which will appeal to all of us who dream of eventually subjugating all humanity under the heel of our boot, allows you to be the despot of a kingdom and go out acquiring allies for the eventual armed struggle against your foe. In the later stages of the book, when you feel ready to wage war, you can mobilise your troops against your 'friend'. (This is *Duelmaster*, remember, where it takes two to play.)

Duelmaster 4–The Arena of Death was also inscribed during my time in the pit (I was running out of floor by the end). Each player chooses one of six gladiator types (Knight, Amazon, Martial Artist, gelatins, etc) and strides into the Arena to confront the other in a desperate fight to the finish. Other things from the Smith & Thomson fold are **Inferno** (*Way of the Tiger 6*), which involves a perilous descent into the Centre of Evil – the very bowels of Orb. Can even a Ninja survive such terrors? (*Can even an all powerful Mage-Lord survive such whining self-interest, you loathsome fragment of slime?*) Sorry, Great One, forgive me, O Lord of All! Anyway, *Gremlin Graphics*, after the wonderfully successful *Way of the Tiger* computer game, are working on **Avenger**, the follow-up. (I release you from the cells for THIS?? Search the ineffable void you call a mind for some interesting facts, or suffer the Million Torments of the Purple Flame, pus brain!–The Warlock) Aah! I shall proceed immediately, oh Wondrous One!

Blistering Bookmarks!

Apparently, *Puffin Books* are planning an advanced version of *Fighting Fantasy*, to be writ-

ten by one of the Warlock's automaton slaves, Marc Gascoigne, who also did *Titan* (discussed last issue, absolutely wonderful, out very soon). Rather imaginatively called **Advanced Fighting Fantasy**, it will appear as a hardback book from *Games Workshop* and a softback from *Puffin* around the middle of next year. Also from *Puffin* (and the rather overworked keyboard of Marc Gascoigne), the next five *Fighting Fantasy* books will each come with part of a special promotional competition. There are five bookmarks, one to each book, which join together to form a competition. Win a day on the Warlock's rack! No actually, the real prize is much more excruciating – a day out with Ian Livingstone and Steve Jackson! Second prize is a *week* out with Ian & Steve, etc...

While of the subject of Steve Jackson – I wandered into his palatial abode recently, only to discover the Emir of Immeasurable Riches already deep in thought over his next work, having just finished *Creature of Havoc* which should be out in November Drawing on his vast personal experiences, Steve has produced a moving personal account of what it's like to be a Carrion Crawler – or a Zombie – or a Mind Sucker – or... what? Well, that's the point of the book, really. You are a monster, but at the start of the book you don't know what *sort* of monster. You have to discover your identity, your task and your past, armed only with the

comforting Instant Death ability (on a roll of double six – well, you are an extremely vicious monster, after all!). From what I've heard it sound really good and I'll looking forward to playing a monster for a change (*For a change! Don't make me laugh, you puddle of excrement!*)

Hunt the Artist!

Having been hurled from Jackson's abode, I crawled across to Ian Livingstone's Pleasure Dome, where he threw me a few scraps of meat from his table while telling me of **Crypt of the Sorcerer**, the tentative title for his latest book, due out in April. Ian reckons it's the best book he's ever done: in his own words it 'makes *Deathtrap Dungeon* look like a stroll through Disneyland! Also, *Domark* are working on Ian's computer game **Eureka II**, with another large cash prize. When I dared to ask Ian about **The Casket of Souls** (now a mere three years late!) a scowl of anger came across his face.

'McCaig escaped from the art pits!' he shrieked. 'Nightgaunts have been despatched to find him, but so far there has been no sign.' The great man lapsed into a dreadful calm as the scowl gave way to an evil grin. 'After he has done the last three pictures for the book, we shall ask him to prepare a sequence of sketches showing an artist falling from the top of my Pleasure Dome. The first-hand experience should help him here!'

A Message from Death!

Hurriedly leaving Ian's presence, I scurried home to find a Messenger of Dread waiting for me, bearing news from Castle Death. Joe 'Judge Death' Dever, in between punishing the living for their crimes against his undead realm, has been as busy as ever, despite wearing many of his brain cells out on **The Magnamund Companion** (out now, buy! buy! buy!). **Lone Wolf 8: Jungle of Horrors**, comes out in January. In this book you have to find the Lorestone of Ohrido in the Lost Temple of Older Magi in the Swamps of Danarg, whilst avoiding the Assassins of Gnaag, the armies of the Warlord Zegron and the Chaos-Creatures of Agarash the Damned. Can Lone Wolf prevail against all these terrible opponents? Could he even spell their names? While casually rending my housekeeper Igor in twain, the Messenger of Dread told me more as I cowered trembling under the kitchen table. In November, **Greystar 4**, the climax of the series, comes out. Old judge Death is also working on **Combat Heroes 2**, out in November. The rumour about pages missing from *Combat Heroes 1* is, by the way, completely untrue as it doesn't run sequentially in any case.

(By the Gods, but I loathe you, Thomson!)



Wha—? Me? Why, O Totality of Being? (Look in the mirror, putrid thrall.)

Yes, well . . . 'What do you mean, your Scrying Spheres broken and you can use mine, you ineffable fragment of URRKK!' Such were the words spoken to me by the squamous lizard-thing Dave Morris as he escorted me past the bubbling cauldrons that line his garden path into the loathsome crypt he calls a workroom. Seated with only his decaying tomes to guide me, I nonetheless quickly mastered the intricacies of Dave's Scrying Sphere, affording me glimpses of his current projects. Leaving aside those which were illegal or obscene, I can only mention **Bloodsword 3: The Demon's Claw**, in which our four trepid heroes (now armed with two parts of the Bloodsword) reach Hakbad, the City of jade **Stars**. In these books you can play solo or with up to three friends—and a lot good teamwork will be needed to outfit the nefarious Knights Capellars, the Assassins and so forth. Set in the land of Legend introduced in Corgi's roleplaying series *Dragon Warriors*, this book is out early next year. Dave is also getting together with Russ Nicholson for a top-secret project which is supposed to mesh gamebooks and comic books — more on this as I hear it.

A Meeting On The Moors

Dave was recovering consciousness by now, so I sloped from his benighted mansion and took a short cut home across the heath. Suddenly, to my surprise, a heaving glutinous slab of purulent flesh oozed from a nearby lake and slithered towards me. 'Jon!' I cried, 'Jon Sutherland! How extraordinary to find you here, old chum. Bubbling from his slime-ridden orifice came the words of ritual greeting of the Deep Ones.

'Jamie! Mention me in your column or I'll ingest you here and now.' 'Er . . . okay!' I replied. His latest books in the *Real-Life Gamebooks* series are **Through the Wire** (a la 'Escape from Colditz') and **Sword of Flame** (English Civil War, where you can choose to be either Roundhead or Royalist). These are due out in September, while the glutinous blob's next offerings should slither off the presses around May '87 — these being **Thunder in the Glens** (the Jacobite Rebellion) and **Redcoats & Minutemen** (War of Independence). By this time Jon and I had found a pub to continue our discussion.

'Excuse me, landlord,' slithered Jon, 'do you serve glutinous blobs?' 'Sure,' said the landlord, 'we serve anyone. What do you want to drink?' (Thomson! Curtail these virulent details of your meagre social life and get on with the column.) At once, O Fountain of Glory, O King of Kings, O Vessel of Vomit . . . Ulp! Oh, he didn't notice that one. Phew — lucky escape! Anyway, Jon trickled back from the bar to tell of his work, of all people, Marks & Spencers, with **The Haunted House**, a large 3D house plus gamebook, out in September. By now it was close to closing time and Jon was craning his neck looking for a likely victim for the night, so I slipped out into the darkness.

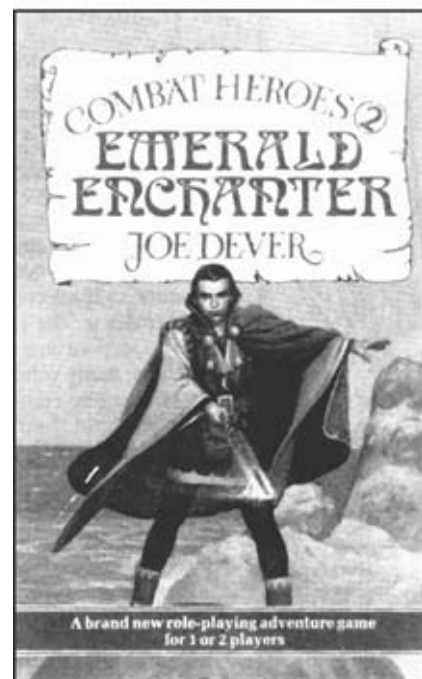
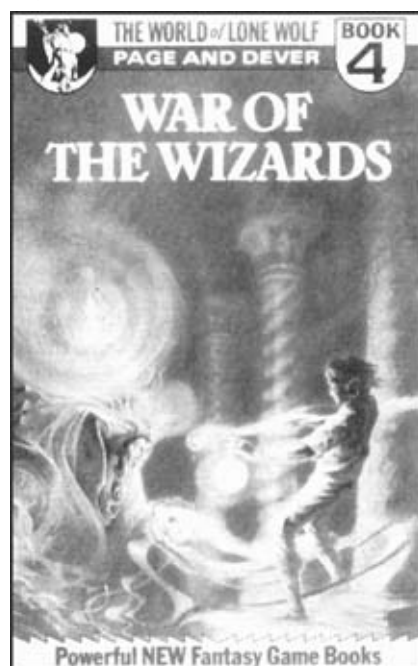
On The Run!

(WHAT was that you called me, Thomson?? 'Vessel of Vomit'??? Prepare to undergo

teleportation to the middle of the M5, whereupon L shall transform you into a hedgehog!!) Earrgghh! I'm on the run now, it's no good trying to reason with the Warlock while he's in a rage. Just hope I can stay out of his sight long enough for him to cool down, or long enough to tell you the rest of the news, anyway. Needing to lie low now, I rushed to my brother's house, but wouldn't you know it he wouldn't let me in. Calling through the letter-box and ignoring my piteous pleas and whimpers, he told me of his ventures into the gamebook field. Michael is a doctor with special knowledge of dyslexia (ought to send Judge Death to him for a few sessions!), and he runs a school in Kent for children with reading problems.

Anyway, he's written three titles, published by *Learning Development Aids*. They're regular gamebooks written in an easier and less turgid style than most. The first is called **The Castle of Grom** (you have to mete out justice to Grom, who slew the Sun King), then **Crown of the Sun King** (where you have to wrest the Crown from the clutches of the Dark Lord, then prove yourself a worthy ruler), then **The Sword of Prost** (you must journey to the Elven Forge to remake a mystic blade — in this you have seven companions, with the neat touch that one of the them is a traitor . . .).

At last my cries of terror moved something in Michael's heart (probably a maggot). 'Okay,' he sneered, 'stop whimpering. As you're my brother, I'll let you in.' Bolts snapped back and the portal swung open. Glancing furtively over my shoulder, I darted inside — and plunged down a vertical shaft! With Michael's pealing laughter ringing in my ears, I plummeted down to land on a heap of something squelchy and vile. In the darkness my hands closed on something dank and worm-eaten, and I lifted it to within inches of my face. 'Aieeel!' I cried aloud, for it was another gamebook from the black quill of J.H. ('Herbie') Brennan. He has just done two **Horror Classic** gamebooks for Grafton, **Dracula's Castle** (in which you can play either Drac or Van Helsing) and **Curse of Frankenstein** (you can be either the Creature or Frankie himself). These are released from the dungeons in December.



Groping my way for days through the stygian darkness, I finally encountered a door. Prising it open, I battled through hordes of scuttling spider-things to emerge into an inner-chamber. Wading across the twitching bodies of the slain spiders, I approached a massive desk. There sat the Warlock! My heart sank as he advanced on me, gibbering in uncontrollable rage.

'You unbelievable protruberance of ichor!!' he screamed. 'You have slain the typesetters and scribe-creatures. Prepare to suffer the full weight of my justice!'

'No, no, no, Mighty One. I . . . ' ZZZZAP!! Eee. Eee.'

(And now, to the MS with this spined creature.)

ZZZZAP!! Brummm. Brummm. 'Eee! Eee! Eee!' Brummmmmmmmm. SPLATT!

Jamie Thomson died today. The Warlock has described his condition as 'Satisfactory!'

FIELDS OF BATTLE

Fighting Fantasy Mass Battles by Graeme Davis

The adventurer put down his ale mug and grinned.

'Trouble with goblins, eh?' he said. The mayor nodded solemnly.

'Well,' continued the adventurer, getting up and heading for the door, 'I'm your man. I must have killed dozens of the things in my time – there's hardly a dungeon between here and the Icefingers I haven't been through. Don't you worry, I'll see to your Goblins for you. Where are they, then?'

The mayor opened the door of the tavern and pointed. As far as the eye could see, a vast army of howling green-skinned fiends was bearing down on the town walls.

'Ah,' said the adventurer, 'is that the time? Sorry to leave you in the lurch like this, but I've just remembered a really urgent appointment in Port Blacksand. Must dash . . .'

There is certainly a world of difference between a solo adventure and a mass battle. As our none-too-courageous adventurer was quick to notice, two or three goblins are a totally different proposition to several thousand of the beasts, but mass battles are as much a part of fantasy literature as dungeon adventures. Take the Battle of the Five Armies in *The Hobbit*, for example, or the Battle of Helm's Deep or any of the other battles in *The Lord of the Rings*; many other classic books also feature immense battles. Imagine commanding your own fantasy army, and saving the land from invasions of monsters – or commanding an army of monsters, for that matter!

So guess what? To help you do all this here is a simple set of rules adapting the Fighting Fantasy system to handle mass battles, from movement and combat to special items like siege engines. After it there's a complete battle scenario for you to try out with the rules, called *The Battle of Grey Rock*. So muster your troops, hoist the banner high, and let slip the dogs of war!

UNITS OF TROOPS

In a mass battle, we deal with units of troops rather than individual adventurers and monsters. But we need to know roughly the same things about them – how well they fight, how much damage they can take before they're cut to pieces, and so on. In the gamebook *Seas of Blood* (FF 16), your pirate crew fought as a single unit, and we're going to use much the same system here, with a couple of additions. Thanks, therefore, to Andrew Chapman, whose original work inspired many of the rules which follow.

Each unit of troops, regardless of its race, has four statistics: STRIKE, STRENGTH, MOVE and ATTACKS.

STRIKE measures how well the unit fights. It is the equivalent of SKILL, and in fact the STRIKE score of a unit of monsters is the same as the SKILL score of an individual monster – just find the SKILL score from the monster book *Out of the Pit* or our column of the same name, and write it in the STRIKE box of the Unit Sheet, which we have printed here for you. You have permission to photocopy this sheet (for personal use only).

STRENGTH measures how much damage the unit can take, just like STAMINA, but on a larger scale. To find the STRENGTH of a unit, take the STAMINA score from *Out of the Pit*, divide it by 10, and multiply the result by the number of individuals in the unit – a calculator will be handy here!

For example, we have a unit of 12 orcs, Skallag's Skewerers. *Out of the Pit* gives an average STAMINA score for orcs as being 5; divide by 10 and you get .5, which multiplied by 12 gives a STRENGTH for the unit of 6.

MOVE tells you how fast a unit moves. To find the MOVE score for a unit, simply consult the following table:

<u>Creature</u>	<u>Move</u>
All humanoids smaller than ogre-size	2
Ogres, trolls and larger humanoids	3
Most four-footed animals	3
Horses	4
Most Undead	2
Zombies and mummies	1
Golems	1
Dinosaurs	3
Giant insects	2
Most demons	4

ATTACKS tells you how many attacks the unit makes in a round. In most cases this will be 1. If there is an *Attacks* entry for the creature in *Out of the Pit* though, use this number instead. Only very large, dexterous or multi-limbed creatures have more than 1 Attack.

LET BATTLE COMMENCE!

Firstly, decide which races are going to be fighting each other. For your first game why not use the battle scenario which starts over the page and the cut-out troops from the middle pages? Once you've played that you can then work out your own armies. When you are working out your armies, balance them up so you have the same total STRENGTH on each side, together with the same number of bowmen, spear-carriers and the like.

Once you have drawn up the Unit Sheets for the forces on both sides, the battle can start! You will need troop figures or card counters, a few dice and a ruler or tape measure. A large tabletop or a clear area of floor will serve as the battlefield and should be enough for most battles. Set out any scenery you want to use – hills, rivers, fortifications and so on – using paper cut-outs, models, piles of books or whatever comes to hand! Then set up your forces, taking turns to set up one unit at a time. In the following rules we are going to assume that there are only two sides fighting, though there is nothing to stop you having a battle with as many sides as you like!

To decide which side goes first, each player rolls one die. The player who rolls higher goes first. Each player goes through the Turn Sequence below, taking each stage in turn (i.e. one player moves, then the other player moves, the first fights then so does the second, and so on).

UNIT SHEET

TROOP TYPE: _____
 STRIKE: _____
 STRENGTH: _____
 MOVE: _____
 ATTACKS: _____
 WEAPONS: _____

TURN SEQUENCE

1. Move or Fire

In this phase, each unit on the table may move up their limit, or fire a missile weapon such as a bow or spear, if they are carrying them.

Moving – a unit may move a number of inches equal to its MOVE score, in any direction it chooses. The unit with the highest STRIKE score moves first, then the next highest, and so on. Any unit which comes into contact with the enemy must stop their movement immediately and prepare to fight (see Round 2).

The terrain of the battlefield, though, plays a part in movement. Crossing a river halves a unit's movement distance; anyone caught in the middle of a river during a turn must fight with 2 points off their Combat Value. Climbing *up* a hill also halves a unit's movement; coming down a hill doesn't affect movement.

Firing – a unit may fire arrows, throw spears, sling stones, or whatever, at any enemy unit within range:

Bows have a range of 12 inches.

Spears and all other thrown weapons have a range of 4 inches.

To determine whether missile fire hits, the firing unit rolls two dice. If the result is less than the firing unit's STRIKE, the weapon hits and the poor target unit loses two points of STRENGTH. If you are keeping track of weapons, don't forget to cross off the weapon on the unit's sheet.

2. Combat

In this phase, all units that are in contact with each other may engage in combat.

Each unit rolls two dice and adds the result to its STRIKE to find its Combat Value. The unit with the higher Combat Value wins, and the losing unit loses two STRENGTH points. If a unit is reduced to zero STRENGTH points, it is destroyed and is out of the battle. If one side scores damage against the other it may move away next time Movement comes around; if neither side hits both must stay and fight again next turn.

Charging – when a unit moves into contact with an enemy unit it is considered to be charging, and adds 2 points to its Combat Value for that round only.

Multiple Attacks – when creatures have an ATTACKS score of more than 1 each side still generates only one Combat Value. If the side with the higher Combat Value has more than one ATTACK, damage is multiplied by the ATTACKS score. Thus, units with 2 ATTACKS cause 4 STRENGTH points of damage, units with 3 ATTACKS cause 6 STRENGTH points of damage, and units with 4 ATTACKS cause 8 STRENGTH points of damage.

For example, a unit of orcs (STRIKE 6, ATTACKS 1) are being attacked by a unit of hell hounds (STRIKE 7, ATTACKS 2). The hell hounds roll a Combat Value of 14, and the orcs roll a Combat Value of 13. Because the hell hounds have 2 ATTACKS, the orcs lose 4 STRENGTH points.

Uneven Fights – when a unit is attacked by more than one enemy unit, each attack is dealt with separately. If there are more attacking units than the defending unit has ATTACKS though, the defending unit can only defend against some of the attacking units.

For example, a unit of dwarves (STRIKE 7, ATTACKS 1) is attacked by two units of goblins (STRIKE 5, ATTACKS 1). The dwarves roll a Combat Value of 14, and the two units of goblins roll Combat Values of 10 and 12. The dwarves do not take any damage from either attack, but since they only

have one ATTACK they themselves can only cause damage to one of the goblin units.

Flank & Hill Attacks – if a unit is attacked in the flank (i.e. the side) or by a unit coming from higher terrain, its Combat Value is reduced by 2 points. This penalty lasts for one round, as the troops will rearrange themselves to face the attack for next round.

Rear Attacks – if a unit is attacked in the rear, its Combat Value is reduced by 2 points, and it may only defend; if its Combat Value is higher than the attacking unit's Combat Value, neither side suffers any damage. This penalty lasts for one round, while the troops re-arrange themselves to face the attack.

3. Morale

In this phase each unit is checked for morale. Every unit that has lost STRENGTH points during the previous round must roll two dice. If the unit is down to half its original STRENGTH, 2 must be added to the score; if the unit is down to one-quarter its original STRENGTH, 4 must be added to the score.

If the result is less than the unit's STRIKE, the unit stands firm, and may continue fighting normally during the next turn.

If the result is more than the unit's STRIKE, its morale breaks. In the very next turn, it must move away from the enemy and may not fight or fire missiles! In the Morale phase of the next turn, it has to check for morale again – if the check is successful this time the unit recovers its morale, and may enter battle again on the next movement phase. If not, it keeps going, and is out of the battle!

SPECIAL RULES

Cover

Cover includes trees and undergrowth, wooden barricades and so on. A unit in cover is more difficult to hit with missile fire. Therefore, troops firing missiles at a unit in cover reduce their STRIKE score by 2 points.

To attack a unit in cover in face-to-face combat, the attackers must first destroy the cover. All cover is treated as having a Combat Value of 5; if the attackers roll a higher Combat Value, the cover loses 2 STRENGTH points, just as in normal combat. If the attackers roll a lower Combat Value, they do not lose STRENGTH points themselves – they have merely failed to reduce the cover during that turn.

The STRENGTH score of cover depends on what it is made of:

<u>Cover</u>	<u>STRENGTH</u>
Woods	0
Wicker	2
Light Wood	4
Heavy Wood	6

For each turn spent by an attacking unit reducing cover, the unit in cover may attack them with missile fire, adding 2 points to their STRIKE because of the close range. When the cover is completely destroyed, both units may close for combat as normal.

Fortifications

Fortifications work in much the same way as cover, except that they are made of stone and are much more difficult to reduce. Each wall of a fortification has 20 STRENGTH points, and it may only be reduced by using siege engines.





Dropping Rocks – defenders on top of a wall may drop rocks onto attackers at the foot of it. This is treated in the same way as missile fire from cover, except that each rock that hits does 3 STRENGTH points of damage.

Siege Engines

Siege engines are generally used for reducing fortifications, although they may also be used to attack units if the player wishes. There are many types of siege engine, but here are two of the most common ones:

Rock Throwers – this class of weapon includes siege engines called mangonels, onagers and trebuchets. It takes a full turn to reload a rock thrower, so it may only fire every other turn. When a rock thrower is fired, the player commanding it should draw a line or lay down a piece of string to indicate the intended path of the missile. He then rolls one die and adds 6 – this is how far the rock has travelled (in inches, as usual). Another die is rolled for the accuracy of the engine, and the following table is consulted.

Die roll	Result
1	2 inches to the left
2	1 inch to the left
3-4	On the original line
5	1 inch to the right
6	2 inches to the right

So, for example, if the first roll is 3, the rock has travelled 9 (3+6) inches along the line. If the second roll is 6, it has landed 2 inches to the right of the line. As you can see, rock throwers are fairly unpredictable!

When a rock hits a target (if it ever hits a target!), it causes 6 STRENGTH points of damage.

Battering Rams – a battering ram needs to be manned by a crew of at least 10 troops. When a battering ram hits a wall, the player commanding it rolls two dice and adds the total STRENGTH of the unit manning the ram. This is the Combat Value of the ram, and is used for combat against the fortification in the normal way. Some battering rams are fitted with roofs of straw or hides, to protect the crews; these will protect the crew from arrows and spears fired or dropped from the top of the wall; they have a STRENGTH of 9 against rocks dropped from the top of a wall.

Footnote: These rules are necessarily very simple, and do not take into account many of the more difficult aspects of tabletop battles, such as flying creatures, battlefield magic, or the presence of special leaders and heroes with an army. This is partly due to space reasons, and partly because these rules are already more than enough to have endless hours of fun with. Try out the battle scenario, *The Battle of Grey Rock*, which itself features a few new rules, and if you enjoy it write in and ask us for more advanced rules for *Fields of Battle*.

BATTLE OF GREY ROCK

The Battle of Grey Rock is a scenario for use with the *Fields of Battle* system which you have (hopefully) just read. If you haven't read the rules yet we strongly suggest you do so before you attempt to play this battle or you'll look pretty stupid! The battle has been designed for two players, though each side can have more than one commander if there are more than two of you.

All the counters needed for the battle are included in the centre pages of this magazine. Carefully bend back the staples and pull out the centre pages. If you don't want the pieces to get all ragged stick them onto some thin card, and cut them out to form individual troops. A far more realistic and impressive alternative, though, is to replace the counters with the Psychostyrene Dwarfes, Drastik Plastik Orcs and Skeleton Horde plastic figures made by

good old *Citadel Miniatures* (plug! plug!).

You will also need the following equipment:

- ★ A table or an area of floor, at least 2 feet across
- ★ A tape measure or ruler
- ★ Some scrap paper and things to write with
- ★ About 3 feet of string
- ★ Two normal, six-sided dice (ideally two dice for each player)

The Story So Far...

Grey Rock is a dwarven gold mine hidden away in the Moonstone Hills. The dwarves have lived and mined there for centuries, and it has always been peaceful.

Recently, though, the evil sorcerer Manadrax has learned that there is an incredibly rich deposit of Truestone, an extremely rare mineral which is used in the most ancient and powerful conjurations, hidden deep beneath the mine. If he can only obtain it his powers will be virtually limitless. The dwarves themselves have not discovered the Truestone so far, though they cannot be far away from it. Manadrax plans to enslave them all and force them to mine in search of the mineral for his own evil purposes!

Manadrax has recruited a tribe of local orcs, a repulsive rabble who like to be known as the Bone Breakers, and is about to lead them against Grey Rock. Alone the cowardly and disorganised orcs would stand little chance against the fortified Dwarfbold, but Manadrax has an array of powerful magical powers, including a necromantic spell which will conjure up an army of undead skeletons to serve him!

Preparing the Battlefield

The map shows the tough layout of the battlefield on the approaches to the Dwarfhold. If you want to make some crude scenery cut out some pieces of paper to represent the trees, and colour them green. Do the same with the rock face and the walls, colouring them black and grey respectively. Finally, cut out a bridge (coloured grey) and lay two lengths of string or a strip of blue paper across the battlefield to represent to two banks of the river. Lay the bridge over them in the position shown on the map. Remember that the map is roughly to scale, so be sure to make them the right size. Lay out all of the appropriate troop counters on the floor or table in the positions shown on the map. (An alternative method is to cover the battlefield area with a sheet of paper and draw all the features on it in different colours. This is where the back of old rolls of wallpaper and the like come in very handy!)

Allotting Forces

Sort out all the counters from the centre pages into their different troop types. One player takes all the Dwarf counters, and the other takes all the Orc counters. The Skeleton counters should be put on one side, ready to be used when they are needed. The Orc player should also take the Battering Ram counter (he is allowed to grin smugly when he does this!).

The scale of the battle is such that each counter or plastic figure actually represents ten troops. This has no effect on play, but we thought you ought to know!

You will now need one Unit Sheet for each unit (the units are listed at the end of the Special Rules). Either photocopy up the Unit Sheets we have printed or write out your own on all that scrap paper you've got. Again, one player takes all the Dwarf unit sheets, and the other takes all the Orc unit sheets. The Skeleton unit sheets should be put on one side, ready to be used when they are needed.

Setting Up

First, the Dwarf player places three counters within the walls by the mine entrance. One of these counters must include the *Command Party*. The other counters should be put to one side, ready to be used when needed.

Then, and only then, the Orc player lays out all the orc counters on the battlefield, inside the area marked *Orc Set-Up Area* on the map above. Remember that the battering ram needs a crew if it is to move – one or more units with a total combined STRENGTH of at least 10 must be placed with it at all times if it is to move and be worked.

The battle is now ready to start. Each player rolls one die, and the player with the higher score moves first.

Special Rules

There are a number of special rules, extra to those we've already given you, which are used in this battle:

Obstacles

Units which are moving through the *trees* move at half-speed. While in the trees, they are under *cover*. The battering ram cannot move through the trees at all.

Units can cross the fast mountain river by the *bridge* at normal speed. Only one unit can cross the bridge at a time. Units can also *wade* across the river. However, it is so fast-flowing that their movement ends when they reach the river, and they must spend the whole of the next turn crossing it – they cannot fire missiles, fight or do anything else. If a unit is attacked while crossing the river, generate Combat Values as usual. If the unit in the river loses, it loses STRENGTH points as normal; if it wins, neither side loses any STRENGTH points. The battering ram can only cross the river by the bridge; if it goes into the river it is stuck, and cannot be used any more in this battle.

No units can move across the *rock face* – it is nearly vertical and cannot be climbed.

Leaving the Battle

Units which move off the battlefield cannot come back later – they are out of the battle for good.

The Walls

The walls around the entrance to the mine count as a *fortification* – each wall has 20 STRENGTH points, and the gateway has 6 STRENGTH points. The orcs can use the battering ram to destroy the walls if they want to, but it will obviously be far easier to batter the gates down with it! The Orc commander should not forget that this will be obvious to the Dwarf commander too!

Raising the Alarm

When the battle starts, the only dwarves manning the walls are a few sentries. They can give the alarm as soon as they see the orcs approaching (as soon as the first orc piece moves out of the Orc Set-Up Area), and the rest of the dwarves will come up from the mine as soon as they can, using the following method.

In the Move phase of the second round, the Dwarf player rolls one die. This is the number of dwarf units that arrive on that turn. The player should take that number of counters and place them at the entrance to the mine. This procedure should be repeated every round, until all 20 dwarf counters are on the field of battle.

Missile Fire

Dwarves standing on the walls can be hit by missile fire from below, but they are partly protected by the stone parapet. To reflect this, any orc unit shooting at the dwarves on the walls subtracts 2 points from its STRIKE when rolling dice to hit. Dwarves standing on the walls can drop rocks on orcs and skeletons who are standing at the foot of the walls (the counter must be within 1 inch

of the wall). They have an unlimited supply of rocks to drop.

Dwarves who are inside the walls (i.e. not standing on them), cannot be hit by missile fire from outside the walls, but they cannot shoot at targets which are outside the walls.

Command Parties

There is a Command Party in each army; the counter is different from the rest. If the command party on either side is destroyed, every unit on that side must *check for morale* immediately, whether or not it has lost STRENGTH points, adding 2 points to the score.

If the orc command party is destroyed, Manadrax dies with it, and obviously can cast no more spells. If there are any skeleton units on the battlefield when the orc command party is destroyed, the Orc player must roll one die:

- | | |
|-----|---|
| 1–3 | The skeletons all crumble to dust. All skeleton counters are removed from the battlefield immediately! |
| 4–6 | The skeletons go berserk. All skeleton units will attack the nearest unit, regardless of which side it's on, and continue attacking the nearest unit until destroyed. |

Magic

Manadrax has several magical spells. He can cast one spell during the *Fire* phase of a turn. The orc command party cannot move while he is casting a spell, and he cannot cast any spell more than once. The spells he has available are as follows:

Summon Skeletons: When Manadrax casts this spell, roll one die and add 4 to the number you get. The result is the number of skeleton units that he has summoned. Place the skeleton counters on the battlefield. They will appear anywhere the Orc player likes, within 6 inches of the orc command party. Note that if the orc command party is standing just outside the walls the skeletons cannot be made to appear inside!

Befuddle: Manadrax can cast this spell at any *one* unit within 6 inches of the orc command party. The target unit loses two points of STRIKE for the rest of the battle.

Weaken: Manadrax can cast this spell at any *one* unit within 6 inches of the orc command party. The target unit loses two points of STRENGTH for the rest of the battle.

Heal: Manadrax can cast this spell at any *one* orc unit within 2 inches of the orc command party, or at the command party itself. The unit gains four points of STRENGTH. This spell will not increase a unit's STRENGTH above its starting value.

Shield: Manadrax can only cast this spell on the orc command party. The command party gains two STRIKE points for four turns, at the end of which the effect disappears again.

Victory Conditions

The victory conditions are simple – when one side is completely wiped out, the other side has won!

Tactics

There are various ways in which this battle can be fought, and undoubtedly you will discover some good tactics and some bad for yourself. The dwarves can stay behind the walls, picking the orcs and skeletons off with missile fire and rocks, or they can come out and fight. If they can hold the bridge, the battering ram cannot get across the river, allowing them to keep their walls intact. If they can destroy the battering ram's crew and push it into the river, the orcs have no way of breaching the walls, and cannot possibly win.



The tactics used will have a great effect on the course of the battle, and you may like to play the battle a few times trying out various tactics. Try changing the numbers and make-up of the troops too. Once you have become bored with playing the same battle over and over again you should have little trouble designing your own battles to go with the *Field of Battle* rules.

Unit Sheets

Dwarf Army

All the dwarves are armed with swords and crossbows. They are unmounted.

Command Party – 10 dwarves.

UNIT SHEET	
TROOP TYPE:	<i>Dwarf</i>
STRIKE:	<i>8</i>
STRENGTH:	<i>8</i>
MOVE:	<i>2</i>
ATTACKS:	<i>2</i>
WEAPONS:	<i>Sword & X-Bow</i>

All other units – 10 dwarves each.

UNIT SHEET	
TROOP TYPE:	<i>Dwarf</i>
STRIKE:	<i>7</i>
STRENGTH:	<i>7</i>
MOVE:	<i>2</i>
ATTACKS:	<i>1</i>
WEAPONS:	<i>Sword & X-Bow</i>

Orc Army

The orcs are armed with swords and bows, and are unmounted.

Command Party – 10 orcs plus Manadrax.

UNIT SHEET	
TROOP TYPE:	<i>Orc</i>
STRIKE:	<i>7</i>
STRENGTH:	<i>6</i>
MOVE:	<i>2</i>
ATTACKS:	<i>1</i>
WEAPONS:	<i>Sword & Bow</i>

All other units – 10 orcs each.

UNIT SHEET	
TROOP TYPE:	<i>Orc</i>
STRIKE:	<i>6</i>
STRENGTH:	<i>5</i>
MOVE:	<i>2</i>
ATTACKS:	<i>2</i>
WEAPONS:	<i>Sword & Bow</i>

Skeletons

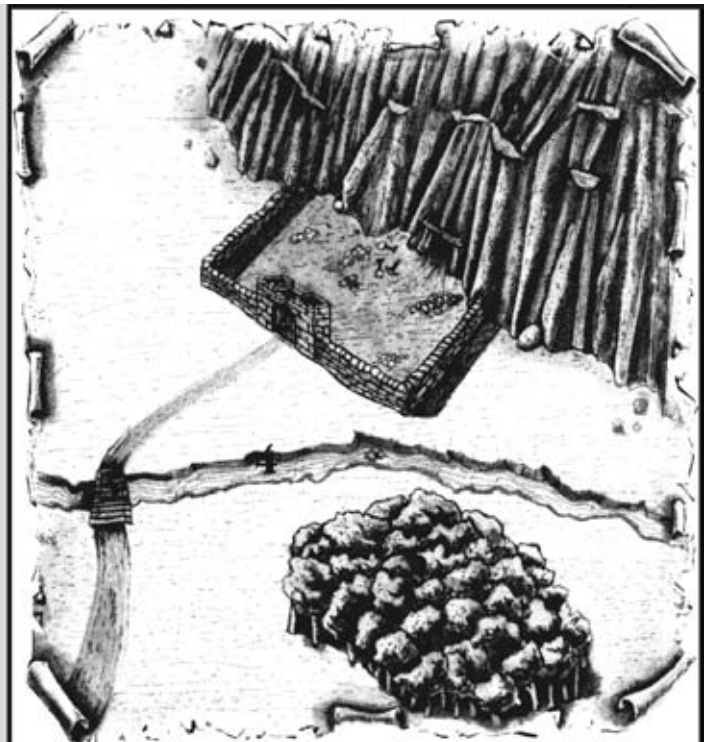
The skeletons are armed with swords only; they may not fire missiles. Skeletons are also rather uncoordinated, so they may not be used to man the battering ram. They are unmounted.

All units – 10 skeletons each.

UNIT SHEET	
TROOP TYPE:	<i>Skeletons</i>
STRIKE:	<i>6</i>
STRENGTH:	<i>6</i>
MOVE:	<i>2</i>
ATTACKS:	<i>1</i>
WEAPONS:	<i>Sword</i>

BATTLE OF GREY ROCK

1. MINE ENTRANCE
2. GATEWAY
3. BRIDGE
4. RIVER
5. TREES
6. ROCK FACE



THE ARCADE ARCHIVE

New acquisitions in the Warlock's Library, reviewed by Paul Cockburn

Now look Warlock. I know I had a few complaints last time, but this really is *too much!* How can I possibly review a book produced by the editor of this very magazine? I mean, if I say it's brilliant you'll all think I'm only saying that because he is swinging a ten foot battleaxe at my neck with an evil grin on his face, and if I say it's rubbish he really will be swinging a ten foot battleaxe at my neck! How can I review it and save my skin? I guess I'll just have to tell the truth and hope everyone believes me . . .

Titan – The Fighting Fantasy World
Steve Jackson,
Ian Livingstone
& Marc Gascoigne
Puffin
£4.95



It's hardly fair. Anybody who plays roleplaying games has to wait years for a package of goodies that tells us about the gameworld – and it's usually not all that good. Ho hum, you lot really are lucky. You play gamebooks, and the whole thing is given to you on a plate – and a very good plate at that. Derek! It's not a real plate – stop eating the book, there's a good chap!

Titan – The Fighting Fantasy World is not a gamebook, but don't let this stop you rushing out and adding it to your collection. Where else could you learn such vitally important bits of information on goblin diets (they don't eat rocks, and only eat baby goblins when they are *really* hungry), trollish humour (Q. Why did the dwarf cross the road? A. Because I said if he didn't I would cut off his feet and stick them up his nose!), Naggamanteh's Book of Tortures (ouch) and 'Pass the Slave' (an exceedingly . . . err . . . different Orcish game)? And Derek, the joke wasn't that funny.

Ok, so what do you get for your money? The book is similar to *Out of the Pit* in size and shape. *OotP* concentrated on beasts that you could meet down dark dungeons or wherever. *Titan* is a companion book that gives more background information than anybody could ever want – but might sooner or later need – on the whole world of Fighting Fantasy gamebooks. When you read a gamebook, it's obvious that there are extra bits of the world 'between the paragraphs' (if you see what I mean – and yes, Derek, I know the paper between the paragraphs has a little number in it). *Titan* fills in all the gaps between places where adventures take place. Your character has to do *something* when he's not jumping into and out of trouble on adventure. He could have a quiet pint of Guursh (Orc ale) at the Black Lobster Tavern in Port Blacksand. Or perhaps not, maybe not the Orc ale eh, Derek?

In short, there is a lot of information in here about, well, everything to do with Allansia and the other parts of the Fighting Fantasy world. Everything from how the world was created and what part Death played in the whole business to the coinage of the land, and from King Coras Oath-breaker, founder of Allansia, to how to start an argument with an Ore. There isn't a single topic that doesn't get the scholar treatment in the book

All this means that *Titan* is the vital book as far as Fighting Fantasy is concerned. If you just read the gamebooks, it's worth getting hold of a copy so that you can appreciate just how the world actually fits together – and how much is really going on elsewhere. Adventures become much more exciting when they are part of something bigger. If you use the *Fighting Fantasy Roleplaying Game* or *Sorcery!*, then a source book for adventures is just what you need. There are even some really great maps (even one of Khull!) that you can explore during a game when you're not outwitting trolls – not easy that, when they are as bright as young Derek, honestly.

The only problem, as far as Derek and I are concerned, is that there is nothing to kill, and no paragraphs to jump to and from. You could read the whole book in the wrong order, just for old times' sake, but you'd only spoil what is an amazingly good read. And, even if (or when) you win one of the spiffy little D&D sets we're giving away on page 16, you should get hold of this book, because you're going to have to go a long, long way to find a better background world for a proper roleplaying game. This book is dead brilliant, maybe even good enough to go in *White Dwarf* . . . (Thank you, Paul, you're so kind – Ed.)

**Sceptre of Power/
Nightmare Realm
of Baba Yaga**
Morris Simon/
Roger E Moore
TSR Hobbies
£1.95 each



After the extreme wonderfulness of *Titan* it's rather disappointing to be faced with these two monstrosities. The dubious delights of American gamebooks have already been described in this column; it seems that no matter how they try, the Americans just can't make their gamebooks interesting enough! These books, to be quite honest, are *DULL!* The paragraphs are long and extremely flatulent, the choices are few and far between, and the writing style is pompous and laughable.

The first of these two gamebooks, *Sceptre of Power*, is labelled as being volume 1 in the 'Kingdom of Sorcery' trilogy. Yep, like all the worst fantasy books this one is a trilogy, and you should be warned that it has nothing at all to do with Steve Jackson's wonderful *Sorcery!* books. The plot is this – you are Carr Delling, son of an all-powerful but very dead archmage, and you have to search the land for your father's spellbooks. To help you in this you must travel around learning some spells of your own.



Doctor Who it is a lot bigger inside than it is out. In fact there is a whole maze of dungeon-like passages inside the hut, through which you and your trusty dwarven friend, Mjolnir, must fight, to regain the gemstone. There are some interesting encounters dotted amongst the rather standard dungeon-bashing plotting, and a definite atmosphere of evil and menace that lurks around every corner.

Both of these books are labelled with the *Advanced Dungeons & Dragons* logo, but neither of them use that game system. Each book has a different set of rules, in fact, which seems very strange considering they are supposed to be part of the same series. Derek got very confused, and lost his temper, so I gave him permission to eat both the books, which he did. Sometimes I wish I was a troll. But then again, sometimes I don't.

**Combat Heroes 1
(Black Baron &
White Warlord)
Joe Dever
Beaver
£2.25 each**



Your travels take you to a school for sorcerers called College Arcane, where you meet up with a young woman who is prepared to help you find your father's books if you help her retrieve the powerful Sceptre of Bhukod. Most of the book is taken up with lots of jolly classroom scenes, with all the other pupils hating you because you are too good at learning your spells, interspersed with a few pleasant evenings creeping about the College in search of clues left by your old dad. Nothing very much happens, and the book is over before you know it.

The other book is, thank the gods, slightly better. This time you are Jerrak Kimball (who thinks up these stupid names?), warrior and adventurer, and you are on a quest to retrieve the magical gemstone, the Sage Beryl, which was stolen from your grandfather many years ago by the dreaded sorceress Baba Yaga. If you've read your Russian folk mythology you'll know that old Baba lives in a hut, which strolls about the place on little leathery legs. This is no ordinary hut, though; modelled on a design pinched from

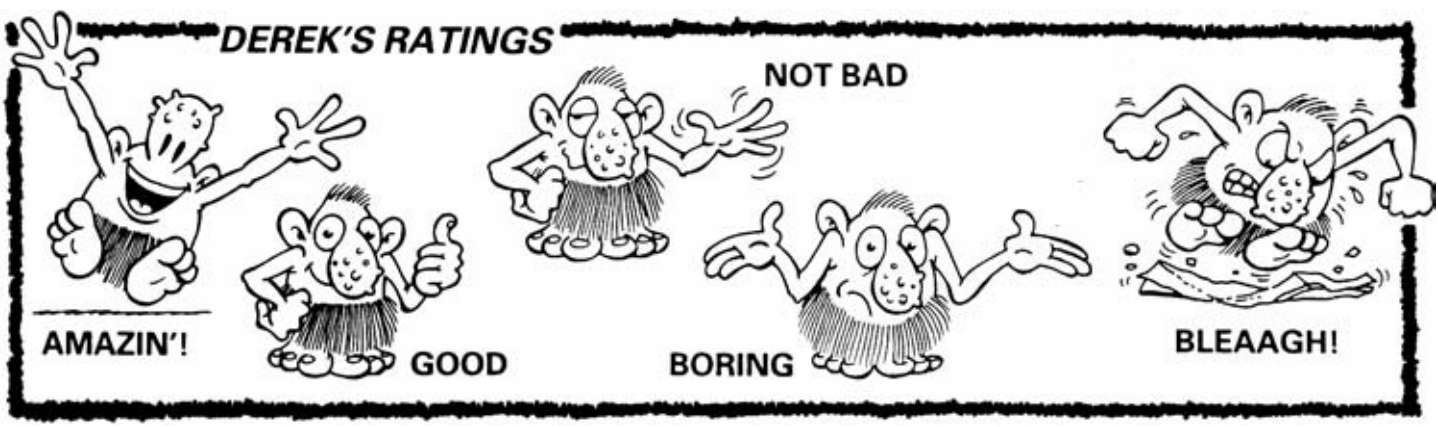
Now this is much more like it! Just when it looked like 2-player adventures were going to be as boring a craze as real-life gamebooks along comes Joe 'Judge Death' Dever to kick the whole of the gamebook world into gear. Because in *Combat Heroes*, instead of the usual paragraphs, you have pictures. Every time you do something, you go to a new picture which shows you exactly what is happening. It's brilliant! Derek couldn't believe his eyes – he thought it was like television for trolls!

The solo game which you get with each volume is rather brief and basic, but it does give you a good feel for exploring the caverns by moving from picture to another, which is quite a novel experience the first few times you try it. Grab a friend (or a smelly troll, for that matter), however, and the real fun starts.

Derek was the Black Baron since he always plays the baddie, and I was the White Warlord, and we were fighting a duel in the combat tunnels of the legendary Maze-Master of Xenda. We crept about in the dark a bit, finding strange pagan altars and mysterious carvings, and then... Yes, it was a funny little green troll dressed up as a big brave warrior, creeping along just

ahead of me. I crept closer, but he turned round, and we closed for battle. He swung his axe but missed, and went haring off around the corner. I chased after him, but lost him in a maze of passages. Then all of a sudden I heard a trollish snigger and the stinking little sneak was behind me, and an arrow went through my back...

I know it's only a game, but for a few hours there Derek and I really believed we were down in the dungeons, fighting for our lives (well, fighting for my life, if you must know the truth). These books have rules which we simple to pick up, but you have to be really devious to be able to ambush your opponent and win the game. These books are a great idea, and although the idea for the pictures isn't new (it's been used in games like the *Ace of Aces* WWI air combat game) Joe's turned out a veritable masterpiece with these two. Now we can't wait to play *Combat Heroes 2* where you get to fly about in aerial skyships – a flying Derek will certainly be something to see! Now where was I? Ha-ha! Slap slap! Back in those dungeons, troll, for I challenge thee to a duel to the death...



Roleplaying games made easy, by Ashley Shepherd

Fighting Fantasy gamebooks are a very different sort of book from the normal sort. For a start, the decisions that you make are directly responsible for whether the hero in the book – you – lives or dies. Make the wrong choice, and you get eaten by the orcs, fried by the magician, lost in the maze, or . . . The choices are seemingly endless, and the ways through the adventures are often difficult to get right. If you make the right choice, of course, you get to the treasure, save the world and probably get home in time for tea, but that doesn't always happen automatically.

And yet, while Fighting Fantasy books are a very clever idea, they are also part of a larger series of games that go far beyond the limits of just one or two books. Fighting Fantasy is a type of game that draws very heavily on the ideas originally presented in a very different sort of game. Without boards, counters, or any of the other bits and pieces that everybody knows should be in a game, roleplaying games are the next stage on from Fighting Fantasy. Which is all very well, but what *is* a roleplaying game? We thought you'd never ask . . .

What Is A Roleplaying Game?

In a Fighting Fantasy book, you play the part of the central character and control his actions by making choices at critical points in the story – is it safe to pick up the sword, or avoid the orc, or go down the eastern passage? The rules of the gamebook help you to work out whether or not you win a particular fight, fall victim to poison, or whatever. You have to keep track of the physical well-being of your character – his SKILL, STAMINA and LUCK – on an Adventure Sheet.

All of these ideas are used in roleplaying games, but the adventure and character are extended far beyond the limits of the read-a-paragraph system. For example, the first difference that you'll notice in a roleplaying game is that it is a group activity. Reading a gamebook is something that you can only really do on your own. To play in a roleplaying game you will need other people. Each player (except one, who we'll come to in a minute) controls one character in the adventure. These characters are just like real people, with strengths and weaknesses, and their own special abilities and talents.

The second difference is that there is no 'gamebook' that offers you choices. The players can have their characters try to do anything they can think up! Imagine, for example, that you have met a troll coming down a corridor towards you. A gamebook might only allow you one or two choices – you can run away from the troll, or you can attack it. In a roleplaying game, there are no limits to what a character can try. He could still run away or attack the troll, but he could also try talking to it, sneaking into the shadows and hiding until it had gone past, or tricking the troll into thinking he was another troll (this might work: trolls aren't too bright, as you well know!) At the same time, of course, the other players can also be making their own suggestions about what to do to the unfortunate, innocent little troll.

The Game Master

All these choices would be too many for a gamebook unless it was going to be the size of an encyclopedia. In a roleplaying game the job of deciding what happens is done by a referee or Game Master (usually called the GM, or DM for Dungeon Master). He is, for want of a better term, the 'gamebook'. He tells the players what they can see, and works out what happens when everybody has made up their minds. The GM also makes any decisions for the troll and anybody else the players might meet during the adventure.

Suppose a group of three players had met the troll, and decided to trick it into thinking that they had been sent down by 'Da Boss' to see that the troll was doing a good job guarding the corridor. Once the troll is off his guard, they can slip past him, steal all the treasure in the next chamber, and be gone before the poor old troll works out that 'Da Boss' came to see him only this morning. The GM has to decide whether the troll believes the adventurers' story, and if he doesn't, what he is going to do about it. This troll is really bright (by troll standards) and decides that the players are shifty little meals-on-legs. He listens to their ramblings about being sent down by Da Boss, lets them past, and leaps on them from behind! We'll ignore the screams and carnage, and press on . . .

The troll is, in effect, an extra character in the game, but one who isn't controlled by a player, but by the GM. The GM might have a cast of thousands of these characters in an adventure for the players to meet, or only a couple. As you can see, this is very different from gamebooks – and apparently a lot more complicated.

That's why, when you open up a roleplaying game, it's mostly rules – without any boards, counters or other game bits. Every rolegame has at least one rule book, and most have several, tightly packed with rules to cover very nearly any situation that might crop up in play. One thing that the rules don't do, however, is tell you how to play. They only cover the 'mechanical' side of things – whether a sword strikes the target, and what happens when it does. It's up to the players and the GM to decide if the sword gets swung in the first place.

Unfortunately, for the beginner, the rules can't cover everything, so you won't find any rules about 'Trolls, fooling of, while pretending to be from Da Boss'. This is where the GM has to do a bit of thinking on his own, and work out how the troll might react, from the way the 'game mechanics' cover other things. There might be a



section in the rules about 'Charisma and Hirelings' or 'How you hire servants to do your dirty work'. From these, he may be able to cobble together some spur of the moment rules on how the troll ought to act towards the players. This sort of thing can be a lot of fun for cruel gamemasters, who like making up new rules in the middle of games (ever played *Monopoly* with people like this?).

Adventures, Scenarios & Modules

You won't find a set of numbered paragraphs for the GM to read out to the players in a roleplaying game set. The adventures for most games come in separate booklets, often called **modules** or **scenarios** – or even, with a bit of logic, **adventures!** These packs give the GM all the information about an adventure setting. This includes maps of places the players can visit, people and creatures they can meet, treasures that can be found and usually some sort of mysterious goings-on that the players can find out about and investigate.

For example, an adventure might start with the players in a city at the edge of the desert. They are approached by a rich merchant who needs guards for his camel train while it crosses the desert, as there have been many attacks by bandits in recent months. If the players agree to help the merchant, the adventure could take many different forms. Perhaps the bandits do not actually exist, or perhaps they are fearsome desert ogres. Where have these foul creatures come from? Have they been sent out by something more powerful and if so why? Only the GM knows what is really going on, but as the players get deeper into the desert, they might think they are finding out . . .

As you can see, roleplaying games are very different from gamebooks, despite their apparent similarities. They have much greater flexibility in what happens next in the story, and as a result there is a lot more going on. The possibilities for adventures as the players and the GM invent new situations and encounters are endless. This also means that single sessions of sitting down and playing a in a game become episodes in a continuing story.

The Never-Ending Story

In a gamebook, for example, the character finishes the adventure and that is it – there are rarely changes that make any difference to the way the next book is played. In a roleplaying game the players' characters change, as the results of one adventure are carried over to the next. A character who is wounded, becomes rich, or discovers a magical sword, starts the next adventure from where he left off the last one. Characters can even get killed, which is a terrible thing for the player, who may have been using that character in the game for years!

Episodes eventually merge into some sort of series of adventures set in a fantastic background – a **campaign** – where the GM and the players gradually create and detail a whole area of the world. Opponents – like a sneaky crowd of goblins, or a cruel warrior of evil, perhaps – take on a life of their own, and new adventures occur almost of their own accord as the players and the GM get more involved. Campaigns like this can last for years and take on the status of a 'nearly real' world for the participants. In fact, because of this long-term quality, roleplaying games are now a hobby for a great many people, who play the same characters through adventure after adventure – sometimes literally for years!

So how do you start playing?

The best place to start is definitely with one of the less complicated games. Many roleplaying games are horrendously complicated for anyone who is coming to them 'cold' – the sheer weight of rules in, say, *Advanced Dungeons &*

Dragons or RuneQuest (two of the more popular games) is very, very off-putting; many larger games are also expensive.

However, help is at hand in the shape of **Dungeons & Dragons**, which is probably the best known and still the most widely-played of all roleplaying games. In fact, 'roleplaying game' and 'Dungeons & Dragons' are very nearly interchangeable terms as far as many people are concerned, even if they are actually playing a game using a completely different set of rules! The first



version of *Dungeons & Dragons* appeared about 11 years ago, but now, several versions later, the game comes in a clear, easy to learn format. The *Dungeons & Dragons Basic Set* is probably the best place to start enjoying roleplaying games.

Dungeons & Dragons (D&D for short – just about everything in gaming is abbreviated sooner or later!) is set in a world of magic, elves, dwarves, halflings (hobbits to all you Tolkien fans), dragons (obviously) and everything else you would expect to find in a fantasy world. Incidentally, other roleplaying games exist for other backgrounds, including superheroes, science fiction, gangsters, detectives and gothic horror. *Dungeons & Dragons* isn't based in a particular world, but is vaguely medieval with magic and monsters added in, rather like the Fighting Fantasy world, Titan. From the players' point of view, the game is relatively straightforward. As in all roleplaying games, each player controls a character, a brave adventurer who is defined by half a dozen numbers representing their strength, intelligence, dexterity and so on. These are rolled up on a handful of dice at the very start of play (and assuming the adventurer doesn't die, the player will never have to bother doing this again). Apart from the number of different attributes that make up a character, the whole thing is very close to generating a new adventurer in a gamebook – at least so far.

However, now it starts getting complicated – and interesting. In the real world everybody has slightly different skills and abilities. In D&D the idea of these different skills is handled by having character classes (or professions) that each character can join. The four basic types are fighter, magic user, cleric and thief. Each class has its own strengths and weaknesses and there are also variations on the basic types. The choice of class can be influenced by the attributes of the character. A weak character is going to be better as a magic user rather than a fighter, providing he is bright enough to remember his spells!

Fighters, for example, are great at fighting (as you'd expect, really). They are capable of using any sort of weapon, and they are generally tougher and harder to kill than other sorts of characters. They are, however, useless at magic. They can't cast spells of any sort, so they need magic users and clerics with them to do this kind of thing.

Magic users are the exact opposite of their warrior comrades. Able, eventually, to put whole villages to sleep, or shoot lightning from their fingertips, magic users are absolutely useless when it comes to a fight – they are typically

thin, weedy chaps in pointy hats and long robes, who shouldn't really be crossed because one day . . . Magic users cast spells that have very direct effects, such as *lightning bolts* (which fry baddies) or *shield* (which protects the magic user from arrows and the like).

Clerics are a kind of cross between fighters and magic users, rather like warrior priests. They can fight a bit, and cast spells of a different type to magic users. Cleric have spells like *cure serious wounds* and *bless*. They are needed by both fighters and magic users as back-ups, and they lack the aggressive power to survive for long on their own. Clerics also have special powers where evil undead creatures such as zombies or vampires are concerned. They can sometimes force foul undead creatures to flee in terror, or destroy them by the power of their faith.

Not superb in a fight, and far from being spellcasters, **thieves** are basically shifty, skulking sneaks. They are excellent at hiding in shadows, dipping into (other) people's pockets and opening locks and traps.

The other character types, **dwarves**, **elves** and **halflings**, are variations on these themes. Dwarves and halflings are basically fighters, but they both have extra benefits which make them slightly different from humans. Dwarves are incredibly resistant to magic, so all spells tend to be less effective (or simply fail) when used against them. Halflings, being little chaps, can hide in the undergrowth and avoid trouble in that way. Elves are a combination of fighter and magic user, able to use weapons with real skill and cast spells. This sounds quite good, but an elf learns new skills at a slower rate than a normal human being, so they start off rather good but get overtaken in skilfulness by the other classes.

Each of the different types of character needs the other ones to survive. Players have to learn to use their character's abilities and strengths to the full and to co-operate with other characters in the game to defeat the servants of evil and win through to the treasure. The problems that they can meet on a particular adventure might include a battle (so the fighters are vital), a graveyard full of ghouls to be overcome (so the clerics are needed), a lock on a set of manacles that needs opening to free the beautiful princess (the thief has his work cut out for him here) and a sheer cliff to be scaled as the only means of escape (perhaps the magic user can help). This kind of joint problem solving, using everybody's abilities to the full, is what makes D&D such a satisfying game.

As the adventures continue the characters get better at what they do, just like people in the real world become more skilled at their jobs as time passes. Characters become more experienced as they go on adventures, and this experience is reflected in how well they can do things. Fighters become better at combat, magic users and clerics can learn and cast more spells, thieves are just that bit better at their various skills. Rather than give characters skills such as 'Hit with broadsword', Dungeons & Dragons uses a system of **levels**. Characters collect what are termed 'experience points' while they are on adventures. A running total of these experience points is kept for each character is kept, and when a character has enough points, he or she advances a 'level' of experience.

For example, a fighter might have 1500 experience points when she starts an adventure. After she and her brave companions have defended a village against a bunch of villainous orcs, she is awarded another 670 experience points by the GM. This is more than enough (with the previous 1500) to make here a second level fighter – which means she can hit opponents slightly more often and is harder to kill in combat. The system sounds awkward and maybe a bit unrealistic, but it is easy to learn and use. You soon get used to terms like '10th level Fighter' and '7th level magician'. The skills a character has – and how well those skills can be used – are directly related to the character's level, so it becomes a convenient sort of 'shorthand'. It's all rather abstract, but it

does work simply and easily.

The players don't actually need to know all the rules in the rulebooks, just the few bits that relate to the character that they are playing and a few major (and straightforward) sections like the rules on combat, or how the money system works. The rest of the game can be learnt by experience of play, without ever looking at another rulebook again.

Onwards And Upwards

The popularity of Dungeons & Dragons is partly because it was first, and partly because – like a hit record – people buy it because it is a hit. It is also one of the most flexible set of rules available: the designers actually encourage you to make up new rules as you play, providing that you stick to them afterwards. The game can also be expanded fairly easily, to become as intricate as you like. The Basic Set, for instance, only covers simple adventures set in dungeons and caverns. The following sets of rules give players the chance to take their characters out into the big, wide world (in the Expert Set), conquer and rule whole countries (in the Companion Set), become legendary heroes (in the Masters Set) and eventually become superhuman creatures of pure power, far removed from the mundane world of mortals (in the Immortals Set)!

Dungeons & Dragons also has the biggest range of ready-to-play adventures and accessories available for it. There are dozens of different adventures designed for use with the game, some of which are really imaginative. In the adventure *Night's Dark Terror* (B/X1), for example, you get the chance to discover and enter a lost valley, complete with two groups of creatures who have never met an outsider before. How you deal with these two tribes – who are in the middle of an age old war with each other – or how you avoid being dragged into the struggle makes a very different sort of adventure from reading a gamebook! It's still great fun, though, which is the basic reason for playing any game, whether you're a high-powered expert or an absolute beginner.

Next Issue: We present the Warlock's guide to fantasy boardgames for beginners. Don't miss it!

FREE D&D? YIPPEE!!

Alright, you say, so now we know what all this roleplaying stuff is about. Now give us a free *Dungeons & Dragons* set and we'll play it 'til the cows come home. Well believe it or not, the Warlock has done it again. He got on the old crystal ball and called up those extremely nice people at TSR UK Ltd., who make D&D, and they very kindly donated us a dozen Basic Sets to give away to our deserving readers.

So what do we have to do, you say. Well, it's all rather simple. Below you will find ten heroes from legend and literature, and ten swords. Match the sword to the hero and send us your answers by **Monday, 1st December**.

1. Elric
2. Grey Mouser
3. Gandalf
4. Roland
5. Bilbo
6. Yrkoonf
7. Aragorn
8. Lone Wolf
9. Fafhrd
10. Arthur

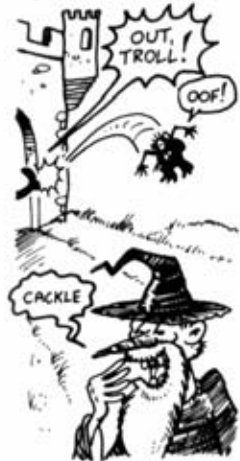


- a. Sommerswerd
- b. Durandana
- c. Scalpel
- d. Greywand
- e. Mournblade
- f. Sting
- g. Stormbringer
- h. Excalibur
- i. Glamdring
- j. Anduril

The first twelve correct entries pulled out of the Warlock's battered pointy hat on will win an extremely valuable *Dungeons & Dragons Basic Set*. All entries on a postcard or sealed-down envelope, and please remember to include your name, age and address on your entries. Send 'em to this address:

*D&D Competition, Warlock Magazine,
Games Workshop Design Studio, Enfield Chambers,
16-18 Low Pavement, Nottingham, NG1 7DL*

DEREK the TROLL!



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Well, well, well, well, well. What an absolutely overflowing post-bag this time. You lot must have been wearing your swans out making quills to write to me with all your interesting questions, comments . . . and complaints. Yes, despite being the owner of the greatest ever games magazine the world has ever seen, I still get bombarded with moans and gripes. This month, would you believe it, the members of the local old-age pensioners club have banded together to get something off their chests . . .

Dear Warlock,

Why do shop keepers insist on putting FF books in the children's racks? I, as it happens, am 16 – and incidentally female! – (*Careful young lady or you'll have the Editor drooling again!* – *The Warlock*) and I participate in FF and roleplaying games with a 16 year old, a 17 year old, an 18 and 19 year old and several 21 and 22 year olds.

The point is, I look pretty stupid buying books out of the children's book sections. Recently I was caught in the dilemma of buying either *Kharé – Cityport of Traps* or the *Selected Works of Goethe*. While travelling between the sections I was apparently viewed by those in between as either a dolled-up 12 year old trying to look older, or as an extremely immature student! Am I the only reader old enough to read *Warlock* in a pub???

Alliantha (that's what she put, honest!)
Kilmarnock, Scotland

Dear Warlock,

I am writing about a major problem in your magazine. It seems to be written towards an age group of about 8, 9 or 10. Maybe people of those ages *do* read *Warlock*, but as your poll all those issues ago suggested a lot of readers are of more mature ages. It can be very frustrating to read the *Warlock's Quill* since most of the contributors do not seem to have anything practical, constructive or useful to say. People write in merely to make whining comments on Derek the Troll's spots, for goodness sake!

Why can't readers write in with suggestions on Random Encounters, new rules and adventuring tips, for example, as I feel it really is a waste of good magazine space if you fill your column up with 'kiddy' letters about Derek, etc.

Yours sincerely,
Paul Murphy,
Orpington, Kent

● It is a little worrying, I think, when one considers that Paul mentions elsewhere in his letter that he is all of 14 years old. So how young or old do you have to be to read *Warlock* and enjoy gaming? Look at me – I'm well over eight hundred but I still enjoy it, I must admit, so it's obviously how old you feel not how old you are that counts!

Seriously, though, I feel this magazine should be accessible to readers, and more importantly games, of all ages. So sometimes we get a bit silly and trivial; at other times we are also straight and serious. Hopefully a mix of both styles will please most readers. As far as we can tell, *Warlock*, FF books, and more sophisticated rolegames are enjoyed by all kinds of people, male and female, young and old, and we try to provide something of interest to everyone. Of course, if you enjoy playing the games that's the most important thing of all, and nothing else really matters.

On the other hand, though, I agree that *Warlock's Quill* should be a place where readers can present new tips and ideas, as well as amuse themselves by being less than serious about Derek's spots. Perhaps the following will help make amends, Paul . . .

Dear Warlock,

One baffling fact I have always observed in FF gamebooks is that a hefty battleaxe (weighing in excess of 20 lbs) does the same STAMINA damage as a dagger (weighing half a pound if you are lucky!). To counteract what I call the 'UIC' (Unrealism in Combat) syndrome I have devised a little system for calculating damage on a successful hit, which I hope will meet with your approval:

Damage scored = Attack Strength +
Weapon Factor /5

Weapon	Weapon Factor
Short sword	3
Normal sword	4
Broadsword	5
Battleaxe	6
Warhammer	4
Morning Star	4
Mace/spiked mace	3/4
Dagger	2
Tooth & Claw	3

Yours weaponarily,
Sage An-Onyn,
Greyguilds-on-the-Moor

● Young Gascoigne tells me he hasn't had a chance to try this out yet as apparently he's had this magazine called *Warlock* to edit all week, or so he says, but he did stop to say it seems a very good idea and that he is doing something very similar in *Advanced Fighting Fantasy*. It does strike me, though, that if you're going to beef up the warriors you should also beef up the monsters; to use your own terms, a dragon's claws weigh in with a hefty slash while those of a wolf, say, would do far less damage. Perhaps you would care to produce a second table for different sized animals? What next – oh goodness, another complaint.

Dear Derek (and Warlock),

I have been a devoted reader of all types of adventure gamebooks since *The Warlock of Firetop Mountain* was first published . . . but I have one major complaint concerning all the adventure gamebooks: *final paragraphs are not long enough!!*

Most books cover background very adequately, with three to five sides of text introducing the story and setting the scene, but final paragraphs are always so short. Some of these books take days (or, in the case of *Sorcery!*, months) to complete. So please, authors, make the conclusions more detailed and the adventures worth completing!

Yours,
Olaf Ogreroger,
The Avanti Wood, Kakhabad

Dear Warlock,

I, a grovelling little goblin, humbly bow to your infinitely greater intelligence but I, the aforementioned slime pit, ask you, Oh all-knowing one, if you could possibly, by a chance as small as a flying troll, publish a tiny little Readers' Poll? And also, if I could bow down to your 'vaster than space' intellect for a second and final time, and at the risk of offending your highness, which would inevitably end in my being turned into something boundlessly more disgusting than a multi-lingual dung-bathing ore, suggest such questions as what articles do they like best, what articles would they (the readers, oh mighty one) like to see in later *Warlocks*, and also possibly, even, do readers read any other magazines, and if these more disgusting than a troll's armpit scumballs, do read

other mags, which do they read?

Yours grovellingly,
Henry the disgustin' goblin!
(c/o Robert Bailes, Chesterfield)

● **My my Robert, er, Henry, you do have a way with words, don't you? Actually, there are very few things I like better than a right creep, so yes, next issue (the dreaded *Issue 13*, so foul we dare not speak it's true name, in case you'd forgotten!) we will run a Readers' Poll. And not just any poll, either, for there will be a chance to win 850 of games or a free figure of me, your dashing and handsome Warlock!!**

Dear Warlock,

Did you know that Joe 'Judge Death' Dever's new book *White Warlord* has a few missing locations – seven to be precise! I don't think this made any difference to the flow and enjoyment of the book, but still.

Yours backwards,
Nerrad Snehpets,
Cosham, Portsmouth

● **Well that sounded so serious to me I got on the old crystal ball to Castle Death, and spoke with its foul master. This is what the ghastly, maggot-ridden, pus-filled carbuncle-spawn had to say. (Eeeuugh! just talking about him makes me want to HRRRUULPP! Excuse me . . .)**

With regards to the 'missing pages' in *White Warlord* and *Black Baron*, there are none, although some confusion has arisen because the pages do not run sequentially. This came about, not by design, but due to the necessities of production. I had originally intended for there to be 285 picture views and designed the solo and two-player games accordingly. However, to keep the final price of the books below £2.50, and in order to achieve an even number of what are called signatures (blocks of pages) in both books the publishers 'asked' me to trim down the solo games by seven picture views.

I obliged, but soon discovered that to close up the gaps numerically would have had a horrendous 'knock-on' effect. *Combat Heroes* is a number-based game system; to change just one of the numbers would have necessitated a re-write of the entire game-system and delayed the release of the books by several weeks. A notice was to appear in the books to explain this modification, but unfortunately it was omitted.

To clarify, the following picture views do not appear in the *Combat Heroes* 1 books:

White Warlord: Picture-views 95, 143, 151, 162, 169, 189, 222

Black Baron: Picture-views 29, 115, 127, 147, 189, 232, 249

With best wishes,
Joe Dever,
Castle Death, the Seven Planes of Hell,
Essex

● **What a fascinating letter! In fact, I think I will award it this month's *Orb Of Merit* (cue fanfare!!). If Joe would care to write in and tell me which two gamebooks he would like we will be**

delighted to send them on to him as his prize. Again, well done young man! Now back to the moaners . . .

Dear Warlock,

'Out Of The Pit' has to go! Two pages on that rubbish is quite ridiculous, and is continuing to destroy what your sister mag *White Dwarf* fought so hard to build. That is, intelligent campaign-style adventures, with as little 'hack-and-slay' as possible. And before you even think of saying it, no shut up a minute, I cannot be swatted away with '... but it's what our reader's want!' That is hardly surprising when they've been fed nothing else since they first got interested in gaming. Once players start dungeon-bashing it is very difficult to change their ways, and eventually they will become bored. Endless streams of monsters are pointless. It is very easy to create one's own monsters but even so GMs should not have to do this very often at all, and when they do, help from a magazine should not be necessary.

Mine,
Ian Jones,
Cheshire.

● **Hmmm, despite its angry tone that was a very thought-provoking letter. Obviously next issue's Readers' Poll will sort out exactly what Warlock readers want, but we'd also like to hear your particular thoughts on monsters, on games where you don't do anything but kill more and more monsters, and how games can be made more interesting. Write in and tell us and we'll tell the world! Actually, there seem to be a lot of very interesting letters this issue – take a look at this one, all the way from Gouda in Holland.**

Dear Warlock,

In order to make your all-seeing eyes a lot more all-seeing, I am writing to hereby inform you about gamebooks in the Netherlands. In comparison to the UK and the US, the gamebook business in the Netherlands is very meagre. Only four gamebooks are available in Dutch. These four are translations of *The Warlock of Firetop Mountain*, *Citadel of Chaos*, *Forest of Doom* and *Starship Traveller*, i.e. the first four FF gamebooks.

Very few bookshops, usually only the very large ones in the major cities like Amsterdam and The Hague, sell imported gamebooks. Most FF and Lone Wolf books are available at these shops, along with a few others.

Also, roleplaying is not as popular in the Netherlands as it is in the UK. However, about a year and a half ago, a rolegame appeared on the market written in Dutch. It is a translation of a German roleplaying game, called 'Her Ong Des Meester' (trans. 'The Master's Eye', also known as 'The Dark Eye'). This game has lots of enthusiastic players, though roleplaying is not as widespread as in the UK. Besides this Dutch game, rpgs like D&D, RuneQuest, etc are played quite often among fanatical gainers. Nevertheless, the Netherlands is still an under-developed country as far as rolegames and solo gamebooks are concerned.

I like *Warlock* magazine very much, and especially Ruth Pracy's adventures. Could you inform us about gamebooks and roleplaying games in other countries?

Yours informingly,
Rogier van Winder, Gouda,
The Netherlands

● **Thank you for your very interesting and informative letter. Judging by all your letters and competition entries, Warlock has many readers in Europe, the USA and many other places, and I am sure some of them will take the trouble to write in and tell us about the gaming hobby in their countries. I may even find it in my heart to send a copy of *Clash Of The Princes* to the sender of the most interesting letter on the subject!**

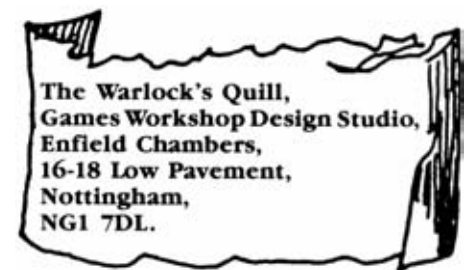
Ah well, if only all *Warlock* readers were as Informative and useful as Rogier . . .

Dear Lockie,

I think that you and Lew Stringer are trying to confuse us poor readers. First, Derek (the poor, molested troll) has moving spots, now he has moving nostrils! In iss . . .

● **I really don't want to know about it, I really don't, so thank-you and good-bye Eoin Armstrong of Dublin. Now onto something far more savoury: if you remember, last issue I reluctantly agreed to give a copy of *Maelstrom* to the writer of the letter with the best variant on 'Yours sincerely'. Despite strong challenges from the likes of Su Macklam of Nottingham, Sean Donnelly of Edinburgh, Neil Randall of Yeovil and Richard Colburn of Hove, I have decided in my boundless wisdom to give prizes to the following two man-things: Neal Hackett of Knighton, Leicester, for rounding off a letter praising *Starship Traveller* and SF gamebooks in general with 'Yours Doctor Spocksenly'; and Julian Prime of Royston, Herts, for 'Yours wondering what size boots you take anyway'. Well done you two, the prizes will be on their way by the time you read this. Oh, and incidentally Julian, size eight and a half.**

Keep your letters flooding in, readers, as we really do love hearing from you. Don't forget that the best letter every issue will win the Orb of Merit and a pair of gamebooks of your choice. When you write to us we always like you to tell us something too, so this month could you tell us who your favourite gamebook authors and artists are. Send all your letters, be they praise or abuse, to this address:



OUT OF THE PIT



Illustration by Wil Rees

Welcome again to our regular column introducing foul new fiends for your *Fighting Fantasy* games. You can insert them into published gamebooks instead of the usual monsters, put them in dungeons to face your players when you play the FF roleplaying game, or simply read them and shudder to yourself, thankful that they're only make believe! As always, we give a free copy of *Warlock* to everyone who has a monster printed, so keep you creations flooding in! OK, monsters, do your stuff!

DRYADEN

by Paul Harries

SKILL: 10/9/8

STAMINA: 16/14/10

Habitat: Forests

Number Encountered: 1-10/1-6/1-4

Type: Humanoid

Reaction: Neutral

Intelligence: High/High/Average

The Dryaden of the forests of Allansia and the Old World are gentle humanoids related to elves, though even more attuned to the forest. Some say that many millennia previously they were actually a tribe of elves who reverted back to a completely natural life, disregarding life in the civilised tree-top villages. Certainly their appearance suggests this, for they share many physical characteristics with elves. Their ears are gently pointed, their eyes green and piercing, and like the elves they are tall and willowy, with slender limbs that belie their speed and dexterity. Their skin is ruddy and tanned, though, and very unlike the pale complexion of an elf.

Like elves, too, they are masters of their forest habitat, able to follow tracks, set snares and generally sneak about without ever being seen by human hunters and foresters. They are helped in this by their clothing, which is usually a mottled com-

bination of various greens and browns, and serves to camouflage them in the sparsest vegetation. Unlike elves Dryaden only ever use wooden implements, and never touch metal if they can help it. They fight using wooden staves, bows and carved daggers, though this does not make them easy prey



by any means, for they are skilful and cunning warriors, especially when fighting in the upper branches of their tree-top habitat. Some Dryaden warriors wear light armour of woven branches or thin beaten leather.

They make their homes high above the forest floor, perching there on small wooden platforms surrounded by woven 'walls' of leaves. The Dryaden call their platform a 'tallan', and often arrange them together to form small tribal villages. No matter how far they roam on a hunting or foraging trip they will always return to the tallan by nightfall. During the day only a few members of a tribe will remain behind as guards for the younger members of the tallan. Predators usually have great difficulty finding their tallan, unless they knew what to look for: the unusually thick clumps of leaves high in the upper branches, the preponderance of sturdy vines (used for swinging and climbing by the Dryaden) – and then the sudden appearance of great numbers of lithe brown-clothed beings, leaping from the branches to attack ferociously with staves and knives!

After a long life, maybe 200 years, spent hunting the creatures and tending the plants of the forests, and worshipping the elven plant goddess Erillia, a Dryaden will find a quiet and secluded part of the forest and die peacefully, his body covered by the leaves. It is said that a tree always grows where a Dryaden dies . . . (Note – the stats given above are for adult male, adult female and young Dryaden respectively.)

NIGHT-MARE

by Adam West

SKILL: 10

2 Attacks

STAMINA: 11

Habitat: Demonic Plane, anywhere at night



Number Encountered: 1

Type: Demon

Reaction: Hostile

Intelligence: Average

When the Wild Hunt rides out, the Demon Princes of the Abyss mount themselves on Night-mares, midnight-black winged steeds spawned in the depths of the Pit itself. And even when the Hunt is not abroad, a brave watcher of the skies may see the dark shapes of such deathly beasts swooping across the heavens by the light of the full moon. They resemble pegasi, but unlike those shy, gentle creatures they are ghoulish, demonic beings, bred only for violence and evil. They fly using their large, feathery, red-tipped wings, flapping about the night sky in search of fresh souls for their masters to feed upon! Their eyes, manes and tails match the blood-red tint of their wing-tips, giving them an unearthly glow as they flap their way across the heavens in search of more worthy victims.

As their name suggests, the creatures appear on this plane only during the hours of darkness. As the first grey streaks of dawn stain the sky they flap away to the Demonic Plane, as earthly sunlight will kill them. But during the night they may have hunted down over a dozen humans, knocking them down with their fiery-tipped hooves before tearing them apart with razor-edged teeth. Anyone attacked by such a beast will fight with their Attack Strength reduced by 2 in the first round owing to the surprise caused by a silently swooping Night-mare!

BURROWBEAR

by Mark McLeod

SKILL: 8

STAMINA: 10

Habitat: Caves, Dungeons, Plains

Number Encountered: 1



Type: Animal
Reaction: Hostile
Intelligence: Low

Burrowbears are strange, subterranean creatures, so-called because they resemble bears to some extent, though they do not appear to be related. They are large, hairy beasts, covered in sleek black or brown hair except for their large pink snouts. These are very sensitive, used for smelling out the location of tasty roots or underground fungi which they live on.

When such food is in short supply a Burrowbear will venture much further afield, hunting out small settlements of dwarves, orcs or goblins and preying on them. They will usually bury straight into a cavern, through a wall or floor, and then leap into the attack with a chorus of ferocious growls. They are well-equipped for fighting, as their paws hold strong retractable claws powerful enough to burrow through rock (and slice through armour!). Because of these much-feared claws, every hit by a Burrowbear causes 3 points of damage to its opponent's STAMINA.

Very occasionally, a Burrowbear will come to the surface in search of food. If this is during the daytime the Burrowbear will fight with 2 subtracted from its Attack Strength, for its eyes are not used to the glare of strong sunlight. They are solitary beasts, meeting only occasionally. They make their lairs in small caverns which they excavate from the rock itself, deep beneath the surface and far away from the tunnels of other creatures. They don't know about the value of treasure and never possess any, though some may well be found lying amidst the bones of previous meals. Their pelts can sometimes be sold for a few dozen Gold Pieces, and a number of dwarven tribes pay bounty for every Burrowbear skin delivered to them as proof of its death.

XIAU

by Su Macklam

SKILL: 11 3 Attacks

STAMINA: 20

Habitat: Caves, Ice

Number Encountered: 1 or 6 to 16

Type: Monster

Reaction: Neutral - Hostile

Intelligence: High

The Xiau are the largest of what some scholars have called the Cold-Drakes, the dragons of the icy northern wastes. They are immense creatures, related to White and Silver dragons, though their body shape suggests that they are in fact closer related to lesser lizards. Male Xiau can grow up to twenty eight or thirty metres long, standing a good six or seven metres high at the shoulder; females and young are smaller, though they are still large compared to other dragons.

Unlike other dragons, Xiau have a smooth, supple skin almost like soft leather. They are mainly white in colour, though often with a faint pastel flush of

blue or grey along their flanks, and with darker claws, eyes and nostrils. They are thin, lengthy creatures, lithe and dexterous compared to other dragons, though lacking in a ridge along the spine. Their heads are strange, too, for they have a long spike-like horn which sweeps back over their back, and wide cheek ridges made of toughened bone. They can talk in a great many tongues, both ancient and modern, their voices varying between a soft whistle and a rough purr. They are long lived creatures, despite the cruel habitats they choose to live in, and their memories are great.

Most common Xiau live in herd-groups - called 'teks' - which consist mostly of females and young protected by a pair of herding males. (Roll 2 dice and add four for the exact number encountered; 2 will be males, and half the remainder will be young.) The longer-lived males, though, become more and more solitary as they age, however, and it is just as likely that an adventurer will encounter a lone male as a tek. Male Xiau are temperamental beings, arrogant too, and they are prone to extremes of violence for little or no reason unless handled *very* carefully.



Xiau hate heat of all kinds, and will shy away from fire unless a young Xiau is in greater danger. As well as their frightening claws and teeth, Xiau have a frigid breath which sprays a fine jet of sub-zero vapour for up to four metres from their snouts. In a battle they will breathe frosty air, for one die of damage, every time they fail to score a normal hit. Three hits from a Xiau's breath will freeze a man solid, causing instant death!

Brrr! Wouldn't like to be on the end of that one! Next issue is the infamous Issue 13 (cue dramatic music!!), and I'd like Out Of The Pit to be an All-undead Special! So pack up your favourite nasties in their crypts, and send them in now!

The
BOOK
of

RUNES



A HARSH AND BITTER WIND WHISTLES THROUGH THE RAFTERS OF GRUNDVILLES HUT. AS IF...



FORETELLING...

DANGER...



GRAAHH

YAAH, TAKE HIM. SEARCH THIS HOVEL.

WRITER/ARTIST
DARREN CHANDLER.

HE'S HIDDEN IT. SEARCH EVERYWHERE.



THE BOOK, OLD MAN. WHERE IS THE BOOK?



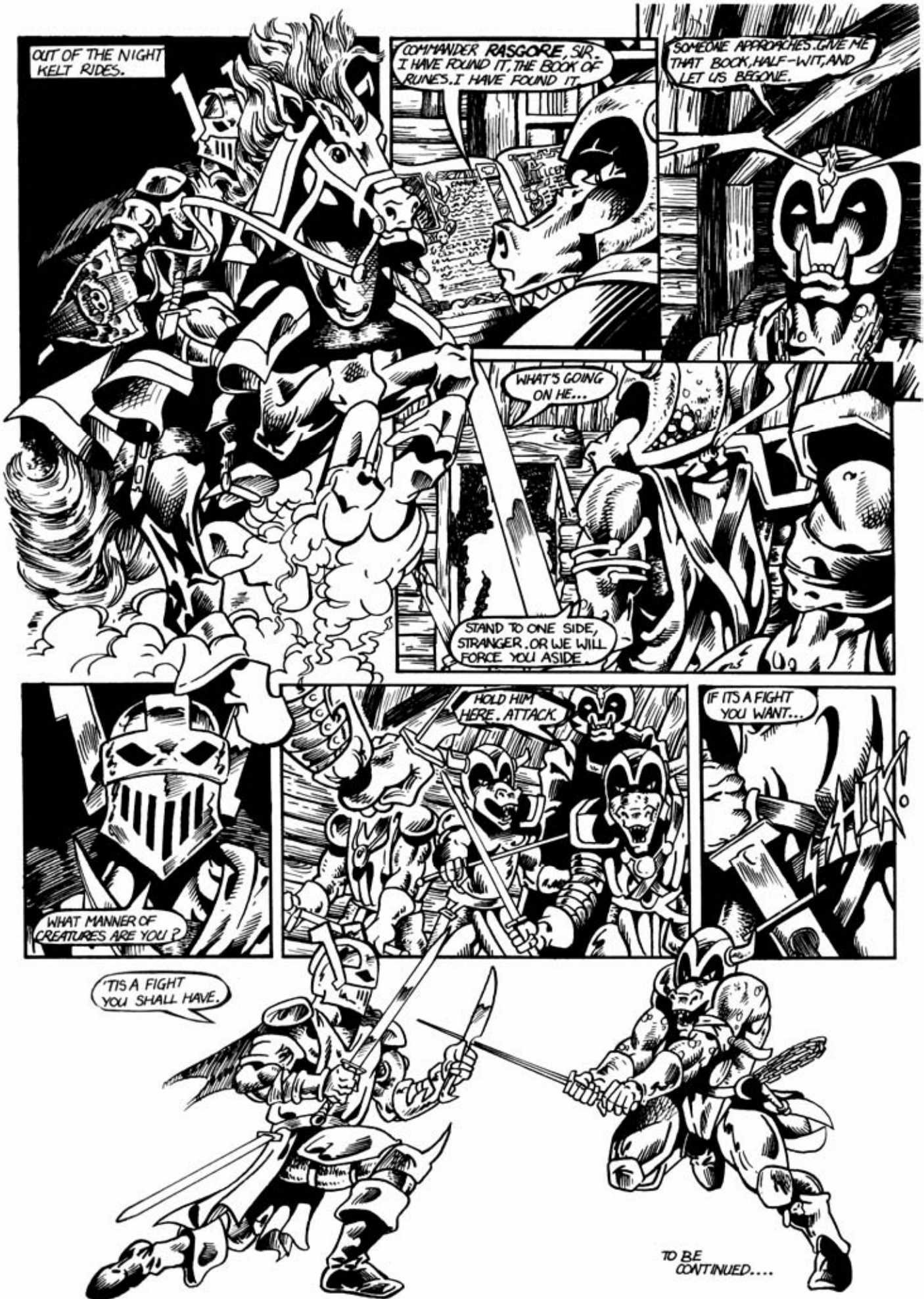
UHH...NO, NO. LEAVE ME BE.

YOU MUST NOT TAKE IT. GREAT DANGER THERE IS GREAT DANGER IN IT'S...



"RIP THE PLACE APART. I MUST HAVE THAT BOOK."





OUT OF THE NIGHT
KELT RIDES.

COMMANDER RASGORE, SIR.
I HAVE FOUND IT, THE BOOK OF
RUINES. I HAVE FOUND IT.

SOMEONE APPROACHES. GIVE ME
THAT BOOK, HALF-WIT, AND
LET US BEGONE.

WHAT'S GOING
ON HE...

STAND TO ONE SIDE,
STRANGER. OR WE WILL
FORCE YOU ASIDE.

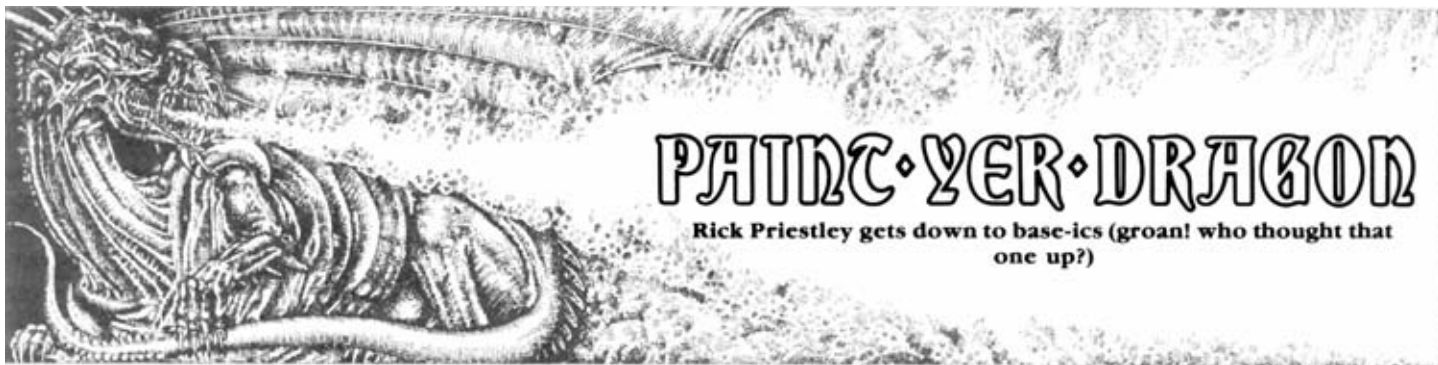
WHAT MANNER OF
CREATURES ARE YOU?

HOLD HIM
HERE. ATTACK.

IF ITS A FIGHT
YOU WANT...

'TIS A FIGHT
YOU SHALL HAVE.

TO BE
CONTINUED....



This issue's excursion into the realms of the metal miniature is dedicated to that much neglected part of everybody's figure collection – the base! AB figures have them, but few modellers seem willing to put the effort into decorating them properly. This is a pity, because a mega-fine model will look second rate if its base isn't up to scratch; on the other hand a carefully prepared base will make a good model even better! Next time you visit Games Day or one of the local Dragonmeets, take a look at the painting competition entries and you'll see that the winners are not only mind-blowingly well painted but they're well presented too. What's the secret? All will be revealed . . .

Models are bought unpainted and, usually, unbased. Some of the larger castings have an integral metal base, but most of the humans and human-sized monsters you can buy are now supplied with the black plastic slottabase. This is a separate base of a standard size, into which the model is slotted. The slottabase is a real boon to modellers because it looks so neat. It is also available in several shapes and sizes to meet specific needs (wargamers, for example, often need figures on specific-sized bases). There is a further category of models which have no base at all, such as really large monsters (dragons and the like) and equipment (siege engines and chariots for instance).

All models can be fixed to a decorative base for display, but since most modellers are also gamers, their models must perform as gaming pieces as well, and any base must take this into consideration. This means that only really serious modellers will want to mount their models on a *wooden presentation plinth*. These are available from model shops and are made from various sorts of wood or sometimes plastic. Polished and provided with a suitable title plate they are the ultimate in display bases, but few modellers will want to lavish such expense on a single model unless they are truly brilliant painters. Therefore, a more practical and almost as elegant answer is to use a slottabase. (Even models supplied with integral bases look better if fastened to a slottabase, the extra height discrepancy can be covered up when the base is decorated.)

Fixing Slottabases

Care and preparation are essential when fastening models to slottabases. Each base has one or two weakened slots underneath, one of which must be carefully cut out to provide the slot. Citadel now supply bases with a pre-cut slot, but this means if you want to use the other slot you'll not only have to cut it out but you'll have to cover over the other slot too. It is important to cut the slot rather than force it through with a screwdriver, as this can distort or even



break the base. Forcing the slot through with the model is distinctly dumb, as you will not only break the base but the model as well (score no points for brains, especially if you are really silly and cut yourself too!).

Once your slot is made, the tab on the model's base can be glued in place, filing down to fit where necessary; epoxy glues are best for this. Figures with their own base can be glued directly on top of the slottabase. Don't forget to file the metal base flat first, as casting problems make it almost impossible to manufacture a truly flat metal base. Slottabases are available as 20mm or 25mm squares, hexagons, circles or 25mm x 50mm 'horse' bases. There is also a 40mm x 40mm base for large monsters which has round peg holes rather than slots – the large models having pegs on their feet which fit into these holes. The large monster base also makes a good base for a small diorama (a group of models arranged into a scene).

Wooden Bases

Bases for siege engines, chariots and really immense creatures will need to be made by yourself according to your own requirements, using a suitable quality wood (i.e. what you could afford). A good handyman or friendly local DIY shop may prove willing to make you a base from pine or mahogany, just tell them the dimensions and ask for a chamfered (sloping) edge. Polish or varnish the base to make it good and shiny. Many of the Citadel designers prefer to make their own bases from wood off-cuts painted black, but varnished ones look just as good. Larger dioramas – including fight scenes, pub scenes, mysterious encounters, and so on – can also be based in this way.

Base Decoration

Once your model has been painted and positioned on its base the next step is to decorate the base itself. The base is an integral part of the model, so be prepared to spend time on it – don't be tempted to rush it just because it's the last bit!

Firstly, decide what you want the base to look like – do you want a simple textured effect, or something more complex? Well, what do you want? If you want something more complex will it involve any modelling work and will you need to buy special tools or materials? As always, don't try anything too ambitious to start with – a simple finish will look perfectly good on a small slottabase. Your options look something like this:

1) A textured base: Use Tettrion, Milliput or a similar modelling compound to cover the top of the base. Be careful not to get the material on the model's feet. If you want a deep layer of compound you must allow for this when fastening the model – leave a slight gap so the model is 'standing in air'. Left to dry, the Tettrion/Milliput will provide a gently undulating surface which looks very much like sand or mud when painted. Alternatively, sprinkle scenic material onto the still-wet surface before it dries. This will look like grass or moss. Suitable materials include railway modellers' flock (coloured sawdust), but I find the best thing is good old-fashioned household muck as found on the inside of vacuum cleaners, under sofas, by brushing carpets, etc. Your family will probably think you have gone crazy – but don't worry, it's all in a good cause. Besides which, it's nothing new!

Metal Mayhem



Fig 1

We've gone metal mad this issue, what with *Fields of Battle* and the like, and yes, here's some more! Look closer, though, 'cos some of these figures are *plastic*! What's the difference? Well none, actually, except they're cheaper and don't make holes in your pockets! Still, this is **Metal Mayhem**, so the rest of this month's goodies are some of the sensational new releases from good old Citadel. Look and enjoy!



Fig 2



Fig 3

Fig 1. Remade RDR1, Bugman & his command group
 Fig 2. Johnny, Wulf & Gronk, the Strontium Dog miniatures
 Fig 3 & 4. 4 new additions to the Middle-earth range; Gimli, Frodo, Sauron & Gandalf.
 Fig 5 & 6. The new Warlock of Firetop Mountain plastic miniatures.
 Fig 7. C23 Ogre Shaman.
 Fig 8. Slambo, one of the New C35 Chaos Warriors.
 Fig 9. C23 Ogre Thug.
 Fig 10. C21 Orc Boar Riders.
 Fig 11. Papworth Organgrinder yet another Warrior of Chaos.



Fig 4



Fig 5



Fig 6



Fig 7



Fig 8



Fig 9

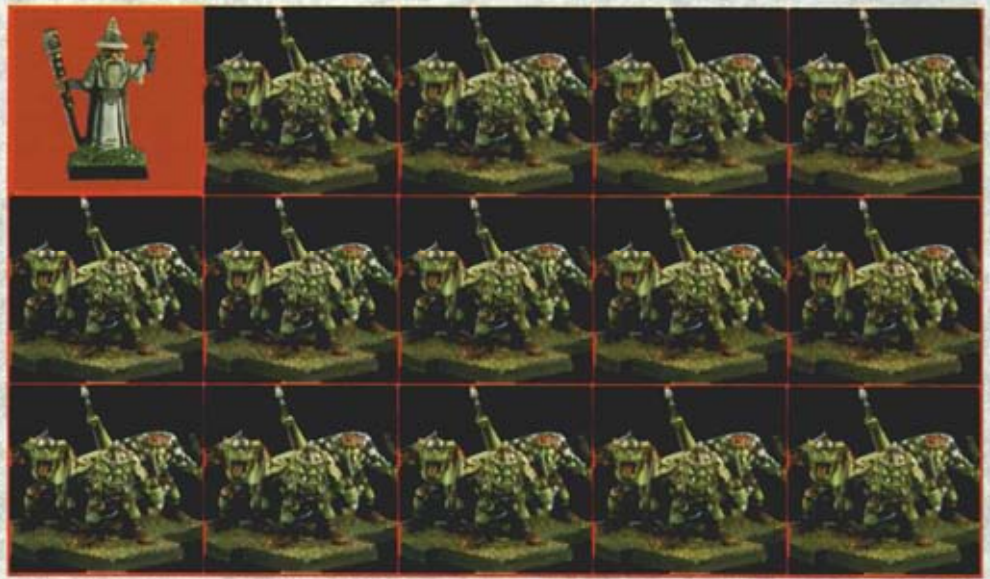


Fig 10



Fig 11

MANADRAX & THE BONEBREAKERS



SKELETONS



◆ FIELDS OF



THE DWARVES OF GREY ROCK



BATTERING RAM

These counters are for use in fighting *The Battle of Grey Rock* using the Fields of Battle tabletop rules which start on page 6. Before you cut them out you are advised to glue them to a sheet of card. This will keep them rigid and stop them from blowing across the battlefield every time someone breathes out! Once you have done this, carefully separate each counter and prepare them on your battlefield. Now let combat commence!



BATTLE ♦



Skeleton

HORDE



Miniatures Painted by Colin Dixon.

MINIATURES SUPPLIED UNPAINTED. NOT SUITABLE FOR SMALL CHILDREN

Citadel Miniatures proudly present the *Skeleton Horde* - a boxed set from the makers of *Psychostyrene Dwarves* and *Drastik Plastik Orcs*.

The boxed set contains six sprues with enough body parts to make up 24 superbly detailed 25mm skeleton figures, complete with shields and bases. A range of body positions, heads, arms and shields allows almost endless variations. We believe that the box price of **£3.95** represents the best value available on the hobby miniatures market today.

None can tell how they came to be, or in what foul tomb they were first created. Some claim that they were once a human army from a distant land, whose mission of slaughter and conquest continues beyond death. Others maintain that they were created by a powerful necromancer, but turned on him and are now their own masters. What is certain, however, is that nothing can stop them. The living can only flee before their advance - for how can an army be destroyed which is already dead?

So they march on, growing stronger with every mile. At every graveyard, every ancient battlefield, every roadside gibbet their numbers increase as the dead of ages passed answer this unnatural call to arms. And Death marches with them - no living thing survives their passage, and the country is black and blighted, lashed by dark, driving rain from a tomb-black sky.

Fighting Characteristics							Personal Characteristics				
M	WS	BS	S	I	W	I	A	Ld	Int	CI	WP
4	2	2	3	3	1	2	1	5	5	5	5

Special Rules Immune to all psychology tests. Cannot be **routed**. Cause **fear** in living creatures. Subject to **instability**. The *Skeleton Horde* is composed mainly of normal skeletons with the profile and rules listed above, but includes a number of skeleton **champions** and **heroes**, who act as **controllers**. Their profiles can be found in the *Warhammer Battle Bestiary*.

The *Skeleton Horde* casts a permanent aura which is equivalent to the level 3 Necromantic spell *Raise Dead* (see *Warhammer, Vol.2*), causing their numbers to increase according to the spell effect at every place of burial they pass.

Available from good Games Shops or in case of difficulty please contact: Games Workshop, Chewton Street, Hill Top, Eastwood,

Nottingham. NG16 3HY
U.S. customers contact Games Workshop U.S., 8920 Route 108, Columbia, MD21045, U.S.A.

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2) **Additions:** Cluttering a base will not always make it look better, but the odd carefully positioned rock or item of discarded equipment can look very good indeed. Small pieces of gravel can be positioned whilst the base material is still wet, and tufts of longer grass can be made using hair or bristle. A discarded helmet, weapon or shield will give the impression of a battlefield. Your 'bits box' will come in handy here – all those old and broken models can be used to provide suitable items.

3) **Foliage:** The ultimate step is to build your own foliage from the ever-present Milliput or an epoxy modelling putty such as Tamiya putty. This requires skill, patience and practice, and takes forever (well, almost!). Favourite subjects are mushrooms and plants; don't model these directly onto your base, but make them individually first. A few practice goes may be necessary before you can produce a good effect, but that's always the way.

Painting Bases

Once you have the base decorated to your taste it is time to paint it. Firstly paint any visible edges of the base in black. Even though slottabases are already black they look better if given a further coat, as this will hide small scratches and other imperfections. However, this won't hide gouges or gross defects – so anything seriously amiss must be repaired first. Fill in holes with Milliput, and file off any odd bits of plastic. It is a good idea to paint the area around the model's feet, around rocks, etc, black or dark grey too – this will represent shadow on the finished model and helps to make it look more three-dimensional. Nothing looks worse than a model which merges into its base!



All that remains now is to paint the base itself, and here your painting skills will come to the fore. Base painting and figure painting use the same techniques, so I won't go into a great deal of detail – as with all painting care and patience will be needed to produce the best result. A simple and effective technique is to paint the base a suitable colour (such as green to represent grass). Once this is dry prepare a wash of a darker shade (dark green if your original shade is green). A wash is simply a bit of paint mixed with quite a lot of water, so that it looks like very dirty water! This is painted over the original coat and will seep into the cracks and make puddles. Once dry this looks very effective and helps to add texture to the base. Experiment with the consistency of the wash until you get one you like, only experience can guide you here!

The ground area can be further enhanced by *drybrushing*. Drybrushing isn't hard but it does require practice – first select a lighter shade of your base colour (light green or yellow). Dip your brush in the paint and wipe the brush so that it is almost dry – but not quite. Now gently draw the brush over the ground area, and you will see how the raised bits pick up the paint, whilst the rest of the base is left in its original colour. Drybrushing is a sure way to destroy brushes, so use an old one for this.

Once you've mastered the simple arts of basing individual figures you can really start to enjoy yourself! Combining your basing skills with your modelling skills you will be able to produce full dioramas. A diorama displays several models together in a small scene, and may



involve remodelling the figures as well as considerable work on the base. Perhaps at a future date I will be permitted to write more on figure modelling and serious conversion for dioramas – but for now I'd like to finish off with some ideas for making larger and more impressive scenic items; some of these ideas are usable in smaller projects too.

Trees, logs and fallen branches can be made from small pieces of root out of the garden. Logs and branches break up an otherwise flat base and can be worked into the diorama in a clever way – a horse's reins can be tied to a log while the rider examines fresh animal tracks, a fighting warrior trips over a log, etc. Trees are more tricky to make yourself. It is possible to buy brass etched leaves from railway modellers' shops, but these are expensive; the smaller of the trees produced by Britains are just as good. Many modellers twist wire together to produce tree trunks and cover the wire skeleton with Milliput – this can look very good but is time consuming.

A wall, hedge or fence makes an excellent backdrop for a small scene. Walls can be made from card and Milliput (the Britains ones are acceptable too). Hedges can be made from various sources including sponge, loofah and a mixture of twigs, hair, flock and glue (messy!). Fences are best built from scratch using thin strips of balsa wood.

Interiors are the most difficult things to produce. The best way to do them is to have the back and one or both sides of the base become walls with windows, doors and fittings all modelled into place. The best material to use for the walls is hardboard – even the thickest sorts of card tend to warp once you start to paint them. A good stone effect is achieved by mixing paint with Vim (yes, Vim!) and plastering this onto the walls to give a grainy texture. Stone blocks can be scoured on with a knife, whilst protruding blocks are modelled on with milliput. Doors and windows must be added using card or balsa, and extra items such as candles and lanterns can be provided by your bits box or by modelling.



Next issue: Since so many people have been asking for more tips on painting I will be starting a series concentrating on the painting and modelling of specific types of figures – adventurers, orcs & goblins, dwarfs, and so on. Until next time, have fun!

FIRETOP MOUNTAIN

Steve Jackson talks to *Warlock* about the sensational new boardgame version of *The Warlock of Firetop Mountain!*

Yes, it's true. After several years of development, the boardgame version of *The Warlock of Firetop Mountain*, the gamebook that started the whole thing off, is ready for release on an unsuspecting world. We tracked Steve Jackson down to a draughty cave in Surrey and interrogated him about the game and other aspects of the Fighting Fantasy hobby.

▲ First of all, Steve, why make a boardgame version of *The Warlock of Firetop Mountain* in the first place?

The idea actually occurred soon after the book had been written, with no great leap of imagination really. It was pretty obvious how the basics of the game should run: exploring rooms looking for treasure and keys guarded by monsters, and gradually working your way through to the Warlock's treasure chest, just as you do in the book. The challenge came in how to add those extra elements that all games need to make them special, the features that make people say 'Hey, that's neat!' Features like the Maze Cards and the Key Challenges.

▲ Are you a big boardgame fan? What are your favourite games?

I'm a fan of all games – well, almost. Yes, I do like boardgames. In the early days before *Dungeons & Dragons*, Ian Livingstone and I used to play board wargames and Diplomacy. I hitch-hiked round the US in 1973 and came back with a dozen or so Avalon Hill games (which were impossible to get in Britain at that time). Our favourites were *Stalingrad* (the German invasion of Russia in W.W.II) and *Baseball Strategy*. That one is a *very* clever game; I would hate to think how often the designer must have played and re-played the game to get the 'Offense Chart' as perfect as it is.

Favourite games? Where do I start – *The Warlock of Firetop Mountain* boardgame? No, seriously, my favourite games vary from time to time. When I first discover that a game is good, I'll end up playing it a lot. Then I'll discover another and switch to that. But there are certain favourites I keep coming back to. *Summit* is a game of 'global conquest' produced in the 1950s by Milton Bradley. They should re-release it, as I'm sure it would sell well now that strategy games are so much more popular. Likewise, Games Workshop should re-release *Apocalypse* – another all-time great. This game deserves an award for its combat system; so clever and simple, yet so compulsive. I used to spend whole weekends playing this game non-stop as a student. Then we get onto classic games like *1829*, *Civilisation*, and of course roleplaying games – but we're talking boardgames here, aren't we?

▲ How does Steve Jackson sit down and design a boardgame?

I work at home in my study with my word processor and my drawing board. I spend most of the day in my study, surrounded

by FF original cover art, which is a continual source of inspiration. I don't know where the ideas come from. *The Warlock of Firetop Mountain* game was designed over the Christmas holidays in 1984/85. At the moment I'm tinkering with a game called *Ogre Ball*, which is a sort of fantasy baseball game; you choose your team from a selection of fantasy creatures, all of which have different hitting and fielding abilities. Umpires are bribed with Gold Pieces to make close decisions in your favour, and lots of fights break out on the field. But I'm stuck at the moment working out a method of how the fielders can be placed strategically for different batters. I don't suppose the game will ever be produced, but I'm having fun designing it!

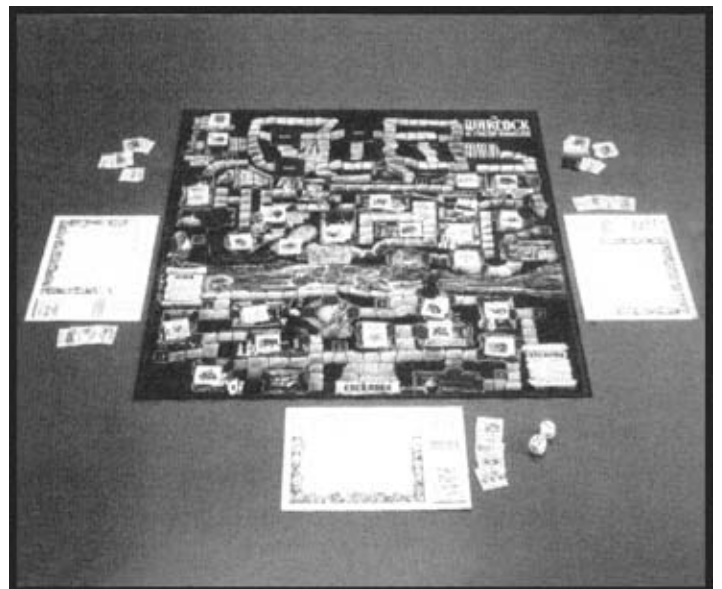
▲ What problems did *The Warlock of Firetop Mountain* game present?

As I said, the basic game design was fairly obvious. The problems came with the special features that would make it different from, say, *Talisman* or *Dungeon!* As you go through the Warlock's dungeon you have to discover which three keys are necessary to open the Warlock's treasure chest (these are different each game). You do this by making *Key Challenges*, in which you slowly discover which keys are held by the other players and are therefore *not* needed. And when you reach the maze, a system of *Maze Cards* makes the maze different each time you play. There are also Special Encounter Rooms which don't occur in the book. One of the main problems was getting the game to last for just the right length of time. The original game had 50% more rooms; these have now been cut down to 30 or so. Not only does this keep the length of the game down to 1½ to 2 hours, but it also increases the interactions between the players – and this is essential in a good game.

The other thing I wanted to do was include rules for solo play. I don't know whether this section will be included in the final rules, but you can play the game solo. All you have to do is take three of the Key Cards out at random. Each time you make a Key Challenge, you get to look at one of the Key cards (which are shuffled after each peek). Then you set off searching for the keys needed and try to reach the Warlock's treasure room before dying!

▲ Could you describe the game to us? Is it something you can play with your grannie or is it for FF players only?

I can't see too many grannies playing *The Warlock of Firetop Mountain* and I'm not really interested in designing games for your grannie to play anyway! You start the game by rolling up standard FF characters. As you progress through the dungeon, you visit lots of different rooms. Monsters guard the Treasure Cards hidden in each room and you have to fight them to get the cards.



Gradually your character becomes stronger as you find things like healing potions, magical weapons and the like.

Not all the rooms have monsters; many have devious tricks and traps, which can catch adventurers unawares. Some rooms have Fixed Encounters, like Shylock the Moneylender who will loan you Gold Pieces but you must pay him back, otherwise he demands his pound of flesh and you lose lots of SKILL and STAMINA points. There is also the Gambling Hall (borrowed from *Citadel of Chaos*) where you can play Runestones.

There are two areas to the dungeon, separated by the river where you may either call the ferryman, punt the raft across or try the rickety bridge. You must also try to learn (from the other players) which three keys will open old Zagor's chest, and then obtain the correct keys either from rooms or by stealing them from the others. When you are ready to attempt to open the chest, you must make a mad rush through the Maze of Zagor. You might be lucky and choose the correct route, or you may get stuck down dead-end passages. When someone makes a run for the Warlock's chest, all the other players tend to race after him in hot pursuit. Every time we've played the game there has been a fast, furious and bloody race for the treasure! No, I can't see many grannies being able to play this one . . .

▲ From the photos of the game and its packaging it seems a very flashy game. Who's done all the art and design work on it?

The game has changed little from its original design, though I've 'tweaked' it a bit to make it even more exciting. It's been playtested a dozen or so times; some visitors to London Dragonmeet in 1985 will no doubt remember seeing the original prototype made out of Dungeon Floor Plans there. The production version of the game looks much different. Dave 'Superstar' Andrews has done a brilliant job with the board. Russ Nicholson (the original *Warlock of Firetop Mountain* internal artist) did the monsters and treasures. For the cover, Peter Jones was the obvious choice. Peter has always said he wasn't really satisfied with the book cover, as he had less than a week to complete it. So we suggested he took longer and design the box cover as he would have liked to have done the book. The only restriction was that the final art had to be similar to the book so that people would associate the two. I think his new cover is *fantastic* – much better than the book cover!

▲ Are there any plans for boardgame versions of other FF books?

Who knows? I suppose it depends on how well *Warlock of Firetop Mountain* does. If it does well, I'll be very keen to do another. What I'd really like to do is a game based on *Sorcery!* I've had an idea for this one, which will be not so much a game, more a way of life (!!). But this is only at the conceptual stage at the moment, and needs a lot of work.

▲ What are your plans now the game is out? Will there be another *Sorcery!* series, or are you going to stick to standard gamebooks?

I've just finished FF24, *Creature of Havoc*. This is the adventure in which you play a monster instead of an adventurer, and I had a lot of fun doing that one. When you start, you have no idea of where you are, who you are, or what you are supposed to be

doing; your reactions are instinctive. But as the adventure progresses, you get more of an idea of the answers to some of these questions. You can't understand language either, incidentally, so the adventurers you meet talk to you in a code. If you discover the secret of language you are given the key to the code which means from then on you can understand what people are saying. Now that's finished, I'm taking a break from books until after


Games Day, which I am helping to organise. Then I've got several projects in mind, but I'm not sure which I'll start on. *Creature of Havoc* will be my last FF book.

If you've looked at my books, you may have seen that I like trying out *new* things. All of my FF books were different from each other in terms of scenarios and rules, etc. And I did *Sorcery!* and then *Tasks of Tantalos*. I'd really like to try something I've not done before. Still in fantasy, though, I've been collecting ideas for an FF novel which will either be a sort of collection of 'Tales From Trolltooth Pass', or perhaps an adventure set in Kakhabad. At the moment I favour a scenario where Balthus Dire and Zharradan Marr (if you've read your *Titan – The Fighting Fantasy World*, you'll know that they trained together) start a feud which turns into the cataclysmic 'Trolltooth Wars'. I'll tell you after Games Day.

▲ And the old chestnut . . . where is Fighting Fantasy going now and what is its future?

I really can't see the FF series ending in the foreseeable future. Ideas are still coming in from other FF authors, and sales are still healthy, so Puffin are keeping up their publishing schedule. Having now written ten FF adventures (including *Sorcery!*), I personally am now more interested in developing the world of FF than in writing further gamebooks. *Titan is*, in my opinion, a great

book and a great source of inspiration for the future. The more material comes out which adds *depth* to the FF world, the more it comes alive. I would like to see more books like *Titan* – maybe novels too – adding depth to FF. The world of Fighting Fantasy is a large and living entity all of its own now; it can only continue to grow and thrive.

Many thanks, Steve, for taking the time out to talk to us, and even bigger thanks for designing *The Warlock of Firetop Mountain* boardgame. Next issue we'll be giving away some copies in another of our insane competitions!! If you really can't wait until then, you will find *The Warlock of Firetop Mountain* boardgame on sale in all good games shops, including Games Workshop, price £12.95. 



"I'm not really interested in designing games for your grannie to play"

You are Jean Lafayette, the Bringer of Justice, the Hero of the People, the Silver Crusader! By day you are a mild-mannered newspaper reporter, but when duty calls you walk the streets on the lookout for trouble, ready to risk your life to save others – a superhero!

Following your capture of Vladimir Utoshski, the Titanium Cyborg, (see *Appointment With F.E.A.R.*) life on the streets of Titan City reverted to its normal quiet way, with only the occasional armed robbery or mugging here and there to occupy you. However, this uneasy peace did not last too long!

It started at noon two days ago. Without warning, the entire radio and television network was cut off by a strange, unexplainable force that left technicians and officials baffled. People began rushing out into the streets in panic, anxious to know what was going on. Amidst all the noise and confusion it took some time before people realised that the electricity had gone as well – the entire city was without power! Gradually, though, the power returned to the city, and the radios and televisions suddenly switched back on as if nothing had happened. But something definitely had; while you bent your head over the masses of paperwork on your desk that afternoon your mind was racing over possible explanations – and culprits!

Yesterday, again at noon, there was another power cut! This time, however, the television and radio network continued to work – for a reason. On every screen across the city there appeared a burly, black-clad figure, his face hidden by a metal helmet. In a short but extremely arrogant speech this man, who called himself the Dynamo, called upon all world leaders to resign their positions to him, or feel the real strength of his powers. As an example, he declared, he would destroy Titan City a week from today!

Somehow, somewhere, you must find and stop the Dynamo before his threat turns into reality. This is a job for the Silver Crusader!

INTRODUCTION

In *Deadline to Destruction* you are the Silver Crusader, a superhero blessed with unusual powers, dedicated to saving the citizens of Titan City from crime. Your mission is to find and stop the Dynamo before he can destroy the city. As you go about your unenviable task, however, you may also come across other super villains committing more mundane crimes.



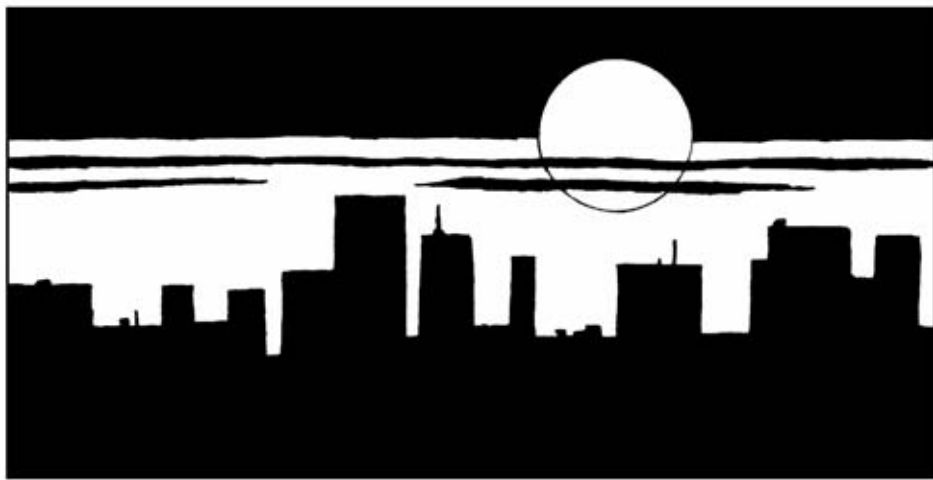
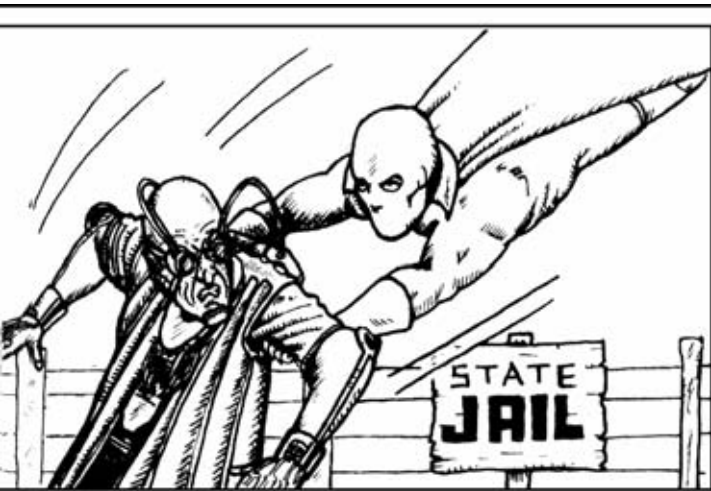
DEADLINE TO DESTRUCTION

A SCINTILLATING SUPERHERO SOLO ADVENTURE

BY GAVIN SHUTE

Illustrations by David Stevens

STEVENS



You begin the adventure with a choice of one of four super powers, which you must choose before you start play. You are also equipped with a Crimewatch, which keeps you in constant touch with Gerry the Grass, your friend and underworld contact, who will alert you to crimes even before they are committed!

First of all, grab a pencil, eraser and two dice. We are going to create the character of the Silver Crusader by rolling for your SKILL, STAMINA and LUCK scores. There is an adventure sheet here on which you should write all the details of the game.

SKILL: This reflects your fighting and

<p>SKILL Initial Skill=</p>			<p>STAMINA Initial Stamina=</p>			<p>LUCK Initial Luck=</p>		
<p>CLUES</p>			<p>SUPER POWER Super Strength Psi-Powers Energy Blast ETS</p>			<p>HERO POINTS</p>		
<p>▲ VILLAIN ENCOUNTER BOXES</p>			<p>Skill= Stamina=</p>	<p>Skill= Stamina=</p>	<p>Skill= Stamina=</p>	<p>Skill= Stamina=</p>	<p>Skill= Stamina=</p>	<p>Skill= Stamina=</p>
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ADVENTURE SHEET

problem-solving skills. Roll one die; add 6 to this number and enter the total in the SKILL box of your Adventure Sheet.

STAMINA: Your general health and fitness, your determination and your will to survive are all reflected in this score. Roll two dice; add 12 to the number rolled and write in the appropriate box on your sheet.

LUCK: This simply indicates how naturally lucky you are. Roll one die, add 6 to the number and record it on your *Adventure Sheet*.

As you'll soon see, your SKILL, STAMINA and LUCK scores will change constantly during our adventure. You should keep accurate records of these scores, and for this reason you are advised to write small in the boxes or keep an eraser handy! However, you must never rub out your *Initial* scores. You may be awarded additional points to your scores, but these must never exceed your *Initial* scores.

Fighting Super-Villains

You may come across paragraphs in the adventure which instruct you to fight a villain of some sort. You should resolve the battle in the following way:

First record the villains SKILL and STAMINA in the first vacant 'Villain Encounter Box' on your *Adventure Sheet*. The scores for each villain are given in the book each time you have an encounter.

Unlike other Fighting Fantasy adventures, you may not *kill* the criminals you are fighting! As a sworn upholder of truth and justice and all that sort of stuff, you may not take the life of a super-villain, no matter how evil he or she may be. But *they* will be attempting to kill *you!* If you manage to reduce the STAMINA of your opponent to zero, you have killed him and must lose 1 Hero Point as a result. When a criminal has been reduced to 1 or 2 STAMINA points he will surrender himself to you. The sequence of combat goes as follows:

1. Roll two dice for the criminal. Add his SKILL. This total is the criminal's Attack Strength.
2. Roll two dice once for yourself. Add your own current SKILL score. This total is your Attack Strength.
3. If your Attack Strength is higher than his, you have landed a blow; proceed to *Step 4*. If the criminal's Attack Strength is higher than yours, he has landed a blow on you; proceed to *Step 5*. If both Attack Strengths are equal, you have avoided each other's blows; start the next Attack Round from *Step 1* again.
4. You have landed a blow on your opponent, so subtract 2 points from his STAMINA score. You may use your LUCK here to do additional damage – see later.



5. The criminal has landed a blow on you, so subtract 2 points from your STAMINA score. Again, you may use LUCK at this stage (see over).
6. Make the appropriate adjustments to either the criminal's or your own STAMINA scores, and to your LUCK score if you used LUCK.
7. Begin the next Attack Round (repeat steps 1–6). This sequence continues until the STAMINA score of the criminal has been reduced to 2 or less, or your own STAMINA has been reduced to zero. A criminal with STAMINA of 2 or 1 is semi-conscious and will give himself up. A STAMINA score of zero (for you or the criminal) is equivalent to death. If you kill a criminal, you must lose 1 Hero Point, so be careful about this and use your LUCK when appropriate.

Luck and Its Uses

At various times during your adventure, either in battles or when you come across situations in which you could either be *Lucky* or *Unlucky* (details of these will be given in the encounter itself), you may call on your luck for help to make the outcome more favourable. But beware! Using LUCK is a risky business and if you are *Unlucky* the results could be disastrous.

TESTING YOUR LUCK. Roll two dice. If the number rolled is equal to, or less than, your current LUCK score, you have been lucky and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been unlucky, and you will be penalised.



Each time you *Test Your Luck* you must subtract one point from your current LUCK score. You will soon realise that the more you rely on your LUCK the more risky your task will be.

USING LUCK IN BATTLES: You now know how to *Test Your Luck*. However, in battles you always have the option of using LUCK either to inflict a more serious wound on a criminal you have just hit, or to minimise the effects of a wound the criminal has just inflicted on you.

If you have just landed a blow on your opponent, you may *Test Your Luck* as described above. If you are *Lucky*, you have landed a severe blow and may subtract an extra 2 points from the criminal's STAMINA score. If you are *Unlucky*, however, the blow glanced off and it only did one point of damage to the criminal lie, give him a point back).

If the criminal has just hit you, you may *Test Your Luck* to try and minimise the effects. If you are *Lucky*, you have managed to avoid the full force of the blow. Restore 1 point of STAMINA (instead of losing 2 points you lose only 1). If you are *Unlucky*, you have taken a more serious blow and must subtract 1 extra STAMINA point from your score (i.e. 3 instead of 2).

Don't forget that each time you *Test Your Luck* you must subtract 1 point from your own LUCK score!

Restoring Skill, Stamina & Luck

Instructions for restoring your characteristics through rest or healing will be given in the paragraphs as appropriate. There are no special healing potions in this game!

Hero Points

As you defeat super-villains and solve crimes, you will be awarded Hero Points, which should be recorded on your *Adventure Sheet*. They have little to do with your main objective, which is, of course, to locate and stop the Dynamo, but they are a measure of how successful you have been in your adventure. As you will find, if you play the game again with a different super power, the solution to the adventure will be different so you can rate your own performances with each of the four powers.

Superpowers

Before you start your adventure, you should choose which of the four super powers to start with. You will also start the game with 2 clues. After you have chosen your power, but before you turn to reference 1 to start



your adventure, choose your super power, locate and read the clues and enter the information on your Adventure Sheet.

SUPER STRENGTH: You have the strength of many men. The muscles of your immensely powerful arms and legs bulge through the fabric of your costume. They are developed to the point of perfection and, in combat, you always fight with a SKILL of **13**. You also have the power to fly through the air at any speed you wish. This allows you to hover above the ground or to chase and catch up with the fastest jet.

You may choose two clues from the following: **46 98 109**.

PSI-POWERS: You have extraordinary mental abilities. You are able to reach into the thoughts of most other humans (and some animals) to read their minds and influence them. You also have limited powers to make objects move, and even to change their very nature. However, using these powers of yours is strenuous; each time you use your *Psi-Power* you must deduct 2 STAMINA points.

You may choose two clues from the following: **109 125 98**.

ENHANCED TECHNOLOGICAL SKILL (ETS): Your considerable intelligence has allowed you to develop a whole collection of hi-tech gadgetry. Through advanced micro-circuitry designs, you have been able to miniaturise most of these gadgets so

that they fit conveniently into a special Accessory Belt worn around your waist. Whatever the situation, you are usually fortunate enough to have something appropriate to use.

You may choose two clues from the following: **98 183 125**.

ENERGY BLAST You are able to summon up electrostatic energy from within your own body and channel it out through your fingertips. You can aim these Energy Bolts at adversaries or objects and your control is such that you know – before you aim – just how much power to use. You have taken an oath, though, that you will only ever stun humans, no matter how villainous they may be.

When using *Energy Blast*, you need only determine whether or not your aim is true; if you hit a human opponent, the effect will be an automatic stun. Test your aim by rolling two dice. If the result is less than or equal to your SKILL score your blast has hit. If not, you have missed and normal combat must be fought instead. Each time you use your powerful blast you must deduct 2 STAMINA points, so use it wisely.

You may choose two clues from the following: **46 109 183**.

Now you are equipped and ready to do battle with the forces of Evil. Turn to reference 1, and let no man stand in your way as you scour the streets for the Dynamo in **DEADLINE TO DESTRUCTION!**

1

You rise early in the morning to begin your crime blitz. As you munch through your breakfast you listen to the radio and read the morning paper. It seems that no one is taking the Dynamo's threats too seriously, which is a little worrying. Still, you know that you will find him and bring him to justice before he can carry out his dastardly plot anyway, so perhaps it is better if the citizens don't get too worried.

As it is a pleasant sunny day you decide to walk into work, strolling the few blocks to your office. However, before you are not halfway there, a police car suddenly screeches around the corner, and you can hear faint gunshots coming from up ahead.

Will you slip into your Silver Crusader costume and follow the police car to investigate the trouble (turn to **114**), or continue walking to work (turn to **19**)?

2

Just as the Firefly is about to escape through one of the many windows, you pull out a Freeze-gun. Taking careful aim you fire it at the super-criminal, striking him with a bolt of ice which freezes him to the spot! Cautiously you approach him – he is stone cold! You may have 2 Hero Points for capturing the Firefly, who will have a long stretch in prison to thaw out. Now turn to **25**.

3

With precision timing that is a credit to your powers, you make the door of a parked car fly open as the thief runs past it. He slams into it and falls over, clutching some sensitive parts of his anatomy! The Security Guard is close behind you, and quickly retrieves the stolen handbags and wallets. With a cheery wave you leave, though not before you have added 2 Hero Points for capturing the villain. Go to **113**.

4

You cast one last look at the blazing room and see the Firefly jump out of the window. By now people are falling down the stairs and escalators in panic as they try and escape the raging fire and thick choking smoke. Finally you manage to get clear of the building and out into the street, where you rest for a while, panting and gasping for breath. All the smoke you inhaled has cost you 2 STAMINA points; you must also lose 1 Hero Point (if you have any to lose) for not trying to apprehend the Firefly. Turn to **149**.

5

You manage to side-step Jaws, and close for battle.

JAWS SKILL 8 STAMINA 11
If you win, turn to **29**.



6

You slip home to take a well-earned rest; for this you may restore 6 points of STAMINA, up to a maximum of your Initial level. You are going to need all your reserves if you are to catch the Dynamo in time!

The next morning you are awakened by the bleeping of your Crimewatch. Gerry the Grass apologises for waking you, and then tells you that he has inside information on not one but *two* crimes. One is at the Dough-Play rubber factory; the other is at the Captain Fisheye fish factory – which will you deal with first?

The fish factory – turn to **188**.

The rubber factory – turn to **91**.

7

All this superhero stuff is making you quite thirsty. Glancing around you see a nearby stall selling orange juice. The man serving the stuff offers you a drink, obviously impressed by your powers, and you accept it. You take a sip, and glance up at the drinks man. He is large and swarthy, and wearing dark glasses . . . haven't you seen him somewhere before. But before you can react you feel hazy and light headed! As you slump to the ground your last thought is that the orange juice was probably drugged . . . turn to **178**.

8

With frightening accuracy your blast catches all five of the rampaging skinheads, sending them flying across to slump against a wall, oblivious to the world! Obviously these two-bit punks know nothing of the Dynamo's plans, so you take them straight over to the Police Department. You may have 5 Hero Points for capturing these villains. Turn to **149**.

9

While you flick through some of the brochures, and dream of sunning yourself on some lonely beach well away from this crime-ridden city, you are disturbed by the



bleeping of your crimewatch. Muttering curses under your breath you quickly leave the shop and slip into the nearest alley to change into your costume. Your watch reads '*Trouble, Radd Square!*' Turn to **36**.

10

Jaws' teeth grab hold of your neck, and just like a modern-day vampire he bites deep in

to your jugular. Slowly you collapse to the ground, and with you die Titan City's hopes . . .

11

You have no time to concentrate your *Psi-Powers* before the revolting criminal is upon you. Turn to **97**.

12

As you speed towards the chemical plant you pass a young girl. She stands looking downcast, crying her eyes out and wailing in distress. Will you stop and go to her assistance (turn to **59**) or simply continue towards the plant (go to **17**)?

13

All this crime-fighting is very hard work; you take it easy for the rest of the day, and may restore up to 6 points of STAMINA (as long as you don't exceed your *Initial* score). There is a small slot on the news about the Dynamo's threats and the general derision they have brought. Indeed, the newsreader, Jean Lemming, is finding it hard to keep a straight face! You realise that the public know so very little about the super-villains and their threats.

As is becoming all too common an occurrence, you are woken by the persistent 'bleep bleep' of your crimewatch. Gerry the Grass bids you good morning, and then tells you to hightail it over to the Titan City chemical plant – *immediately!* Wondering why superheroes never get a chance to have a lie-in in the mornings, you quickly don your Silver Crusader costume and race off towards the chemical plant. Go to **12**.

14

The slobbering Cuttlefish manages to wrap his slimy, smelly tentacles around your neck. Slowly you suffocate, knowing that Titan City now stands no chance of surviving the Dynamo's threats . . .

15

Before you can do anything, though, the Firefly jumps through the window, miraculously landing safely on the sidewalk below. Turn to **176**.

16

Cyanide Cecil is behaving strangely, as if he was nervous of something; warily you back away from him. Suddenly he gives a shriek of laughter and throws a glass vial at you. As the vial smashes against your chest you see the super-creep running away in the opposite direction. Looking down in horror you see that the vial contained – water! You have been tricked! Quickly you dash down to the other end but by the time you get there Cyanide Cecil is nowhere to be seen; you've lost him. *Ah well, can't win 'em all,* you think to yourself. Turn to **196**.

17

You arrive at the plant, and are greeted by a very relieved-looking foreman. He rapidly tells you that there has been a burst pipe,

and that this has caused a chemical leak. The stuff isn't flammable or dangerous, but it is very expensive and vital to industry – any delay in its refinement could cost the city very dearly. Can you close up the hole before it gets any worse?

Do you have:

Superstrength? – turn to **48**.

ETS.? – turn to **182**.

Psi-Powers? – turn to **108**.

Energy Blast? – turn to **52**.



18

Before you drag the Cuttlefish, or rather Peter Salmon, off to the police department's headquarters, you question him about the Dynamo. Salmon seems to think that if he tells you all he knows you will let him off. Rapidly he informs you that the Dynamo is a brilliant computer and electrical expert, and will try and deceive you with a life-like hologram of himself! Once he has finished spilling the beans you drag him off to the police, much to his dismay. Turn to **149**.

19

You arrive at the newspaper offices to find the place nearly deserted! Only your boss, Moaner Whyte and a few paste-up staff are to be seen. As you enter the editor's office you soon see why – Whyte has red blotches all over his face. Apparently the office has been hit with a contagious virus, and those that aren't sick in bed at home are out working on stories. Your boss tells you that the famous film-star, Richard Gears (notable for his roles in *Tanks* and *An Officer and a Ruffian* among others) is at the local cinema to promote his new classic, *Revenge of the Killer Gorf-Ball*.

Will you go along to the cinema and try and interview the star (turn to **134**), or would you rather sneak out to do some shopping (turn to **144**)?

20

Taking careful aim, you fire at the thief. Roll against your SKILL as usual to see if you hit him. If you did, go to **105**; if not, you'll have to go to **169** instead.

21

You leave the workmen to their job, and turn to **149**.



22

Before you can move, you feel your limbs starting to freeze. A cold chill runs through your body; slowly, ice forms around you and you gradually slip into unconsciousness. In a matter of minutes Titan City has lost another superhero. Your adventure ends here.

23

Do you want to have a shot at this creature (who you know to be the notorious Cuttlefish, the marauding mollusc)? If you wish to try, roll against your SKILL as usual. If you hit, turn to **189**. If you miss, or if you do not wish to try and hit him, go instead to **87**.

24

You cannot aim properly while your arms are restricted. The only thing for it is to break your bonds. Roll two dice. If the result is less than or equal to your SKILL score, turn to **26**; if the result is higher than your SKILL, go to **193**.

25

Before you drag the whimpering Firefly off to the police you ensure all the fires are out. Luckily, damage seems to have been fairly minimal – good job you were around, eh? You may have 2 Hero Points for capturing the Firefly; now turn to **149**.

26

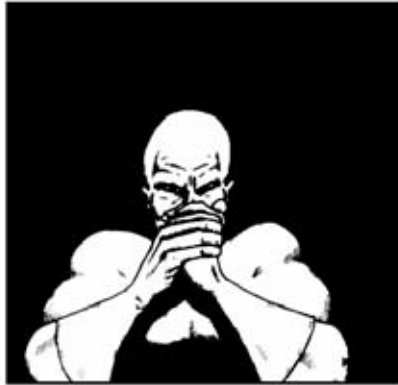
Finally you manage to struggle free. Quickly you dash over to the merrily-ticking bomb-there's nothing else for it: you must try and defuse it before it explodes. Roll two dice. If you roll higher than your SKILL score, go to **64**. If not (i.e. you roll less than or equal to your score), go instead to **112**.

27

You concentrate hard on the gun in his hand. Slowly but surely, the barrel buckles and warps until the muzzle is pointing back at him! Dripping with sweat after your exertions you slump to the floor as the police disarm the villain. You may have 2 Hero Points for your capture of the gunman, but the effort of bending that gun has cost you an extra STAMINA point lie, 3 instead of 2). Now go to **66**.

28

You fumble desperately with the bomb, but you instinctively know that your attempt



has failed. In an instant Titan City's hopes are destroyed as the bomb explodes. Your mission has failed and your adventure ends here.

29

You return the computer to the shop, and then question the dazed Jaws. But either he doesn't know anything or he's refusing to tell, as you learn zip all from him! Turn to **149**.

30

You turn on the radio just in time to catch an emergency news flash. It is the one thing you hoped never to hear – missiles are heading towards the city, mysteriously fired from the military base a few miles away. In despair you switch off the radio, knowing that the Dynamo now has total control of the army's computer launching system. All is lost . . .

31

The firemen are angry that you have wasted their very valuable time. Lose 1 Hero Point (if you have any) and go home in disgrace. Turn to **171**.

32

Using your tremendous strength, you manage to rip the jammed door out of the wall! The man is free. However, you reckoned without the cumbersome weight of the door and fall backwards with it crashing down on top of you – lose 2 STAMINA points.

Feeling rather silly you push the door away from you and stand up; you may have a Hero Point for rescuing the man. Now go home and rest – turn to **171**.

33

You close your eyes and concentrate on the twisted metal that is trapping the man, and slowly, ever so slowly, it begins to unwind, making the firemen's work much easier. You may have a Hero Point for helping them free the man; now go home and rest from your exertions – turn to **171**.

34

As you pass his door, you see your old friend, Captain Belcher, in his office Do you go in and see him (turn to **167**) or just pass by (go to **63**)?

35

You concentrate your mind on the rapidly approaching 'Fist' and desperately try and make its component cells resume their previous shape. In the nick of time, the fist reverts to its former shape – Elastic Eddie! Quickly you move in to engage him in a fight, but to your great surprise he gives up, obviously afraid of your masterful powers! Now turn to **129**.

36

Radd Square is completely deserted, except for a large, slimy, tentacled creature which slumps at the opposite end of the square to you. At your arrival, the revolting

creature raises itself up on its tentacles and begins lurching towards you.

You wrack your brains for something to do. Which power do you have?

Superstrength – turn to **97**.

Energy Blast – turn to **23**.

Psi-Powers – turn to **11**.

E.T.S. – turn to **49**.



37

You step through the large main doors into the factory. Ahead of you, large clanking machinery is laid out in three rows. Will you advance down the left lane (turn to **161**), the central lane (turn to **137**) or the right lane (turn to **102**)?

38

While your arms are restrained, you cannot reach your accessory belt, though you struggle valiantly. Your only hope is to break free of your bonds. Roll two dice; if the result is less than or equal to your SKILL score, go to **194**; if not, turn instead to **79**.

39

Suddenly you hear cries for help coming from the entrance to a dark alley up ahead. Instinctively you dash down the alleyway, but there is no-one to be seen! You turn around, baffled, just in time to see a fist coming straight towards you. It's too late to do anything; in an instant you are out cold!! Turn immediately to **178**.

40

Slowly and painfully your body gradually fights off the poison. Groggily gazing around, you see the workmen muttering to themselves at your stupid action! Get out of here by going to **149**.

41

You've only signed a couple of books when your sensitive hearing picks up the sound of shots coming from across the road. Looking up you catch sight of a masked man dashing out of Claybars Bank, tightly clutching a pistol and a bag full of banknotes.

Which power do you have?

Superstrength – turn to **56**.

E.T.S. – turn to **198**.

Psi-Powers – turn to **170**.

Energy Blast – turn to **44**.

42

The skinheads are still there when you are return; as they notice you they shout and swear, and move in for the kill! If you have *Energy Blast* you may turn to **155**; if not, turn instead to **166**.

43

You launch yourself at Mr Obesity, knocking him flat on his blubbery back. You grab him by the scruff of the neck and clumsily haul the big pudding to his feet (no mean feat in itself!). Engage the fat fiend in combat!

MR OBESITY SKILL 10 STAMINA 16
If you win, turn to **120**.

44

Aiming at the man is quite difficult. If you hit him (according to standard rules), turn to **179**; if not, turn to **50** instead.

45

Your head feels terrible (you can see little pink superheroes flying around it!) and you must lose 3 STAMINA points. If you are still fit enough, turn to **147**.

46

Mr Obesity, the whale-like 30-stone villain, has recently been sighted in Titan City. His first port of call could well be McWimpy's Burger Bar.

47

The man is just leaving when you return. You bound over and grab him by the shoulder and spin him round. He promptly drops the computer with a crash, and shows you a wide smile-full of steel teeth! This is Jaws, the Man with the Metal Mouth!

JAWS SKILL 8 STAMINA 11
If you beat the iron-incisored creep, turn to **29**.

48

Seizing the two halves of the pipe you slowly pull them back together. This requires all your strength, and hurts like heck, but eventually you manage to bring them together. Not without cost though, as you must lose 2 STAMINA points from the toxic effects of the chemicals on your lungs and skin. However, you have finally managed to stop the leak, and once it is soldered tight the plant will be safe again. Give yourself 2 Hero Points and a pat on the back.

Now you can have a look around the plant (go to **121**) or leave the place (by going to **196**).

49

The creature is known as The Cuttlefish, the marauding mollusc, and you know exactly what to do. You stroll towards the slimy super-villain, innocently whistling to yourself. When you are only a few metres away from him, though, you pull out a vial and throw concentrated black ink all over him. Slowly the Cuttlefish shrinks back into

himself, and resumes his proper self – as Peter Salmon, the fishmonger! Turn to **18**.

50

Your blast misses the robber by a mile-but unfortunately hits a pursuing policeman. Shaking your head in amazement at your misfortune you run across the road, but the policeman is out cold and the thief is long gone! You must lose 1 Hero Point.

You lift the policeman in your arms, and slowly struggle down the street to the hospital. You leave him there, and after being told that his injuries are not serious you head for home. Go to **13**.

51

Your powerful blast hits Cyanide Cecil full in the back, sending him sprawling on the ground. The dazed criminal slowly recovers his addled senses to find you standing over him with a grim look on your face. You start to question him, and although he is in no fit state to think straight he finally tells you that the Dynamo has a small room on 102nd Street, before slumping back into unconsciousness again.

Turn to **191**.



52

This is a tricky situation, and you know you'll have to attempt something drastic to be successful. Instead of one quick, powerful blast, you decide to try a long flow of energy, to try and weld the pipe back together again. However, this requires a tremendous amount of energy, and could be very dangerous for you. Do you want to try this new technique (turn to **100**), or not (turn to **67**)?

53

With one final hefty blow you fell Mr Obesity and his blubbery bulk crashes to the ground. However, no matter which techniques you try you simply cannot get the lard-faced creep to talk! Eventually you give up and drag the corpulent criminal off to the police (not the easiest thing in the world!). Still, you may have 4 Hero Points for his capture, before you go home to rest – at **13**.

54

To your great disappointment and annoyance, you spend just a fraction of a second too long in aiming. The thief turns a



corner just as you fire, causing your blast to miss by a couple of centimetres. Muttering a few quick curses under your breath you dash down to the corner but your quarry is nowhere to be seen. You run down the street a little way, but finally you are forced to admit that the thief has escaped. Turn to **157**.

55

From your belt you pull a small device called a Mind-Confuser, which can addle a person's senses and render them defenceless. However, Doc Change is no ordinary villain, for he can do exactly as his name says – change shape. In an instant he forms himself into a massive hairy beast, an Ice Warrior, and lumbers towards you for a fight.

ICE WARRIOR SKILL 8 STAMINA 16

If you beat the colossal creature go to **142**.

56

With all the speed and accuracy of a lightning bolt you fly across the street and smash into the robber, who is knocked senseless to the ground. When his pursuers come panting up to you, you give them their money, and hand the dozing villain to the police. You may have 2 well-earned Hero Points for capturing the robber and head for home. Turn to **13**.

57

You arrive at a small bed-sit apartment on the third floor. Pausing for a while to catch your breath you decide the best way is to simply burst in. On a count of three you kick open the door – go to **138**.

58

With the sweat pouring from your forehead, your shaking hands cut the wire. The ticking stops and the bomb is quiet – and it is safe! You have succeeded in defusing the bomb in the nick of time, but unfortunately no-one saw you do it so you can't have any Hero Points, worse luck. You kick down the locked door, but you know that the Dynamo has fled. Remembering the bomb, you find a phone and tell the police what has happened, then return home – it's been a hard day! Go to **6**.

59

You gently ask the girl what's wrong, and she points up to a tree a few metres away. Stuck in a fork in the branches is a small grey kitten, obviously afraid to jump down. Telling the anxious youngster not to worry, you clamber up the tree and grab the kitten, though not before the ungrateful little thing has scratched you (lose 1 STAMINA Point!). You carefully clamber back down again, and return the kitten to its owner, who smiles a tearful thank-you and skips away. You may have a Hero Point for being such a kind superhero, before you continue your stroll to the chemical plant. Turn to **17**.

60

You press the large red button on your gadget, and point it at the Dynamo. Almost immediately a jet of yellow light streaks from the super-villain and into the nozzle of your Energy Drainer! The Dynamo stops in his tracks and shakes his head to stop the ringing in his ears. You may now fight your weakened adversary:

THE DYNAMO SKILL 10 STAMINA 16

If you win, turn to **200**.

61

Try as you might, you cannot wheedle any information out of the Spider, so you drag him off to the police. You may have 3 Hero Points for capturing the Spider, before going to **149**.

62

You desperately try to organise the shoppers, but it is every shopper himself at the moment. In the mad rush you are knocked to the ground and everyone manages to trample on you. Lose 3 STAMINA points for your injuries. Will you find a likely hiding place and change into the Silver Crusader (go to **139**) or escape from this place (by turning to **4**)?

63

You learn that there has been a multiple pile-up on the freeway out of town. Do you want to see if you can help? If so, go to **131**; if not, turn to **165**.

64

You cannot find any way of defusing the bomb. Frantically you tear at every wire you can see, in one last desperate attempt to stop the bomb. Something stops – but it's the ticking, and you know that it is all over. Your last, dying thought is that you have failed Titan City . . .

65

You decide to try and blast the man free, but you must hit the right part of the door to get it open. If you hit it, turn to **132**; if not, go to **31** instead.

66

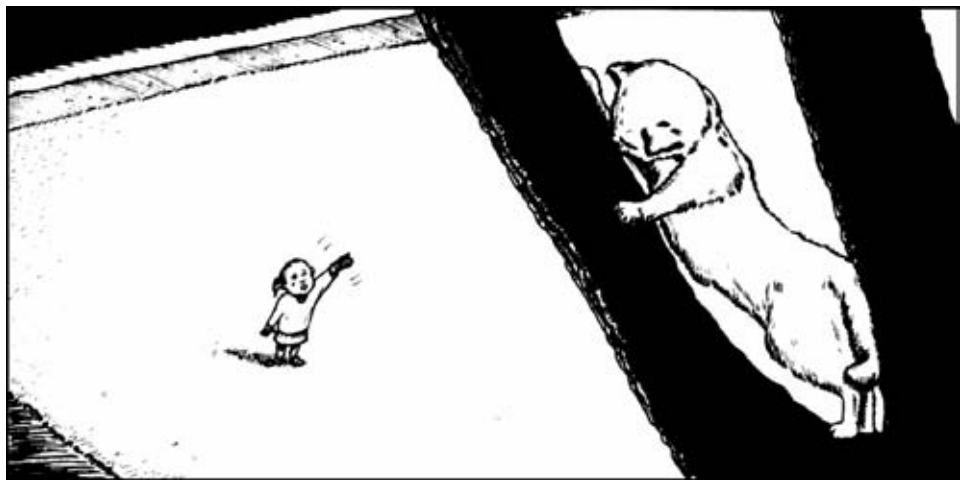
Down the street you see a sleek black limousine pull up to the sidewalk. To your astonishment, out steps the international film star, Richard Gears. Immediately his fans are upon him. You slip into an alley, change back into your street clothes and then saunter down to where the limo is parked, hoping to catch another glimpse of the star. Turn to **134**.

67

The foreman is disappointed, to say the least. You may now take a look around (turn to **121**) or leave (turn to **196**).

68

You wake quite late, and lie in bed mulling over all the facts you have gleaned so far. By now, you think, you probably ought to





know where the Dynamo is hiding out. Do you have any idea where he could be? If so, go out and get him by turning to **96**; otherwise, go to **30**.

69

You work out a plan, and decide to storm the house head-on. Turn to **173**.

70

With perfect timing you punch the 'Fist' just as it comes into range. In an instant the thing turns back into Elastic Eddie, the notorious rubber man. Eddie is obviously somewhat dazed, and you have no trouble apprehending him. Now go to **129**.

71

You arrive at the pool and buy your ticket. Finding an empty changing cubicle is no easy feat – the pool is obviously going to be crowded today – but you eventually get one and change into your trunks. Carefully hiding your Silver Crusader suit you go to the pool. Turn to **115**.

72

Have you an Energy Drainer? If so, turn to **124**; if not, go to **197** instead.

73

As you approach the dastardly double-dealer, the Dynamo laughs and slowly fades away! You were just about to arrest a hologram! Suddenly you feel an enormous bolt of energy come crashing into

your back, knocking you flat on your face. You hear light footsteps approach you, and the sniggering laugh of the real Dynamo. You try to stand, but you just can't find the energy. The Dynamo fires another bolt; you are finished . . .

74

You arrive at the factory to find all the workers milling around outside. The manager comes over to you and tells you that a strange 'plastic-like' man is running amok in the factory, and there is nothing they can do to stop him. Will you enter the factory after the criminal (turn to **37**) or not (turn to **103**)?

75

You have a very sore nose, and you have just lost 2 STAMINA points. Turn to **147**.

76

You feel around for a while, but you don't find anything. But all of a sudden – ouch! You've been bitten by a spider, a poisonous one at that! Roll a dice and take that many away from your STAMINA. Now roll two dice and compare them to your SKILL score. If you rolled less than or equal to your score, turn to **40**; if not, turn to **153**.

77

Try as you might, you cannot make head nor tail of the wiring of the explosives. You glance at the timer – and are shocked to find there are only five seconds left. Four – three

– two – one. Zero! Titan City loses another superhero . . .

78

You enter the shop at the same time as five very rough-looking skinheads, who immediately start picking up papers and dropping them on the floor, barging into people and singing rather vulgar football songs at the tops of their voices. The Security Guard arrives and calmly asks them to move along, but his reply is a hefty shove which leaves him sprawling clumsily on the ground. In an instant the yobs set about him with fists and feet. Will you head for a back room to change into the Silver Crusader (go to **42**) or would you rather wait (go to **82**)?

79

Try as you might you cannot free yourself. Without warning, the clock stops ticking and you know it is all over. Titan City's hopes die with you . . .

80

Ignoring your fans will do absolutely nothing for your image! Lose 1 Hero Point. And to add to your problems, the restaurant will only allow people in if they are wearing a shirt and tie – even if they are the Silver Crusader! Dejectedly you walk home, by turning to **13**.

81

You quickly reason that the only way of stopping the man is to *throw* something at him. You notice a rubbish bin nearby, and hastily wrench it out of the ground. Roll two dice. If you score less than or equal to your SKILL score go to **83**; if you score higher, go to **185**.

82

When the skinheads are finished with the Security Guard they look around for some other victim – you! As ten rough hands grab you, you pray that someone will step in and help before you are forced to use your super powers, but you are dragged to the ground. Suddenly there is a ripping sound and you look down to see your shirt in tatters, exposing your Silver Crusader suit! With a gasp the toughs back away from you, and all around you people are pointing and gawping! Your secret is now out, and your life as a superhero is over!

83

The bin slams nicely into the back of the thief, flattening him instantly. A Security Guard turns up and retrieves the stolen wallets and handbags, closely followed by a pair of policemen, and so with a cheery wave you leave them to it. You may have 2 Hero Points for stopping the thief, before you go to **7**.

84

You nip round the corner into a convenient alleyway to change. When you return, Gears is where you left him. As he sees

you, the smile on his face turns to a sneer, as his trendy designer clothes rip and tear to reveal hairy legs and transparent wings. The crowd shrieks in horror and surprise, and hastily clears a path for the two of you.
THE FLY SKILL 9 STAMINA 14
 If you smash the winged creep, turn to **104**.

85

With lightning speed you dash back to the changing room, throwing clothes and hangers behind you to try and distract Mr Frosty, who is trying to aim a freezing blast at you. Finally you reach your cubicle and quickly pull on your Silver Crusader suit. When you step out of the cubicle the icy villain is startled to see you, but then readies himself for a fight.
MR FROSTY SKILL 8 STAMINA 12
 If you flay the frigid fiend, turn to **150**.

86

You arrive at a small bed-sit apartment on the third floor. Telling your jangling nerves to be calm, you count three and then kick open the door . . . Turn to **138**.

87

You decide to attack the slimy Cuttlefish with your bare hands.
THE CUTTLEFISH SKILL 10 STAMINA 14
 If you cream the crafty crustacean, turn to **92**.

88

With a deadly accuracy the bolt strikes the gunman square in the chest. The police move in to apprehend the man, and the incident is over. Award yourself 2 Hero Points, and then turn to **66**.



89

You zoom down on Cyanide Cecil at a tremendous speed and slam into his back. The creep doesn't know what hits him as he goes sprawling into a wall, knocking himself unconscious. Go to **191**.

90

Test Your Luck. If you are *Lucky*, go to **156**; if not, never mind – turn to **16**.

91

Turn to **172** immediately.

92

You strike a final blow, and before your alarmed eyes a strange transformation takes place. You are astounded to see that the Cuttlefish is none other than the local fishmonger – Peter Salmon!! Turn to **18**.

93

Beads of sweat drip down your forehead as you take a tighter grip on the wirecutters. Holding your breath, you snip the wire. Wrong! The last thing you hear is the roaring of the bomb as it explodes . . .

94

You check along your utility belt, before pulling out a stun gun. Carefully you take aim and fire at the fleeing thief. Roll two dice and compare the result with your SKILL score. If you rolled less than or equal to your score, turn to **123**; if you roll higher, go to **54**.

95

Quickly you aim at the fist. If you hit it, turn to **135**; if you miss, go to **163**.

96

Add the room number to the street number, and turn to this new reference. If you do not have both numbers, or if the result makes no sense, turn to **126**.

97

The monstrous thing staring at you is the Cuttlefish, the marauding mollusc. The slimy monster lurches forward, and starts to fight, lashing out at you with tentacles slick with ooze
THE CUTTLEFISH SKILL 10 STAMINA 14
 If the Cuttlefish manages to score three hits in a row on you turn to **14**. If it doesn't, turn to **92** when you beat him.

98

The Spider, the arachnid avenger notorious throughout Titan City, is known to be hiding in the sewers, desperately trying to breed more of his kind. If you are suspicious of the Spider's whereabouts at any time, deduct 10 from the reference you are at and go there to search for the Spider.

99

You pull a laser-torch from your belt and slowly start to cut the man free. Suddenly the gadget splutters and then stops working altogether – it needs new batteries! By the time you've changed them from the supply in your belt-pouches the firemen have already succeeded in freeing the trapped man. You decide to call it a day and head for home. Turn to **171**.

100

You begin to blast the pipe – and as it is directly in front of you your aim is good. Finally, after several dozen anxious minutes during which you nearly lost your concentration and aim a few times, it is sealed. Well done! However, the effort has taken



a lot out of you, and you must lose 2 STAMINA points. Now that the danger is over you may award yourself 2 Hero Points. Do you want to stay and look around the plant (go to **21**) or would you rather leave (turn to **96**)?

101

You find Cyanide Cecil skulking around behind some large chemical vats. When he sees you, he leaps back and stands up, brandishing a small vial containing a colourless liquid. *'Back off, crusading creep!* he spits. *'There's enough deadly virus in this vial to wipe out the entire city!! Now leave this place and let me get clear and I might just decide not to drop it!*

But do you believe him? If you want to leave, go to **196**; if you'd rather stay, turn to **90**, but on your own head be it . . .

102

The right lane is indeed the right lane. Elastic Eddie, the notorious robber, is standing halfway down the passageway. He clasps his hands together and his body changes, becoming long and slender with his head shaped like an enormous fist. In an instant, this 'fist' is flying straight at you at a terrific speed!

Which power have you got?

Energy Blast – turn to **95**.

E.T.S. – turn to **162**.

Psi-Powers – turn to **35**.

Superstrength – turn to **70**.

103

You stroll out of the factory, much to everyone's dismay, and debate where to go next. You have two real choices – Police HQ to continue your research (go to **34**), or straight home for a kip! (Turn to **171**).

104

You drop the Fly off at Police HQ, to the cheers of many admiring officers, and you may now award yourself 3 Hero Points in reward. While you are here you may check up with events across the city (turn to **160**) or you can sneakily change back into your street clothes and go and do some shopping (turn to **144**).

105

The energy bolt thuds into the thief's back and he collapses face-down on the sidewalk, scattering the stolen wallets and handbags around him. The Security Guard runs up, and immediately takes control of the situation, gathering together all the loot and making sure the robber is tightly restrained. With a cheery wave you leave; turn to **148**.



106

In front of your astonished eyes the Dynamo fades away! Then, from behind the heavy curtains, a taller, stronger figure steps – the real Dynamo!!

'So, he sneers at you, 'you saw through my little holographic joke, did you?' He raises his arms and points them at you, his fingertips crackling with static electricity.

Do you have anything with which to combat your deadly adversary? If you think you have, turn to **72**; if not, you must grit your teeth and go to **197**.

107

You quickly deduce that only two of the wires – one red, one blue – are actually powering the bomb. The rest are booby-traps and diversions. There is only one thing for it: you must cut one of the wires. Of course, if you get the wrong one you may get more than you bargained for as the bomb explodes! Well, is it the red wire (turn to **93**) or the blue wire (turn to **58**)? Make your choice – it could be your last!

108

Using your amazing mental powers and a great deal of mind-numbing concentration you force some of the surrounding metal to stretch and cover the troublesome hole. Quickly a workman dashes forwards and welds the new cover shut with his blowtorch. Well done – you really are a hero! Have 2 Hero Points before you decide what you are going to do next. You may stay and explore the plant (turn to **121**) or you may leave (go to **196**).

109

Cyanide Cecil, the notorious poisoner, is rumoured to be on the look-out for more chemicals. He could be headed for the Titan City Chemical Plant, so if you find

yourself looking around the plant, you may deduct 20 from the reference you arson to look for Cyanide Cecil.

110

Obviously these cheap punks have no connection with the Dynamo. Before you take them to the police, though, you'd better make sure the Security Guard is alright. Oh, and award yourself 4 Hero Points for your success. After you've done all this you may turn to **149**.

111

All of a sudden you hear distressed screams coming from a building site on the corner. Quickly you sprint over to the site and squeeze through a loose plank in the fence. Once inside, though, there is no one to be seen!

Suddenly there is a whistling noise from directly above you. You look up just in time to get a brick full in the face! The ground rushes up to meet you . . . Turn to **178**.

112

You quickly glean that only two wires actually power the bomb – the others are booby-traps. There is only one thing for it: you must cut one of the wires. Of course, if you get the wrong one you may get more than you bargained for as the bomb explodes! Well make your choice, is it the red wire (turn to **93**) or the blue wire (turn to **58**)?

113

After leaving the Rollerama, you decide to take one of your regular strolls through the shopping centre. Everywhere is quiet, though, and there is not trouble needing your help. Suddenly, though, there is the bleeping of your crimewatch, which is showing the words 'Spuds – the vegetable shop – urgent!' But that's right behind you! You spin round, just in time to catch a fist in the face! In an instant the world fades out in a spiral of stars . . . go to **178**.

114

You catch up with the car as it slows to a stop outside a group of run-down houses. At one window a desperate-looking man holds a gun to a young girl's head. Across the street, policemen armed with rifles and hand-guns crouch beneath cars. The detective in charge scurries over to you, and asks whether you want to go in first. Naturally you agree.

Which power do you possess?
Energy Blast – turn to **151**.
E.T.S. – turn to **127**.
Psi-Powers – turn to **27**.
Superstrength – turn to **173**.

115

You stop dead in your tracks as you are greeted by a scene you thought you'd never see again. The pool is completely frozen over, trapping the frigid bodies of dozens

of swimmers. Your mind races back a few years – surely the Ice Queen is in jail? Then a cold, clammy hand touches you on the shoulder, and you spin around to come face to face with the Ice Queen's old partner in crime – Mr Frosty!!

'The others are dead,' he smiles, gesturing at the swimmers, '– as you soon will be too!!' You are more than a little defenceless in your swimming trunks, and it occurs to you that you must escape or freeze! You could make a dash for it and head for the changing rooms to return as the Silver Crusader (go to **85**) or you could stay and fight as you are (go to **22**).

116

You arrive at a small, seedy bed-sit on the third floor. Gathering your concentration, you grit your teeth, count to three – and kick down the door. Turn to **138**.

117

The gunman does not hesitate. The marksman's bullet hits you square in the chest, and your superhero days are over . . .

118

You rip out the straps without straining yourself, and hurry over to the ticking bomb. Roll two dice. If you roll less than or equal to your SKILL score, go to **107**; if you roll higher, go to **141**.

119

Finally you work out that only two wires actually power the bomb – the others are booby-traps. There is only one thing for it: you must cut one of the wires. Of course, if you get the wrong one you may get more than you bargained for as the bomb explodes! Well make your choice, is it the red wire (turn to **93**) or the blue wire (turn to **58**)?



120

You grab the porky prankster by the scruff of his neck and haul him to his feet. You question him about his involvement in the Dynamo's nefarious plots, threatening to make sure he only gets half rations in prison, and eventually he cracks. The blubbery bully blurts out that the Dynamo has a small room on 43rd Street. You hand the fat fiend over to the police, and may award

yourself 4 Hero Points for his capture before you head for home and a nice long rest! Turn to **13**.

121

There is nothing out of the ordinary here. If you don't know of anywhere else to go you might as well leave the chemical plant (turn to **196**).

122

You concentrate hard on the Werebeast's mind, and slowly manage to force it to resume its normal self – the devious Doctor Change! Knowing he is beaten, the shapechanging super-villain tells you all he knows – the Dynamo has a small room on 72nd Street. Dump the creep at Police HQ and award yourself 2 Hero Points, and then head for the rubber factory by going to **172**.

123

With stunning accuracy your shot slams in to the man's back! In an instant he falls to the ground, stunned and dazed. The Security Guard puffs up, and retrieves all the stolen wallets and handbags. Head for home and turn to **111**.

124

Turn to **197**, but after the third round of combat, go to **60**.

125

Doctor Change, the strange shapechanger, is none other than Norris Watts, who runs a kiss-o-gram service! If at any time you become suspicious of Dr Change's activities you should deduct 30 from the reference you are on to investigate him.

126

You return home and slump in front of your TV, exhausted from the day's superheroing! You flick the set on, just in time to catch a desperate newflash – several missiles have launched themselves from the military base just outside the city, and are heading directly for it! You know this is the Dynamo's work, but you thought you had more time. Now nothing can stop the missiles destroying Titan City . . .

127

To your disappointment, you have nothing that could possibly help the situation. Oh well, you shrug, it'll have to be brute force again – storm the house by going to **173**.

128

Before you can say a word, Cyanide Cecil has dropped the vial and is sprinting in the opposite direction. You have a feeling that the vial was not all it was made out to be. Do you have *Superstrength*? If so, go to **89**; if not, turn to **145**.

129

You start questioning Eddie, but all you manage to get out of him is a small piece of paper, with the following series of numbers on it: 99 – 80 – 62 – 45 – 29. If you



can find the next number in the series you will have found the Dynamo's room number. Now you can drop Elastic Eddie off at Police HQ, and give yourself 2 Hero Points for capturing him. Turn to **133**.

130

You use one of the workmen's spades to raise the drain. Carefully you climb down into the sewer, and at the bottom of the ladder four clammy hands reach out to grab you. It's the Spider, the awesome arachnid who dwells in the drains! If you have *E.T.S.*, go to **154**; if not you must fight him.

THE SPIDER SKILL 9 STAMINA 14
If you win, turn to **81**.

131

The freeway is a scene of mass destruction; cars, lorries, trucks, buses – you name it, it's crashed! At the moment firemen are

trying to cut an injured man out of a wrecked car.

Which power do you have?

Psi-Powers – turn to **33**.

Energy Blast – turn to **65**.

E.T.S. – turn to **99**.

Superstrength – turn to **32**.

132

In a blinding flash you blow the door clean off, releasing the terrified man. You may have 1 Hero Point for aiding the firemen, and then go home to rest. Turn to **171**.

133

You drop Elastic Eddie off at Police HQ, and while you are there you can catch up on a few news stories. Turn to **34**.

134

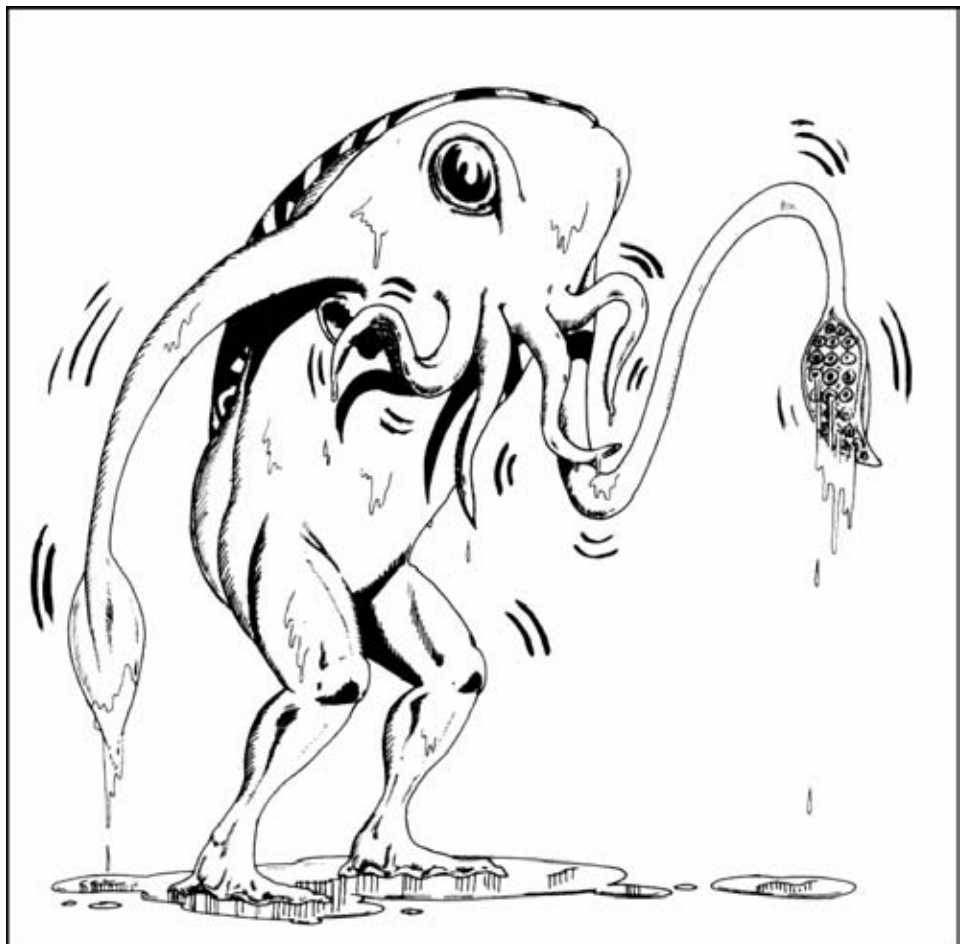
You reach the cinema to find it packed with screaming fans. You can hardly see the top of Gears' head, never mind interview him, so if you don't know anywhere else to go you might as well slope off and do some shopping instead. Go to **144**.

135

Your bolt hits the Fist full in the, er, thumb! In an instant, it changes back into Elastic Eddie, who lies on the floor dazed and confused. You guess he might be ready to talk now, so turn to **129**.

136

You arrive at a small bed-sit apartment on the third floor. Pausing for a moment to gather your strength, you count to three and boot the door open . . . go to **138**.



137

You carefully search the middle lane . . . then the left lane . . . then the right lane. No one is to be seen; this is futile, so turn to **103**.

138

As you burst into the room, the Dynamo slowly rises from a chair next to an immense computer console. In fact, the whole room is full of all kinds of complicated electronic circuitry and you can't help wonder about the size of his electricity bills! The devious evil-doer strolls over to you.



'So, you have found me at last, Silver Crusader . . . do not worry your little silver head . . . I shall come **very** quietly . . .' The Dynamo puts out his hands ready to be handcuffed. Will you put the cuffs on him (go to **73**), or would you rather wait a while (go to **106**)?

139

By the time you are ready, all the customers have escaped, leaving just the manager and a few staff who are desperately trying to extinguish the fires. The fiendish Firefly is just about to leap out of one of the windows. You must act fast – do you have *E.T.S.*? If so, go to **2**; if not, you'll just have to go to **15**.

140

You arrive at the drain in question, to find several workmen standing around it, spades at the ready. Out crawls another massive spider, a big hairy tarantula, and down comes a spade, leaving no more than a squidgy red mess on the sidewalk. Do you want to investigate the drain (turn to **187**), or do you know somewhere else to go?

141

You fumble with the bomb, desperately trying to work out some way of defusing it, but in vain. It's just too complicated to figure out! Quickly you dash over to the door, but it's locked; no matter how many times you charge at it the thing won't budge. The timer ticks round to its last second, and you know no more . . .

142

On your final blow the Ice Warrior disappears, leaving the exhausted Dr Change. You grab him and pull him up to face you, but he won't tell you anything. In frustration you drag him off to Police HQ, where

you receive 2 Hero Points as a reward. Now go investigate the rubber factory at **74**.

143

Your leg stings a bit, but it's nothing serious and you need only lose 1 STAMINA point, before you head for **147**.

144

Where do you fancy going?
Comas Thook, the holiday store – turn to **9**.
Cottonworth's, the department store – turn to **180**.
Smartins, the newsagents – turn to **78**.

145

You walk over to the pool of liquid, and know at once that it is only water! You have been tricked by that conniving Cecil! You rush down to the other end of the corridor, but the creep is nowhere to be seen. You've lost him and have no chance of finding him again, so turn to **196**.

146

On the way over to the restaurant you are spotted by a number of your fans, who besiege you demanding autographs. Perhaps you should have changed after all, you think, as the mob presses around you. Will you stop to sign your name for them (turn to **41**) or would you rather continue to the restaurant (go to **80**)?

147

In the dim light you can see that you are in a large warehouse strewn with boxes and bits of furniture. A small door opens in the far end and light streams into the room as a tall figure squeezes himself into the room. It's the Dynamo, and he's even more impressive in real life than he was on the TV – a good head taller than you, and *glowing!*

As he strides across the warehouse towards you, a massive rat scuttles across his path. With lightning speed he snatches it off the ground. The hair on its back stands on end, and the rat squeaks in terror before collapsing, dead. The supervillain tosses it aside and walks over to a large desk and sits down. Then, without warning, a large section of the wall slides back to reveal a room crammed with computers and sophisticated electronic devices.

'See that TV?' the Dynamo hisses at you, pointing to it. The scene looks familiar, but you can't quite place it. 'With the touch of a few simple keys I have tapped into the city's defence computers. I could raze this city to the ground within four minutes. Hah hah hah haw!'

Now you recognise the place on the screen – it's the military base just outside Titan City! But while you were remembering the evil Dynamo was wiring up a suitcase bomb which he has left on his desk! The ticking starts and the sinister supervillain sneaks from the room, sniggering softly to himself.

Now what are you going to do, superhero? Which power do you have?
E.T.S. – turn to **38**.

Energy Blast – turn to **24**.
Superstrength – turn to **118**.
Psi-Powers – turn to **168**.

148

As usual you are set upon by hordes of autograph hunters, so you stop to improve 'public relations'. The crowd of well-wishers presses tightly against you, and you don't see who it is who smashes you on the back of the head as you slump to the ground unconscious. Turn to **178**.

149

By now you are feeling rather hungry. In your haste for food you decide to hurry to the nearest restaurant without changing out of your costume. Where will you go?
A posh restaurant round the corner on 32nd St? Turn to **146**.
Or McWimpy's the burger-bar? Turn to **186**.

150

You try and get some information out of Mr Frosty, but all he'll say is the word *electricity*; over and over again. Baffled by this, you drag the corpulent criminal off to Police HQ. You may have 3 Hero Points for apprehending Mr Frosty. As you leave the police building you receive a call on your crimewatch to go to Laurel's Rollerama. Quickly you dash along the street to **164**.

151

Do you want to risk a shot at the gunman? Make your choice and make your roll. If you hit turn to **88**; if you miss, or don't shoot, go to **69**.

152

You have no time to use any other superpower, so engage Mr Obesity in combat. MR OBESITY SKILL 10 STAMINA 16
If you beat the bloated baddie, go to **53**.



153

Your body is under such a tremendous strain. Roll one die and subtract the result from your STAMINA score. Now turn to **40**.

154

You fumble through your belt and finally pull out a small, hand-held device that you adapted from your comic-book rival, Spiderman. You aim it at the Spider and press the button. Immediately a large, web-like net shoots from the device and covers the Spider, who struggles to free himself without success.

You drag the Spider out of the drain and begin questioning him. In the hope of a reprieve he tells you that the Dynamo has a small hideout here in the city itself, on 122nd St! When you do not let him go the Spider starts cursing you, but he can do little harm while he is enmeshed in the webs. You may have 3 Hero Points for capturing this many-legged menace. Turn to **149**.

155

You decide to try a shot that will catch all five ruffians in one go! Since this is rather more difficult than usual add 2 to your die roll when making your aim check. If you hit, go to **8**; if not, go to **166**.

156

You notice that Cyanide Cecil is quite nervous – is he really telling you the truth? You decide to call his bluff. Do you have *Energy Blast*? If so, turn to **184**; if not, go to **128** instead.

157

You turn around to leave, but something heavy hits you on the back of your head. You fall to the ground alongside the brick, then black out . . . Turn to **178**.

158

You quickly comb the area, and eventually find Watts hiding behind some dust-bins. Suddenly he claps his hands together and transforms into a large and powerful Werebeast. Slavering and drooling it shuffles towards you, flexing its claws. Do you have *Psi-Powers*? If you do, turn to **122**; if not go instead to **55**.

159

Your bolt slams harmlessly into a wall as Cyanide Cecil speeds around a corner. By the time you reach it the chemical creep is long gone. Oh well, you win some, you lose some. Turn to **196**.

160

Not that much *has* happened this morning so far, other than your spectacular capture of the Fly. But just as you are leaving, your friend Captain Belcher calls you back in to look at a report just in of thousands of massive spiders pouring out of the drains on 112th St! Do you want to investigate (turn to **140**), or would you rather ignore the situation and go shopping (turn to **144**)?

161

You carefully search the left lane, then the middle lane, and then the right lane. No one is to be seen. You decide that this is a futile exercise, and leave. Turn to **103**.

162

Quickly you whip out your Energy Gun and aim it at the Fist. As you press the trigger a large wall of energy forms between you and the Fist, which smashes into it. Slowly the giant hand reforms into a very dazed looking Elastic Eddie. You turn the wall off, and grab Eddie. Turn to **129**.



163

You fire too high and too late, and the Fist smacks you right in the face! Lose 3 STAMINA points and fall over! The Fist changes back into Elastic Eddie, who hauls you to your feet and starts slugging!

ELASTIC EDDIE SKILL 7 STAMINA 10
If you beat the bendy battler, go to **129**.

164

You arrive at the Rollerama just as a swarthy man clutching several wallets and handbags rushes out. You hear several cries of 'Stop that man! Stop thief!' and the Security Guard appears, pointing at the man who speeds away.

Which of these powers do you have?

Psi-Powers – turn to **3**.

E.T.S. – turn to **94**.

Energy Blast – turn to **20**.



Superstrength – turn to **81**.

165

Oh well, you think to yourself, *another day over. Let's head for home* – go to **171**.

166

The skinheads line up to fight you one at a time.

SKINHEAD 1	SKILL 7	STAMINA 9
SKINHEAD 2	SKILL 6	STAMINA 8
SKINHEAD 3	SKILL 8	STAMINA 7
SKINHEAD 4	SKILL 6	STAMINA 7
SKINHEAD 5	SKILL 6	STAMINA 8

If you sort out the scummy skins, turn to **110**.

167

Captain Belcher is pleased to see you – as is Gerry the Grass, who you did not lurking in the corner of the Captain's office. Over a cup of coffee, the three of you chat about local news, but gradually you steer the conversation over to the Dynamo and his threats. However, Belcher and Gerry know even less than you do about the dastardly villain, and you give up and head for home. Turn to **171**.

168

You direct all your attention to the straps which are restraining you. Slowly, ever so slowly, the straps slip loose and you are free. Now for that bomb! Roll two dice. If you roll less than or equal to your SKILL score, you must go to **174**; if you roll higher, go to **28** instead.

169

Your energy bolt zaps past the thief and is absorbed by the wall, leaving the thief to escape around the corner and away! Just not your day, is it? Turn to **192**.

170

You concentrate hard, and a potted plant on the sidewalk falls over, tripping the thief up. You tear across the road and grab the stunned criminal, just as the police arrive. Well done! Have 2 Hero Points, and then head for home by going to **13**.

171

You stroll home, and collapse in front of the TV. It's been another tiring day, and you didn't even get any work done! You slowly drift off into a deep restful sleep, during which you can restore up to 6 STAMINA points. Turn to **68**.

172

When you arrive at the Dough-Play factory you are greeted by the manager, who is waiting outside along with his workers. 'Hello, Silver Crusader. There's a strange plastic-like man running riot in my factory. You gotta do something!'

You instantly recognise the villain as Elastic Eddie, the infamous villain who can contort his body into many different shapes – like elastic. Will you enter the factory to tackle Eddie (turn to **37**) or would you rather not (go to **103**)?

173

You smash down the door and tumble into

the room. The gunman spins round, pushes the shrieking girl away from him and aims his gun at you *Test Your Luck*. If you are *Unlucky*, turn to **117**. If you are lucky the bullet misses; with a yell you spring at the gunman before he can fire again, and engage him in combat.

GUNMAN SKILL 7 STAMINA 10
If you win, award yourself 2 Hero Points and go to **66**.

174

You discover that there are only 2 wires actually linking the bomb to its detonator. Which wire will you cut – the red or the blue? To cut the red, go to **93**; to cut the blue, go to **58**.

175

You now have a very sore head – lose 3 STAMINA points. Now turn to **147**.

176

Before you leave, you help the staff put out the fires. Now you can continue with your shopping, by going to Smartins the newsagents (at **78**) or Comas Thook (at **9**).

177

You grab the man by the arm and spin him round – to come face to face with a set of razor-sharp steel teeth. It's Jaws, the man with the metal mouth! Before you can recover he lunges for your neck. *Test Your Luck*. If you are *Lucky*, turn to **5**; if not, go to **10**.



178

You wake up to find yourself strapped to a chair in a very dark room! Suddenly the lights flick on, blinding you for a moment. How did you get here?

Hit by a brick – turn to **175**.

Punched out – turn to **75**.

Hit from behind – turn to **45**.

Drugged – turn to **199**.

Shot with a tranquiliser dart – turn to **143**.

179

You nip across the road to apprehend the stunned robber. After returning the money to the bank and dropping the robber off at Police HQ you head for home. Oh, give yourself 2 Hero Points before you go, then turn to **13**.

180

You take the escalator up to the Book & Games Department. Glancing around you see more of those strange *Fighting Fantasy* 'gamebook' things. You pick up one called *Appointment With F.E.A.R.* and idly flick through it, wondering what it's about.

'That's a good 'un!' says a familiar voice. Slowly you turn around, to come face to face with Gerry the Grass. Of course, he doesn't recognise you out of your uniform; quickly you stride away. Where will you go now?

The clothes department – turn to **195**.

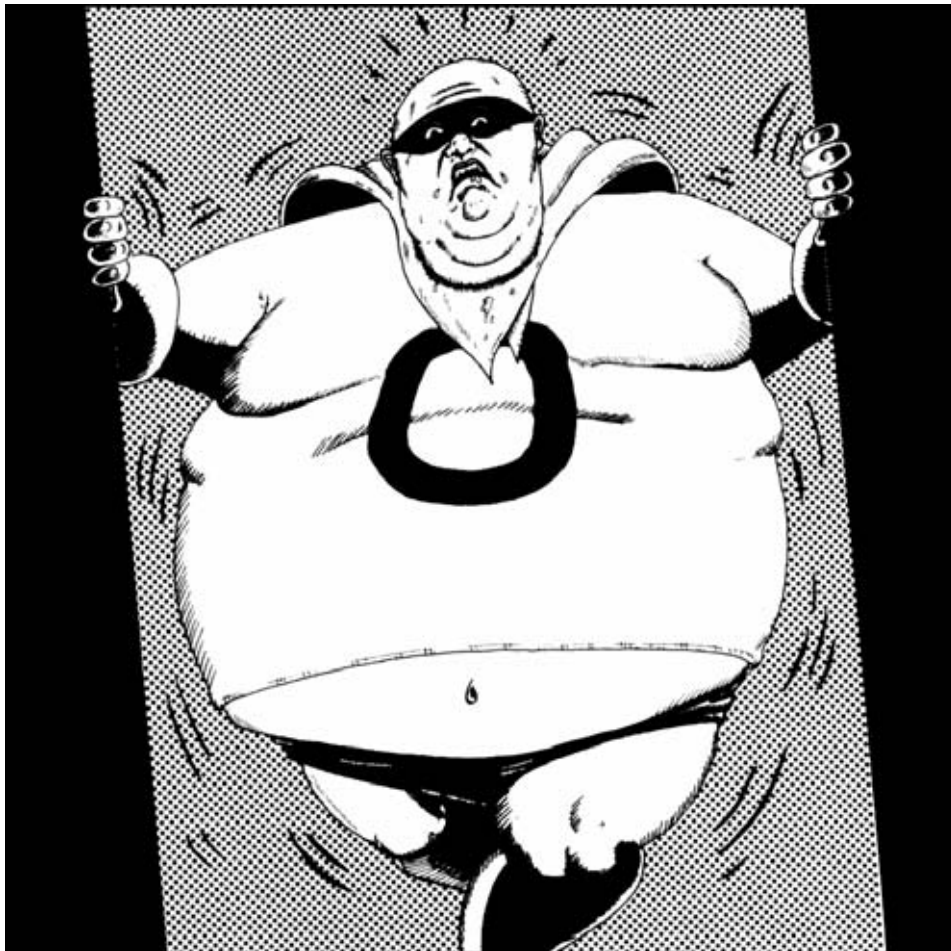
The electrical department – turn to **190**.

181

Back at your apartment you have a well-earned rest, and may recover up to 6 STAMINA points. Your rest is interrupted by a call asking you to go to the T.C.T.R.D. – the Titan City Technology Research Department.

Hastily flinging on your costume you tear over there – only to find that there isn't any disaster or catastrophe – they simply want *you*. They've developed a new weapon, which they'd like you to test for them – 'in the field', as it were. It's called an energy drainer. When you press the button on it, it will suck electrical energy out of the nearest power source.

You thank the scientists and carefully secure it to your belt, wondering if you'll



get the opportunity to use it. A call comes over your crimewatch to get over to Laural's Rollerama at the double, so you say your good-byes and dash out into the street. Turn to **164**.

182

Unfortunately you have nothing that could possibly help the situation. You might as well leave by going to **196**.

183

Elastic Eddie, the rubbery robber, is said to be hiding-out in the Dough-Play factory. And the Fly, notorious insect infiltrator, is none other than Richard Gears, international film-star. If you come across Gears you may deduct 50 from your reference to apprehend this villain.

184

You warn Cyanide Cecil that unless he puts down the vial you will blast him into a million pieces! You prepare yourself for an Energy Bolt, but after a few seconds deliberation he puts the vial down and makes a run for it! Oh well, you'd better blast him! If you hit him go to **51**; if you miss go to **159**.



185

You try desperately to hit the thief, but your aim is obviously off today. The man has now escaped, and to add to your problems all the rubbish has spilled out all over the sidewalk. The rapidly increasing crowd of onlookers starts making very pointed comments about litter louts and silly people in capes, so you make a hasty exit. Turn to **39**.

186

You arrive at McWimpy's and order a Big Kak and a MilkQuake to eat in. Your food arrives and you munch away quite happily, lost in your thoughts, until you are distracted by the startled cries of other eaters. Mr Obesity, the largest and possibly the most dangerous of all Titan City villains has just walked, or rather rolled in. Have you got *Superstrength*? If so, go to **43**; if not, turn to **152** instead.

187

Will you risk reaching down into the drain? If you will, turn to **76**; if you won't, turn to **21**.

188

As you race up to the fish factory your crimewatch gives out a bleep, and now reads '*False Alarm - Sorry!!*' Growling to yourself you turn around and head off in the direction of the rubber factory instead. Before you have gone very far, though, you meet a group of very good-looking young ladies in skimpy clothes who each want to kiss a real-life superhero. You comply, noticing that each wears a T-shirt bearing the legend 'Norris Watts Kiss-o-gram Services. Ring Titan City 444400!' Wiping the lipstick off your face, you proceed to the rubber factory (turn to **172**), unless you know somewhere else to go.

189

Your energy bolt sends the Cuttlefish sprawling. Before your amazed eyes the slimy thing changes back into his real self - Peter Salmon, the fishmonger! Turn to **18**.

190

The Electrical Department is busy today, with people buying the latest hi-fis and other gadgets. All looks peaceful, but as you stroll into the computer section you see a man quite brazenly stuff one into his jacket! What will you do?

Change into the Silver Crusader and capture the thief - turn to **47**.

Apprehend the man as you are - turn to **177**.

191

You drop Cyanide Cecil off at Police HQ. You may have 3 Hero Points for capturing him, before you go to **196**.

192

You see a wallet lying in the middle of the pavement, obviously lost by some poor citizen. You bend down, intent on picking it up and handing it in at Police HQ. However, as you bend down you feel something sting your leg. Your vision becomes blurred, and you realise you've been shot with a tranquiliser dart. The ground spins up to meet you . . . Turn to **178**.

193

Finally you admit defeat - no matter how you try you just can't work out how this thing works. You slump back in your chair, knowing it is too late. The bomb explodes, and Titan City is lost . . .

194

You burst your bonds, and leap across to the bomb. Roll two dice. If the result is less than or equal to your SKILL score, turn to **119**; if not, turn to **77**.

195

The Clothing Department is quite busy, with many shoppers milling around the racks. Suddenly, though, someone screams '*Fire!!*' and everyone stops dead and looks round. Sure enough, some clothes in a corner are blazing away, as people start rushing for the exits. Then you notice the villainous Firefly running around touching clothes; everything he comes in



contact with immediately bursts into flames! What will you do?

Find the nearest changing room and become the Silver Crusader - turn to **139**.

Try to organise the hysterical crowd before the fire gets out of hand - turn to **62**.

196

Where do you want to go now?

Home for a rest - turn to **181**.

The local swimming pool for a relaxing twenty lengths - turn to **71**.

197

You begin to grapple with the superhumanly strong Dynamo, when without warning he gives off a devastating electric shock! You are thrown back against the wall, and must lose 4 STAMINA points. You slowly pick yourself up, shake your head to try and remove the jangling bells, and leap to the attack!

THE DYNAMO SKILL 12 STAMINA 20

Every time he wins an attack, he will also shock you for an extra 2 STAMINA points. If you beat him, go to **200**.

198

You pull out a miniaturised loudspeaker, and through it command the thief to stop. But to your dismay he just keeps on running, disappearing down an alleyway. By the time you have dodged the cars and crossed the road the man has escaped. Head for home by going to **13**.

199

You feel dizzy after being drugged, and must lose 2 SKILL points until you next rest at home. Now turn to **147**.

200

You quickly tie up the Dynamo and call the police. He won't cause any more trouble - the city has been saved again! Award yourself 10 Hero Points and give yourself three cheers!!

After handing the cowering criminal to the police you head off for the military base, and tell them of the Dynamo's attempts to break into their computer network, before heading for home and a nice long rest! You get back to your apartment, close and lock the door, and slump on the sofa with a long, very alcoholic drink, hoping that Titan City can do without you for a few days. Suddenly you hear a familiar bleeping sound, coming from your wrist . . .

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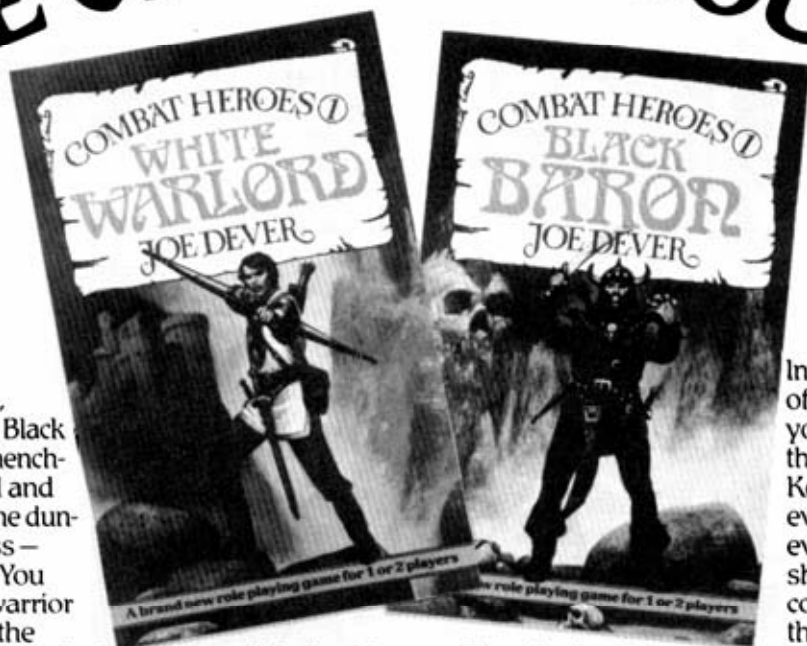
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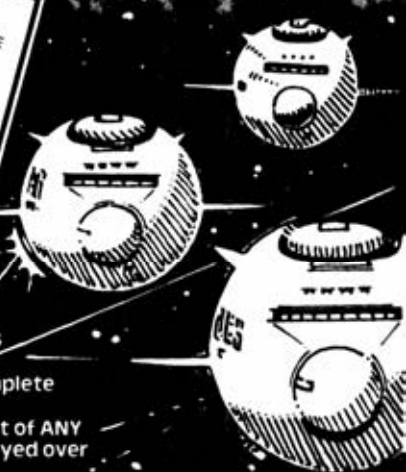
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